

**UNIVERSITY OF EDUCATION, WINNEBA**

**CONTINUOUS PROFESSIONAL DEVELOPMENT ON ART APPRECIATION  
WRITING SKILLS IN SELECTED SENIOR HIGH SCHOOLS IN BIAKOYE  
DISTRICT**



**MASTER OF PHILOSOPHY**

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**A Thesis in the Department of Art Education, School of Creative Arts, submitted to  
the School of Graduate Studies in partial fulfillment  
of the requirements for the award of the degree of**

**Master of Philosophy  
(Art Education)  
in the University of Education, Winneba**

**NOVEMBER, 2022**

## DECLARATION

### Student's Declaration

I WORLASI KODZO SEWORNU, declare that this thesis, with the exception of quotations and references contained in published works which have all been identified and duly acknowledged, is entirely my own original work, and it has not been submitted, either in part or whole, for another degree elsewhere.

SIGNATURE .....

DATE: .....

### Supervisor's Declaration

I hereby declare that the preparation and presentation of this work was supervised in accordance with the guidelines for supervision of Thesis laid down by the University of Education, Winneba.

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Date: .....

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Signature: .....

Date: .....

## **DEDICATION**

To my family, my wife Benedicta and my children Evame, Elikplim and Enam.



## ACKNOWLEDGEMENTS

For a fulfilling and a successful academic exercise like this, I say a thank you to a super supervision, guidance and inspiration from my supervisors Dr. Osuanyi Quaicoo Essel, and Dr. Emmanuel Kwodwo Amissah for their dedication and outstanding directions at all stages of this thesis and for their painstaking editing for the success of this study. Another distinctive appreciation goes to Dr. Isaac Aboagye for his tireless guidance.

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## TABLE OF CONTENTS

<b>Content</b>	<b>Page</b>
<b>DECLARATION</b>	iii
<b>DEDICATION</b>	iv
<b>ACKNOWLEDGEMENTS</b>	v
<b>TABLE OF CONTENTS</b>	vi
<b>LIST OF FIGURES</b>	x
<b>ABSTRACT</b>	xi
<b>CHAPTER ONE</b>	1
1.0 Overview	1
1.1 Background of the Study	1
1.2 Statement of the Problem	3
1.3 Purpose of the Study	5
1.4 Objectives	5
1.5 Research Questions	6
1.6 Significance of the Study	6
1.7 Delimitations	7
1.8 Abbreviations	7
1.9 Definition of Terms	7
1.10 Organization of Rest of Text	8
<b>CHAPTER TWO: REVIEW OF RELATED LITERATURE</b>	10
2.0 Overview	10
2.1 Theoretical Framework	10
2.1.1 The Value of Continuous Professional Development Model	10
2.1.2 Conceptual Framework	12



2.1.3 Bullot and Reber’s Concept on Art Appreciation Writing	12
2.2 Aesthetics and Art Appreciation	15
2.3 Professional Development (PD)	17
2.3.1. Continuous Professional Development (CPD)	20
2.3.2. The Value of Continuous Professional Development	24
2.3.3 Paradigms of Continuous Professional Development	30
2.4. Art Education Concept and its Relevance	33
2.5 Aesthetics and its Concept	35
2.5.1 Aesthetics: Western Perspective from Antiquity	38
2.5.2 Aesthetics; African Perspective	42
2.5.3 Aesthetics in Art Education and its Value	47
2.5.4 Aesthetic Experience	52
2.5.5 Aesthetic Theories influence to art appreciation	58
2.5.6 Art Criticism and Judgement	63
2.6 Art Appreciation Writing Skills: Concept and Essence	68
2.6.1 Art Appreciation Concept and its Significances	69
<b>CHAPTER THREE: METHODOLOGY</b>	<b>75</b>
3.0 Overview	77
3.1. Research Approach	77
3.1.1 Research Design	77
3.2 Intervention Strategies	78
3.2.1 Pre-Intervention	78
3.2.2 Interventions	78
3.2.3 Post-Interventions	79
3.3 Use of Instructional Materials	79
3.4 Population	79

3.4.1 Target Population	80
3.4.2 Accessible Population	80
3.4.3 Sample and Sampling Technique	80
3.5 Data Collection Instruments	80
3.5.1 Interview	80
3.5.2 Tests	81
3.5.3 Audio Recording	81
3.6 Data Collection Procedure	81
3.6.1 Data Analysis Plan	82
3.7 Ethical Considerations	83
3.8 Authenticity and Trustworthiness	84
<b>CHAPTER FOUR: RESULTS AND DISCUSSIONS</b>	<b>85</b>
4.0 Overview	85
4.1 The Current Method and Procedure of Art Appreciation Writing	88
4.2 Pre-Interventions	88
4.2.1 Assessment of the Current Approach of Writing Art Appreciation Amongst Art Educators in the Selected School	88
4.3 Introduction to Hybrid Art Appreciation Writing	95
4.3.1 Criteria for Art Appreciation Writing	98
4.3.2 The Hybrid Criteria	99
4.3.3 Interventions	102
4.4 Post-Interventions	105
4.4.1 The Outcomes of the of the Teachers Continuous Professional Development Organized for Art Educators in Aesthetic/Appreciation Writing	105

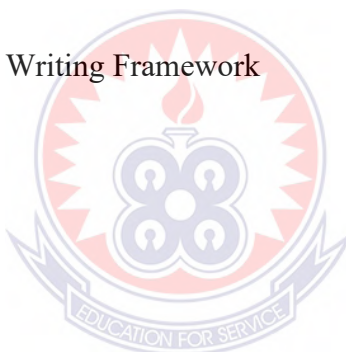


<b>CHAPTER FIVE: SUMMARY, CONCLUSIONS AND RECOMMENDATIONS</b>	109
5.0 Overview	109
5.1 Summary of Findings	109
5.2 Conclusions	111
5.3 Recommendations	111
<b>REFERENCES</b>	113
<b>APPENDICES</b>	121
APPENDIX A	121
APPENDIX B	126
APPENDIX C	130
APPENDIX D	131
APPENDIX E	132
APPENDIX F	133
APPENDIX G	135
APPENDIX H	137



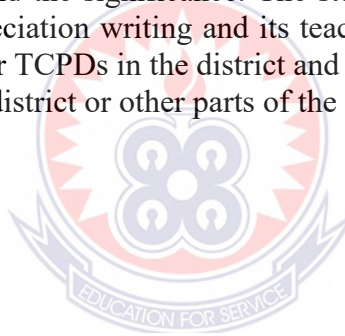
## LIST OF FIGURES

<b>Figures</b>	<b>Page</b>
1. The Three Modes of Appreciation of a Work of Art Posited by the Psycho-historical Framework. (An adopted model)	14
2. The Communication Cycle	16
3. The Sunset.	89
4. Wet Day	91
5. Market on Fire. (a)	93
6. Hybrid Art Appreciation Writing Framework	101
7. Market on Fire (b)	107



## ABSTRACT

Over the years, art appreciation is written purposely to unearth the meaning of works of art. This artistic activity has been imperatively used based on the steps and procedures outlined by Amenuke et al (1991). However, regarding the urge and obligations of teachers to update and enact changes in teaching and learning through TCPDs, there is the need to relieve and review educational practices that have been uncreatively consistent and inadequate and replace them with new pedagogical methods. This will also help art students to ameliorate their writing skills. Interactions with art educators in Biakoye District, through this study in the selected schools sought to examine the current steps of writing art appreciation and assessed them, introduced the hybrid criteria of its writing skills through (TCPDs) and unmasked its significance to art educators. The study employed an exploratory case study design with a qualitative research approach. Homogeneous purposive sampling with single focus group discussions, tests and audio recordings were tools used to collect data for validity and triangulation purposes of the study. With thematic analysis, the study revealed that the examination and the assessment of the current steps of writing art appreciation have become overused and stereotyped, the introduction of its hybrid writing skills was applicable to art educators through TCPDs. Also, the introduction reflects its effectiveness and the significance. The study recommends the spread of this hybrid method of art appreciation writing and its teaching in schools. It also encourages practices of it through other TCPDs in the district and beyond. Other comparable research could be conducted in the district or other parts of the country.



## CHAPTER ONE

### 1.0 Overview

This chapter discusses the background of the study, problem statement, purpose, objectives, research questions, significance of the study and delimitations. It also touches on abbreviations, definition of terms and organization of the rest of the study.

### 1.1 Background of the study

Painting as a subject and a course is studied and read under Visual Art in the Junior High schools, Senior High Schools and tertiary institutions respectively in Ghana. From continuous observations and professional experiences, painting is admired by many due to the value of creativity embedded in it. Works of art created do not necessarily mean they are completely understood until they are commented on. Art appreciation valuably gives an insight and enough understanding of any piece of art produced. On a more elaborative note, appreciation also provides in-depth and meaningful qualities of any art produced. Calabi, Huemer and Santambrogio (2018, p. 1) confirms,

The subject of a painting or a statue is not the same thing as the painting or the statue itself, and it is quite possible for a sublime artwork to depict an ugly or even revolting subject in such a way that we take great pleasure in looking at it.

This means that the study and knowledge in art appreciation reveals the true feeling and the full understanding of an artwork, be it painting or any other art form created with a theme. They further explained that it is not sensible to see a painting of a weeping old woman and say it is beautiful, but rather it needs a detailed explanation and interpretation. Carrol (1999, p. 167) states

The aesthetic definition of art is particularly attractive because of the way in which it suggests systematic answers to many of the leading questions of the philosophy of art. It enables us to say why artworks are good, when they are good.

In this case, art appreciation in art defines and reflects narratives that describe the anatomy and the nitty-gritties of an artwork and elaborates the entire truth as to why an artwork will be accepted as a good work.

Zimmerman (1985 p. 32) as cited by Akpang (2020, p. 43) explains,

The teaching of art production usually focuses entirely on composition, artistic procedure, and skill development and this does not provide students with an appreciation for art. If art classes teach only the knowledge and skills necessary for self-expression and do not prepare the student for reflection on and discussion about art, they do nothing more than teach a trade. By itself, the artist model cannot lead a student to an appreciation of art. In other words, art appreciation does not always occur with art production...I have found that many students skilled in using several art media are able to make only superficial responses to the work of other artists...

In corroboration, writing art appreciation is very essential because it begets all the skills and the exploration techniques employed in producing works of art. Artworks that are not interpreted for understanding are considered not meaningful. Artists are pragmatically, on consistent basis, trained and monitored to produce works of art excellently but are refused the chances of benefiting in how to write appreciation after producing their artworks.

If art educators in the senior high schools do not focus on both improving the creativity in producing art and skills needed in writing a good appreciation in art, learners

become naive and incomplete trained artists. Appreciation writing exercises make student-artists at this level of education enjoy and express themselves.

Art educators in Biakoye district teach and write art appreciation over the years to help students. Its writing has been necessary to write immediately after students' project works to help their art works to be understood. "Teaching art appreciation writing has become very important because it prepares students to make knowledgeable responses to art, by teaching students to understand and use the specialized language of art, to enable them to describe, analyze, interpret, and judge art" (Zimmerman cited in Gere,1985).

## **1.2 Statement of the problem**

Biakoye District in Oti region is endowed with Senior High Schools that are noted for very good academic work. Specifically, Nkonya Senior High School, Tapaman Senior High School and Worawora Senior High School all offer Visual Arts which includes Painting and other Picture making forms such as collage, mosaic, marquetry, photo montage and pyrography. Project works are executed by final year students in the above mentioned Senior High Schools in the district. For more than two decades, executing practical works in those courses have been consistent. In a similar vein, art educators are required to teach art appreciation writing to these students to enable them to write after executing their practical works during the West African Senior School Certificate Examinations (WASSCE).

Through personal experiences and pragmatic observations all these art appreciation writings do not give enough solutions to unearth its purpose such as the absence of the skills needed to writing appreciation. Art appreciation writing in pre-tertiary schools employed guidelines outlined below:

- (i) Identification of the work (title, artist, date, size, medium, location).
- (ii) Inventory of items in the work (description of physical characteristics of items).
- (iii) Technical qualities (kinds of materials, tools, design/composition and styles).
- (iv) Interpretation (meaning of work) (Adom, 2014, p. 148; Amenuke et al.1991, Kquofi, 2012, Annor et al, 2011).

These steps allow the students to make ‘titled write ups’ with headings and in the end make them list items without giving detailed descriptions, analysis and interpretations to their paintings. They also pinpoint objects and figures in the works (refer to appendix I). Again, the Senior High School Picture Making teaching syllabus (2010, p. vii) vehemently emphasizes for each work produced by the student, appreciation should be conducted as follows: identify the work (title, artist, date, size, medium used and location), give inventory of items in the work (physical characteristics), analysis of technical qualities (kinds of materials used, how the work was made, its design and composition), interpretation of the work (its meaning, cultural and socio-economic significance).

Regarding this, Fulton (2011, p. 5) re-emphasizes “when an artwork is exhibited without an accompanying text, it appears naked and defenseless”. This propels the significant essence of writing a good appreciation of works of art. She continues to state that contemporary art criticism is absurd not only because of its rhetoric, its language, and its solecisms of logic. It is also absurd because of its repetitiousness. These call for change in art appreciation education today (p.55). In support of this, art appreciation as an intelligent discussion is to provide better understanding for artworks. By these, teachers who inculcate art appreciation writing skills into art students also lack the ability to write it creatively. They cling to the above monotonous and simple methods cited in Amenuke

et al. (1991, p. 55-56). These steps outlined, supported and maintained by (Adom, 2014; Annor et al, 2011; Kquofi, 2012) over the years have been inadequate to give detail and sufficient explanations. Besides, the techniques give limited opportunities to artists to express adequate interpretations, analysis and descriptions and this has affected the student artists not to write enough to satisfy chief examiners of the West African Examinations Council who conduct West African Senior Secondary Examinations based on their yearly reports.

### **1.3 Purpose of the Study**

This research is to examine the current art appreciation writing, introduce and practice art appreciation writing skills that will elaborate what is deeply entailed in its write up. This will also help art educators to learn and conform to breaking new grounds to modify art appreciation writing style. It will also seek to enlighten art educators, create awareness and besides help update and improve their appreciation writing skills in Biakoye district.

### **1.4 Objectives**

This research is to:

1. Examine the current method and procedures of art appreciation writing
2. Assess the current approach of writing art appreciation amongst art educators in the selected senior high schools.
3. Introduce the hybrid criteria involved in art appreciation writing skills to art educators through Teacher Continuous Professional Development.
4. Determine the significance of the introduced hybrid art appreciation writing.



### **1.5 Research questions**

1. What are the current methods and procedures of art appreciation writing?
2. What is the nature of the pedagogical approaches art educators currently use in writing art appreciation?
3. What criteria and approaches are involved in the hybrid art appreciation writing?
4. What are the outcomes of the introduced hybrid art appreciation writing?

### **1.6 Significance of the study**

While there is a need to understand art appreciation writing in painting, there are also challenges being faced by art educators and in the Senior High Schools in Biakoye district. This research sought to examine and illuminate the challenges based on current appreciation writing steps, address solutions by introducing a new theory and a more efficient criterion to enable artists to disseminate art appreciation writing skills and use its recommended approaches in painting. Art educators will achieve the necessary skills needed to step up the adequacy in writing art appreciation and how to write it.

The experience of the new pedagogical approaches that will be illuminated by this research through a video presentation to art educators, will predictably draw the attention of the West African Examinations Council to use for assessing its candidates in art appreciation writing. Even though we all admire and marvel at beautiful works of art Gargaro and Jilg (n.d.) emphasize that art is not meant to be looked at only for what it is but rather to stimulate the thoughts of spectators to draw their emotions out. This develops critical and innovative thinking skills.

## 1.7 Delimitations

This study is solely based on appreciation writing on paintings only and involves art educators in three Senior High Schools in Biakoye district that practices and teaches Picture Making. It targeted art educators from the selected schools in the district.

## 1.8 Abbreviations

**PD** - Professional Development

**TCPD** - Teacher Continuous Professional Development

**CPD** - Continuous Professional Development

**IM** - Instructional Media

## 1.9 Definition of Terms

**Continuous professional development:** It is a programme made available and or organized for professionals for improving high and sufficient teaching and learning performances for teachers to help learners to benefit. This helps and equips students to achieve learning objectives from quality teachers.

**Appreciation writing skill:** This is a narrative style of artistic essay writing to describe, analyze and interpret properties and components in a work of art. This is considered as a hybrid format used to write art appreciations in art education.

**Art education:** It is the set of instructions on how to use the mind, heart and hands to creatively produce aesthetic arts through either visual or performance means with the languages of art.

**Art appreciation:** It is the knowledge and understanding of the universal and timeless qualities that identify all great art. Appreciation of art as an aesthetic experience involved in its simplest terms as a person looking at a work of art in order to derive satisfaction through his apprehension of the beauty and meaning that has been given to it by another person who created it. This is an intelligent discussion made on an artwork.

**Pedagogical knowledge:** It is what teachers know about teaching and subject matter (what they know about what they teach).

**Aesthetics:** It is the philosophical study of the nature of art, beauty and taste, and the philosophical argument about the nature of beauty and the judgments that are made based on our perceptions. This is symbiotic with art appreciation.

**Art criticism:** It is responding to, interpreting meaning, and making critical judgments about specific works of art. It is either spoken or written about works of art designed to be of help in understanding and appreciating the work under scrutiny. It is neither negative nor destructive. It is also a way of looking at, talking and thinking about works of art to understand their aesthetic qualities.

**Aesthetic Experience:** It deals with what the mind does with the visual impressions it receives within a period, always and or repeatedly.

### 1.10 Organization of Rest of Text

Chapter two of this study focused on related and relevant literature. It discussed both the theoretical and conceptual frameworks and the following sub-headings: professional development, continuous professional development, the value of continuous

professional development, paradigms of continuous professional development, art education concept and its relevance, aesthetics and its concept, aesthetics; western perspective from antiquity, aesthetics; African perspective, aesthetics in art education and its value, aesthetic experience, aesthetic theories as influence on art appreciation, appreciation writing skills concepts, art criticism, art appreciation and its significances.

Chapter three of the study emphasizes the methodology adopted for the study, the research design, samples and sampling techniques, instruments, data collection and administration procedure and how collected data were analyzed. The analysis and discussion on the goals of the study was carried out in chapter four. The fifth chapter contains the summary, conclusions and the recommendations.



## **CHAPTER TWO**

### **REVIEW OF RELATED LITERATURE**

#### **2.0 Overview**

This chapter discusses existing opinions expressed by various authors on both the topic and the subject matter of this research. It also reveals the theoretical and conceptual framework that hold and support this study.

The review centers the notion of continuous professional development, its needs and significance on art appreciation writing in art education, the history of aesthetics and its concepts as the mother of art appreciation writing, aesthetic theories which influence art appreciation writing, experience and the concept of the art appreciation writing skills. It also discusses art criticism and judgment, and art appreciation and its relevance. Literatures derived from websites, books, reports and other relevant sources are duly acknowledged.

#### **2.1 Theoretical Framework**

##### **2.1.1 The Value of Continuous Professional Development**

“CPD activities are important for classroom practice improvement and for improving learning outcomes. This is because CPD activities change teachers’ beliefs of their teaching practice which in turn influences classroom practice” (Tafai and Tsakeni 2021). This reveals that teachers’ perspectives on concepts, ideas, contents, knowledge need not be overused and repetitious but rather, teachers are to update their knowledge on practices with colleagues or expertise through academic interactions. This will revamp their teaching and learning skills, and add up to knowledge and academic practices for sufficiency.

The theoretical framework for this study centers on the essence of teacher continuous professional development. “CPD activities are important for classroom practice improvement and for improving learning outcomes. This is because CPD activities change teachers’ beliefs of their teaching practice which in turn influences classroom practice” (Tafai and Tsakeni 2022, p. 248).

Teachers are regarded as the agents of change in schools. Their development and their perspectives should therefore be taken into consideration through their participation in various CPD activities.

Continuous professional development CPD drives professional teachers to update themselves on knowledge, skills and other teaching and learning practices. This assertion is emphasized by Dadds (2001) as cited in Dampson et al (2018, p. 106) that continuous professional development entails building new pedagogical theories and practices to help teachers develop expertise in their field. CPD as an essential tool is examined by Kennedy (2005) as she mentions that CPD can be structured and organized in a number of different ways for many vital reasons. From this idea, CPD can be organized to fit in and satisfy all educators positioned in any level of education or institution they find themselves in. The purpose of CPD also varies based on the objectives it entails. Despite Kennedy’s assertion on CPDs being organized in different ways Eraut (1994) as cited by Kennedy (2005) brought up a distinguished idea that it is not merely the type of professional knowledge being acquired that is important but the context through which it is acquired.

Again, in connection with the above the study rests on the Purposeful PD. This is because it involves learning extensively by teachers in the schools and aiming for long term changes in instructive methods. The results are often implemented in schools. This is

amplified that “teachers acquire a high level of technological skills, become facilitators as they work with expertise” (Jovanova-Mitkovska 2010, p. 2)

Growth in the academic field depends on education. It takes an individual to develop through updating oneself time after time. This is what every professional teacher needs to help learners at all stages of education to learn to achieve academic goals. This is claimed by Srinivasacharlu (2019) that teacher educators are the makers of future leaders and they can only consistently achieve this by taking up and sustaining their continuing professional development. He went on to emphasize that seminars provide formal platforms to educators to exchange ideas and discuss aspects of topics with other educators to update knowledge and skills. These are equally applied in art education where concepts on art appreciation writing skills are practiced. With this, art educators need to consistently update themselves through CPDs in order to become current in practicing their skills.

### **2.1.2 Conceptual Framework**

### **2.1.3 Bulot and Reber’s concept on art appreciation writing**

Art appreciation needs explanatory properties that are expressed through writing. This is what is termed as art appreciation. Art appreciation can be seen as a way of making meaningful ideas out of a work of art. It makes art appreciators extract the history behind an artwork, read meaning into the contents found in the work and later figure out the meaning and function of the work of art being viewed. Bulot and Reber (2013, p. 127-130) agree and corroborate this detail by designing and explaining three distinct modes of art appreciation.

They named them as;

- Basic exposure
- The artistic design stance and
- Artistic understanding

They went on to explain that, first, the basic exposure talks about art appreciators extracting information about the work of art by drawing their attention to its observable features (p. 127). This brings us to the fact that, in art appreciation, apart from the credit lines (information) of the work, the elements and the principles of art are described. Second, once one is exposed to the basic information of the work of art, “appreciators of the work of art may adopt the artistic design stance, which triggers interpretation of the casual information carried by the art work” (Bullot & Reber, 2013, p. 127). This shows the analytic, descriptive and the narrative aspect of objects and items found in the work including the techniques employed. Finally, they stressed that taking the design stance enables appreciators to acquire the artistic understanding derived from knowledge of the art historical context. This helps to explain and name the artistic status and the function of the work of art being appreciated. All the above are best explained in an adopted model below.



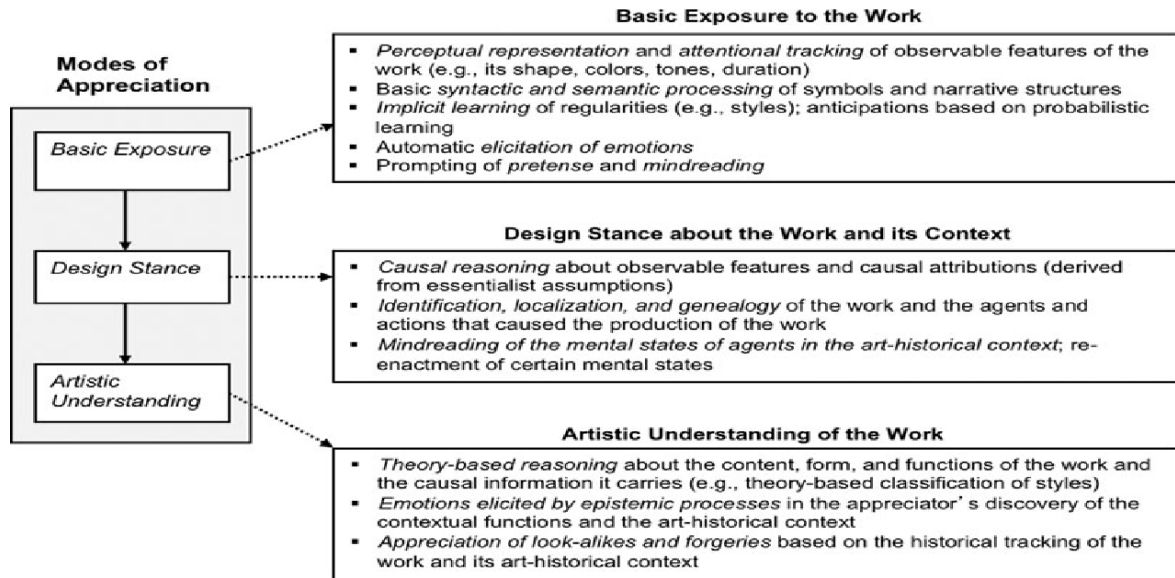


Figure 1. The three modes of appreciation of a work of art posited by the psycho-historical framework. Source: Bulot & Reber (2013, p. 128).

In another spectrum, art appreciation has been classified in another form to make a distinctive procedure that elicits how works of art can be appreciated for adequate understanding. These are pointed out by Leder et al (2011). They opined five essential stages of information processes that need to be applied when appreciating works of art. First, they mentioned;

A perceptual processing stage, which takes place after an object has been classified as art. The next stage represents implicit memory processes, which are based on previous experiences. The explicit classification stage then distinguishes content from style. The fourth processing stage, called cognitive mastering, is concerned with finding meaning and involves processes such as interpretation and the assignment of meaning. Finally, the results of the previous stages are evaluated, leading to an aesthetic judgment and an aesthetic emotion (p. 1).

From the above concept, one observes and processes entire art work using the senses, then one connects the viewed work of art to any previous work viewed and learnt from. This elicits the significance of the aesthetic experience in art. The next approach makes one digest the techniques employed by the artist and analysis of the objects and items seen in the work. After this, the cognitive mastering relates to the meaning of the work of art viewed for explanation. The final process is approached by judging the work of art if it really satisfies its purpose.

## **2.2 Aesthetics and Appreciation**

Aesthetics concept has vital roles to play when writing art appreciation on artworks. It forms a motherhood from which art appreciation writing emerges. Artworks tell a story and necessarily carry lots of interpretations that need to reach spectators through sufficient communication. Communication in aesthetics includes specific criteria for effective communication. Zakaras and Lowell (2008) assert that to understand the role of supply and demand in the arts, it is important to establish that a work of art is a communication, designed to be experienced and interpreted by persons other than its creator. This means that art making has also been a means of exploring the entrepreneurial world. In the area of entrepreneurial activity, works of art are made to serve as means of exchanging ideas and money. In these activities, there is a need for an in-depth explanation of such works of art to attract buyers. The meaning of art works needs to be interpreted and even defended as to how and why they have been done verbally to convince a good and convenient market. The public, as a matter of fact, also gives accounts on works of art as a form of contribution to promote art in the art-entrepreneurial world. Eisner (1991) as mentioned in Zakaras et al (2008, p. 9) also affirms “this contributing nature by the public that the arts and the

humanities have provided a long tradition of ways of describing, interpreting, and appraising the world especially in art, music and other facets of the arts". From this, according to Zakaras et al (2008, p. 10) the diagram below describes that, the communicative cycle as experienced as an activity in aesthetics is more than just the artist and the art work.

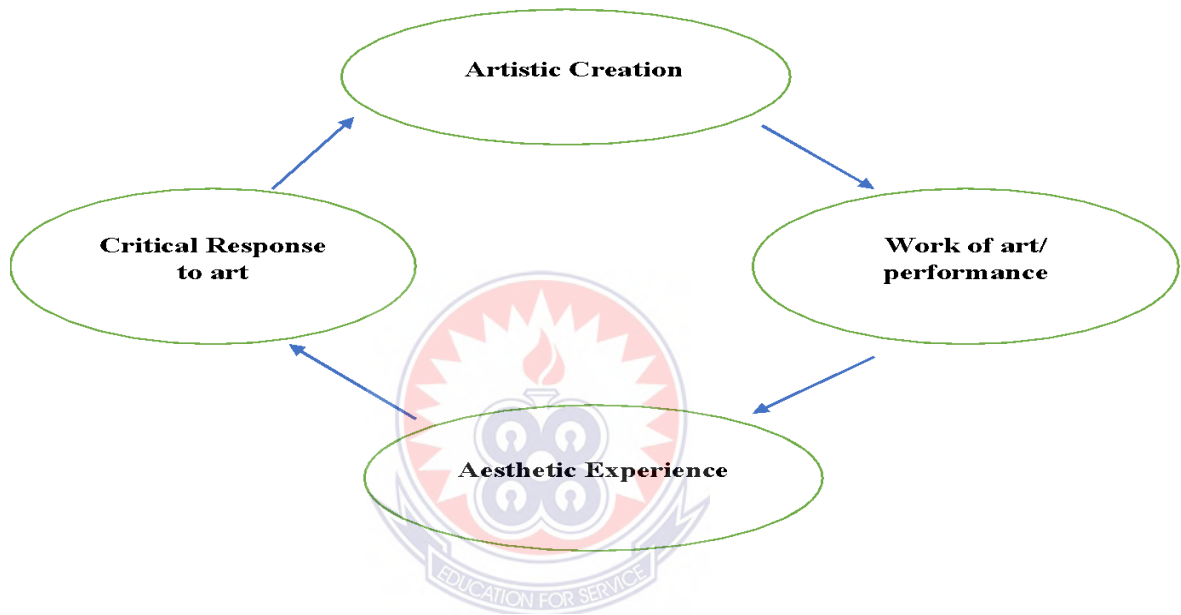


Figure 2. The communicative cycle. Source: Adapted from McCarthy et al (2004) cited in Zakaras et al (2008, p. 9).

According to them, the communicative potential of a created artwork is realized only when individuals experience artworks which engages their emotions, stimulates their senses, and challenges their minds to a process of discovery—this practice is traditionally referred to as an aesthetic experience. After the experience one responds to whatever that is assimilated after viewing a piece of work. Dewey (1934, 1980) as remarked by Zakaras et al (2008, p. 10) stressed “art engages the artist’s full range of human faculties during the creative process and has the power to arouse that same range in individuals who encounter

the art". The final component of the process shown in Figure 1 is the critical response to art, which refers to the discourse stimulated by the arts which we refer to as art appreciation. Zakaras et al, (2008, p. 10) throws more light on figure 1, the critical response to art influences both the artistic experience of creating and the aesthetic experience of perceiving: It helps shape the cultural environment in which new art is made, and it helps members of the public reflect on and evaluate their own responses considering the observations of others.

These stages in the communicative cycle elaborates how commentaries on works of art are linked to produce a meaningful description and purpose of art productions. Dewey (1934; 1980) confirms that this links the communicative cycle of art. This communicative concept of works of art clarifies the role of demand because it highlights the individual encounter with a work of art, the aesthetic experience, as the critical nexus of supply and demand. Empirically, those who interact with the arts especially painting and other forms will affirm spontaneously that they do really comprehend the artists' purpose and the main idea behind the making of their arts. In this instance, those who have encounters with the arts can really share and understand the artists' ideas.

### **2.3 Professional Development (PD)**

Observations and discussions with colleagues concerning teaching and learning practices in the classrooms with old principles and theories reveal that there is a need for change and execution of adequate skills in art practices. This keeps revolving day in day out in classrooms, most especially in pre-tertiary institutions. There is the need for teachers to update, modernize, renew and redefine academic concepts, theories and bring forth new philosophies to an upgraded status. This exercise will give way to teachers to be abreast of

news skills and knowledge that are being useful in the current era. The renaissance of today's academic theories needs to replace those of the antediluvian era. New teaching skills and renewing knowledge invite a consistent and periodic PD to uplift our classroom practices to enhance our teaching and learning outcomes. From this, Mizell (2010) expands it that effective professional development enables educators to develop the knowledge and skills they need to address students' learning challenges. He continues to emphasize that students who are high, low or average achievers will learn more if their teachers regularly engage in high-quality professional development (p. 10).

But then, "the word 'profession' derived from the Latin '*profiteri*', to declare publicly, since a profession is an occupation in which one publicly declares a skill" (Mitchell, 2013, p. 288). He highlights again that professionalism reflects the individual teacher's ideas, values and beliefs, and encompasses the plurality of all such individual perspectives, rather than a set of externally imposed expectations. From this, an individual educator who successfully graduates to teach and impact knowledge into learners, is highly knowledgeable, skillful and all-known. This makes one an expert in a related profession hence the name a professional.

Paechter (1996, p. 348) acknowledged "becoming a professional is partly about taking up a role" (Eraut, 1995). Taking up a role is trivially the qualification that authorizes one to both practice the acts of teaching in an academic field. It is in this role taken up that makes one a professional to teach repeatedly by practicing similar instructions to enhance learners' ability to achieve expected results. What then is development? As explained by Prado, Laplane, Raynaud and Fusco (2016),

Instead of searching for the meaning of development per se, one might try to define a series of more specific terms, like “cell differentiation”, “morphogenesis”, and “organogenesis”. For this strategy to be successful, these processes themselves need to be defined... Potential definitions of “development” are often circumlocutions involving other terms like “morphogenesis”, “shape”, “irreversibility”, “pattern”, “complexity”, but generally, those terms are themselves particularly difficult to define.

This unfolds the concept of updating oneself to multiply and extend the search for more knowledge to update oneself to manifest and expand. It also defines the ability of not being static and moving backwards from where one is stationary but rather moving on to expand on what to practice to become abreast with time. These focus on irreversibility, shape and complexity.

Development, on the other hand, as we all observe in our daily activities, is the recognition of the changes people go through as they mature. As cited by Pradeu et al (2016, p. 2) “etymologically, "development" means " unfolding”, that is, the progressive unfolding of a preexistent form or preexistent capacities...” (Lewontin, 2000). From this notion, development or expansion of an individual’s knowledge, ideas, beliefs exist and progress consistently for ages. This expansion and or unfolding of an individual's capacity is to accommodate additional instructional techniques, knowledge and educational practices to continually teach learners.

Educators in the classrooms need to grow and develop as eras change with time. This will enable academic practices, knowledge-based activities and theories renewed and updated to fit into a new age. These are done in an organized manner for easy

dissemination. These may include workshops, seminars, research etc. This is opined and confirmed by Darling-Hammond et al (2017) that PD of educators results in changes to teacher knowledge and practices and improvements in student learning outcomes. They also claimed that, it is both externally provided and job-embedded activities that increase teachers' knowledge to change their instructional practice to support students' learning.

Donald Super also propounded a theory that talks about how professionals transform as they progressively carry out their career activities. As people work, they from time to time propel themselves to build up themselves mentally, academically and skillfully within their professional zones. Namale (n.d.) establishes that Donald Super's theory of career development recognizes the changes that people go through as they mature. Donald claims that people seek career satisfactions through work roles in which they can express themselves, implement and develop their self-concepts. Stevenson (2010) as mentioned by Mitchell (2013, p. 388) also defines PD as "the continuation of a teacher's professional development beyond their initial training, qualification and induction". When educators completely become initiated to train, mentor and educate learners upon qualification, there is the need to uplift their status of knowledge and job practice development. This will enable them to exhibit new trends of teaching, theories and update of knowledge that exist. This makes one to continually adjust to modernity and the hybrid nature of the new age.

### **2.3.1. Continuous Professional Development (CPD)**

Teachers are trained to practice good methods of teaching, furthermore, teacher trainees are to have proficiency over their subject areas. These then progress to the stage where they are mentored to gain experience on the field of practice. On this, Frimpong, Amissah, Asemanyi, and Ziggah (2009, p. 10) exaggerated "professional preparation of the



trainee comprises opportunities to learn various methodologies both theoretically and practically. That is, the student receives tuition and methods of impacting subject matter to his pupils”. Again, they continued to emphasize that longer school based practical training lasting for one continuous year has modified this aspect of teacher’s professional training. It is at this juncture, that it becomes highlighted to see the relevance of learning on a professional job to specifically feed on updates, pedagogical contents and other relevant experiences from a mentor. After these stages of training, CPD makes an educator qualified, authentic and modified to exhibit his or her professional prowess in the academic world. Abdulai and Osman (2018) revealed that in Ghana, CPD for teachers are usually done in two ways. One is, the education authorities organize teachers’ workshops for training on topics especially subject pedagogical content knowledge and skill, leadership and managerial issues while the second is where schools and teachers are allowed to practice their own professional development activities which boost and update their knowledge and skills while on the job. In our teaching environments it is usually experienced that school leaders enforce teachers to participate in their workshops and training programmes to update and introduce new contents and strategies involved in teaching and learning, this is normally organized when there is a new curriculum implemented. Also, teachers themselves, either individually or as a group decide to interact with one another through seminars, meetings, workshops, discussions etc. at their place of work to update themselves on teaching and learning pedagogies to help learners assimilate and achieve their learning objectives.

Continuing professional developments are programmes made available to improve high and sufficient teaching and learning performances for teachers for learners to benefit.



This will sincerely help and equip students to achieve learning objectives from quality teachers. This pretension is emphasized by Hammond (2001) as mentioned by Abdulai and Osman (2018) that the most key determinant of what students study is related to what teachers know. Additionally, he states “the teaching profession for instance requires an incessant search of knowledge and skills through capacity building programmes in the form of seminars, refresher courses, in-service training, workshops, induction and orientation for new staff” (p. 174).

“Teaching is a process of transmitting ideas, information, knowledge and skill from an educator to an educand” (Frimpong et al, p.22). Teaching is to inflate a learner with knowledge from a specialist through various forms of interactions. Does being a professional teacher end here? Of course, it does not. Changes occur as we grow. Humans, as a matter of fact transform and adjust to new situations as times also change. Jovanova-Mitkovska (2010, p.1) also explains “world of change is all around us. In this world of change in every area of human life are posed many questions that are searching for an appropriate response”. Jovanova-Mitkovska continues and asks, “does the teacher, can be effective if they do not follow current trends, if not grow professionally?”. No, because if teachers continue acting as educators in their fields, they will always meet new academic and educational practices that will call for change and, yes, without professional growth they cannot be effective.

To enhance learners’ outcomes, especially, in pre-tertiary institutions, teachers need to keep renewing their skills with essential and requisite instructions in order not to become stagnant with monotonous ideas, values, pool of educational practices without modification and scanty knowledge acquired. Main and Pendergast (2015) established this

idea that teachers typically engage in ongoing professional learning as a means to stay up-to-date with their content field and with pedagogical reform. CPD is substantively appreciated when members of a teaching profession maintain, enrich and ameliorate their knowledge and skills to remain in their profession to satisfy student needs. When an individual engages in numerous CPDs, problem solving abilities, professional performance standards are gained in order to secure a distinct quality and dependable instructional practice. In approbation, Dampson, Antor and Eshun (2018, p. 104) were cited to claim “professional development programmes seek to help teachers to gain subject-specific knowledge, use appropriate pedagogical practices, develop positive attitudes towards teaching and ultimately improve the academic performance of students” (Dadds, 2001).

When teachers and or educators are initiated into the job world, from conversations and experiences, they become so reluctant, dormant and stagnant in updating themselves with new knowledge. They hold on to old and out of date principles of teaching, theories and results of old researchable opinions. Out of series of discussions, there is a realization that when new teachers finally get acclimatized to school life, they become comfortable with their teaching and skills, there is a danger that they may ‘rest on their laurels’ and approach their tasks routinely and unimaginatively and then keep revolving topics that remain unchanged. This may cause a retrogression, pessimism and naivety in teaching and learning of new concepts which may propel new ideas, values, updated pedagogical contents and new teaching delivery skills delayed and absent in our educational communities.

Dampson et al (2018) continued to emphasize by citing (Bubb and Earley, 2007; Garuba, 2007) who opine that engaging in continuous professional development would

help to equip teachers with relevant skills for instructional delivery, update their knowledge and expose them to new methods and materials to meet the dictate of modern realities of the job. This assertion will make way for educators to discover new models of teaching, new theories and new principles that can re-teach certain concepts in education. This also makes these educators become researchable teachers to discover the birth of ideas and factual knowledge. On another very important note, there are numerous theories and principles involved in handling certain subjects and topics that have been in existence for ages. The era is due to cause a change in both practice and presentation in our instructional activities because of the modernity embracing us today. (Dadds, 2001) as cited in Dampson et al (2018, p. 106) stresses on this idea that continuous professional development entails building new pedagogical theories and practices to help teachers develop expertise in their field. With this idea from Dadds, teachers ought to research into certain fields of study to primarily change methods and bring forth new styles, techniques and creativity into teaching and learning activities. All these can become possible through CPD where new ideas and information gained are shared among all educators and learners for a transformation in diverse fields of academic exercises that will meet more effective teaching and learning objectives.

### **2.3.2. The value of Continuous Professional Development**

It is a must for teachers to undergo CPD to accommodate new changes in educational trends to update oneself, primarily to satisfy students' needs. The Ministry of Education (2012, p.8) issued a policy framework which emphasized "teacher PD in Ghana shall reflect the training needs of teachers, recognize and reward their professional growth and achievements". They went on to state "teachers' career advancement shall be based on

a planned and managed process in which evidence of professional growth and achievement shall become the basis for career progression and rewards” (p.8). The Ministry of Education (2012) emphasizes that benefits, career progression and opportunities for CPD shall be used to enhance the status of teaching as a worthwhile career in society. This connotes that it is very vital and necessary to professionally develop as a teacher for it makes one worthy, updated, and to meet new demands of learners.

When teachers are in colleges to undergo training, they are not able to interact enough with practices of education, teaching and learning until they finally graduate to teach. It is after their graduation that they begin to seek extensive learning to acclimatize. This opens the value and the necessity of undergoing CPD. Bayar (2014, p. 3) stresses “teacher preparedness is linked to student achievement, yet regularly teachers are entering the profession unprepared, therefore, PD activities are increasingly being used to remedy this situation”. Frimpong et al (2009) emphasized that the importance of teacher education makes the educator to understand and master the ability to manage schools, become equipped with knowledge about teacher educators, grab the efficiency of the teacher and promote professional competences. These objectives are to sharpen teachers right from the status of student, mentee and finally to a professional teacher and on. The achievement of all these values becomes static, revolves and ends when most teachers become conversant with educating their learners on the field of work. This happens when they feel reluctant to develop academically. Teachers need CPD to progress in learning, invent new ideas, theories, change and modify more educational concepts and add to knowledge. Badri, Alnuaimi, Mohaidat, Yang and Rashedi (2016, p. 2) cited in Meissel, Parr and Timperley (2016) who also confirms “teachers learn best through professional development that

addresses their needs”. They also add “PD is it necessary to keep the teacher up-to-date with the continuously changing practices, and student needs” (p. 1). In another view, Badri et al (2016) reminds by citing (Billingsley, 2004; Burns & Lawrie, 2015) that there is an increasing awareness that teachers must be carefully recruited and developed professionally throughout their careers to be effective. This calls for organization of PD programmes where recruited teachers can be made to learn and relearn to become effectively developed in their areas of teaching to meet educational goals.

Sulley (2018) expressed what (Feinman-Nemser, 2001) emphasized, that in recent years, as conceptions of teaching and learning have moved away from a view of teachers transmitting information and children listening and remembering, a consensus has emerged as to the purposes and practices of the PD needed if teachers are to teach in new and more effective ways. Feinman-Nemser emphatically outlines the purpose of CPD for teachers. These are:

1. Deepening and extending teachers’ subject matter knowledge for teaching.
2. Extending and refining teachers’ repertoires so that they can connect ever more effectively with students’ needs and interests.
3. Strengthening the dispositions and skills of teachers to study (and improve) their own teaching.
4. Expanding responsibilities for leadership development so that teachers can participate (as leaders) in the larger life of schools and the profession.

The above listed purposes outlined go a long way to help teachers on the job to continually extend their capabilities to grab more concepts and assimilate a wider and richer proficiency in subject matter in their area of study. Teachers' teaching methodologies are improved to help them educate and teach to achieve their goals. On a broader note, Sulley (2018) remarks that with an ongoing PD, teachers become conversant with up-to-date research results and recommendations on new ideas on both knowledge and teaching methods. The changes in today's educational demands are acquired when teachers keep developing in academic exercises. Teachers become aware of how to implement whatever new contents and knowledge they have interacted with during an organized PD programme. In the end teachers also strive to become active researchers since they are always on their toes solving problems.

Waddington (1995) as mentioned by Lessing and Witt (2007) indicate that teachers do not necessarily see teacher training as a lifelong process of critical thinking, reflection and self-direction but rather rely on rote learning of meaningless fact in their preparation for the teaching profession. In this concept, students as teacher trainees keep their eyes on how to pass and graduate hence do not assimilate how to hit the boots on the ground to face the realities when they begin to work. For this matter it is the organized CPD programmes that give them the insight and sensitize them to become open minded and become even researchable while exhibiting their professionalism as educators. Witt et al (2007, p.65) who organized a PD programme for a group of teachers had concluded that it had helped to improve their work lives, provided knowledge, developed excellence and efficiency and could contribute to a change in existing teaching habits. Changes in already existing teaching habits and knowledge based on certain principles in certain areas of study will be

identified and transformed to fit into the modern educational trend. They again affirmed “the workshop was also valued as a tool to upgrade their knowledge, address specific needs and inspire them in their teaching practice. The majority of teachers acknowledged the importance of it and felt that the sacrifices they made were worth it”.

Jovanova-Mitkovska (2010) pin points a few importance of involving and practicing CPD. These are:

- Allowing the creation of conditions for lifelong learning for all, regardless of age, including special efforts directed of disabled persons, those not otherwise involved in the educational system and migrants as a tool for their social integration;
- Providing opportunities for acquisition or renewal of basic knowledge and skills in specific, thorough, professional and academic area, the area of information technologies, foreign languages, technological culture and social relations;
- High quality and accessibility of specific information, support and counsel given to the possibility of setting up and implementation of specific objectives and tasks;
- Inclusion of representatives of relevant sectors, especially the young people in existing and future network structure in this area;
- It has significant influence on the beliefs of the teacher and his teacher practice;
- It affects student learning and the implementation of educational reforms;
- It has an impact on the establishment of teacher connection, strengthening teamwork and cooperation in the classroom, the school at local, national and wider;
- Influencing the determination of goals (specific, realistic and variables) and the tasks of teaching and learning;
- Changing of teaching methods, forms, strategies;

- Changing the position and role of subjective factors in the learning process.

The above outlined essence of CPD highlights how teachers who are already on the job can bring changes in the teaching and learning processes. Also, beliefs, teaching methods and out-of-date principles and theories are revamped by teachers with much confidence. A teacher is also able to practice problem identifications, investigating the causes and finding the means of solving them.

Teaching aesthetics through CPD platforms will also be very beneficial. This becomes very effective when practical works are executed, specifically to educate and sensitize changes that occur in the changing trends in education. This is because (Shih, 2020) stresses that in aesthetic teaching, educators should let learners reconstruct their life experiences through imaginations and that educators can also give them various forms of artistic media to develop their own unique expressions and creations. Recognized by Abdulai and Osman (2018, p. 174), Madumere-Obike (2007) notes,

The purposes of staff development programmes are that they ensure the development of professional growth, equip teachers with current knowledge and pedagogical skills, meet particular needs, such as curriculum innovation and orientation, leadership duties and skills, facilitate the adjustment of new teachers in their teaching career, help to promote collaboration among teachers, and to make teachers aware of the need for up-to-date teaching methods.

The above purpose indicates that CPD totally shapes both teachers who are already on the field to impact knowledge into learners and those who are newly recruited to enhance and update their knowledge to continue effective education to learners.



### 2.3.3 Paradigms of Continuous Professional Development

CPD programmes are usually an outside-classroom and outside-school programme organized for teachers for a convenient participation. This does not need to occur during instructional hours to cause educators on the job away. This therefore needs PD programmes to be organized in forms that will give ample opportunities to participants. Here are six specific types of CPD programmes named by Adagiri (2014) as cited by Dampson et al (2018, p. 105) “these are workshops, mentoring, collaborative activities, action research, conferences and higher education courses/programs”. The named forms are organized for PD programs to explore with a course of study or work, especially of an experimental or creative kind, for a group of people on a particular project. Action research is also another vital form which accommodates professional developments to identify existing problems from existing beliefs, practices and principles, experimenting, investigating until solutions are outlined to solve problems that can bring changes in our classrooms. Jovanova-Mitkovska (2010) on the other hand viewed PD through three main models, such as;

- Standardized professional development
- Purposeful professional development and
- Personal professional development.

The standardized PD is a centralized approach that involves the participants to share skills and knowledge with a larger group of educators, face to face or through multimedia (Jovanova-Mitkovska, p. 2).

The purposeful PD enables teachers to learn extensively in institutions or regions in order to effect changes in their teaching strategies. Jovanova- Mitkovska (2010) confirms that

teachers in the end will achieve a high level of skills to work with when they interact with an expert.

“Personal PD is an independent learning activity initiated by an individual through available resources like the internet. Journals, case studies, visiting on-line studies and public observations are used to nurture oneself” (Jovanova- Mitkovska, p. 2). He concludes that there are other models of teacher’s PD that fit within the above categories, and aimed at promoting and supporting the professional development of teachers from the beginning of his career, and throughout life. Many countries do a combination of different models, to undertake certain parts of different models and new innovations arise, different from the other model, of course complying with the conditions and possibilities for implementation in a specific country.

A variety of approaches to CPD are organized in distinctive and different categories with regards to the objectives and choice of interests of the participants.

In another spectrum, CPD sessions are categorically organized regarding their duration. Some last long while others are short. Regarding this, Bayar (2014) comes out with the traditional and non-traditional professional development activities. He claims that the duration of a professional development program is a key determinant for deciding whether the activity is regarded as traditional or non-traditional (Ozer, 2008). He continues that traditional development sessions consist of short workshops and conferences while the non- professional development consists of mentoring, coaching and peer observation.

Apart from the needs, objectives and the types of PD sessions, there is also the need to create the means that will foster the implantation with concise guidelines that will

provide a perfect end that will outdoor good results. These include the technical know-how, strategies and planning. What is it? In implementing PD sessions, one must abide by the following several principles:

- Recognition of needs,
- Requirements of teachers,
- The teacher profession,
- The school,
- The starting with small steps,
- Working team who will include activities that enable continuous feedback, continuous monitoring, maintenance, and to ensure coherence of programs.

(Jovanova- Mitkovska, 2010, p. 2).

The above principles require the facilitators to identify the needs for which they need to organize the PD. Are the teachers qualified or on what ranks are they that demands them to experience such sessions? Will the school benefit from the development? If yes, there is the need to plan for the steps to take to initiate the PD sessions. A working team is needed, depending on the workload of the programme and design that will play other roles to maintain and assess activities till objectives are achieved. Another principle states that participants need the opportunity to address issues and contribute to the success of the sessions. In this case, evaluations can be highly illuminated and easily assessed. Witt et al (2007, p. 56) affirms that at the start of workshops teachers ought to be given opportunities to reflect on the challenges they had experienced in the inclusive classroom. They are also supposed to share their personal expectations of the workshop.

## 2.4 Art Education Concept and its Relevance

First, art education is the gateway to conserving learning practices. It is an act of learning, and discovering the teaching and learning of concepts. Art education is the tendency to express ideas in mind and the opportunity of exhibiting one's skills out of an instruction. Berlinger (2011) cited in Kimberly (2017) states that the value of incorporating the arts into education was first observed during the late nineteenth and early twentieth centuries, and has since sparked the conversation of incorporating the arts into various subject areas. Art education enables both children and adults to appreciate, be creative, enjoy the beauty and the creation and production of art forms. Art education builds up and satisfies one's mental and emotional needs. Concerning this, through art education we explore, create and express ourselves through the Visual Arts. Art education is vital to child development and it gives the feelings and emotions form and meaning through self-expression. Art education can enable us to make future projections and forecasts on academic and intelligent production of artifacts based on ideas generated today. In the support of all these, Eisner and Ecker (1966) corroborate that, with a clearer view of the present, those responsible for art education programs will be better prepared to make intelligent decisions regarding its future. Gardner (1999) cited in Kimberly (2017) argued that participation in the arts provides a way to develop a wide range of intelligences in children and that the arts allow children to express what is important to them through multiple forms of expression. From this assertion, school children can interact with objects and discover their talents and perfectly become conversant with whatever they intend to do. This helps them to do good self-expressions and discover their interests in what they intend to do to become highly creative. Again Kimberly (2017) mentioned Fiske (1999)

who mentioned that art allows students to engage in multiple skills and abilities which create meaningful learning experiences that develop a student's cognitive, social, and personal competencies. This means that art education provides learners with the ability to face challenges by exhibiting multitasking skills and tendencies to solve problems and it goes on to train them to interact with colleagues, enabling them to think creatively. Art education builds learners' capabilities that involve the heart, heart and hands. "Studies revealed that the arts provided benefits to students in both the general education and special education settings in academic, social and behavioral areas" (Kimberly, 2017, p. 1). With this, Kimberly sums up and supports the significance of art education with the mind that art is reflected and seen in the academic behaviours, social interactions and all other forms of educational activities that yield academic results. In special education setups, artistic practices and tasks are designed to help, correct, manage and create desired changes in learners with special needs.

Edusei (2004, p. 117) reveals "the introduction of visual art into schools and colleges in Ghana was meant to foster creativity in students to enable them solve national problems with relative ease". This clears the air that art education within our environment here, brings out the creative abilities in students to grow, to create, manufacture, design and make artifacts that can help solve available basic challenges. Edusei concludes to seal the above assertion, "it is largely in the art class that a person thinks, acts and feels creatively" (p. 117) and again that art education has an integrating effect on the student's personality.

In future, most learners can experience the achievement of the effects they gain from the training of the cognitive, affective and the psychomotor. This becomes possible

if they realize that through art education, they can solve problems with requisite skills they have acquired. By this, Zimmerman (1980, p. 70) opines “Chapman views art education as an integral part of the general education of all students' preparation for becoming enlightened citizens”. Art education which involves the study of visual art is not designed for only learners who have the ability to draw, paint and or design but for all students studying and reading other courses like the business, General art, home economics etc. This is because every learner in any academic set up needs to benefit from art education. From this assertion, Aidoo (2018, p. 137) confirms “both science and arts students who have interest and flair for creative and artistic expression were at liberty to include art in their course of study for both the General Certificate of Examinations at the Ordinary and Advance levels”. He continued to emphasize that before the major educational policy and reforms in Ghana in 1987, ... art was a compulsory subject for the first three years of secondary education.

This means that the future benefits of education through art provides a bunch of benefits to learners hence the need for all secondary level students to participate in reading and studying art.

## **2.5 Aesthetics and its Concept**

In aesthetics, one analyzes and perceives the principles of beauty made and created in works of art. This is an exercise since one needs to do deep analysis through the engagement of the senses. This becomes a sensitive activity since it involves a discussion, including questions and answers about the art viewed by two or more art spectators. To support this, Mittler (2006, p. 18) explains “aesthetics is a branch of philosophy concerned with identifying the criteria that are used to understand, judge and defend judgements about

works of art". Costelloe (2013) also expresses that the term aesthetics refers to an identifiable subdiscipline of philosophy concerned with the nature and expression of beauty and the fine arts. He again reveals that its linguistic heritage lies in the Greek nominal (aisthetikos), sensitive or sentient, derived from the verb (aisthanesthai), meaning to perceive, feel or sense. Saw and Osborne (1960, p. 8) also propelled "the word aesthetics (from the Greek aisthanesai, to perceive) was introduced into philosophical terminology about the middle of the eighteenth century by Alexander Gottlieb Baumgarten. They continued to emphasize that Baumgarten ought to have given the name aesthetics to the study of perception but he rather gave it to the theory of beauty. For an utmost urgency, Viyaya (2017) also corroborates all the above revelations that in 1973 a German philosopher Alexander Baumgarten coined and appropriated the modern usage of the term "aesthetics" which means "I perceive, I feel and I sense".

Greene (2001) as mentioned by Zakaras and Lowell (2008) spells it out "works of art often do not automatically reveal themselves; the aesthetics qualities of a work of art require perceivers who are able to single them out for a particular kind of attention. It takes commenting, detailed discussions and deep analysis of art works to make them well understood. What then needs to be understood? All the qualities of beauty, all elements that contribute to form the entire work and the purpose of the artwork is also necessary to be unearthed. To unveil this assertion, they again cited Eisner (1991) who describes this skill as "seeing, rather than mere looking", as requiring what he calls an enlightened eye: "We learn to see, hear and feel". By this, spectators of the arts need to see beyond the limit of a mere onlooker. Seeing beyond the limit includes deep analysis that propels spectators to even feel and understand works emotionally with its functions.

“Aesthetics is the philosophical study of the nature of art, beauty and taste” (Viyaya, 2017, p. 2). This explains how aesthetics as a study helps us to analyze and appreciate beauty we see in works of art. In other words, it is the branch of philosophy concerned with the study of the principles of beauty. It is also the principle of good taste and the appreciation of beauty. This is also confirmed by Huron (2008) that aesthetics is commonly defined as the study of beauty, and its opposite, ugliness. In aesthetics, explanations are also made orally to specifically examine, analyze and appreciate how beauty is perceived. This is also exaggerated “most aesthetics scholars have followed a rationalist approach that emphasizes exegesis of existing theories and critical philosophical discussion” (Huron, 2008, p. 152). In simple terms, “aesthetics is the study of the theory or the science of beauty. It deals with all the qualities that are related to beauty, especially in the arts” (Amenuke, Dogbe, Asare, Ayiku & Baffoe, 1991, p. 59; Adom, 2014). From this assertion, any art object that stands before a spectator relishes one or more parts that will appear beautiful to him or her. There are always certain parts and beauty properties possessed by an art piece that will elicit some beauty to the viewer. This beauty and its qualities are discussed and described. Viyaya (2008, p. 9) again explains

aesthetics involves the knowledgeable appreciation of art, an inquiry toward art for purposes of examination, refinement and elaboration. To some degree, the study of aesthetics is applicable to all age groups and all levels of readiness simply because aesthetics, despite its seemingly esoteric character when part of formalized philosophical systems, is the study of how humans relate and give meaning to a particular type of phenomenon (art) in their environment.



This is art appreciation, which involves deep thinking of an art for many artistic reasons such as assessment, retouching and retrospection. In the same aesthetic activity, artists, critics and or spectators discuss the purpose of a work of art.

Finally, in a broader sense, aesthetics is not related to only art. It is related and cuts across all academic fields such as mathematics, sciences and even history. This is because Dewey (1934) and Reid (1986) as pinpointed by Denac (2014, p. 1715) claim “the experience of music, fine art and dancing as well as mathematics, history and other subjects include aesthetic components.

### **2.5.1 Aesthetics: Western perspective from antiquity**

Aesthetics is as old as the hills. A few philosophers such as Kant, Aristotle, Plato, Hume and Baumgarten, all argued and described their views on what aesthetic is. Art, centuries ago, is admired, discussed, collected, mounted and criticized. Woodfield (2001) opines that art collecting and connoisseurship emerged in classical antiquity. This explains that activities such as criticism and appreciation began in ages. Woodfield continued to state that neither Plato nor any other writers until the 18<sup>th</sup> century had a theory of aesthetic experience although, as we all know, the word was borrowed from the Greek word *aesthesis*. “The theory of aesthetics and beauty is very old and it includes taste and principles of pleasure tied with the theory of arts and nature and function of art and the beauty or interpretation (Mehdi, 2017, p. 18). Within the period of antiquity, there was no specific definition for aesthetics even though it was seen and regarded to be in practice at the same time with the same notion and at different geographical locations. Guyer (2014) exaggerates on this notion that philosophers themselves have not been clear about what aesthetics is, and even those who have attempted to be clear have not always agreed with

each other, that is with other philosophers at the same time or at different times. He continues,

indeed, in the eighteenth century, German philosophers used the term “aesthetics” and British and French writers did not, although they were practicing the same subject; and in the nineteenth century Germans and others using the term did not always mean the same by it as those who used it in the eighteenth century had (p. 3).

Plato’s notion on aesthetics also has another branch of definition. He sees and integrates aesthetics into politics, ethics, metaphysics and other areas of academic discipline. Ames (1941) mentions that Plato, in discussing aesthetics did not seem aware that he was talking of something different from politics, ethics, education or metaphysics. His aesthetics were integral to his thought. Despite all the above, “it was Alexander Gottlieb Baumgarten, who, by applying Wolff’s insights into history to art, became the founder of modern aesthetics. It was he who coined that term to name the newly established philosophical discipline” (Harries, 2012, p.84).

Kant’s definition of aesthetics is subjective and heteronomous. He sees aesthetics as beauty and taste and relates it to areas of knowledge apart from art, such as politics, literature and even in war. The aesthetic of beauty or the perception of beauty, in terms of art has been the focal point of discussion and according to Kant as described by Mehdi (2017, p. 22), “it can be used to solve the problem of war or at least make its intensity a bit less”. “Kant wants to say that any representation that is solely subjective and stirs the sensational faculty of mind, in its conveyance through means, is aesthetic” (Medhi 2017, p. 26). To him, aesthetics is expressed by individuals through their personal views, thoughts

and feelings as far as it stimulates their minds in any area that is of interest to them. But, in sum, it becomes well established that an object of beauty creates an attractiveness, gives pleasure and appeals to the senses. Medhi concludes that theory of aesthetics includes the analysis of arts as well.

Baumgarten published what he had completed of the *Aesthetica* in two volumes in 1750 and 1757 respectively even though it was unfinished before his death in 1762. But before his death, far from inventing aesthetics, he claims “aesthetics relates only peripherally to artistic judgment or taste and is concerned much more with the role of sensation in the cognitive processes” (Rompae, 2017, p. 2). This explains how aesthetics is born and related to works of art where discussions are held to judge, criticize and appreciate. Now, in a clearer view, Porter (2015) opines that aesthetics in a classical sense means looking at paintings, listening to music, enjoying landscapes, interpreting works of art and then having dialogues for the purpose of its emotional impact. This statement satisfies what aesthetics is today. This is because we see aesthetics as a study of beauty where we analyze and interpret art works and finally explain its purpose.

Edward (1998) explains aesthetics as looking at and appreciating works of art are a matter of sensitivity than of accumulated knowledge. He goes on “we argue about it intelligently, we think that some are more able than others to speak of its works...the spectator is the ultimate authority upon his expressions of appreciation” (p. 1). We see aesthetics to be an intelligent discussion on works of art to describe, analyze and express our views. These discussions will spell out all features seen and emotional purposes experienced in a work of art likewise in appreciation, the audience has the power to express all details they observe to the audience.

Interpreting works of art are categorized into two. These two categories involve how the artists and the aestheticians differently interpret artworks and who has power over their interpretations. Is it the artist or the spectator? In some terms, the artist has no power over the work to interpret or appreciate but the spectator or the aesthetician. Edward (1998) mentioned how Arthur Danto turned his attention to art interpretations. Danto makes the distinction between surface interpretation and deep interpretation...The artist has no privileged access to the deep interpretation of his work. So, the artist's description of his intention is similar in effect to an agent's report on his behaviour and his interpretation of that behaviour in terms of what he was trying to do.

Still on interpretation of works of art, Edward concludes that,

Understanding a painting is understanding the painter's intention, but does not require of us that we look further than the canvas in front of us. Any negative criticism we might have of the picture will focus immediately on what the painter should have done, or what he has done that he should not have.

In interpreting and discussing a piece of work, the spectator ought to voice out the purpose of the work and explain the feelings the artist is intending to communicate to the audience. In this case also, anything that does not relate to the piece of work placed in front, for an intelligent discussion is not necessary to be talked about. Additionally, there are situations where the work can also be criticized by a jury to perhaps suggest a retrospective action by the artist. In sum, as a relevance of aesthetics, Edusei (2004, p. 118) concludes "the study of aesthetics in art develops appreciation of beauty in nature and thus increases pleasure and love for nature". In this case, practicing aesthetics in art education will develop and train the mind of artists to appreciate and recognize, appreciate and analyze beauty in

whatever artistic object is seen. This academic concept goes on to promote creativity and elicit feelings, emotions, artistic and intelligent discussions in art.

### **2.5.2 Aesthetics; African Perspective**

There is the need to both consider the influence and imperialism of mentioning and utilizing both the indigenous aesthetic concepts alongside the Western aesthetic perspectives. Aesthetics in Africa, comparatively, is unique and distinctive from the usual aesthetics concepts in other parts of the world. Many have commented and expressed the concepts of aesthetics over and over. As the word was first used by a German philosopher, Alexander Baumgarten between 1714 to 1762 in his dissertation: “*Philosophical Considerations of Some Matters Pertaining the Poem*” in his write up “*Aesthetica*” of 1750, Plato, Kant, Aristotle, Hume, Hegel etc. also made huge contributions to it (aesthetics). Besides, the term African aesthetic refers to the African perception and appreciation of the nature, beauty, and value of artistic expressions of African origin (Shava, (2015). This includes the various cultures that the indigenes of the African community are made of, including their cultural practices. It provides symbolic representations that communicate what makes one an African. African aesthetics can be in a form of decoration or beautification of ceremonies or performances that serve specific purposes. These in the end can be interpreted or appreciated.

Aesthetics in Africa is believed to have contributed and credited the works of some of the famous artists in the world. It has been expressed in many and distinctive diverse ways such as music, drama and other artforms. Situma, Atoh and Ndohvu (2015) reveal and emphasize that the African art and aesthetics have experienced transformations which point to exotic influences and that the realm of literature and music are the most outstanding

transformations. They continued that it was African visual art that influenced Pablo Picasso to transit into cubism. But now, the Carlo Monzino collection by Vogel (2014, p. 83) asks, “what are the criteria for evaluating African art?”. The second is “Who establishes them?”.

Now, talking about art criticism in Africa, there are special individuals with peculiar characteristics and temperaments that are regarded as art critics. Not everyone can be. These individuals are not necessarily artists but are revered to aesthetically criticize art forms in most African communities. Not everyone can be an art critic, rather, an art critic must demonstrate calmness and control, teachableness and comprehensibility, sensitivity, and enduring, lasting and steadfastness (Abiodun, 2001; Situma et al, 2015). Abiodun reemphasizes “the market woman, the festival participant, the art user or even the artist will not necessarily be an art critic even though each might have acquired some rudimentary appreciation...or accidental encounter with art”. Those who qualify to criticize works of art, usually take interest in traditional procedures, study and practice them. The nature of aesthetics with African concepts has different features, procedure and style. The utilitarian nature and attitude found in the work of art is highly accounted for than the mere appearance. In this instance, Njiofor (2018) opines to support this notion that beauty is not only based on a perceptible pleasing appearance which is only skin deep, but also on good character. He re-exaggerates, “to address a work of art as beautiful, Africans combine two aesthetics principles which are *pleasing form aesthetic principle* and *good character aesthetic principle*” (p. 39). These spell out special considerations to describe and analyze if works of art are beautiful or ugly. To this, outside the artistic domain, in the African community if one is seen as beautiful yet with internally bad character he or she can rather be described as ugly.

Njiofor (2018, p. 3) explains how the aesthetic approach is exhibited in Africa. He states, “African culture’s approach to the concept of beauty is holistic: it encompasses both the external (pleasing appearance) and the internal (good character, i.e., positive moral conduct and attitude) constituent aspects”. Aesthetics and appreciation procedures connected to African communities are clearly different from that of the Western world. Works of art are equally interpreted to suit the taste of the individual who is before a work of art. Beauty and goodness of works are measured with both appearance and the quality of attitude seen in the work. He again stated that there is a discovery that African aesthetics has a close relationship between the beautiful and the good, and this is at the base of the unquestionable ethical dimension of beauty in African aesthetics discourse. In Africa, aesthetics creates a different feeling for an observer. These feelings could be for happiness, sadness, moral lessons and or to exhibit a purpose. These and many more have been opined by Ozumba (2007) as cited by Njiofor (2018, p. 38). It reads,

The African aesthete has his reasons for dealing on aesthetic object as beautiful or ugly. It may be amusement content, strangeness, ability to create a kind of feeling in the observer, it may be the ability to communicate a message by the work of art. The African carries on his artwork for varying reasons and only those aesthetes who understand the purposes behind the work efficiently appreciate them.

Only experts who have the qualities interpret and appreciate works of art, this is because they have reasons that are different and serve many other purposes than just pleasure and beauty. It is also realized that the beauty and the ugly are both interpreted and here in Africa, the ugly is also considered and evaluated and not ignored. This means that the ugliness also plays an important role in appreciation in the African aesthetic set up.



There are other philosophies where works of art are interpreted differently because of the different aestheticians and in different indigenous locations. A work of art seen as beautiful in Yoruba in Nigeria may be ugly among the Asantes in Ghana because of the kind of belief attached to it. This notion about African style and concept of aesthetics is unequivocally opined by Fagg (1965) as cited by Silver (2014, p. 64) “the sculpture of one tribe will be meaningless and unintelligible to people of another tribe, because it is art divorced from its content of belief”. But on the contrary, Thompson (1974) also cited by (Silver (2014, p. 64) condemns the above notion and rather emphasizes “Africans from one culture can respond enthusiastically to the performance arts of other African groups. He even propels that this may help mold aesthetic values throughout the continent. What then is aesthetic experience in Africa?

Aesthetic experience on African soil is a very interesting one. It is seen as an art that is hidden and it takes performances and active involvement of an observer with the work of art to investigate and realize what is behind it. Art of this nature is mostly associated with the mask arts used in masquerade performances. This form of art is also appreciated and narrated aesthetically. In the end the taste of enjoyment is realized. Wingo (1998) explains further that the initiated aesthetic experience and enjoyment arise from the functions, which artworks such as masks perform. Their interest in seeing to it that the intended functions are carried out is enjoyable in itself. Wingo continues that,

individuals actively try to decode and decipher what lies underneath the visible.

The mask and the masquerade give the impression that there is more that is not immediately visible. The act of decoding is an acknowledgement on the part of the audience that there is more to be seen and this is part of the aesthetic.



With the above art observers analyzing and discussing through making curious observations are said to be trying to interpret a work of art. This is mostly involved in performance art where one observes to interpret. Henry Drewal quote in Wingo (1998, p. 257) states, “what is unseen, yet intellectually and emotionally acknowledged by spectators, must be considered part of the work of art”. This is because the higher curiosity employed in observing an art during art performances makes an observer love to interpret and have an experience aesthetically.

Wingo enumerates four aesthetic categories that observers correspond to aesthetic experience. These are:

- The cultural outsider who appreciates mainly the visual surfaces of the image.
- The semi-initiated insider (a typical villager), who does not understand all the meanings of the mask, but understands some of them, and for whom masks are a reminder of the value of secrecy.
- The initiated insider (including the artist), whom we would define as a member of the secret society; and who presumably understands everything (or almost everything) that the mask says about human relations between this world and other worlds; and
- Trained scholars with extensive knowledge of the culture who specialize in interpreting art (p. 253).

These describe the divergent methods involved in aesthetically appreciating art in Africa. In such an art performance there are specifically selected experts who are to interpret. A neutral observer, a culturally experienced elder in the community who is always involved and understands the language of the performance, the artist and those who are

contemporary aestheticians are all gathered to digest and appreciate works of art involving masks and their performances.

### **2.5.3 Aesthetics in Art Education and its Value**

In art education, artists admire artworks created to serve a purpose. Looking at works of art makes artists grow as they experience aesthetically in the art world. It is always interesting to appreciate anything that appears pleasing to the eye. Confirmed by Shih (2020, p. 568), “teaching students to appreciate the beauty of life in the world through aesthetic education, using a variety of teaching principles to extend their aesthetic experience will promote their “aesthetic intelligence”. He continued that this can enrich their aesthetic literacy and give them the desire to perceive and appreciate beautiful things and allow them (children) to grow into the world. Aesthetics drive us to engage our senses whenever we come across anything beautiful. These senses make us interact and involve ourselves into anything beautiful we see for appreciation. These could be works of art and or any object of beauty that we look at with an artistic ideology. Confirming this, (Shih, 2020, p. 568) shares “beauty is a part of nature, which everyone feels, and “aesthetic sense” is the ability to perceive the existence of beautiful things, a sense that actively is constructed by the individual’s heart”. Lin (2012) as cited by Shih (2020), also expresses that this ability to perceive beauty requires the reception of various external messages through keen senses, and at the same time it can connect with the individual’s imagination and experience. For these imaginations and experiences to be practiced we are assured by Shih, as stated above, to be educated aesthetically. Without aesthetic education, one cannot be aware of the feeling that is beneath the enjoyment of beauty artistically which is experienced in the life of an individual. Yan (2015) named by Shih (2020, p. 569) says

“aesthetic education includes not only artistic expression, but also aspects of children’s daily life”. This means that children begin appreciating all objects around them from infancy as they begin art. They are always making choices based on beauty, attraction and taste. Aesthetic writing has the tendency to change its writing format and procedure since there is no specific and outlined way of commenting on works of art. It is supposed to be personal and descriptive when appreciating works of art. Yan and Ho (2002) as cited by Shih (2020) affirm that aesthetic learning and writing are personalized, and aesthetic education should not be uniform or standardized, with standardized works of art or feeling. Shih, on another basis, contributes “aesthetic education cultivates students’ creativity, protects students’ activity, foster students’ imagination, enables students to express their feelings, express their ideal form and establish aesthetic values and attitudes, and cultivate children’s aesthetic literacy” (p. 573). In this vein, students studying art need the quality and urge to think critically, interact and contribute effectively in sharing ideas and learn to play leadership roles when it comes to learning, sharing ideas and dialoguing concepts on art and its beauty. Aesthetic education encompasses all the above needs and installs into art learners the qualities they deserve. Gude (2008, p. 98) also explains “aesthetic education is to engage and understand artworks through active interpretation and to act as an artist who creates works from which the artist and others draw meaning, pleasure, and purpose”. He re-emphasizes that “knowledge from the discipline of aesthetics supports both the interpreter and the maker in nuanced observations of form, imagery, metaphors, antecedent practices, related concepts, and political implications as well as in utilizing various strategies to construct and develop artworks” (p. 98). Aesthetics plays the role of bringing

both the artists and the interpreter together to dialogue, analyze and interpret, thereby creating the sense of teamwork in the arts.

Gude (2008, p. 101) opines that contemporary aesthetics in art education must become a sophisticated hybrid practice that uses style in its visual and verbal manifestations to interest students to enhance their abilities to engage, analyze, apprehend, to make and to enjoy. In this opinion, aesthetics study in art education ought to have a facelift to bring forth advanced practices to make today's students achieve what aesthetics study has to offer. The offerings are the ability to engage in making deep analysis, interpretations and interactive contemplations in appreciating art. These will build up students' thinking capacity in art. He continued that it is our role as art educators to introduce our students to the techniques of empowered experiencing and empowered making that will facilitate deep thinking experiences in art. Through this we can teach how culture is shaped and how to shape the culture by providing our students with the tools of contemporary aesthetic investigation. The values of our culture are also aesthetically appreciated by members of the community especially during festivals, naming ceremonies and other occasional rites, and art and aesthetic education can shape the values, doctrines and other cultural activities performed to display the cultural heritage in our localities.

Art education, specifically in Africa, helps shape our learners to close the modernity gap between them and the indigenous ones. Our indigenous artifacts, in this case, can be transformed to suit the nature of art today. This transformation can help enhance the popularity and production of our works of art. Mahgoub (2015) contributes to this, that by opening up the mind and critical ability, arts education (in Africa) enables the young person to become part of the contemporary world. He persists, that,

In our current context of globalization, arts education based on cultural heritage and contemporary artistic creation can help enhance local cultural production's value in the eyes of the young, favouring a kind of creativity that is rooted in the local cultural environment and sustains cultural diversity.

Even in the situation where a local community in Africa has no formal art education there are possible means of reaching other agencies to alert, educate and enlighten the young ones. Art education in our indigenous set ups is not rich enough to compete with urban art education.

Mahgoub (2015, p. 102) cites (Wagner, 2006) who affirms that because of the less arts-education programs in schools the growing number of children find themselves alienated in the African towns and that museums have vital responsibilities to exhibit by setting up reachable arts education workshops for underprivileged children using teaching aids. These museums and other platforms can allow learners in African societies to get informed about their heritage and culture. In another view Mahgoub himself explains again that the approaches used in teaching art education in Africa is crucial to enable young people, particularly those from underprivileged backgrounds, to retrieve the link with their traditional cultural environment from which they have been disconnected. They can integrate socially and maintain renewal of their cultural values. It is very important and necessary to teach children and young ones how to appreciate art. This is because children naturally have feelings and emotions towards any work of art they come across. This will propel children to develop the love for art which will in turn help shape and train them to think critically to solve problems. In this instance, Denac (2014) exaggerates this opinion by explaining that one of the most important tasks of the education of children and young

people is to develop their ability to enjoy art and beauty, and also build their inner and outer life to act in accordance with the sense of proportion, harmony and beauty.

He continued that modern pedagogy teaches that each child should have the opportunity to develop his abilities to observe, experience, evaluate and create that which is beautiful and this can be achieved if children receive active artistic education in a healthy living environment (p. 1715). This suggests that children's natural inner capabilities which include appreciation whenever they observe works of art need to be built upon and they also need to be trained to utilize all the artistic qualities they possess through art and aesthetic education. He again listed a description of a few aims and goals of aesthetic education. These are: developing the aesthetic sense for the beautiful and a sense of proportion; developing aesthetic perception; experience, creating, evaluating and expressing the beautiful; developing a relationship toward nature and toward the beautiful in interpersonal relationships (p. 1715).

There are some qualities that Denac (2014) suggested to be developed in learners to achieve the aims of aesthetic education. He names, firstly, "the ability to perceive aesthetic qualities". Before young ones can appreciate beautiful objects, they need to notice and identify them. This is because the ability to notice the beautiful is the primary task of aesthetic education. Secondly, "the ability to experience aesthetic qualities". This is where young learners are induced with feelings of excitement, beauty, joy etc. when they interact with works of art consistently. They may even be propelled to end up producing works of art after developing aesthetic experience ability. This experience ought to be nurtured into young learners. Third among them is "creative abilities". The child needs to be able to create art using his or her creative abilities. In this case, when artworks are

created by oneself it becomes easy to interpret and appreciate using the senses. Wallbaum (1996) cited by Denac (2014, p. 1716) re-explains this ability that

aesthetic perception is dependent on the relationship between the child and art, in which one's own production is much more important than being exposed to artworks and their interpretations if this production is, of course, carried out according to aesthetic criteria.

The final quality is “aesthetic judgment or evaluating aesthetic qualities”. With aesthetic judgment qualities one is able to distinguish between the beautiful and the non-beautiful. For this to be successful, one is to design an evaluation criterion which will guide for evaluating an aesthetic object. In evaluating and judging, the choice of language also is a criterion to be mastered hence the need for aesthetic education for young artists.

#### **2.5.4 Aesthetic Experience**

Hekkert (2006, p. 158) narrates

A typical Sunday afternoon, quiet all around, few people in the street in front of me, and nobody to disturb my flow of thoughts. I pick up my Sony Ericsson T630 mobile and feel how its shape fits comfortably in the palm of my hand. Together with the weight and temperature of the device, it makes for a pleasurable interaction. I push the little joystick and a number of icons pop up on the screen. I want to look up the telephone number of a friend and understand that the image of a book must refer to the directory. Scrolling towards the icon and a second push confirm my prediction: I am on the right track. But, getting to my friend requires a lot more menus to go through and buttons to push and I finally get annoyed by the

sheer complexity of the navigation structure. Just looking it up in my paper directory would have been much faster! Disappointed, I put the phone aside.

He continued to comment on the above narration that what he described is an account of a typical everyday experience with a product. “It is an experience since it is demarcated by a beginning and an end to create a whole”, he cited (Dewey, 1934). He finalized his idea on what an experience is by stating that if he performed actions, e.g., lifting, scrolling, pushing, and received reactions from the device, e.g., weight, images, sounds. In Dewey’s words, the continuous alternation of doing and undergoing that together, shape the experience. From Hekkert’s concept of aesthetic experience explained through the above narration, it is clear to understand that an everyday activity performed makes the performer an expert. If one becomes an expert, then there is the concept of experience gained. To this far, in art, aesthetic experience generates from performing a continuous discussion on art consistently for a long time.

How often do we study the values of beauty we see in works of art? The more we interact and deal with all the good qualities we see in artworks, the more we become conversant with how pleasant it is to think intelligently about art. With this, one is gaining an aesthetic experience. In corroboration, it is affirmed “aesthetic experience is the experience and knowledge gathered over a period of time” (Amenuke et al 1991, p. 59; Annor, 2011). Guarda (2005) claims that aesthetics was meant to provide a linguistic tool to talk about such an experience: the aesthetic experience [the sensitive recognition of a truth (beauty)]. Clearly, aesthetic practice provides an opportunity for an art spectator to talk intelligently about works of art and not just this, but often and repeatedly. Aesthetic experience is most of the time experienced by a spectator of works of art. A spectator is



not necessarily the creator of the art work but can be someone who experiences all the beautiful qualities in a work of art over periods of time. In corroboration, “the aesthetic experience which we wish to describe, in order to engage afterward in its transcendental analysis and bring out its metaphysical meaning, is the experience of the spectator and not that of the artist himself” (Dufrenne, 1973, p. xlv). The experience gained in aesthetics is achieved when discussions and analysis are held over continually for judgment.

A spectator is an active participant but does not create the aesthetic object; instead perceives it faithfully. This spectator who stands before a work art that is regarded as beautiful becomes amazed and mesmerized. This feeling happens when one sees the elements and all other attractive ingredients in the work and even beyond. When one sees beyond the beauty then there is a realization of an abysmal understanding and comprehensive feeling occupying almost all the senses of the admirer. This creates a lasting experience in the mind of the viewer to announce the feeling of aesthetic experience. To exaggerate this, Funch cited in Dorfman, Martindale and Petrov (2007, p. 3) contended “an aesthetic experience provides a distinct form to an existential theme in the life of the perceiver. Beyond this, Funch narrates,

several years ago, I went to the Tate Gallery in London. I remember walking around and enjoying the fine collection of works of art. At some point I came to an opening with a curtain in front of it and at first, I was not sure if it was open to the public, but decided to enter nonetheless and found myself in a room with dimmed light surrounded by a group of large paintings in black and maroon. When I left the room, I learned that it was the Seagram Series (1959) by the American painter Mark Rothko. I was totally absorbed in these paintings. They created a vibrating

atmosphere that deeply touched me, and I don't know how long I stood there in front of each painting, letting myself disappear in their infinite color fields. It was an unusually powerful emotional sensation; it is difficult to say exactly what kind of emotion it was, apart from it being extremely pleasurable.

From the above narration, Funch had an enjoyable pleasure that he can remember for a very long time. When this practice goes on over and over for a long period of time, one becomes attached to aesthetics and its practices hence the experience. There are many times, some art spectators stand before works of art and forget about themselves when they read meaning into such artworks and admire its beauty. The beauty and the taste that emit to engage the spectator's senses from works of art, most especially paintings, music and others, catch, extend and transform the least glimpse into a lasting one. Funch in Dorfman et al (2007, p. 3) continues to cement this idea that it is well-known that people on exceptional occasions have experiences with works of art that transcend the ordinary stream of consciousness. One of such experiences is by the Roman philosopher Augustine who describes in his *Confessions* how music has affected him. He (Augustine, 1960, p 190) cited in Dorfman et al (2007, p. 4) narrates

the tears flowed from me when I heard your hymns and canticles, for the sweet singing of your Church moved me deeply. The music surged in my ears, truth seeped into my heart, and my feelings of devotion overflowed, so that the tears streamed down. But they were tears of gladness.

Works of art in any form can induce a nostalgic, various forms of sensations and feelings into a spectator that finds him or herself in front of an art piece. These aesthetic experiences

can make you joyous and emotionally satisfied, hence making you exhibit feelings you would not have expressed when amazed by any other thing of interest.

Aesthetic experience can unearth hidden feelings when admiring beauty in a work of art. These feelings can last for a period of time if appreciation in this nature is continuously practiced by a spectator. These feelings can differ from a work of art to another. Two or more art pieces possess their principles and the beauty they elicit. In this case, a spectator who stands before two different works at two different times and locations will experience two different sensations and feelings. This is emphasized by Dorfman et al (2007) that an aesthetic experience of *Guernica* in 1937 by Picasso, is different from an aesthetic experience of *Dance* in 1910 by Matisse. Not only will visual perception and recognition vary, but the emotions will vary as well according to the painting's subject matter. With the above, he precedes that it is important to be aware that an aesthetic experience is elicited by a specific work of art and therefore, the aspects of the experience are determined by the subject matter.

Art appreciation and emotions interwoven. The emotional attitude in ordinary encounters in art is exhibited from more than one level of consciousness. One is the spontaneous response of fear, joy, sadness, love etc. emitted by a work of art while the second one is the reflective response which assesses a work of art as being bad, nice, good or interesting. Aesthetic experience is always exposed by transcending our feelings through the spontaneous response. The result of these feelings become exceptionally intense. Alphen (1992, p. 9) as mentioned by Dorfman et al (2007, p. 6), describes the spontaneous response:

Seeing a work by Francis Bacon hurts. It causes pain. The first time I saw a painting by Bacon, I was literally left speechless. I was touched so profoundly because the experience was one of total engagement, of being dragged along by the work. I was perplexed about the level on which these paintings touched me: I could not even formulate what the paintings were about, still less what aspect of them hurt me so deeply.

Practicing art criticism consistently makes both artist and art spectators interpret art works, builds artistic knowledge and enhances one's confidence to discuss works of art. Thoughts are well organized and there is also the courage to speak one's mind for the purpose of making sound aesthetic judgements. Ragan (2005, p. 27) supports and explains further "as you learn the language of art, you will be able to "dig deeper" into the layers of meaning of each art object. The deeper you dig, the more important your feelings for that work of art will become". She, again, concluded that this will make your aesthetic experience, or your personal interaction with a work of art, more meaningful and memorable and if this happens the work of art becomes a permanent part of your memory.

In sum, Hekkert (2006) emphasized that works of art are mostly produced to gratify our senses, so, the concept has since been applied to any aspect of the experience of art, such as aesthetic judgment, aesthetic attitude, aesthetic understanding, aesthetic emotion, and aesthetic value. This brings to light that these are all considered to contribute to aesthetic experience and although we can still experience nature or people aesthetically, the phrase is most often used in relation to the arts, especially visual art. In the end, an everyday interaction with the arts for discussion, judgment, criticism and enjoyment propels what is termed as aesthetic experience.

### **2.5.5 Aesthetic Theories as Influence to Art Appreciation**

For ages, philosophers contrived, coined and defined theories to ascertain all sorts and numerous ideas, concepts and phenomenal discoveries. Theories are a series of ideas and general principles which seek to explain some aspect of the world's discoveries. Today a good work of art is classified as “successful” unlike the yesteryears where physical beauty was the only approach and criterion used for judging the quality of art. “Some successful works of art may not look pretty, but they may be well organized, and or elicit emotional responses from viewers” (Ragans, p. 31). However, many theorists and philosophers propounded different aesthetic theories that are utilized today to both criticize, analyze and appreciate works of art, specifically in art appreciation writing today. Every theorist has a distinctive requisite for the aesthetic theories projected. In this sense, all aesthetic theories vary day to day based on the individual theorists’ taste and judgment. From this, Weitz (1956) admitted that despite many theories, we seem no nearer our goal today than we were in Plato’s time because each art movement tries over and over to establish the stated ideal only to be succeeded by a revised theory in the repudiation of preceding ones. He continued “even today, almost everyone interested in aesthetic matters is still deeply wedded to the hope that the correct theory is forthcoming”. In the future of the art world, there may be even an addition to the existing and known aesthetic theories. Not only this, but there may also be a deductive feature from the already propounded aesthetic theories. This propels the notion that aesthetic theories, specifically cannot have permanent and accepted theories and or techniques that will serve as a guide to artists, aestheticians and critics. In spite of these, aesthetic theories serve as a guideline for art critics and thrills other art spectators and aestheticians to understand any form of work of art. In continuation, Weitz (1956)

explains that aesthetics theory is important for the foundations of both appreciation and criticism and that artists and critics who have written on art agree that what is primary in aesthetics is a theory about the nature of art. He again in a distinguished atmosphere, admonished that another concept to be considered in criticizing a work of art is by considering its utilitarian nature known as the “criteria of evaluation”. This concisely connotes that, until an artwork, for example, “a chair” is used for its purpose successfully, it cannot be regarded as a successful art. “For many, especially theorists, “this is a work of art” does more than describe; it also praises. Its conditions of utterance, therefore, include certain preferred properties or characteristics of art” (Weitz, 1956, p. 34). This affirms that the efficient satisfaction one achieves from an art product is sometimes agreeably accepted and appreciated than the beauty that is seen in that art product.

Brako-Hiapa (2011, p. xi) states “philosophers over the years have established theories, essentially useful in understanding and assigning value to art”. He cited Katz et al (1995) and Bates (2000) who both discuss some of these theories that have been influential in how art has been made and understood as imitationalism, formalism, emotionalism, instrumentalism and contextualism. To buttress this assertion, Ragan (2005) establishes that aesthetic qualities that are discussed most often by aestheticians are the literal qualities, the formal qualities and the expressive qualities. The literal qualities she established are the realistic, true and exact nature of a subject registered for accurate depiction and imitation in a work of art. The mindset of some critics reveal that works of art are only successful when the subject imitated looks lifelike. Most art works, being painting or sculpture etc. are composed of all the collective qualities of all the elements and principles of design. This is known as the formal qualities. The expressive qualities

answer questions based on the ideas, mood and or the purpose about the subject portrayed by the artwork.

Apart from Katz et al and Bates, Weitz (1956) also spells out a few aesthetic theories. These are, formalism, emotionalism, intuitionism, organism and voluntarism. To begin with, considering the famous version of formalism theory, it covers the significant forms in art, for example the combinations of lines, colours, shapes and volumes. The emotionalism theory explains the expression of feelings and emotional sensations in a work of art. These feelings could be gloominess, joy, anger, surprise, romance etc. In intuitionism, it induces the power of understanding or realizing something without conscious rational thought or analysis. It also elaborates the primary truths and principles (especially those of ethics and metaphysics) are known directly by intuition. In organism theory, art work can be criticized and appreciated by considering the elements and principles that are logically and inseparably placed in a harmonious relationship that elicits pleasure into the spectator's eyes. Lastly, voluntarism as a theory encompasses three things. These are the provision of satisfaction through the imagination, the social relevance or significance of the work of art and the harmony the art work projects into the minds of the viewer.

From another unique perspective, there is another framework that can serve as a means of analyzing a work of art. This is a way of finding ideas which are knowledge based. Bowers (2009, p. 33) names it “aesthetic scanning” and further explains it as clues that help contribute to the overall design and beauty in a work of art. Furthermore, he corroborates “an art viewer needs a certain framework of ideas when looking at a work of art so that he or she can then become knowledgeable about how to view works of art” (p.



33). These concepts help artists to expand their methodologies in framing up and understanding the theories for discussing art works. Bowers (2009) again, in this context propounds four aesthetic scanning tools for looking and discussing works of art. These are sensory properties, formal properties, expressive properties and technical properties. In this theoretical framework, firstly, the sensory properties harbour the elements of art. These are the texture, form, shape, line, colour, value, and space. How these are applied in discussing art are expressed in asking questions for answers. Some of these questions are, “what colours are seen?”, “are there lines thin?”, “are the colours warm or cool?”, “are the textures organic or inorganic?”. These go on in a discussion manner to analyze works of art. Secondly, Bowers’ formal properties talk about how artistic principles of design are arranged favourably in a piece of work. For example, the principle of balance, proportion, unity, rhythm, repetition, emphasis, variety etc. Some basic and analytic questions asked are, “are the motifs well repeated?”, “are the shapes harmonized?”, “is the colour rhythm well balanced?” etc. Thirdly, moods and feelings are expressed in works of art. These sensations are interpreted in art by artists. This is named as the expressive property by Bowers. For the sake of analysis and discussion questions like, “is this a gloomy atmosphere or happiness?”, “is this probably reminding you of something you have experienced?”, “is this violence or peace?” etc. Lastly, among the theories of Bowers, is the technical properties. This stresses on the media used in the making of the work. Wet or dry media are used in painting, metal, wood etc. are used in sculpture and in printing inks, pastes etc. are used. In a sculpture work questions like what material is used is asked. How much media is used? Why did the artist use a particular medium in doing his or her work of art?



Bowers (2009) names three major art theories cited by (Mittler, 1994). These theories are imitationalism, Emotionalism and formalism. In imitationalism as an aesthetic theory, judge's artists work based on how true it appears. It is the representation of exact and accurate subject matter of images, scenes and objects. In this theory, realism is appreciated and regarded as real art because it depicts a true representation of a real-life scene. From the imitationalism opinion, if an artwork does not look real then it is not of any value. In emotionalism aesthetic theory, ideas, moods and feelings are communicated to art spectators by the artist. Different emotions are created in art works to satisfy viewers to value it. The emotions and or feelings installed in art can be sorrowful, calmness, joy, love and romance etc. Many artworks are made today with the sense of exploiting and exploring the elements of art combining it with the use of the principles of design. Lines, colours, textures, shapes, forms, dots etc., in a formalism sense are elicited and enhanced using the principles of design such as balance, harmony, rhythm, repetition, unity, proportion etc.

Apart from imitationalism, formalism and emotionalism as discussed early on, Katz et al (1995) and Bates (2000) as cited in Brako-Hiapa (2011, p. xiii) instrumentalism and contextualism are also considered as aesthetic theories that have influence on how art is made and understood. In instrumentalism it is believed that completed works of art are rated successful if its utilitarian nature is appreciated and satisfies its users rather than the beauty embedded in it. In support of this Bates (2000) as mentioned by Brako-Hiapa (2011) also refers to instrumentalism as pragmatism which explains that art serves as a purpose and leads to some thought, action or activity beyond (the art) itself. Contextualism as seen as a theory means that art can be enjoyed in a specific context, code and or an area of

communication only and not in a general viewing context where everyone can understand it. A painting communicating sorrowful acts cannot be praised, welcomed and emotionally digested by a final year art student who has graduated with flying colours. Bates (2000) as cited by Brako-Hiapa (2011) maintains this assertion that contextualism is a belief that the meaning and worth of an art can only be determined in the context in which it is made and used. Also, the situations and ideas in the mind of the artist, when known, can only help in explaining what the produced art work means. The situations under which the work is also exhibited can also influence how the work of art can be analyzed and interpreted.

#### **2.5.6 Art Criticism and Judgment**

A popular misconception about art criticism is that it is primarily judgmental and negative in tone. Most of the words written by critics are descriptive and interpretive rather than judgmental, and positive in tone. This is concisely explained “art criticism is a way of looking at, talking and thinking about works of art to understand their aesthetic qualities (Amenuke et al, 1991, p. 60; Annor et al, 2011). They emphasized, “art criticism also looks for what is in art that gives rise to our feelings and our total sense of approval”. This means that art criticism enables admirers to contemplate and share ideas on works of art by exchanging pleasant words to affirm what is seen. In another context, Mittler (2006) elaborates that art criticism is a systematic way of looking at and talking about art. This is specifically a technique used to collate information from works of art, but for one to achieve this intended information from the artwork one must know what to look for and how to look for it. From this, for an art to be successive, it takes thorough discussions about the elements, expressions and other principles observed in the art composition. Kquofi (2012) also contributes that art criticism confines itself to works of art, analyzing their structures,

meanings and problems, comparing them with other works and evaluating them. Some art works are discussed thoroughly to discover what it means and its purpose of creation. When faults are identified they are assessed and if necessary, assigned to be retouched. Criticism in art does not necessarily call for condemnation.

Ragans (2005, p. 26) asks “what do you think when you hear the word criticism? Do you think it means saying something negative?” She continued, “it is not true. A criticism can be a positive statement”. Many see art criticism as a way of spelling bad comments and making use of unpleasant words to describe awful and ugly feelings experienced in what they see in an artwork. This is not as it is but rather making rightful explanations, descriptions and making the interpretation about what is seen and felt in a work of art. Adom (2014) also re-affirms that art criticism is the way one looks at works of art, talks and thinks about them to understand their aesthetic qualities while passing judgment. He concludes that it is a discussion of numerous characteristics seen in an artwork. Criticizing a work of art follows principle and procedures. These procedures end up by ignoring the use of negative and making criticism appear completely judgmental. This is normally a comparison given to two or more different works, especially to identify if an old work is better than a new one. This is done with some considering factors by critics.

According to the General knowledge in art teaching syllabus (2010, p. 23), in critiquing an artwork, one has to, first of all, describe what you see by identifying the work, secondly, analyze what you see – the composition of the work, the use of the principles of design in organizing the elements. In the third instance, one has to interpret what is seen e.g., the mood, the atmosphere, et cetera and finally judge the work by expressing one's

impression about the work e. g. how the work is well finished, the style and technique used, message clarity, work suitability for the purpose for which it was made etc. Interpreting artworks is also a way of art criticism. Interpreting a work of art when criticizing can be laborious and challenging sometimes due to the technicalities that are considered. It is necessary to ponder over the atmosphere and the objectivity the artist inculcated into a produced piece of art. This will name the reasons outlined for the art work to serve. For this to be achievable, an art critic needs to ask certain questions. By this, Ragan (2005) opines that art criticism is a sequential approach for looking at and talking about art.

Bowers (2009) confirms that art criticism helps you to open your mind to find ways of communicating and discovering information within works of art. Art criticism is also compared to making investigations into finding a solution to a problem and again, it depicts how clues are looked for to resolve an existing problem. In art criticism problems are solved by discussing and talking about what is being looked for in a work of art. Adom (2014) indicates the difference between appreciation and criticism that art appreciation brings into focus all the good and bad qualities in what one sees, reads or hears about works of art without passing judgment on them while art criticism is a way of looking at works of art and passing judgment on them. One has to practice and master how to appreciate and criticize works of art by constantly interacting with commentaries made on art. Interacting with aestheticians and other artists also makes one become a good critique. Again, Adom (2014) points out relevant sources of knowledge for criticizing a work of art. These are ideas on criticism from newspapers, magazines and other published sources made available by critics, developing the habit of learning to see, hear, or read about works of art on

televisions, videos etc. and then understanding the styles, forms and functions of works of art.

All artworks are done for reasons. It could be for its utilitarian purpose or aesthetic reasons. Despite these goals the works possess certain unique features that need to be interpreted to the viewer. As cited in Akpang (2020), Weitz (1956) stresses that every work of art is defined by certain theories and it is the job of the art critic to establish such art forms within that theoretical context. With this, Akpang (2020, p. 48) corroborates “art criticism, therefore, should involve in-depth interpretation to demystify a particular art form or genre and establish its significance to the larger society”. Mittler (2006) further explains that art critics direct their focus to making an intensive examination of artworks. By this, they ask and answer questions that will propel them to gain an insight from the works before them. It is then that intelligent judgement can be made for an intended success. Art is criticized by art critics. They are able to criticize works of art by contemplating and discussing any information that is gathered from an artwork. From the above discussion and analysis, art criticism is said to have transpired. This also means that when a work of art is understood, it is considered a good work. This becomes possible when the message the work intends to send to the viewer is successful. This is emphasized, “Once the idea behind a particular work is conveyed, the work is considered to be right, good or inwardly beautiful” (Essel & Acquah 2016, p. 1211) in the realm of Ghanaian art.

Ragans (2005, p. 34) explains “the names for the four steps of art history operations are the same as the four steps for art criticism: description, analysis, interpretation and judgment”. Art criticism, like aesthetics, is also a possessor of steps that guide critics to criticize works of art. To criticize works of art, specific and well-known criteria that are

used. These are to describe, analyze, interpret and judge. Bowers (2009) also cited Mittler (1994) who enumerated to corroborate that the most well-known form of art criticism includes description, analysis, interpretation and judgment to gain information about a work of art. The above criteria involve a thorough discussion mostly by critics to gain much information, insight and understanding of any form of art work. Description as the first step in criticizing works of art asks critics to identify exactly what is seen in the work. What is identified are the types of lines, textures, values, colours, shapes, etc. and, artist's name, signature and the date the work is done. At the analysis stage, how all the artistic elements were used, combined and organized are explained. The principles of design used are also discussed to digest if they were used appropriately. In a similar context, how the artist uses the elements and the principles to reveal his ideas are also examined. The third step, interpretation, is the criteria used to discuss and analyze the purpose and what the subject matter symbolizes. The meaning the work is communicating is analyzed. The ideas that influenced the artist to execute the work, details about the artist's life and information about his environment are also discussed to find out they are linked to the purpose of the executed work. The final step is the criterion of judgment. Critics try to find out if the work is a successful one and what qualifies it to be successful are analyzed. For a proper and good judgment, whether aesthetic philosophies are significantly seen in the work of art or not are to be considered. Bowers (2009, p. 35) in support of this, mentioned, "but in order to make a solid judgment as an art critic we need to consider what aesthetic qualities are shown in this artwork".

## 2.6 Appreciation Writing Skills: Concept and Essence

Reading creative writing is enjoyable, interesting and easy to understand. Because of this, art appreciations written creatively in a narrative way propels readers to understand works of art. Maley (2009) as cited in Klimova (2012) explains that creative writing requires the willingness to play with one's language, focuses on feelings, physical sensations, and enables learners to attempt to express their personal meanings to ideas. From this concept, creative writing gives the opportunity to readers to gain enough understanding of scripts especially when it comes to art appreciation writing. Klimova again mentions Chappell (2011) who throws more light on the benefits of writing: it fosters communication, develops thinking skills and gives a person a chance to reflect on ideas and re-evaluate them. Creative writing benefits as mentioned, enables readers to realize and understand messages being communicated through intelligent discussions on art. Walsh (2010) cited by Klimova (2013) also insists that, if students do not know how to express themselves in writing, they will not be able to communicate well with professors. This is because writing creatively can make the writer show cognitive skills, analyze and interpret with a good sense of knowledge. This will enact a perfect communication that needs to be assimilated.

Stout (2000) explored theoretical and practical advantages of a constructivist shift from breadth to depth, and from formal analysis to contextual understanding, through the inclusion of artists primary source writings in the study of art appreciation. This conducted investigation by Stout resulted in the practical essence in writing essays in art appreciation and this style of writing art appreciation gives more room for readers to understand the interpreted, described and analyzed ideas in works of art. In the end writing narratively



makes it easy to digest and understand contents of art works. He concludes that this exercise describes his own pedagogical explorations into possibilities that aesthetics writing offers for the enrichment of learning in art appreciation. Narrative writing to describe, interpret and analyze in art appreciation writing helps to express ideas and purposes of works of art and it cuts across all forms of art. Stein and Hart (n.d.) advised that students must go beyond their own personal experiences to analyze an artwork, and then they must use their creativity to synthesize their findings. They again recommended “to help the teacher, we have created one page that simply sets explaining how the artwork can be used in conjunction with a certain mode of writing (comparison and contrast, narrative, descriptive, etc.) (p. 4)”. From these indications, it is rightly convincing to accommodate the act of writing art appreciation in a narrative format to help expand enough descriptions and interpretations. They finally suggested ways in training student artists to write creatively and skillfully on art. They mentioned that teachers need to engage art students with some prewriting, freewriting or brainstorming to focus on aspects of an artwork’s appearance such as size, colours, content, textures. Elements could also be described separately from other parts of the work and also the students can use all of this prewriting to come up with a topic sentence about the tone or what is depicted in the artwork. The above idea related to the ways to inculcate the habit of narrative writing cements and contributes to influence and inspire the sense of writing with descriptive words rather than mere listing objects and items in works of art.

### **2.6.1 Art Appreciation Concept and its Significances**

Art and aesthetics are fused to create impressions in the minds of the audience. This implies that art begets aesthetics and the vice-versa. The result of this fusion is to illuminate



the existence of art appreciation. In this notion, Agassi and Jarvie (2008) also support that a more interesting way in which art and aesthetics intertwine, is via what is known as art appreciation. In this, art appreciation that is received is capable of revealing what is hidden in art and also unearthing the aesthetic nature of a work of art. International Society for Education through Art (InSEA) has a mission statement outlining the nature and ultimate goal of art education cited in (Law, 2010, p. 94), “education through art is a natural means of learning at all periods of the development of the individual, fostering values and disciplines essential for full intellectual, emotional and social development of human being in a community” (<http://insea.org>). In a similar vein Law (2010) confirms this assertion that in art education, creation and learning are intertwined through the processes of making and responding to art. The two fundamental aspects of art education are creativity and appreciation. This opens the artistic mind to confirm that art appreciation plays vital roles in art and makes works of art valuable and accepted in the artworld. All the above signifies that art as a kind of visual language, is equally a sign of interpretation when art appreciation is considered as important.

Appreciating art is a mental activity that no one can bypass. In actual sense, no one can deny describing pleasant images, scenes or objects a work of art is. Viewers enjoy seeing art and analyzing it using personal criteria. This is a beautiful work. This is very nice. This painting is a unique one. Wow! I have not seen this type of work before. All these are comments made by art admirers. It is uncommon to see and or view a work of art and deny yourself of making a comment to appreciate or talk about its beauty. Leder, Gerger, Dressler & Schabmann (2011, p. 1) indicates “there is hardly any aspect of our everyday perception that seems more subjective than the human appreciation of art”. This

is corroborated by Amenuke et al (1991, p. 55; Annor et al, 2011) that appreciation is the full awareness of all the good qualities in what we see, read and hear. They emphasized “it has to do mainly in arts”. In another context, they explained further that appreciation involves intelligent discussion and enjoyment, silent and deep-thinking playing roles in our everyday lives when we choose to engage our senses with art. Art appreciation unites different ethnic groups with different cultural backgrounds. In this instance, opportunities become possible for people from different geographical locations to converge in the name of art discussion in order to digest the acts of interpreting and analyzing concepts, values and cultural purposes embedded in some works of art. By this assertion, Kquofi (2012) asserts that art appreciation concerns itself with the promotion of building friendship amongst people. People come from different cultures to develop love and a sense of belongingness when their art is understood.

Works of art are described, analyzed, interpreted, understood when viewed. This is an activity that makes a viewer admire art. In other words, art is beautiful when it is highly appealing to the eye of the one who admires it. Law (2010) connects to this assertion that art appreciation refers to the ways of responding to a work of art, interpreting and understanding the work in particular and the meaning of art in general. She goes on to indicate that it is an intellectual process of recognizing different forms of perception and presentation embodied in art. As a mental activity, it is a form of brainstorming activity to digest, discover and discuss good and quality features that are seen in artworks.

Cited in Wahid, Bahrum and Ibrahim, (2017), Sophia (2010) expresses in her view that art appreciation is a response to a work of art, interpreting and understanding the overall work of art. She also associates art appreciation with the cognitive, emotional and

the way it involves critical emotional aspects of the work of art. In art appreciation, we talk intelligently about a work of art either painting or any other form of art. Talking intelligently alone is not the objective but interpreting and analyzing. Also, McCarter and Gilbert (1985) cited in Wahid et al (2017, p. 856) contends “appreciation of art is to understand and enjoy the art”. Comprehending, assessing and analyzing are all the necessary inputs made when it comes to appreciation of works of art. In this, art is appreciated to elicit the good aspects that are viewed by art spectators through discussing all the elements and the finest components seen. In art appreciation, professionally, the artist does not talk about the meaning of his or her own works of art but rather professional commentators. This means that the artist does the work and proposes for aestheticians to analyze, comment and interpret the messages embedded in the work through exchange of series of discussions. In this regard, Gude (2008, p.98) emphasizes what Barthes (1971, 1984) stresses “meaning of artworks are not made by an artist depositing meaning into a work through a series of signifiers...”. He elaborates on that, the viewer/reader/interpreter then plays with the “weave of signifiers” making and re-making the meaning of the artwork through active engagement.

In a different perspective, “conventional art appreciation focuses on the intrinsic values of art, by analyzing and appreciating the qualities specific to the various artistic elements such as composition, form, colour, light and space” (Law, 2010, p. 94). This says that some artworks are found in museums and galleries and these are categorized using the conventional approach because they are analyzed based on aesthetics and history. A beautiful object which is placed to be viewed needs to convey a message. This message needs to be conveyed to an admirer by an artist who can make interpretations. Berger

(1972, p. 7) as cited in (Law, 2010, p. 97) confirms “seeing comes before words”. He continued that seeing is a primitive kind of learning. If an art work needs interpretation and or commentary, it must first be seen. Without a work of art being seen and discussed it cannot be considered as appreciated. Again, according to Law (2010) art appreciation in its broader sense can be regarded as an act of human creativity because it enables humans to explore the external world to express their inner world. In appreciation, one can express an inner, invisible and hidden feeling for it to be seen and understood through a work of art. Art appreciation is the spelling out of a visual language whether discerning or implicit. It unearths an artist’s idea, feeling and concepts on issues that are both common and useful to society.

“The apprehension of the value of art depends upon the ability to comprehend works of art: the enjoyment and appreciation, upon the ability to feel and understand the values involved” (Feibleman, 1946, p. 43). This assertion reveals that art appreciation has become a tool for making works of art very valuable and authentic. This is because it becomes possible for works of art to elicit understanding and enjoyment when looked at. As philosophers and artists are commending appreciation as a healthy practice, others do not see it as such but rather disregard it. As a matter of fact, Gorodeisky (2017) explains that the most common objection to the link between art and pleasure is based on a narrow conception of pleasure. On this conception, all pleasure, including aesthetic pleasure, is passive and merely sensory like a feeling of elation or a thrill. But it is arguable that the experience of art is active, complex, and not merely sensory. Hence, the objector concludes, there is no reason to think that art connects to pleasure. He concluded “but Matthen—like Aristotle, Kant, and others before him—gives us good reasons to reject that

conception of aesthetic pleasure, and accordingly to resist that conclusion”. There are also some good reasons to argue that art appreciation is not viable in the sense of description and analysis to make it acceptable, hence regarding it as a beautiful work but rather a mere unnecessary mental practice. This also confirms that every work of art is a good one whether it is discussed or not. In some instances, again art is all the time made for its utilitarian purpose and not for its aesthetic value.

Art appreciation which awakens the essence and gives viewers the ability to recognize the good qualities in a piece of artwork has specific procedures that are used. These are identifying the work, naming the objects and how they are seen, describing the artistic techniques employed by the artist and then making a meaning out of the work of art. These mentioned steps involved in art appreciation writing are strongly corroborated.

They are:

- Identification of the work (title, artist, date, size, medium, location).
- Inventory of items in the work (naming and description of physical characteristics of items).
- Technical qualities (kinds of materials, tools, design/composition and styles).
- Interpretation (meaning of the work).

(Amenuke et al, 1991, p. 55-56; Annor et al, 2011; Adom (n.d.); Kquofi, 2012)

In sum, Adom (n.d.) propels the significance of art appreciation writing. He names them that;

- It helps us to assess and appraise works of art without passing judgment on

them.

- It deepens our understanding of works of art since the activity helps us to understand the philosophical meanings behind the works of art.
- It makes us knowledgeable in the histories, techniques, tools and materials as well as designs of the various Visual arts.
- It helps us to understand and appreciate the cultures of various groups of people thereby promoting friendship among people of varied cultures.
- It helps us to know various works of art as well as artists of different backgrounds.

With the above importance, all artists need to put in maximum efforts to write art appreciations on every work of art produced.

In other words, revisiting the definition propounded by Amenuke et al (1991) on art appreciation writing as an intelligent discussion on artworks means appreciation writing sought to have deeper narratives involving more elaborative write-up to help give plenty of analysis, interpretations and descriptions in works of art. They continued that it involves deep thinking and enjoyment. Regarding all these definitions, art appreciations written today do not possess the above definitions. Both young and educators of art end up writing art appreciations by outlining lists of items seen, names of objects seen. Tools used in the works described are not seen.

In another spectrum, there are four distinct models considered by Broudy's art appreciation model in (1972) as cited by Subramaniam et al (n. d). The model begins with four major important steps. These are:

- Sensory Properties: The student observes what appears to exist within a potentially aesthetic object by identifying the visual properties (art elements).
- Formal Properties: The student responds to how the object is organized to achieve expressive power by identifying the principles of art.
- Expressive Properties: The student responds to what the object has to say by identifying mood, dynamic states and expressions.
- Technical Properties: The student observes how the work was created.

The above model discusses that artists who are writing on art appreciation ought to explain vividly the visual properties such as the art elements which include lines, dots, shapes, form, colour and texture. The formal properties also demand in a write up, the description of any principles of design seen in the work of art. These include balancing of art elements, how they harmonize, the unity, proportion, varieties of objects or colours are seen. In the expressive properties model, the artists tend to express the feelings the work of art transmits to the viewer, either sadness, joy or fear. Lastly, technical properties as a model bring forth the techniques, tools and materials or media used in the work through a narrative writing.

## **CHAPTER THREE**

### **METHODOLOGY**

#### **3.0 Overview**

This section of the research outdoors the strategies the researcher put in place as interventions, investigations and data collections based on empirical actions to achieve the purpose of the study.

#### **3.1. Research Approach**

This study adopted the qualitative research approach because the researcher intended to use words to analyze, describe, explain and report facts and experiences (data) gathered in this study. Cohen, Manion and Morrison (2018) also mentioned that the purpose of qualitative research is to describe, explain, report, create key concepts, test and generate theories. They again cited Bryman (2008) who views qualitative research as using words rather than numbers. This will also help data to be understood because it will unravel experiences for clearer understanding and interpretations.

##### **3.1.1 Research Design**

An exploratory case study design was chosen for this study in order to basically generate novel techniques that will primarily build a theory intended to replace an existing one. This is confirmed by George (2023) that exploratory research is an approach that investigates ideas that have not previously been studied in depth. Eisenhardt et al (2007) confirms that theory building from case studies has become a relevant research strategy that forms the basis of a disproportionately large number of influential studies. Besides, collected data was able to help support a designed model for this study. This idiographic research aims to redefine the perspectives of art educators in an area. The data generated



from this study also aims to generate and support a new theory. Aboagye (2021) supports “a case study can result in data from which generalizations to theory are possible”.

### **3.2 Intervention Strategies**

A seminar base class meeting was organized for interaction between the researcher and the study’s population which includes art educators in the selected senior high schools. This intervention included a PowerPoint presentation to enable learners to experience adequate learning through reflective commentary, experimentation and exploration of media and techniques. This strategy unfolded three distinct phases. These are;

- Pre-intervention
- Intervention and
- Post-intervention

#### **3.2.1 Pre-interventions**

At this phase, practical exercise was used by the researcher to preliminary determine the authenticity of the stated problem of the study. At this phase the participants were engaged to practically perform tasks using diagnostic tests. These tests revealed art educators’ writing of art appreciations. These are found in Appendix A.

#### **3.2.2 Interventions**

The researcher interacted with art educators in the selected senior high schools through seminars to introduce appreciation writing skills with PowerPoint presentations. In addition, the researcher presented a 28 minute 08 second video tutorial to practically demonstrate how art appreciation is done (refer to attached compact disc)

### **3.2.3 Post-interventions**

The researcher, at this phase, ignited participants, through interviews, to practically express their views on the newly experienced tutorials and applied the new skills learnt during the organized seminars. At this stage norm-referenced tests were used to determine the outcomes of the new skills learnt.

### **3.3 Use of Instructional Media (IM)**

The researcher used instructional media (IM) to stimulate the participants' interests during the intervention phase of the interactions. seminar in the selected schools. This encompassed, specifically, videos with motion picture projections. The instructional media includes tools and materials and the physical means an instructor can use to facilitate teaching and learning and these include slides, films, internet, real objects, interactive video conferencing etc. Dick, et al, (2001), cited by (Wamalwa & Wamalwa 2014, p. 140). The use of the IM will project a positive long-term effect on learners. This video included both audio-visual scenes yielded results to appease the stated objectives of this research and this enveloped the opportunity to consistently revise these lessons due to its availability that will be circulated amongst the targeted population. Wamalwa et al (2014) clarify that the use of IM makes contents taught and learnt retained longer than by purely verbal teaching and it motivates, stimulates and captures learners' attention.

### **3.4 Population**

The population for the research consisted of art educators of Worawora Senior High School, Tapaman Senior High School and Bueman Senior High School in Biakoye District.

### **3.4.1 Target Population**

The target population for the study were art educators in Worawora Senior High School, Tapaman Senior High School, Bueman Senior High School in Biakoye District.

### **3.4.2 Accessible Population**

Amoah and Eshun (2015) defines the term accessible population as the population that a researcher can realistically select his/her sample from. These were six art educators (two from each school) who teach Picture making.

### **3.4.3 Sample and Sampling Technique**

Homogeneous purposive sampling was chosen for this study. This is because all samples possess similar characteristics, have both common ideas and similar pragmatic experiences with the topic under study and can generate intended data for the study. Cohen, Manion and Morrison (2018) cite Teddlie and Yu (2007) who emphasized that this purposive sampling type is used to collect data for effective comparisons to be made on unique topics to generate theory through the gradual accumulation of data.

### **3.5.1 Data collection Instruments**

Multiple sources of data collection instruments were used. These included unstructured interviews, evidence of tests samples of art educators' output of tasks performed.

### **3.5.2 Interview**

Interview in a form the single focus group discussion method was used to collect data from the study's participants purposely because members of the group have similar and same knowledge about the topic to be discussed. Morgan (1996) as cited by Nyumba, Derrick and Mukherjee (2017) define single focus group discussion as an interactive

discussion of a topic by a collection of all participants with a facilitator as one group in one place. He concluded that this is the most common and classical type of focus group discussion. This

Single focus group is the interactive discussion with a topic by a collection of all participants and a facilitator as a group in one place. This involved a moderator leading a discussion between a small group of respondents on a specific topic. This is to enable probing questions to the participants to talk and encourage them to express their views.

### **3.5.3 Tests**

The researcher assigned tasks to the art educators to diagnose the identified problem of the study. Both written and printed documents were collected as data to ascertain the outcome of the study from each art educator in the selected schools. These manuscripts were used to collect data for hypotheses that will propel to satisfy other stated objectives of the study.

### **3.5.4 Audio Recording**

During focus group discussions with participants recordings were made to collect responses in each selected school. A mobile device recorder, specifically, was used. “Since unstructured interviews often contain open-ended questions and discussions may develop in unanticipated directions, it is generally best to tape-record interviews and later transcript these tapes for analysis” (Kabir S. 2016, p. 213).

### **3.6 Data Collection Procedure**

Practical tests conducted for art educators to confirm the identified problem and for examining to satisfy stated objectives of the study. In this, manuscripts of art educators’ tasks performed during pre-intervention phase and post-intervention phases were collected. An audio recording was done after introducing art appreciation writing skills to the art educators in the selected schools. In this, a discussion was held to allow the art educators

to express their views on their experiences with the new concepts/models learnt during focus group discussions.

Unstructured interviews used in the form of focus group discussions were used to retrieve data from art educators after a successful introductory lesson tutorial on appreciation writing to all art educators in the selected schools. During this discussion, the researcher did an audio recording to collect responses from participants. Photos were taken to exhibit evidence on seminars held.

During the recording of the discussion, the researcher asked participants to mention their experiences such as;

- a. The differences they have noticed in the writing styles of appreciation writing
- b. Personal comments on the introduced narrative style of writing appreciation
- c. The advantages and the disadvantages
- d. Ascertain if they were fully engaged throughout the entire reading of the appreciation
- e. Determining if they realize all items were described, analyzed and interpreted.

### **3.6.1 Data analysis plan**

Data for the study was analyzed using thematic analysis method in order to make an in-depth meaning into themes and ideas, and interpreting contrasts and similarities in view of data collected from research participants. This will also allow languages used to be theorized and data collected coded. Braun and Clarke (2012) assure that thematic analysis gives deeper insights and meaning into data interpretation, familiarization, coding

of themes that need less reviewing and refining, especially if working with a smaller dataset in qualitative research.

### **3.7 Ethical Considerations**

Regarding basic ethical principles, privacy and right to anonymity of human subjects in this research, each of the human populations the researcher interacted with had their names and the schools represented with alphabets. These are:

- School A, B and C.
- AE-A and AE-B as art educators in school A
- AE-C and AE-D as art educators in school B and
- AE-E and AE-F as art educators in school C.

Amoah and Eshun (2015, p. 33) insisted “it is important to consider any ethical issues affecting the subjects of our studies. The subjects used for a study have rights”. They continued to emphasize that considering the right to anonymity, a researcher must use numbers or other symbols to identify subjects or change names (p.33). The highlights of findings that contribute to knowledge in the field of appreciation writing and the differences discovered were established. On the other hand, permission was sought and accepted prior to recording and taking of images during data collections and interactions with all human subjects by the heads of the selected populations. About information and consent, participants were also fully informed of what will be asked of them, the purpose of the data and how it will be used. “With this in mind, researchers have a duty of care to ensure that at all times information that could easily identify a person or community is

screened so as to protect their anonymity” (Cacciattolo, 2015, p. 64). Qualitative responses were coded, categorized and analyzed.

### **3.8 Authenticity and Trustworthiness**

Trustworthiness of a study refers to the degree of confidence in data, interpretation, and methods used to ensure the quality of a study (Pilot & Beck, 2014) cited by Connelly (2016). To ensure credibility of this study, interactions with all human subjects, data collection, and its analysis, the researcher used appropriate qualitative research methods with a narrative analysis approach to compare and cross-check all analysis on data collected from populations. For the sake of authenticity to validate the outcome of this study triangulation of data collection was used. These were unstructured interviews from focus groups, audio recording and tests to collect data. Photos, audio recordings were done and relevant manuscripts collected through appropriate means to demonstrate efficient trustworthiness. These were demonstrated because Connelly (2016) cited Amankwaa (2016) who stresses that in each study, researchers should establish the protocols and procedures necessary for a study to be considered worthy of consideration by readers.

## CHAPTER FOUR

### RESULTS AND DISCUSSIONS

#### 4.0 Overview

This chapter of the research reveals the outcomes of pre-interventions, interventions and post interventions. These interventions were critical examination of the current steps involved in writing art appreciation, assess the writing approaches of art educators, reveal the new practice introduced to write art appreciation and finally outdoor the relevance of the newly introduced criteria for writing it.

#### 4.1 The current method and procedures of art appreciation writing

More than two decades, art appreciation writing has been a practice as an additional task to project works executed by young artists in education. Art educators underwent similar training over the years. Till today, the same steps and practices of writing art appreciation are still in use.

However, these steps and practices involved in the writing of art appreciation appear inadequate and seem out of date. The current steps and practices have been outlined by Amenuke et al (1991, p. 55-56). This was later revised by (Adom, 2014; Annor et al, 2011 and Kquofi, 2012). These are step-by-step methods used in art appreciation to answer these questions:

1. Identification of work (title, artist, date, size. Medium, location)
2. Inventory of items in the work of art (naming the items in the work and describing their physical properties)
3. Technical qualities (kinds of material, tools, methods, design/composition and style)



4. Interpretation (meaning of work, function and its relation to culture).

The above step-by-step methods outlined have been in use by both young and experienced artists over the years. This is unique as it guides artists to write appreciations on artworks. This is supposed to also help deep understanding of all art works executed. However, the application procedure outlined below has become inadequate today.

➤ **Step 1: Identifying a work of art**

- State what the work is, e.g., painting.
- State the title of the work, e.g. ‘A village Scene’.
- State the name of the artist, e.g., Comfort Kyiesu (or if the artist is not known, then state that the is unknown or anonymous)
- State the date or the period when the work was done, e.g., June 1990
- State the size of the work, e.g., 30 cm long and 20 cm high.
- State where the work can be found, its location or who owns it, e.g., in the collection of the artist or in the Ghana National Museum, Accra.

➤ **Step 2: Giving the inventory of items in the work**

- State or name all the objects in the work and describe them, e.g., two round houses made of mud and roofed with thatch etc.
- State the characteristics or features of the items, e.g., the houses are decorated with black and white patterns and there are cracks on their surfaces etc.

➤ **Step 3: Talking about the technical qualities of the work**

- State the materials used by the artist in the work, e.g., cartridge paper, poster colour and brushes.
- State the methods used by the artist

- State the nature of the composition or design, e.g., the items are drawn close to together or scattered about in the picture etc.

➤ **Interpretation of the work**

- State the atmosphere created in the picture, e.g., because the shadows are short and strongly painted, the colours are bright and the girl is partially naked, it suggests a hot afternoon.
- Relate the items in the picture to the cultural background of the artist or the work
- State the uses or the function of the work, e.g., it is used for decorating the wall of a room.

Regarding application procedure outlined above, the sub steps pointed out under each major heading propels artists to write a heading, underline it and continue to write the sequential steps in distinctive sections with headings. This in the end makes the writing not an intelligent discussion as art appreciation is defined but instead written by stating and naming items found in works in the end. Based on identifying a work of art in ‘step 1’ the application suggested ‘state’ all the identifications. This always urges writers to list hence encouraging numbering and bulleting.

In ‘step 2’, Giving inventory of items in the work, the action word ‘state’ makes writers list objects seen in works of art and they in the end do not describe them. Characteristics or features of the items in works are not described but rather dodged.

In “step 3’, Talking about the technical qualities of the work, materials and tools used are named. Under methods used most writers pinpoint sketches of colour types seen in works. Usually, descriptions are not given based on elements and principles of art as required by the procedure.

In the final ‘step 4’, Interpretation of the work is done by writing the place the work can be placed and its function. This somewhat fits rightly into the procedure as required.

In sum, the above unique methods and procedures outlined motivates art appreciation write-up in sections which creates room for listing, naming and pinpointing. This methodology through experiences makes students copy each other’s works since they usually do works with similar themes. These practices infested many generations because of its monotonous nature has been consistent over the years which make way for no creativity. Most importantly, the procedure did not state categorically to allow artists to write in an essay format.

## **4.2 Pre-intervention**

### **4.2.1 Assessment of the current approach of writing art appreciation amongst art educators in the selected schools**

Based on the first objective for this study, the researcher interacted with two participants from each school. Summing up to six respondents, the researcher tasked them to write art appreciations on the following paintings; “the sunset” in figure 1, “wet day” in figure 2, and “market on fire” in figure 3.

Art appreciations were written by art educators on the painting titled “the sunset” in figure 3 below.



Figure 3. The sunset. Source: Researcher's art studio, Worawora SHS

Among the six art educators, three of them AE-A from school A, AE-D from school B and AE-E in school C presented their write-up that does not conform with the new style of writing art appreciation but rather involving the four rubrical steps outlined by Amenuke et al (1991, p. 55-56, Annor et al, 2011). One of them, AE-C in school B also scribbled his appreciation in a form of listing items. Specifically, he titled the and numbered "Identification of work". Now, under this title, wrote "Painting" hyphenated it and wrote "type of work". In the second line, he wrote "sunset", hyphenated it and typed "title of work". He repeated this format in identifying all other details about the work without writing them in an essay form for easy reading for understanding. He considered numbering a second stage and numbered it as "2" and named it "inventory of items". But then, under this inventory of items, he just listed five items as "Sky", "Sun", "Shed" and "Fence". These listed items were not described, their positions in the work were not named and described, the colours they possess and the elements that form them up were not analyzed but just listed. "Technical qualities" was numbered "3" and under it were three bulletins lettered "a" and "b". To "a" he wrote "tools and materials: brushes, palette knife,

acrylic paint, canvas”. These lists of tools and materials were not described as to how they were used and what spectacularly revealed their visibilities in the work. The other two, AE-B in school A, AE-E and AE-F in school C scripted theirs in an unsatisfactory narrative style.

To begin with, AE-A and AE-D wrote their art appreciation on the work titled “the sunset” in figure 1 by listing the four procedures of art appreciation with separated headings. First, is the ‘identification of work’ which shows the credit lines given in hyphenated forms of the painting in (Figure 1). This was separated from the second step indicated as the inventory of items. Under this step, AE-D and AE-E rubrically spelt out items, objects and scenes found in the work of art yet without the features and characteristics described. For example, “inside the fence is a summer hut which also has a fence”. In this, the fence and the summer hut were not described with their location. AE-E on the other hand, just like AE-D stated “in this painting are three buildings in a straight line on the left and another three on the right. There are some human figures on a street in between the buildings”. This describes objects found in the painting yet without thorough definitions and detailed explanations that make the objects seen in figure 4 below on the painting titled “wet day”.



Figure 4. Wet day. Source: Researcher's studio, Worawora SHS

AE-E and AE-D stated objects and items found in the paintings in figure 1 and figure 2 respectively without describing them with the choice of words that can make the representations found meaningful and understandable. These descriptions were not done narratively to conform with the modern appreciation writing to agree with what Sophia (2010) expresses, in her view that art appreciation is a response to a work of art to interpret and understand the overall work of art as cited in Wahid, Bahrum and Ibrahim, (2017). Comparatively, AE-A, AE-D and AE-E ended up writing their art appreciation with steps by segregating and sectionalizing the entire write-up. This does not in any way allow free, creative and understandable flow of narration for a comprehensive and intelligent discussion that connotes with the concept “as you learn the language of art, you will be able to “dig deeper” into the layers of meaning of each art object” as insisted by Ragan (2005, p. 27). Under this step again, AE-A was not able to describe the characteristics or features that really ascertain what is seen. For example, she stated “distanced and near items are reflecting in the pool, the sun shining at its peak...”. These descriptions invite the question “what features ascertain the fact that items seen in the work are distanced and



what defines their reflection in the pool? It can even go on, “what shows that the sun is shining at its peak?”. All these descriptions ought to be described such that questions will not be posed to further explanations.

“Once the idea behind a particular work is conveyed, the work is considered to be right, good or inwardly beautiful” (Essel & Acquah 2016, p. 1211). Considering appreciation works of art, the function and the interpretation of the work make an art spectator realize the purpose for which the work serves. Regardless these assertions, AE-A, at the last stage of her appreciation which is the interpretation of the work (in figure 1), instead of the narrative format, rather generated another three subheadings namely “atmosphere created in the picture”, relating items in the picture to the cultural background of the artist” and then the “uses or functions of the work”. This style of writing appears strange and cannot lure an art spectator to have a simple and understandable discussion among critics. Regarding the interpretation step, AE-D and AE-E scripted an understandable narration even though it is written under a heading.

Since art appreciation is a way of making meaningful ideas out of a work of art it makes art appreciators and art critics extract the history behind an artwork, read meaning into the contents found in the work and later figure out the meaning and function of the work of art under discussion. AE-B in school A and AE-E in school C analogously garnished their appreciation with a narrative writing technique. In this, AE-B also appreciated the painting in Figure 1 while AE-E wrote his in a painting titled “market on fire” in figure 5 below.



Figure 5. Market on fire. (a). Source: Bueman SHS studio

AE-B and AE-E wrote appreciations in a narrative form. The credit lines were simple and brief. Their credit lines revealed the name of the artist, location, size, type, medium used and the period the paintings were executed. In the second paragraph which discussed the inventory of items found in the work, AE-B listed items but failed to describe them. He listed “there is a fence built around the river and there is a road from the gate to the river. At the side and in front of the fence, there is a river. The sun is about to set. The hut is decorated with pillars and thatch”. With this, one may ask, “where are the listed items? How exactly do they look? What makes them look like this or that? Where are the listed items located in the work?”.

AE-B continued to name other objects found in the work in the third paragraph without narrating the features that justify what makes and narrates them. Again, there are narrations like “some pictures were drawn closer and the pictures look real and shows perspective”, this narration does not define the features that make the pictures look drawn closer and



what contributes to define the perspective shown. In another instance, he named harmony, rhythm, movement, lines, shape and space as principles and elements of design but was not able to describe and analyze where they were located and seen in the painting. AE-E, similarly, stated “with reference to the art work, the descriptions were narrated and eight human figures are visibly identified as it is”. With all these there are no selected adjectives used to describe what makes the identifications artistically definable. For example, in the fifth paragraph, he narrated “the market is big but only few people were in it”. In this instance, one may ask what characterizes the big size of the market? What features or convincing characteristics show that only few people are in it? This paragraph, again, tells that people fled because of the fire outbreak. What features and actions portrayed reveal that people are fleeing due to fire outbreak? AE-B and AE-E ended without giving detailed analysis and description of the objects seen in their paintings. According to AE-B, a description in the third paragraph shows that figure 1 is a seascape but on the contrary, there are no features of a sea seen in the work. Yet, contrary, Stout (2000) remarks “like novelists, poets, and writers of songs, visual artists have learnt to trust the writing process, and perhaps more than any other mode of writing, have engaged with zeal in the many forms of expressive writing”.

The last straw that broke the camel’s back in the art appreciation writing exercise is about AE-C’s discussion in school B (refer to appendix A) on the painting “the sunset” in figure 1.

Art appreciation written by AE-C on “the sunset” emphatically reveals the authentication of the weaknesses that calls for professional development to enact updates of educational practices in aesthetics in art education in the Biakoye district. The write up was a total

sketch. Under the first heading “Identification of work” as outlined by Amenuke et al, AE-C wrote “Painting – type of work; sunset- title of work; Worlasi Sewornu- Name of artist; 60cm by 40cm-size of work and Worawora SHS art studio- location”. This indicates a skeletal credit line of the painting. In another instance, the second procedure “inventory of items” was written in a canker-like manner that does not conform with any criteria used in writing art appreciation. Sky, sun, shed and fence were listed as items found in the work without any description and that ended it. Under technical qualities, she wrote, “(a) tools and materials: brushes, palette knife, acrylic paint, canvas; (b) a piece of fabric was stretched on a wooden frame to form the canvas. This surface was primed to form a plane and the artwork on the coated surface...”. The entire technical qualities stage includes a write-up of descriptions that is not seen and has nothing to do within the painting being appreciated. At the final stage which is the “interpretation of the work” she narrated the function and the meaning of the work. All the above assessed write ups from art educators are located in Appendix A

intervention

#### **4.3. Introduction to hybrid art appreciation writing**

The hybrid art appreciation writing takes a narrative format and style. This narrative style makes it possible for artists to adequately express, describe, analyze and interpret art. In addition, it makes it easy for one to use proper language to arrive at all the above stated needs. Stout (2000) stated to confirm that the idea of introducing artists' writings into art appreciation has pedagogical as well as academic roots. She continued to emphasize that it is well-established that throughout the basic level of education, students have far more experiences with literary arts than with visual arts. This is because they tend to write

narratively to appreciate the arts. Based on this analogy learners incline efficiently when it comes to critical thinking and understanding of artworks. Stout again stresses “appreciation is an intensive part of language arts education, and toward that end, students regularly analyze, interpret, and evaluate multiple genres of literature”, (p.227). Thus, students come equipped with an acquaintance and comfort with literature that must, on the other hand, be coaxed and developed in their encounters with visual arts. Artists can write to describe, analyze and interpret with writing in narratives and essays like it practiced in literature. Without doubt writing essays give better explanations that can make art lovers understand any form of art that is before them. In sum, she assures as she recommends Goodman, (1984) who also narrates that in reading the artist’s essay, students felt an intensification, looking, and wanting to look again. This is a big part of what art appreciation study is about- gaining and holding attention long enough “for work to work”. There is no doubt that art appreciation ought to be written in a narrative manner. Her steps to write art appreciation in essay form involves training students to practice and go through writing skills and eventually be equipped with the necessary pedagogies. In her opinion, artists write essay and narrative forms to adequately communicate, explain and clarify thoughts and feelings, to reinforce, extend, and validate visual messages.

From another point of view, Gustlin et al (2023) confirms that art appreciation of the visual arts goes beyond staring at a painting hanging on the wall of a museum. They concluded that art appreciation is rather about gaining the knowledge to understand the art and acquire the art methods and materials to discuss art verbally or by the written word. Relying on this assertion, art appreciation writing with the steps outlined by Amenuke et al that is commonly used today helps to write appreciations yet not adequate enough to

unearth the entire meaning of art works. Meanwhile, according to the Gustlins, art appreciation is rather about gaining knowledge and using art methods to discuss art either verbally or written. Art appreciation written here will call for narrative writing methods, choosing words or terms that can involve all the aesthetics theories to adequately describe, analyze and interpret all that is seen in a work of art. Zimmerman (1980) stipulates that aesthetic education which is commonly known as art appreciation helps drive viewers to aesthetic elements such line, shape, color so that the viewers may place value on art and aesthetic experience. This gives a brighter light that art appreciation is better understandable when narratively written rather than stating and naming elements found in a work of art. She continued to clarify that one particular writing technique which is the dialogue, is an excellent means of getting students not only to analyze the use of specific concepts in art but also utilize their imagination, sense of humor, and ability to see the opposing sides of a situation. To write a meaningful dialogue, students need clear guidelines and should be provided with exercises which lead up to the final written work. Students gain a clearer understanding of the concepts they are using if they are allowed to rework their first attempt into a written work. It is important to take time to introduce and discuss aspects that make up a good dialogue.

For many years art education has focused on a major goal. These are the development of creativity and self-expression. Besides, art appreciation is very important for many reasons in the focus of art education. Art appreciation in art education has a good potential to enrich young artists by exposing them to the ideas, visual literacy, critical thinking, and aesthetic inquiry (Subramaniama et al, n.d.). The ability to respond to art has various methods through writing. Sova (2015) conducted research which concluded that

art specialists respond to artworks reflectively and objectively, which leads to better understanding of an artwork, whereas art non-specialists respond spontaneously and subjectively, which leads to a poorer understanding of an artwork. In this case, artists are more obliged to interpret, analyze and describe art intensively thus through narratives and or essays rather than stating points like non-art specialists.

#### **4.3.1 Criteria for art appreciation writing**

(Adom, n. d.) assures that a unique theory used to write art appreciation consists of formalism or the formal qualities. In this formalism theory emphasis is solely on elements of design and principles of design when making descriptions. Imitationalism or the liberal qualities that require realistic nature of the work focuses on realistic representations in the works, emotionalism or expressive qualities convey ideas to give responses to feelings, mood or emotions in the viewer. Regarding Adom's model which will aid in appreciation, artists need to consider explaining colours, shapes and other elements, sense of balance, harmony, unity and other principles of art seen in art. Based on this, one will need to write in an essay format for vivid and detailed descriptions. On imitationalism, the exact resemblance and features seen in the work that represents the real object is described. Emotionalism requires how a viewer feels. Everyone feels varieties of emotions when viewing art. One becomes sad, happy, or even weeps. The formalism, imitationalism and emotionalism qualities are essential ingredients that elicit deep and detailed analysis, description and interpretation when writing art appreciation.

Stipulated by Mittler (2006), theories that govern art appreciation writing are formalism, imitationalism and emotionalism. All these theories resulted from aesthetics. He carefully examined artworks by using aesthetic qualities. These qualities helped to

increase the understanding of works of art and serve as the criteria on which art is appreciated. Identifying and assessing these aesthetic qualities enables art critics to make detailed meaning and to make intelligent discussions as in art appreciation as Amenuke et al (1991) defines. Intelligent discussions occur in narratives or essays write up or verbal rather than mentioning, stating and pin-pointing in a sectional write up when writing art appreciation.

Finally, Ragans (2005) sums it up that one can develop an art appreciation for a work of art by gathering information about the artist and the period in which the work was created. This is the historical and cultural context of the work. She continued that there is a four-step approach for organizing the way you gather information about a work of art. These are description, analysis, interpretation, and judgment. In sum, reading art appreciation in written essays gives more room and opportunity to let readers understand deep concepts on works of art. This has been confirmed by Goodman (1984) as cited by Stout (2000) that in reading the artist's essay, readers feel an intensification, looking, and wanting to look again. This is a big part of what art appreciation writing study is about, because it gains and holds attention long enough for a work to work.

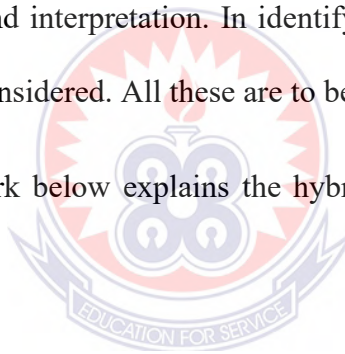
#### **4.3.2 The hybrid criteria**

As indicated early on by the researcher, it is time aesthetics education and its writing skills took a different method of teaching in our schools. These have been consistently changing even from the ancient period before today, hence nothing prevents it from being transformed. Hardiman (2012) confirms that aesthetics and aesthetic theory has recently undergone a renaissance and that varied studies have investigated this traditional field in new ways and have illustrated how diverse the application of ancient

aesthetics can be. This emphasizes that aesthetics and its writing skills is always subject to renewal in terms of using writing skills and not maintaining old methods. Also, reading creative writing is enjoyable, interesting and easy to understand. Because of this, art appreciations written creatively in a narrative way propels readers to understand any work of art. Maley (2009) as cited in Klimova (2012) explains that, creative writing requires the willingness to play with one's language, focuses on feelings, physical sensations, and enables learners to attempt to express their personal meanings into ideas.

Based on the above confirmation it is best to write art appreciation in an essay and narrative format. This style will propel better understanding and give adequate opportunity for analysis, description and interpretation. In identifying a work of art, the cultural and historical background is considered. All these are to be written in essay formats.

The researcher's framework below explains the hybrid procedure and guideline for art appreciation writing:



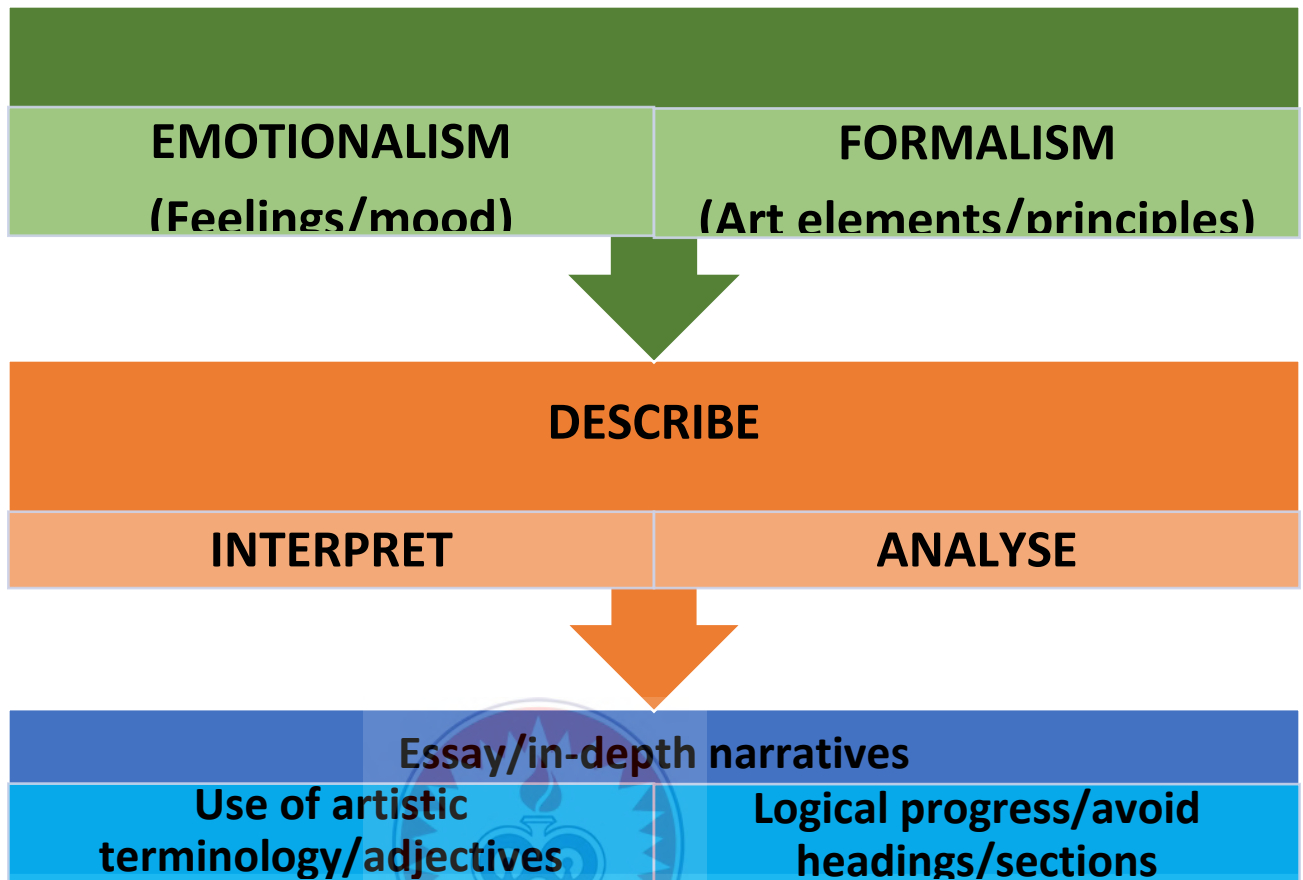


Figure 6. Hybrid art appreciation writing framework.

From figure six above, the introduced hybrid art appreciation writing conjures and solicits its explanative qualities from the three aesthetics theories. These are Imitationalism which connotes the realism, the true representations of the art relatively to its original source; Emotionalism which calls for expression of what a viewer feels, either sad, happy, nervous etc., and in sum, Formalism which calls for description of all elements and principles of design found in the work. All these three theories enable the appetency to sufficiently describe, interpret and analyze art. From the figure, for an artist to describe, interpret and analyze there are indispensable ingredients that elicit the total significance and the purpose of appreciating art. These are the use of the essay write up which primarily



brings forth in-depth narratives. Stout (2000) stipulates that writing in art helps to communicate, to explain and clarify thoughts and feelings, to reinforce, extend, and validate visual messages. The use of artistic terminologies and adjectives also contribute to a deeper understanding of what is interpreted in art. The avoidance of writing under headings and sections allows logical progress of narration of themes found in the work. All these identified ingredients make the value of descriptions, interpretations and analysis of every part and detail of an art piece to be appreciated. Regarding the framework above, Stout (2000) agrees to writing art appreciation in essay or narrative forms because artists' writings in these areas emerge from a strong commitment to communicate the ideas forming the theoretical basis of their own work. She continued to emphasize that writing art appreciation in narratives or texts beautifully designed and illustrated, engage readers' and viewers' interests and introduce the basic theory, practice, and history that contribute to appreciating art. In conclusion, she added that writings by individual artists were designed according to their relevance to topics such as the nature of art, the language of art, functions and media of art in multiple societies, issues in aesthetics and criticism, and art in historical contexts.

### **4.3.3 Intervention**

At this intervention stage, the researcher, through a professional development programme organized a seminar. This was to interact with art educators on how art appreciation is written with hybrid techniques with the creative writing skills using a PowerPoint presentation. Additionally, a tutorial video giving guidelines on how the hybrid appreciation writing is done was used to help art educators have better interactions.

After the presentation, the researcher used an unstructured interview as a tool to enhance a focus group discussion with the art educators to express their views on the presentations.

Thoughtfully, instead of an argy-bargy discussion, interestingly, the six art educators who participated in the seminar expressed enough contentment after experiencing the aesthetics education and discussion with the researcher. AE-B in school A, satisfactorily confirmed that the narration manner of the write up sounded so creatively and enticed him to get him involved with the painting and he really loved the flow of the language and the choice of words. AE-D in school B, similarly shares that, the use and the flexible play of the words to describe and analyze details will sharpen the writing skills and improve their grammar use. In this case, the two of the six appreciated the use of the selected adjectives to describe some elements in the works of art and thereby making them understand and enjoy the art work before them just as McCarter and Gilbert (1985) expressed their notion as cited in Wahid et al (2017) that art appreciation in art is to enable spectators understand and enjoy the art. AE-A in school A earnestly confirms that he appreciates this write up which makes appreciation writing simpler than the one they wrote during the pre-intervention phase and wishes that this style should be advertised to reach all artists in the education sector. AE-A and AE-B showed interest in another opportunity to re-write their appreciation on 'the sunset' painting using the narrative format. In school B, AE-C, was highly pleased to mention that he has seen a concise distinction between the art appreciation that he scribbled and what he experienced during the professional development programme, being that it is in a simple narrative manner rather than writing and separating each section with headings. Again, he emphasized that in-depth and detailed

analysis that could not be described in the current writing style are clearly distinctive in the narrative manner. A different concern was raised by AE-D in school B and, AE-E and AE-F in school C. They asked if final year candidates can opt for this narrative style of appreciation writing. This sparked another discussion. In the end, they comprehended that all details and descriptions needed to be derived from the current style of writing are all realized and more creatively in the narrative and hybrid technique they have experienced during the researcher's presentation.

AE-C and AE-D, both in school B claimed that they have identified lapses and drawbacks in writing art appreciation with headings and this TCPD was able to reveal to them a new and creative style. They again affirmed that in the current version of writing they can mention objects seen but not with analytic descriptions. Specifically, AE-C in School B, singularly claimed “the newly experienced method has exposed the weaknesses of the one they currently wrote”. This emphasizes that after the introduction of the narrative method of writing art appreciation in the seminar he was able to specifically determine the feeble and unsatisfactory write-up they have repetitiously practiced over the years. In school C, AE-E and AE-F claimed “this narrative appreciation writing as a wakeup call for them”. AE-E emphatically and cheerfully exclaimed that he really writes his appreciation in a narrative form but just a few lapses were noticed in his write-up. He pinpointed specifically to the detailed description techniques, use of words and talking about every nitty-gritty seen in the painting during the presentation. In sum, four of the art educators- AE-A, AE-C, AE-D and AE-E presented their art appreciations with no continuous and flow of descriptions, unsatisfactory analysis and intelligent discussions as Sophia (2010)

expressed in Wahid et al (2017) that art appreciation is to elicit enormous understanding and feelings from art to the viewer.

#### **4.4 Post-intervention**

##### **4.4.1. The outcomes of the Teacher Continuous Professional Development organized for art educators in appreciation writing?**

A criterion-referenced test was conducted to enable the six art educators in the selected schools at the end of the professional programme to realize outcomes of the proficiency in writing art appreciation. Prima facie, Edward (1998) pinpointed that Danto makes distinctions between surface interpretation and deep interpretation in appreciation and that understanding a painting is understanding the painter's intention, but this does not require viewers to look further than the canvas in front of us. This insists that a good and creative art appreciation writing skills will reveal meaning, understanding and the purpose for which an art is made. If this can entice and allow viewer(s) to enjoy the beauty and understand all elements that are installed in the work of art, then a narrative art appreciation writing will, by this, provide a deeper interpretation than the wearisome technique in use today.

Of the six art educators tasked to re-write the appreciation on the paintings, the entire six of them presented their write-up sufficiently in a narrative format, selected adjectives to describe, analyzed descriptions and most importantly, avoided headings that segregated the write-up. First, they all narrated their credit lines in an essay format, by making the reader(s) experience a continuous flow of expression and description. Beginning with descriptions of objects seen in the work, AE-A, AE-B, AE-C, and AE-D described the sun and the sky and items found in the middle ground through to the

foreground. Specifically, AE-B analytically described items found in the work by narrating “on the roof of the hut are analogous colours such as red, orange and yellow orange which show aerial perspective and tints to show the reflection of the sun”. This description shows that AE-B was able to narrate by giving detailed analysis and description of what is seen in the painting unlike what they wrote during the diagnostic test. He was also able to describe features that reveal the presence of a bamboo fence where it is located in the work “the sunset”. He stated “Below the sky is a bamboo fence with a hut painted in acrylics”. This description is seen as better explained than the write up he presented during the Pre-intervention phase by listing the objects seen in the work. To explain objects, items, themes and ideas in works of art undoubtedly give a lot of meaning. Using descriptive words in appreciation writing interpret pictures. The nature or the characteristics all objects bear in a work of art can be described in detail by the choice of descriptive words. For this assertion, Stout (2000) corroborates by citing, “words may illuminate pictures as pictures may illuminate words (Goodman, 1984, p. 173).”

Four out of six art educators named the tools and the materials used and finally named the function and the meaning of the work. All these were narrated without giving headings with sub-columniations and colons. This style can engage any viewer to experience an artistic enjoyment of the work titled “the sun set” in figure 1. AE-C also narrated “in this painting are inventory of items namely, the sun with a round white effect on an orange and white background like a sky”. In another description, he wrote “there are green grasses used to demarcate a walking path and a ladder-like nature of entrance for passers-by”. In comparison, he previously, during the diagnostic test conducted, wrote sketchy headlines and colons to list the items without descriptions and which did not in the least conform

with the steps outlined by Amenuke et al (1991, p. 55-56; Annor et al, 2011). AE-D's credit lines read "On a primed canvas is a painting done in acrylics, in size 60 centimeters by 40 centimeters. This is located in Worawora SHS art studio and painted by Worlasi", this appeared different from what she presented in a sectionalized format during the pre-intervention stage in Appendix B by naming a title "Identification" and then stating "type of work: This is a painting" and the later "name of artist: Worlasi and this work was done in May". AE-E in school C who also appreciated "market on fire" painting in figure 6 below.



Figure 7. Market on fire (b). Source: Bueman SHS studio.

This revealed that the introduction of the narration writing sharpened his writing skills by giving detailed descriptions. He also described "there are buildings and pavilions painted in blue far in the distance, green tall buildings with black rectangular shapes showing wide windows, one above and another below and a yellow kiosk. This is shown



with a rhombus in a three-dimensional shape”. With this analysis, AE-C described that “the buildings are seen in blue paint in a far distance”. “There is a green tall building indicated with a description that there are black rectangular shapes making them look like windows and one is above and then one is below”. This narrative writing style has been improved from the poor descriptions written previously by giving the definition on what is entailed in “Inventory of items”. From a different perspective, AE-E who appreciated the painting titled “wet day” in figure 2, also describes “there are tall buildings seen in the work from left to right in vivid colours like blue on the sides, yellow-greens and reds on the front of each with green path in front of them”. He again gave a detailed and descriptive narrative that “there are also five human figures, with sharp shadows under each of them revealing their reflections...the sky shows different shades of blues indicating a signal for a rainfall”. These descriptions and narratives, when critically examined, closes the gaps identified during the pre-intervention stage of art appreciation writing. To affirm this, it is rightly emphasized that texts give us ideas and information, analyze, synthesize, interpret, evaluate and deliver packs of knowledge from a single perspective (Stout, 2000). This assertion ignites the essence and the benefits of writing which helps to create enough understanding, especially when writing for art appreciation in a narrative manner.

## CHAPTER FIVE

### SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

#### 5.0 Overview

This chapter unravels the concluding part of the study. It summarizes the study's goals, concludes and points out the distinct recommendations.

#### 5.1 Summary of findings

This research postulates to accomplish four stated objectives. It sought to examine the current steps and practice of writing art appreciation, assess amongst art educators in the selected schools how art appreciation is written. Further, this study resorted to introducing the criteria involved in writing art appreciation skills to art educators through TCPD while in sum, demands to determine the impact the introduced appreciation writing skills after the TCPD.

Regarding objectives, the study revealed that:

1. In examining the current steps of writing art appreciation, the current steps and guidelines were inadequate to help give in-depth and detailed intelligent discussions of works of art.

Assessing the art appreciation writing skills amongst art educators in the selected schools discovered that:

2. The art educators wrote art appreciations based on the current art appreciation examined. And the art educators gave descriptions that matched with the inadequacy of guidelines outlined in the current methods of writing.



In introducing the hybrid criteria involved in writing art appreciation, it was uncovered that:

3. Art educators became aware of how skillful art appreciations were written. This was done efficiently through PowerPoint lesson presentations during the TCPD. Besides, a tutorial video was also used to demonstrate the writing skills for the benefit of the art educators. This was successfully accomplished based on the responses gathered by the researcher through an open forum and interview. After the intervention strategies.

Objective four which demands to determine the significance of art appreciation writing during TCPD, it was revealed that:

4. The study played a very momentous role to enhance and change the quality of art appreciation writing skills amongst art educators in the selected schools in the district. This was because, they duly responded positively and embraced the new skills learnt from the intervention activities during TCPD and after re-writing of art appreciations. This revealed adequate positive changes to determine changes in their writing skills. At this stage they wrote in a narrative style coupled with the creative words efficiently to describe items found, forms and other elements analyzed and emotions, feelings, moods and meanings in works interpreted

## 5.2 Conclusions

Based on the study's objectives and findings:

1. This research reveals the inadequacy and the overused nature of writing art appreciation, thereby, rendering it uncreative and unimaginative over the years. Besides there is no specified procedure and instructive guideline allowing artists to write in an essay format but to state and name.
2. The art appreciation write-up by art educators in the Biakoye District revealed uncreative, the quality and the inadequacy of showing in-depth descriptions, analysis and interpretation of their artworks.
3. The hybrid art appreciation writing model sufficiently heightened the efficacy of descriptions, analysis and interpretation that necessitates creative art appreciation.
4. This study unearths the need for reviewing the current procedure of writing art appreciation.

## 5.3 Recommendations

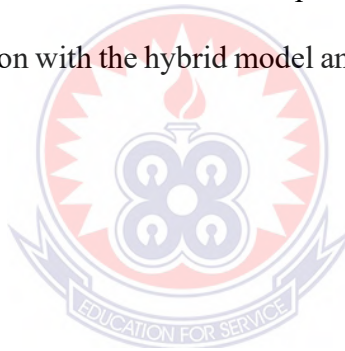
This undertaken study has prompted some useful suggestions and recommendations, which will boost and leg up the improvement and mastering of the study of art appreciation and its writing skills in art education in schools in Biakoye district.

Based on this aim, the researcher strongly recommends that;

1. The current steps and procedures involved in writing art appreciation currently by Amenuke et al (1991), suggestively need to be modified and or reviewed by the Ghana

Education Service and the chief examiners of West African Examinations Council with the hybrid model.

2. Art educators in the selected schools in the Biakoye District ought to practice consistently (with art students from their year of entry) the writing style and skills experienced in writing art appreciation with the introduced hybrid model.
3. Similar and more Teacher Continuous Professional Development programmes should be organized for art educators by the Biakoye District to enable the effective use, practice and teaching of the hybrid art appreciation writing by the art educators.
4. Biakoye District art educators need to continue practicing the introduced hybrid method of writing art appreciation with the hybrid model amongst art students and compel them to practice as well.



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## APPENDICES

### APPENDIX A

**Art appreciation written by AE-A in school 'A' "the sunset".**

#### IDENTIFICATION OF WORK

Type of work: Painting

Title: Sunset

Artist: Worlasi Sewornu

Medium: Acrylic paint

Size of Work: 60cm long and 40 cm high

Date of execution: May, 2020

Location: Worawora SHS Gallery

#### INVENTORY OF ITEMS

##### Objects or images seen in the work:

Swimming pool, sun, opened-bamboo-shed, strips of bamboo fence, ornamental plant and path.

##### Characteristics or features of the work:

Distant and near items are reflecting in the pool, the sun is shining at its peak, the shed is an opened and a portable looking one roofed with strips of bamboo. The downwards extreme end of the stripped bamboos in used for the roofing appear projecting somewhat, the stripped bamboos of the fence with projecting ends are arranged in vertical and regular manner, the ornamental plants appear growing in a linear form as well as snakelike movement, strip of path appear leading to the entrance of the shed.

##### Physical properties of the items

Swimming in the pool reduces the high warmth temperature of a person, the sun is a good supplier of photosynthesis to plants such as the ornamental plant growing along the pool, an opened-shed allows free flow of natural air through smoothly to ones comfort than enclosed one which generates more heat, bamboo is a less generated heat material considerably recommended, for example, roofing and fencing than aluminum material, the ornamental plants are positively considered to induce the intensity of heat that is generated in an environment by a shining sun which affects human temperature unduly.

## **TECHNICAL QUALITIES IN THE WORK**

### **Materials and tools used:**

Acrylic paint, brushes, canvas, piece of wood etc.

### **Methods used:**

Colours were highly applied. Canvas was stretched tightly over a frame of dimension after painting was done.

### **Nature of design:**

Items or images are drawn somewhat close together except very few. There is an illusion of perspective and reality demonstrated.

## **INTERPRETATION OF THE WORK**

### **Atmosphere created in the picture:**

Objects seem to reflect clearly in the pool. The sky appears with a bright-yellow colour while the sun also appears whitish. However, this look shows a distinct indication of intense sunshine, suggesting a hot afternoon.

### **Relating items in the picture to the cultural background of the artist:**

Bamboo plants in clusters are commonly grown in the geographical area of the artist. However, it is commonly substituted for purposes such as fencing, roofing kitchen and so on. However, this might prompt the artist to display the use of bamboo.

### **Uses or functions of the work:**

The painting shows how to utilize local materials found in the Ghanaian environment in terms of economic reasons and benefits. It also shows potential designers to exhibit their talents and skills acquired. It is therefore used for wall decoration of a room.

### **Art appreciation written by AE-B in school 'A' on "the sunset".**

Appreciation is the full awareness of all the good qualities in what we see, read and hear.

The name of my work is a painting and the title is sunset. The name of the artist who did the work is Worlasi Sewornu. The work was done in May, 2020 and measured 40cm by 60 cm. The work can be found in Worawora SHS art gallery.

Painting is the application of pigments to a support surface that establishes an image, design or decoration. Things you can find in the work are; a summer hut made of thatch and wood.

There is a fence built around the river and there is a road from the gate to the river. At the side and in front of the fence, there is a river. The sun is about to set. The hut is decorated with pillars and thatch. In preparation of the work, canvas, acrylics and brushes, the colours are gently, carefully and smoothly applied with brush to the canvas. The colours are thickly applied and are mixed with white and black to depict tints and shades. The outline of the pictures is drawn with a thin brush in different colours. The pictures are drawn closer together, the pictures look real and show perspective. The principles of design and elements

of design used in the work are harmony, balance, rhythm and movement, lines, shape and space are seen. Because the shadows are short and strongly painted the colours are not bright. The summer hut is painted there to provide shade. The weather suggests a nightfall.

The hut with a thatch is a typical example that suggests certain parts of the beach. An example is the Labadi beach. The painting is perhaps a seascape. The painting shows an aspect of life in Ghana. The sun that is setting suggests how night falls in our society. It educates us about our environment and society at large. The painting can be used for decorating the wall of a room.

### **Art appreciation written by AE-C in school 'B' on "the sunset".**

#### **1. Identification of work**

Painting- Type of work

Sunset – Title of work

Worlasi Sewornu – Name of Artist

60 cm by 40 cm- Size of work

Worawora SHS art studio- Location

#### **2. Inventory of items**

Sky

Sun

Shed

Fence

#### **3. Technical Qualities**

(a) Tools and materials: brushes, palette knife, Acrylic paint, canvas

(b) A piece of fabric was stretched on a wooden frame to form the canvas. This surface was primed to form a plane and the artwork executed on the coated face. The nature of the work is such that the items look real, colourful and depicts perspective.

#### **4. Interpretation of the work**

The scene depicts twilight. That period or time of the day when the sun seems to settle. This scene symbolizes or suggests rest after a long day's work or emphasizes the essence of taking a brief pause for rest. The colourful display suggests this piece of work can be used as wall hanging.

### **Art appreciation written by AE-D in school 'B' on "the sunset"**

#### **IDENTIFICATION**

This is a painting of size 60 cm by 45 cm. The name of the artist is Worlasi. The title of the work is "THE SUNSET" and it is in Worawora SHS. The painting was done in the year 2020.

#### **INVENTORY OF ITEMS**

In this sunset painting is an orange sky with a sun. Below the sun is a well formed fence. Inside the fence is a summer hut which also has a fence. Beside this summer hut is a water log with a few grasses in the foreground. Around the work is a white border line.



## **TECHNICAL QUALITIES**

Tools and materials used were painting brushes and acrylics. This was painted on a canvas stretched on a frame.

## **INTERPRETATION**

This painting, sunset, suggests to viewers how the sunset atmosphere looks like in most communities in Ghana. This can be hung as a marouflage at the airport to communicate to visitors to be aware of the Ghanaian atmosphere.

**Art Appreciation written by AE-E in school ‘C’ on “market on fire”.**

### **Introduction**

This is the act of pointing out the good qualities in a piece of artwork. It helps to appraise an art work without passing judgments. That is studying the works and their meaning.

### **Procedure in appreciating an artwork**

There are four steps to follow in appreciating art work. These are:

- A. Identification
- B. Given inventory
- C. Technical qualities
- D. Interpretation

### **Identification**

This is the first step in appreciating artifacts. At this level, the artist presents the kind of work produced for example, ceramics, painting, sculpture etc. Next, the name of the artist and the date the art work has been produced/completed. Also, the title of the art work, location and the size of the art work are identified at the level.

### **Giving inventory**

This is the second step involving the statement of the features and characteristics of the art work

### **Technical qualities**

This is the third stage that involves the list of tools and materials used in the production of the work. It also involves the method employed; design or composition of the style in the piece of the art work.

### **Interpretation**

The artist has to explain the meaning of work relating the items in the composition to the culture background and state the uses of functions of the work in his community.

**Art appreciation written by AE-E in school ‘C’ on “the wet day”.**

## **INTRODUCTION**

Appreciation is the full awareness of all the good qualities we see, hear and touch in a work of art. It gives a good description of details seen in art.

## **IDENTIFICATION**

*Type of work:* This is a painting.

*Title:* A wet day

*Size:* The size of the work is 37cm X 52cm.

*Name of artist:* Worlasi and this work was done in May, 2020.

*Location:* Worawora SHS art studio.

## **INVENTORY OF ITEMS**

In this painting, there are three buildings in a straight line on the left and another three on the right. There are some human figures on a street in between the buildings. The sky is painted blue white and yellow. In the perspective are a few buildings running into the horizon. Vivid colours were used to create fascinating and harmonious effects.

## **TECHNICAL QUALITIES**

Worlasi used painting brushes of different sizes to apply acrylics on the canvas. He painted on canvas stretched on a wooden frame.

## **INTERPRETATION**

In the work, the compositions seen, the number of human figures seen shows that during and after a rainfall only few people walk on the street. In this sense, the street is deserted whenever there is a heavy downpour. This piece of work can be placed in mountainous areas to alert visitors to know how rain affects the community.



## APPENDIX B

### **Art appreciation re-written during post studio practice by AE-A from school ‘A’**

#### Appreciation on the sunset

Sunset is the title of this acrylic painting made by Worlasi in May, 2020. This painting is measured sixty by forty centimeters. A round spot is done in white on a painted background in yellow-orange and white. This is the sky seen in the work. In the middle are multiple bamboos arranged to create a fence which passes behind an opened-bamboo-shed in red and brown paints. A surface of a swimming pool lies beside the hut with colourful and interesting reflections on its surface. The pool, when used reduces the high warmth temperature of a person and the sun above is also a good supplier of photosynthesis. The bamboo used for the shed is projected in a vertical and regular manner. The only path leading to the summer hut is colourfully displayed to display rich varieties of tones with plants growing in a linear form as well as snakelike movement. There is also a strip of path leading to the entrance of the bamboo shed. The materials and tools used in executing this painting are canvas, acrylics, brushes, palette and a palette knife. To the interpretation, this is to show the artist’s background as far as his hometown cultural heritage is concerned. It also elaborates how to utilize local materials found in the Ghanaian environment in terms of economic reasons and benefits. This painting also shows potential designers to exhibit their talents and skills acquired. It can then be used for a wall decoration.

### **Art appreciation re-written during post studio practice by AE-B in school ‘A’**

#### Appreciation on the sunset

Appreciation is the full awareness of all the good qualities in what we see, read and hear.

The title of this acrylic painting is “the sunset” and this is measured 40cm and 60cm. It is placed in the studios of Worawora Senior High School from May, 2020.

This painting is the application of pigments to a support that establishes a summer hut made of thatch and in its front is a fence, a road from its gate to the side of a river. All these are executed in different colours that please the eyes of whoever that looks at the painting. On the roof of the hut there are analogous colours such as red, orange and yellow-orange which shows aerial perspective and tinting to show the reflection of the sun. The tools used were brushes of different sizes and palette knife. The materials include acrylics and canvas which is well primed. In this painting, the colours suggest the purpose of the artist by the way he executed the shadows with sharp vertical brush strokes depicting the surface of a water below the bamboo-like fence. It is also educating the society about how night falls appear in our communities. This painting can be used for decorating a wall of a room.

### **4.4.3 Art appreciation re-written during post studio practice by AE-C in school B**

#### Appreciation on the sunset

This is a painting of size 60 cm by 45 cm. The name of the artist is Worlasi. The title of the work is “THE SUNSET” and it is in Worawora SHS. The painting was done in the year 2020. In this painting are inventory of items namely, the sun with a round white effect on

an orange and white background like a sky. Below the sky is a bamboo fence with a hut painted in acrylics. The colours red, orange and yellow were used to create the hut. The fence is a long one from the left to right. There is also a water log in front of the hut where people used to pass. There are green grasses used to demarcate a walking path and a ladderlike nature of entrance for passers-by. This scene is very common in the Savanna region of Ghana where people wait and rest to take local drinks. In another view, it depicts the twilight. The period of the day when the sun seems to settle. This symbolizes a rest after a long day's work and or the essence of taking a brief break for rest. The colourful display of the work displays that this piece of artwork can be used as a wall hanging.

#### **Art appreciation re-written during post studio practice by AE-D in school 'B'**

Appreciation on wet day painting

On a primed canvas is a painting done in acrylics, in the size 60 centimeters by 40 centimeters. This is located in Worawora SHS art studio and painted by Worlasi. In the middle of the painting is a summer-hut decorated with red, red-orange and yellow. Under the roof of the summer-hut is a dark brown application of paint. The summer-hut stands with three visible stands made of bamboo and with a bamboo fence around it in an erected manner. There is a collection of black-like strokes indicating a path leading into the summer-hut. There are also short green grasses waving at the front-side of the summer-hut. There is also a waterbody right on the left of the summer-hut. This is painted with both horizontal and vertical strokes to indicate how reflecting its surface is. Beyond the water body is a long fence from left to right in two or more blended colours. The sky is divided into two halves where the top is orange and the bottom is white. In the middle of the sky is a round sun in white to depict reflection onto the summer-hut. This painting is done to show that the night is beginning to fall and this orange nature of the sky occurs once a year in the Northern part of Ghana.

#### **Art appreciation re-written during post studio practice by AE-E in school 'C'**

Appreciation written on "market on fire"

##### ***Introduction***

This is the act of pointing out the good qualities in a piece of artwork. It helps to appraise an art work without passing judgments. That is studying the works and their meaning.

##### ***Procedure in appreciating an artwork***

There are four steps to follow in appreciating art work. These are:

- A. Identification
- B. Given inventory
- C. Technical qualities
- D. Interpretation

### ***Identification***

This is the first step in appreciating artifacts. At this level, the artist presents the kind of work produced for example, ceramics, painting, sculpture etc. Next, the name of the artist and the date the art work has been produced/completed. Also, the title of the art work, location and the size of the art work are identified at the level.

### ***Giving inventory***

This is the second step involving the statement of the features and characteristics of the art work.

### ***Technical qualities***

This is the third stage that involves the list of tools and materials used in the production of the work. It also involves the method employed; design or composition of the style in the piece of the art work.

### ***Interpretation***

The artist has to explain the meaning of work relating the items in the composition to the culture background and state the uses of functions of the work in his community.

### ***Title of work***

### ***Market on fire***

This work is on Picture Making. The title of the work is, “The Market on fire. The name of the Artist is Master Boakye Sylvester. He completed this work in 2020. The artwork is in Bueman Senior High School, Jasikan, Oti region in Ghana.

The work is a 2-dimensional and rectangular framed painting which depicts a modern market scene. There are buildings and pavilions painted in blue far in the distance, green tall buildings with black rectangular shapes showing wide windows, one above and another below and a yellow kiosk. This is shown with a rhombus in a three-dimensional shape.

There are flames and smoke showing that there is a fire outbreak located on the right side and towards the horizon of the picture plane. There is chaos in the composition as market men and women are running and their goods scattered. The total of five human figures can be identified in clothes on a mini street of the market with a ‘T’ junction.

The work is on painting. The tools and materials used include pencil, acrylic paint, and cartridge paper. Sketches were made, developed and painting done using brushes.

The flames and smoke behind the structures shows that the market is on fire. There were shops without attendants and there was a basket of tomatoes pouring on the road because of the chaotic nature of the market caused by the fire. The market is big but only a few people were in it. It can be observed that the people fled because of the fire outbreak.

The picture is brighter showing the hot sun and the flames although cool and warm colours were both used in the painting. But the warm colours dominated. The colours used were red, blue, and yellow, green, pink. Black and white was used to create tonal variation. The

picture shows that the market was sited in a city. The source of fire is obviously not electricity because there are no electric poles and cables.

This is a good illustration to caution people to take precautions against fire outbreaks in the market and other places. The artist was able to maintain proportion in the figures and the choice of colours to reveal the grounds, sky, human figures, the blazing fire and the market structures.

#### **Art appreciation re-written during post studio practice by AE-E in school ‘C’**

This is a painting titled ‘A wet day’ within a dimension 52.5cm by 27 cm. It is painted in medium acrylics in October, 2019. This painting can be located in Worawora SHS. There are tall buildings seen in the work from left to right in vivid colours like blue on the sides, yellow-greens and reds on the front of each with a green path in front of them. There are other tall and short buildings on the right with similar colours. There are also five human figures, with sharp shadows under each of them revealing their reflections. One of the figures has an umbrella over the head right on the right side. Forward in the painting are other tall buildings hiding in the perspective. The sky shows different types of blues indicating a rain signal. The main tool used in the work is a painting brush painted on a canvas material. This is good work which can be hung on a wall for decoration in areas where there are heavy downpours of rain.



## APPENDIX C

### Researcher's CPD with art educators in school 'A'





## APPENDIX D

### Researcher's CPD with art educators in school 'B'



## APPENDIX E

### Researcher's CPD with art educators in school 'C'



## APPENDIX F

### INFORMED CONSENT FORM FROM SCHOOL A

**UNIVERSITY OF EDUCATION, WINNEBA  
SCHOOL OF GRADUATE STUDIES  
SCHOOL OF CREATIVE ARTS FACULTY  
DEPARTMENT OF ART EDUCATION  
MASTER OF PHILOSOPHY IN ART EDUCATION**

#### INFORM CONSENT FORM

#### TITLE OF STUDY

**CONTINUOUS PROFESSIONAL DEVELOPMENT ON ART APPRECIATION  
WRITING SKILLS IN SELECTED SENIOR HIGH SCHOOLS IN BIAKOYE  
DISTRICT**

#### RESEARCHER

Worlasi Kodzo Sewornu  
Department of Art Education  
University of Education, Winneba  
P. O. Box 25  
**0242115337**

[walanswk@gmail.com](mailto:walanswk@gmail.com)

#### SUPERVISORS

1. Osuanyi Quareco Essel, PhD  
Contact: 0242490743
2. Emmanuel Kodwo Amissah, PhD  
Contact: 0244572155

#### PURPOSE OF THE STUDY

This is to examine, assess, introduce and realize the relevance of writing art appreciation with new criteria amongst art educators in the district. This will help to update them to be abreast with the new criteria in order to modify their practices through organized seminars.

#### DATA COLLECTION PROCEDURE

- During the TCPD for art educators an interview (group discussions) will be conducted and recorded on a device for analysis to determine the outcome of the study,
- A video tutorial and the interview will last for at least forty-five minutes.
- Photos will be taken to be placed in the final work of study
- Tests will be conducted to help achieve the study's objectives.

#### BENEFITS

There will be direct benefits to art educators in your school for participating in this study. Besides, hopefully, the information obtained from this study will help participants to update their knowledge and modify their practices in art education.



## CONFIDENTIALITY

Participants involved and their responses to this interview will be anonymous during data analysis.

Measures taken to ensure confidentiality are:

- Assigning alphabets to replace names for participants that will be used on all research notes and documents
- Notes, interview transcriptions, manuscripts and any other identifying participant information will be locked in the personal possession of the researcher.

Participant data will be kept confidential except in cases where the researcher is legally obligated to report specific incidents. These incidents include, but may not be limited to, incidents of abuse and suicide risk.

## CONTACT INFORMATION

If you have questions at any time about this study, or you experience adverse effects as the result of participating in this study, you may contact the researcher whose contact information is provided on the first page.

## VOLUNTARY PARTICIPATION

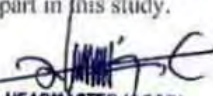
Your participation in this study is voluntary. If you decide to take part in this study, you will be asked to sign a consent form.

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## CONSENT

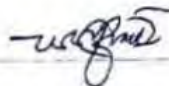
I have read and I understand the provided information and have had the opportunity to ask questions. I understand that my art teachers and students participation in the data collection and its analysis is safe. I understand that I will be given a copy of this consent form. I voluntarily agree that they can take part in this study.

Headmaster's/HOD's signature \_\_\_\_\_

  
ASST. HEADMASTER (ACAD)  
WORAWORA SENIOR HIGH SCH.  
WORAWORA - OTI REGION

Date 8/7/2021

Researcher's signature \_\_\_\_\_



Date 8/7/2021

## APPENDIX G

### INFORMED CONSENT FORM FROM SCHOOL B

**UNIVERSITY OF EDUCATION, WINNEBA  
SCHOOL OF GRADUATE STUDIES  
SCHOOL OF CREATIVE ARTS FACULTY  
DEPARTMENT OF ART EDUCATION  
MASTER OF PHILOSOPHY IN ART EDUCATION**

#### INFORM CONSENT FORM

#### TITLE OF STUDY

**CONTINUOUS PROFESSIONAL DEVELOPMENT ON ART APPRECIATION  
WRITING SKILLS IN SELECTED SENIOR HIGH SCHOOLS IN BIAKOYE  
DISTRICT**

#### RESEARCHER

Worlasi Kodzo Sewornu  
Department of Art Education  
University of Education, Winneba  
P. O. Box 25  
**0242115337**

[walanswk@gmail.com](mailto:walanswk@gmail.com)

#### SUPERVISORS

1. Osuanyi Quareco Essel, PhD  
Contact: 0242490743
2. Emmanuel Kodwo Amissah, PhD  
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- Tests will be conducted to help achieve the study's objectives.

#### BENEFITS

There will be direct benefits to art educators in your school for participating in this study. Besides, hopefully, the information obtained from this study will help participants to update their knowledge and modify their practices in art education.

## CONFIDENTIALITY

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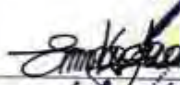
## VOLUNTARY PARTICIPATION

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## CONSENT

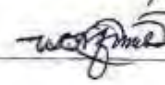
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Headmaster's/HOD's signature \_\_\_\_\_



Date 9/7/2021

Researcher's signature \_\_\_\_\_



Date 9/7/2021

ASST. HEADMASTER  
TAPMANI SNR. HIGH TECH. SCH  
TAPA-AMANKROM, QR



## APPENDIX H

### INFORMED CONSENT FORM FROM SCHOOL C

**UNIVERSITY OF EDUCATION, WINNEBA  
SCHOOL OF GRADUATE STUDIES  
SCHOOL OF CREATIVE ARTS FACULTY  
DEPARTMENT OF ART EDUCATION  
MASTER OF PHILOSOPHY IN ART EDUCATION**

#### INFORM CONSENT FORM

##### TITLE OF STUDY

**CONTINUOUS PROFESSIONAL DEVELOPMENT ON ART APPRECIATION  
WRITING SKILLS IN SELECTED SENIOR HIGH SCHOOLS IN BIAKOYE  
DISTRICT**

##### RESEARCHER

Worlasi Kodzo Sewornu  
Department of Art Education  
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##### SUPERVISORS

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There will be direct benefits to art educators in your school for participating in this study. Besides, hopefully, the information obtained from this study will help participants to update their knowledge and modify their practices in art education.

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## VOLUNTARY PARTICIPATION

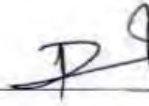
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## CONSENT

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Headmaster's/HOD's signature \_\_\_\_\_

  
ASST. HEADMASTER (ADMIN.)  
BUEMAN SNR. HIGH SCHOOL  
JASIKAN

Date 21/04/22

Researcher's signature \_\_\_\_\_

  
Date \_\_\_\_\_