

SUSTAINABLE ENTREPRENEURIAL SKILL TRAINING AMONG STUDENT-TEACHERS IN BAGABAGA COLLEGE OF EDUCATION FOR A STAY BEYOND THE CRISIS

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ABSTRACT

Purpose of the Study: The study intended to investigate the challenges faced by Visual Arts student-teachers on their survival in the midst of the Covid-19 crisis. More especially, the study delved into the challenges student-teachers face at home during vacations so as to find possible interventions that will enable them stay beyond the crisis.

Statement of the Problem: The living conditions in Ghana prior to the advent of the Corona pandemic had been issues of poverty, poor sanitation, diseases among others. This affected all calibre of people including students in tertiary institutions such as Colleges of Education. Unfortunately, the situation got worsen upon the advent of the COVID-19 pandemic which have exposed the true nature of training given to Visual Arts student-teachers.

Research Methodology: The study adopted the mixed method approach on Action Research methodology and made use of survey questionnaires and observations in soliciting the views of student-teachers on their living conditions at home, in the current era of the Corona pandemic. The population of 36 Level 400 students-teachers offering Visual Arts Specialism were equally used as the sample because all the 36 student-teachers underwent the entrepreneurial skill training.

Results: One of the major findings indicates that the student-teachers roam aimlessly around town during vacations, at the expense of the Covid-19 restrictions on movement, as they do not have any private jobs to do at home. This notwithstanding, it was found out that the student-teachers missed a lot of their zoom classes with their tutors as they often forgot of zoom schedules during their visits paid to social centers to watch premier league matches and other social and political events.

Conclusions: Majority of Visual Arts student-teachers do not do any job at home during vacations. Student-teachers lack the requisite practical skills, as a result, they stay idle at home paving way for some student-teachers' indulgence in social vices such as gambling.

Recommendations: This brought about the prudent recommendation to train the student-teachers, as part of the pre-planned co-curricular activities which equipped them with some practical skills in dyeing, weaving and stitching.

Keywords: *Entrepreneurial skills, student-teachers, crisis, batik, tie-dye, weaving, printing.*

INTRODUCTION

One of the main aims of Vocational and Technical Education in Ghanaian schools is to train students acquire practical skills that will improve personal and national development (Maigida & Saba, 2020, p. 305). In the teacher Colleges of Education, Vocational and Technical Education ran courses that compose of both theory and practical contents. Student-teachers offer them to graduate as professional teachers as well as professional entrepreneurs (NaCCA, 2020, p. 4-5). However, the mode of admission requirements coupled with the content nature of Visual Arts and Technical programs ran in the Colleges of Education affects the current student-teacher enrolment (Opoku-Asare, Tachie-Mensah & Harry, 2015, p. 46).

The second cycle institutions have been the feeder schools for Teacher Colleges of Education in the past and present years, where students with qualified results in Visual Arts and Technical are admitted to offer their respective programs. Following the recent series of curriculum change in the colleges, the admission requirements keep changing over time with its associated trends of enrolment of student-teachers into the Vocational and Technical Education departments.

The admission requirements and the capacity to enrolment of student-teachers during the Certificate awarding time differ from the Diploma period. Furthermore, the Diploma certificate has also just been replaced by the inception of the B.Ed programs since the 2017/2018 academic year. During the era of the Diploma program, the Visual Arts and Technical Units had more student-teacher enrolment because all the General Program student-teachers were obliged to offer Visual Arts courses in the General Program during every first semester of First Year. In their second year, Visual Arts also remained an elective for all the General Program students to choose and this also helped to produce sufficient number of student-teachers for the Art courses.

Unfortunately, the Visual Arts and Technical programs have now become orphans in the Colleges of Education during this current phase of the B.Ed program because of low student-teacher enrolment (Bagabaga College of Education, 2021, p. 3). The bone of contention is that there is an increase in demand of 'good grades' that merit a degree program as well as the inconsistent disparity of grading systems across Vocational and Technical schools as compared to their counterparts in the Science and Maths (Amedorme & Fiagbe, 2013, p. 254). As a result, the Vocational and Technical Units have experienced reductions in enrolment capacity in the subsequent years at Bagabaga College of Education, Tamale. This notwithstanding, lack of resources and funds (Anamuah-Mensah, 2014, p. 14) for the Vocational Technical specialisms

in the Colleges is another issue that deters students who will like to be trained to acquire practical skills for employment. The Vocational and Technical programs in the colleges are not entrepreneurially driven, hence student- teachers lack the requisite skills to survive in the homes (Anamuah-Mensah, 2014, p. 8).

The worst came during this corona pandemic where schools were closed down and the socio-economic status of every Ghanaian is affected badly in one way or the other (UNICEF, 2021, p. 2; Nantwi & Boateng, 2020, p. 42). Meanwhile, Visual Arts student-teachers per the programs they offer in the college should have established some small art businesses for a survival beyond the crisis, yet the story remains the same as they have limited creative abilities. In the light of this, the study seeks to train all the level 300 student-teachers in weaving and dyeing artworks to equip them with some entrepreneurial skills for a survival beyond the crisis.

STATEMENT OF THE PROBLEM

The living conditions in Ghana prior to the advent of the Corona pandemic had been issues of poverty, poor sanitation, diseases among others. This affected all calibre of people including students in tertiary institutions such as Colleges of Education. Unfortunately, the situation got worsen upon the advent of the COVID-19 pandemic which have exposed the true nature of training given to Visual Arts student-teachers. This is because, preliminary studies indicated that they had nothing doing at home during vacations though, they are equally entrepreneur students. This created more socio-economic pressure on them as they are fee paying students in the Colleges.

Consequently, the student-teachers tend to roam purposelessly at home during vacations at the expense of observing the COVID-19 protocols put in place by stakeholders to curtail the crisis. All this boils down to the fact that they are not being exposed to skill training and acquisition so as to be able to produce and sell. In the light of the student-teachers' not being able to create artefacts for survival in the midst of the pandemic, this study has devised interventions of offering student-teachers training to equip them with entrepreneurial skills in dyeing and weaving for life beyond the crisis.

RESEARCH OBJECTIVES

1. To identify the work student-teachers do at home during vacations in this era of COVID-19 pandemic and the associative consequences.
2. To find out the appropriate entrepreneurial skill training programs that will equip student-teachers with the skills to establish small businesses for a living beyond the COVID-19 crisis.
3. To examine student-teachers' performance and reactions during the course of the entrepreneurship skill training.
4. To monitor the performance of student-teachers after the entrepreneurship skill training.

RESEARCH QUESTIONS

1. What do student-teachers do at home during vacations in the midst of the Covid-19 pandemic and the associative consequences?
2. What entrepreneurial skill training programs could be organised to train student-teachers to enable them stay beyond the crisis?
3. How did student-teachers perform during the entrepreneurship skill training?
4. How were student-teachers performing after they had received the entrepreneurship skill training?

LITERATURE REVIEW

Effects of COVID-19 on students

The pandemic came with numerous setbacks affecting all kinds of people including students (Owussu-Fordjour et al, 2020, p. 89; UNICEF, 2021, p. 11). The negative effects of the pandemic around the globe is greatly felt in sectors such as the economy, health and education. And due to the devastating casualties in its early stage across the globe, schools were shut down to avoid the increasing spread of the pandemic which originated from China (ECLAC, 2020, p. 1). As a result, the government of Ghana also closed down all levels of schools (Afriyie et al, 2020, p. 839) in March, 2020 to protect the lives of all grades of students from contracting and spreading the Coronavirus (Asante & Mills, 2020, p. 172).

The lockdown of schools in the country affected students socially, psychologically, economically, and the chaunt of all was the effect on academic retrogression (EdTech, 2020, p. 3). Students sat in the house for almost a month without formal face-to-face teaching until the introduction of the Remote Teaching and Learning started as a policy by the government (Nantwi & Boateng, 2020, pp. 44-45; UNICEF, 2021, P. 11). Many students, within the lockdown of schools, got involved into social vices resulting in consequences such as teenage pregnancy, drug abuse, school dropout, stealing among others (ADEA, 2021, p. 1). There were teenage pregnancies among students during the lockdown and the affected girls in many instances left school because of child-bearing (World Vision, 2021, p. 4). That notwithstanding, students' involvement in betting for football games became pronounced especially, in the urban areas where there had been live telecast of football leagues and championship games.

The intervention of starting online classes for students also came with numerous problems in the areas of equity, inclusivity and access to technological infrastructure (Nantwi & Boateng, 2020, p. 44). In Ghana for instance, the introduction of online studies through the radio and television avenues disadvantaged some students whose homes do not have radios and televisions (Dome & Armah-Attoh, 2020, p. 2). Despite the feasibility studies carried out to assess the availability of radios and televisions usage in Ghanaian homes, a cross section of parents in both rural and urban areas have no access to radio and television (Dome & Armah-Attoh, 2020, p. 2). Computers are even more lacking at most homes due to economic constraints to purchase computers for students (Annika, n.d, p. 2; Dome & Armah-Attoh, p. 2, 2020, Ferri et al, 2020, p. 6).

In other words, most of the students failed to make use of online classes because of lack of knowledge of the virtual learning system (UN Ghana, 2021, p. 1). Similarly, Anaba (2020, "Message to all students" section) indicates that some Students Representative Councils from some renowned Universities" boycotted the Virtual classes at the initial stages of implementation because of disparities in accessing the internet, lack of computers and smart phones, lack of knowledge in using learning management systems and the lack of sufficient data to be online consistently. This affected the academic performance of students, most especially, student-teachers from the Colleges of Education where there are limited Online Learning Management Resources than in the Universities (Bagabaga College of Education, 2021, p. 3).

Sustainable Entrepreneurship in Academic Education

Sustainable entrepreneurship is seen as the potency of making use of both natural and artificial resources in an effective way so as to achieve sustainable development (Hermes & Remanocy, 2018, p.) while ensuring that the resources are not harmed or destroyed for future generations' accessibility (Kummitha HR & Kummitha, RKR, 2021, p. 1). In other words, Shepherd and Patzelt (2011, p. 632) defined sustainable entrepreneurship as to preserve and give life support

to natural resources, the community during people's adventure into some identified opportunities to produce future products, processes and services for gain or for matters of generosity. The two definitions purport that sustainable entrepreneurship has two major purposes to play in the lives of humans. Firstly, it identifies natural resources and seeks to protect them for future generations and secondly, it paves way for people to acquire employable skills for economic gains.

Entrepreneurship in academic education or programs is quite debatable. Accordingly, Abdullah (2020, p. 5) indicates that certain European countries like Spain and the United Kingdom see entrepreneurship to be importantly attached to Business and Economic studies. In a similar explanation, Kinter (2007, as cited in Maigida & Saba, 2013, p. 304) viewed entrepreneur as a dignified category of labour that requires the organisation of several factors of production which include capital, land and labour, and seeks to provide optimum utilization of these factors for the maximisation of profit. Kinter's definition really backs Abdullah's contention that some countries associate entrepreneurship with Business and Economic studies because profit making becomes the sole objective of entrepreneurship. Nevertheless, Technical Vocational Education and Training is a feasible area of an academic discourse where entrepreneurs and entrepreneurship are guaranteed in the educational system for producing graduates with employable skills (Mack et al, p. 1; UNESCO-UNEVOC, 2020, p. 5).

Consequently, the idea of fostering entrepreneurial skills among students in the educational sectors is seen in the recent growing interest of many countries in fostering youth employment and entrepreneurship through technical and vocational education and training (UNESCO-UNEVOC, 2020, p. 16; Fredua-Kwarten, n.d, p. 6; Abdullah, 2020, p. 5). Technical and Vocational Education and Training is similar to entrepreneurship education where both complement each other in nurturing students to acquire knowledge and skills for paid employment, work in cooperatives, self-employment, establishing enterprises and serving the family and community in diverse ways (Abdullah, p. 5, Maigida & Saba, 2013, p. 305). Therefore, Abdullah emphasizes that TVET and other sectors of education such as Business and Economic studies have common agenda for nurturing the youth for self-employable skills. Hence, there is the need to build inter-disciplinary approaches so as to make entrepreneurship education accessible to all students in different educational disciplines (Abdullah, 2020, p. 5). Likewise in the Teacher Colleges of Education, Studio Research in Visual Arts is introduced for the B.Ed program in Visual Arts where student-teachers will do projects of their choice in all the Visual Arts options (University of Cape Coast, 2021, "Context" section).

Accordingly, Hall et al (2010, pp. 439-440) has summarised the main rationale for practising sustainable entrepreneurship to be the creation of a sustainable and a conducive society. This clearly shows that sustainable entrepreneurship can take place in academic training institutions as well as in start-ups, Small and Medium Enterprises (SMEs), firms and industries depending on the different individual outcomes to be achieved at the end of the practice (Gast et al, 2017, as cited in Kummitha, HR & Kummitha, RR, 2021, p. 1). In the view of UNESCO-UNEVOC (2020, p. 5), the overwhelming unemployment rate in many countries across the world can only be solved through giving more attention to entrepreneurship education and training. They explain further that entrepreneurial education is the basis for providing the youth innovative, creative and problem-solving skills that are needed by every individual to succeed in the 21st Century. Gast et al further expounds that the importance of entrepreneurial learning catches the heart of many educational institutions today, hence there are sustainable related programs with entrepreneurship education modules where students are given the necessary trainings to acquire self-employable skills for better living conditions.

The importance of entrepreneurship education cannot be overemphasized. Entrepreneurship remains a major route to the powerful generation of economic growth and the realisation of jobs for people in society (UNESCO-UNEVOC, 2020, p. 19). The persistent feeling of unemployment among the youth in every society today has its solutions in the practice of entrepreneurship in the educational sectors more especially, in the academic programs of TEVT. Entrepreneurship education develops people's know-how, skill, as well as on the enrichment of entrepreneurial attitude and intention (Boldureanu et al, 2019, p. 2). When learners take part in entrepreneurship programs, they gain the skills to discover their own potentials with regard to what they really are, really want. Boldureanu et al further explain that entrepreneurship education strengthens their mindset and put them in better positions to look different from other people in terms of innovativeness, creativity and problem-solving attitudes. Entrepreneurship in TVET offers students competencies that lead them to become self-employable, economic self-sufficiency (Maigida & Saba, 2020, p. 305) and acquire good human values and attitudes (Boldureanu et al, 2019, p. 13; Okolie & Ogbaekirigwe, 2020, pp. 153-154).

Learning Hands-on Approach in Education

Hands-on Approach to teaching and learning is considered to be the constructivist approach to teaching. Constructivism is one of the learning theories propounded by Jean Piaget (Jayeeta, 2015, p. 65) that indicates that learners actively construct or generate their own knowledge and that reality is determined by experiences of the learners. In other words, the constructivist theory of learning is a process in which the learner actively composes, organizes or builds creative ideas from their current and past experiences (Drummond, 2009 as cited in Aidoo-Buameh & Ayagre, 2013, p. 200). This means that students are given the opportunity to explore objects they are studying so as to have live experiences with teaching and learning materials (Cecilia et al, 2015, p. 47).

Similarly, Nina, Grube and Sussane (2009, p. 747) indicate that hands-on learning approach constitute the total involvement of the child's senses in the learning situation which becomes an interactive way of gaining experiences with the objects of study. In other words, any teaching strategy that is made interactive can be seen as an activity-oriented teaching method. Learning remains an interpretive process and usually involves knowledge construction. Likewise, constructivism shows that students require opportunities to experience what are to learn in a direct way than learning through abstraction. There is enough space created for students to think and make sense of what they are learning through the use of their senses. Studio research work in Visual Arts creates opportunities for students to explore with tools and materials to generate projects that offer them experiences to sustain their creativity, innovativeness and problem-solving skills (NaCCA, 2020, p. 9).

Through hands-on-approach, students seize the opportunity to be engaged in real life illustrations and observe the effects of changes in different variables through their senses. Concepts in the teaching and learning process are explicitly illustrated for students' understanding in an interactive learning and this makes knowledge gained by students to stay permanent and practicable. Lydia, (2020, "Benefits of hands-on learning" section), therefore, added that the average retention rate of learning through lecture is 5% while that of practice by doing shoots up to about 75%. This is obviously concluded that abstract teaching of practical components of Visual Arts subjects does not create room for understanding and the retention of knowledge whereby students can demonstrate what is learnt in everyday life situations. However, Musharrat (2020, p. 23) holds a contrary view during an observation that some teachers disassociate themselves from the interactive activity-based teaching and learning methods with the unprofessional notions that the method is time consuming and a denial for

teachers to cover the course content or syllabus. This, according to University of Education, Winneba (2018, p. xiv), has over the years affected students' learning and made very little impact on their academic achievement. University of Education, Winneba has also blamed the curricular objectives of the past which were not also learner-centered agenda.

Certain educational philosophies think that certain hands-on-learning is only meant in some subject areas. However, Lydia (2020, "What is hands-on learning?" section) proposed that the philosophy of hands-on learning is applicable to any subject matter for the following reasons:

solving problems in Math lessons, completing a lab experiment of testing the law of combustion in Science, building a concrete wall around the Principals' house using students from the Technical class, perceiving historical artefacts by touching and lifting by students in a history class, and students carving self-portraits using clay in an art class.

The above listed activities within different subject domains indicate that hands-on learning is not restricted to some particular subjects but all boil down to the teacher's competency in making his or her class interactive and participatory (Zlata, 2015, p. 76). On this note, Mathew (2021, "What does this mean to preschoolers" section) also added that classroom teaching should be made interactive so that the learners explore with the available resources to learn irrespective of the subject area.

In the Visual Arts domains of teaching and learning, interactive-based learning becomes paramount as the subject disciplines all seek to nurture practical skills in students for employment. In the light of this, Zlata (2015, p. 76) posits that in the Visual Arts teaching process, teachers should endeavour to provide an enabling environment for the development of the students' creative and innovative potentials. This will offer them the foundations to master Visual Arts knowledge and skills (NaCCA, 2021, pp. 4-5) and other relevant competencies such as positive attitudes and values. In this contemporary world of education, no discipline is unique on its own but they are integrated in one way or the other into other disciplines (University of Education, 2018, p. xix). In other words, Zlata further explains that when teachers deal well on interactive methods of teaching Visual Arts, it increases the students' chances of relating Visual Arts concepts to other subject disciplines, thereby making them versatile in knowledge acquisition regardless the area of discipline.

RESEARCH METHODOLOGY

Mixed method design was adopted for the study, and descriptive survey as well as narrative analysis were used. The population for the study made up of all the 36 Level 300 student-teachers offering Visual Arts in Bagabaga College of Education. Also, due to the smaller size of the population and the researchers' ability to gather data on all the population, the sample for the study also remained all the 36 student-teachers as well.

The research instruments used were questionnaires and observation. Online questionnaires were only administered at the pre-intervention stage. Google forms were used to design the questionnaires and student-teachers were demanded to provide responses to questions regarding their conditions of life at home during vacations in this pandemic era. The questionnaires had two main questions with suggested answers for the respondents to tick appropriate answers. Both questions were in close-ended formats because the researchers stay with most of the student-teachers in the communities, hence they have experience in the kind of life they live at home during vacations.

For qualitative data, observation was employed to note down student-teachers' reactions during the training sessions. Anecdotal records were kept on student-teachers' reactions on punctuality, training participation, gender issues with regard to teaching and learning, and the

assessment of student-teachers' skills. Qualitative data gathered were presented in tables and analysed using descriptive and narrative methods. Quantitative data were on the other hand presented in tables and analysed in terms of frequencies and percentages.

Pre-intervention data

During pre-intervention stage, the researchers administered questionnaires among 36 student-teachers to solicit their views on their way of life during vacations in the midst of the Covid-19 pandemic. The questionnaires were finally retrieved from all the 36 student-teachers. This is presented in Tables 1, 2, 3 and 4 in the Results and Discussions section of the study.

The responses of the student-teachers through the questionnaires administered laid the foundation for the researchers to adopt appropriate interventions for the student-teachers to stay beyond the crisis during vacations.

Intervention stage

With the clues to the major challenges student-teachers face during vacations, the researchers organised series of entrepreneurship skill training on weaving and dyeing for the student-teachers. The intervention stage took an 8-day training which came during the week ends and some working days as well.

Day One. Tie-and-dye

Introduction

The researchers took student-teachers through the theories of tie-and-dye where a two-hour power-point lecture was presented on the concept of tie-and-dye. The meaning, techniques and methodologies were discussed and student-teachers raised series of questions for clarity. Student-teachers' participation was very encouraging and the lecture helped the researchers to observe student-teachers' reactions during the lecture. Anecdotal Records of student-teachers' reactions during the intervention are presented in Table 3 in the Results and Discussions section.

After the lesson, the student-teachers were taken through the preliminary stages of tie-and-dye on the Day One which involved Resist techniques and the general process of tie-and-dye.



Figure 1: Resist techniques in Tie-and-dye

Day two

On day two, the researchers took student-teachers through the preliminary stages of tie-and-dye. Resources used included Sodium hydrosulphite (hydrous), sodium hydroxide (caustic soda), Vat dye, Hand gloves, Vat containers, and water. The preliminary stages included resisting the fabric, dye liquor or dye premix preparation, dyebath preparation and resisting the fabric. The stages are indicated in Figure 2.



Figure 2: Dye Liquor Preparation

The Dyeing Processes

After taking student-teachers through the preparations of dye liquor and dyebath, each step of the tie-and-dye process was demonstrated.



Figure 3: Immersion and Agitation



Figure 4: Oxidation



Figure 5: Rinsing and Washing

Day 3: Batik dyeing

On the 3rd day, we took student-teachers through Batik techniques which have similarities with Tie-and-dye, though there are few differences too. The differences were discussed and practicalised with student-teachers.



Figure 6: Waxing

Day 4 and 5: Weaving

Two days were used to train the student-teachers on how to weave using paper and fabric so that the technique could be translated into the weaving of doormats, curtains, table tops and so on. On Day 4, theories of weaving were presented in a power-point lesson and three basic weaves were demonstrated. These were the Plain weave technique, Twill weave technique and sateen weave technique.

Preparation of warp and weft yarns

Satin bias and paper strips were used for the demonstration. Student-teachers were taught how to measure and cut stripes of papers and sateen bias as warp and weft yarns.



Figure 7: Measuring and Cutting Strips of warp and weft using card board

Weaving process

The researchers demonstrated series of Plain weaves and Twill weaves with student-teachers on Day 5. On Day 6, 7 and 8, student-teachers were taken through weaving techniques using Plain and Twill weaves to form articles. The student-teachers took part in the demonstration and enough time was given for group demonstrations among student-teachers as seen in Figures 8.



Figure 8: Weaving using paper



Figure 9: Weaving using Satin bias

RESULTS AND DISCUSSIONS

Online questionnaires were administered among 36 student-teachers on issues that could address both objectives one and two. All the thirty-six (36) copies of questionnaire administered to the student-teachers were retrieved online following the reason that all the student-teachers possessed smart phones at the time of data collection. This gave a retrieval value of 98%. Results and discussions are presented below under each objective.

Responses to questionnaires among 36 student-teachers

Table 1: What do you do during vacations?

Jobs	Responses	Percentage
I do Artworks	3	8.3
I am always engaged in farming activities	5	13.9
I do trading (selling and buying)	7	19.4
I do not do anything	16	44.4
I play football	3	8.3
I am an apprentice	2	5.6
Total	36	100%

From Table 1, majority of student-teachers making a percentage of 44.4 do not do anything at home during vacations. As a result, it leads to most of the student-teachers indulging in many idle and time-wasting activities as indicated in Table 2 where 83.3% and 75% were recorded for student-teachers found in watching football league games and attending entertainment centers respectively. This clearly confirms the concession that students who are not duly engaged at home in academic activities are mostly seen indulging in activities where there are probably free socialisations even in this era of the Covid-19 pandemic (ADEA, 2021, p. 1; Jwasshaka & Fadila, 2020, p. 37; Lynn, 2021, p. 6).

The Visual Arts student-teachers are supposed to be involved in making commercial artworks at home for economic gains, but it is sad to see on Table 1 that only 8.3% of student-teachers do artworks at home during vacations. The contributory factor to having few student-teachers doing art works at home is the fact that the Covid-19 pandemic has not enabled a comprehensive delivery of practicals among the student-teachers in schools. Similarly, Anamuah-Mensah (2004, p. 3) also found out that Visual Arts courses in the Colleges lack

adequate resources to fully teach the practical components of the course, hence student-teachers are given more theoretical knowledge than practicals.

Consequently, some student-teachers volunteered to join private apprenticeship training in commercial arts as it is projected on Table 1 that 5.6% of student-teachers are apprentices in commercial arts businesses. This view of learning a skill to complement one’s formal educational pursuits is supported by Zlata’s (2015, p. 76) concession that, education today should prepare students to acquire employable skills so that they can live independently and away from the current state of unemployment as experienced in most developing countries.

Table 2: Which of the following social gatherings do you attend most at home during vacations?

Social gatherings	Frequency	Number of responses	Percentage of responses
Entertainment Centers	36	27	75
Sporting centers for watching games	36	30	83.3
Weddings	36	9	25
Funeral grounds	36	5	13.9
Festival grounds	36	6	16.6
Local clubs and Associations	36	27	75
Sport Bet centers	36	17	47.2

It is seen in Table 2 that 75% of student-teachers visit entertainment centers at home during vacations and this is risky against the observation of Covid-19 protocols. In other words, when students are not properly engaged at home during this era of the coronavirus pandemic, they take to roaming aimlessly. And, Kummitha HR and Kummitha RKR (2021, p. 6) added that engaging students in Hands-on learning make them focus-oriented as they will always spend time in exploring the world of creativity. Similarly, 83.3% of the student-teachers also attend sporting centers to watch football matches. On this note, when students are not trained to have productive skills, they look adamant and most of their leisure times after learning are spent in frivolous social gatherings.

Again, all these point fingers at the Ghanaian school curricular for the Teacher Colleges of Education that they had not been problem-solving driven agenda (Anamuah-Mensah, 2014, p. 4; Festus Kwasi, 2014, p. 5), where student-teachers could finish school with entrepreneurial skills for personal jobs creation. As a result, the new standards-based curriculum is subjectively throwing more weight on producing students with critical and problem-solving skills (NaCCA, 2020, p. 7). This is also shaping the methods of teaching Visual Arts courses to be practically oriented so that student-teachers will finish the B.Ed Visual Arts with practical knowledge for productivity (Jwasshaka & Fadila, 2020, P.36).

The youth today, comprising both boys and girls, have grown great interest in forming clubs and associations for social, cultural and political reasons (Duncan et al, 2016, p. 5; Rivera & Santos, 2016, p. 65). This becomes the avenues where the youth establish foundations in socio-cultural and political dreams. Consequently, 75% of the student-teachers as seen in Table 2, agreed that they do attend to their local clubs and associations at home during vacations. All this tends to affect the student-teachers’ academic excellence for indulging in some non-educative social events when they are still in school. Visual Arts student-teachers should have been seen more into apprenticeships to build upon what they learn at College but this is never

the case. This is justified from Table 1 where only 5.6% of the student-teachers indicated that they were apprentices in skill learning during vacations.

Table 3: Anecdotal Records on student-teachers' reactions during the intervention activities

College: Bagabaga College of Education
Student-teachers: Level 300
Program/specialism: Visual/ICT
Date: 2-30 June, 2021
Time:7am-5pm
Sessions: Week-ends
Observers: Dr. Mumuni Zakaria Fusheini, Isaac Butias Yakubu, Ohene Sefah Joseph & Issac Joe Swenzy Dadzie (Researchers)
Observations:
1. Student-teachers were punctual for training during each session.
2. Student-teachers asked questions consistently for clarities on concepts and theories.
3. Female students were much more conversant with weaving and dyeing techniques than the males.
4. Female student-teachers were seen to be using protective materials such as hand gloves than their male counterparts.
5. Both female and male student-teachers were active in the training processes.

Students always prefer to learn by doing (Fusheini & Musah, 2017). As a result, they were always punctual for the training on each day. Even though there have been complaints about student-teachers' irregular attendance for tutorials (Bagabaga College of Education, 2021, p. 2) they had the greatest desire to learn practical skills for economic reasons. Similarly, Ayanyemi and Adelabu (2016, as cited in Jwsshaka & Fadila, 2020, p. 40) have stressed in their findings that due to the economic hardships in most African countries, school curricular must be geared towards producing students with creative abilities to think critically and solve problems in societies than producing graduates in cognitive and affective batches.

Nevertheless, during the training sessions, student-teachers asked more questions consistently for clarity on concepts and theories of dyes, dyeing and weaving. This indicates that when teaching and learning is made interactive and subject to the principle of learning-by-doing, learners feel enthusiastic to enquire more into their learning (Cecilia, 2015, p. 47). Further, Ivers and Nelton (2014, p. 4) have emphasized that one importance of involving learners in an interactive learning situation is that it makes students to speak to processes which opens more rooms for learners to work actively than in informative lessons.

Observing safety when working is key to the health of student-teachers for batik and tie-and-dye practicals. Though, all student-teachers were given orientation on the effects of the chemicals, an observation in Table 3 shows that the female student-teachers were meticulous in the wearing of nose masks, gloves, safety boots and safety clothing than their male counterparts. According to the female student-teachers, the use of safety materials in the kitchen had advantaged them over the males. In a very closely related evidence, Asante (2009, p. 39) indicates that women at home work more with textiles materials and tools and this makes them more enthusiasts for textile arts in school than for other art disciplines.

Table 4: Anecdotal records on student-teachers' post intervention performances or reactions

College: Bagabaga College of Education

Student-teachers: Level 300

Program/specialism: Visual/ICT

Date: 20-30 June, 2021

Time:7am-5pm

Sessions: Within the week days and week ends

Observers Dr. Mumuni Zakaria Fusheini, Isaac Butias Yakubu, Ohene Sefah Joseph & Issac Joe Swenzy Dadzie (Researchers) (Researchers)

Observations:

1. Nine of the student-teachers at their homes during the vacation consulted the researchers to direct them where to locate some resources.
 2. Student-teachers came in groups comprising at least two and at most three to weave and dye materials at the Art studio in the College.
 3. Not a single student-teacher was spotted to have come to do personal practicals alone at the studio.
 4. Three student-teachers showed samples of tie-and dye fabrics and woven articles to the researchers that they made at home during the breaks and vacations.
-

It is important that learners exhibit knowledge and understanding of what they have learnt so as for teachers or facilitators to be able to judge the success of the objectives intended to achieve (Dogany & Ball, 2010, p. 205). The researchers observed that nine of the student-teachers at home during the breaks and vacations called on the researchers to purchase dyeing and weaving materials for them to produce artefacts. In another instance, three student-teachers gave money out to reach the researchers to buy materials for them. Likewise, those student-teachers who stayed around Tamale came in groups of twos and at most in threes to dye materials at the Art studio in the College. This confirms that student-teachers were zealous to foster and improve the skill offered to them during the training.

In a similar view, Dogany and Ball (2010, p. 205) again found out from the study they conducted on students' achievements that the teacher's awareness of the students' ability to comprehend and apply what they have learnt remains a good way of justifying students' achievements in a lesson or training. However, it was observed that no student-teacher came alone for any category of practicals and this is attributed to the involving nature of dyeing in tie-and-dye and batik in particular. In another view, the attribution is dependent on the assertion that peer influence in class influences a lot of teaching and learning strategies (Cheng, 2020, p. 14; Filade et al's (2019, p. 81). Cheng further expounds that students normally move together and learn together by peer friendship and other factors such as former schoolmates, tribe, and ability levels.

As the common saying goes, 'seeing is believing', three student-teachers brought samples of dyed and woven designs for assessment of their abilities. This concrete evidence of samples of dyed and woven materials indicate that the student-teachers could enhance their skills to make their artefacts marketable for economic gains. Also, showing evidence of portfolio of work done by students is a sound judgement on the students' good performance and hard work (Luiza, 2019, p. 79). It also remains a sound evidence that can back the effective and useful training offered by a teacher or facilitator.

CONCLUSIONS AND RECOMMENDATIONS

Majority of Visual Arts student-teachers do not do any job at home during vacations. Though the requirements of the Visual Arts program are to train professional teachers who will possess entrepreneurial skills of designing, creating and producing artefacts for economic gains, the nature of teaching, learning and assessment in the Colleges does not make the standardized requirement of skill acquisition a reality. Student-teachers lack the requisite practical skills, as a result, they stay idle at home paving way for some student-teachers' indulgence in social vices such as gambling. They also roam around towns for entertainment such as football league shows, thereby breaking the protocols of COVID-19 restrictions.

Female student-teachers were more conversant with the dyeing and weaving techniques than their male counterparts as observed during the training. This seems to be traditional as in African societies, women were more into dyeing, stitching, sewing and weaving of articles for the households in the past than men. Most of the student-teachers consulted the researchers for materials to dye and weave articles. This signified that they were practising the entrepreneurship skill they learned in school to foster the skill in them for the establishment of small businesses for a stay beyond the crisis.

The study recommends that the Ghana Tertiary Education Commission encourage the practicum aspect of the teaching and learning of Vocational and Technical Education programs in Colleges by providing the necessary materials to assist tutors do the needful. Also, tutors for Visual Arts subjects in Colleges of Education should research more into the trends of the global markets of the 21st Century so that they can train student-teachers to acquire vocational skills useful for the Ghanaian communities and the global market as well.

Tutors and gender activists should motivate female student-teachers more to pursue Visual Arts programs that will brighten their potentials in dyeing and weaving for socio-economic importance. Parents need to provide more assistance to student-teachers to foster their talents in Dyeing and Weaving activities so that they can establish businesses for socio-economic improvement during this COVID-19 pandemic.

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