

## **EXISTING PEDAGOGICAL STRATEGIES USED FOR TEACHING GENERAL KNOWLEDGE IN ART (GKA) IN SELECTED SENIOR HIGH SCHOOLS AT SEKONDI-TAKORADI, GHANA**

Seth Kofi Pye<sup>1</sup>, Nana Afia Opoku-Asare<sup>2</sup>, Martin Gyekye-Ampofo<sup>3</sup>, Theophilus Kankam<sup>4</sup> and  
Jacob O. Commodore<sup>5</sup>

<sup>1,2,3,4,5</sup>Department of Educational Innovations, Science and Technology. Kwame Nkrumah University of  
Science and Technology, Kumasi, Ghana

DOI: 10.46609/IJSSER.2024.v09i01.004 URL: <https://doi.org/10.46609/IJSSER.2024.v09i01.004>

Received: 28 Dec. 2023 / Accepted: 17 Jan. 2024 / Published: 25 Jan. 2024

### **ABSTRACT**

There are numerous pedagogical strategies for teaching and learning but the effective ones that can bolster student learning abilities in GKA have been shelved by senior high school teachers in Sekondi-Takoradi. Using the mixed method research design, questionnaires and interviews were used to gather data from a sample size of 165 participants (15 teachers and 150 students) to unravel the existing pedagogical strategies used by teachers in the teaching and learning of GKA. The study revealed that the majority of the sampled teachers did not use pedagogical strategies such as multimedia resources, hands-on activities, collaborative learning, real-life applications, and digital resources in their GKA instructions. The results also revealed teachers' reliance on textbooks as their most adopted teaching strategy for the teaching and learning of GKA. The study therefore recommends the adoption of innovative pedagogical strategies by teaching to enhance the teaching and learning of GKA in the senior high schools.

**Keywords:** Pedagogical Strategies, Teaching, General Knowledge in Art, Senior High School, Sekondi-Takoradi

### **INTRODUCTION**

General Knowledge in Art (GKA), contextually refers to a wide range of art-related topics, such as art history, art appreciation, artistic techniques, cultural contexts, critical analysis and general art concepts. It goes beyond memorizing facts and dates; it involves developing a holistic understanding of the arts and their significance in different contexts (Williams, 2020). Serving as a composite subject, GKA aims to provide students of visual art with a comprehensive understanding of both the theory and practice of visual art. (Ghana Education Service, 2018;

Smith, 2018) to broaden students' knowledge and skills in the field of visual art (Ghana Education Service, 2018). Again GKA fosters creativity, imagination, and self-expression. It encourages students to explore their artistic potential, experiment with different mediums, and develop their unique artistic voice. Exposure to a wide range of vocabulary and communication skills, enabling them to articulate their understanding of art knowledgeably is also realised. As a complement to the individual visual arts subjects subject (Davis, 2020). GKA fosters a love and appreciation for the cultural and aesthetic values of Ghanaian arts (Ghana Education Service, 2018) as well as cultural enrichment, economic growth, and national development of Ghana (Adam-Yawson et al., 2021). Subsequently, appreciation and criticism of GKA enhance cognitive domains development for learning, promoting patriotism, national pride, self-esteem, cultural identity and artistic heritage of Ghana (Brown, 2019; Adam-Yawson et al., 2021). Nonetheless, the socio-economic impact of GKA is felt through skills acquisition and capabilities which significantly contribute to the preservation, promotion, and development of Ghanaian art forms (Johnson, 2021).

Perhaps, the teaching and learning of GKA essentially foster knowledge and skills in art-related topics, concepts, and principles that help students develop critical thinking skills in the arts (Johnson, 2021; Smith, 2022). Teaching and learning GKA involves a combination of pedagogical approaches and methodologies that aim to engage and enhance students' understanding of the subject (Brown, 2023). Active participation and student-centred learning through discussions also encourage students to share their opinions and engage in critical analysis of artworks. Group activities, research and projects, and presentations provide opportunities for collaborative learning and the development of communication skills (Jones, 2019). A healthy classroom environment thus enables the nurturing of students' learning (Davis, 2020; Lee, 2018) whereas an inclusive and supportive learning environment stimulates students' higher-order thinking, (Johnson, 2017).

Various pedagogical strategies are therefore employed to engage students to enhance their understanding and foster their appreciation for art. (Johnson, 2022). Some effective pedagogical strategies used in GKA are a combination of inquiry-based learning and collaborative learning activities (Smith and Johnson, 2021) where students are encouraged to ask questions, investigate, and explore art concepts on their own thereby promoting active engagement and critical thinking (Brown, 2019). Experiential and project-based learning also provides students with practical experiences that deepen their understanding and develop their artistic skills (Davis, 2017; Wilson, 2021; Anderson, 2019). Technology-based enhanced learning has also been impactful in accelerating visual literacy, observational skills, and analytical thinking, allowing them to analyze and interpret artworks effectively (Miller, 2020; Le Tan and Dai Trang, 2017; Johnson, 2018; Thompson, 2021; Chen and Zhang 2021). Students' learning needs are also catered for

through differentiated instruction (Tomlinson 2017; Smets, De Neve and Struyven, 2022; Smale-Jacobse et al., 2019; Pozas, Letzel and Schneider, 2020) in the classroom environment (Swanzy-Impraim et al., 2022; 2023a; 2023b). These pedagogical strategies enhance effective instruction and promote student learning (Brown, 2019; Graham and Gillespie, 2020).

Despite the numerous benefits of GKA education the teaching and learning have been mild with challenges of inappropriate adoption of instructional strategies and an alarming misconception that GKA is a difficult subject to teach or learn (Brown, 2019; Adam-Yawson et al., 2021) amidst effective instructional strategies that could have employed by teachers to refine pedagogical practices thereby bolstering student learning abilities has been shelved (Davis, 2017).

## **EXPERIENTIAL LEARNING THEORY**

Experiential learning theory, developed by David Kolb, suggests that learning is a cyclical process involving four stages: concrete experience, reflective observation, abstract conceptualization, and active experimentation (Kolb, 1984; 2014). This theory emphasizes the importance of hands-on experiences and the application of knowledge in real-world contexts for effective learning. In the context of teaching General Knowledge in Art (GKA), teachers can employ strategies that facilitate experiential learning and enhance students' understanding and engagement.

### **Concrete Experience**

To facilitate experiential learning, teachers should provide students with opportunities for direct engagement with art materials, techniques, and processes (Smith and Rayfield, 2019). This can be achieved through hands-on activities such as art projects, creative exercises, or artistic experiments (Johnson, 2018). By engaging in concrete experiences, students can explore and interact with the artistic elements, experiment with different approaches, and develop a deeper understanding of the artistic process (Brown and Davis, 2020). This provides hands-on experiences.

### **Reflective Observation**

Reflection on artistic processes should be encouraged. After engaging in concrete experiences, students should be encouraged to reflect on their artistic processes and outcomes. Reflection can take various forms, such as discussions, journaling, or self-assessments. By reflecting on their artwork, students can analyze their decision-making, identify strengths and weaknesses, and consider alternative approaches. Reflective observation allows students to gain insights into their

artistic practice, refine their skills, and develop a critical mindset (Smith and Rayfield, 2019; Thompson, 2021; Davis, 2017; Brown and Davis, 2020).

### **Abstract Conceptualization**

This involves linking concrete experiences to abstract concepts. In the stage of abstract conceptualization, students connect their concrete experiences to broader artistic concepts and theories. Teachers can introduce art history, art theories, or relevant concepts related to artistic styles, cultural influences, or artistic expression. By exploring these abstract concepts, students develop a deeper understanding of the context and meaning behind their artistic experiences. This stage encourages students to analyze and interpret artwork, think critically about artistic choices, and develop their artistic viewpoints (Johnson, 2018; Garcia, 2019).

### **Active Experimentation**

This entails applying knowledge in real-world contexts. Active experimentation involves applying knowledge gained from concrete and abstract experiences in real-world contexts. Teachers can provide opportunities for students to showcase their artistic skills through exhibitions, community projects, or collaborative initiatives. By engaging in active experimentation, students refine their techniques, receive feedback from peers and experts, and gain a sense of achievement. This stage encourages students to take risks, develop their artistic style, and integrate their knowledge into practical settings (Lee, 2018). By incorporating experiential learning strategies, teachers create a dynamic and student-centred learning environment in GKA. Students actively participate in the learning process, develop their artistic skills and understanding, and gain a deeper appreciation for art as they engage in hands-on experiences, reflective observation, abstract conceptualization, and active experimentation.

### **INQUIRY-BASED LEARNING**

One pedagogical strategy that has gained recognition is inquiry-based learning. Inquiry-based learning involves posing open-ended questions or problems to students, sparking their curiosity and encouraging them to explore and discover knowledge independently (Radzi, 2018). In this pedagogical approach, the educational level and teaching experience may play a key role in how the teacher will facilitate teaching and learning activities (Sawaneh and Kamara, 2019; Opoku-Asare and Siaw, 2016). However, through in-service training and developmental policies, teachers' knowledge can be equipped to handle GKA lessons using an inquiry-based learning pedagogical approach (Kanwetuu, Brenyah and Obeng, 2020). For example, in GKA, teachers can present students with thought-provoking questions about art history or challenges that require creative problem-solving. By engaging in inquiry-based learning, students become active

participants in their learning journey, developing critical thinking skills and deepening their understanding of GKA.

### **PROJECT-BASED LEARNING**

Another effective pedagogical strategy is project-based learning. In project-based learning, students work on extended projects that allow them to apply their knowledge and skills to real-world contexts (Larmer and Mergendoller, 2010). For instance, in GKA, teachers can design projects that require students to plan, create, and present their artwork. Through project-based learning, students engage in hands-on experiences, develop artistic techniques, and explore their creative expressions.

### **COLLABORATIVE LEARNING**

Collaborative learning is a powerful pedagogical strategy in Graphic and Visual Arts (GKA). By engaging students in group work and collaborative activities, teachers promote communication, teamwork, and the exchange of diverse perspectives (Dillenbourg, 2015). In GKA classrooms, students can work together on art projects, provide feedback and support to one another, and engage in peer critiques. Collaborative learning enhances social interaction, fosters a sense of community, and encourages students to learn from each other's artistic approaches and ideas. In GKA classrooms, students can work together on art projects, provide feedback and support to one another, and engage in peer critiques (Johnson and Johnson, 2018). Collaborative learning enhances social interaction, fosters a sense of community, and encourages students to learn from each other's artistic approaches and ideas (Weinberger and Shonfeld, 2020). This collaborative approach not only enhances the learning experience but also promotes teamwork, communication skills, and a deeper understanding of different artistic perspectives (Abramczyk and Jurkowski, 2020). That's right! Collaborative learning in GKA classrooms provides numerous benefits for students. By working together on art projects, students can engage in meaningful discussions, share their ideas and techniques, and learn from one another (Ji et al., 2020). This collaborative approach not only enhances their social interaction and fosters a sense of community, but it also encourages them to explore different artistic perspectives and develop their unique style (Shipepe et al., 2023). Additionally, by providing feedback and support to one another, students can develop their critical thinking skills and improve their artistic abilities (Warsah et al., 2021). Overall, collaborative learning in GKA classrooms is an effective way to promote creativity, communication, and a deeper understanding of art.

### **DIGITAL TOOLS AND ONLINE COLLABORATION**

Integrating digital tools and online collaboration platforms can expand students' access to resources, promote collaboration, and enhance creativity in GKA (Jones 2019; Poulouse, 2021;

Salazar-Palomino et al., 2023). Educators can utilize digital art applications, online galleries, virtual reality experiences, or social media platforms to facilitate artistic expression, peer feedback, and global connections. Digital tools provide opportunities for students to experiment with different artistic techniques, engage with diverse artistic communities, and showcase their work to a wider audience.

## **TECHNOLOGY-ENHANCED LEARNING**

Technology-enhanced learning refers to the integration of technology tools and resources into the teaching and learning process to enhance educational outcomes (Johnson et al., 2015). With the advancement of technology, innovative pedagogical approaches have emerged that leverage digital tools to create more engaging, interactive, and personalized learning experiences for students. One of the innovative pedagogical approaches in Technology-Enhanced Learning is blended learning. Blended learning combines traditional face-to-face instruction with online learning activities, allowing students to have a more flexible and personalized learning experience. This approach often involves the use of learning management systems (LMS), online discussion forums, multimedia resources, and interactive simulations to supplement in-person instruction (Johnson et al., 2015).

## **METHODS**

In the context of this study, a mixed-methods research design was employed, combining both quantitative and qualitative approaches. The quantitative component involves the collection and analysis of numerical data to provide statistical insights and establish relationships between variables (Smith, 2021). Thus structured questionnaire was used to gather quantitative data from teachers and students (Robinson, 2022) for the identification of trends and patterns in the pedagogical strategies used in teaching GKA. On the other hand, in-depth interviews were conducted with selected teachers to explore their experiences and approaches to teaching GKA (Wilson, 2021). Classroom observations were carried out to observe the actual teaching and learning processes and gain insights into the dynamics of the classroom (Jones, 2019).By utilizing both quantitative and qualitative methods, the researchers were able to gather comprehensive data on the pedagogical strategies used in teaching GKA and gain a deeper understanding of the experiences and perspectives of teachers and students (Smith, 2022; Robinson, 2022; Brown, 2019; Wilson, 2021; Jones, 2019). This provided a comprehensive and holistic understanding of the existing pedagogical strategies and approaches to teaching GKA.

The study was conducted in Sekondi-Takoradi, a major city located in the Western Region of Ghana. The study focuses on GKA teachers (15)and students (150) as the sample size from three senior high schools (SHS A, SHS B, and SHS C). Stratified random sampling was employed to

ensure a proportional representation of students from different grade levels within each school. This research study adhered to strict ethical guidelines to ensure the protection and well-being of the participants involved. Ethical considerations were given utmost importance throughout the entire research process.

The study obtained ethical clearance from the relevant institutional review board before the data collection commenced. Informed consent was obtained from all participants, ensuring that they were fully aware of the study's purpose, their rights, and the voluntary nature of their participation. Participants were assured of the confidentiality and anonymity of their responses, and steps were taken to protect their personal information throughout the research process.

## **DISCUSSIONS**

The researchers aimed to gain insights into the teaching methods, techniques, and approaches utilized by 15 teachers sampled from the three SHSs (SHS A, SHS B, and SHS C) in delivering GKA lessons. The teaching and learning experiences of students from these existing strategies in GKA were also examined.

### **Teachers' Pedagogical Strategies for Teaching GKA**

The provided table offers valuable insights into the strategies that teachers employ in teaching General Knowledge in Art (GKA), as well as their perspectives on the effectiveness of these strategies. Each strategy is evaluated using a Likert scale, ranging from "Strongly Disagree" (SD) to "Strongly Agree" (SA), with intermediate options. The average score of the teacher's perspective indicates that 8 or 53.3% of the teachers disagree while 3 or 20.0% agree with the statement that suggests the use of pedagogical strategies in teaching and learning. Some teachers (4 or 26.7%) were neutral in their responses. The distribution of the responses to the various pedagogical strategies for teaching and learning is presented in Table 1. Again, teachers' expressed opinions were also recorded through interviews and interpreted to suit the thematic areas of this section.

**Table 1: Teachers' Pedagogical Strategies in Teaching GKA**

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**Q1. I incorporate hands-on activities and practical demonstrations when teaching GKA**

Responses	Frequency	% of Total
Strongly Disagree	2	13.3%
Disagree	5	33.3%
Neutral	4	26.7%

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Agree	3	20.0%
Strongly Agree	1	6.7%

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**Q2. I use multimedia resources such as videos, animations, or interactive software to supplement GKA lessons**

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Responses	Frequency	% of Total
Strongly Disagree	3	20.0%
Disagree	6	40.0%
Neutral	3	20.0%
Agree	1	6.7%
Strongly Agree	2	13.3%

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**Q3. I use real-life examples and case studies to illustrate GKA concepts**

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Responses	Frequency	% of Total
Strongly Disagree	2	13.3%
Disagree	4	26.7%
Neutral	6	40.0%
Agree	2	13.3%
Strongly Agree	1	6.7%

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**Q4. I encourage collaborative learning activities such as group discussions or project work in GKA lessons**

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Responses	Frequency	% of Total
Strongly Disagree	3	20.0%
Disagree	6	40.0%
Neutral	5	33.3%
Agree	1	6.7%
Strongly Agree	0	0%

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**Q5. I integrate technology tools (e.g., graphing calculators, online simulations) in GKA instruction**



Responses	Frequency	% of Total
Strongly Disagree	3	20.0%
Disagree	5	33.3%
Neutral	3	20.0%
Agree	3	20.0%
Strongly Agree	1	6.7%

**Teacher’s Perspective on Pedagogical Strategies (Average Score)**

Responses	Frequency	% of Total
Strongly Disagree	3	20.0%
Disagree	5	33.3%
Neutral	4	26.7%
Agree	2	13.3%
Strongly Agree	1	6.7%
Column Total	15	100%

Source: Fieldwork, 2023

The results in Table 1 reveal that teachers widely employed either hands-on activities and practical demonstrations (4 or 26.7%), or integration of technological tools (4 or 26.7%) in the teaching and learning of GKA. This was keenly followed by the usage of multimedia resources (3 or 20.0%) and real-life examples (3 or 20.0%). The least among these pedagogical strategies rarely used by teachers was collaborative learning (1 or 6.7%). The usage of these pedagogical strategies affirms teachers’ awareness of the existence of these teaching and learning strategies. Smith and Rayfield (2019) highlight the benefits of hands-on activities and practical demonstrations for promoting inquiry-based learning and conceptual understanding. Likewise, Brown (2023) highlights the intersection of teachers' knowledge, confidence, beliefs, and culture in technology adoption and implementation. Teachers' beliefs about the effectiveness of multimedia resources in GKA lessons may stem from differences in their knowledge, confidence, and cultural background. Johnson et al.(2015) found that teachers' beliefs and practices influence the effectiveness of technology-enhanced, learner-centered classrooms. Though the extent of these strategies' effectiveness might differ among educators (Swanzy-Impraim et al., 2023a; 2023b), the array of perspectives highlighted in the study (see Table 1) revealed the potential for deeper exploration (Swanzy-Impraim et al., 2022) into the varying impacts in the teaching and learning of GKA.

Despite the existence and usage of some pedagogical strategies in the sampled schools, some disagreements were observed as well. Some 60.0 % of teachers who hardly employ multi-media as a teaching strategy expressed their views that:

**Teacher:** *"I prefer to stick to traditional methods of teaching art. I believe that verbal explanations and live demonstrations are more effective in conveying the nuances of art techniques to my students. Multimedia resources may be distracting and take away from the hands-on experience of creating art."*

Similarly, 46.7% of teachers' disagreement (n=7/15) on the perspective for not incorporating hands-on activities and experiments was expressed as:

**Teacher:** *"With large class sizes and limited art supplies, it's challenging to organize hands-on activities frequently. While I recognize the value of practical applications, it's just not feasible in our current setting. I rely on discussing art theory and showcasing examples instead."*

However, 60% of the teachers' disagreement (n=9/15) for not using collaborative learning was based on:

**Teacher:** *"I find that individual attention allows me to focus on each student's artistic development. Collaborative projects might be fun, but I worry it could lead to conflicts or some students not contributing equally. I prefer guiding them one-on-one through their creative journey."*

Furthermore, 40.0 % of teachers' disagreement (n=6/15) with not using real-life applications is largely due to:

**Teacher:** *"I mainly focus on art history and the study of renowned artists. While I understand the importance of connecting art to real life, I feel that students need to first master the fundamentals before applying it to practical contexts."*

Besides, 53.3% of teachers' non-comfortability with the integration of online platforms and digital resources in GKA instruction brought about some disagreement (n=8/15) and was echoed as:

**Teacher:** *"I'm not comfortable integrating technology into my art classes. Art is a hands-on and personal experience, and I believe using digital resources might diminish that essence. Besides, not all students have access to computers or tablets."*

Overall, the thematic analysis revealed that many teachers (53.3%) did not extensively use pedagogical strategies such as multimedia resources, hands-on activities, collaborative learning,

real-life applications, and digital resources in their GKA instruction. The limited adoption of these methods may have implications for student engagement, understanding, and relevance of art concepts. As educators continue to evolve their teaching practices, there is a potential to explore and incorporate a more diverse range of strategies to enhance GKA instruction and create a more dynamic and meaningful art learning experience for students.

**Student's Perspective on the Pedagogical Strategies in Teaching of GKA**

This section of the questionnaire offers a comprehensive insight into students' perspectives on various existing pedagogical strategies used in the teaching and learning of GKA. By utilizing a Likert scale, ranging from "Strongly Disagree" (SD) to "Strongly Agree" (SA), the table provides a nuanced understanding of students' perceptions regarding these strategies. In all, there were 50 (representing 33.3%) students who disagreed, 38 (representing 25.2%) neutrals, and 52 (41.4%) students who agreed with the various statements on pedagogical strategies in teaching GKA. Further details of the recorded responses are presented in Table 2.

**Table 2: Student's Perspective on the Existing Pedagogical Strategies in Teaching GKA**

Strategies	SD	D	N	A	SA
Q1. Use of Textbooks as a Resource	31 (20.7%)	19 (12.7%)	39 (26.0%)	29 (19.3%)	32 (21.3%)
Q2. Use of Multimedia Resources	29 (19.3%)	21 (14.0%)	37 (24.7%)	31 (20.7%)	32 (21.3%)
Q3. Incorporation of Practical Activities	29 (19.3%)	21 (14.0%)	37 (24.7%)	31 (20.7%)	32 (21.3%)
Q4. Use of Group Discussions	29 (19.3%)	21 (14.0%)	37 (24.7%)	31 (20.7%)	32 (21.3%)
Q5. Hands-on Experiences or Field Trips	33 (22.0%)	17 (11.3%)	41 (27.3%)	27 (18.0%)	32 (21.3%)
Q6. Use of Real-life Examples	29 (19.3%)	21 (14.0%)	37 (24.7%)	31 (20.7%)	32 (21.3%)
Q7. Utilization of Online Platforms or Resources	29 (19.3%)	21 (14.0%)	37 (24.7%)	31 (20.7%)	32 (21.3%)

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<b>Column Total</b>	<b>209</b>	<b>141</b>	<b>265</b>	<b>211</b>	<b>224</b>
	<b>(19.9%)</b>	<b>(13.4%)</b>	<b>(25.2%)</b>	<b>(20.1%)</b>	<b>(21.3%)</b>

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Source: Fieldwork, 2023

Results from Table 2 revealed seven thematic areas of students' perspective of pedagogical strategies for the teaching and learning of GKA. It was realized that the majority (n=63/150) representing 42.0% of the students have noticed the incorporation of multimedia resources, practical activities, group discussions, real-life examples, and online platforms or resources as commonly employed pedagogical strategies for the teaching and learning of GKA. Similarly, 61 (representing 40.7%) students have noticed other pedagogical strategies such as the use of textbooks, and hands-on experiences or field trips as well. These responses underscore the diverse attitudes students hold towards the utilization of textbooks as a means of instruction in GKA (Opoku-Asare and Siaw, 2016). Perhaps, the use of multimedia resources may resonate with some students, but others might find them less impactful in their GKA learning experience (Acquah, 2015). The results (see Table 2) highlight the importance of recognizing the diversity of student opinions when designing pedagogical approaches for GKA teaching and further emphasize the necessity of incorporating a variety of pedagogical approaches to ensure inclusive and effective GKA instruction that resonates with a range of student preferences and learning styles (Miller, 2020).

### **IMPLICATIONS**

Despite the majority 63 (representing 42.0%) of the students indicating the use of "hands-on experiences" and "incorporation of practical activities" by their teachers, only four (representing 26.7%) of the teachers employ these pedagogical strategies in the teaching of GKA. Perhaps, these students are not enjoying project-based learning that would have allowed them to apply their knowledge and skills to real-world contexts (Larmer and Mergendoller, 2010). In that vein, the hands-on experiences, development of artistic techniques, and exploration of students' creative expressions are not being actualized because these students are not provided with the opportunities for direct engagement with art materials, techniques, and processes (Smith, 2022). This widens the acquisition gap between theoretical knowledge and practical knowledge (Bukari, Osei-Poku and Howard, 2023).

Again, 63 (representing 42.0%) students revealed the use of multimedia resources such as videos, animations, or interactive software to supplement GKA lessons by their teachers. But in practice only three (representing 20.0%) teachers adopt this pedagogical strategy in the teaching of GKA. Invariably, studies have shown that reflective observation from multimedia resources allows students to gain insights into their artistic practice, refine their skills, and develop a

critical mindset (Smith and Rayfield, 2019; Thompson, 2021; Davis, 2017; Brown and Davis, 2020). Devoid of the usage of multimedia resources for teaching GKA by the teachers, the students learning abilities to analyze their decision-making, identify strengths and weaknesses, and consider alternative approaches that will encourage their artistic processes and learning outcomes will be crippled.

Furthermore, only three (representing 20.0%) teachers barely employ real-life experiences as a pedagogical strategy in teaching GKA. Hence, students are rarely taken on field trips to have a real feel of what is being taught in the classroom. Though teachers introduce art history, art theories, or relevant concepts related to artistic styles, cultural influences, or artistic expression, the absence of exploring these abstract concepts for students to develop a deeper understanding of the context and meaning behind their artistic experiences is not met (Johnson, 2018; Garcia, 2019). This makes students wallow in the misery of abstract concepts with little or no real-life experience.

Also, the adoption of group discussion and collaborative learning is very minimal as only one (representing 6.7%) teacher uses these pedagogical strategies. This leaves the students with few engagements in group work and collaborative activities hence demotivating communication, teamwork, and the exchange of diverse perspectives (Dillenbourg, 2015). Students might as well not provide meaningful feedback and support to one another which might discourage peer critiques, social interaction, a sense of community, and artistic approaches and ideas.

On the point of integrating technological tools as a teaching resource for GKA, only three (representing 20.0%) teachers used this pedagogical strategy. Though integration of digital tools and online collaboration platforms can expand students' access to resources, promote collaboration, and enhance creativity in GKA (Jones, 2019), teachers' limited usage of this teaching strategy was a result of students not being allowed to use personal technological devices in school. Hence, relying on this pedagogical strategy will disadvantage students' learning processes and learning outcomes. Technological tools meant for the teaching and learning process to enhance educational outcomes (Johnson et al., 2015) have to be substituted with literally relying on the use of textbooks for the teaching of GKA.

## **CONCLUSION AND RECOMMENDATIONS**

The examination of existing pedagogical strategies used in teaching GKA in selected SHSs in Sekondi-Takoradi has revealed both strengths and areas for improvement. Traditional teaching methods, such as lectures and textbooks, have their place, but diversification through modern approaches like hands-on and practical demonstrations, real-life experiences, incorporation of technological tools, interactive discussions and multimedia resources are essential.

As the study revealed less applicable pedagogical strategies that effectively enhance the teaching of GKA, it thus becomes crucial to encourage a diversified teaching approach that incorporates both traditional and modern pedagogical methods. Traditional methods like lectures and textbook-based learning can be complemented with modern approaches such as interactive discussions, multimedia resources, and experiential learning. This will cater to a wider range of students' learning preferences and help make the subject more engaging and interactive.

### **Author Biographies**

**Seth Kofi Pye** is a graduate of Kwame Nkrumah University of Science and Technology, Kumasi, Ghana. He is also a practising teacher and Head of Department for Visual Arts Department at Sekondi Senior High School, Takoradi. His areas of interest are Ceramics, Textiles, teaching and learning, educational leadership and gender. His email address is [ruthica1979@yahoo.com](mailto:ruthica1979@yahoo.com)

**Prof. Nana Afia Amponsaa Opoku-Asare** is a senior lecturer in art education at Kwame Nkrumah University of Science and Technology, Kumasi, Ghana. Her specialized disciplines are ceramics, curriculum, and instruction. Her research interests include teaching and learning visual arts, conflict management, educational leadership, guidance and counseling, gender, and children's art. Her E-mail contact is [naopokuasare@gmail.com](mailto:naopokuasare@gmail.com)

**Dr Martin Gyekye-Ampofo** is a researcher in Early Childhood Education at the Department of Educational Innovations, Kwame Nkrumah University of Science and Technology (KNUST), Kumasi, Ghana. He holds BA Art (Painting), MA and PhD in Art Education from KNUST. His specializations are drawing, painting, child psychology and early childhood education. His research interests are environmental aesthetics, community development, teaching and learning of the arts, art in early childhood education, gender and contemporary issues in general education and teacher education. His E-mail contact is [gyekyeampofo14@gmail.com](mailto:gyekyeampofo14@gmail.com)

**Theophilus Kankamis** is a trained graduate and researcher in Art Education from KNUST. He is an educationist who takes an interest in education and curriculum with a special interest in the learning styles and multiple intelligences of visual arts students. His research interests include instructional strategies for teaching and learning, learning disabilities among students, school administration and management, creative arts and design, communication design, guidance and counseling, and educational psychology. His E-mail contact is [kboadutheo@gmail.com](mailto:kboadutheo@gmail.com)

**Jacob O. Commodore** is a graduate of MFA from the University of Idaho, USA. He is an educationist who has taught art and other disciplines in both Ghana and abroad with a special interest in adult, organizational learning and leadership. His research interests include teaching and learning in visual arts, adult education, educational leadership, and guidance and counseling.

His art seeks to draw attention to the aesthetic beauty of our immediate environment. His email contact is [jacobcommodore@gmail.com](mailto:jacobcommodore@gmail.com)

### **Acknowledgement**

The authors are grateful to the research supervisor, Prof. Nana Afia Opoku-Asare for her insight and guidance throughout this study. We also express our profound appreciation to Seth Kofi Pye for the data collection, Theophilus Kankam for the text organisation, Dr Martin Gyeke-Ampofo for insightful directions, and Jacob O. Commodore for material support for this paper.

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