



## HUMAN AND MATERIAL RESOURCES FOR TEACHING AND LEARNING OF VISUAL ARTS IN THE SENIOR HIGH SCHOOLS IN K.E.E.A, GHANA

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**ABSTRACT:** *The study looked at the human and material resources for teaching and learning of visual art in the Komenda Edina Eguafu Abrem (KEEA) municipality. It was a qualitative research study that employed descriptive research design. The population involved thirty-one (31) respondents from three schools' municipality. The study used interview, observation and review of documents as instruments for data collection. Data collected were analyzed using simple illustrative examples. The study revealed that material resources are not available in the schools and human resources face a lot of challenges. It is recommended that Funding of resources for visual art department should be the responsibility of the school management. Ghana Education Service and other stakeholders should regularly organize workshops and in-service training for teachers so that they acquaint themselves with the current trends in teaching.*

**KEYWORDS:** Teaching and Learning, Human Material Resources, Visual Arts, Ghana

### INTRODUCTION

The development of every nation is seen through the educational system of the nation. Education is meant to develop the manpower for different stages of the economy which is an ultimate guarantee of the nation's self-reliance. This means the formulation and clarification of purposeful education must immerse the realities of the life of the people, considering the entire scope of human life and at the same time, considering the specific needs of the individuals. Visual Art education aims at developing the intellectual, moral social and physical characteristics of the individuals so that they can be able to enjoy a living as people, support themselves adequately as adults and contribute sufficiently to nation-building. Visual Art was first introduced into schools' curriculum in the Gold coast, present-day Ghana in 1908 as hand and eye. (Foster 1967). The hand and eye, was an initial drawing exercise which consisted of copying various shapes and line. The rationale was to develop the coordination between the students' hand and the eye to accomplish artistic goal.

This continued to 1919 when visual art was introduced into schools in Ghana. The most significant of the upgrading of the Art was the establishment of an Art Department at Achimota in 1927. The Christian missionaries who eventually took over from the Europeans' merchants did not have anything to do with our art at all. In this case, they introduced their art to us with the protests that our art subjects were of the indigenous culture, which they regard as primitive and fetish. Ghana's modern educational development saw the contribution of many personalities of both British and Ghanaian citizens geared towards the development of Art. One outstanding figure was Hebert Vladimir Meyerwits, an accomplished sculptor and



designer who was appointed as Arts and Craft supervisor in the College and Secondary Art Department of Achimota. The school started offering 3-year Specialist Art and craft with biased on Ghanaian African tradition. The scope of this art programme was widened to include subject like, basketry, pottery, wood carving, terra cotta modeling and mural painting. Incidentally, these subjects form part of the current usual Art programme of senior high schools under discussion. The current visual art programme at the Senior High Schools, as compared to the old one covers a broad-based knowledge and skills in the theory and practice of visual art. Its emphasis both 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 development of Ghana.

Acheampong (2002) gave general objective of the Visual Art programme as equipping the students with practical knowledge which will make them self-employed in the field of work. He further summarized these objectives into five skills developing areas. These are: Skills in the use of local materials and resources, developing indigenous art technologies and strengthening aesthetics, beliefs, values, and attitudes associated with them, developing perceptual and analytics skills, promoting communications skills and developing basic practical skills. Both human and material resources in visual art play a vital role in the development of the student's creative skill. Teachers are required to as much as possible engage their students in regular practical works to equip them with relevant skills which will make them self-reliance. Komenda Edina Eguafu-Abrem Municipality in the Central Region has Senior High Schools which offer the stipulated Visual Art courses.

### **Objectives of the Study**

- To examine the human and material resources available for teaching and learning of visual art in the Senior High Schools in K.E.E.A

### **Research Question**

- What are the Human and material resources available for teaching and learning of visual art in the senior high schools in the K.E.E.A. Municipality?

## **REVIEW OF RELATED LITERATURE**

### **Visual Art Education in Ghana**

Visual Art was first introduced into schools' curriculum in the Gold coast, present-day Ghana in 1908 as hand and eye (Foster, 1967). Edusei (2004) posited that the hand and eye was an initial drawing exercise which consisted of copying various shapes and line. The rationale was to develop the coordination between the students' hand and the eye to accomplish artistic goal. This continues to 1919 when visual art was introduced into schools in Ghana. The most significant of the upgrading of the Art was the establishment of an Art Department at (Achimota in 1927). The Christian missionaries who eventually took over from the Europeans' merchants did not have anything to do with our art at all. In this case, they introduced their art to us with the protests that our art subjects were of the indigenous culture, which they regard as primitive and fetish (Edusei, 1991). In this line, our artifacts were looked upon and did not gained any recognition. Ghana's modern educational development saw the contribution of



many personalities of both British and Ghanaian citizens geared towards the development of Art. One outstanding figure was Mr. Hebert Vladimir Meyer wits, an accomplished sculptor and designer who was appointed as Arts and Craft supervisor in the College and Secondary Art Department of Achimota. The school started offering 3year Specialist Art and craft with biased on Ghanaian African tradition. The scope of this art programme was widened to include subject like, basketry, pottery, wood carving, terra cotta modeling and mural painting. Incidentally, these subjects form part of the current usual Art programme of senior high schools under discussion.

### **Nature of Visual Art Education**

According to Edusei (2014), Visual Art Education at the basic school level is mainly practical in nature with no vocational objective. At the Senior Secondary School level however, Visual Art consists of optional elective subjects for the final school certificate examination. Three areas are offered. These are, General Knowledge in Art — a mainly theoretical paper which is compulsory and two practical electives from Picture Making, Ceramics, Sculpture, Jewelry, Textiles, Graphic Design, Basketry and Leatherwork. At the Teacher Training College level, the Art programme is called Pre-vocational skills. It comprises both theory and practical. In addition to studying these, students also take some lessons on methods of Art teaching. At the University level, intensive theoretical studies in history of art, psychology of art. Aesthetics as well as the practical are studied there.

### **Scope of School Visual Art Education**

According to Ministry of Education Ghana (2004), The scope of Visual Art Education covers drawing and painting, sculpture, pottery and ceramics, textiles, graphic design and metal products design. Other areas are basketry, calabash designing, embroidery making, collage work and mosaic making. At the Basic School (primary) level, some drawing and painting using coloured pencils, crayons and powder colours or some other water based colours are very popular. Claywork involving modeling of animals, plants and domestic objects is also carried out. The introduction of the Junior Secondary School (JSS) system in which Vocational Skills form an important element of the course has opened the way for a number of Art activities to be taught. These include basketrv, Claywork, leather work, graphic design, paper craft, picture making, sculpture, textiles and bead making. These areas of study are continued in the Senior Secondary School visual Art programme. However, they are not taken to a very high standard as it is done at the College, the University and Polytechnic levels. Visual Art subjects are studied to the specialist or professional level. At these levels, the theoretical aspects of the various branches of Visual Art is given serious attention. These include history. Philosophy, psychology of Art etc. as already stated, together with the study of the methods and materials of production of the Visual Art objects. Visual Art areas such as Fashion Designing, Interior Decorating and Digital Art are gradually finding their way into the Visual Art Curriculum at the tertiary level in Ghana.

### **Rational for Visual Art Education in Ghana**

The Basel mission's attempt to introduce some practical subject failed. The failure resulted in the inclusion of crafts and clay work as part of the attempt to practicalise the curriculum in the early 1900's. The introduction of visual Art education into the schools and colleges in Ghana was meant to foster creativity in student to enable them solve problem of national dimension



with relative ease. Another reason is that 'Art has an integrating effect on the student's personality. It offers an avenue for the mental, spiritual and physical development of the student. Art also develops intuitive and subject thinking, which are very relevant and necessary in this age of automation and computerization' Edusei (1991). Art helps as a therapy in the correction of psychological problems of mentally retarded children and it also assists in the occupational therapy of mental patients, among others. (Chapman 1979) maintained that since Art, is a record of the past and present, its study increases the students' knowledge and appreciation of the past so that he/she can understand the present and the future. Art objects are visual sources of knowledge and are essential in human development. Art products represent the beliefs, values and attitudes, as well as the history of the people. The study of aesthetics in Art develops appreciation of beauty in nature and this increases pleasure and love for nature. It is for these reasons that; it can be stated with conviction that the decision to incorporate visual art into the curriculum of Ghanaian schools is worthwhile.

### **Visual Arts Curriculum**

The secondary and tertiary school curriculum in Ghana has undergone significant revisions and changes in line with the change recommended in the 1987 educational Reform and other reforms that have occurred in Ghana in recent times such as the Dzobo Committee Report, Educational Reform Committee Report, and Vision 2020 Curriculum Research and Development Division (CRDD) Trainers manual on the Use of School Syllabus, (2001).

As, the CRDD Manual emphasizes, rapid economic development is based on good quality Education which creates thinkers and problem solvers. But the Ghanaian school system has been such that learners are not trained to be critical thinkers in order to solve the problems of the nation. This has accounted for the inflow of expatriates into the country to help solve our own problems. A critical look at the number of Chinese nationals and other foreigners in the country attest to this perception. Adejumo (2002) admitted that most art educators have come to acquiesce that the art curriculum (Visual Arts Curriculum) should facilitate students' development in art perception, appreciation, production and evaluation). The curriculum decisions, according to Bishop (1997), comprises a complex network of social, cultural, philosophical, moral, political and ideological issues. It is in this regard that this new primary school curriculum which emphasizes the acquisition of critical thinking skills involving the ability to analyze issue, make good quality judgments and generate solution to problems in the classroom and in the world as developed CRDD Trainers Manual on the use of School Syllabus, (2001).

In developing the curriculum, the main components which include Objectives, Contents, Methods and Evaluation should be taken into consideration. On the other hand Bishop (1997) said a curriculum does not develop in a vacuum, says (one must therefore take into account the values, the traditions, the beliefs, the whole culture or the way of life of that society because an educational system which has no bearing on the society goes astray. On the other side, the CRDD Manual (2001) also stresses that the objective of the new curriculum is to de-emphasize rote learning. This is because the old curriculum which stressed on rote learning did not help in building an intelligent and active citizenry in that it did not aim at developing people who can think critically and solve the problem of this country.



## **The Visual Art Syllabus**

The syllabus is intended to provide candidates with the opportunity to demonstrate the extent of their aesthetic awareness, emotional and visual development through self-participatory creative activities.

### **Visual Art Lesson Planning**

The burden rests on the teacher when it comes to lesson planning, to ascertain whether the subject matter is within the cognitive capacities of the pupils for whom the lesson is being planned Tamakloe (2005). This means that means that the teacher must plan well before going to the classroom. In planning the teacher must put into consideration the learning capability of his students and plan as such. Butt (2008) supported this assertion when he affirmed that “one of the main difficulties when planning a lesson is achieving a clear definition of what we, as teachers, are trying to convey to students about our subject”. Furthermore, (Szekely 2006) looks at lesson preparation from the artist’s perspective and writes that visual art planning promotes a playful search for ideas. This suggest that in visual art planning the lesson must be activity oriented so that the students can interact with the available materials. This is confirmed by Airasian (1996, p.48) as he emphasised that ‘when planning, teaching try to visualize their teaching, mentally realizing the learning activities they contemplate using in the classroom’ this means the teacher must imagine the class, predict the outcome of his class and prepare accordingly. Teachers must know and accommodate the needs and the characteristics of their pupils and their own characteristics such as their knowledge limitations, personality and physical limitations in order to teach well. How can teachers do that since the classroom environment is a complex one which involves many things which the teacher has no control over? This can be achieved through preparation and planning of the lesson in which teachers would have to think through and arrange the factors which they have control over to compensate for the factors they do not have control. However, effective planning enjoins the teacher to use experience already gained by his pupils as a starting for the lesson.

Leinhardt (1989) joined Szekel and Airasian as he pointed out that in planning, one advantage experienced teachers have over inexperienced teachers is “Mental Notepad” filled with past experiences that can be called up from memory by a brief list of phases and activities, to clarify this assertion. (Butt 2008) in agreement to the above assertion, writes that experienced teachers have a good understanding of their subject matter, know their pupils and have a good rapport with them. He explains that these experienced teachers bring to the classroom pedagogic and subject related knowledge that teachers rarely possess at the start of their careers. Thus, Butt believed that most experienced teachers who have taught successfully for a few years have built up a bank of lesson activities from which they can quickly select for different classes and instinctively, these teachers know which activities will work best in which situations. There may be little evidence of formal lesson planning by experienced teachers, but this is often because their lesson planning is now an internalized procedure. Freiberg and Driscoll (1994), said planning and preparation of lessons before teaching help teachers in three ways It helps reduce teachers’ uncertainty and anxiety about by providing them with a sense of purpose and subject matter focus. They believe it affords teachers an opportunity to review and becomes familiar with the subject matter and activities before actually teaching. And again, It includes ways to get teaching started, activities to be pursued and a framework to use during the actual delivery of instruction.



This means that, if the experienced teacher can teach well without planning then they can even teach more effectively when they prepare for and plan their lessons. For efficient and effective teaching and learning to take place in the primary schools, it is pertinent for both the experienced and the novice teacher to write their lesson plan before actual classroom teaching. The Visual art lesson planning must aim at developing the three domains of the students which are the affective, psychomotor and the cognitive. This will inform the visual teacher the appropriate tools and materials to use. The teacher must prepare a creative environment for his students putting into consideration, the acceptance of students with their weaknesses and providing them the opportunity to develop.

### **The Benefits of Visual Arts to Students**

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

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

Eisner (2002) also indicates that the Visual Art make vivid the fact that neither words in their literal form nor numbers exhaust what we can know. The limits of one's language do not deny one the limits of one's cognition. The art teaches students that small differences can have large effects. This could be linked to series of theories involved in Art Appreciation. The arts teach students to think through and within a material. All art forms employ some means through which images become real. This area involves exploration of tools and materials of varied forms and nature.

The Arts help children to say what they do not have the vocabulary to disclose through words but they do these through visual forms philosophically. When children are invited to disclose what a work of art helps them feel, they must reach into their poetic capacities to send the words that will do the job. The Art enable people to have experience that they can have from no other sources and through such experiences to discover the range and variety of what we are capable of feeling. The Art' position in the school curriculum therefore symbolizes to the young what adults believe is important. Thus, to say adults create Art forms with purpose. However, Atalayer (2004) reports that some of the difficulties facing Visual Arts education in Turkey are that art lessons in secondary and high schools are very often performed in a repetitive and uninteresting manner concerned with seasonal changes and national ceremonies, but do not provide students with clear art education goals. The reason might be a lack of pedagogy on the side of the art teachers, as a result of poor training in art production. Another reason is centered on the general belief that only gifted students should take art lessons.



It is important therefore that teacher education equips teachers with the skills and competences that they require for effective teaching and learning of Visual Art and also to be art producers themselves in order to motivate their students the desire to learn to produce art on their own or to study it in schools. The concern of this study sought to find the factors affecting teaching and learning of Visual Art in the senior high schools in the Komenda Edina Eguafu-Abrem Municipality.

## **HUMAN RESOURCE**

Employees give their awareness during every time assignments in the workplace, usually, in information organizations, through formal interviews and informal chats. Human resource practices can support initiatives such as employee awareness sharing. A group of specific HRM practices can foster employees' interactions with other employees to utilize employees' skills.

### **Concept of Material Resources**

Amos (1999) sees resource as something that lies for use or that can be drawn up on for help to take care of a need Resources are the vital ingredients for the existence of any organization. Thus, any human activity is badly depending on resources such as: human, materials, time information, and financial resources. This is because, without the aid of resources, there is hardly any type of human activity which can be performed in any kind of organization. In the context of education, UNESCO (1992) explains that anything in the school or its environment that may be organized for use in the process of teaching-learning in the school and that are understood as human resources, material resources, physical resources, financial resources and time resources are called resources or educational resources. Like any other organization, resources are major inputs of educational systems in schools. In this regard, Mengistu (2015) indicate that resources are the only tools through which organizational tasks, productions, services and satisfaction ends are attainable. The provision of adequate resources is needed to attain the desired goals for any educational organization. This is in support of Blandford (1997) as he explains resources as a means of supply or support that assist school managers in the achievement of goals. The allocation and management of resources-fiscal, material, time and human-are critical to effective school management and should relate to pupil need. Thus, effective teaching-learning process can take place through the assistance of proper and relevant educational resources. Different writers classified resources into various groups. According to Aggarwal (1995) resources include: human resource, material resource, financial resource, information resource, and time resource.

As indicated in Adesina (1990), resources can be categorized into human, material, physical and financial resources. Human resources in education are the students, teaching staff, non-teaching staff, librarian, laboratory attendants, clerks, gatekeepers and as well as educational planners and administrators. Material resources include textbooks, charts, maps, audio-visual and electronic instructional materials such as radio, tape recorder, television and video tape recorder. Thus, from the above points one can understand that, material resources particularly in education systems are the important factors for the achievement of goals of any educational institution and promote the education process as a whole. So, material resources are the major inputs of educational system and they are the media of the instruction used for teaching all subjects, equipment for teaching technology.



## **MATERIAL RESOURCE**

Materials resources are items acquired from the environment to enable the organization to carry out its function. The term material resource has been defined by various experts in various ways. Adler (1990) defines materials as the whole range of goods and service which are purchased or otherwise procured sources outside the organization, and are used or processed or distributed in order to provide finished products of other products, which include energy and specialized services, raw materials and merchandise for resale. Materials resources are the life blood of any organization. This suggest that for effective running of every institution or organization, material resource play a vital role in its survival. On the other hand, Ahuja, (1993). different organizations utilize different types of material resources depending in the objective they are established for. For instance, in industrial organizations, the most commonly used materials are raw materials, finished goods used as an input to the operations process, materials used for maintenance, spares, partly finished works (work in progress), items used in administration (such as stationary), and finished stock ready for distribution to the customer. This is an indication that materials resources are essential components to effectively conduct teaching and learning activity. They are also critical inputs in achieving educational objectives. Educational materials can be defined in several ways depending on the purpose of the writer. For instance, Mbamba (1992) puts educational materials or facilities as “any object or unit areas of space so designed and organized deliberately to support and use teaching and learning operations.” He goes on explaining that they are designed, modified and prepared to assist teaching and learning operations.

Educational material resources include renewable and immediate used items. Each item is used for specific objectives and the integration of all items can help to promote the teaching - learning process. In other view, Mbamba (1992), said some of the materials and facilities commonly used in the education system are: a. Classrooms, laboratories, workshops, libraries, recreational space which serve to address instructional activities; b, Furniture (desks, tables, chairs, blackboards, etc); c, Learning and teaching materials which act as source and/or channel from which a learner draws knowledge and acquires skills. These may include equipment for science, production technology, books, manuals, programmed instructions, Instructional media like radio, television sets, overhead projectors, other audio-visual aids etc; and d, Raw materials consisting of organic and inorganic materials, such as chemicals any specimen of plants and animals etc. In addition to materials resources, proper equipment is eventually for the orderly and efficient operation of a school and to make education worthwhile. Generally, though different scholars defined and classified the concept of material resources differently on the basis of their understandings, material resources are the main inputs that assist the activities of teaching-learning process.

## **METHODOLOGY**

The study used qualitative research paradigm. The population for the study was heterogeneous comprising of all the three Senior high schools in the Komenda Edina Eguafo-Abrem municipality in Ghana. It included visual art students, visual art teachers, Heads of visual art department and officials of the KEEA educational directorate. A sample of thirty-one (31) participants were chosen for the study made up of six (6) visual art students from each school comprising two (2) first years, two (2) second years, and two (2) third year students and three





(3) visual art teachers from each of the selected schools. Again, One (1) visual art Head of department one from each school and One (1) official from the municipal directorate. The instruments used in this research include observation, interview, review of document and reports. The municipal directorate was also contacted bases on arrangement. In this research, it examined the qualification of the art teachers, their work experience as well as the mode of selection of students into visual art classes.

## PRESENTATION AND DISCUSSION OF FINDINGS

What are the Human and Material resources available for teaching and learning of visual art in the senior high schools in the Komenda-Edina-Eguafo-Abrem Municipality?

### Human Resources

The study first looked at the educational qualifications of Visual art teachers in Senior High Schools at K.E.E.A. Municipality. There are teachers with various academic qualifications in Senior High Schools in Ghana. However, the Ghana Education Service requires First Degree as the minimum qualification of teachers at this level. Table 1 presents the educational qualification of teachers in the three schools in K.E.E.A Municipality.

**Table 1. Educational Qualification of Teachers**

Qualification	School		
	Komenstec Number	Edinaman Number	Eguafo Number
First Degree	2	3	2
Diploma	1	0	1
Master's degree	1	2	0

*Source: Fieldwork, 2018*

Although there are differences in opinion on how to define or measure teacher quality Lu (2005) referred to teacher quality in two broad terms: teacher preparation and qualifications, and teaching practices. Similarly, Goe (2007) research on teacher quality focused on four categories of teacher quality indicators: 1) teacher qualifications; 2) teacher characteristics; 3) teacher practice; and 4) teacher effectiveness, which Goe believed captured the primary variables examined empirically in research studies on teacher quality published between 2000 and 2007.

Aaronson, Barrow, and Sanders (2003) reported that teacher qualifications varied with higher student achievement by grade level. Specifically, their study revealed that there was a stronger correlation between the achievement of secondary school students and their teacher's subject area expertise than exist between the success of younger students and their teacher's subject area expertise. Ferguson (1999) stated that highly qualified teachers had an increasing effect on students' performance. Notwithstanding, this study revealed that the academic qualifications of the teachers have little bearing with the performance of



their students. This was seen when three consecutive results were given out. This attests to a generally high standard of education of the teachers but as to how higher education translates into effective teaching in the various Visual Art subjects is another researchable issue that lies outside the objectives of this study. Table 1 shows the number of teachers in the various schools and their qualification. As indicated in Table 1, the schools with the highest number of master's qualifications is Edinaman. Komenstec and Eguafo has almost the same number of teachers with the same qualification with the exception of Komenestec which is having one Master degree holder.

In addition, qualifications of the teachers in the schools, teaching experiences of the teacher was considered. The importance of experience teachers in schools has been argued as being necessary for school's effectiveness Adeyemi, (2008). More experienced better educated or more skilled teachers may inherently be better able to teach, but they may not persistently practice those abilities in the classroom Bodenhausen (1988) found that students with teachers with more than 10 years of teaching had higher scores in their final examination. Another study conducted by Adeyemi (2008) in secondary schools showed a significant relationship between teachers' teaching experience and students' academic achievement in the Senior Secondary Certificate Examination (SSCE) and a significant difference in all subjects. According to Buddin and Zamarro (2009) student achievement increases with teacher experience.

**Table 2. Work Experience of Teachers**

Duration	Location of School		
	Komenstec Number	Edinaman Number	Eguafo Number
Below 3 years	0	0	0
4-10 years	3	1	2
11-20 years	1	2	1
Above 21 years	0	0	0

*Source: Fieldwork, 2018*

Table 2 shows that most of the teachers have teaching experience that ranges from four years to a maximum of 20 years. It also indicates, none of the respondents has less than three years teaching experience. The duration of years the teachers had served in the classroom suggests the possibility of them acquiring much knowledge and expertise in sharing, coaching and mentoring of younger teachers, active involvement in decision making in the schools as well as using their rich teaching experience to help the less experienced teachers to raise academic achievement of their students. This support Buddin and Zamarro (2009) assertion that, student achievement increases with teacher experience.

### **Students' Selection**

Selection of students into the schools is based on the Computerised School Selection and Placement (CSSPS) which provides the students the various courses they are to offer at the Senior High School.

## Material Resources

Materials resources available in the three schools in the K.E.E.A Municipality were studied. It must be noted that, teaching and learning materials play a major role in teaching and learning process. These are the tools, equipment and materials needed for the smooth and continuous running of every institution without which an institution may stand still. For easy examination, the basic tools, materials and equipment available in the selected school have been tabulated below.

**Table 3: Studio Tools and Equipment Available in the Selected Schools.**

<b>Ceramics</b>	<b>Komenstec</b>	<b>Eguass</b>	<b>Edinaman</b>
Porters wheel	0	1	0
Kiln	1	0	0
Clay pit	0	0	1
Pug mil	0	0	0
Clay	0	0	0
Rolling pins	1	0	4
<b>Textiles</b>			
Developing box	0	0	0
Loom	0	0	21
Dewaxing pot	0	0	1
Washing bowls	0	0	1
Squeegee	0	0	0
<b>Graphics design</b>			
Computer	0	0	0
Cutters	2	1	0

Source: Fieldwork, 2018

The fieldwork revealed a relative inadequate logistics in almost all the selected schools. Inadequacy was measured by the availability of logistics including art studio, working tables and funding for practical works for the term. The observation and interview showed the existence of some working tables, art studio and funding, (this was done according to the financial strength of the school) in each school. Edinaman was seen to have a working Art studio and a shed for practical works as shown below.



**Fig. 1. Visual Department at Edinaman**



**Fig. 2. A shed at Edinaman**

Working tables were insufficient. More than half of the students (39) representing 64.% indicated that they do not have working tables in their school. Seven out of the nine teachers (78%) reported they had no working tables in their schools. In coping with the lack of working tables, the students had resorted to doing their studio works on classroom desks, dining hall tables and abandoned tables sitting on the school compounds.

From Table 3, it can be observed that all the three schools do not have adequate basic tools, materials and equipment needed under the various subject areas. Edinaman and Eguafo have no kiln with Komenstec having one abandoned gas kiln, which is not working, packed under a staircase as shown in fig. 3.



**Fig. 3. An Abandoned kiln at Komenstec**



**Fig. 4. A Deposit of Clay at Eguafo SHS**

At Eguafo Secondary School, the only material resource found was a deposit of clay shown below.



**Fig. 5. An Abandoned Porter's Wheels found at Eguafo Senior High School**

This potter's wheels, according to the Head of the Department, were manufactured by the local carpenters in the area and it has not been working since then. The reason being that the setting was not correct so the students cannot centre clay on it. For of lack of porter's wheel, it was revealed that the students resort to other forms of ceramic forming techniques such as slabbing, coiling and pinching. The three schools fire their ceramic works at Adisadel College in Cape Coast which create a lot of inconvenience in transportation. Again, the students are not able to practice what they are taught in the classroom. It was realized that most of the Visual Art students have never experienced throwing on the porters' wheel before. Clay is a common material to the three schools. This is the most commonly used material for those Ceramics School. Though it is available to them, they do not have clay pit. The clay is prepared by the students either in their dormitory, or in the classrooms. None of the three school is having a workable table. This means the student do their clay work in the classroom using the classroom tables. However, Edinaman have only one workable loom which is used by ninety (90) students.



**Fig. 6. A Single Loom found at Edinaman Senior High School**

This means there is always a lot of pressure on the loom. The student interviewed indicated that they do not go to the studio when it comes to practical because they will not have access to the room. Eguafu and Komenstec do not have any loom at all which means the students do not do any practical weaving on loom. Komenstec and Edinaman have one workable screen development box each which serves both the textile and graphic design students. With this the students are able to prepare their screen for printing. This is absent in Eguass, implying that their final practical examination work on screen printing is taken to wayside artists for development.

The visual art departments of the three schools do not have any computer for practical work. At Eguafu Senior High School, the Heads of Department use their personal laptops for the students' practical works and because of the number, most of the students go to artist in town for assistant. The computers available at the various school laboratories do not have the



programme needed for visual Art programme, for example, CorelDraw and Photoshop. 35% of the students interviewed expressed regret for studying Visual Art because they do not have studio and therefore their practical works are sometimes taken to the dormitories. This practice creates a lot of inconveniences to other students in the dormitory. Another factor is that most of the works get spoilt before taken to the department for marking. Sometimes students had to stop halfway during their practical work in the classroom as the same classroom is needed by the subject area teacher.

At Komenstec, when asked how the department is funded, one of the teachers said, the items are procured by the school authorities after submitting their requisition with no consultation with any of the art teachers. This leads to procuring inferior tools and materials for the department. At Edinaman the visual art department revealed that the only thing the authorities have procured for the department is clay. It was revealed that the few learning materials like rolling pins, sack board, squeegee etc. at the department were bought by the students. According to the students, the department do not provide any tools and materials for their practical works. This was confirmed by the visual art teachers that the school no not provide funding for the visual art department. The interview revealed that, there is no significant distinction among the three schools in terms of provision of funds for the Visual Art Department.

The study also revealed *students class contribution* as alternative source of funding. That is, majority of the students in the absence of funding from their Visual Art departments, make personal financial contributions to purchase materials for practical works.

## SUMMARY OF KEY FINDINGS

- The study revealed that human resources available in the selected schools, which included teachers, heads of visual art department and visual art students, were found to be having challenges.
- Teachers 'qualifications were found to meet the criteria set by Ghana Education Service which allows a minimum of first degree to teach at the Senior High School. Almost all the teachers in the selected schools were having first degree.
- Most of the teachers were experienced teachers as the minimum years of teaching experience was three years.
- Again, it was revealed that only one of the selected schools was having a working studio with the rest using the normal classroom as an alternative. Basic tools and materials were found to be lacking in the selected schools.
- With nine teachers interviewed, only one of them indicated that he had ever used a resource person in his teaching with the others saying no. Some also indicated that it will be embarrassing bringing somebody to teach your class. He further that the students would think you are not good and they will tag you with negative names. He gave a typical example.



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## CONCLUSIONS

Based on the findings, the following conclusions were drawn from the findings.

- Teachers in the selected schools had the required qualification. Nevertheless, these qualifications had little influence on the students' performance.
- Teachers are not staying around campus they normally come to school late and miss early classes. Some of the students are selected by the school to offer visual art based on their grades. This affects the performance of the students.
- Teachers who do not teach in their area of specialization face difficulties in their teaching which negatively affect student's final performance. The use of resource person to assist teachers in their teaching when necessary was absent in some of the selected schools. Most of the selected schools did not have working studios so they use the normal classroom as an alternative studio.
- In addition, the students keep their works in their dormitories which get damaged most of the time. Basic tools and materials were woefully inadequate in the selected schools which limit the creativity in the student. Funding of the visual art was a major challenge to the selected schools as the students use their own money to buy basic tools and materials.

## RECOMMENDATIONS

Based on the findings of this study, the researcher recommends that;

- i. The school in corroboration with the community should help to have accommodation in the community to ensure punctuality and regularity.
- ii. Assistance can be sorted from the old student's association to provide some of the basic tools and materials in the selected schools.
- iii. Funding of resources for visual art department should be the responsibility of the school management.
- iv. As much as possible, students should be made aware of their test score where they went wrong and what can be done to improve.
- v. Ghana Education Service and other stakeholders should regularly organize workshops and in-service training for teachers so that they acquaint themselves with the current trend of teaching.
- vi. Teachers should be resourceful and must not only rely on the curriculum and the available text books. They should be creative and innovative.
- vii. Teachers should be encouraged to take part in some of the activities in the community in which they teach to ensure good teacher community relationship.



- viii. The incorporation of Information Communication and Technology should be paramount in the teaching and learning of visual as it is required of a 21<sup>st</sup> century teacher.

### **Suggestions for further studies**

The study focused only on the factors affecting teaching and learning of visual art in the KEEA, it is obvious that there are vital areas of art that could not be taken care of in the study. This includes student perception towards visual art, physically challenged and visual art. The researchers therefore suggest that these areas of the art can be researched into by other researchers.

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