UNIVERSITY OF EDUCATION, WINNEBA

USING SELECTED VISUAL ARTS ACTIVITIES AS A STRATEGY TO PROMOTE VISUAL ARTS EDUCATION AT OMANPE IN THE AOWIN DISTRICT OF WESTERN NORTH REGION

DESMOND TUTU ANDOH

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PROMOTE VISUAL ARTS EDUCATION AT OMANPE IN THE AOWIN
DISTRICT OF WESTERN NORTH REGION**

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**A thesis in the Department of Art Education,
School of Creative Art, submitted to the School of Graduate
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**of the requirements for award of the degree of
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DECLARATION

Student's Declaration

I, Desmond Tutu Andoh, 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: …………………………….

Supervisors' Declaration

We hereby declare that the preparation and presentation of this work was supervised in accordance with the guidelines for supervision of thesis/dissertation/project as laid down by the University of Education, Winneba.

Dr. (Mrs.) Edinam Kakra Avoke (Principal Supervisor)

Signature: ………….…………

Date: …………………………….

Dr. A.K. Kemevor (Co-Supervisor)

Signature: ………….…………

Date: …………………………….

DEDICATION

To my parents, Mr Samuel Affi Andoh and Mrs Agnes Ackah.
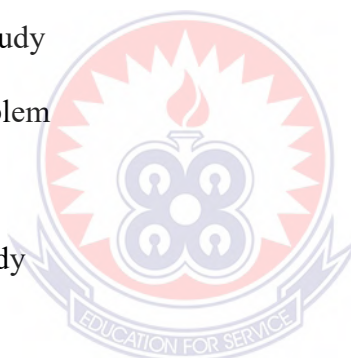
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ABSTRACT

This study is aimed at using selected Visual Arts Activities as a strategy to promote Visual Arts Education at Omanpe in the Aowin District of Western North Region. The researcher also investigated some of the factors that influence students' low enrolment into Visual Arts component of Basic Design and Technology (BDT) at Omanpe D/A JHS. The aim was to use variety of Visual Arts activities to promote learning Visual Arts component of BDT at Omanpe D/A JHS. The study employed the participatory action research under the qualitative research approach to provide an insight into the quality of teaching and learning being taught in Visual Arts. Tinto's integration theory of students' retention shaped the study, as it aided the researcher in establishing a shared meaning from the participants alongside engagement with the literature on factors that influence students' low enrolment and selected Visual Arts Activities. 30 participants were sampled through purposive, convenience sampling for the study. Qualitative data were collected through series of interventions and analyzed. The main findings revealed that three Visual Art activities which includes: bookbinding, necklace making, tie and dye and then took the students through the process of making the related articles so that the students could adopt them, the influence of teachers on students in selecting the subjects of BDT. The study concludes that the teachers influence is a big hindrance for students in selecting BDT subjects. Therefore, the study recommended teachers, parents and guardians must desist from discouraging students from selecting their preferred BDT subjects.
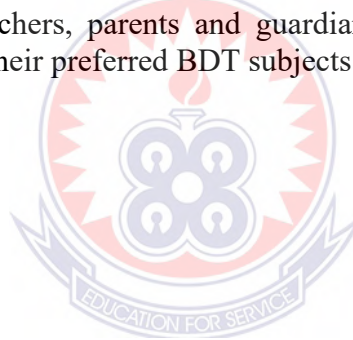
CHAPTER ONE

INTRODUCTION

1.1 Background of the Study

Visual Arts was first introduced into school curriculum in the Gold Coast, now Ghana in the year 1908 as hand and eye (Foster, 1967). The hand and eye according to Edusei (2004) was an initial drawing exercise which consisted of copying various shapes and lines. The rationale was to develop the coordination between the students" hand and eye to accomplish artistic goal. It continued to 1919 when art was introduced into schools in Ghana (Antubam, 1963).

The major boost in the development of art in the schools was the establishment of an Art Department at Achimota in 1927. It is significant to note that art was left out in the school curriculum of the first school in the country in the year 1592 at the Elmina castle by the Portuguese. The Danes, Dutch, and the British who later occupied the castles and the forts along Ghana"s coast followed the trend. The Christian missionaries who eventually took over the castle schools from the European merchants will have nothing to do to art.

The reason according to Edusei (2004) is that they considered it as a subject that was interwoven inextricably with indigenous culture, which they regarded as primitive" and fetishistic". The year 1927 onwards which is noted as the beginning of Ghana"s modern development witnessed the contribution of many personalities of both British and Ghanaian citizenries toward the development of art. One outstanding figure is Mr. Herbert Vladimir Meyerowitz an accomplished sculpture and designer who was appointed as Arts and Crafts supervisor in the Achimota College in 1936.

He is credited with the transformation of an ordinary teacher training college and secondary art department of Achimota into a School of Art and Craft. This

school started offering 3-year Specialist Art and Craft teaching with a bias on Ghanaian African tradition. The scope of this art programme was widened to include subjects like basketry, pottery, wood carving, terra cotta modelling and mural painting. Incidentally these subjects form part of the current Visual Arts programme of senior high school under discussion.

The establishment of the School of Art and Craft opened a new phase of the College of Technology, Kumasi now Kwame Nkrumah University of Science and Technology. With time the teacher training component of the then College of Technology was transferred to Winneba to be part of the then Specialist Teacher Training College. It is now the Art Department of the University of Education, Winneba. It has remained the only department in the country training professional art teachers at the first-degree level. Its growth and expansion have led to the establishment of two other art departments. They are graphic design and textiles design and fashion studies. All three departments are turning out hundreds of professional art specialists yearly who are teaching in the senior high schools all over Ghana (Aidoo, 2018).

In addition, the Department of Educational Innovations in Science and Technology of the College of Art and Built Environment of Kwame Nkrumah University of Science and Technology, Kumasi has for several years continued to produce professional art teachers at both the masters and doctorates levels. Majority of these graduates are also teaching art at second cycle while the doctorate holders find themselves at the tertiary levels of education (Aidoo, 2018).

The Basic Design and Technology subject was introduced in the Junior High School curriculum in September 2007 (Ministry of Education, 2007). It is an elective subject which comprises three main areas: Home Economics, Technical Skills and

the Visual Arts (Issah, 2019). Basic Design and Technology combines the principles and processes in various aspects of the three main components and the first section covers the core section of the Basic Design and Technology syllabus. During the first and second terms of the first year, all students are taught and trained in the core skills which include basic skills; drawing; designing, problem identification and solution and entrepreneurial skills. The second section is the optional part that begins from third term of the first year till the end of last term of the final year immediately before students go for the Basic Education Certificate Examination (Caser, 2002; Ministry of Education, 2007).

However, students are expected to make their own choices to study only one of the options after the first and second terms of first year till the last term of the third year. Students are expected to measure their abilities, interest and career driven aspirations so that they choose to study one option appropriately. This choice becomes necessary and compulsory for each pupil to indicate his or her option of interest after having gone through almost two terms of instruction in the core principles and skills of the three optional areas (Ministry of Education, 2007).

In order to facilitate the study and choice of options in the Basic Design and Technology subject, the syllabus has underlined numerous rationales for the inclusion of the Basic Design and Technology in the Ghanaian basic school curricular. It is believed that the world is being transformed by industrialization and technology with the use of ICT being one of the greatest agents of the world"s technological growth (Aidoo, 2018). As a result, Basic Design and Technology was created to lay emphasis on developing pupils with creative minds and multiple skills.

The introduction of Basic Design and Technology in the Junior High School curriculum is, therefore, intended to generate young Ghanaian students with basic

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skills in technology education as a predisposition to technical pursuits at advanced levels. The subject will make Ghanaian children versatile with basic skills to generate ideas and think critically in solving societal problems in the technological era of this world Curriculum and Research Development Division, (2019).

It is hoped that if competent teachers handle the Basic Design and Technology subject and students also take keen interest in learning the subject in schools, a completely new breed of students with creative minds and design skills will be developed as the human resource foundation for the industrial growth of the country (Aidoo, 2018). Quiet unfortunately, the poor teaching and learning of the Basic Design and Technology subject together with its associated negative perceptions by the society and pupils has somewhat discredited the objectives of the subject. Students across Ghana are predominantly selecting the Home Economics and Technical Skills options rather than the Visual Arts of Basic Design and Technology (Opoku-Asare et al, 2016). This has created a serious gap of knowledge and understanding between Visual Arts and the other components of the Basic Design and Technology subject.

Moreover, Visual Arts is a discipline for the development of the intellect (Addison, 2009). To him, the development of the senses of sight, feeling, beauty, balance, order and appreciation, are necessary for the promotion of learning, and is made possible through artistic training. Visual Arts is therefore an essential tool in them education. Agyenim Boateng (2011) said Visual Arts involves human conception made manifest by the skillful use of a medium. It signifies a doing, a making, a fashion or putting together. Visual Arts usually implies anything that is accomplished by human skill. Art is thus described as a pivot around which creativity revolves and the basis of all forms of education.

However, the current Ghana Visual Arts programme which is offered at the Senior High School (SHS) comprises Basketry, Ceramics, Graphic Design, Leatherwork, Picture making, Sculpture, Jewellery, Textiles and General Knowledge in Art (Addison, 2009).

Apart from General Knowledge in Art which is a core course and compulsory for all Visual Arts students, each student is required to study two other Elective subjects as a means of getting them exposed to a variety of vocational skills and career opportunities. On the other hand, Visual Arts is an option of Basic Design and Technology (BDT) which is offered at the JHS level which has of Pre-Technical Skills and Home Economics as the other options. At this level, the students offer all three areas in the first and second year of JHS and then at JHS 3 major in one of these areas.

The aim for the BDT at the JHS level is to help students develop the ability to think and act creatively with visual materials. This will help students acquire some skills so that after school students who would not be able further their education can set up their own businesses after gaining some more knowledge and skills through apprenticeship. According to Addison (2009), the study of Visual Arts provides a creative base for small-scale and rural art industries.

Furthermore, students who takes the programme seriously are able to acquire skills like cutting, designing, drawing, painting and the rest to produce high quality products which can attract a good market. The implication is that JHS students who study Visual Arts could gain entrepreneurial skills that would enable them to survive if they end their formal education at this level. Visual Arts activities can thus promote Visual Arts Education and empower JHS students to achieve survival skills that they can engage in as a livelihood in and outside of school.

However, the researcher visited Omanpe District Assembly Juniors High School to find out how Visual Arts education can be promoted by using selected Visual Arts activities. I realized that student"s enrolment in Visual Arts was low. Also, per the interaction the researcher had with some of the students, it was revealed that students" interest in learning Visual Arts was poor. It seems that, Visual Arts is not effectively taught. More so, it appears that students are not motivated in studying Visual Arts. Therefore, it is against this background that the researcher wants to find out how effectively is selected Visual Arts activities could help promote Visual Arts education at Omanpe District Assembly Junior High School.

1.2 Statement of the Problem

Several Visual Arts teachers complain of the low enrolment of students studying Visual Arts component of BDT at Omanpe D\A Junior High School (JHS) in the Aowin District. It has been observed and reported by teachers that, pupils in this particular school were not able to score good grades in both exams and exercises. Aside that their participation during class hours was always poor and their practical works were inappropriate. Through observation the researcher realized that some of the factors that may be influencing the low enrolment of students studying Visual Arts component of BDT are, Attitude of some teachers, inadequate facilities (Tools and equipment), perception of pupils that BDT (Visual Arts) is difficult, perception of male and female students regarding their career aspirations.

However, the Omanpe District Assembly (D/A) Junior High School (JHS) in the Aowin District of Western North Region's has extremely few students that study Visual Arts. The researcher went to Omanpe District Assembly Juniors High School to learn more about how Visual Arts instruction has been declining there and to assist in identifying strategies for promoting Visual Arts in the school. According to the

interactions the researcher had with some of the students and teachers, it was discovered that students' interest in studying the Visual Arts was low. This was because Visual Arts component of BDT were not taught effectively, which caused them to demonstrate no motivation.

The preliminary study at the Omanpe District Assembly (D/A) Junior High School (JHS) revealed that out of a class size of 45 students in each of the classes from JHS 1A to JHS 3B. JHS 1A, there were five (5) students who offer Visual Arts and 40 offers Technical skills and Home Economics. In JHS 1B, seven (7) students offer Visual Arts and 38 offers Technical skills and Home Economics. In JHA 2A, six (6) students" offers Visual Arts and 39 offers Technical skills and Home Economics. In JHS 2B four (4) students offers Visual Arts and 41 offers Technical skills and Home Economics. In JHS 3A, five (5) students offer Visual Arts and 40 offers Technical skills and Home Economics. In JHS 3B, six (6) students offer Visual Arts and 39 offers Technical skills and Home Economics.

This shows a clear subject distinct between students who offer Visual Arts and other subjects such as Technical Skills and Home Economics subjects" study in the school. Also, little is known, about exactly how numerous teaching methods, the use of variety of Visual Arts activities, could affect students" enrollments into studying of Visual Arts component of BDT in schools at Omanpe.

Therefore, it is against this problem that the researcher wants to find out how effectively Visual Arts activities could help promote enrolment of students studying Visual Arts component of BDT at Omanpe District Assembly Junior High School especially to those offering Technical skills and Home Economics. Also to delve into using selected Visual Arts activities as a strategy to promote Visual Arts education in

other to solve the problem at Omanpe in the Aowin District of Western North Region.

1.3 Purpose of the Study

The purpose of the study was to use variety of Visual Arts activities to promote learning Visual Arts component of BDT at Omanpe D/A JHS in the Western North Region, Ghana.

1.4 Objectives of the Study

1. To establish the factors that influence students" enrolment into Visual Arts component of BDT at Omanpe D/A JHS.

2. To identify and explore selected Visual Arts activities that will encourage students" interest in studying Visual Arts component of BDT.

3. To assess the impact of the selected Visual Arts activities on the students" studying Visual Arts component of BDT at Omanpe D/A JHS.

1.5 Research Questions

1. What are the factors that influence student"s enrolment into Visual Arts component of BDT?

2. What Visual Arts activities will be selected to encourage the interest of students to study Visual Arts component of BDT at Omanpe District Assembly JHS?

3. What impact will the selected Visual Arts activities have on the students" after studying Visual Arts component of BDT at Omanpe District Assembly JHS?

1.6 Significance of the Study

The result of the study would reveal the factors that influence students" enrolment into Visual Arts component of BDT. This would help other stakeholders who are interested in this field to obtain information. Additionally, the study would also reveal the selected Visual Arts activities that will encourage students" interest in studying Visual Arts component of BDT.

This would also provide teachers the effective ways on how to teach students Visual Arts component of BDT. Again, the result would also highlight the impact of the selected Visual Arts activities on the students studying Visual Arts component of BDT. This would help students in acquiring skills to become productive in the future. Finally, the result of the study would add onto existing literature.

1.7 Delimitation

The study was delimited to using some selected Visual Arts activities as a strategy to promote Visual Arts component of BDT education at Omanpe District Assembly Junior High School. The study specifically focused on JHS students. It was also delimited to the factors that influence students" enrolment into Visual Arts component of BDT at Omanpe D/A JHS, selected Visual Arts activities that will encourage students" interest in studying Visual Arts component of BDT, and the impact of the selected Visual Arts activities on the students" studying Visual Arts component of BDT at Omanpe D/A JHS.

1.8 Definition of terms

Visual Arts: is a discipline for the development of the intellect.

Visual Arts programmes: which are offered at the Senior High School (SHS) comprises Basketry, Ceramics, Graphic Design, Leatherwork, Picture making, Sculpture, Jewellery, Textiles and General Knowledge in Art.

Visual Arts activities: these are Bead Making, Book Binding, Tie and Dye, Mural Painting, Screen Printing and among others.

1.9 Organization of the Rest of the Chapters

The entire study sought to explore the use of some selected Visual Arts activities as a strategy to promote Visual Arts component of BDT education at Omanpe District Assembly Junior High

School. The researcher organized the entire study under five chapters. The Second Chapter covered review of related literature. It provides theoretical framework for the study. It provides conceptual review on the factors that influence students" enrolment into Visual Arts component of BDT, the impact of the selected Visual Arts activities on the students" studying Visual Arts and selected Visual Arts activities that will encourage students" interest in studying Visual Arts component of BDT. The Third Chapter highlighted the methodology. This comprises the research design, the population, sample size, sampling procedure, instrumentations, data collection procedure and data analysis. Chapter Four covered the presentation and analysis of data collected and Chapter Five focused on interpretation and discussion of results. Finally, the summary of findings, conclusions, recommendations and suggestions for further research formed the concluding chapter of the report.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.1 Overview

The main purpose of the study was to use selected Visual Arts activities to promote Visual Arts (BDT) education at Omanpe District Assembly Junior High School. This chapter presented an overview of some related literature of the study. The review was done under the following subheadings; Introduction and implementation of vocational policy, Negative Public Attitudes and Perception towards Vocational (Visual Arts) Education, Perception of Visual Arts as Art and Craft, Impact of Visual Arts activities on the students" studying Visual Arts.

2.2 Theoretical Framework

The study was based on Tinto"s integration theory. Tinto points out that student integration into an institution can occur along two facets, the academic and the social. Academic integration occurs when students become attached to the intellectual life of the institution, while social integration occurs when students create relationships and connections outside of the classroom. These two concepts, though logically different, interact with and enhance one another. Tinto"s theory of social and academic integration of students" retention is the greatest mentioned to in the part of student retention (Swail, 2006). This theory is based on the assertion that the likelihood that students will succeed in school depends on the experiences he/she encounter in the school (Tinto, 1975). Thus, a student stayed in the school to the degree to which the student felt academically and socially integrated into the life of the school environment (Braxton, Milem & Sullivan, 2004). He further added that if students" experiences are positive, it means the student will succeed but if the

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experiences are negative, students will not succeed and may be dropped out from school. Equally, in a situation where a student has very positive academic outcomes but negative psychological outcomes, that student is likely to drop out. Tinto further revised the integration theory in 1997 by focusing on the classroom experience. From this viewpoint, Tinto stated that the interaction process that takes place in the classroom determines the social and academic integration of students. He believed social integration was a stronger predictor than academic integrations. This means that social interaction forms the emotional and self-esteem of the students. It appears that if a student is emotionally sound, he/she continues to stay in the school and perform exceedingly in academics. Tinto (1982) contended that a student"s readiness for academic work, expectations and capability to be included in the social life of an institution control the academic and social integration of the student. Tinto additional showed that the quality or degree of academic and social integration into the life of the institution considerably affects the decision of a student to drop or continue in an institution.

Astin (1993) and Tinto (1993; 1975) explained that academic and social involvement or integration is an essential condition for students" retention, accomplishment and development in educational institutions, hence the importance of ensuring students" participating in co-curricular activities and classroom interactions with staff and other students. According to Tinto"s model, the amount of engagement time students has with teachers and with other students, both in the classroom and outside the classroom, mainly controls the social and academic development of the students. Although academic integration is more important at this stage, however, social integration is still needed as students still depend on the support of their peers to adapt in this academic environment. Besides peer support, students also require

upright role models in their particular academic disciplines. If students do not have the support from peers and role models, they might feel isolated (Martinez, 2003). Tinto further categorised students" retention into four circles of progression. These are; pre-entry, initial entry, teaching and learning experience and ongoing social and academic integration.

Tinto (1993) posited that students are more likely to remain enrolled in an institution if they become linked to the social and academic life of that institution. Students who become integrated into a college, by developing networks to individuals, participating in clubs, or engaging in academic activities, are more likely to continue than those who remain on the side-line. The fundamental assumption of the theory is that, if colleges provide enough structured opportunities for students to engage with the institution, students will become integrated into the college and persist at higher rates (Bailey and Alfonso, 2005).

The implication of the theory to this study is that, for students with creative mind to be successful in the creative environment, their Visual Arts counterpart and teachers must build positive social relationship inside and outside the classroom. Besides too, academically, if students with creative mind become satisfied with the teaching methodology teachers used, get access to information in the school and assessment practices suit them, then they would be able to excel or perform very well academically and become productive in future.

2.3 Introduction and implementation of vocational policy.

Ghana opted for skill formation system known as the comprehensive high school or diversified secondary school model, simply put the vocationalized secondary system in 1987. The vocationalization policy introduced vocational and technical education into general secondary education, as such Visual Arts and Home

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Economics were labelled vocational in the main stream secondary education. There are a number of rationales for introducing vocationalization into national curriculum.

These according to Lauglo (2005) are the personal development goals of educating the whole person, the socio-political goals of providing equality of opportunities and the economic goals of preparing students for the world of work with more economically relevant education. The economic goals stand out as the main justification of vocationalized secondary education under the Education Reform Programme in the late eighties. As confirmed by Akyeampong (2002) the rationale for the vocationalization of secondary education level is to equip students with skills for paid job and self- employment. The policy appears to have been introduced without serious consideration to funding with respect to equipment supply and maintenance. Since the introduction of this policy, Visual Arts programme have been offered in almost all senior high schools with severe resource constraints, even though vocational subjects are known to be costly and complex. The reality is that the vocational (Visual Arts) subjects in the senior high schools do not enjoy any special financial consideration as in the purely vocational and technical institutions (Lauglo, 2005).

Akyeampong (2002) again pointed out that budgetary allocation to both basic and senior high schools are not determined on the basis of specific requirements for teaching particular subjects. Instead, funds are allocated to districts based on a formular which lumps all senior high schools together and basically treats all subject equally. The vocational (Visual Arts) education again seems to be denied of assistance from relevant bodies. There is the Council for Technical and Vocational Education and Training (COTVET) established by an Act 718 of Parliament in 2006 to formulate national policy on TVET and skills development across pre-tertiary

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education in both the formal and informal sectors of the economy (Government of Ghana, 2006). Sadly, COTVET which has overall responsibility for skills development training in the country seems not to have anything to do with vocationalized secondary education. With this situation Visual Arts programme in the secondary schools is completely neglected, with the class three schools in the rural communities being the worst affected.

Aidoo (2018) said, training in Visual Arts, like all practice-based subjects require specialized facilities for effective teaching and learning. These specialized facilities include studios, laboratories and workshops furnished with the appropriate furniture. They serve as an artistic laboratory which provides platform for the development of collegiate interaction between students and teachers. They also function as learning space for best practice in Visual Arts. These according to Aidoo (2018) Provide safe and secured storage for equipment supplies, instructional resources and students" project works. The situation on the ground is that majority of the schools do not have facilities that could even pass for a shed. However, in the absence of such infrastructure, Visual Arts Studio practices are ineffectively carried on in the classrooms.

It is surprising that supervising authorities of the Ministry of Education, Ghana Education Service and the examining body, West Africa Examination Council will permit a school to offer any art subject without the basic infrastructure for Visual Arts. In the case of science programme, these supervising bodies will permit a school to offer science subjects only when they are satisfied a particular school has met the stringent criteria for a standard science laboratory equipped the basic science apparatus (Aidoo, 2018).

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According to Aidoo (2018) a major challenge facing Visual Arts programme in the senior high school is the provision of instructional materials, tools and equipment. Provision of instructional materials is woefully inadequate. The schools find it very difficult to procure simple studio equipment. It is not clear who is to supply the schools with studio equipment, art materials and tools. The reality is that there are so many schools for example offering ceramics without a single manual potter's wheel, so are many others who are offering textiles without a single loom or printing table. He emphasis that, these are basic equipment that can be fabricated locally with scrap metal at reasonable cost. There are a small number of schools that possess some useful equipment, but these are simply inadequate to match the large class sizes. Material for demonstrations is also unavailable or inadequate in most cases.

Aidoo (2018) said again that, most parents of students in the community day schools in the rural areas are not in a position to buy basic art materials like drawing pencils, sketch pads, poster colours and brushes. The result of all these is that effective instructions, demonstrations and studio practices meant to ensure meaningful skill development is seriously undermined. From all indications there seems to be no proper budget for Visual Arts programme in the schools. The schools have no effective plans for consumable supplies, instructional resources, and replacement of equipment, repair and maintenance of equipment. Text books, and other reference materials on Visual Arts are non-existent in the school libraries. There is only one recommended text book for general knowledge in art, and none of the other eight Visual Arts elective subjects (Aidoo, 2018).

Another issue related to instructional materials, tools and equipment is the use of new technologies in artistic creation. Aidoo (2018) Computer art has now

become an acceptable art form, a legitimate form of art production and as a method of teaching arts. There is ample evidence of integration of ICT in the school curriculum, a good number of schools have computer laboratories. Nevertheless, computer art is not widely taught, the reality is that there is little integration of ICT into Visual Arts. Most schools also regard ICT as extension of the science resource centre programme and therefore art teachers have little or no access to the centres for computer art lessons. Besides, most of the art teacher often lack experience, pedagogical training and resource (Aidoo, 2018).

Aidoo (2018) Selection of Students for Visual Arts Program Entry into senior high schools is based on performance of Basic Education Certificate Examination (BECE). The Computerized School Selection and Placement System (CSSPS) that places qualified basic education certificate examination candidates into senior high schools" sets low admission criteria for Visual Arts programme. The criteria with respect to the first-class schools is BECE aggregate 615, whereas aggregates 10 – 25 goes for second class schools and lastly the third-class schools are aggregates 10 – 30 (Asihene, 2009; Siaw, 2009). Currently BECE aggregates close to 40 and above is accepted for Visual Arts programme. Besides this many other candidates who score excellent BECE grades and desirous of pursuing Visual Arts are often coerced and lured or diverted into science, regarded as the best programme for brilliant students (Adinyira, 2012; Artwatch Ghana, 2017; Asihene, 2009) Sadly these acts are perpetuated by school heads, teachers and some well- informed parents.

Another unfortunate aspect of selection into Visual Arts programme is that candidates who do not make the grade for science or business will accept placement in Visual Arts for the simple reason of their preferred school, most especially the first -class schools. Some schools also go to the extent of recruiting non-Visual Arts

students who are sports inclined to beef up their sports teams. These students usually end up in the Visual Arts classes. All these and more go to fuel the perception that Visual Arts is only good for academically weak students (Aidoo, 2018).

This according to Adinyira (2012), and Asihene (2009) makes some non-Visual Arts teachers hide behind this facade and denigrate Visual Arts programme and its students to the extent of even refusing to teach in the department. Aidoo (2018) commented that, Poor Visual Arts Background of Students Selection of students for Visual Arts by the CSSPS is mainly based on BECE aggregates which are always far behind that of science, business and general arts. The placement system does not consider candidate"s interest, aptitude and flair for creative or artistic expression. Apart from the lack of interest on the part of students placed for Visual Arts, most of them possess poor creative arts background. They may have been taught by generalist teachers who tend to ignore Visual Arts component of the creative arts for the primary school and the basic design and technology of the junior high school (Aidoo, 2018). According Aidoo (2018) large Class Size the Visual Arts programme is mostly characterized by large class size especially in the urban and the peri-urban schools. Some schools have as many as seventy students in a class. This is attributable to the fact that it is regarded as avenue for academically weak students. Aidoo (2018) The large class size couple with lack of essential equipment, tools and materials make teaching and learning of Visual Arts practical intensive subjects inefficient, even though senior high schools do boast of very qualified art specialists all over country, with a good number of them holding master"s degree in art education.

2.4 Negative Public Attitudes and Perception towards Vocational (Visual Arts) Education.

Another major challenge facing the development of Visual Arts in the senior secondary schools is the negative public attitude and perception towards Visual Arts education (Aidoo, 2018). Ghanaians seem to enjoy and appreciate the benefits of art works in all forms but still hold on to the negative attitudes, perceptions and misconceptions of the vocational education particularly Visual Arts. There is some kind of stigma associated with Visual Arts wherein it has become associated with lower educational attainment, and lower socio-economic status. It has been a herculean task to address the stigma associated with Visual Arts, dispel perceptions and misconceptions which work against development of quality Visual Arts. Aidoo (2018) the popular notion is that Visual Arts is nothing but mere drawing. Since it belongs to creative discipline or practical based discipline it is considered non-academic in nature and therefore is accorded little or no attention in developmental agenda.

Adinyira (2012) Attitudes of many prominent stakeholders in the field of art education programme are manifestations in this down trodden respect. Some parents would not encourage and support their wards to pursue Visual Arts but opt for Science and Business programmes. The preferred subjects, which they regard with high intellectual values and societal relevance. Headmasters and education policy planners will do all to promote science and others at the expense of Visual Arts. Even some headmasters are still not convinced that Visual Arts are as important as literacy and numeracy. Adinyira (2012) little resources meant for Visual Arts are always diverted to support other subjects. Evidence of this trend abound in many senior high schools all over. Budgetary allocations to Visual Arts are either non-

existent or insufficient to cover its routine and development needs. Interestingly governments since independence have trumpeted the importance of technical vocational education, and this has reflected in all education reforms in Ghana. Yet there is little or no commitment to this end.

However, Visual Arts Teachers teach without using teaching aids and varieties of teaching methods are not often employed by Visual Arts Teachers. This is in line with Ogwa (2002), that sometimes, teachers are responsible for students" poor performance in examination. The need for qualitative teacher education is as valid as this present time, more than even before because the task of educating the citizenry is one of the most important tasks confronting modern society.

Ogwa (2002) stated that teaching methods are vehicle used to convey the objectives of lessons such that learners can best acquire the required knowledge and skills at the end of the lesson. No instructional methods can be successful lift fails to hold the student"s interest or attention. He further remarked that poor method of teaching tends to defects the objectives and skills motivation"s open-ended experimentation and individual ingenuity of students.

Adinyira (2012), opined method of teaching Visual Arts is very important in order to achieve its objective. In most of our Junior High Schools, the approach used in teaching the subject in classes is the traditional method, which is the method whereby teachers teach by coping notes on the blackboard, drawing on chalkboards without demonstration of full explanation of fundamental principles. Visual Arts teachers are not professionally trained to teach the subject and this is always seen in public Junior High Schools. Basic Design and Technology (BDT) teachers and sometimes one teacher is allowed to teach Junior High School 1-3; this affects the teacher"s teaching strength as well as teaching methods. Most at times, the teacher

handling all these classes are not encouraged by the school management as this will enable the teacher make extra efforts towards imparting knowledge and skills in the students. Encouragement is one of the major factors that affect the academic performance of students in our Junior High Schools.

Eresimadu (1998) opined that in every formal organization, fourth goal to be achieved, the members must be motivated. It is an Integral part in the school"s system if students should perform well. Sometimes, governments neglect the physiological and physical needs of the students in the school system which will make the productivity of teachers to below. Teachers may exempt themselves from work and even when they are present, they spent most time in the staff room chatting and discussing other than what they are employed to do. Ukeje (2001), went further to say that teacher chances for advancement either in rank or salary are limited and usually required him to leave the classroom, where he is badly needed to enter administration which has a shortage of qualified men. Olomoliya (2010), in his study, stated that poor and irregular payment of salary, housing, no hope of owning a car, no other sources of income and low prestige in society are some of the major factors that affects teachers, he is denied of his entitlement for instance the withdrawal of teacher"s allowance and other incentives. He is deprived of opportunity to further training and education and is expected to lobby before he is selected to attend training, workshop, conference and seminar.

The way the old primary school Creative Arts curriculum was taught has contributed a lot in downplaying the importance of Visual Arts education in Ghanaian schools (Fusheini and Musah, 2017). This is because the generalist teachers at the primary schools in Ghana do not have the requisite knowledge and skills to teach Creative Arts effectively in their classrooms. They expounded further that most

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primary schools in the past had unqualified teachers who were only holding Senior High School certificates. As a result, these unqualified teachers totally abandoned the teaching of the Creative Arts. This view is also shared by Agyeman (2010) when he remarked that the teaching and learning of Creative Arts in the public primary schools is ineffective and left in the hands of ineffective teachers who do not make enough efforts to teach the subject. This notwithstanding, the mode of admitting students with low grades into Visual Arts at the Senior High Schools in Ghana is a major contributing factor for students" low interest in Visual Arts. Asare; Akosua and Harry (2015) argued that the Basic Education Certificate Examination (BECE) candidates with poor grades are placed in Visual Arts departments with the notion that Visual Arts needs students with low BECE grades.

Moreover, this is why Aidoo (2018) also posited that candidate who fail to acquire the grades for science or business are accepted placement in the Visual Arts department. What is even more irritating is that when a couple of authors indicate that students who gain excellent grades and are self-motivated to offer Visual Arts are counselled by some teachers to change their choices to science or business rather than Visual Arts (Adinyira, 2012; Asihene, 2009; Evans, 2004). Specialist teachers were not trained from Colleges of Education in Ghana during the diploma degree awarding era, hence classroom teachers had little knowledge in the Creative Arts and Basic Design and Technology at the basic level (Fusheini and Musah, 2017; Kwasi, 2014). Additionally, the contents of the Visual Arts aspect studied at colleges of education during the diploma era was completely not in line with most of the topics taught at the basic schools. Therefore, Kwasi (2014) opined that the duration and the official contact hours stipulated for the teaching and learning of Visual Arts in the colleges of education during the diploma did not help to train effective art teachers.

In conclusion, Fusheini and Musah (2017) finally justified that the poor training of art teachers during the diploma awarding era due to the inconsistencies in the art syllabus and insufficient contact hours, have resulted to ineffective teaching of art at the basic schools. Hence, pupils feel discouraged and developed lukewarm attitudes towards further studies of art ahead of them. Therefore, the opinion of the researchers is that teachers of Visual Arts should use modern teaching aids, varieties of methods in teaching and make their textbooks available for student. The government/school proprietors should also employ more qualified teachers to teach Visual Arts.

2.5 Perception of Visual Arts as Art and Craft.

Before the major educational policy and reforms in Ghana in 1987, Visual Arts was perceived as Art and Craft, the two-dimensional works being the Art and the three dimensional being the Crafts. Art was compulsory subject for the first three years of secondary education. It was considered as one subject which comprises of seven sections, namely still life drawing, anatomical studies/life drawing, landscape, nature drawing, design and imaginative composition in colour which form the art component. The three-dimensional aspect includes basketry, carving, modelling, pottery, batik, weaving and tie and dye which constitute the craft component. 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.

In the 1987 educational reform, Visual Arts was introduced under vocational education programme, and was given some prominence. Coe (2005) noted that the educational reform of 1987 marked the culmination of the separation of Arts and Craft from Ghana‟s school curriculum. The current Visual Arts programme

comprises of nine subjects: general knowledge in art, basketry, ceramics, graphic design, leatherwork, picture making, sculpture, textiles, and jewellery. A school may offer as many of these subject as possible provided teachers and resources are available. The benefit is to provide the students especially girl child with greater variety of art areas to choose from. Visual Arts students are expected to choose three elective subjects: General knowledge in Art which is a composite subject made up of art history, appreciation and general art concepts is compulsory and two other Visual Arts subjects, one from Group A which comprises of graphic design, picture making, and textiles.

The other group is made up of basketry, ceramics, jewellery, leatherwork, and sculpture (Curriculum and Research Development Division, 2019). The current senior high school Visual Arts education level is built on the Visual Arts curriculum of early childhood education, the primary school which is labelled Creative Arts and the Basic Design and Technology (BDT) for the junior high school. It is intended to assists students especially girls in their acquisition of artistic and aesthetic experiences, knowledge, skills, values, and attitudes, all of which contribute to students" whole personal development. The current Visual Arts programme as compared to the old one covers abroad–based knowledge and skills in the theory and practice of Visual Arts. It emphasizes both Art appreciation and Art making. It is designed to stretch student"s aesthetic and artistic potential and develop their values, and attitudes, thus empowering them to be better prepared for their own future and to contribute to that of Ghana.

Farrant (1999), stated that the key to encourage quality of the formal system of education does not lie in curriculum development or in school reform; it rests squarely on the quality of the teachers who operate the system. That is why teacher

education is vital. Farrant (1999), also said the need for training grows more essential as teachers undertake increasingly complex roles and find that natural gifts are insufficient to cope with all the tasks expected to them. School managements of many schools in Ghanaian society do not motivate their students to learn through awarding of scholarship, inadequate funding of school by Government and mismanagement of school funds and properties can hinder learning. Poor constructions of art studios and few classroom accommodations hinder learning. Also, discouragement of in-service training programme for teachers in order to upgrade their knowledge affect students‟ academic performance.

John (2007), stated that the management factors are those factors arising from the government school supervisors, administrators, principal and all those involved in the management of schools. Some of these factors include; the school environment, the problems of large classes, school principal‟s factors. Many people hold that, the school environment is one of the factors because environment influence learning in schools.

Ezenwa (2003), emphasized the hygiene of the school environment; He showed the correlation between learning and sound health and explain how health of an individual can deteriorate under unhygienic conditions. He added by saying that if a child lives in healthy environment, he remains sound and he does the work expected of healthy students. Therefore, a rich environment improves learning. A school with a beautiful environment act as an attraction to all students alike and for students who came from poor home, begin in such an environment gives a sense of relief and a pleasant change.

A school with respective facilities will enhance students‟ academic performance. A school that feels like a prison can led to students feeling like

prisoners, which will typically not be most preferable environment for learning. School attendance; diminish as a result of students negatively impacted.

When the school environment does not feel safe and secure to the students, the attitude of students is negatively impacted John (2007). It can have a negative impact on the test scores of students. Schools that promote a controlled and safe feeling are more conducive to learning. Students who feel as though they are in a safe environment will be more inclined to participate in class, take an interest in their studies and feel a responsibility for their grade"s assignments. Schools that have an aura of security will also promote feelings of social acceptance. Unsafe schools are more likely to have social cliques and likewise conflicts, while schools that have high standard for safety in feelings of social comfort and security. When students do not feel a risk of violence, retaliation and bullying from their peers, they will be more induced to grow socially and express themselves more openly. It has been suggested that large classes contribute to poor performance of students and school management is responsible for this. The problems arise where there is no increase in the number of classrooms, qualified staff and facilities. In fact, overcrowding the classrooms is a hindrance to effective learning and this leads to poor performance of students. John (2007), opined that class configuration affect teaching methods to adopt and requisite learning methods to employ. He further added by saying that, employing a particular method depend on teacher inclination, the size of class, available learning materials and lesson objectives.

Increased students" numbers in secondary schools coupled with reduced resources have often resulted in larger class sizes, thus encouraging are version of the traditional style of delivery and a reduction in small group and tutorial contract teaching and learning Ezenwa (2003).

Undoubtedly, this increasing diverse student enrolment has presented challenges in the classroom. Since there is no single instructional method that can be wholly effective in a large multi-cultural classroom. Ivowi (1988), teachers are criticized for failing to promote the development of transfer able skills in their students. It is also stated that large classes are perceived by teachers as troublesome, difficult and problematic which then indicates that teachers face special problems in dealing with large classes. For promotion of effective teaching and learning of Visual Arts (Basic Design and Technology) in our Junior High Schools, the principal and school management board should make the school plant facilities such as the halls libraries, workshop and other similar ones available for the students.

The school principals and management boards should as well perform roles of organizations through supervision of instruction, planning, budgeting, evaluation of staff and students to ensure the smooth running of the school. In institutions of learning, supervision entails a process of guiding, directing and stimulating growth with the overall aim of improving teaching and learning Ezenwa (2006). Supervision of instruction as noted in Nwagwu (2000), is concerned with making adequate provisions for all the conditions that are essential for effective learning through effective teaching.

The nature of supervision given by school principal can be seen so far, in such that it includes all the activities that are primarily and directly aimed at studying and improving the conditions that surround the learning and growth of pupils, and teachers.

The art teacher‟s level of competency is very important to consider when eyes are widely opened for effective teaching and learning of art (Brobbey, 2015). Effective teaching of the art subject motivates children to grow interest in art. As a

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result, Fusheini and Musah (2017) emphasized that the primary school generalist teachers lack the requisite skills to teach the arts and sadly end up discouraging learners" interest in pursuing art further on their educational ladder. More especially, the practical component of the basic school art curriculum is neglected to the background whilst only showcasing the marginal theoretical component of the subject.

The practical nature of art makes its teaching and learning absolutely devoid from abstract teaching. In order to sustain learners" interest in the teaching and learning of art, learners need to be involved in practical lessons that give the chance to explore art tools and materials (Amenuke, 1995). Argumentatively, Anamuah-Mensah (2002) recommended that since Creative Arts is a practical subject comprising Art and Craft, Music and Dance and Physical Education and ICT, it should be taught as practical and creative activities. Besides, art needs exposure and children in particular enjoy art when they are made to observe (Baladehi and Shirazi, 2016) during gallery walks, art excursions and exhibitions. During these outside class activities, children get excited to appreciate art and artefacts therefore, developing the enthusiastic spirits to be with art all the time. In observational pattern strategy of teaching, children explore all their senses in the learning process and this help to build their sensory faculties. Therefore, Baladehi and Shirazi (2016) are of the viewed that giving children the opportunity to observe during art classes is a strong motivational factor to foster the interest of children for art education. Furthermore, art-based instruction increases interest and motivation. As a result, New American Schools (2003) and Vicig (2009) elaborated that all learners of any kind and those at risk for academic failure, can apparently gain more and are more likely to stay in school when they have love for learning. Notwithstanding this, students who find

difficulties with school because they are not part of the dominant culture, benefit from arts education because the arts make education more equitable. Organizing seminars, conferences and workshops for the general society to educate people on the importance of art education will sustain the interest of parents and children so as to motivate the latter to pursue art education in their careers. Taken children through art careers in discussions or seminars, is strongly believed in addressing the physical, emotional, social, and intellectual needs of our students (Quaglia, Longoboardi, Nathalie & Prino, 2015). As a result, art finally tends to promote self-awareness, self-expression, and the well-being of the children for studying art education (Baladehi & Shurazi, 2016; Asenso, Issah, & Som, 2020; Vicig, 2009). Through the Visual Arts program, opportunities are presented to develop critical thinking skills and through rigorous art courses and skill development, students get better prepared to pursue a career in art, an institution of higher learning, or simply to make a substantial contribution to the world of art.

2.6 Impact of Visual Arts activities on students „studying Visual Arts.

The Visual Arts course consist of seven (7) options; graphics, painting, textiles, jewellery, basketry, sculpture, ceramics and leather. Having acquired the knowledge and skills in some area sit is hoped that, pupils would be in position to choose any of the options that interest them after the first year. The researcher believes that, going through this course will make students creative and capable of combining and use variety of knowledge and skills in making product. Damptey et etal and Owusu (2008) said that BDT (Visual Arts) course equips pupils in the process of problem identification and the use of design techniques such as drawing, free hand sketching and colour work to design a products or artifacts in the world around them.

The BDT course has been designed in such a way that, in the first year, the Visual Arts aspect introduces the visual communication with the following topic; importance of visual communication, tools, equipment, material and techniques composition, design process, illustration, lettering under textiles the topics include no earning and stitching weaving and stitching of items. Under sculpture the topics looked at are modelling, casting and carving, importance of carving, modelling and casing, tools, equipment, and materials making of decorative and sculptural items, construction and assemblage. Under fabric and leather decoration the topic ranges from the leather from the importance of fabric and leather decorations, tools to materials and their uses.

The second year is full of practical activities related to the above listed topics (Damptey & Owusu, 2008).

The topic visual communication equips pupils with skills in analyzing and appreciation the social, cultural and economic importance of visual communication to the society. Pupils acquire basics kills in pre-imaging designing and making items to solve individual problems through visual communication. Introducing pupils to modelling, casting and carving help them to design and make functional, decorative and sculptural C3-d items to satisfy needs in the community.

Weaving and stitching helps pupils to design and create items to satisfy needs in the society by using appropriate skills, tools and materials, it also helps weave fabric items with simple loom to satisfy a social and a cultural need of the community. Also, pupil will be able to produce leather items such as shoes, belts, bags etc. after being introduced to leather

Amenuke, et al (1999) see art as the most important subject through which creativity can be fostered and Ghana need creative people to help solve national

problems. This implies the Visual Arts option of the BDT concise is of much importance to our society. From the authorities, it can be said that Visual Arts has many influences on the socio-economic development of Ghana. There is also the need to study the history of artistic development of selected societies and the role that art played in their development. This will help people understand different societal art form. It can be observing that; Visual Arts have made an impact on the economic development of Ghana in the area of creation of jobs. But the most important issue is for us to help our young people to develop their skills and capabilities to contribute significantly to the development, preservation and promotion of Ghanaian art forms through their education, creation of art and training.

Nwagwu (2000), stated that in learning Basic Design and Technology (BDT) students combine practical and technological skills with creative thinking to design and make products and systems that meet human needs. They learn to use current technologies sand consider the impact of future technological developments. They learn to think creatively and intervene to improve the quality of life, solving problems as individuals and members of a team. Working in stimulating contexts that provide arrange of opportunities and draw on the local ethos, community and wider world, students identify needs and opportunities. Yin (2003), students respond with hide as, product and systems, challenging expectations where appropriate. They combine practical and intellectual skills with an understanding of aesthetic, technical, cultural, health, social, emotional, economic, industrial and environmental issues. As they do so, they evaluate present and past design and technology, and its uses and effects.

Ukeje (2001) said through design and technology pupils develop confidence in using practical skills and become discriminating users of products. They apply their creative thinking and learn to innovate.

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CHAPTER THREE

METHODOLOGY

3.1 Overview

This chapter discusses the process of data acquisition and how the research was planned. It covers the research methodology used. This comprises of research design, population of the study, sampling procedures, data collection instrument, data collection procedures, data processing and analysis.

3.2 Research Approach

The researcher employed a qualitative method for the study. The qualitative research method is the type of methodology in which the description of observation is not ordinarily expressed in quantitative terms (Leedy & Ormrod 2005). Although qualitative research uses numbers or numerals, it places more emphasis on methods of description such as narration and observation. The qualitative research method analyses, describes and gives interpretations to insights that are discovered. It asks broad questions and collects data from participants.

Given (2008) is also of the view that in quantitative and qualitative analysis it is important to summarize all data gathered so that it will be very easy to study it. In qualitative research, descriptive statistics are typically observed in mixed method for example, action research. In this study, the researcher used participatory action research in order to acquire the necessary information about why most students at Omanpe do not pursue Visual Arts Education in school and then find an intervention to resolve the existing problem.

3.3 Research Design

The researcher chose action research to guide the study. Mills (2003) as cited in Avoke (2005), defined action research as any systematic inquiry conducted by teachers to gather information about ways that their particular school operates, how they teach and how well the children learn. The information is gathered with goals of gaining insight, developing reflective practice, effecting positive changes in the school environment and improving on education practices in general and student‟s achievement. The action research was chosen for the study because the researcher intended to promote Visual Arts education at Omanpe District Assembly Junior High School in Aowin District. The researcher intended to use the information gathered about the students to draw an intervention that will promote Visual Arts education and also help them overcome the educational challenges of learning Visual Arts.

A participatory action research method is a method in which the researcher works with the group under investigation, that is to say, the researcher takes the lead of the group on what is to be done (Creswell, 2002). McAlpine (2005) explained that participatory action research is based on the fundamental principle that people are best equipped to research when they are able to understand, explain and address issues bordering them. Participatory action research protagonists maintain that practitioners are more likely to make better decisions and engage in more effective practices if they are active participants. However, every action research follows a cyclical step namely pre-intervention, intervention and post-intervention phases.

3.4 Profile of Omanpe Junior High School (D\A JHS A and B)

Omanpe Junior High School (D\A JHS A and B) is located within the Aowin District of the Western North Region. It was established in 1945 by then chief Nana Anno- Kwah and Methodist Church who started the school with only five students.

Because the school is a community-based school, it is being managed by the chief of town and he supervises the activities of the school. However, the school was handled by the government in 1965. The school has two streams with two headteachers. Teachers are appointed by the Ghana Education Service. The school has a population of 270 students and boys are 120 and girls are 150. The classrooms are overcrowded and the boys and girls sit 45 together. It is the only basic school in the town. Some of the students also come from nearby villages to the school. The level of discipline in the school is very low and so norms and traditions such as punctuality and regularity are not observed by both teachers and students. The school has a very big land and so it has used some for-school farm and also a big football pitch. The male teachers who teach in the school are 10 while the female teachers are 5. The uniform that the students wear is the Methodist schools uniform for basic schools in Ghana, yellow with the church logo printed on it.

3.5 Population

The population consisted of teachers, pupils and the head teachers of Omanpe District Assembly Junior High Schools. The total population of the study was two hundred and eighty-seven (287) which include all the students from JHS 1A to 3B, teachers and headteachers at the JHS level. Hayford (2013), defined population as a group of elements or cases, whether individuals, objects or events that conform to specific criteria and to which we intend to generalize the results of the research. The students and BDT teachers, head teachers became the target population of 276. The researcher chose this target population because they play key role in Visual Arts at Omanpe D/A JHS as far as promoting Visual Arts component of BDT using selected Visual Arts activities are concerned. The accessible population include 180 students 4 BDT teachers, 2 head teachers making one hundred and eighty-six (186). They were

accessible at the time of study and also they could provide the data that the researcher needed.

3.6 Sampling Technique

Sampling, according to Leedy & Ormrod (2005) is the process of selecting a number of individuals for a study in such a way that the individual selected will represent the larger group. Fraenkel and Wallen (2009) explain a sample as a group in a research study from which information is obtained. The purposive sampling technique was used to select the participants. Convenience sampling technique was also employed to select students who could provide the needed data. Purposive sampling ensures consistency in the handpicking of the participants for the study. This technique made it easy to identify the participants that offered valuable information for the study. Research has shown that purposive sampling technique is more suitable for studies located within the qualitative framework than studies that fall within the quantitative framework (Creswell, 2012).

Fraenkel and Wallen (2009) also explained that purposive sampling technique is a technique in which researchers use their judgment to select a sample that they believe, based on prior information, will provide the data they need. To draw a purposive sample, a researcher begins with specific perspectives in mind that he or she wishes to examine and then seeks out research participants who cover that full range of perspectives.

3.7 Sample Size

Avoke (2005) stated that a sample is usually the subset of the entire population of interest to the researcher. A sample size of 30 was chosen out of the 186 accessible population, which include students from JHS 1 and 2 for both streams

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A and B, BDT teachers and the head teacher. Three students were chosen from each class and the criteria for the selection were based on convenience and purposive gender equality. Out of this number, twelve were male and twelve were female, four teachers and two headteachers. The researcher used 30 participants out of convenience to participate.

Table 1: Distribution of sample size of the participants

Participants	Male	Female	Both	Ages
JHS 1A	3	3	6	12+
JHS 1B	3	3	6	12+
JHS 2A	3	3	6	13+
JHS 2B	3	3	6	13+
TEACHERS	2	2	4	30+
HEADTEACHERS	1	1	2	40+
Total	15	15	30	

Source: Field data, 2021.

3.8 Instrumentation

Participant Observation and Semi-structured interviews were the data collection instruments adopted for the study.

3.8.1 Participant Observation

The researcher sat at the side corner of the classroom to observe the teaching methodology used by the teacher"s whiles teaching Visual Arts and how Visual Arts practical activities are done in the school. In other to get accurate information the researcher did not disclose his intention to the teachers. However, the purpose of not

disclosing his intention to the teachers was that, they might pretend in their teaching. According to Fraenkel and Wallen (2009), the researcher can choose either to observe or participate in the activities taking place. Observation in a qualitative study is intentionally unstructured and free-flowing. Thus, the researcher shifts focus from one thing to another as new and potentially significant objects and events presents themselves (Given, 2008). There are types of observing behaviours; however, non-participant observation technique was adopted in order to achieve the stated objectives.

Participant observation is a method of data collection in which the researcher observed from close end. The researcher observed the students during teaching and learning process every day for a period of eight weeks. The technique used by the researcher was appropriate in the sense that it gave him the opportunity to gather and also record the necessary data.

3.8.2 Observation checklist

Observation checklist is a set of questions or guidelines that the researcher writes down to guide him or her on what to look for during the observation process. The researcher checks his or her observations against the checklist to prevent him or her from observing things which would not be relevant to the project. The observation check list was used to guide the researcher on what to look out for when observing participants (Agyenim-Boateng, 2011). An observation check list was also used as a guide for the researcher to follow and observe specific behaviour that goes on in and outside the classroom (Appendix C). This was to assist the researcher to observe the behaviour, activities, movements and relationships between teachers and students.

3.8.3 Semi-structured Interview

The semi-structured interview was used to collect data for the study. The interview was used for the study because it has the ability to yield in-depth information and give interviewees the opportunity to express themselves from their own experience and perspectives without any influences from the researcher (Mantey, 2014). The researcher chose a semi-structured interview because it encourages participants to speak out so that the researcher can learn what the range of views of participants are, in order to generate a collective rather than an individual view of a phenomenon (Bogdan & Biklen, 2007; Cohen, et al., 2007). Creswell (2014) and Miles et al. (2014) added that the interview allows for the elaboration of feelings, thoughts, and experiences pertaining to the research questions. Additionally, the basis for which semi-structured interview was used is because "it is flexible, accessible and intelligible and, more importantly, capable of disclosing important and often hidden facets of human and organizational behaviour" (Qu & Demay, 2011, p. 246). Kvale and Brinkmann as cited in Qu and Demay (2011) added that semi-structured interview is often the most constructive and suitable means of gathering information. The researcher developed an interview guide. The researcher modified the style, pace and ordering of questions based on the interviewee's responses to elicit the fullest responses from them (Adhabi and Anozie, 2017).

Furthermore, the semi-structured interview guide was developed in three sections. The first section dealt with research question one, the second section also covered research question two, and the third section dealt with research question three. The researcher constructed five interview guide items for each research question. The basis for using four items in each research question is because, interviews can yield a copious amount of data which may be difficult to examine

intricate issues to identify patterns and themes for analysis (Stromberg, 2015; Trueman, 2015). The researcher developed the interview guide items on research questions one to three with the guidance of the supervisors.

3.9 Validation of the selected data collection instruments

This was done through the editing of the prepared questions by the researcher, friends and research supervisors. The interview guide was piloted with friends to make the questions free from error.

3.10 Pilot Testing

The instrument was pilot tested at Enchi Municipal Assembly Junior High School. The pilot testing includes ten (10) students and two (2) BDT teachers. The basis for the researcher to do pilot testing before the main study was to test/check the trustworthiness of the instrument in order to unravel concrete findings that can be applied to another setting/place.

3.11 Data Collection Procedures

Firstly, the researcher sought consent from the school authorities and the participants involved by sending an introduction letter to them which was given by the Department of Art Education, University of Education, Winneba. In the letter, participants were made adequately aware of the type of information the researcher wants from them, why the information is being solicited, what purpose it would be put to, how they are expected to participate in the study and assure them of confidentiality. To achieve the aim of the study the researcher used a series of interventions to outline the process the study went through. The pre-intervention, the intervention and the post-intervention.

Table 2: Distribution of students' enrolments in the component of subjects in BDT at Omanpe D/A JHS 1A, 1B, 2A and 2B

CLASS NAME	CLASS SIZE	NO. VISUAL ARTS STUDENTS	NO. TECH. SKILLS STUDENTS	NO. HOME ECONOMICS STUDENTS
JHS 1A	45	5	18	22
JHS 1B	45	7	16	22
JHS 2A	45	6	20	19
JHS 2B	45	4	20	21
TOTAL	180	22	74	84

Source: Field Data, 2021.

The researcher visited the said school to arrange for convenient days, venues and times for interviews in order not to disrupt their schedule (Vanderpuye, 2013). The researcher ensured that the interview was conducted in a serene environment. The researcher informed the participants about the issues they would be interviewed on. This helped to ease unnecessary tension, hence facilitating communication between the interviewees and the interviewer.

Additionally, the researcher sought the consent of every interviewee to tape record the interview session. At the end of every interview session, tape-recordings were played back to the interviewees to enable them to make corrections if any, give clarification by adding more information, or confirm the information he or she has given to the interviewer (Vanderpuye, 2013). The researcher ensured that participants „involvement in the study was voluntary (Denscombe, 2010). Further, given the limitations associated with using interviews to collect data, the researcher employed the following steps to minimize them.

Additionally, the interview was conducted in eight groups, each group constituting five participants. At the introduction stage, the researcher established rapport with the interviewees and explained the purpose of the study to the interviewee. Also assured the interviewees of confidentiality and anonymity. Again, sought consent from the interviewees about recording the interview and asked the interviewees whether they have some questions for the researcher.

However, at the interview stage, the researcher made sure all pieces of information are obtained by probing and asking for explanation. Also, at the closing stage of the interview, the following steps were employed: the researcher closed the interview by informing the interviewee and thanking the interviewee for their cooperation. Also, asked the interviewees whether they have any other thing to say about the issues discussed and thank the interviewees and leave.

More so, observation was also used to gather data on teaching and learning activities from the teachers and students. The researcher did so by sitting in the various classes to observe the methods the teachers used in teaching and how the students participated in the lessons.

Objective One: To identify the factors that influence students" enrolment into Visual Arts programme at Omanpe D/A JHS. To achieve this objective, the researcher had direct interviews with the participant which comprised the following: The teachers and students of the school. Besides, the researcher also managed to observe some of the teachers during teaching and learning process for a period of eight weeks to find out what goes on in the classroom. This aided the researcher to gather some important data he needed. In observing the students, the researcher employed participant observation because he wanted to observe their activities in the classroom.

3.11.2 Intervention Phase

Objective Two: To identify selected Visual Arts activities that encourage students" interest in studying Visual Arts programme. To achieve the stated objective, the 24 students who sampled were grouped according to classes and the researcher used a step-by- step method to teach the students how to do the Single Section Binding, Tie and Dye, and Necklace. These activities were selected based on the following: the standard of the students that is based on their ability and performance. Also, the availability of tools and materials, and the prices of the tools and materials. The activities or projects which were carried out with the students were A5 sized drawing book, necklace, tie and dye fabrics. The students who were engaged in the practical activities were always interviewed and observed whiles the activities were going on and the responses and observations were recorded.

The initial setting of the practical activities was in front of the classrooms but later it was changed to a classroom. The reason for the change of venue was that the school is by the road side and so whatever goes on in the street attracts the students" attention. Also, the time for the practical session was changed from the second break to after school from 2:30 pm to 3: 30 pm because the second break was just 20 minutes which was not enough for the researcher to do practical activities with the students. These practical activities lasted for eight weeks during which the researcher met the students on Mondays, Wednesdays and Fridays. The researcher used the first two weeks for the introduction of the selected Visual Arts activities and the tools and materials used. The remaining six weeks were used for the project. Basically, the researcher taught the students how the various articles were done and made sure that the students followed systematically the techniques used in making the selected articles. Again, the researcher ensured that all the students who were selected for the

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practical activities were able to do all the selected Visual Arts activities which were introduced and master them.

The procedure adopted for the Visual Arts Activities

Project One: Necklace

Tools and materials used

Pearls, elastic string, cutter, pliers, locket and metal string.

Procedure

The researcher introduced sample of necklace to the students. Also, the researcher cut required length of string with the cutter and passed it through the tiny holes of the pearls and strung it. Again, the researcher strung the pearls into the desired patterns and shapes and used a similar method to make both the accompanying earrings and bracelets. The pliers were used to bend the metal string to shape it into the earrings while the locket was also fixed at the ends of the necklace the hand. Figure 3.3-3.6 show the processes involved.
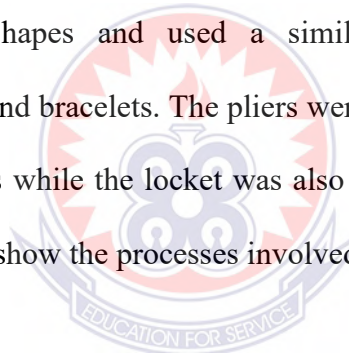
Figure 3.3:   Introducing Jewellery to the students
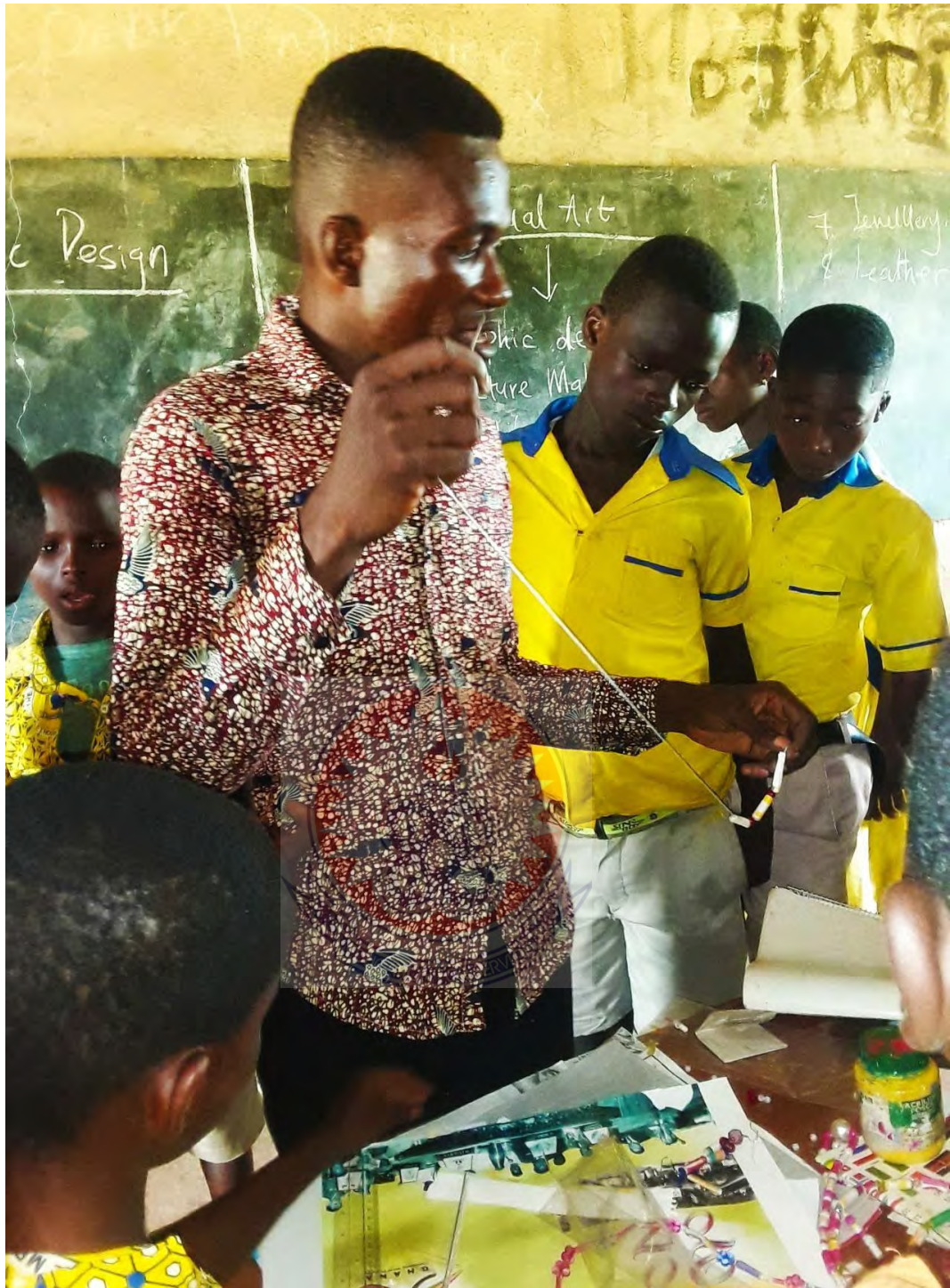
Figure 3.4: Demonstrating threading of pearls using elastic string.

Figure 3.5: Teaching the students how to fix locket on necklace

Figure 3.6: Students are doing the projects on necklace

Project Two: Single Section Binding Tools and materials used

Awl, Bone Folder, Bodkin, Metal/Steel Rule, Sharp Knife and Scissors, Pencil, Needle, Thread, Manila, Bond Sheet/Paper.

Procedure

The researcher introduced to the students" samples of tools and materials of bookbinding. Again, fold sheets of papers (newsprint or bond) to the size of book desired and crease along the fold with a bone folder. Also, measure and cut manila or cardboard to the size of the cover and insert the folded sheets of paper (signature) inside the cover. However, open and mark three points along the fold at equal intervals with a bodkin. Stitch the book as follows; start from the inside of the book. Pass the threaded needle through the middle that is, through B, in at A, out at C, and in at B. More so, pull the ends of the thread along the line and tie off over thread at B. cut off extra thread 2cm from the knot. And mark and trim the fore-edge, followed by the head and the tail. Figure 3.7 – 3.13 show the processes involved.

Figure 3.7: Introducing tools and materials for making single section binding to the students

Figure 3.8: Demonstrating to the students how to fold the sheets

Figure 3.9: Teaching the students how to measure the points on which the sewing

is done.

Figure 3.10: Demonstrating the students how to thread the needle.

Figure 3.11: Teaching the students how to sew the book.

Figure 3.12: Teaching the students how to create the knot.

Figure 3.13: Teaching the students how to trim the book.

Project Three: Tie and Dye Tools and materials used

Fabric or piece of clothes, dye (any you choose), salt or vinegar (optional), rubber band or usual thread, plastic container for dying, spoon, rubber gloves.

Procedure

The researcher introduced sample of tie and dye tools and materials (colour, thread, rubber bands) to the students. Also, salt is needed to make the result better. Choose a fabric and tied in any way you like. The researcher twisted the fabric in a spiral from the middle – so that the result is a line coming from the centre of the shirt to the edges, but there is no explicit instruction how to tie the fabric, it all depends on your imagination. After the knot is ready, the fabric should carefully tie with threads or rubber bands.

However, dilute the paint in small amount of warm water, after adding a tablespoon of salt there. Each colour behaves individually, so it is up to you to choose the amount of water you will need. If this is your first painting experience, try to use less water. In the first attempt, we added more water than we needed- as a result, the colour of the fabric turned out to be pale. And apply dye or paint on the fabrics. Leave it to dry.

Figure 3:14: Introducing table tie and dye to the students

Figure 3:15: Teaching the students tools and materials for making table tie and dye

Figure 3:16: Demonstrating to the students how to tie the fabric

Figure 3:17: Teaching the students how to apply the dye onto the fabric

Figure 3:18: The students are showcasing their project work

Figure 3:19: Students are showcasing their project work.

Figure 3:20: Students are applying dye on the fabric.

Figure 3:21: Shows students showcasing their practical work

Figure 3:22: The students are showcasing their project work.

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Figure 3:23: Another group of students showcasing their project work

Figure 3:24: Different group of students showcasing their project work

3.11.3 Post- Intervention Phase

This is what went on after the pre-intervention and intervention phases. The researcher visited the school after three months to check the improvement in the BDT subject, especially regarding Visual Arts enrolment. The outcome of the enrolment of students studying the Visual Arts component of BDT at Omanpe D/A JHS.

3.12 Data Processing and Analysis Plan

A qualitative data analysis with thematic analysis was used to analysis the data that were collected from the interviews. Several authors have recommended various steps or phases to analyze qualitative data (Scott & Usher, 2011; Best & Khan, 2006; Watling & James, 2012; Creswell, 2009; Braun & Clarke, 2006; Pilot & Beck, 2008). Polit and Beck defined qualitative data analysis as the process of fitting data together, making the invisible obvious, linking and attributing consequences to antecedents, conjecture and verification, correction and modification, and suggestion and defense. The present study adapted Braun and Clarke (2006) thematic analysis. This decision was chosen because the researcher can effectively adapt it to his study (Vanderpuye, 2013). According to Braun and Clarke, thematic analysis is a method for identifying, analysing, and reporting themes in a qualitative data. Braun and Clarke added that thematic analysis purely analyses qualitative data in detail. They established that thematic analyses should be described in six phases. The table below describes the six phases of thematic analysis.

Table 3: Phases of Thematic Analysis

No.	Phase	Description
1	Familiarising yourself with your data	Transcribing data (if necessary), reading and re-reading the data, noting down initial ideas.
2	Generating initial codes	Coding interesting features of the data in a systematic fashion across the entire data set, collating data relevant to each code.
3	Searching for themes	Collating codes into potential themes, gathering all data relevant to each potential theme.
4	Reviewing themes	Checking in the themes work in relation to the coded extracts (Level 1) and the entire data set (Level 2), generating a thematic "map" of the analysis.
5	Defining and naming themes	Ongoing analysis to refine the specifics of each theme,and the overall story the analysis tells; generating clear definitions and names for each theme.
6	Producing the report	The final opportunity for analysis. Selection of vivid, compelling extract examples, final analysis of selected extracts, relating back of the analysis to the research question and literature, producing a scholarly report of the analysis.

Source: Braun and Clarke (2006)

This section described how data was analysed thematically based on the steps outlined above.

Phase 1: Familiarising with the data

In order to familiarise with the depth and breadth of the data, the researcher repeatedly listened to the audio-recordings and repeatedly read the content of the data to search for meanings, and patterns (Pilot & Beck, 2006). According to Sommers

and Sommers (as cited in Vanderpuye, 2013), to ensure familiarization with the data, the researcher gave each interviewee a numeric code for easy referencing. The code that was given to interviewees was based on the order in which they were interviewed. Also, to ensure quality and accuracy of the transcribed data, the researcher transcribed the data on his own (Polit & Beck, 2008). In transcribing the data that were gathered from the interviews, the researcher typed verbatim the audio-recordings which include pauses and hesitations that was made by interviewees (Vanderpuye, 2013). The reason for typing verbatim is to ensure that no part of data is omitted or misinterpreted but kept in its original form. This is an important phase of data analysis within interpretative qualitative methodology (Bird, 2005). Lastly, giving each interviewee a code was the adjustment that was made in this phase of thematic analysis by (Braun and Clarke 2006).

Phase 2: Generating initial codes

A code in qualitative research is often a word or short phrase that symbolically assigns a summative, salient, essence-capturing, and or evocative attribute for a portion of language-based or visual data (Saldana, 2015). According to Stuckey (2015), coding is a process used in the analysis of qualitative research, which takes time and creativity. Taylor and Gibbs (as cited in Vanderpure, 2013) added that coding is the process of scrutinizing the data to generate themes, ideas and categories and marking similar passages of text with a code label so that it can easily be retrieved at a later stage for further comparison and analysis. The researcher applied codes to data extracts (Braun & Clarke, 2006). Also, the researcher identified the units of analysis that contain important information related to the research questions. Content of the information collected from interviews that are similar was underlined for easy understanding (Taylor & Gibbs, 2010).

Phase 3: Searching for themes

In searching for themes, it involves sorting the different codes into potential themes, and collating all the relevant coded data extracts within the identified themes. Essentially, you are starting to analyse your codes, and consider how different codes may combine to form an overarching theme. It may be helpful at this phase to use visual representations to help the researcher sort the different codes into themes. (Braun & Clarke, 2006).

In this phase, the researcher searched for themes in the data collected from the interviews. Also, the researcher sorted the different codes into potential themes and collate all the relevant coded data extracts within the identified themes (Braun & Clarke, 2006). The researcher searched for the relationship between codes, between themes, and between different levels of themes. Braun and Clarke suggest that this phase of thematic analysis should end with collection of candidate themes and subthemes, and all extracts of the data that have been coded in relation to them. The researcher ensured that the main themes that were identified and compiled along with the extracts and the codes given to them (Vanderpuye, 2013).

Phase 4: Reviewing themes

The researcher carefully refines themes that were generated from the data. In situations where there is not enough evidence to support a theme(s) or data are too diverse, the researcher broke them down into separate themes or subthemes (Braun & Clarke, 2006). Also, when there is enough evidence that themes are similar, they were merged to form one theme. According to Braun and Clarke, during this phase, it may become evident that some candidate themes are not really themes, while others might collapse into each other. Additionally, the researcher considered the dual criteria for judging categories by Pattons (1990) when reviewing the themes. That is, internal

homogeneity and external heterogeneity. The researcher ensured that the data cohered together meaningfully, and there are clear and identifiable distinctions between the themes (Braun and Clarke, 2006).

Phase 5: Defining and Naming themes

Defining and refining themes means identifying the essence of what each theme is about as well as the overall themes, and determining what aspect of the data each theme captures (Braun & Clarke, 2006). The researcher read over the coded and collated data extracts for each theme, and organise them in a coherent and consistent way with an accompanying narrative (Braun & Clarke,2006). The researcher ensured that the themes fit into the overall broad „story" the data is telling. This will be done by giving concise and punchy names to themes and subthemes that were generated from the data (Vanderpuye, 2013). This helped readers understand what each theme is about in relation to the research questions.

Phase 6: Producing the report

According to Braun and Clarke, this phase begins when the researcher has a set of fully worked-out themes, and involves the final analysis and write-up of the report. The researcher presented the analysis of the „story" the data is telling in a concise, coherent, logical, non-repetitive and interesting manner (Braun & Clarke, 2006).

Additionally, in chapter four of this study where results and discussions will be presented, the researcher ensured that all the ideas collected from the data were reviewed and put under themes (Vanderpuye, 2013). The report provided sufficient evidence of the themes within the data. That is, enough data is extracted to demonstrate the prevalence of the theme (Braun & Clarke, 2006). Lastly, the report

includes verbatim extracts chosen from the general responses that was given by interviewees in relation to the research questions in order to illustrate the „story" the data is telling.

3.13 Ethical Consideration

Ethical consideration pertains to anonymity, confidentiality, informed consent and the opportunity available for research participants to withdraw where they are no longer interested in continuing with the study (Rani and Sharma, 2012). The present research considered a number of ethical issues. First, ethical approval was sought from the Institutional Review Board, University of Education, Winneba for clearance to conduct the study (Vanderpuye, 2013).

Additionally, the researcher sent a letter of introduction given by the Department of Art Education, University of Education, Winneba to selected school to inform them of his study. Secondly, participants were assured of confidentiality and anonymity. That is, under no circumstance would information disclosed by participants be made known to others. All the names of participants and their school was made anonymous to prevent the identification of respondents (Mantey, 2014). Participation was made voluntary and participants have the right to redraw themselves at any time. Before interviews begin, the researcher sought consent and permission from interviewees to tape-record the session.

Additionally, the researcher ensured that the interviews was conducted in a way that would not intimidate the interviewees. Thirdly, the researcher informed all participants about the objectives of the study and the implications of agreeing to be part of the study (Mantey, 2014). Lastly, the researcher gave the interviewees the right to respond or not respond to questions. This is to ensure that interviewees do not disclose information they are uncomfortable sharing.

CHAPER FOUR

PRESENTATION AND DISCUSSION OF MAIN FINDINGS

4.1 Introduction

This chapter presents the procedure for analyzing data gathered from respondents, observation and interviews, data collected during the practical activities with students and their work.

4.2 Data collected through Semi-structured Interview

4.2.1 Interview with the headteachers of Omanpe D/A JHS

When the headteachers of the school were interviewed, it was revealed that the lack of Visual Arts teaching tools and materials affects the Visual Arts component of BDT lessons. Also, they said ineffective teaching methods used in teaching the Visual Arts component of BDT do not encourage students" interest. It was revealed that Teachers influence students in the selection of BDT subjects. The headteachers said that the lack of Visual Arts teachers in the school at the JHS level and no budgetary allocation to Visual Arts subjects in the school affect lessons in the school. It was revealed that some of the students do not come to school because they have nobody to take care of them. The headteachers added that some of the students are made to sell at the market in order to help their mothers to cater for their families. Besides, the headteachers explained that due to a lack of parental control, some of the students get pregnant and drop out of school. The headteachers added that some of the students are academically weak and so they either absent themselves from school or are not punctual to school and for that reason, the headteachers have visited those students" parents yet they are not regular to school. This, the headmaster said, could

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be some factor that deters the students" interest in studying the Visual Arts component of BDT.

4.2.2 Interview with the teachers at Omanpe D/A JHS

It was also revealed that the lack of Visual Arts teaching tools and materials affects the Visual Arts component of BDT lessons. Again, they said ineffective teaching methods used in teaching the Visual Arts component of BDT do not encourage students" interest. More so, the teachers said that there are no Visual Arts role models in the town whom the Visual Arts students would look up to that is why most of them do not offer the subject in the school. The teachers added that the students in the town do not attend school due to poverty. They said the reason was that some Visual Arts students come to school without eating and for that matter, they find it difficult to stay in school. Another thing they mentioned was that some of the Visual Arts students (BDT) do not get books and school uniforms and so they find it difficult to come to school.

One of the teachers interviewed mentioned that some of the male teachers who try to help some of the Visual Arts students in their practical work tend to impregnate them and they drop out of school. In addition, the interview revealed that some of the Visual Arts students sell things in the night and so whenever they come to school, they sleep in class and are unable to perform and because of that, they do not attend school.

4.2.3 Interview with the students

The students who were interviewed also revealed that some of the BDT teachers do not teach practical aspects of the Visual Arts components in the school. They further explained that if a teacher gives them a drawing project they do not

work because they do not have drawing books. One of the students whom I interviewed mentioned that a teacher proposed to her and she refused and since then she has been getting zero in that teacher"s subject.

Other students said they do not get basic Visual Arts tools and materials in school. The students added that some of the teachers beat and embarrass them when they are unable to draw in class which is why they do not select Visual Arts school. Some of the students interviewed said they stay with their stepmothers and so they do a lot of work in the house and for that matter, are unable to come to school early which is why they do not have an interest in schooling.

The students said the headmaster had assured them that he was trying to get a scholarship from the district assembly for the needy but brilliant students in the school. They further mentioned that they want the headmaster to inform the authorities so that more Visual Arts teachers can be posted to the school so that it harnesses the teaching of the Visual Arts component of BDT.

4.3 Outcome of Observations

The researcher used an observation checklist to observe both teachers and students in the classroom. It was observed that some of the teachers do not ask the students questions during instructional periods. These teachers, most of the time, direct their questions to a section of students in the classroom. In view of this most of the students always become quiet and dull in class. This normally happens during science and mathematics lessons. In addition, it was observed that the teachers do not use teaching-learning materials during the teaching and learning process. For example, the researcher observed a Social Studies lesson when the teacher was teaching on the topic "The Sixteen Regions of Ghana and their Capitals". This teacher did not bring a map of Ghana to the classroom and neither did he sketch it on

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the board. The students were just looking at him while he was talking without making any contribution. Again, it was observed that because teachers do not involve most of the students in their lessons, they do not pay attention in the classroom at all rather they always sit at the back and converse.

It was also observed that the students were interested in practical subjects like Basic Design and Technology (BDT) which consists of Visual Arts, Pre-Technical and Home Economics. For example, whenever there was a practical lesson in Home Economics, the attendance of students in the school increased. Furthermore, it was also observed that some of the teachers send some of the students to go and buy food for them during class hours which makes the students miss lessons. A teacher told the researcher that most of the students" do not normally participate in lessons that was why he always sent them to go and buy food for him. The researcher also observed that the rate at which some of the teachers" used canes on the students was too much and so they were always timid in the classroom. For the fear of being caned and humiliated when a question was answered wrongly, the students chose not to participate in the lessons in class.

In addition, it was observed that some of the students always sleep in class while teachers were teaching. It was also observed that students stay with people who are not their relatives and because they have chores to do, do not come to school early and for that matter teachers mark the register before they come.

4.4 The Students and their Practical Activities

After collecting the necessary data from the respondents, the researcher selected some students for the project. The twenty- four (24) students who were involved in the practical activities were those who were purposely selected for the study. The criteria for the selection of students were based on punctuality and

regularity. The researcher chose Visual Arts activities which were book binding, necklace making, tie and dye and taught the students. These activities were easy to make and sell well. Before the whole project started, the researcher introduced the students to the tools and materials that he intended to use for the various projects. The researcher then grouped the students and then began the whole project of making of the necklace, book binding and tie and dye. Appendices E, F, and G show the processes the researcher took the students through and the products that were made.

4.5 Discussion of Main Findings

The study sought to answer the following questions: Assessing the factors that influence student"s enrolment into Visual Arts programmes, selected Visual Arts activities used to encourage the student"s interest to study Visual Arts programmes in school and impact of the selected Visual Arts activities have on the students" after studying Visual Arts programme at Omanpe District Assembly JHS.

4.5.1 Findings for Research Question 1: Assessing the factors that influence student"s enrolment into the Visual Arts component of BDT at Omanpe JHS?

Respondents are of the view that the following could influence students" enrolment to study the Visual Arts component of BDT.

- Lack of Visual Arts component of BDT teaching and learning facilities, tools and materials at Omanpe JHS.

- Ineffective teaching methods used in teaching Visual Arts component of BDT.

- Teachers influence on students in the selection of BDT subjects.

- Lack of motivation of Visual Arts teachers toward students studying Visual Arts component of BDT.

- No government budgetary allocation to Visual Arts subjects in the schools.

4.5.1.1 Discussion of Findings

It was revealed that, the use of inadequate instructional tools, materials and facilities greatly affect students" skill acquisition in learning Visual Arts component of BDT. This is in line with Ogwa (2008) who stated that technology and vocational educators require teaching aids to specifically help students acquire the necessary skills in their subject area. It was also revealed that the use of inadequate instructional materials and facilities affect teachers motivation in teaching Visual Arts component of the BDT subject.

Blasé (1994) stated that, when adequate instructional materials are provided to the teachers, they feel energized and motivated and their sense of ownership and empowerment increases. Well-implemented school improvement plans on the use of instructional materials and facilities in teaching and learning of Visual Arts component of BDT can increase collegiality and give teachers the satisfaction to committing themselves to school improvement goals. According to Eya (2006), instructional materials make the teachers" job easier, faster and more effective. Eya maintained that when a teacher sees that he has relevant materials to teach his subject, he becomes more eager to go and teach. According to Bossaert et al (2011) academic performance is the outcome of education showing the extent to which a student, teachers or institutions have achieved their educational goals. Academic performance generally refers to how well a student is accomplishing his or her tasks and studies. This can be measured with the permanent changes in the behaviour of a student as a result of the knowledge acquired. Tomporowsk et al (2008) support that the purpose of learning is to effect a permanent change in behaviour of the learner. Therefore, the sole aim of teaching is to gain experience. This emphasizes that when instructional

materials and facilities are used in teaching and learning of Visual Arts component of BDT subjects, the academic performance of the students will be improved.

It was also revealed that, inadequate instructional materials and facilities reduce the academic performance of students in learning Visual Arts component of BDT and hinder practical skills acquisition in the subjects. It was also revealed that inadequate instructional materials and facilities hinder the interest of the students in learning of Visual Arts component of BDT hinder their participation in Visual Arts component of BDT lessons and decrease student"s enrolment. Interest and ability should determine the individuals" directions in education.

More so, it was also revealed that Visual Arts component of BDT is not extensively taught. In Visual Arts component of BDT education, interest becomes the driving force to achieve the desired goals. If student"s interest can be generated in the lesson all the attention can be focused on areas learned. But if the students do not have an interest to a lesson, it can also influence the interest of the teachers thereby affecting the variety of ways or methods of teaching, hence they cannot achieve the expected learning objective. Federal Republic of Nigeria (2004), specifically stated that ineffective methods of teaching affect the interest of students in learning Visual Arts component of BDT subjects.

It was found out that teachers do not consider Visual Arts component of BDT as an important subject. Students and the society in which they come for are very ignorant of the benefits for studying Visual Arts component of BDT. Most people do not know that, there are variety of career opportunities to an individual after studying Visual Arts component of BDT (Forster, 2014). Because the teachers are not aware of the benefits of Visual Arts component of BDT as a subject, it has been neglected by stakeholders in education. Ignorant people even laugh at the few students who have

an interest in the subject and are even considered as less endowed academic students while this area is one of the best manufacturing sectors for countries like Italy.

The respondents were of the view that, BDT was boring and confident level of learners in Visual Arts component of BDT affects their performance respectively. For a course or a subject to look attractive and interesting to students, much of it depends of the teacher quality. Asare and Nti (2014), mentioned that, in an era where quality education is a concern for education-focused international organizations and dominates national debates, teacher quality must equally be a priority.

A good teacher knows how to go about teaching the most difficult subject in order to make it attractive to the students. According to Annoh (1997), one of the signs of good teaching is the use of suitable and effective teaching methods and appropriate teaching learning materials. He added that the principles the teacher must observe with regard to the methodology are that; the teacher must vary his teaching methods by which ideas and skills are presented. This reduces monotony and boredom when a skilful teacher uses several methods to teach or impact knowledge. And also, methods of teaching should be related to the stages of growth and development of learners. The Visual Arts component of BDT as a practical course should have been an interesting course when a good teacher handles it. Students should be helped to understand the basic concept and conceptual relationship that serve as tool in the intelligent ordering of new data or the use of new information.

Motivation is the very heart of the teaching and learning process. It energizes and accelerates the behavior of the learner and if students are helped, to grasp the concept taught in the Visual Arts component of BDT, pupils will gain the confidence that, they have good knowledge in Visual Arts component of BDT and this will boost their performance as they indicated. Aiken (2002) stated that, positive attitudes

toward a subject motivate students to spend more time studying and thinking about it. Also it shows that, on the issue of acquisition of resources for the Visual Arts component of BDT course, the pupils agreed that the money spent on the Visual Arts component of BDT project works is too much. Therefore, most of them were unable to get these resources in order to be part of the class. This hinders their performance.

If students could get help with the acquisition of these teaching-learning resources, it would help them participate in class thereby improving the performance of the students. According to Chavkin (1993), research has shown that one of the most promising ways to increase students" achievement is to involve their families. Family Impacts on Education Walberg (1984) found that family participation in education was twice as predictive of academic learning as family socioeconomic status. Most of the pupils agreed that, many of the topics in Visual Arts component of BDT subjects are difficult and teachers pay more attention to only those who have an interest in the subject than others. Students said they find it difficult to understand some of the concepts (topics) in Visual Arts component of BDT. Bruner (1963) stressed that the structure of a subject rather that its factual or descriptive content of it is the key to the encouragement of further learning. The teacher again plays a major role here. According to Asare (2009), the real threat to learning is how teaching is done and suggested that teachers must be taught to engage learners in such a way that would make the learners own and make sense of activities to promote learning.

According to Ovens (1992) cited by Mankoe (2002) motivation is made up of all those inner striving conditions described as wishes desires, etc. it is an inner state that activates or moves individuals. If Visual Arts teachers can motivate their students at this level of learning, the enrolment of students studying Visual Arts component of

BDT courses at the lower levels of education would not suffer the deficits they are suffering now.

It was ascertained through the study that the major factor that militates against the enrolment of students in Visual Arts component of BDT education at Omanpe D\A JHS is poverty. The reason is that some of the students" parents are too poor to provide basic tools and materials to make it easy for them to pursue the course. However, no government budgetary allocation to the Visual Arts component of BDT at the JHS level to improve the situation. Akyeampong (2002) again pointed out that budgetary allocation to both basic and senior high schools is not determined on the basis of specific requirements for teaching particular subjects. Instead, funds are allocated to districts based on a formula that lumps all senior high schools together and basically treats all subjects equally.

Vocational (Visual Arts) education again seems to be denied assistance from relevant bodies. There is the Council for Technical and Vocational Education and Training (COTVET) established by Act 718 of Parliament in 2006 to formulate a national policy on TVET and skills development across pre-tertiary education in both the formal and informal sectors of the economy (Government of Ghana, 2006). Sadly, COTVET which has overall responsibility for skills development training in the country seems not to have anything to do with Vocationalized secondary education. With this situation Visual Arts programme in secondary schools is completely neglected, with the class three schools in the rural communities being the worst affected.

4.5.2 Section "B" Research Question Two: selected Visual Arts activities used to encourage the students"interest to study Visual Arts programmes in school?

4.5.2.1 Discussion of Findings

The researcher selected three Visual Arts activities which includes: booking, necklace making, tie and dye and then took the students through the process of making the related articles so that the students could adopt them. Although the students were deemed to be academically weak, it was found out from their works that they were very good in practical activities. In fact, the students exhibited high level skills and talents in the works that they executed. It was also found out that the students were not dull as some of the teachers claimed because they were able to follow all the steps that were used to do the various artworks.

Again, after three months of the project, the enrolment of students studying Visual Arts component of BDT in the school was very high. This was evident when the number of students in JHS 2A rose from 5 to 15 after the project. Formally, the enrollment for JHS 1A was 45 students and out of that number 5 students were studying Visual Arts component of BDT and now there are 15 students in 1A studying Visual Arts component of BDT. When it came to 1B, students" studying Visual Arts component of BDT were 7 out of 45 students but now the class is having 14 students studying Visual Arts component of BDT out 45 students. The form 2A class was having 6 students studying Visual Arts component of BDT out of 45 students but now the class has 12 students studying Visual Arts component of BDT. In form 2B class, the students studying Visual Arts component of BDT were 4 out of 45 students and now the students studying Visual Arts component of BDT have increased to 12 while the enrollment is still 45. All the students who were selected for the study participated actively in the practical activities. They were regular and

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punctual to school and even the truant started coming to school in order to be part of the activities.

Again, the researcher realized that the students who were very good helped those who were not all that good to master the skills which were being taught. Some of the students also commented that they never knew all these things are taught in school and if they had known they would not have been in the house and opted to Home Economics and Technical Skills.

4.5.3 Section "C" Research question Three: the impact of Visual Arts activities on students" after studying Visual Arts programme at Omanpe District Assembly JHS.

4.5.3.1 Finding after the Intervention Phase

After the pre-intervention and intervention phases, the researcher visited the school after three months to check the enrolment of students studying the Visual Arts component of BDT. However, the researcher saw that enrolment of students studying Visual Arts component of BDT has increased massively. Also, Visual Arts students were able to do the activities that they were taught. Table 3 shows the change in enrolment and figure 3. 25 - 3.27 also shows works made by students after three months.

Table 4. Distribution of students' enrolments in the component of subjects in BDT at Omanpe D/A JHS 1A, 1B, 2A and 2B.

CLASS NAME	CLASS SIZE	NO. VISUAL ARTS STUDENTS %	INCREMENT IN THE NUMBER OF STUDENTS (%)	DIFFERENCE OF INCREMENT (%)
JHS 1A	45	5 (11%)	15 (33%)	22%
JHS 1B	45	7 (16%)	14 (31%)	15%
JHS 2A	45	6 (13%)	12 (27)	14%
JHS 2B	45	4 (9%)	12 (27%)	18%
TOTAL	180	22 (12%)	53(29%)	69 (38%)

The following were some of the activities that the students did with the help of their teachers at Omanpe D/A JHS.

Figure 4.1: Works produced by the students both stream after three months

Figure 4.2: Works produced by the students both stream after three months

Figure 4.3: Works produced by the students both stream after three months

The researcher realized that the enrollment of Visual Arts students at Omanpe D/A JHS 1A, to 2B had increased from 22 students representing 12% to 53 students representing 29% of the total size. This evidence was brought forth through the checking of students attendance registers after three months. Some of the students also bought their own materials and made some of the items and sold them.

Again, the four BDT teachers in the school also learnt the Visual Arts skills that the researcher taught the students and was seen practicing with all students in school and so the headteachers asked the BDT (Visual Arts) teacher to teach these Visual Arts activities to the students on every Friday during the second break.

Also, through the activities the researcher engaged the students in, the headteachers of the schools have written to the district director of education that she needs a Visual Arts materials in the school. The headteachers had seen that every individual has got his or her potential and so no one should be denied of these. This demonstrates the possibility of using Visual Arts to promote students" interest in studying the Visual Arts component of BDT education at Omanpe D\A JHS A and B in the Aowin District of Western North Region.

CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.1 Summary

This chapter provides the summary, conclusions, and recommendations of the research undertaken. The objectives of the study were: to establish the factors that influence enrollment of students studying the Visual Arts component of BDT at Omanpe D\A JHS in Aowin District. Also, to identify and explore Visual Arts activities that can encourage and sustain students" interest in studying the Visual Arts component of BDT at Omanpe D\A JHS in Aowin District. Again, to assess the impact of the selected Visual Arts activities on students" enrollment at Omanpe D\A JHS in Aowin District.

The focus of the study was to find out why students at Omanpe are not interested in studying the Visual Arts component of BDT in school and then identify and explore selected Visual Arts activities that would encourage and sustain the students" interest in studying the Visual Arts component of BDT.

Participatory action research was used. Interviews and observation were the main data collection instruments. Purposive and convenience sampling techniques were used to select respondents for the study.

The researcher selected three Visual Arts activities and then used eight weeks to teach students how to do those activities. Data gathered were assembled, analyzed and interpreted. The following findings were made at the end of the study:

The findings revealed that, the is lack of a Visual Arts component of BDT teaching and learning facilities in Omanpe School. Also, there were ineffective teaching methods used in teaching the Visual Arts component of BDT in the school at Omanpe. Again, teachers influence students in the selection of BDT subjects. There

was a lack of motivation from Visual Arts teachers toward students studying the Visual Arts component of BDT. There was no government budgetary allocation to Visual Arts subjects in the schools. There was a lack of Visual Arts teachers at the JHS level. The negative perception of school authorities toward Visual Arts education. Most pupils lack parental support in terms of extra materials such as textbooks and revision books. It is important that parents provide extra lessons for their children. They should try hard to purchase extra learning material and to help children do homework as a way of motivating them to learn for this promotes effective learning.

Another finding also revealed that the Visual Arts practical works are not done in the school. Visual Arts activities such as bookbinding would help promote students" interest in studying BDT. The Visual Arts activities such as tie and dye would help promote students" interest in studying BDT. The Visual Arts activities such as necklace making would help promote students" interest in studying BDT.

Also, the Visual Arts activities such as bookbinding, necklace making tie and dye would help promote students" interest in studying BDT because of the availability of tools and materials. The activities would help students to gain more interest in studying the Visual Arts component of BDT. The Visual Arts component of BDT would assist students to identify a problem and know how to solve it. The Visual Arts component of BDT would also help students to gain knowledge of the tools and materials in their community. The variety of activities helped equipped the students with practical and intellectual skills. The Visual Arts activities would help students to create artifacts and sell them for a living. The students would become self-employed after studying Visual Arts.

5.2 Conclusions

This study has shown that although there are several factors that influence students" interest in studying the Visual Arts component of BDT at Omanpe D/A JHS, something important can be done to either reduce their negative effects on students not studying Visual Arts component of BDT at Omanpe D\A JHS. The measures that can be taken are as follows:

It concludes that, Providing adequate Visual Arts teaching tools and materials in school at Omanpe in Aowin District. A variety of teaching methods should be used to teach the Visual Arts component of BDT in school at Omanpe. The influence on students in selecting the subjects of Basic Design and Technology (BDT) must stop. Motivating all students in class during a lesson in order to have interest in studying the Visual Arts component of BDT. Also, discarding the negative attitudes about Visual Arts education among students, teachers and parents. Introducing teachers to a variety of methods of teaching to enable them to promote learning.

Another finding also concluded that, teaching Visual Arts skills in schools at Omanpe D/A JHS. Gathering and preparing quality Visual Arts teaching and learning materials for lessons. Variety of Visual Arts activities such as bookbinding, tie and dye and necklace making offer the opportunity for hands-on experience.

Again, the Visual Arts activities such as bookbinding, tie and dye and necklace making encourage JHS students at Omanpe to be much interested in studying the Visual Arts component of BDT. If these and other relevant measures are taken into consideration students" interest in studying the Visual Arts component of BDT which has become a stumbling block to development would improve and help students" enrolment in studying the Visual Arts component of BDT at Omanpe D/A JHS to attain a maximum height in the Aowin District of Western North Region.

5.3 Recommendations

Considering the finding and conclusions drawn from the research. The researcher recommends the government provide Visual Arts instructional materials and facilities adequately to prevent all the negative influences of inadequate instructional materials and facilities for effective teaching of the Visual Arts component of BDT at Omanpe D/A JHS. Parents should provide their wards with adequate Visual Arts tools and materials in order to eradicate their negative influences on the effective learning and practical skill acquisition in the Visual Arts component of BDT at Omanpe D/A JHS. Also, teachers, parents and guardians must desist from discouraging students from selecting BDT subjects and they must be advised to give freedom to their students to select their own Arts subjects based on their interests. Visual Arts teachers should use a variety of teaching approaches to teach Visual Arts component of BDT to encourage students" interest in studying the subject. Visual Arts teachers should be trained on how to make good use of instructional material. The Ministry of Education should ensure that a committee is set up for all Junior High Schools (JHS) in Aowin District, to inspect all JHS in order to ensure that there is adequate instructional material for teaching Visual Arts. All Teachers teaching Visual Arts should be mandated to have a Visual Arts Teaching Certificate. Curriculum and Research Development Division should allocate adequate time for BDT Visual Arts. Again, the Ministry of Education should try and post Guidance and Counselling teachers to every basic school so that those teachers can help mold the character of students in the various schools.

The researcher recommends that BDT teachers should teach a variety of Visual Arts activities in the school. The researcher recommends that the Ghana Art Teachers Association (GATA) should try and organize workshops and seminars for

teachers at the basic school level every term to enable them to acquire some knowledge and skills in art. The researcher recommends that government should try and build Art studios in schools at the JHS levels to improve students" hands-on work. The research recommends that school authorities should frequently organize fieldstrip for Visual Arts students at Omanpe D/A JHS in order to get artistic inspiration. Heads of schools should provide well-equipped classrooms for Visual Arts lessons in order to exercise their skill effectively. Students should be given project works in BDT Visual Arts to try their hands on after school.

The researcher also recommends that Visual Arts teachers should take it upon themselves to educate their students on the importance and career opportunities of learning Visual Arts subjects. Visual Arts teachers should create awareness among students on how Visual Arts activities would help them acquire basic life skills and problem-solving skills through the use of the design process. Visual Arts teachers should educate students on how a variety of Visual Arts activities would help them develop a creative mind capable of identifying a variety of problems within his/her environment. Visual Arts teachers should educate students on how a variety of Visual Arts activities would help them use imagination to create solutions to existing problems.

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APPENDIX A

QUESTIONS DESIGNED TO INTERVIEW VISUAL ARTS

HEADTEACHERS IN THE OMANPE D/A J.H.S IN WESTERN NORTH

REGION, GHANA.

1.   Please, can you give me a brief background of yourself?

2.   Before assuming your current position where you teaching?

3. What role do you play as the head of the school in connection with the Visual Arts students education?

4.   How often do you attend Visual Arts workshops and seminars?

5.   Have these Visual Arts workshops and seminars been helpful to you in your work?

6.   How many Visual Arts students do you have in the school?

7. Are the Visual Arts students regular and punctual to school?

8.   What are some the problems that you face pertaining to Visual Arts student‟s education in the school?

9.   How are you solving these problems?

10. How do the BDT teachers in the school relate to the Visual Arts students?

11. To what extend have you improved Visual Arts (BDT) education in the school?

12. Do you organise in service Visual Arts training and workshops for your teachers?

13. Do parents bring complains about their students to the school?

14.   Is there any other thing you want to add to what we have discussed so far?

15. How would you compare the performance of the Visual Arts students to that of the Home Economics and Technical Skills (BDT) students in the school?

APPENDIX B

QUESTIONS DESIGNED TO INTERVIEW VISUAL ARTS STUDENTS IN

THE OMANPE D/A J.H.S IN WESTERN NORTH REGION, GHANA.

1. Where does your teacher organize practice work or activities in your school?
2. How does your school environment support your studies?
3. How does your teacher teach Basic Design and Technology?
4. How often do your teachers organize practical work for you?
5. In what ways do your teachers provide one- on – one independent practical work.
6. What do you gain after studying Basic Design and Technology?
7. What are some of the practical items you can do after basic design and technology class?
8. What basic creative skill do you gain after studying Basic Design and Technology?
9. What are some of the skill things you can create to satisfy your needs in the society after studying basic design and technology.
10. How does studying of Basic Design and Technology provide self-employment?
11. Do your teachers use adequate TLM when teaching Basic Design and Technology?
If yes why? And no why?
12. What strategies do your teachers use when teaching Basic Design and Technology?
13. How do your teacher response to question during Basic Design and Technology?
14. How often do you come for Basic Design and Technology class?

APPENDIX C

INTERVIEW GUIDE FOR TEACHERS

Questions

1. What are your academic qualifications?

2. How many years have you been in the teaching profession?

3. How long have you been in this school?

4. Have you been attending seminars, workshops and in service?

5. What subject do you teach?

6. Do the Visual Arts students in your class perform well in your subject?

7. How do the Visuals Art students in your class behave when you are teaching?

8. Do they participate in your lessons?

9. What are some of the methods that you normally use in your teaching?

10. When you compare the boys to the Visual Arts students who perform better in your class?

11. Are the Visual Arts students regular and punctual to school?

12. How often do they come to school?

13. Do the Visual Arts students pay attention when you are teaching?

APPENDIX D

OBSERVATION CHECKLIST

1. Do the JHS students come to school?

2. How often do they come to school?

3. Do the Visual Arts students participate in class activities?

4. Do teachers use the appropriate teaching and learning material as well as methods?

5. Are there enough text books for books for all the students in class?

6. Do the Visual Arts students pay attention in class?

7. Do teachers distribute questions fairly in class?

8. Do the teachers use fair criteria in assessing the Visual Arts students?

9. Is there any difficulty that the teachers find during teaching and learning process?

10. Is the time allocated to practical subjects the same as theoretical subjects?
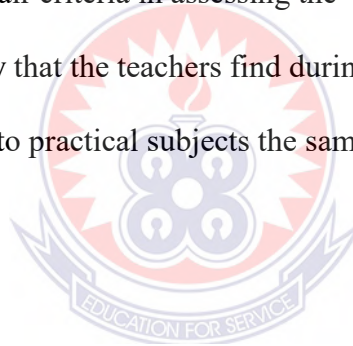
APPENDIX E
THE IMAGES OF STUDENTS AND THEIR PRACTICAL ACTIVITIES ON JEWELLERY WORKS IN THE OMANPE D/A J.H.S IN WESTERN NORTH REGION, GHANA.

Figure 1:   Introducing Jewellery to the students

Figure 2: Distributing bead to the students

Figure 3: Demonstrating threading of pearls using elastic string.

Figure 4: Teaching the students how to fix locket on necklace

Figure 5: Students are doing the projects on necklace.

Figure 6: Students are showcasing their project work   .

Figure 7: Another group of students are showcasing their project work   .

Figure 8: Another group of students are showcasing their project work   .

Figure 9: Showcasing some bead work done by the students   .

APPENDIX F

THE IMAGES OF STUDENTS AND THEIR PRACTICAL ACTIVITIES ON

TIE AND DYE IN THE OMANPE D/A J.H.S IN WESTERN NORTH

REGION, GHANA.

Figure 10: Introducing table tie and dye to the students

Figure 11: Teaching the students tools and materials for making   table tie and dye

Figure 12: Demonstrating the   tying of fabric

Figure 13: Demonstrating application of dye onto the fabric

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Figure 14: The students are having their hands   -on project work on table   tie and dye.

Figure 15: Students are showcasing their project work.

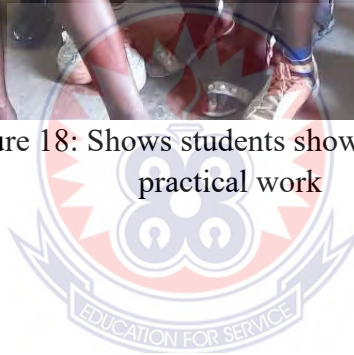Figure 16: Students are applying dye on the fabric.

Figure 17: The students are showcasing their project work.

Figure 18: Shows students showcasing their practical work

APPENDIX G
THE IMAGES OF STUDENTS AND THEIR PRACTICAL ACTIVITIES ON BOOKBINDING IN THE OMANPE D/A J.H.S IN WESTERN NORTH REGION, GHANA

Figure 19: Introducing tools and materials for making single section binding to the students.

Figure 20: Demonstrating to the students how to fold the sheets.

Figure 21 : Teaching the students how to measure the points on which the sewing is done.

Figure 22: Demonstrating the students how to thread the needle.

Figure 23: Teaching the students how to sewn the book.

Figure 24: Teaching the students how to create the knot.

Figure 25: Teaching the students how to trim the book.

Figure 26: The students are showcasing their project work   .

Figure 27: Another group of students are showcasing their project work.