

EVALUATION OF TEACHERS'ö
EFFECTIVENESS IN ART TEACHING IN
JUNIOR SECONDARY SCHOOLS OF ENUGU
STATE, NIGERIA

BY

EHELI, ANTHONY CHIKWE
PG/Ph.D/08/48995

DEPARTMENT OF FINE AND APPLIED ARTS
UNIVERSITY OF NIGERIA
NSUKKA

APRIL, 2014

EVALUATION OF TEACHERS'ö
EFFECTIVENESS IN
ART TEACHING IN JUNIOR SECONDARY
SCHOOLS OF ENUGU STATE, NIGERIA

A THESIS PRESENTED TO THE
DEPARTMENT OF FINE AND APPLIED ARTS
UNIVERSITY OF NIGERIA, NSUKKA

IN PARTIAL FULFILMENT OF THE
REQUIREMENTS FOR THE AWARD
OF DOCTOR OF PHILOSOPHY (Ph.D.)
IN ART EDUCATION

BY

EHELI, ANTHONY CHIKWE
PG/Ph.D/08/48995

APRIL, 2014

APPROVAL PAGE

This thesis has been approved for the Department of Fine and Applied Arts,
University of Nigeria, Nsukka.

by

Prof. O. K. Oyeoku
Oloidi
(Supervisor)
Examiner)

Prof. Ola
(Internal

Prof. S.R. Ogunduyile
Ali
(External Examiner)
Department)

Dr. V. E.
(Head of

Prof. U. Anyanwu
Dean of the Faculty

CERTIFICATION

Mr. Eheli, Anthony Chikwe is a post-graduate student in the Department of Fine and Applied Arts, University of Nigeria, Nsukka and with registration No. PG/Ph.D/08/48995 has satisfactorily completed the necessary requirements for the degree of Doctor of Philosophy (Ph.D.) in Art Education. The work embodied in this thesis is original and has not been submitted in part or full for any diploma or degree in this or any other university.

Prof. O. K. Oyeoku
(Supervisor)

Dr. V.E. Ali
(Head of Department)

DEDICATION

This research is dedicated to my parents Late Mr. Laz Nwairo Eheli of Okoro Nwairo in Umudurueneraji (Ewuru), Umunachi, Osu-Ama in Isiala Mbano and late Mrs. Rose Uka-ananwa Eheli (nee Onyeyiriche) of Okoro Ashara family in Ezike-Ikpa, Osu-Achara also in Isiala Mbano Local Government Area of Imo State who in spite of their love for education did not live to witness this attainment. May the Almighty God grant them a peaceful eternal rest while we over here keep the flag flying. One day we shall meet to part no more.

ACKNOWLEDGEMENTS

I am thankful to my supervisors Prof. O.K. Oyeoku and late Dr. E.C. Okoli for their encouragement and advise during the period of this research. I also thank Dr. G.O. Diogu who until recently was the Head, Department of Fine and Applied Arts, University of Nigeria, Nsukka. The suggestions of Prof. Ola Oloidi, Dr. Ozioma Onuzulike, Dr. Chijioke Onuora and Dr. Greg Odo contributed to the success of this research. To Barr. Chinenye Agaba (former Registrar of Federal College of Education, Eha-Amufu) I express sincere gratitude. His advice at the beginning of my teaching career at the institution helped this attainment.

I wish to acknowledge the efforts of my wife Chioma Eheli and that of my daughter Chikodiri Eheli. Their endurance encouraged me so much. To Messrs. Aloy Onyeyiriche, Joe Eheli, Eme Eheli, Didiacus Ugochukwu Ojiakor, Tony Ofoegbu, Dee Nnanna Nwafo, Tony Lemchi, Kevin Ken-Good Nwaogu, Charles Chimezie, Ignatius Ewuzie, Tony Odu-Okparaocha, Aloy Lemchi, Oliver Amaeshi-Ofoegbu, Innocent óDaa-Majesô Egbomike, Vin Nwafo-Ejiwobi, Eugene Ibezim, Ichie Iranus Aloka, Remmy Onyiriagwu, Ikechukwu Ewuzie, Remmy Nwaofor and Okechukwu Nwodu, I say a big thank you to each of you. You all through your words of encouragement and good company shortened this long journey.

The helps rendered to me in times of need by Messrs. Steve Amobi Nweke, N.N. Udeinya, Chijioke Olelewe, Eme Paul Eze, Kc Ngwu, George Agbo and Cletus Olu is hereby appreciated. Finally, I commend Dr. F.O. Enem, Dr. C.E. Eze, Dr. L. O. Eya, Dr. H.O. Anih, Dr. (Mrs.) Obioma Eze for making their books available to me.

List of Tables

Table 1: Mean and Standard Deviation ratings of the competencies possessed by JSS Art teachers in Enugu State for effective Art teaching.

Table 2: Mean and Standard Deviation ratings of the Improvisation competencies possessed by JSS Art teachers in Enugu State for effective Art teaching.

Table 3: Mean and Standard Deviation ratings of the teaching methodology competencies possessed by JSS Art teachers in Enugu State for effective Art teaching.

Table 4: Mean and Standard Deviation ratings of the evaluation competencies possessed by JSS Art teachers in Enugu State for effective Art teaching.

Table 5: Mean and Standard Deviation ratings on skill improvement opportunities utilized by JSS Art teachers in Enugu State for effective Art teaching.

Table 6: The t-test analysis of the mean responses of specialist and non-specialist Art teachers, on the competencies possessed for effective Art teaching.

Table 7: The t-test analysis of the mean responses of rural and urban Art teachers, on the improvisation of Art teaching materials by JSS Art teachers in Enugu State:

Table 8: The t-test analysis of the mean of responses of male and female Art teachers on the application of teaching methodology competencies possessed for effective Art teaching by Enugu State JSS Art teachers:

List of Plates

Plate I: The Dawn of Nationalism. Artist: Obi Ekwenchi. Medium: Concrete (1986).

Plate II: An Omabe masquerade in performance with spectators watching from behind. (2005).

Plate III. Dr. Nnamdi Azikiwe. Medium: Bronze. Sculptor: Prof. Ben Enwonwu. (1960).

Plate IV. Nwoke Ezuike-Akwata. Medium: Concrete, metal and rubber. Sculptor: Charles Azuike (1991).

Plate V: An *Odo* Masquerade possess before a performance (2005).

Plate VI. Bird. Medium: Paper. Artist: Rich Ekwe JSS III student (2013).

Plate VII. A cross-section of Fine Arts Studio of College of Immaculate Conception (C.I.C), Enugu, showing students' works (2013).

Plate VIII. A paper model house by a JSS II student: Cornelius Chigozie Eze (2012).

Plate IX: Tie-dye material by Eric Ugwu a JSS III Student (2012).

Plate X: A slippers print by Agwuocha Chijioke a JSS I student (2013).

Pate XI: Perspective drawing by Anthony Okolo a JSS I student (2012).

TABLE OF CONTENTS

Cover Page -----	-----i
Title Page -----	-----ii
Approval Page-----	-----iii
Certification -----	-----iv
Dedication -----	-----v
Acknowledgements-----	-----vi
Table of Contents -----	-----vii
List of Tables -----	-----ix
List of Plates-----	-----ix
Abstract -----	-----xi

CHAPTER ONE: INTRODUCTION

Background of the Study -----	-----1
Statement of the Problem-----	-----5
Purpose of the Study -----	-----8
Significance of the Study-----	-----8
Scope of the Study -----	-----9
Research Questions -----	-----9
Research Hypotheses -----	-----10

CHAPTER TWO: LITERATURE REVIEW

Conceptual Framework-----	-----11
Teacher Evaluation-----	-----21
The Four Teacher Evaluation Models -----	-----24
Roles of Art in a Society -----	-----25

Origin of Art Teaching in Nigeria-----	
-----	40
Instructional Methods in Art Teaching -----	
-----	45
Motivation Strategies in Art Teaching-----	
-----	54
Classroom Management in Art Teaching -----	
-----	56
Qualities Required for Effective Art Teaching -----	
-----	60
Training as a Factor in Effective Art Teaching-----	
-----	68
Factors necessary for Effective Art Teaching -----	
-----	80
Gender as a factor in Effective Art Teaching-----	
-----	89
Teachers' Qualification as a Factor in Effective Art Teaching-----	
-----	94
School Location as a Factor in Effective Art Teaching -----	
-----	97
Reviewed related empirical studies -----	
-----	99
Summary of Reviewed Literature -----	
-----	101

CHAPTER THREE: RESEARCH METHOD

Design of the Study -----	
-----	104
Area of the Study -----	
-----	104
Population of the Study-----	
-----	104
Sample and Sampling Technique-----	
-----	105
Instrument for Data Collection -----	
-----	105
Validation of Instrument-----	
-----	106
Reliability of Instrument -----	
-----	106
Method for Data Collection -----	
-----	106
Method for Data Analysis -----	
-----	107

8

CHAPTER FOUR: PRESENTATION AND ANALYSIS OF DATA

Research Question 1-----	
-----	109
Research Question 2-----	
-----	109

Research Question 3	-----
-----	111
Research Question 4	-----
-----	112
Research Question 5	-----
-----	113
Research Question 6	-----
-----	113
Research Hypothesis 1	-----
-----	114
Research Hypothesis 2	-----
-----	117
Research Hypothesis 3	-----
-----	118
Summary of Findings	-----
-----	120

CHAPTER FIVE: DISCUSSION OF FINDINGS, CONCLUSION, RECOMMENDATION AND SUMMARY

Discussion of findings	-----
-----	121
Conclusion	-----
-----	128
Implications of the study	-----
-----	129
Recommendations	-----
-----	130
Limitations of the Study	-----
-----	131
Suggestions for further research	-----
-----	132
Summary of the study	-----
-----	132
References	-----
-----	135
Appendix	-----
-----	142

Abstract

By

Eheli, Anthony Chikwe

NCE (Fine and Applied Arts) Eha-Amufu; BA (Fine Arts) ABU; MFA (Sculpture); MA (Art Ed) UNN.

This study was designed to evaluate teacher effectiveness in Art teaching in Junior Secondary Schools in Enugu State. Five research questions and three hypotheses were formulated to guide the study. A questionnaire (Standard Art Teachers' Evaluation Model) was structured with 53 items addressing the research questions. The entire 126 Art teachers in Enugu State Junior Secondary Schools and their 77 supervisors in the positions of deans of studies, vice principals (academic) or principals responded to the same items on the questionnaires to balance the responses. The reliability of the instrument was established by the use of Cronbach Alpha reliability method. The reliability index of 0.84 for the first cluster (items 1-25), 0.76 for the second cluster (items 26-35), 0.67 for the third cluster (items 36-44), 0.66 for the fourth cluster (items 45-49) and 0.77 for the fifth cluster (items 50-53) were got. The overall cluster yielded an index of 0.745 indicating a high reliability and judging the instrument as consistent in measuring what it is intended for. The researcher and 5 trained research assistants distributed the instrument while Mean and Standard Deviation were used to analyze the data. The three hypotheses were analyzed using t-test statistics at 0.05 level of significance. The study revealed that (i) many of the Art teachers used in the study possess minimum qualifications (NCE). Of the entire one hundred and eighteen Art teachers in the study, sixty-eight of them possess NCE, while eighteen possess HND. Out of the eighteen that have HND, only seven have teaching qualifications and thirty-two have BA degrees in Fine and Applied Arts and possess teaching qualifications, (ii) these Art teachers possess the needed competencies for effective Art teaching, (iii) the teachers are competent in the improvisation of Art teaching materials, (iv) the teachers are competent in the application of Art teaching methods, (v) they also possess the needed evaluation competencies and (vi) the Art teachers often attend in-service activities. On the three hypotheses used, the findings show that (i) there is no significant difference in the mean ratings of specialist and non specialist Art teachers on competencies possessed, (ii) there is no significant difference in the mean ratings of urban and rural Art teachers on the improvisation of Art teaching materials, and that (iii) gender is not a significant factor in the mean ratings of male and female Art teachers on the application of teaching methodology competencies possessed for effective Art teaching. Based on the findings of this study, it is recommended that (i) efforts should be made by Enugu State Post Primary School Management Board to grant in-service training to Art teachers as a way of upgrading themselves. (ii) workshop, conferences and exhibitions should regularly be organized for these Art teachers to enable them improve on their skills for effective Art teaching (iii) the frequency of supervision of Art teachers should be increased to make sure the teachers always utilize the necessary skills and increase their preparedness for effective Art teaching (iv) adequate provision of art materials for teachers' demonstrations and students' practice (v) more graduate Art teachers should be employed to spread Art teaching to more

Junior Secondary Schools and (vi) government should encourage effective Art teaching through the provision of incentives for Art teachers.

CHAPTER ONE

INTRODUCTION

Background of the Study

The origin of the word 'education', like most English words, is traced to a Latin word 'educare', which means to form or train. Education is a life-long process that begins at birth and continues till death. Various authorities in education have looked at the meaning of education from different perspectives. In all, it is obvious that education is central in the development of a nation and human society in general.

Adiele in Ahumibe (1979:10) defines education as a desirable change in human behaviour. Within the passage in reference, Ukeje (1992:1) explains education in a more general term by saying that the process of education occurs whenever any influence produces a change in the physical or mental behaviour. As a result of the essence of education, every country embarks on education to achieve desired behaviour and contribution to national development from its citizenry. According to Obanya (2004:96) 'a democratic society strives to harness the talents which teachers and schools have cultivated for popular participation in development'.

The educational philosophy of a country, which is tailored towards the achievement of the above goals, is embodied in its educational policy. However, achievement of the educational goals and objectives of a country is placed at the shoulders of its teachers. Teachers, therefore, have become inevitable in the general development of a nation and for them to succeed, it is imperative for them to be effective.

The teacher is not only responsible for the translation of educational policies but also plays an important role in its implementation (Maduewesi 2005:10). Maduewesi (2005:10) went further to state that the duties of the teacher include that of

interpreting the curriculum and instructional materials, as well as in assessing learning outcome at the level of the learner. National Policy on Education (2004:38) while commending the importance of the teacher in national development, states that no nation can rise above the quality of its teachers. Within this understanding, every country maps out an adequate programme for the production of effective teachers to match her expectations.

Teacher training programme therefore is expected to contain adequate measures that are aimed at inculcating in the teacher the necessary competencies that will make him effective. The effective utilization of these competencies to a very large extent, accounts for his output as well as the academic success of his students. No doubt, the public expectation from the teacher is highly demanding and his training is therefore, expected to equip him with the magic wand for success. Ukeje (1992:1) and Tahir (2005:1) agree on the importance of the teacher in quality education delivery. They agree that the teacher is central in the achievement of education that meets the desired quality.

Teaching, according to Saylor and Alexander in Pepple and Esu (2005:50), is the systematic presentation of stimuli. This implies that it is the teacher who generates knowledge and learning in the classroom. In other words, the learning that occurs from teaching results from the knowledge and effort of the teacher(s). This view is in consonance with the opinion of Pepple and Esu (2000:50) which states that teaching is a process which requires a display of expertise in helping someone to learn. The above statements agree that learning is largely dependent on the teacher who is, as a result, is expected to be effective in the discharge of his duties.

Amalaha (1979:230) defines effective teaching as connoting the ability on the part of the teacher to communicate, which is reflected in a lucid presentation and the

transmission of an infectious enthusiasm. This is to say that a teacher has to be very competent if he is to effectively impart knowledge and skills to his students in a manner which will enhance students learning and interest.

Art learning, like other forms of learning, is dependent on two major factors. These factors are learners' trait and the learning environment. Trait naturally, is a broad system of similar action tendencies existing in the person we are studying (Allport 1961:337). On the other hand, environment, according to Chiras (2006:479), refers to the factors that constitute an organism's surroundings, the most important being those components that influence the organism's behaviour, reproduction and survival. These two learning factors (trait and environment) are so important in the discourse of education that they, among other issues, occupy the front burners of learning researches.

Of the two factors, however, one can say that it is the environment that has greater influence on the learner. Environment may be said to possess 'the last word' according to Blair, Jones and Simpson (1975:35). This stand is based on the fact that no organism, in spite of its innate potentialities or capabilities, can survive outside a favourable environment. It is an adequate environment that fertilizes one's natural potentialities. Heredity and environment have correlations. Santrock (2004:84) states that the heredity-environment correlation involves the concept that individuals' genes influence the type of environment they are exposed to. This is to say that in his view it is heredity that decides what environment is to develop. This goes however to corroborate Blair, Jones and Simpson (1975:35) that environment has the last word on the outcome of the correlation between it and nature.

Plomin and DeFries in Santrock (2004:85) further the opinion that individuals inherit environment that are related or linked to their genetic propensities. The above

positions are further strengthened by the fact that when, as a result of unfavourable environment, an individual is unable to achieve his innate potentials, chances are that with exposure to the right environment he is capable of regaining a reasonable level of those potentials. A process referred to as canalization in the study of growth.

In learning, environmental factors cover a range of things which include the teacher, school, learner's school-mates, location of the school, etc. The teacher is an important factor in the learning environment and is in the position to control the environment to some extent. On the basis of this assumption, it behooves on researchers to investigate the extent of effect the teacher's competency has on the learner. In other words, the same assumption has instigated this study which seeks to determine the Art teacher's effectiveness in Junior Secondary Schools in Enugu State, Nigeria.

One is aware that an effective Art teacher has to perform effectively in the discharge of his teaching. The level of his effectiveness is dependent his level of his possession and application of certain teaching skills. Proper utilization of these skills enhances the students' learning. In Art teaching, as it is in other areas of teaching, effective Art teaching can be summed up to mean that such a teacher is capable of achieving the objectives of his teaching as part of the general aim of achieving the goals of education. In other words, it is the achievement of his quota of the general expectation of the entire teachers in the education system of a country. These skills that can make his teaching effective are many and at times vary in usage, depending on what he is teaching.

This study evaluates effectiveness in terms of performance in the area of Art teaching by Art teachers in Enugu State Junior Secondary Schools. It also takes into cognizance the fact that these teachers comprise of males and females and that they

operate within urban and rural settings. School location and teachers' gender are therefore considered necessary in this research to find out if all the groups are as expected, effectively contributing to the overall output of Art teachers in the area of this study. The effectiveness of both groups is considered essential if the teachers are to make the necessary contributions required of them in the development and successful learning of the child *vis-a-vis* the realization of the objectives and goals of Art teaching and education generally.

The decreasing number of students who offer Fine Arts at higher institutional levels in Nigeria necessitates the relevance of this work as continued reduction along this line will drastically affect the future and growth of the subject. The Art teacher is expected to be very effective in the delivery of his professional services. He or she is expected to do it in such a manner that will guarantee the realization of the goals and objectives of Art teaching which includes the academic success of his students. This is very necessary for the academic growth of the child and the development of the nation.

Statement of the Problem

It was really difficult to get the British colonial government to accept to include Fine Arts in the curriculum of Nigerian education. The initiation of this inclusion faced a lot of obstacles before it was eventually positively concluded as part of the country's educational curriculum. When the subject was eventually included, there was an influx of demands for the services of its initiator who had to teach so many students at several schools located within Lagos.

In 1926, the situation warranted the request and the subsequent government invitation of a white Artist in the person of Kenneth Murray, who came in 1927 to join Aina Onabolu in the handling of the increasing demands for Art teaching in many

schools. Though Onabolu was not allowed to officially start Art teaching in Nigeria until he had acquired a London Diploma in Art, it was his request for a helping hand that warranted the invitation of Murray.

One may likely conclude that the probable delay in the recognition of Art in our school curriculum until the acquisition of a diploma by its initiator points to the fact that the colonial administrators were probably looking for Onabolu's acquisition of the competencies necessary for him to deliver (achieve effective teaching). When the acquisition of a diploma was made by him, his status changed and that seemed to have paid off as many students in Lagos where that opportunity existed rose to the occasion and benefited from Onabolu's acquired competencies that were followed by his new status. With that situation, Art teaching began to flourish in the country.

Several years after the establishment of Art teaching in Nigerian schools, the dwindling number of students who offer Art in our secondary schools is disheartening considering the euphoria that greeted its introduction. The situation is not encouraging in the face the present level of unemployment in the country and in spite of increased emphasis on education that is self-supporting. Art enjoys government interest in National Policy on Education (2004:19) where it is included among the pre-vocational electives in the Junior Secondary Schools and in NPE (2004:21) where it is also among the vocational electives. One expects that many students will offer Fine Art at the tertiary schools to sustain the future growth of Art in the country by correcting the situation where only few students offer the course in our schools.

There are some serious problems that have bedeviled Art teaching in our schools. They include situations where a few number of students study Art at senior secondary school level which dovetail into a situation where we have low enrolment of Art students in West African School Certificate (WASC) and National

Examination Council (NECO) examinations, as well as low enrolment of students for Fine Arts in Higher institutions. All these amount to the denying the students the privilege to benefit from the intellectual and skillful gain from the subject. All the above problems amount to treat to growth of the subject.

With the above situation, examining Art teacher's effectiveness in teaching to ascertain whether the situation has something to do with teaching ineffectiveness or inability to deliver. This is also necessary considering the promise for teacher competence as made in NPE (2004:38) where it states that our teacher education among other things has the goal of producing highly motivated, conscientious and efficient classroom teachers for all levels of our educational system. This is necessary bearing in mind that the policy also promises to provide teachers with the intellectual and professional background adequate for the assignment and make them adaptable to changing situations. These statements amount to the policy guaranteeing that all our teachers (Fine Arts teachers inclusive) shall adequately be professionally prepared for the proper execution of their trade.

The decreasing number of students who offer Art Education at the colleges of education necessitates the relevance of this work as continued reduction along this line is going to drastically affect the future of Art teaching in the country. No doubt, the teacher is expected to be very effective in the delivery of his professional services to guarantee growth in Art Education and students' success. He is expected to do it in such a manner that that will guarantee the students realization of coming out in flying colours after their examinations. This is very necessary for the individual growth of these students and the nation at large.

Purpose of the Study

The general purpose of the study is to teacher effectiveness in Art teaching in Junior Secondary Schools in Enugu State, Nigeria. Its specific objectives are to ascertain the:

- (i) Educational qualifications of Art teachers in Enugu State Junior Secondary Schools.
- (ii) Adequacy of the number of Art teachers for the effective teaching and learning of Art in Junior Secondary Schools in Enugu State.
- (iii) Adequacy of these Art teachers' preparation and presentation of Art instruction.
- (iv) The effectiveness of the teachings of the Art teachers.
- (v) Effectiveness of methods utilized these teachers in teaching.
- (vi) Effectiveness of their evaluation of students.
- (vii) Frequency at which these Art teachers update their skills.

Significance of the Study

The findings of this study will help to highlight the problems inherent in Art teaching in our Junior Secondary Schools. This research will go a long way in exposing more relevant approaches to Art teaching in our Junior Secondary Schools through bringing to fore the necessary skills, as well as the very important teaching methods which are necessary for effective Art teaching. It will also highlight the instructional materials needed for effective Art teaching.

The findings of this study will enhance the academic performance of Art students in our Junior Secondary School students as it will expose both teachers and students to useful approaches to handling Art questions in their Senior Secondary School Certificate Examinations. The findings of this study will also help in exposing

self-reliance potentials of the subject as it will encourage the students to take to careers in Art for self reliance and their future education. The suggestions of study will also be beneficial to other areas of study which make use of Art potentials like architecture by forming a good Art background for their potential students at the Junior Secondary Schools. Art teachers, curriculum planners as well as education administrators will benefit from the findings of this study.

Scope of the Study

This research work is on the evaluation of teachers' status in relation to effective Art teaching. It is restricted to Enugu State. The participating teachers operate within the same educational system.

The status being investigated is delimited to the different positions these teachers have attained due to their educational qualifications or experience. The work will also consider the adequacy of the number of these teachers, the skills they possess including the preparation and presentation of Fine Arts instructions as well as the effectiveness of the teaching and evaluation methods they use for their students.

Research Questions

- (i) What are the academic qualifications of Junior Secondary School Art teachers in Enugu State?
- (ii) Which of the needed competencies for effective Art teaching are possessed by Junior Secondary School Art teachers in Enugu State?
- (iii) How competent are Enugu State Junior Secondary School Art teachers in the improvisation of Art teaching materials for effective Art teaching?
- (iv) How competent are Enugu State Junior Secondary School teachers in the application of Art teaching methods for effective Art teaching?

- (v) Which of the needed evaluation competencies are possessed by Enugu State Junior Secondary School Art teachers for effective Art teaching?
- (vi) How frequent do Junior Secondary School Art teachers in Enugu State attend in-service activities?

Research Hypotheses

In this study the following null hypotheses were formulated and tested at 0.05 level of significance. They were stated as follows:

- H₀₁: There is no significant difference in the mean ratings of specialist and non-specialist Fine Art teachers on the competencies possessed for effective teaching.
- H₀₂: There is no significant difference in the mean ratings of Urban and Rural Art teachers on the improvisation of art teaching materials.
- H₀₃: Gender is not a significant factor in the mean ratings of Male and Female Art teachers on the application of Art teaching methods.

CHAPTER TWO

LITERATURE REVIEW

The literature related to this study will be discussed under the following sub-headings below:

- i. Conceptual framework
- ii. Teacher Evaluation.
- iii. Roles performed by Art in the society- A factor in the provision of proper environment for the encouragement of effective Art teaching.
- iv. Origin of Art teaching in the curriculum of education in Nigeria.
- v. Qualities of an effective Art teacher: A factor in students' academic achievement.
- vi. The training of Art teachers as a factor in effective Art Teaching.
- vii. Factors necessary for effective Art teaching: Teacher, programme, environment and improvisation.
- viii. Instructional Methods in Art teaching.
- ix. Motivation Strategies in Art Teaching:
- x. Classroom Management as a factor in effective Art Teaching.
- xi. Gender as a factor in effective Art teaching.
- xii. Academic qualification as a factor in effective Art teaching.
- xiii. School Location (Favourable environment) as a factor in effective Art teaching.
- xiv. Summary of related literature.

Conceptual framework

Art is multi-dimensional and as a result of this it is viewed by different people from different perspectives. This situation sometimes makes what is considered Art in

one society different from what it is in another society. The different perceptions and diversity of what is considered Art has contributed to the difficulty in arriving at or agreeing on a single definition of Art.

The American College Dictionary (1963:70) defines Art as 'the quality, production or expression of what is beautiful, appealing or of more than ordinary significance' The New Lexicon Webster's Encyclopedic Dictionary of the English Dictionary (1992:52) defines Art in various ways which include the use of the imagination to make things of aesthetic significance, the technique involved in such process and the theory also involved in that. It among other things also sees Art as one of the fine Arts, objects made by creative Artists, a sphere in which creative skill is used. It typifies ship building as an example of Art.

However, the two dictionaries above support each other in presenting Art as a means of achieving Artworks as well as beauty in production. They also accept that Art is the expression of more than ordinary significance. Be it as it may, these definitions by implication acknowledge the diversity of the area called Art, though the later linked Art to the use of imagination in the process of creation of Art works.

In all, it can easily be understood that Art is enormous and has adjoining concepts like beauty (aesthetics), imagination, creativity and other things which are going to be mentioned in the process of this work. It is difficult to disassociate Art from our daily activities as it is intertwined in almost all aspects of the everyday activities of man. This is to say that Art is involved in the different activities one engages in, in his day-to-day life. Examples of our daily Art activities include when one is making a choice of hairstyle, clothing, curtains, chairs, cars or admiring the design of a house and a well constructed road, comparing shapes and colours. When we do a lot of other things, Art is enwrapped within our activities.

It is not improper therefore, for one to state that the diverse nature of Art has made it an inevitable part of man's activities. Although one may be indulging in it knowingly or unknowingly as the case may be, the fact remains that these things are Art practices and remain that whether the performer is aware of the implication or not.

The word Art is derived from the Latin term *ars*, which means skill or method. Although Art Wikipedia (2003:1-10) broadly defines Art by stating that by its original and broadest definition, is from Latin origin which means skill or craft, it went further to state that Art is a product or process of the effective application of knowledge, most often using a set of skills.

By implication, this original meaning or traced root of the word (Art) has so much contributed to its diversity in meaning, particularly in the area of usage and coverage. This diversity in meaning has extended Art to almost everything that involves skill. Art Wikipedia's definition of Art while tracing the origin of the word Art to its Latin root has also succeeded in limiting the original meaning of Art to application of knowledge and use of skill. From the above discussion, one is of the view that the reason why Art is linked to everything that is associated with skill is premised on this initial meaning and must be the reason for which one often hears of the Art of cooking, driving, playing, walking, running, looking and so many other things including what is regarded as liberal and marshal Arts.

It is however important to point out that the scope of Art today has become wider to the point that like some other things, Art has defied being adequately embodied or enveloped in a single definition. Art is more than the concept called skill. Gilbert and McCarter (1998:31) corroborate this view. According to them skill constitutes only a fraction of Art process and does not stand on its own as Art.

In accepting that the meaning of Art is complex and goes beyond skill, Croix and Tansey (1980:877) state that:

A radical ambiguity invades the meaning of Arts, concepts, actions, and their products that might seem pointless or ephemeral or both, may yet be interesting enough to be recorded, whether or not they satisfy our definitions of Art.

Owing to complexity, the classification of Art has changed from its initial form. For instance, Hartt (1985:13) states that the medieval curriculum of liberal Art included music but excluded sculpture, painting and architecture. However that classification grouped sculpture, painting and architecture under mechanical Art. The reason adduced for the non-inclusion of sculpture, painting and architecture under liberal Arts was that they were things created with hand. To the medieval age, all things created with hand were considered mechanical. This constitutes a different view of the meaning of Art.

The Gothic of the thirteenth century which is likened to the Golden Age of medieval Western Art of the fifth century B.C. produced a differing classification of Art. According to Synder (1985:1) within the period, Arts were subordinate to architecture. Painting, sculpture and stained glass were more of the embellishments of the lofty cathedral than independent creations.

The medieval consideration of the composition of liberal Art as at then may have been premised on the Latin root (meaning) of the word Art. Hartt (1985:13) seems to suggest this considering his statement that all things made with hand during the period were regarded as mechanical. The skill in painting, sculpture and even architecture were carried out with hand as at the time of this notion. Art in present time has become so complex that its meaning has become relative and has changed from the medieval concept. In present time, there are communities with differing

standards and meaning of what Art is. This situation adds to the difficulty in covering Art in entirety under one definition.

According to Gilbert and McCarter (1998:31) one reason for this difficulty is that people are exposed to Art today more than ever before as a result of modern communication facilities which include magazines, television, and other things which increase our contact with different types of Art. They are also of the view that some of the Art works of today cover a time span of more than fifteen thousand years and were made for people who lived at that time and probably had a different concept of Art from the people of today.

The above feelings and argument suggest that Art works are products of the particular culture they are made for and are based on the prevailing standard of taste at the time they were made and what their makers and the people they were made for considered as Art. Getlein (2002:21) as well supports the issue of Art being relative by stating that "People have considered different things to be Art at different times and different places. What distinguishes our experience of Art today is that for us, all of those times and places have run together". He also states that the running together of these times and places is partly responsible for the confusing question of what Art is and what it is not.

The above opinion is supportive of the fact that Art is relative. This attribute forms part of the problem of its definition as every society has its criteria of what to consider as Art which may even differ between different societies.

Perhaps, it is also worthy to mention here another confirmation of the difficulty associated with defining Art. In the words of Preble and Preble (2004:2) Art like beauty, truth, and life is larger than any single definition. Be it as it may, the above view is indicative of the wide coverage of the discipline called Art.

However, Preble and Preble (2004:2) define a work of Art as the visual expression of an idea or experience formed with skill through use of a medium. In this definition as it is, one notices that it only concerns itself with seeing Art as a piece of finished work (product).

Generally, an Art can be a product (finished work), concept (idea) or process (method). Art goes beyond being just a product. Its definition has become somewhat difficult or more complex for several reasons which border on its original meaning and the present diverse application as it touches many aspects of our everyday life.

In the course of explanation of what Art is, oftentimes it is related to production of things of beauty, aesthetics or creativity. Beauty is in the aesthetic realm of philosophy, an area which studies the nature of beauty and has occupied human thinking. Akpaide (2006:165) states that based on certain points there appears that there is no formula for determining what is beautiful. Like other philosophical issues, matters of beauty are susceptible to argument. Akpaide (2006:165) went further to state that philosophers agree on the difficulty of determining beauty. Beauty is relative and can be interpreted from divergent perspectives. It is pertinent here to state that in spite of the fact that not all Art works can be termed beautiful, they still remain Art works. Beauty therefore may not a determinant of what is to be considered an Art work. According to Getlein (2002:27) "Many of us assume that a work of Art should be beautiful, and even that Art's entire purpose is to be beautiful. But what is, and where in a work of Art it can be found are interesting questions" (sic).

What is being emphasized above is that beauty is not a determinant factor of what should be considered as Art. In the actual sense, Art is something to be appreciated from its look. It may not even be necessary to understand it. One does not really need to understand the beauty therein if at all or the meaning in order to

appreciate it. In corroboration of this statement, Monet according to Stuckey (1988:9) states that "Every one discusses (my Art) and pretends to understand, as if it were necessary to understand, where it is simply necessary to love". What is implied here is that an Art work is something that its understanding is not as necessary as loving or appreciating it. Janson (1991:42) simply put Art as not just an object but an aesthetic one that ought to be looked at and appreciated for its intrinsic value.

As an additional angle, it is perhaps necessary to look at the meaning of Art from the term conceptual Art. Croix and Tansey (1980:876) define conceptual Art to mean an Art view which premised on the notion that Artistic concept or creative thought is more important than the its process or product. This is against a divergent view of process Art which on its own is based on the thinking that the act of making an object is more important than the eventual product. Both thoughts seem to agree to a certain level.

Creativity on its own has turned out a recurring decimal in the course of explaining what Art is. Creativity is the Art of making new things in such a way that they are considered appealing or very essential to people. The meaning and application of creativity however go beyond Art as it is a word that is freely used by scientists, engineers, psychologists, educators, technologists, administrators and some others to mean among other things the extra finesse of doing things in appealing manner. However, its meaning and definition are so important to the Artist and in Art teaching as everything about Art strongly revolves around creativity. Creativity therefore can be regarded as the backbone or foundation of Art. In other words creativity can be said to be the pivot upon which the wheel of Art revolves. Art involves the issue of ideas and forms which have to be executed, arranged or rearranged. This places Art at the doorstep of creativity. Chauhan (2006:499) sees a

creative action as one that is characteristically novel, exploratory and possesses the spirit of venture. He differentiates that from uncreative thought which he states as being rigid, stereo-typed and mechanically operated. According to Guilford in Chauhan (2006:499) creative thought means divergent thinking while being uncreative means convergent thinking. Guilford further maintains within the referred passage that convergent thinking is measured by means of intelligence tests which include items like remembering, recognition and manipulation of some concrete materials.

However, it has been suggested that creativity as an attribute may occur at young or old age. Morgan, King, Weisz and Schopler (1993:84) state that Einstein published his theory of relativity at 26, Galileo proposed the theory of falling bodies while Newton developed calculus at the age of 28. The authors though state *inter alia* that creative contributions in other areas like philosophy, literature and history seem to demand a thoughtful synthesis of accumulated knowledge and this is accountable for major achievements that occur in these areas to manifest from 40 years of age and above. Creativity involves the arrangement and re-arrangement of old (known) things to create something new and appealing in all areas of life. Art, technology and development generally rely on creativity for expansion and growth.

Creativity is one of the competencies necessary to be possessed by a teacher to help him make his students achieve much in fine Art through effective teaching. Both teachers and learners are expected to be creative to facilitate adequate teaching and learning. As Santrock (2004:300) puts it, creativity is the ability to think about something in novel and unusual ways and come up with unique solutions to problems. The content of what teachers teach eventually lead to the different ways of providing approaches to problem solving and the adaptation to conditions.

As the case may be, where the teacher is creative, he is likely to inculcate in his students the unique ways of achieving solutions to problems which make them excel in their examinations. This in turn assures innovation and growth in Art. Creativity is not a preserve of any particular society, rather every society evolves creativity. Preble and Preble (2004:23) state that though certain aspects of creativity seem very similar worldwide, each culture has specific ways of thinking about the subject. This implies that creativity as earlier stated is universally possessed as well as that each culture has its own meaning of what it is, just like Art. What is creativity in one society may be considered as total madness in another place. For instance, what is seen as current youth fashion in America is viewed by some as something else in most parts of Africa. Like it is in Art, most often people ask whether creativity is innate or can be acquired.

Getlein (1998:12-13) and Preble and Preble (2004:20) agree that there are certain qualities common among people that are creative. According to Getlein (1998:12-13) these qualities include sensitivity, flexibility, originality, playfulness, productivity, fluency, analytical skill and organizational skill, Preble and Preble (2004:20) are of the view that these qualities include curiosity, openness, foresight, readiness for risk, persistence and ability to analyze issues.

Blair, Jones and Simpson (1975:254) on their own were categorical in stating that originality, inventiveness, and imagination are no longer conceived as intellectual luxuries of the gifted few. Their view simply implies that creativity can be inculcated in students and kept alive in them through encouraging their mode of thinking and acting even when they are unconventional. This ability to inculcate and keep alive creativity in students through the encouragement of their mode of thinking and acting

is one of the competencies required of teachers which at the end contribute immensely in making students successful in fine Arts as well as other subjects.

It is however necessary here to mention that in spite of diversity in concept and coverage, Art exists in every society and adequately performs certain roles in their society of existence. These roles will go a long way in justifying the essence of Art teaching and the necessary competences Art teachers should possess to achieve students' success. This is worthy of mention in this work since teachers' possession of necessary competences for Art teaching and students' achievement in fine Arts will only likely be important to the society if fine Arts has necessary roles to play within it. Art serves certain needs for the society. These needs necessitate Art within the societies where it exists.

The roles performed by Art in a society are many and can generate a friendly environment for the achievement of effective Art teaching within the society. These roles Art perform in a society however, justify its existence and utilization within the society and perhaps funds as well its inclusion in the education curriculum of the particular society. Aniakor in Uzoagba (2004: xii) states that Art was part of life and served as a useful vehicle for defining group enterprises in daily life as well as techniques for promoting group unity and cohesiveness. He also notes that education planners have in their quest to catch up with the west relegated Art teaching to the background. This is to say that Art teaching in spite of its long dated history as part of our culture, has not been accorded its rightful place in our present scheme of education.

The above situation notwithstanding, some of these pertinent roles performed by Art in our society are found in the areas of communication, religion, creation of

utilitarian objects, cultural expression/identification, socio-political functions, entertainment and the recording of events for posterity.

Teacher Evaluation

Evaluation is an indispensable factor in education. It helps in the assessment of academic achievement among other things. At certain points in education system, teachers are evaluated. Organization for Economic Co-operation and Development (OECD) (2009:3) states that the over-arching objective in teacher evaluation is to ensure that teacher evaluation contributes to the improvement of student outcomes through enhanced teaching performance and improved teaching practices.

Writing on the roles and goals of evaluation, Onwuka (1981:123) stipulated that the roles of evaluation are enormous. According to him, it includes forming part of teacher training activities, the process of curriculum development and that it is connected with the improvement of learning theory among other things. Teacher evaluation is vital in education as it provides the opportunity of appraising teachers' activities with the view of exposing areas of improvement where necessary.

Borthwick, Cohodes, Sennette and Touhey (2013:1) maintain that assuming that the goal of a teacher evaluation system is to differentiate teachers in order to improve teaching practices, appropriately target professional development to them, council out ineffective teachers and or strategically place or promote effective teachers all in the service of improving student achievement, we can evaluate teacher evaluation systems in their ability to do the above. Their pinion suggests that teacher evaluation system itself is worthy of evaluation to guarantee its ability to achieve the objective of teacher evaluation.

The evaluation of teacher's performance raises the issues of what should be evaluated and who should evaluate the teacher. According to McIntyre (1982:165) there are five areas of responsibility of the teacher that should be evaluated. They are Teacher's Personal Behaviour, Pupils-in-Class Behaviour, Pupils-in- Class Mental Activity, Pupils-in-Class Learning and Pupils-out- Class Activity. These areas are possible areas according to him through which teacher performance can be evaluated.

In the view of OECD (2009:3) the conceptual framework of teacher evaluation has six main interrelated aspects which are:

- Unit assessed (whom?): which deals with whom to assess which of course is the subject of the evaluation. This refers to the individual teacher. Teacher evaluation analyses framework includes other components as student assessment, school evaluation and system evaluation.

- Capabilities to assess and to use feedback: This issue concerns itself with who should be involved with the preparation to evaluate the teacher and who will use the result of an evaluation as well as making the choice of the groups undertaking the functions. The entire thing is centred on the issues of the choice of evaluators and the development of the skills to perform the assessment of a teacher.

- Aspects assessed (what?): teacher evaluation processes are core teaching activity concentrated and therefore classroom environment and instruction. They as well cover other areas of teacher responsibilities as contribution to school development, links to surrounding community and professional development activities.

- Evaluation technology (how?): this aspect is concerned with the features of a given approach to teacher evaluation which consists of instrument, criteria and standards, purposes, knowledge and skills used in a specific teacher evaluation model. For instance, knowledge and skills and teacher valuation may be based on a range of

instruments as self-evaluation, classroom observation and a teacher portfolio; be focused on teacher instruction; be undertaken in relation to reference standards for teaching profession; have both improvement and accountability purposes; and be based on experienced peers. In all, this aspect refers to the way various aspects are combined to produce a particular teacher evaluation model.

-Purposes (for what?): this encompasses the objectives of a particular teacher evaluation process and the mechanisms designed to ensure that evaluation results are used in a way such objectives are reached. The objectives of teacher evaluation process typically consist of improvement and accountability. The examples of mechanisms to use evaluation results include performance feedback, professional development plans, and financial and other rewards.

-Agents involved (with whom?): this mostly deals with the implementation aspects of teacher evaluation procedures. It relates to the involvement of a range of stakeholders such as parents, students, teachers, school leaders, teacher unions, educational administrators and policy makers in the development and implementation of teacher evaluation and assessment processes.

However, OECD (2009:4) is of the opinion that teacher evaluation issues cannot be treated in isolation as societal, school system, and school-level factors influence the design of teacher evaluation policies and that these factors influence the design of approaches to teacher evaluation in terms of the needs for new policy initiatives, the factors that constrain adequate understanding of the range of factors involved, and the ways they influence the impact of teacher evaluation policies and there is a risk of developing ineffective approaches to teacher evaluation.

The Four Teacher Evaluation Models

Pepe (2012:1) makes a presentation of four teacher evaluation models. Each of these four models, which are McRel, Stronge, Danielson and Marzano has domain areas or assessable standards and a rating scale. All of them have four (4) point rating scale in common and are as follows:

McRel's model has the following rating scale: Developing (1), Proficient (2), Accomplished (3) and Distinguished (4). The standards /Domains of McRel's model are five (5) and as follows: Leadership, Respectful Environment, Content Knowledge, Facilitation of Learning and Reflection on Practice.

Stronge's model has four (4) point rating scale of Unacceptable (1), Developing /Needs Improvement (2), Proficient (3) and Exemplary (4). It has three main domain areas of Teachers, Education Specialists and principals domains. Teachers' domain has seven standards namely: professional knowledge, instructional planning, instructional delivery, assessment of/for learning, learning environment, professionalism and student progress. The educational specialists' domain has seven standards. They are professional knowledge, program planning and management, assessment, programme/instructional services, communication and collaboration, professionalism and learner/programme progress.

Under Stronge's model, the principals' domain area has seven standards which are instructional leadership, school climate, human resource management, organizational management, communication and community relations, professionalism and student progress.

Danielson's model has 4 point scale that is classified as Unsatisfactory (1), Basic (2), Proficient (3) and Distinguished (4). It also has four domains as planning and preparation, classroom environment, instruction and professional responsibilities

while in Marzano's model the four point rating scale are graded as follows: Beginning (1), Developing (2), Applying (3) and Innovating (4). Its domain has four areas as classroom strategies and behaviours, planning and preparing, reflection on teaching and collegiality and professionalism.

In all the above four models, professionalism tans out as an important area of teacher evaluation. That is to say that professionalism is important in teacher effectiveness. Stronge's model is however of the opinion that learning environment and student progress are also avenues for teacher evaluation.

Roles of Art in a society

In any society Art plays vital roles, the traditional African society inclusive. These roles played by Art if properly utilized can create a suitable environment for Art education thereby stimulating effective Art teaching in schools within the society. These roles are as illustrated below:

(i). Communication

Art has continued to serve as a medium of communication to the people through the ages. Because of the nature of Art, it can be used to communicate with people irrespective of their literacy level. Art is one thing with which one can communicate with even the illiterate. In the area of teaching, illustrations and drawings are common applications used in making understanding easier. Art constitutes one good source of instructional materials for teachers. These instructional materials are inevitable in teaching as they enhance communication in teaching.

Eheli (2002:105) states that Art is a means of communication. This view of art as a means of communication is supported by Kornblum (1994:28) as he points out that drawing and painting give us our earliest evidence of human beings desire to

understand social life and to communicate that to others. He also made reference to how the cave men made it possible for us to appreciate through their drawings.

Different products of Art like metal and wooden gongs constitute means of attracting attention for announcing or disseminating information in our different communities in the olden days and even till this present time. These items among others have become inevitable in addressing the public particularly in the rural areas where the use of public address system is yet to be taken advantage of.

The communicating ability of Fine Arts makes it suitable in the quest for instructional materials in teaching. Eya (2006:117) states that instructional materials are as old as man and that from the beginning of life man has always looked for and used materials to drive home their points and make such points vivid so as to be easily remembered. To strengthen the essence of Art in communication, Eya (2006:117) points out that the early man used cave drawings and illustrations among other things for teaching and learning. This is a fact considering that Art has continued to fill the - communication gap existing between humanity in commerce, industry and beyond. Industries package their wares for local and international marketing with Art illustrations and instructions on these products made on the packages which are used for utmost communication among consumers irrespective of existing barriers in terms of language. Illustrated items are easier to understand and appreciated than those presented without illustration. The making of houses, cars, roads, trains, airplanes and a lot of other things start with illustrations and drawings which are aspects of Art.

Uzoagba (2004:18) explains drawing as a universal language for communication. In line with this, the teaching of abstract things, have always found drawing handy as a method of driving home the intended points. Children understand easier books written with illustration. In learning a new language, drawings and

illustrations often serve as enhancement processes as they provide the learner with a clearer understanding of what is taught. This can in a long way generate interest in the area of Art and effective Art teaching as children are often attracted to drawing and sculpting through the copying of illustrations found in their books.

(ii). Recording History/Information

Art serves as a medium for the recording history for posterity. Ajayi (2006:17) states that the Artist's contributions to civilization include the vital role of recording events in his community for posterity. He went further to cite the case of recordings of events in drawings and paintings on the walls of the caves as made by the prehistoric man even before the discovery of fossils. These moves by the prehistoric man formed the earliest modes of communication among men. Much of their experiences as recorded on the caves provide information on the long past of humanity.



Plate I: The Dawn of Nationalism. Artist: Obi Ekwewchi. Medium: Concrete 1986. Photograph by Innocent Okoye (2013)

Much of what we know today about the Ancient Benin kingdom has been sourced from the Ancient Benin court Artists who operated a guild that worked under the king. As at 1897 when the British forces invaded Benin kingdom it had an established guild of Artists who were able to produce thousands of bronze works out of which the British looted over two thousand five hundred pieces during their invasion of the kingdom according to Webster, Boahen and Idowu (1978:248).

The themes of the Benin court Artists' bronze works are known to have covered their history. Information on the different kings that have reigned within Benin history including the queen mother forms some of the themes of Benin bronze Artworks. The same goes for the Ife Kingdom. Writing on Ife sculptures displayed at the British Museum as culled from 'Traveling-Art-exhibits', Spiegel (2010:61) states that these sculptures created by Ife Artists depicted a cross-section of Ife society.

By his statement, the works among other things touched the health, age, peace and suffering of the people. His view is supported by Sowole (2010:80), who corroborates Spiegel (2010:61) by pointing at where a late 14th to early 16th century Ife copper portraiture is taught to represent a venerable person in the kingdom. This work was likely emphasizing and recording a kind of enviable status cherished by the people of the kingdom at the period of its creation. Art by this role can therefore, be said to depict the peoples past recorded for posterity.

Apart from the above, Aniakor (2005:50) also points out that once a work of Art is produced, it already begins to define its historical niche as when Picasso painted his epoch-making work 'The Women of Avignon'. Aniakor (2005:50) went further to state that every work of Art is a product of the social and historical conditions of its creation which it in turn shapes. An example of what is referred to here can be found in Enugu, one the leading cities in the eastern part of Nigeria, where coal miners

agitated for better working conditions in 1949 and were massacred on 18th November, 1949 by their colonial employers because their agitation did not go well with them as it affected production.

That massacre still remains one of the bitter memories of colonialism in Nigeria. In order to record the incident for posterity, the Rotary Club of Enugu commissioned a sculptor (Obi Ekwewchi) to immortalize the victims of that massacre. The resulting art piece which is a sculpture is titled 'The Dawn of Nationalism' and positioned at the strategic New Market Junction in Enugu, a location not too far from the spot of the killings. . The sculpture was unveiled on Friday 28th November 1986 by the then governor of old Anambra State, Navy Captain Sampson Emeka Omerua (see plate I). In this situation, the unjustified killing has been made known to generations that were not even born at the time of the incident. This is an example of Art serving as a means of recording history and this in addition is capable of generating interest in the line of Art education and effective Art teaching in general.

At different points in Nigeria, artworks serving similar purposes exist as evidences of the peoples past recorded in Art for posterity. At Port Harcourt also in eastern Nigeria, a young revolutionary who died in the course of defending his people's right has been immortalized at the state liberation stadium. This young man was known as Isaac Adaka Boro. A sculpture piece of his image as a soldier is as at date mounted at the stadium as a memory of his service to his people which has been placed for posterity.

(iii). Creation of Utilitarian Objects

Through Art, making of utilitarian items which serve the needs of the society are achieved. These products include designed pots, plates, bowls and cups as well as cars, chairs, shoes and others. They are usually made in a delightful manner that

makes them attractive to those who purchase them for use. Graphics, ceramics, textiles and others are areas of Art which have continued to produce items for utilitarian purposes. Before modernity, basket has been an item of immeasurable utility in almost all the areas within the forest region of Africa where there has been the existence of palms which produce the raw materials for the making of baskets. This has continued to manifest itself as one of the uses of Art as a utilitarian product as the making and use of basket has continued to be part of our culture.

In the same traditional African society, the artist designed and produced mortars and pestles, pots, plates, mats, chairs, wove clothes and produced all the essential utilitarian products required for their daily lives. Most of these products are still in production today in their original forms or modified. Industrial production of utilitarian products in our modern world, involve art in either designing, finishing or both.

(iv). Entertainment

Art serves the function of entertainment in a society. Most often, people visit exhibition venues to appreciate artworks and enjoy themselves. Carnivals, cinema and music performances are all areas of Art people resort to for entertainment. In our respective villages, we get entertained by various entertain masquerades during festive periods and important occasions. Music, dance and film are the major areas through which Art serves as a means of entertainment in various societies. The Nigerian film industry popularly referred to as 'Nollywood' has continued to contribute immensely to the world entertainment industry. All over Africa and beyond it is providing people with source of entertainment. Within the Igboland masquerade played the function of entertainment. According to Onyeneke (1987:2), figures performing as maiden spirits attract and feed spectators with a sense of physical

beauty and elegant dance steps. The *Omabe* masquerades of the Nsukka and Nkanu communities are good examples of the case in point. Within these cultural areas the *Omabe* masquerades perform different dance steps that thrill the audience. The *Omabe* is usually beautifully designed in enticing colours that add spice to their performances (see plate II).



Plate II: An Omabe masquerade stands before a crowd in readiness for performance. Photograph by Onyi Photos (2005).

The role of Art as a medium of entertainment has been captured in Achebe (2008:4-5) in his novel *Things Fall Apart* where he pointed out the roles of characters like Unoka and Okoye in the entertainment of their people with flutes and gongs as members of their local music group. Achebe explained further in the novel that the musicians played with much dexterity that they attracted patronage from beyond their village setting.

This picture painted by Achebe in that novel adjudged to be a world classic gives a good account of art as a means of entertainment. A situation as that strongly existed in the past and still exists in many places in present time.

(v). Beautification of Public and Private Places

In various parts of Nigeria, Art is used to beautify places. Very good examples abound in Enugu, Port Harcourt, Lagos, Benin, Kaduna, Owerri, Umuahia and a host of other towns where sculptures, murals and other works of Art are used for the beautification of public places to make them attractive to people. This culture of beautifying places with artworks is not a new phenomenon in Nigeria. It was in existence in the Ancient Benin Kingdom where court artists produced works for such function in Oba's Palace. In the Igbo part of Nigeria before the advent of Christian religion in Nigeria, there were Mbari houses which according to Croix and Tansey (1980:440) housed sculptures for public viewing in places within Igboland particularly the Owerre area. Mbari houses are also believed to have existed in parts of Ohafia and environs.

In modern times, artworks are still used in the beautification of public places. Plates III and IV are good examples of this situation. Plate III is the sculpture piece of Honourable Dr. Nnamdi Azikiwe, one of the founding fathers of modern day Nigeria. The statue produced by one of the first generation foreign trained Nigerian artists

(Ben Enwonwu) is positioned at the entrance of Enugu State House of Assembly. It is there as a decorative piece as well as part of the history of the establishment of party politics in this part of the country and Nigeria as a whole.



Plate III. Dr. Nnamdi Azikiwe. Medium: Bronze. Sculptor: Prof. Ben Enwonwu. 1960. Photograph by Innocent Okoye (2013).

The next is plate IV is a piece which adorns the famous Akwata Junction in Enugu. It is a sculpture piece of a truck pusher titled Nwoke-Ezu-Ike-Akwata. The work speaks volume of the dignity of labour. In the very early times of our development and before the present time, truck pushers were common sights around the site of this work. This

owed largely to the proximity of the place to one of the largest markets in the east of the Niger (Ogbete Market). The constant movement of loads in and around the market made the presence truck pushers a constant part of that environment. Today the sculpture piece makes a beautiful piece in that environment while as well reminding us of the past (see plate IV).



Plate IV. Nwoke Ezuike-Akwata. Medium: Concrete, metal and rubber. Sculptor: Charles Azuike 1991.

Photograph by Innocent Okoye (2013).

(vi). Employment

Opportunities exist for people to live solely on Art. The skills in Art make it possible for artists to produce different types of artworks which are sold to provide fund for the Artists. In the present time, works produced for sale are displayed in galleries and Art shops from where they are sold for income to the artists. In the same way employment exist for artists in factories, radio and television houses among other places.

Even in the pre-colonial African society, many traditional artists lived on artworks by producing different objects such as hoes, cutlasses, motifs etc which they sold to raise money for the running of their families. Today many art-graduates end up as studio Artists. This makes Art their means of livelihood. They run studios in the different areas of Art depending on their area of specialization and level of giftedness. Nigeria as a country has a long list of artists who are living on Art alone. The list includes such Artists as Nsikak Essien (Painter), Tayo Adenaike (Painter cum Graphic Designer), Ayo Aina (Painter), Ndidi Dike (Sculptor), Duke Asidere, Wale Ajayi (Painter) and a host of others.

(vii) **Religious roles**

Among the Igbos of Nigeria, there is the use of *Ikenga* which are sculpture n pieces. Among them, these objects are very potent religious items. The adult Igbo male owns an *Ikenga* which is his guardian spirit. Writing on *Ikenga*, Boston (1977:16) states that once the destiny of a person is decided, the Creator appoints a personal (guardian) spirit who ensures the achievement of the decided destiny

A guardian spirit is represented in *Ikenga*. This religious believe centred on this sculpture piece funds the trust in the potency of *Ikenga*. Writing on *Ikenga* sculptures, Willet (1971:96) states that they are personal shrines that ensure the continuing power of the owners's right hand. It is believed that this thinking emphasizes his physical rather than his mental powers.

In all, the implication is that while this guiding spirit ensures the physical strength of the owner, it directly controls his spiritual faculty. A typical piece of this sculpture is a seated figure with horns and carries a matchet in the right hand. Before the owner of such piece sets out for his routine in the morning, he usually makes incantations before the figure and asks for a fruitful guidance throughout the day.

Among the *Ikenga* owners, it is believed the matchet carried by the figure in the right hand is the instrument with which it clears the route of the male owner as he goes through his daily activities. The horns are meant to bulldoze any dangers along the route by this guardian spirit. Boston (1977:2) while accepting that the object *Ikenga* is predominant among the Igbo speaking also state that the culture has also diffused to the neighbouring Edo and Igala areas and that among the Igalas it is called *Okega*.]

Threesome: A composition of three typical *Ikenga* sculpture pieces illustrated by the researcher (Chikwe Eheli) 2012.

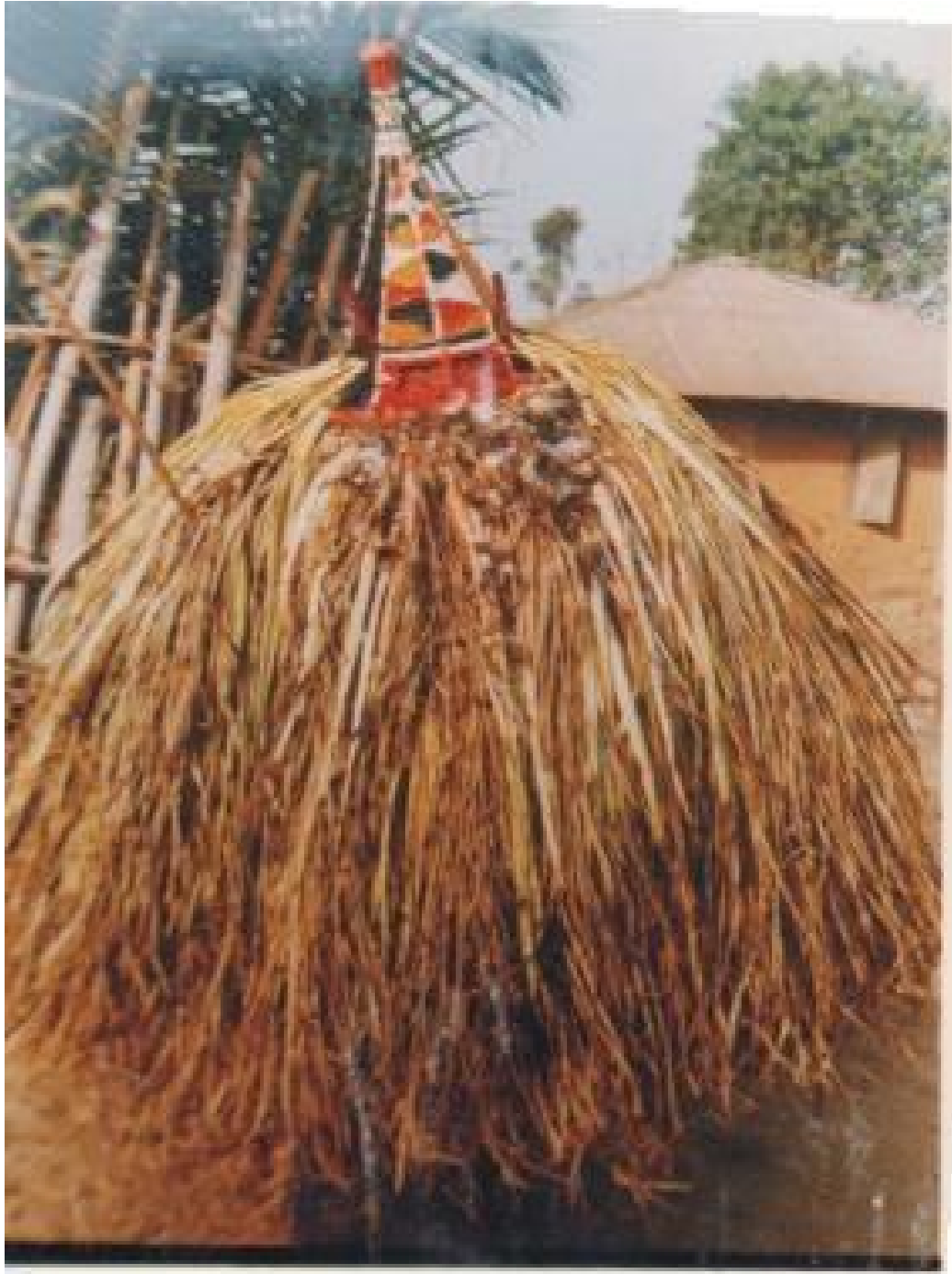


Plate V: An *Odo* Masquerade possess before a performance. Photograph by Onyi Photos (2005).

Plate V is an *Odo* Masquerade, an Art piece which among the Igbo-Odo communities (Nsukka, Nkanu and Udi environs) is held in high reverence. While it is

among them a symbol of authority, the *Odo* shrine is usually a place of worship for traditional religion. Favour seeking, oath taking, settlement of disputes and a host of other religious activities are carried out there. Offenders are usually punished for flouting the orders of *Odo*. Among them the potency of *Odo* is not questionable.

In African societies Fine Arts and religion are often interwoven. The masks and masquerades have been parts of the societal Arts that are strongly associated with religion. According to Okpoko and Okonkwo (2004:1), from the religious point of view, a mask has the force of an invocation and introduces extra-human forces into the human sphere. In most parts of Africa, masquerades have been one form of Art which has performed religious roles among the people. In *Igbo-Odo* enclave of Enugu State of Nigeria, the different communities within the area where *Odo* tradition exists perform and adore the *Odo* masquerade as a religious object. At the height of the masquerades performance, offerings are made to the masquerades alongside requests expected to be fulfilled by the masquerades.

Different sculpture pieces, baskets and other artworks are used as religious objects in different communities across the world particularly among the Asians and Africans. In these places mentioned, sculpture pieces are fashioned to represent different deities which are used for religious purposes also. Even in modern times, Christianity patronizes artists in the making of religious objects. These objects range from statues to crucifix and other items used in the celebration of holy mass. The staff carried by both Catholic and Anglican bishops which are also parts of their religious paraphernalia are artworks produced by master craftsmen for religious functions. This is an activity that has transcended into modern times from the long time it started.

(viii) Administrative roles

In the day-to-day administration of the traditional African societies, Art has been found to be an invaluable weapon. The masquerades in most of these places were used to settle disputes in the form of oath taking and forbidding people from engaging in unauthorized practices like tampering with other people's cash crops as offenders are compelled by masquerades to pay the stipulated penalties without objection.

In asserting the functions of masquerades in Igbo society, Onyeneke (1987:2) corroborates the administrative function of masquerade within Igbo society and writes that "The powers of the masquerade include the authority to order humans around without challenge" such powers as he states include "having the right to compel people to join in some communal work, to exert fines and even to seize property by force". Afigbo (1981:20) while accepting the administrative roles of masquerades in Igbo society went further to trace the origin of masquerading in Igboland to the cultural association of the Igbos with their Benue-Congo neighbours. Afigbo (1981:20) while stating that these masquerades impersonate ancestral spirits went further in extolling the roles played in the social control of Igbo society by the masquerades which in his words included "promoting relaxation and conviviality".

It is believed that at the height of Arochukwu Kingdom, the Eze Aro (Aro King) had its official identification object carried by Aro citizens and privileged ones. The identification object was a carefully carved art-piece with "sibidi" inscriptions. The object protected carriers from conscripted into slavery as most slave dealers recognized the authority of Eze Aro and could not tamper with people granted the privilege of the recognition of the King. By this, the carving (an art-piece) was part of administrative insignia of the King.

In present time, the entire environment of kings and other traditional administrators are engulfed in products of Art. Their throne, dressing and other paraphernalia of their offices are made up of products of Art. The palaces of these traditional administrators are adorned with Art products.

Origin of Art Teaching in Nigeria

The traditional African societies (Nigeria inclusive) operated Art education systems within their various places before the inception of colonialism of the continent. The system being referred to here was largely anchored on apprenticeship and was one in which the master craftsmen in most of these places in African harnessed the talents of gifted apprentices through teaching of skills in Art and guiding them during practice. The system sustained both Art teaching and practice in these societies. According to Fasuyi (1973:18) the origin of Nigerian Art schools can be traced to this apprenticeship system.

At its inception, colonial education did not include Art in its curriculum. It rather placed so much emphasis on the kind of education that will support their administrative tendencies. Art was therefore not favoured by the programme as it did not qualify as one of the required subjects for adequate administration of the colony. The subjects they found relevant were Mathematics, English, Writing and Religion. They considered the above subjects as the only ones actually necessary in their immediate pursuit of raising potential staff who could work for them as interpreters, clerks, messengers and so on. That was the situation when Aina Onabolu the man referred to today as the father of Art teaching in Nigeria emerged and started sowing the seeds of Art teaching in the country. He (Onabolu) went to many school-heads in Lagos to ask for permission to start Art teaching in their schools on part-time basis. Some of the school-heads accepted while many did not. With the acceptance that Art

be taught in those few schools, he (Aina Onabolu) started Art teaching in those Lagos schools as an itinerant Art teacher between 1915 and 1920. The arrangement necessitated his having to move from one school to another in order to adequately handle the scattered location of the schools.

While the private teaching arrangement lasted, he had an exhibition in Lagos which attracted many whites. Among the whites were colonial officers, company managers and many other dignitaries. The huge success of that exhibition attracted attention and interest was as a result of that drawn to Art as a subject. That further led to more school-heads showing interest in his private part-time teaching. The recognition Onabolu gained among the colonialists became a plus in the effort to achieve the needed official inclusion of Art in the colonial school curriculum.

That successful exhibition by Onabolu was followed by his departure to London where he then enrolled at St. John Wood's Art School, London. He graduated from the school and gained a new status among the whites when he returned to Nigeria in 1922. He continued his part-time Art teaching in some highly rated Lagos schools like King's College, Lagos, Wesleyan Boys' High School, Lagos, C.M.S. Grammar School, Lagos and others. This time his part-time teaching had received government recognition and more schools approached him for the establishment of Art teaching. In his contribution to the origin of Art teaching in Nigeria, Onipede (2006:306) states that it was not until 1923 that formal training in the Arts started. He is agreeing with other authors that formal Art teaching accepted by the colonial administration in the country only started with the return of Onabolu from London after studies his studies in 1922.

In 1926, he could no longer cope with the growing number of schools and students he was handling. He therefore requested for a helping hand in the form of

another Art teacher from the Colonial Education Department. In 1927 a white-man (Kenneth Murray) was brought to help Onabolu in the further spreading of Art teaching in Nigeria to more students and schools that had interest in Art. This situation brought further recognition for Art as a school subject as many then saw Art as something worth attention. This as a result gave rise to the further expansion of Art teaching. According to Fadare (2006:159) the primary objective of Murray was to select and encourage few gifted pupils from the lot to propagate a new Art culture of the people and in doing that Murray was more interested in developing the Nigerian Art culture which was different from that of his culture.

On the coming of Murray in 1927 following the request made the previous year for another Art teacher, he stayed at Lagos for a while and taught alongside Onabolu in Lagos. However, he (Murray) occasionally went to schools in western Nigeria to teach Art. When Ibadan school became ready in 1933 he moved over there and started to look for talented ones to teach while Onabolu stayed back in Lagos. Another Art teacher known as Clark later came to join them in the growing Art teaching.

In terms of methodology, Murray adopted an Art teaching method that made use of traditional motif, values and ideology in its Art style and inculcated that in his students. This is contrary to the Art teaching method of Onabolu which de-emphasized traditional values and emphasized western techniques and the application of the rules of perspectives, fore-shortening, vanishing point, chiaroscuro etc. His major reason for the style was to match European Art standard as he taught his students the European Art basics of drawing, painting, design, composition, colours, anatomy and the influence of bones and muscles in Art. He discouraged his students from copying pictures and encouraged self-expression. Nnamdi Azikiwe (the former

President of Nigeria), M.I. Okpara (the former Premier of Eastern Nigeria), Albert Udensi and Geoffrey Okolo were Onabolu's students. The students of Murray included Ben Enwonwu, A.P. Umana, J. Ugoji, D.K. Nnachi and Christopher Ibeto. Ugoji was privately taught by Murray as he was an unofficial student (Okoli 2000: 18).

Later in the 1930s another Art school emerged under the wife of the principal of Uzoakoli Methodist College, Mrs. Kurian Williams (a white woman). Her school flourished with unique style and produced notable students including Udo Ema. Though Mrs. Williams shared the Nigerian culture based Art philosophy with Murray, she had an additional method which was that she introduced her students to writing short stories and folklores. This method succeeded in the inspiration of her students along their different cultural backgrounds as they were made to paint and draw from the writings they made from their varied roots. This method singularly attributed to Williams initiated research approach to Art teaching in the early days of its establishment in Nigeria. On the other hand, Onabolu's effort greatly succeeded in influencing other Artists like S.A.O Chukwuegu, Akin Lasekan and others who in different places established similar Art teaching programmes. However, by 1936 there were established efforts in different places in propagation of Art teaching among Nigerians (Okoli 2000: 18).

The workshops organized by Ulli Beier, a lecturer at The University of Ibadan and his wife Georgina Beier at Ibadan in 1961 and 1962 and Oshogbo in 1962 alongside his contributions to the establishment of Mbari Mbayo at both Ibadan and Oshogbo inspired the formation of Oshogbo Art School in the 1960s by Mbari Mbayo Artists. The effort of Oshogbo Art School also resulted in the emergence Artists in other parts of Western Nigeria. One the most popular of Oshogbo Artists is Twins

Seven-Seven who is also a drummer and dancer in addition to being a graphic Artist. He was born in 1944 in Ogidi Ikimu, Nigeria as Taiwo Olaniyi Oyewale Aitoyeje. Some other notable products of Oshogbo School of Art include Jimoh Buraimoh, Rufus Ogundele, Kikelomo Oledipo, Ashiru Olatunde, Senabu Oloyede, Jacob Afolabi, Adebisi Fabunmi, Yemi Bisiri, and Nike Olaniyi Davis. They are all internationally known. Among them, Jimoh Buraimoh originated the popular bead painting which has become much associated with Oshogbo Artists.

The intention of the Beier in starting the workshop according to <http://www.britanica.com> (as retrieved on 19th June, 2009) was to attract unemployed primary school dropouts. The situation encouraged Mbari Mbayo to create the Art school environment that produced these Oshogbo Artists. The result of that effort has continued to contribute to the expansion of Art teaching in western Nigeria particularly Oshogbo. Some of the products of Oshogbo Art School like Nike O. Davis still run Art teaching centres in the area today and has successfully established other centres at Lagos and Abuja.

Murray, Clark, Williams, Beier, Chukwuegu, Lasekan and others followed the footsteps of Onabolu and established Art teaching in their respective areas. The products of their respective efforts further expanded the scope of Art teaching as they operated along the same line with their teachers. It is particularly noteworthy to state that the efforts of Onabolu, Murray, Williams and their products on one hand and Chukwuegu, Lasekan and their products on the other hand contributed immensely in the spreading of Art teaching and laying strong foundation for Art teaching in Nigeria. They contributed so much in making white-men cease to see our Art as fetish. While Chukwuegu operated in schools around his home town Mbaise in the eastern part of

Nigeria, Lasekan operated an apprenticeship training pattern in the western part of Nigeria.

Art is however supposed to have developed beyond what it was at its beginning. Things have continued to go amiss in the state of Art teaching presently. In Nigeria today, there are no Art teachers in most of our primary and secondary schools despite the presence of Art in the curriculum. Because of this, many primary and secondary schools do not offer Art, though it is in their curriculum. The only level where much emphasis is placed on Art teaching is at the tertiary level of our school system. The reason for this is not far-fetched. At the end of the education of the first generation of Nigerian Art students, those of them whose interest in further Art education was still burning left for further Art training in and outside Nigeria. On their return, Art had gained further recognition owing to the efforts of Onabolu, Murray, Williams, Clark and a few others. They now found themselves as pioneers of different Art schools in Nigeria which are mainly based in some of the tertiary institutions in the country. However one wonders whether these pioneer Art teachers have failed to lay proper foundation for the production of enough Art teachers for the primary or secondary schools or that the government is not employing enough of those produced.

Instructional Methods in Art Teaching

Teaching is the professional function of the teacher and it is his or her duty to carry out this duty effectively for the success of this set objective of effective teaching. However according to the New Encyclopaedia Britannica (2007:434), In the act of teaching, there are two parties which are the teacher and the taught who work together to achieve the programme which of course is designed to modify the

learners' behaviour and experience. This stresses the existence of a necessary level of cooperation between the learner and the teacher for the achievement of the desired behavioural change expected at the end of learning.

In spite of the above condition, it is still the opinion of Academic American Encyclopedia (1989:54) that teaching has several essentials for the teachers and that whatever they are teaching they must satisfy conditions which include to know, organize and Articulate the materials they are to teach in a manner that make them (the materials) understandable to the students as well as manage the students in a manner that will maintain the students' attention on the learning task. This responsibility makes it necessary for the teacher to use various methods which can enable him or her to achieve this onerous task of making it possible for the knowledge he is imparting to be understandable to the learner. To this the teacher applies different teaching methods that will enable him or her to deliver effectively the task.

There are various methods used by an effective teacher in the teaching of his subject. According to Trabue (2007:20) each effective teacher develops his own ways of recognizing the needs of his students and as well guides these students through the experiences that are geared towards achieving the leaning that is intended to serve these needs. The ways through which an effective teacher discovers and provides the experiences that are to cater for the needs are embedded in his teaching methods. These methods include the use of motivation strategies, lecture, instruction, demonstration, field-trip (excursion) and play methods. Other necessary methods include exhibition and discussion methods. There is no best teaching method, the teacher therefore decides which method to apply in a particular class from his knowledge of what the students already know and the success recorded in the previous use of such methods.

The National Commission for Colleges of Education (NCCE) Minimum Standard for Nigeria Certificate in Education (NCE) courses (2009:45) stipulates that due to the practical and theoretical nature of Fine and Applied Arts the mode of Art teaching should be by lecture, tutorials, demonstration and other creative methods like multi-grade method and that instruction in Art history and Art education should involve various methods. It further states that practical in Art teaching should be by lecture, demonstration and tutorial methods. The minimum standard also advocated for the use of appropriate teaching aids like pictorials reproduction, photographs, slides, film stripes where necessary for the teaching of sculpture, graphics, textiles, painting, ceramics and drawing. These lastly stipulated items make case for use of field trips in Art teaching although it also states within the context that there should be excursion and field trips for final year NCE students within first semester.

From the above conditions made in the minimum standards for the teaching of Art as it concerns the production of NCE teachers who by the education system are supposed to teach at the primary and junior secondary schools, makes it clear that there is need for the use of various teaching methods in Art teaching. This is to say that the use of these methods is dependent on the nature of the teaching and the teacher's decision which also is dependent on which way he feels the intension of the instruction can be best achieved.

As has been stated above, all these methods put together are very relevant in Art teaching. However, the use and application of teaching methods is dependent on the age and exposure of the learner as well as which of the method(s) the teacher considers most appropriate for the teaching of a particular lesson. In other words, a teacher is at will to use the number of methods he considers necessary for his or her lesson(s). An illustration of these mentioned teaching methods are as follows:

(i) Demonstration

Demonstration method of teaching is very vital in the teaching of Art. If properly applied, it makes the teaching of Art effective as the teacher has the opportunity to make the learner understand the sequences of Art processes and is at liberty to practice the demonstration. The learner in this method witness effective teaching. In the process of this method, the teacher presents learning through exemplification for easier understanding.

To make learning accessible in different subject areas including Art, teachers demonstrate what they teach with examples to make acquisition of knowledge possible and in an easier manner. Fine Arts is a practical subject, and its teachers teach by demonstration to make themselves clearer and to make the students understand the process needed for the achievement of the desired results in Art learning.

Without demonstration, teaching as a whole and particularly the teaching of practical courses which include Art will be very difficult. Ogwa (2002:45) is of the view that:

Demonstration is the most vivid and efficient teaching method that is used in vocational education courses. It is possible for students to learn how to perform manipulative operations by reading or being told how to do them. However, they can learn faster and more effectively when they are shown how the work is done. Demonstration thus, enhances student's rate of comprehension of specific objectives.

The use of demonstration in the teaching of Fine Arts is a two-way thing. Art teachers demonstrate the process of getting the desired result while the learner demonstrate how much he has understood what has been taught. This is to achieve effective teaching which leads to student's achievement. One of the advantages of teaching by demonstration is the use of examples and explanation to simplify understanding.



Plate VI. Bird. Medium: Paper. Artist: Rich Ekwe JSS III. 2011. Photograph by Innocent Okoye (2013)

When teachers support their teachings with demonstration in practical areas like Fine Art, there is the tendency for the students to learn fast as well as being able to produce on their own works that show reasonable level of creativity and maturity in the handling of materials. Plate VI is a collage Art piece involving the use of pieces of coloured papers arranged and pieced together with an adhesive the piece was executed by a JSS II student. This kind of work involved decisions on colour harmony, proportion, balance and a host of other principles and elements, it would have been difficult for him to do a work of this standard without his teacher's proper demonstration of the use of this medium.

(ii) Excursion:

As part of a good learning process in Fine Arts, teachers apply the use of concrete examples which make the students understand clearer what they are taught. This method is the use of excursion in teaching which in other words is called field trip. This method necessitates the application of visiting Art related places outside the school environment to expand students' knowledge in Arts. This nature of exposure

increases the experience of the learner while creating a lasting memory for the retrieval of such knowledge gained.

According to Onyejemezi (1996:444), the best way of aid pupils' learning is by bringing them face to face with the world which education intends to make them know. No doubt this can be achieved using real life situations. This has become necessary considering the fact that both teachers and students are likely to have difficulties accessing within the classroom the mentioned objects or events. As an alternative to the situation, the use of field trip becomes necessary. The places of interest in Art where the use of excursion in the teaching of Art students can aid their understanding through bringing to real life situation include natural environments of interest (museums, galleries, exhibitions, Art studios etc). These places can be used in Art teaching to expand students' knowledge as well as achieve further arousal of their interest in Fine Arts.

Field trip or excursion teaching method is a child-centred method where the learners are allowed to see and learn things themselves under the guidance of the teacher who oversees the activities of the students within this learning.

(iii) Co-operative Method

In co-operative teaching method the teacher makes available the different needed materials to the involved groups and encourage them to source more of these material and share among themselves in a manner that all of the students will benefit from the emanating knowledge to the advantage of all group members. This method connotes the creation of a pool of materials for all the participating students.

In this form of learning therefore, each student learns from others and in the end this increases every member's knowledge. None of the participating students gains

knowledge at the expense of the other. This is to say that none of the participating student's chances of learning is hindered by the other.

(iv) Discussion Method

With the discussion method, at least two students are engaged in a discussion while the teacher functions as a moderator as each member of the group presents his or her opinion. In this method, the provision of the subject matter to be discussed is often by the teacher while the provision of information is carried out by the students. Each participant may be timed and at the end of this teaching method, each participant may also be allowed to summarize his or her presentation. This makes for the full participation of every group member of this learning situation.

(v) Lecture Method

This is a teacher-centred teaching method where the teacher imparts knowledge to the students through speech while the students within the learning situation listen and record what is taught and ask questions at necessary points. The teacher on his or her own part may at any point ask questions to assure him or herself that the students are being carried along in the lecture. This method is not quite suitable for the Junior Secondary School students as it does not give them adequate opportunity for total participation in the learning situation and may sometimes make some of them fall asleep while the teacher is busy with his or her lecture. One of the major characteristics of this method is that the teacher has the privilege of presenting his materials in his own way.

(vi) Dramatization Method

In this teaching method (also referred to as play method), the lessons are dramatized for better understanding of the theme and knowledge intended to be imparted. Within this method, the entire students or some of them are given different

parts to act. In the end of it all, the students' understanding of the lesson is achieved through memorization which made in a manner that it is easily recalled at time of need. In this learning method, the teacher directs each student's role and sees to the achievement of the theme of what is dramatized. This form of learning in as much as it has been found to be very adequate and effective for the nursery and primary levels of education, it is also beneficial in the teaching of both junior and senior secondary school students. It can adequately be used in the teaching of Fine Arts in these schools.

(v) Project Method



Plate VII. A cross-section of the Fine Arts Studio of College of Immaculate Conception, Enugu, showing student's works. Photograph by Innocent Okoye (2013).

This teaching method involves the use of creativity based instructional content where students are directly involved in practically solving Art tasks themselves while still consulting the teacher where necessary. The teacher may support the task to be solved with an illustration in the form of models or drawings to make the task clear to the students who under this kind of learning environment may tackle the tasks

individually or in small groups as may be deemed necessary by the teacher. The students may be provided with the required materials or source them themselves.

Plate VII shows a school studio and students projects. The production of these projects provided students with the opportunity of improving on their level of creativity and ability to produce good Artworks.

(vi) Group Method

In this teaching method, the teacher groups the students into units with each handling similar assignment with team spirit. One of the interesting things about this learning environment is that every member of the group contributes his or her quota to the success of the team work while at the same time encouraging other members' effort. This promotes cross-pollination of ideas. The teacher in this case has the duty of providing or approving the assignment theme and guides each group on the work and makes correction where necessary. This method while promoting team spirit also encourages healthy rivalry among different groups as they work.

(vii) Individual Method

This method promotes the ability of individual students working independently. The method makes it possible for each student to receive individual attention from the teacher as the teacher is able to attend to every student according to his or her personal needs. The method allows each student to work at his or her own pace as the slow ones not prone to the overstretching speed of their gifted mates who are usually on the fast track. It is a method that promotes individual skill promotion and there is always a deep sense of happiness attached to success from the work achieved from this method as each student is responsible for the accruing achievement.

Almost the above methods of Art teaching are relevant in Art teaching Art at Junior Secondary School level but the practical nature of Art learning places a lot of premium on the use of these varied methods with emphasis on demonstration, excursion and project methods. The appropriateness of the usage of each is dependent on teacher's decision based on which best suites a particular lesson. According to Trabue (2007:20) an effective teacher develops his own ways of recognizing the needs currently felt by his students and of guiding them into and through experiences designed to result in learning that will satisfy those needs. Part of the effective teacher's approach to guiding his student to learning experience is his choice of adequate method of teaching that makes him deliver appropriately. The scope of Art being wide requires use of different methods for effective teaching and learning of Art.

Effective Art teaching requires the use of various instruction methods in driving home the intensions of his lessons. There is no one method that is suitable for all Art lessons. Effective Art teaching therefore requires the use of the appropriate method suitable for a particular teaching. It could be the excursion, group, project, demonstration methods among others.

Motivation Strategies (Reward and Discipline) as Factors for Effective Art Teaching

According to Thomson (2007:450) while writing on motivation in school learning, he states that there is very little school learning without mental activity on the part of the learner and that the most effective learning takes place when there is a maximum mental activity and that maximum mental activity is best attained through strong motivation. In all, he is of the opinion that motivation is the superhighway to learning. This is to state in simple terms that motivation encourages leaning and is

therefore very important in teaching and learning situation. An effective teacher uses motivation to reduce anxiety among his students. He as well encourages self effort with this same concept of known as motivation.

There are types of motivation. Ogboji (2007:18) states that there are three types of motivation which are:

- (i) Low Motivation.
- (ii) Moderate Motivation.
- (iii) High Motivation.

According to him, while low motivation is associated with low achievement and performance, moderate motivation may sustain goal directed behaviour while keeping an individual persevering on a task in expectation of results as high or very high motivation may boarder on anxiety and impairs performance as may be witnessed in the experience of brain wave and mental black out among students as their examinations come.

Motivation can come from the teacher or other people around the learner or even the learner himself (self motivation). While the encouragement students get from the teacher and others make way as motivation. Thomson (2007:461) states that knowledge of results, high aspiration and clear goals are the best preparation and incentive to self motivation particularly when the pupil is directed and encouraged to set his own goals and seek intrinsic incentives and superior remote goals. According to Thomson (2997:461) self motivation connotes a will to learn.

Rewards and punishment are forms of motivation used by the teacher to encourage learning god behaviour and discouraging bad ones. Alternative meanings of reward and punishment can be said to be applaud and admonishment

An effective teacher applies the use of motivation in gingering his students towards achievement of good behaviour while discouraging them from bad ones. This is to say that an effective teacher motivates his students into repeating appealing attitudes while as well using punishment to discourage his students from repeating bad behaviours. The teacher at this instance makes use of such remarks as good, this is very good, that's nice, more of that, excellent and more others to encourage students to produce more positive results from them while discouraging bad ones with such remarks as that bad, you are not doing the right thing, you doing the wrong thing and other similar comments.

In cases of extreme negative attitudes by the students, the teacher may the use of punishment to achieve change of behaviour from them. These two approaches are sometimes referred to as reward and punishment. Rewards and punishment constitute very good instrument for effective teaching in the hands of adequately trained teachers. Some of the theories that explain the relationship between an individual's performance and motivation include the drive, optimal level, opponent process and incentive theories.

All the above theories are pointers to the necessary implications and applications of motivation in effective teaching of Art teaching. They can be used in the promotion of learning among Art students for increased academic achievement by the students and can to a large extent contribute much to teacher effectiveness as regards Art teaching.

Classroom Management a factor in Effective Art Teaching

Classroom management has been identified as very important in the achievement of both effective teaching and learning. This is because it contributes

immensely to both students and teachers' success. According to Eze and Davidson (2006:132) teaching can be a difficult task but it becomes most when the teacher does not have the capability to manage his or her class. This observation however is not limited to the teaching of any particular subject. A good classroom management is *sine qua non* to effective teaching, this goes to stress that for a teacher to carry out his duty effectively, the need for him to be grounded in classroom management is necessary. An Art teacher like his counterpart in other subject areas is expected to be in full control of his classroom environment which here includes human and materials co-ordination.

There are various factors which guarantee proper classroom management of an Art class by the class teacher. These factors that contribute to effective classroom management include:

(i) Understanding of the students of the class

The teacher's understanding of the different students in a class is a necessary issue in the proper management of his class. This enables him or her to be able to handle the students individually as the case may be. The understanding of the students will also enable the teacher to make reasonable choice in terms of adequate teaching method and how best to apply the necessary stimuli for the reinforcement or punishment of each student as the case may be. The teacher under this understanding can be in a position to assess each student's performance alongside his or her capabilities to see if the particular student is progressing or not.

(ii) Adequate knowledge of the subject matter

Possession of adequate knowledge of the subject matter by the student enhances his chances of effectively managing his or her class. The teacher is better placed in commanding the respect of his or her class when he is worth his salt.

Students have the tendency to trust teachers who are adequately grounded in what they are teaching. When what the teacher knows is not above what the above average student knows, the teacher is not better placed for effective teaching and management of his or class. The teacher is supposed to cover the content of his or her lessons which is necessary for the satisfaction of the learner and for gaining a good reputation for him or herself and as well improve the school tone.

(iii) Application of Proper Teaching Method

Teaching methods are the means through which a teacher delivers his lesson, without these methods it will be difficult for the teacher to effectively perform his duty. There are different teaching methods available to the teacher to choose from, each of them has its advantage different from the other depending on the situation. The teacher therefore applies the right method that soothes a particular lesson for the proper understanding of the learner.

The teacher's teaching method should however target carrying along each student of his or her class. Within the class setting, there are the fast and slow learners and the teacher is expected to adopt a teaching method that guarantees that no student feels that he or she is not cared for or is abandoned. The teaching method in other words should cover the interest of all learners in a class.

(iv) Provision of the teaching materials and equipment

Effective teaching is highly dependent on the provision of teaching materials and equipment. These items in the hand of a teacher can be equated to the availability of farming implements to a farmer. This means that much of what a teacher can do is also dependent on the availability of these materials among other things.



Plate VIII. A paper model house by a JSS II student: Cornelius Chigozie Eze. 2012. Photograph by Innocent Okoye (2013).

The provision of Art materials to students enable them to venture into more tasking artworks like modeling and tie-dye as can be seen on plates VIII and IX. The accomplishment of pieces like these have a way of encouraging the students through the admiration they receive from other students and their friends.

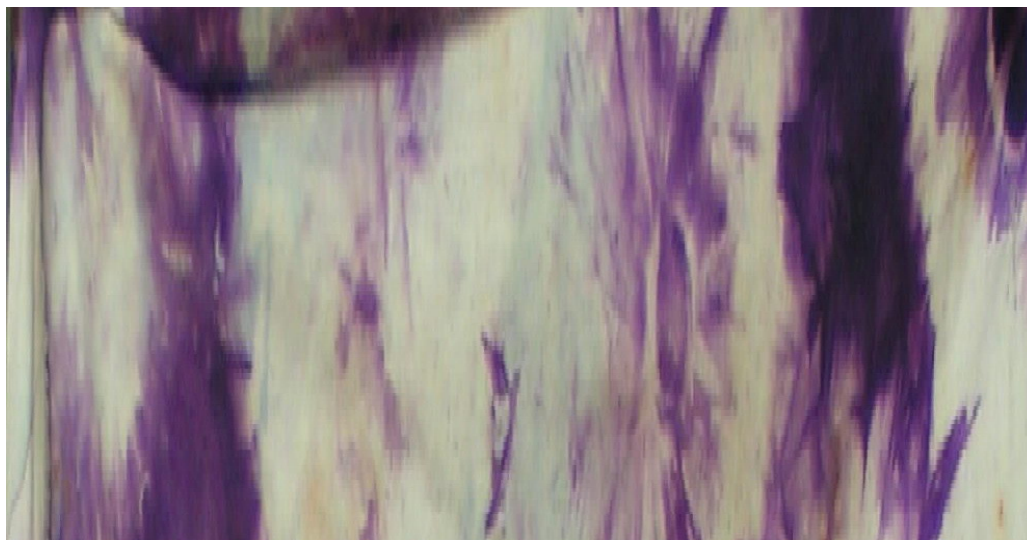


Plate IX: Tie-dye material by Eric Ugwu a JSS III Student. 2012 (class project). Photograph by Innocent Okoye (2013).

Qualities Required for Effective Art Teaching

Teaching according to Ojie (2007:14) is a systematic presentation of facts, ideas, skills, and techniques. Ojie (2007:14) further states that although human beings have survived and evolved as a specie partly because of their capacity to share knowledge. Teaching as a profession according to her did not emerge until relatively recently. This is to say in other words that sharing of knowledge has been one of the remarkable characteristics of human beings and that in spite of the longevity of human sharing of knowledge, the existence of teaching as a profession is a much more recent thing among humanity. Nevertheless modernity and development have made teaching indispensable in human life.

Teaching generally has objective and the objective of teaching according to Awotua-Efebo (2001:3) is to help learners develop their potentials as they transit to adulthood. In the same vain Art teaching has objectives which are to be fulfilled by the teacher. According to Okeke (2001:39), The Nigerian National Objectives (1973) outlines the objectives of Art teaching to be:

- (i) Develop a language for expressing ideas, feelings, emotions and moods through Art experiences;
- (ii) Gain understanding of media of expression;
- (iii) Learn the proper use of tools, equipment and materials;
- (iv) Understand and appreciate works of Art;
- (v) Develop interest for future vocation in Art;
- (vi) See the usefulness of Art in other subjects;
- (vii) Have adequate skill and competence for higher education in Art.

The above objectives of Art teaching are what a competent teacher is expected to achieve in his students in order to make them successful as well as achievers in

their Art examinations. Where the teacher lacks the competencies to achieve these objectives, his students are likely to suffer academically. Trabue (2007:20) states that the purpose of teaching is to help people to learn. Teaching therefore can be said have the goal of making learners become productive and useful to their society. However, the achievement of the above goal is grossly dependent on teachers' effectiveness. Effectiveness implies a positive assessment of a particular contributor in relation to the achievement of the intended goal. According to Eya (2006:48) teacher effectiveness can be defined as the ability to bring about intended result through teaching. It is the teacher's ability to realize the instructional objectives by the optimum means.

Igwebuike in Enebe and Enem (2006:3) states teacher effectiveness as process-based and the degree to which the processes of teaching will produce the desired results. Effective teaching therefore has to do with the ability of the teacher to achieve the objectives of his teaching. Igwebuike in Enebe and Enem (2006:3) still makes this clear as he further states that in the case of teaching, effectiveness is associated with teaching methods and processes, the use of teaching aids and the exhibition of good knowledge of the subject matter. There is no doubt that these factors referred to by Igwebuike as associated with teacher effectiveness are highly necessary in the achievement of teaching objectives.

Writing on the problems, issues and implementation of Universal Basic Education in Nigeria Ukeje (1992:1) states that we are badly in need of great teachers who will be able to stimulate, or motivate and reinforce the child to think rationally among other things. Ukeje's statement shows that for the proper implementation of effective teaching, the teacher is expected to guide the child into rational thinking through stimulating, reinforcing and motivating him along that line.

By the above assertion, Ukeje was emphasizing the need for teachers to be adequately trained for the necessary competencies that will make it possible for them to effectively carry out their teachings in a manner that will stimulate learning and make the students acquire knowledge for success in Fine Arts examinations and life generally.

Such teachers as suggested by Ukeje above are needed in all the levels of our school system particularly at the formative levels in education which includes the Junior Secondary Schools where the thinking of the learners like tendrils are still at the formative stage and much more likely to respond to direction and treatment targeted at making them successful. The teachers referred to in this issue are the ones armed for effective teaching.

Reacting to the need for effective teaching, Tahir (2003:13) outlines the qualities of an effective teacher as possession of competencies like fluency, resourcefulness, flexibility, effective technique/methodology, originality, pleasant personality and mastery of the subject. These qualities form the required competencies which are to make teachers competent for effective teaching in the rendering of their duties. The essence of these qualities in a teacher cannot be over emphasized as an effective teacher should be one that is able to co-ordinate facts and in instructional delivery to enable his students to link adequately what he is teaching. This will make it possible for them (the students) to excel in their studies thereby making them come out in flying colours when the results of their examinations are out while as well making possible the required necessary change in the behaviour of the learner.

An effective teacher is a competent teacher and is an asset in the educational system. His students' successes attest to this. He is in the position to impart and sustain knowledge in his students thereby making them live successfully.

An effective teacher should be flexible in both teaching and relating with others by not sticking to one pattern of work that will make him to be seen as rigid. Absence of flexibility will make his teaching uninteresting before his students. His teachings should be done in a way or method that can make it easy for him to deliver. The method should be one that enhances the ability of his students to follow. He should adopt methods based on the circumstances of the individual learners' factor and other considerations like subject matter, time, space etc.

The teacher's mastery of the subject is another important factor in effective teaching. This competence enables him to teach well as well as make it possible for him to solve questions raised by his students. It is a competence that will make him reliable before his students as a good source of information and skill. Anything short of this is likely to make him lose the confidence of his students. The above qualities can be enhanced by the teacher being original in his teaching approach and utilizing demonstration and activity methods which are very vital methods in Art teaching.

The teacher's personality and the way he presents himself are also necessary for his effectiveness. The students look up to him as a role model. He should therefore exhibit confidence, competence and enthusiasm in his teaching. He should not live a melancholic life.

Lowenfield and Brittain (1975:91) in support of the importance of the teacher in teaching particularly as it concerns Art teaching, state that in teaching Art to children, the most important factor is the teacher himself. The teaching of Art like any other subject centres on the teacher whose duty it is to guide the students along their

required line of development. The students look up to him for advice on the use of materials and the behaviour of such materials and media. He is their guide in learning and therefore is expected to be a specialist in Art methods and practice. The effects of ineffective teaching on his students include poor learning and lack of motivation among others.

Okon and Ibanga in Nwaiwu (1997:49) define teaching as a set of behavioral activities which a teacher performs in order to induce learning. By this statement, the authors tend to see teaching in terms of activities that are to be carried out by the teacher which in the end generate learning. This is to say that teaching as a profession is learning targeted and that the teacher is an important factor in the learning environment.

In as much as a teacher enhances learning, the situation is only possible when he lives up to a certain expectation. It is the expectation of the education system and the society at large that the teacher should be effective. This guarantees his ability to effect learning positively which, is the utmost essence of his position. Nwaiwu (1997:49) states that teaching is said to be effective only when the educator has reflected the desired behavioural change on the *educant* and that one of the several ways through which the desired level of effectiveness can be achieved by a teacher is through good communication skills.

The above statement places premium on adequate communication skills as a necessary competence required for a teacher's success. There is no doubt that his success in this direction will dovetail into his students' achievement. Where a teacher lacks adequate communication skills, he cannot impart knowledge and skills effectively. The need for his services becomes defeated as his teaching cannot make

reasonable impact on the learners, particularly in the area of their academic achievement.

This may not occur without the good communication skills suggested by Nwaiwu (1997:49). An effective Art teacher is to be capable of manipulating Art tools for him to impart the required knowledge and skill to the learner.

Odediran (2003:88) emphasizes the importance of teaching as a dynamic process that is vital in the facilitation of learning and acquisition of knowledge. He is of the opinion that the most vital task in teaching is to make learning take place. His view implies that the utmost essence of teaching is the imparting of knowledge as a way of initiating learning. Where a teacher may not positively affect learning or has nothing to impart in terms of knowledge, he is therefore ineffective as a teacher and is therefore unworthy of his position as one.

Effective teaching takes place when the teacher among other things is capable of guiding the child towards rational thinking through stimulation (motivation) and reinforcement. He should be able to handle the learner in a manner that will encourage learning and good relationship between him and the learner.

In another opinion, Odediran (2003:89) outlines the things required of a teacher in training as knowing what to teach, classroom presentation of educational materials, guiding the learner's mentally and physically and making sure that learning actually takes place. What is being presented here is that for effective teaching, teachers should possess necessary competencies as enumerated by Odediran above.

The qualities required for effective teaching as stipulated by Tahir (2003:13) and Odediran (2003:89) are basically the same. They agree that there are certain capabilities needed from the teacher for learning to actually take place. The essence of these qualities in a teacher cannot be over emphasized. They further agreed that an

effective teacher should possess should be fluent in his teaching to enable the child to link adequately what he is teaching and cue them in a manner that will make recalling and linking of the facts easy.

An effective teacher has to be flexible in his teaching and not sticking to a particular format, so as to avoid rigidity which is likely to make his teaching pattern monotonous and boring (see plates X and XI). An effective Art teacher should be in position to handle each learner according to his or her need. This is very necessary because all learners in a class do not possess the same level of creative endowment and hence require different approach and guidance from the teacher. Ability to capture the attention of the learner is very much likely to sustain interest and facilitate retention or enhance the achievement of Art teaching objectives.



Plate X: A slippers print by Agwuocha Chijioko a JSS I student. 2013. Photograph by Innocent Okoye (2013).



Pate XI: a perspective drawing by Anthony Okolo a JSS I student. 2012. Photograph by Innocent Okoye (2013).

An effective teacher's teaching should be done in a way that his teaching will make delivery of knowledge and skills easy. This will require his application of the right method or technique that can facilitate the understanding of his teachings. He should be somebody who has mastery of his subject matter. Mastery of subject matter will make it possible for the teacher to be able to handle issues and questions that will arise in the course of his teaching. In fact he should have in-depth knowledge in both studio and theory areas. This will in turn make him a reliable teacher and a good source of inspiration to his students. This quality can also be enhanced by the teacher being original in his approach to teaching.

His personality has to be good enough for the learner to have confidence in him as a teacher and probably a role model. Teachers' good personality can shape the thinking of the learner along good personality attributes.

Training as a Factor in effective Art Teaching

Teaching according to Onwuka (1996:313) is a process of making it possible for someone to learn. It is through teaching that the goal of learning, which is the achievement of desired change in an individual's behaviour is realized. The teacher therefore is to be equipped to carry out his duty effectively. Teachers are the implementers of educational curriculum of a country. Supporting the importance of teachers in education, Saylor and Alexander in Pepple and Esu (2005:50) state that teaching is the act of systematically presenting stimuli. This is to say that the teacher has the duty of initiating learning in his class and is expected to do that effectively. The training he is given is supposed to address his effectiveness. In other words, he or she should teach in a manner that helps the students' understanding.

In the opinion of Mkpá and Izuagba (2003:35), the teacher is a key factor in curriculum planning and development. By their statement, the teacher is the pivot on which the educational system revolves. He is responsible for the final design of learning experiences to be provided, how they are to be presented and how they are to be evaluated. Because of the position and role of the teacher in the education of the citizenry of a nation, Tahir (2005:2) is of the view that the quality of education will depend on the quality of the teacher. Buttressing the above view Tahir (2005:2) states that what pupils and students learn is dependent on what and how the teachers teach which in turn depends on their knowledge, skills and commitment. Learning that occurs from teaching is through the knowledge and effort of the teacher. He creates and presents the stimuli that generate learning.

The training of teachers in every education system forms a vital aspect of its education policy because teachers teach is content. Obanya (1985:189) states content to mean the subject matter component of a curriculum. Teachers' effectiveness has

therefore become so important to achieve the needed effective implementation of a nation's educational curriculum. The objective of the content of any lesson is to make the acquisition of knowledge, skills, values and attitudes possible and without proper training of the teacher the objectives of the content of lesson(s) cannot be achieved.

According to Obanya (2004:96) when a teacher is properly educated the chances of children receiving better education is guaranteed. This invariably produces better educated will make meaningful contributions to societal development. From the above statement one deducts that the greater the teacher's possession and application of the required competencies for effective teaching, the greater his contributions to his students' academic achievement. The teacher is accepted as the pivot upon which the wheel of education revolves. According to Adesokan in Tahir (2005:1) the teacher is the spark and key man in the drive to progress in our educational enterprise. This therefore makes it imperative for every education system to map out a well thought out programme that inculcates in the teacher certain measures that will make for his efficiency. National Policy on Education (NPE 2004:38) extols the importance of the teacher when it states that:

(a) Since no education system may rise above the quality of its teachers, teacher education shall continue to be given major emphasis in all educational planning and development.

(b) The minimum qualification for entry into the teaching profession shall be the Nigeria Certificate of Education (NCE).

Directly under the above N.P.E. (2004:38) further states that the goals of teacher education shall be:

(a) Produce highly motivated conscientious and efficient classroom teachers for all levels of our educational system;

(b) Encourage further the spirit of enquiry and creativity in teachers;

(c) Help teachers to fit into life of the community and the society at large and enhance their commitment to national goals.

(d) Provide teachers with the intellectual and professional background adequate for their assignment and make them adaptable to changing situations;

(e) Enhance teachers' commitment to the teaching profession.

To cap up the above statement, the policy states that all teachers in our educational institutions shall be professionally trained and that teacher education programmes shall be structured to equip teachers for the effective performance of their duties. An Art teacher like his counterparts in other areas is expected to be effectively functional in the delivery of his services as a teacher. This makes his competence a must. Investigating his status in relation to his effectiveness in teaching is of necessity to find out his level of relevance in the teaching system.

Competence refers to the ability or skill to carry out an assignment. It is the ability to do what is expected of one in a given circumstance. Teaching Fine Arts and other areas of learning requires competencies which can facilitate the teachers' ability to teach as well as the learners' ability to learn and be successful in his examinations. Both aspects of education (teaching and learning) are therefore facilitated by the teacher's possession of competencies for effective teaching.

Interest has been shown by Nigerian educational policy on Fine Arts as well as its teachers. The interest must have taken root from the expectation of what Fine Arts can contribute to the development of both the individual and the country. For instances, the National Policy on Education (2004:14) in pursuance of the goals of primary education included Cultural and Creative Arts in the primary school curriculum. The policy included Cultural and Creative Arts to include Drawing, Handicraft, Music and Cultural Activities. This effort considers Fine Arts among some other subjects as very necessary for the overall training of the child at the

primary school. At the secondary school level NPE (2004:19) includes Fine Arts among the pre-vocational electives along Agriculture, Business Studies, Home Economics, Local Crafts, Computer Education and Music. The policy still went further to include Fine Arts in the list of vocational electives with some other subjects it considered important for sound education of the child.

NPE (2004:14) further stipulates that specialist teachers of particular subjects such as Mathematics, Science, Physical Education, Sign Language, Music, Fine Arts and Home Economics shall be provided. This shows again the interest it has for effective and competent Fine Arts teaching. Through this relationship, the expected achievement of the main goals of Nigerian education as is stated in NPE (21004:13) as the building of:

- (a) A free and democratic society.
- (b) A just and egalitarian society
- (c) A united, strong and self-reliant nation.
- (d) A great and dynamic economy.
- (e) A land full of bright opportunities for all citizens.

The country is more likely to realize the above goals with effective teaching in all levels of our education. Generally, the skills needed for effective teaching include discovery, questioning, discussion, observation, simulation, problem solving, discovery, debate, value judgment, inquiry, dramatization, game, story-telling, improvisation, project/reporting, memorization, experimentation, manipulation, cooperative / participatory learning methods, collection of specimens, data and Artifacts among other things, modelling, field trips and dramatization. The list seems endless. These mentioned skills sooth diverse areas of teaching and are not particular to fine Art.

The interest being shown in Arts by Nigerian educational policy must have come from the fact that Fine Arts as a field or discipline has enormous roles within

the society. It has wide potentials in terms of advantages in the area of self-employment and other functions it plays in the society. Fine Arts is an area that can go a long way in solving the unemployment situation in the country while at the same time attracting foreign exchange for the country. Artworks contribute a lot as foreign exchange earners, for example, in East Africa, carved sculptures earn the countries a lot patronage from tourists who even on occasion visit these countries for the sole purpose of collecting these wood carvings Eheli (2005:100).

Other areas of learning like engineering, technology, architecture and most of the sciences make use of knowledge of Fine Art as a discipline that contributes to their development. A number of secondary school Fine Arts students take to careers in architecture and engineering in their tertiary education. While knowledge of Arts is an advantage in engineering drawing, it is one of the requirements for admission qualification into courses in architecture in some Nigerian universities. Joint Admission and Matriculation Board (JAMB 2009:278) states Fine Arts as one of the requirements for admission into Architecture as well as one of the subjects to write at the matriculation examination.

It is however paradoxical that the mentioned interest and relevance of Fine Arts in our education system are not reflected in students performance in the subject while the reducing numbers of students who offer this subject at the Senior Secondary School Examination is a threat to the future of the subject. A look at the situation shows that out of the number of candidates that take Senior Secondary School Certificate Examination, only a few offers Fine Arts. Another typical example of low enrolment of students in Fine Arts is the data of student admission into the Department of Fine and Applied Arts of Federal College of Education, Eha-Amufu. According to Admission Office (2010:2) in 2004/2005 eight students were admitted

while in 2008/2009 only four students were admitted. In 2007/2008 academic year that came before the last one, only four students were also admitted. The situation is serious and partly funded the need for this research.

The relevant skills or competences needed for effective Art teaching incorporate teaching methods among other things. The teacher applies these skills in his teaching method(s). Thus, while the teacher utilizes his method(s) of teaching, the applied competences facilitate his teaching as well as the learners understanding of his teachings.

Referring to the need for teachers to possess teaching competencies, Majasan (1995:180) states that a prospective teacher in our educational setting must possess fairly wide range of skills in his subject and a reasonable liberal education in additional knowledge to normal pedagogical instruments to give him the prestige he requires before others. What is being referred to here is that the absence of teaching skill in a teacher's performance has strong tendencies to reduce his prestige before his colleagues and students. This is very much likely to make him uncomfortable before others. Such a teacher loses his authority over his students and the situation has the tendency for students to look down on Art.

According to Majason (1995:180) Art teachers are supposed to keep students busy with studio production and continuous assessment of their works as a way of curbing the general tendency to take Art as less important when compared with other subjects which, in his opinion, must be ruled out.

In the words of Maduewesi (2005:10) the issue of teacher preparation is perhaps the uppermost concern of educational planners and administrators and that is why the importance of teachers and teacher education has been clearly underscored in

the national policy document which states that no nation can rise above the quality of its teachers.

To achieve the training of teachers that have the required competencies for effective teaching, nations establish teacher training schools. This task is geared towards the success of the nation's education policy. Obanya (2004:195) states that "Education is a term which nearly every person bandies about. The reason is that we are all promoters, beneficiaries, victims, subjects, and objects of education. By so doing, we are promoting education". This statement notwithstanding, within any education system, there are people specifically trained for the function of teaching. In Nigeria the training of these teachers is carried out in different tertiary institutions offering education in the colleges of education, monotechnics, polytechnics and universities). On the other hand the certification of teachers in the country is left in the hands of Teachers Registration Council (TRC), while according to Teachers Registration Handbook (2008:8) the minimum qualification for teaching in Nigeria is Nigeria Certificate in Education.

At these tertiary levels of education in Nigeria where teachers are trained, quite a number of them offer Art in their teacher training programmes. As the case is these schools form the cradle of Art teachers in the country and as much as possible they endeavour to make their products competent in the teaching of Fine Arts. It is also their target to make the teachers among them competent enough for effective teaching. Obanya (1985:190) sees effective teaching to be that type of teaching which yields the desired result. They can be found in colleges of education, polytechnics and universities.

The colleges of education among them award Nigeria Certificate in Education (N.C.E.) , while many of them like Alvan Ikoku Federal College of Education,

Owerri, Adeyemi College of Education, Ondo and a host of others offer bachelors degree in different areas including Art education (B.A. Ed.) or (B. Ed.) in affiliation universities of their choice. At the N.C.E. level, some colleges offer Art as a single major which means that in that arrangement Art is offered with any other combination which is also read alongside education courses which are to prepare the students to function well as teachers.

Some other colleges offer Art as a double major course. In this case Art is read with education and no other subject combination. The essence of this is that the students read Art as their only area of specialization alongside education. The reason for education has been mentioned earlier as helping to equip the students with the necessary pedagogy and pentagogy necessary for effective teaching of Art.

At the polytechnics level, Art graduates are awarded Ordinary and Higher National Diplomas (O.N.D. and H.N.D.) in all the studio areas which include graphics, textiles, ceramics, sculpture and painting. Some polytechnics also run N.C.E. programmes and award same certificate in Art Education in a like manner with colleges of education. The polytechnics offer their Art education programmes only on double major status as with some colleges of education. Kaduna Polytechnic offers H.N.D. courses in fashion and designing in addition to awarding same certificate in the different areas of textile technology. It also offers certificate courses in sewing, shoe and bag making. This is a different area of Art teaching which is not offered in other similar institutions in the country.

Nigerian universities which offer Art award diverse categories of degrees. They include (B.A.) in different studio areas, (B.A.) in Art education, Art history, sculpture, painting, graphics, ceramics and textiles, (M.A.) in Art education as well as Art history, (M.F.A.) in the studio areas and a doctorate degree (Ph.D.) in the theory

areas (Art education and Art history). Students of Art in Nigerian universities choose electives on optional or compulsory grounds as the case may be to broaden their knowledge.

Prominent among tertiary schools that offer Art at tertiary level are Federal College of Education Eha-Amufu, Alvan Ikoku Federal College of Education, Owerri, Institute of Management and Technology, Enugu, Yaba College of Technology, Lagos, Ahmadu Bello University, Zaria, University of Nigeria, Nsukka, University of Benin, Obafemi Awolowo University, Ile-Ife, the University of Uyo and a few others.

Among some Nigerian universities like Ahmadu Bello University, Zaria and University of Uyo, graphics, textiles and ceramics are grouped under industrial design while in others they are under applied Arts. The difference is that the Industrial Design department of Ahmadu Bello University also awards degrees in Glass Technology. Whether the courses are offered as applied or industrial Arts makes little or no differences as both cover almost the same areas of Art.

The earliest tertiary institutions to start the running of Art programmes in Nigeria include Yaba College of Technology which started its programme when it was known as Yaba Higher College in 1952 under Paul Mount. In the case of the Art Department of Nigerian College of Arts, Science and Technology, Zaria, its programme started first at its former location at Ibadan in 1953 before it transferred to Zaria in 1955 where the College later metamorphosed into the present Ahmadu Bello University, Zaria in 1961 with the department of Art as its nucleus.

At the inception of Zaria Art School, most of its teachers were mainly expatriates. The school graduated its first set of diploma students in 1959. It is worthy of note here that the diploma awarded then by the school had the status of a university degree. According to Muhammed (1990:5) within barely two years of the

department's transfer to Zaria, her Art programme gained international acclaim and quickly received affiliation first with Slades School of Art and later the Goldsmith School of Art, both of the University of London.

Presently, Art has three departments in the university. They are: - Fine Arts and Industrial Design departments which are in the faculty of environmental studies plus the creative Arts department that operates at the Faculty of Education. Most of the products of Zaria Art School contributed immensely in the establishment and development of other Art departments in the country.

The College of Fine Arts of the University of Nigeria, Nsukka started its Art programme in 1961. The programme was started amidst division between those who wanted the university to have a fine Art department and those who preferred the University of London academic approach which sees Art programme in university as primitive venture. This has been the case at the University of Ibadan since its beginning having been modeled after the University of London.

However the situation was won by those who wanted the establishment of an Art department in the university. The reason why Art department was established in the University of Nigeria Nsukka despite the opposition to its establishment was believed to be largely due to the fact that, Nnamdi Azikiwe and M.I. Okpara were Art students of Aina Onabolu within the period of initiation of Art teaching at Lagos and they continued to appreciate Art. Two of them therefore were in full support of each other in the establishment of an Art school at the University of Nigeria, Nsukka. Earlier the news of the intension to establish an Art school at the university also received a tremendous support from Uche Okeke and his colleagues of Zaria fame and it gave the idea additional boost.

According to Oloidi (2004:25) Azikiwe personally invited Enwonwu to head the new department but Enwonwu declined on grounds of his appointment as the adviser to the Government of Nigeria on Art. An expatriate, Margaret Dunlap was brought by Nnamdi Azikiwe to head the department when the choice of Enwonwu failed. He also brought his friend Akinola Lasekan to serve as one of the pioneer staff of the department which he (Lasekan) later headed but had to withdraw his appointment at the outbreak of the civil war in Nigeria.

The establishment of University of Uyo Art School benefited from the long history of Art teaching in the town which started in 1930s when Kenneth Crosswait Murray, a Briton who has already been mentioned as one of the initiators of Art teaching in Nigeria started teaching Art there. That situation succeeded in creating an Art friendly environment in Uyo town which eventually benefited the Art school. According to Udo (2003:1) the school started its Art programme when it was still a demonstration school. From a demonstration school, the school became a teacher training college before it metamorphosed into an advanced teacher training college and later Akwa Ibom State University. Finally it became a federal university with the name University of Uyo. This is to say that, at the initial stage, Art teaching took place at the school through Kenneth Murray who was one of the initial protagonists of Art teaching in Nigeria.

The University of Benin was started in 1970 as Institute of Technology before it got elevated to the status of a university in 1971 in affiliation with Ahmadu Bello University, Zaria after the approval of National Universities Commission in the same year. Folorunso (2005:195) states that the University of Benin started its Department of Creative Arts in 1978. The department as it then was comprised music, drama and

fine Arts with Solomon Wangboje (another product of the Zaria Art School) as head. In 1982 the department was upgraded to a faculty with Wangboje as the first dean.

Filani (2005:87) traced the beginning of Art teaching at Ife Art School of the Obafemi Awolowo University, Ile-Ife to 1960s. He states that it transited from Ori-Olokun a certificate course of The Institute of African Studies of the university initiated by Solomon Wangboje between 1967 and 1969. However, Folorunso (2005:195) states that Wangboje founded and directed Ori-Olokun Art Workshop from 1969 to 1971 and left for an appointment offered him at Ahmadu Bello University, Zaria in 1971.

The University of Ife as it was then known started a combined honours degree in Fine Arts in 1972 with Ben Enwonwu, Ojo Iro and Ibigbami Agbo Folarin as lecturers. Between 1973/74 academic year, the Department of Fine and Applied Arts graduated the first set of pure Fine and Applied Arts students with Babatunde Lawal and Abiodun Rowland as additional prominent lecturers of the period who contributed to the successes of the era.

Art programme at The University of Port Harcourt started 1978 under a Creative Arts Department that had two sections which were the theatre and visual Arts. While Rotimi was in charge of the theatre area in addition to heading the department, A.U. Okpara was in charge of the visual Arts section. While he was still in the department Okpara established the Department of Fine Arts of River State College of Education Port Harcourt in 1978. University of Port Harcourt started its present Department of Fine Art and Design under J.T. Agberia in 2001.

At the polytechnic level, Yaba College of Technology formally Yaba Higher College established its Art school in 1952 under a British called Paul Mount. It started with what was known as commercial Art (graphic design of today) that of The

Institute of Management and Technology, Enugu started in the year 1973. On the take-off of the institution, the department was started by John Kamen who has been known more as a sculptor, while Auchu Polytechnic started its Art school in 1975 with Dada Osazua as head of school.

For the colleges of education, Alvan Ikoku Federal College of Education, Owerri which is one of the earliest colleges of education in Nigeria started its Art department in 1973. The department was started by F.I.N. Ekeada, one of the famous óZaria Rebelsô and a 1962 graduate of Nigerian College of Arts, Science and Technology, Zaria (Ahmadu Bello University, Zaria) who majored in Graphic and Commercial Design.

Among the later generation of colleges of education that mounted Art programme is Federal College of Education, Eha-Amufu which started its own programme in 1981 and under a short spell of about one year with B.T. Ojialor as head after which the headship went to Tony Morah, a seasoned ceramist and Art teacher.

Factors necessary for Effective Art Teaching

There are certain factors which are necessary for effective teaching of Arts in the Junior Secondary Schools. In a situation where adequate measures are taken to guarantee the provision of these factors, Art teaching will strongly benefit as effective Art teaching which can guarantee improved teacher effectiveness and studentsö performance. These factors include the following:-

(i) Laying a good foundation for Art education in our primary schools

For effective teaching of Fine Arts to take place, adequate foundation is required to be made for FA in the primary school curriculum. This is necessary for the proper grooming of students who will learn FA at other levels of education including

the Junior Secondary Schools. In Nigeria for instance, the existence of Art in a broad-field curriculum is not justified. One cannot in the face of this situation claim any seriousness in the area of Art at our primary school system. Art should at least remain a subject of its own and should be taught as such. When adequate attention has been laid for Art in the school system with a strong emphasis in primary schools, Art will to a large extent grow in a positive direction.

A good foundation for Art in the primary school will spell success for both Art teaching and Art education in the country. Laying a good foundation for Art in our primary schools will include the removal of Art from the broad-field to core curriculum which, will help in emphasizing the teaching of Art at that level. At present, a situation where Art shares time in present primary school curriculum with other subjects will not give Art enough emphasis needed for the realization of objectives of Art teaching.

Art is presently one of the subjects that are reserved for teaching in the afternoon. In most primary schools one hardly finds Art within the morning hours of the day rather it is taught in the afternoon when it will serve as leisure subject after spending early morning time on such subjects as Mathematics, English etc. This attitude speaks ill of Arts as a subject and will not make room for the full realization of the objectives of Art teaching. With the correction of these mentioned hindrances to effective Art teaching in primary schools, Art will be placed on the right pedestal for the achievement of its teaching objectives in our schools.

(ii) Availability of kilns, studios / proper Art learning environment

Making kilns and studios available in our schools will certainly boost Art teaching and Art education in Nigeria. For effective teaching of Fine Arts to take place, there should be the proper Art setting in schools. Tahir (2005:9) states that

effective teaching and learning have close relationship with the facilities available to the teacher. In the present discourse, this should include the existence of kiln for the firing of ceramic and sculpture works. Under such situation, interest in Art will be generated and encouragement. Those interested in Art would be encouraged to produce Art with vigour. Art is a practical area. When students see the result of their activities in terms of fired works, they are likely to be encouraged to practice further. The presence of kilns, studios, and other conducive learning environment has the advantage of satisfying their creativity while yet creating in the learners the urge to achieve more Art works.

The presence of works of previous classes which are used as examples enhance learning as the good works will be used to ginger students into action. This view corroborates Thorndike's law of learning known as *law of effect*. According to Blair, Jones and Simpson (1975:108) this law states that learners acquire and remember those responses that are lead to satisfying after effect. Seeing and remembering good output of Art exercises encourages skill acquisition and is important in Art teaching and learning as well as in the realization of teaching objectives.

(iii) Availability of Art textbooks

For Art teaching to be enhanced in Nigeria, textbooks on Art should be made available in our schools. This will provide students with the necessary information and knowledge on Fine Art. These textbooks should be deposited in the libraries as well as made available for those ready to buy them. By this availability, there will be adequate written reference materials for both Fine Art students and teachers and this will make for effective teaching of the subject. This kind of situation will also give Art reasonable level of awareness which on the other hand will lure a lot of students

into careers in Fine Arts thereby improving Art teaching and students' achievement. The importance of textbooks in learning cannot be over emphasized as textbooks can never cease to be the fountain from where knowledge is drawn for use. Availability of textbooks for Art teaching therefore will be a source of enhancement of effective teaching and acquisition of knowledge. The need for this service is inevitable in learning.

(iv) Providing adequate number of trained teachers

A properly organized Art teaching programme requires the employment of properly trained Art teachers. The point here is referring to Art teachers who are trained beyond the level of basic Art teaching. The kind of training being referred to here is one above Teachers Grade Two Certificate. Such trained Art teachers should possess a minimum teaching qualification of Nigeria Certificate in Education or Post Graduate Diploma in Education or Technical Teacher Certificate plus any or all of Higher National Diploma, Bachelors degree, Masters and Doctor of Philosophy degrees in Art.

A teacher that is adequately trained is an asset in the pursuit or realization of the objectives of Art teaching. He knows the different teaching methods that can assist him in achieving his aim. The necessity of this is imperative as teacher education is supposed to be focused on the creation of adequate number of quality teachers, Art teachers inclusive.

In support of the above statement, Tahir (2005:1) states that education is a necessity that helps to prepare learners for all aspects of life. According to him:

It provides learners with the basic foundation to function and develop in the society. To achieve this requires a core of highly qualified teachers who are equipped with desirable knowledge, competencies and commitment and are empowered to perform their multiple tasks in the classroom, school and community in a truly professional manner. Teachers are therefore the most critical factor in the education system

as the quality of education in any country is reflected by and related to the quality of men and women who serve as teachers.

The above statement while stressing the importance of education goes ahead also to emphasize the roles of teachers in fulfillment of learning (effective teaching).

(v) Adequate Funding

Generally funding is very vital in the achievement of the goals of education. Adequate funding is therefore very necessary in the running of Fine Arts programmes as a result of the cost effective nature of running Fine Arts teaching. Fine Arts programmes are capital intensive and hence attract the need for adequate funding for proper execution and the realization of its objectives. Enough funding will contribute in making possible effective teaching of Fine Arts in our Junior Secondary Schools. Fine Arts teaching will go on undisturbed through making available the necessary provisions for the smooth running of Art programme of studies and the establishment of effective teaching.

Emeji (2001:57) identifies some of the problems of 6-3-3-4 system of education to include politics and funding. He however traced lack of supply of necessary equipment as extensions of the problems. The view expressed by Emeji above is shared by many. West African Examinations Council (WAEC) rose after its 49th meeting of the council's examinations committee in 2010 to state that the poor funding of education by federal, state and local governments has been responsible for the dearth of qualified teachers and poor performance of students in examinations (Daily Independence 2010:9).

According to WAEC as reported in (Daily Independent 2010:9) inadequate funding of education is not in line with the recommendations of the United Nations Education, Scientific and Cultural Organization (UNESCO) if the downward trend in

students' performance is to be checked. The implication of the above view is that inadequate funding has hydra headed effects on several aspects of educational needs and of course due to the cost intensive nature of Art Education, adequate funding is a necessity for teacher effectiveness and students' achievement.

(vi) Improved parental/guardian attitude

A situation where parents and guardians encourage their children and wards to engage freely in a career there will be a reasonable boost in the number of students who get involved in such career and the achievement of the objectives of such discipline will, to a large extent be enhanced. In Nigeria Art teaching has always faced acceptance difficulties. Parents and guardians generally look at Art as an inferior discipline to law, medicine and engineering and some others. According to Okoli (1998:96) 'some discuss Art as a subject not worthy of academic pre-occupation and that the result of this prevailing ignorance appears to have made some refuse or discourage their children from choosing Art as career'.

This scepticism about the intellectual value of Art leads to poor regard of Art and works against the realization of Art teaching objectives as many children are discouraged from taking to Art. This negative attitude does not end at this point because when such parents and guardians find themselves in education decision making body, they may go a long way in relegating Art to the background. People have generally refused to accept Art and give it its rightful place in the field of education. Niece (1967:26) states that Art education is under attack, not because anyone is specially against it, but because no one is for it. This statement bemoans the nonchalant attitude of people and educational administrators to Art teaching. In Nigeria, this attitude dates back to the inception of formal education.

Uzoagba (1991:37) while bemoaning the negative attitude of people to Art states that "because of the lack of interest shown in Art by school and college authorities, more and more students drop Art subject as they advance in their studies".

As these people continue to preach the gospel of education without Art, the same attitude to Art is extended to the larger society thereby creating inferior status to Art and Art students. A change of attitude from this direction will enhance the realization of effective Art teaching.

(vii) Improved interest in Art by school administrators

Most school administrators do not show interest in Art. They seem to follow the colonial education officers' attitude to Art. To them Art is for leisure and does not require any strong academic attention. Any attempt at requesting materials for Art in their schools is viewed as unnecessary disturbance. This kind of attitude to Art is not encouraging its development and neither is it helping in achieving the objectives of Art teaching. The objectives of Art teaching can be achieved if the school administrators show interest in Art and encourage its development through the provision of required materials.

(viii) Provision of Art materials

The need for Art materials in Art teaching needs not be over emphasized. Art is a doing course and without the necessary Art materials, the teacher is merely exercising himself and often times will not be making any meaningful impact on his students. Talabi (1979:7) is of the view that growth in Art is a continuous process of practice and appreciation. The provision of adequate Art materials for Art will provide the required continuous practice and appreciation.

Leonard and Adenuga (1981:32) state that it will be difficult to establish a thoroughly worthwhile programme when materials are inadequate. Every Art school

will need required Art materials to carry out a formidable programme. Attempting to achieve Art teaching objectives without the use of Art materials will likely deal a heavy blow to the achievement of Art teaching objectives. Eheli (2004: 243) bemoans the effect of scarcity of Art materials in Nigeria and is of the view that a reversal of the situation will augur well for Art teaching in the country.

(ix) Availability of Art Equipment

Lack of Art equipment is another factor militating against adequate progress towards the achievement of effective Fine Arts teaching for the realization of its goals. There is hardly a school that has the required Art equipment for proper Art teaching. Teachers and students are left to improvise equipment for Fine Arts even when it is very difficult to improvise. This situation leaves teachers and students in a helpless situation. Provision of Art equipment enhances the teaching and learning of Fine Arts by providing both teachers and students the opportunity to demonstrate what is taught and the ability to practice what has been learnt.

(x) Provision of Art materials

The provision of Art materials can be an effective tonic for further development of Art education. Art teaching is demonstration oriented and only a teacher who has received a commensurate training can deliver the goods. Any attempt at making use of the mediocre is very much likely to backfire and this will dovetail into spelling doom to the realization of Art teaching objectives. Engagement of adequately trained Art teachers are surely a proficient channel of realizing Art teaching objectives adequately as they would likely provide Art materials for their teaching and utilize them effectively.

(xi) Adequate funding of Fine Arts Programmes

Adequate funding is necessary for the realization of a strong Art programme that is capable of realizing the objectives of Art teaching in Nigeria. Since the 1980s Art materials have continued to be scarce in the country. Because Art requires demonstration method of teaching, Art students and their teachers need sufficient fund for the procurement of Art materials for teacher demonstration and practice. The areas of teacher performance that are to be demonstrated are often left untouched to the disadvantage of the students and proper teaching. Art teaching by this is negatively affected as the realization of Art teaching objectives as well as the growth of Art teaching cannot be guaranteed under this kind of situation. Silberman (1970:11) in his opinion states that we must find ways of stimulating the educator. This means that serious efforts should be made to encourage the teacher. Adequate funding of Art programme is a very good step towards stimulating the teacher. Funding gives room for both the stimulation of Art teaching and the achievement of Art teaching objectives. This to a very large extent enhances students' performances in examinations.

(xii) Religion

The religious belief systems introduced by some of our religions which still cling to the idea that Art is fetish is not helping matters in the realization of effective Art teaching through a conducive environment. This impacts negatively on the teaching of Art and Art development in general. A case in point was that of the destruction of Ikenga sculpture piece at Whedral Road Junction at Owerri the capital of Imo State by religious fanatics who believed that an Art piece associated with the traditional religion of the past should not adorn a public place in modern time. This negative attitude has continued to receive rebuke from well meaning people on the

account of its counter-productive effect on Art development and the society in general. In the words of Willet (1971:245):

In general, Christian missionaries even up to the present day, have been culpably ignorant of the indigenous African religions and in attempt to undermine them, have often attacked the sculptures (Art) which gave expression to their ideas in the mistaken belief that they were idols and objects of worship.

Students from such religious background which preach against Art often discourage their peers from any career in Art. Even when such students find themselves as Art students, they select areas of attention and leave the rest. They avoid nude drawings for instance on the ground that it is obscene. The implication is that when they eventually graduate as Art teachers, they find it difficult to teach those things they avoided as one cannot give what he has not. This negatively affects Art teaching.

The above attitude hinders the improvement of Fine Arts teaching as children raised from an environment that shows apathy to traditional Art concept are not likely to take to Fine Arts or may be hindering Art development based on such concepts where they eventually find themselves in Art class.

Gender as a Factor in Effective Art Teaching

Gender equality and women empowerment have become central issues in the analysis of work force and development of a nation the world over. This notwithstanding, Nigeria is a patriarchal society and men dominate all spheres of life including women's life. In spite of the call for gender equality, the country has continued to promote a subordinate status for women in different communities.

In as much as it is a truism that in most parts of Nigerian women traditionally do not undergo similar Art training with men it is also true that women have played important roles in the propagation of our traditional Art. In the eastern part of the country which is dominated by the Igbos, uli Art (which comprises essentially body and wall decorations) seems a women reserve. For so many decades *akwete* cloth weaving has continued to be an Art solely practiced by mothers and daughters of the *Ndoki* and *Asa* areas of the eastern part of Nigeria.

In the western part of Nigeria, the Iseyin women have continued to maintain their dominance of the production of their kind of traditional fabric (Ashoke). In spite these Arts, women have continued to hold strongly to the Art of mat making among other things in different parts of the country. By helping in the training and retraining of their apprentices in their areas of Art one can strongly maintain that gender has not excluded them from the function of Art teaching. The fact remains that in Art just like other areas of human endeavour, men have always been seen as the dominating gender and that raised the issue of feminism in Art.

The feminist methodology as Adams (2002:15) states believes that the making of Art, its iconography and even its reception by viewers are influenced by gender. The feminist Art historians have as a result of the situation criticized the way women are discriminated against by the male-discriminated Art world as stated by Adams. The above belief that women are discriminated against in the Art world as can be seen in Adams (2002:15) is a long standing issue and may be responsible for male domination as National Gender Policy (2007:3) states later.

According to World Bank (2007:6) in National Gender Policy (2007:3) the influence of the mother as well as father are particularly significant in shaping and perpetrating patriarchy. The mother provides the role model for daughters, while the

father demonstrates to sons what it means to *óbe a man*. No doubt this *óbeing a man* continues to give men the edge to dominate women and consider themselves superior to women in their different areas. Though it is a general believe that women brought up by fathers directly without the influence of mothers show attitudes that are reactionary to the dominance of men just like women brought up in a family made up of many boys. One of such attitudes includes challenging male dominance. This gives them the natural feeling that they are equal to men. National Gender Policy (2007:3) among other things has it that: As in other male dominated societies, the social relations and activities of Nigerian women and men are governed by patriarchal system of socialization and cultural practices which favour the interest of men above women.

Apart from the above conditions, women in Nigeria are still surging ahead and equaling their male counterparts in different spheres of life. They are now found in the areas of engineering, technology, education and others. In the area of teaching, they are now dominating their male counterparts as there are more female teachers than men in many schools of our schools. The number of women engaged in Art teaching is daily increasing as more of them are continuously being educated and employed in different schools as Art teachers.

From the very beginning of Art teaching in Nigeria, women have continued to contribute their quota in the development of Art teaching. The Department of Fine and Applied Arts of the University of Nigeria, Nsukka, one of the foremost Art schools in Nigeria was started and headed by a woman Margaret Dunlap in 1961. This is a plus to the contributions of women to Fine Arts teaching and development in Nigeria. In the time of Art implantation in Nigeria, women contributed to the effort. A case in point is the worthy efforts of Kurian Williams who was a contemporary of

Kenneth Murray and ran her own Art school at Uzoakoli where her husband was the principal of Methodist College, Uzoakoli.

Williams exhibited a unique dexterity in Art teaching by going ahead of her cotemporaries to establish what is today regarded as the initiation of research as a method in Art teaching by bringing in a new approach through making her students write stories and folklores that are related to their different cultures and produce Artworks (paintings) that are based on such folklores and storylines. This was in that time an innovation that originated academism in the study of Art in Nigeria.

That singular innovation brought in by this Art teacher pushed Art teaching to a greater height as it then looked more academic. Through this her method she was able to produce good Artists in the persons of Udo Ema and others who later became part of the prominent indigenous second generation Art teachers in Nigeria.

On another note when Ahmadu Bello University, one of the oldest Art schools in Nigeria took off as Nigerian College of Arts, Science and Technology, Zaria it had on its staff list a woman and prominent Art teacher in the person of Clara Ugbodaga-Ngu. Before her appointment she had already acquired a diploma from a renowned British Art School. She contributed immensely to the development of Zaria Art School by being part of the producers of the initial indigenous Art teachers in Nigeria.

Despite the mentioned efforts of women in Art teaching in Nigeria, Dopemu and Igwe (1997:5-50) while discussing gender disparity in education are of the opinion that women are viewed as physically inferior to men and that they are as a result of this excluded from jobs with need for physical effort and exertion. This argument tends to gain the support of UNESCO in Enem (2001:60) which states that women show lesser commitment and devotion to their jobs and that affects the rate at

which they are employed particularly in high level jobs which are known to be stressful and require much brain tasking.

In as much as this position of Dopemu and Igwe (1997:5-50) and UNESCO in Enem (2001:60) are suggestive of the stand that women are not suitable for Art teaching considering the fact that it is tasking, this assertion loses ground when viewed from the perspective of the prevalence of female Art teachers teaching difficult areas of Art like sculpture, graphics and ceramics. The case of late Esther Ada Onyilo, a female sculptor who for more than a decade before her death taught sculpture at Ahmadu Bello University, Zaria stands against the above suggestion.

At the Auchi Art School of The Auchi polytechnic there also exists a number of female Art teachers in the various studio areas. Notable among them as noted in Auchi Art Focus (2008:47) is Helen Nohuwa Uhunmwangho who is a painter and teaches same in the school. This is in addition to handling other administrative responsibilities. Between 20003-2009 she was the dean of the School of Art and Design of the polytechnic. There also exist in many other Art schools where women teach the different studio areas of Art. One is of the view that this situation does not represent women as weaker than their male counterparts.

On the issue of women being a weaker gender, Adeleye (1977:46) strongly disagrees completely with the assertion as Nigerian women are strongly plunging themselves into what used to be men's world. One understands this stand of Adeleye as meaning that women are competent enough to fit to handle difficult areas in Art teaching just as their male counterparts. This is more so as their present level of involvement in male dominated areas is indicative of their capability.

The view of Taiwo (2009:17) a food scientist, technologist, university teacher and the coordinator of a gender equity project is in support of Adeleye (1977:46). Her

opinion is that women are not a weaker gender rather when they begin to emerge and show potentials for greatness, they face a campaign of calumny.

It is worthy of mention here that the efforts of women like Kurian B. Williams, Clara Ugbodaga-Ngu, Esther Ada Onyilo and a lot of others in the training of younger Artists and the development of Art teaching seem to defeat any argument that gender is a factor in achieving Art teaching objectives as they have all made serious contributions to Art teaching. The history of Art teaching and its development cannot be complete without their being mentioned.

Teachers' Qualification as a Factor in Effective Art Teaching

Art was not made a recognized subject in Nigerian Colonial School Curriculum until 1922 when Aina Onabolu the pioneer Art teacher in Nigeria had gone to London and acquired a diploma from St. John Woodös College. This was followed by his request for another Art teacher when the demand for his services as an Art teacher continued to rise. A white Art teacher known as Kenneth Murray was brought from Britain to help him in the task of meeting the increasing demand for Art teaching at that time. It is not out of place for one to think that the choice of Murray must have been prompted by the absence of an Art teacher within who was in the academic ranking of Onaboluös diploma.

Considering therefore the conditions under which Art was accepted as a school subject in the colonial education curriculum in 1922 and the invitation of Murray from Britain when the need for another Art teacher arose, it is necessary in this research to find out if teachersö qualification is a factor in Art teaching. The National Policy on Education (2004:38) states the importance of the teacher in our educational system. It states among other things that:

(a) Since no educational system may rise above the quality of its teachers, teacher education shall continue to be given major emphasis in all educational planning and development. Close to this statement is item

(b) The minimum qualification for entry into the teaching profession shall be the Nigeria Certificate in Education.

These stipulations as contained in our National Policy on Education when placed side by side with Aina Onabolu's acquisition of diploma certificate which contributed immensely to the inclusion of Art in Nigerian curriculum may be strong indices of the relevance of teachers' qualification in the achievement of Art teaching objectives.

Going by Nigerian standard as it is today and as stipulated by NPE (2004:38), before one can be said to be a qualified teacher, he or she must possess a minimum of Nigeria Certificate in Education. This is the minimum qualification which can be considered as guaranteeing teacher effectiveness and the delivery of adequate services that will lead to the achievement of the objectives of teaching in Nigeria. Readfern (1964:6) on the discussion of lowering standards of education emphasizes the crucial need for teachers in educational institutions to engage in professional advancement as a way of remedying the situation.

This view as expressed above is strongly supportive of the relevance of teachers' qualification in the achievement of educational objectives. One is aware of the fact that the purpose of education is the achievement of its set objectives and goals and therefore, for a teacher to effectively contribute to this task, his qualification has to be relevant. Teacher's qualification therefore becomes a serious factor in the achievement of educational objectives. The practical nature of Art makes it necessary for it to require teachers that are specially trained for its teaching. Such teachers should be adequately trained in both making and responding to Art.

Art is a vocation. Supporting the view of Readfern (1964:6) on the need for professional advancement of teachers, Anyakoha (2005:10) from the vocational perspective expresses that teachers of vocational educational programmes should be very competent in the skills they teach and should be willing and ready to learn new skills and processes as new technology evolves. She went further to state that regular professional development strategies should be put in place for teachers at various levels of education.

It is pertinent to state here that Anyakoha's view in as much as it is soliciting for the encouragement of teachers in the direction of updating their knowledge through in-service training, it is as well highly indicative of the need for improved teacher qualification as a way of equipping him with the capability to deliver instruction in vocational areas which include Art.

The form of qualification being suggested by Anyakoha here will acquaint the teacher with new and innovative ideas. In line with Anyakoha's view for Art teaching objectives to be realized, there is need for constant retraining of Art teachers through further studies in various areas of Art and utilize participation in Art exhibitions, workshops, conferences and seminars. This will strengthen their competences as knowledge is a living thing and should always be tuned to modernity alongside present needs. A more qualified Art teacher is likely to be a more competent teacher than his less qualified counterpart.

The above view of Anyakoha corroborates that of Usman (2000:152) Apart from the possession of minimum qualification for teaching which in Nigeria today is placed at Nigeria Certificate in Education (N.C.E.) Art teaching objectives can be realized and Art teachers will avail themselves of opportunities for higher qualifications in Art such as Bachelor of Arts in Education (B.A. Ed.) in different

areas, Master of Arts in Education (M.A. Ed.) or Master of Arts in Art Education: MA (Art Education), Master of Fine Arts (M.F.A.) in studio areas and Doctor of Philosophy (Ph.D.) in any theory areas of Art like Art history and Art education.

All the above mentioned areas one can acquire necessary qualifications for improved Art teaching and realization of Art teaching objectives exist in Nigeria. They are there for the provision of improved knowledge and competences.

School Location as a factor in Effective Art Teaching

In this study, there are two groups of schools in terms of location. This grouping comprises the urban and rural schools. The location of schools may prove a vital factor in achieving the objectives of teaching generally and Art teaching in particular as the settings are not the same. Though Art is taught within various settings with similar expectations, the settings differ and would likely affect achievement. Environmental influence differs within the urban and rural settings.

Urban schools have advantages over their rural counterparts in a couple of areas. These areas include the area of procurement of Art materials. Art materials are more readily available in the urban areas than in the rural areas where they are scarce and when found are more expensive than what they are sold in the urban areas.

In the area of admission, urban areas attract the best brains as most school children are more interested in gaining admission in urban schools where there is electricity, pipe borne water and recreational facilities. Even parents prefer their children to be posted to urban schools where they can easily be accessible to them. This makes it easy for them to monitor their children when there is need for that.

Another area where urban schools have advantage over rural ones which can affect the achievement of Art teaching objectives is staffing. Teachers prefer and

lobby for postings to schools located in urban areas and struggle for such schools during postings. This situation deprives the rural schools of enough adequately trained teachers when compared with the number and quality of teachers found in urban schools. In Enugu state for instance teachers struggle to be posted to schools like College of Immaculate Conception (C.I.C.), Queensö High School, Boysö Secondary School, Awkunanaw etc. All these schools are based in Enugu Metropolis where there are more facilities for the teachers to enjoy than can be found in the rural areas.

The children in urban schools are exposed to such things like colours, handbills, posters, films, billboards which are stimulating their interest in Art. The advantages of urban schools over the rural schools are very much likely to influence the achievement of Art teaching objectives. Enem (2001:72) agrees with the statement that school location can influence academic achievement to the disadvantage of rural schools when it states óThe greater achievement of urban students in certain skills in comparison to the rural students may not be unconnected with the availability of more competent teachers in the urban areasö

This statement credited to Enem (2001:72) to a large extent confirms that urban schools have advantage over their rural counterparts. Umoden (2006:27) insists that there is no dull student rather it is the environment that hinders learning. According to him, conditions within the environment can enhance or impede learning.

Environment makes a vital contribution to the development of an individual. A child who is brought up in an urban setting has exposure advantage over the rural one just as the urban school has the advantage of providing its students the opportunity of mixing and exchanging ideas with their exposed counterparts and by so doing increases their knowledge and understanding in many areas of life including Art. This in turn contributes to the realization of Art teaching objectives.

An individual's behaviour is dependent on biological inheritance and environmental influence. Be this as it may, environment helps one to achieve his innate qualities. Environment is a necessary factor in learning and achievement of behavioural changes. The importance of environment in learning can be found in the assertion made by Blair, Jones and Simpson (1975:23) which is that 'Man's large complex cerebrum makes abstraction possible and enables him to develop symbolization and language. On the other hand, it is equally clear that there could be no development whatsoever without environmental stimulation'.

What these authors are stating is that environment is a catalyst in the achievement of innate qualities which include the ability to learn, Art inclusive. Environment of urban schools therefore provides the learner with more chances of achievement than his counterpart in a rural environment.

The location of schools is a vital factor in achieving the objectives of teaching generally and Art teaching in particular as the settings are not the same. Though Art is taught within various settings with similar expectations, the settings differ and would likely affect achievement. Environmental effects influences differ within the urban and rural settings.

Urban schools have advantages over their rural counterparts in a couple of areas. These areas include the area of procurement of Art materials. Art materials are more readily available in the urban areas than in the rural areas where they are scarce and when found are more expensive than what they are sold in the urban areas.

Reviewed related empirical studies

There have been researches on evaluation of teacher and academic programs. Sara (2010:1-114) carried out a research on the evaluation of vocational programmes in the reformatory institutions in Northern Nigeria. In the study, it was revealed that

most vocational programmes were not commonly available in the reformatory institutions. It was also revealed in the study that the institutions lacked qualified vocational instructors and that a vast majority of the reformatory institutions lack adequate facilities. In that study it was revealed that curriculums in vocational programmes in the reformatory institutions were not adequate to cater for the needs of the inmates and that only state and federal governments were greatly contributing to the funding for the reformatory institutions.

In the opinion of the researcher, factors such as provision of qualified teachers, workshops, classrooms, quarters/accommodation for staff and students, adequate consumables, water/electricity supply, adequate tools, curriculum review, adequate supervision of instructors, private-partnership involvement, loan scheme for ex-inmates, reduction of confinement with outstanding performance and conduct and incentives to the instructors are strategies that would improve vocational education training programmes in the reformatory institutions.

Enem (2001:1-107) conducted a study on teachers' possession of competencies required for effective teaching of Social Studies curriculum in Enugu State. In that study, thirty out of forty teaching competencies were selected as needed competencies for effective teaching of Social Studies. The study revealed that Social Studies teachers in the area of study possessed moderate competencies in preparation of instruction, presentation of instruction, classroom management as well as in the use of instructional materials. The study further revealed that the teachers had low competence in the evaluation of Social Studies instruction. It was also revealed that experienced teachers were better in possession of competencies than the inexperienced ones and that trained teachers were better than the untrained ones in the competencies possessed. While the study agreed that sex was not a significant factor

in the competencies possessed by Social Science teachers it accepted that school location was a significant factor in the competencies possessed by Social Science teachers.

Udeinya (2007:1-85) researched on teachers' competencies in implementation of secondary school Geography curriculum in Enugu State. At the end of the study it was concluded that there was shortage of Geography teachers in his area of study and the available teachers were considered competent in the teaching of the subject, though he noted that they mostly used the traditional 'teacher dominated lecture-textbook-chalk' approach in place of modern scientific-learner-oriented strategies. The study also revealed that the teachers were not applying the improvisation method of teaching and used only essay/objective tests and assignments as the only evaluation methods while ignoring observation, field trip and project report methods.

Udeinya (2007:1-85) also noted that these Geography teachers were not updating themselves through in-service training and found also that gender and location have significant influence on Geography teachers.

Summary of reviewed related literature

From the reviewed literature, authors agree that Art is diverse in coverage and that the diverse interpretations partly accounts for the different meanings attached to it in different societies. They also agree that the original meaning of Art relates it to skill and craft. It was discovered within the review that in the medieval curriculum, liberal Art included music but did not include sculpture, painting and architecture. They rather found themselves included among mechanical Art within the involved period.

Authors agree that Art is necessary in every society, serves different purposes within the society and that the purposes Art serve in the society include the recording of information, creation of utilitarian objects, provision of entertainment and employment among other things. The literature reviewed also agree that teachers constitute a key factor in curriculum planning and development and are also responsible for the final design of what is to be presented to the learner and how its presentation is to be carried out. The review also reveals that the quality of education in every society is an offshoot of the quality of teachers within the setting and that some of the qualities of an effective teacher include fluency, resourcefulness and flexibility among other things. The authors agree that the achievement of effective Art teaching will require the laying of good foundation for Art at the foundational level (primary schools), availability of kilns, studios and textbooks, employment of adequately trained (qualified) Art teachers, an organized in-service training for the retraining of Art teachers, adequate funding of Art programmes in our schools and improved attitude of parents/guardians and school administrators towards Art etc.

While the authors agree that school location is a factor in the achievement of teaching objectives, there was argument as to whether gender is a factor in the achievement of teaching objectives. In the end, the argument that gender was no factor in the achievement of teaching objectives seems to gain more weight.

The reviewed literature traced the origin of Art teaching to the period between 1915 and 1920 with Aina Onabolu as the originator of Art teaching in Nigeria. It acknowledges that other hands like Kenneth Murray, Kurian Williams, E.A.C. Clark, Chukwuegu, Akinola Lasekan, Ulli Beier and a host of others who jointly lent weight to the effort by extending Art teaching to different parts of the country. The review also traces Nnamdi Azikiwe, Michael Okpara, Albert Udensi and Geoffrey Okolo as

some of the earliest students of Aina Onabolu while those of Kenneth Murray include Ben Enwonwu, A.P. Umana, J.Ugoji, D.K. Nnachi and Christopher Ibeto.

From the materials reviewed, it has been adduced that the needed factors for effective Art teaching include proper training of Art teachers, the use of proper and varied instructional methods of Art teaching and that in addition to these, the teacher should possess certain qualities for effective Art teaching to be achieved. The authors agree that gender as a factor does not negatively affect effective Art teaching and they also agree that academic qualification is a necessary factor in the achievement of effective Art teaching. The authors also admit that school location, use of motivation strategies and proper classroom management are necessary for effective Art teaching.

CHAPTER THREE

RESEARCH METHOD

This chapter outlines the procedure adopted in this research. It is discussed under the following sub-headings: design of the study, area of the study, population of the study, instrument for data collection, validation of the instrument, reliability of the instrument, method of data collection and method of data analysis.

Design of the Study

This study adopted a descriptive survey research design. According to Nworgu (1991:55) a survey research is one in which a group of people or items is studied by collecting and analyzing data considered to be a representative of the entire population. This method was deemed suitable as it enabled the collection of data covering the entire population of Junior Secondary School Art teachers in Enugu State and made possible a proper description of the collected data.

Area of the Study

The area of the study is Enugu State which comprised seventeen Local Government Areas divided into six education zones as follows: Agbani, Awgu, Enugu, Nsukka, Obollo and Udi. The choice of Enugu State for this study was based on two features which were that the State has a large concentration of tertiary schools offering Art and the seeming concentration of Art practice in the State.

Population of the study

The target population for the study consisted of all the Art teachers in the State totaling one hundred and twenty-six (126) Art teachers and their seventy-seven (77) supervisors drawn from the secondary schools (Planning, Research and Statistics Department, Post-Primary Schools Management Board, Enugu October, 2013) in

Enugu State. The population distribution of these schools and Art teachers is in appendix.

Sample and sampling technique

No sampling was made of the Art teachers as the entire population of One Hundred and Twenty-Six (126) Art teachers in the area of study was studied. However the responses of two supervisors were sampled from each Junior Secondary School in Enugu State. The sampling their responses was considered necessary as these Art teachers work under them. In all, the supervisors were seventy-seven (77).

Instrument for data collection

A structured questionnaire (Standard Art Teachers' Evaluation Model) was self-developed, adapted and adopted and used for data collection. The questionnaire was divided into six (6) clusters classified under the headings of A, B, C, D, E and F.

Section A is concerned with information on the demographic data of respondents. Section B sought information on the competence of Art teachers in the teaching of Fine Art and is made up of twenty-five (25) items. Section C had ten (10) items and concerns Art teachers' competence on the improvisation of instructional materials. Section D was on Art teachers' possession of competencies in the area of teaching methods and was made up of nine (9) items.

The section E part of the questionnaire was concerned with the level of teachers' possession of competencies in evaluation (evaluation technique) and has five (5) items. The entire instrument is made up of fifty-three (53) questionnaire items designed on a four (4) point rating scale and required the respondents to tick on the following ratings- Very Competent (VC) 4 points, Competent (C) 3 points, Fairly Competent (FC) 2 points and Not Competent (NC) 1 point. Also, section F was

designed on four point rating scale of Very Often (VO) 4 points, Often (O) 3 points, Rarely (R) 2 points and Not At all (NA) 1 point.

Validation of the Instrument

The instrument for the study was face validated by three experts from Federal College of Education, Eha-Amufu, Enugu State, the Department of Fine and Applied Arts, University of Nigeria, Nsukka, and Department of Curriculum, University of Nigeria, Nsukka, Enugu State. They looked at the items in terms of clarity and appropriateness in addressing the purpose of the study and the problem it aimed at solving. Their contributions and suggestions were used to improve the final draft of the instrument.

Reliability of instrument

The internal consistency reliability of the instrument was determined by Cronbach Alpha method. A pilot study of fifteen male Art teachers and 10 female Art teachers drawn from Educational Zones in Ebonyi State, which is outside the study area was used. The data which was analyzed with the aid of SPSS yielded a reliability index of 0.84 for the first cluster (items 1-25), 0.76 for the second cluster (items 26-35), 0.67 for the third cluster (items 36-44), 0.66 for the fourth cluster (items 45-49) and 0.77 for the fifth cluster (items 50-53) while the overall cluster yielded an index of 0.745 thus indicating that the instrument is consistent in measuring what it is intended to measure. See Appendix.

Method of Data Collection

The researcher engaged five research assistants who were trained for two weeks on how to administer the questionnaire to the respondents. The researcher and these assistants distributed the questionnaires. Each person handled an educational zone out of the six zones in the state.

Method of Data Analysis

Mean and Standard Deviation were be used in analyzing data collected for the study. The mean is therefore computed as follows:

$$\bar{x} = \frac{\sum fx}{N} = \frac{4+3+2+1}{4} = \frac{10}{4}$$

$$\bar{x} = 2.50$$

The competence mean ratings were interpreted using real limit of numbers as follows:

(i)

RANGE OF MEAN	DECISION	
3.50-4.00	Very Competent (VC)	Very Often (VO)
2.50-3.49	Competent (C)	Often (O)
1.50-2.49	Fairly Competent (FC)	Not Often (NO)
1.00-1.49	Not Competent (NC)	Not At all (NA)

The criterion mean is 2.50. any grand mean value of 2.50 and above on the 4 point scale was considered as high level of competence while man value below 2.50 was considered a possession of low level competence. The three hypotheses were tested using the t-test statistics at 0. 05 level of significance and a certain degree of freedom. Where the calculated t-value is greater than the table value of t, the Null hypotheses is upheld and vis versa. The responses of Art teachers in the Junior Secondary Schools and their supervisors in the study area were collected and analyzed

separately. The reason for this was premised on the fact that a rating by Art teachers of themselves will amount to self-assessment which is likely to be biased. The addition of the responses of their supervisors therefore is to check bias where necessary.

CHAPTER FOUR

PRESENTATION AND ANALYSIS OF DATA

The results of the data analyses for the study are presented according to the research questions and the null hypotheses formulated to guide this study.

Research Question 1

What are the qualifications of Junior Secondary School Art teachers in Enugu State?

Academic Qualifications of Junior Secondary School Art Teachers

The study reveals that out of the entire Art teachers involved in the study (118 Art teachers), 48% (58) possess the minimum certificate for teaching in the country NCE, while 36% (42) possess HND and the remaining 16% (18) possess BA. All these qualifications are in either Art or Art education. See appendix.

Research Question 2

What are the competencies possessed by Junior Secondary School Art teachers for effective Art teaching in Enugu State?

Table 1

Mean and Standard deviation ratings of the competencies possessed by JSS Art teachers in Enugu State for effective Art teaching:

S/N	Items	N	X	SD	Remarks
1	Possesses the skill necessary for the teaching of the 'Basic Concepts' of art.	184	3.48	.74	Competent
2	Has ability to teach 'Tie-Dye' & Batik techniques.	„	3.53	.67	„
3	Ability to teach the making of models with paper and clay.	„	3.25	.76	„
4	Is capable of designing motifs and patterns.	„	3.27	.80	„
5	Has the skill to teach bead making.	„	3.11	.85	„
6	Possession of the skill to make mosaics.	„	3.31	2.27	„
7	Ability to teach Nigerian art history.	„	3.42	.70	„
8	Ability to teach Nigerian art and culture.	„	3.40	.74	„
9	Ability to teach the elements and principles of art.	„	3.57	.68	„
10	Competent in the teaching of the use of Art	„	3.39	.79	„

	materials and tools.				
11	Ability to Drawing and shading.	„	3.29	.78	„
12	Application of Colours in art	„	3.36	.73	„
13	Competent in the teaching of Painting and sculpture.	„	3.09	.87	„
14	Ability to teach the making of Patterns and designs.	„	3.14	.82	„
15	Competent in the teaching of Nigerian traditional art.	„	3.25	.75	„
16	The skill of teaching of Nigerian contemporary art.	„	3.22	.79	„
17	Skill in Drawing and shading from still-life and nature.	„	3.15	.87	„
18	Rate the teacher's ability to teach three-dimensional design.	„	3.06	.90	„
19	Capability in the teaching of embroidery, knitting and crocheting.	„	2.65	1.06	„
20	Ability of making and selling of soft toys and local crafts.	„	2.67	.97	„
21	Ability to teach Lettering and package design.	„	2.89	.93	„
22	Capable in the making and teaching of Needle craft(macramé).	„	2.55	1.04	„
23	Competent in the teaching and marketing of Art products.	„	2.79	.96	„
24	Effective in the use of crayon, pastel and charcoal.	„	2.77	.95	„
25	Ability to teach the making of illustrations, book covers, calendars and other printable materials.	„	2.83	.96	„

Key: x = Mean, SD = Standard deviation, N = Number of Respondents. Note: Teachers= 126, Supervisors=77 and Total=203.

The data presented in table 1 reveals that the mean responses of Art teachers on items 1-25 are greater than the mean cut-off point of 2.50. This indicates that majority of the respondents used for this study agreed with the items on table 1. Their agreement translated to the statement that Junior Secondary School Art Teachers in Enugu State possess the competencies required for effective Art Teaching. The Standard Deviation of items 1-8 ranged from 68-2.27. This further

revealed that the respondents were close to one another in their responses with their opinion resulting in what is not far from the mean.

Research Question 3

What are the improvisation competencies possessed by Enugu State Junior Secondary School Art Teachers for effective Art Teaching?

Table 2

Mean and Standard Deviation ratings of the Improvisation competencies possessed by JSS Art teachers in Enugu State for effective Art teaching:

S/N	Items	N	X	SD	Remarks
26	Ability to make illustrations for effective art teaching.	184	3.26	.88	Competent
27	Ability to improvise colours for teaching.	184	3.02	.91	Competent
28	Ability to improvise brushes for his teaching.	184	3.10	.88	Competent
29	Possession of the ability of substituting art works to boost teaching.	184	2.87	.94	Competent
30	Ability to improvise slides and photographs in teaching.	184	2.69	1.04	Competent
31	The ability to represent existing art pieces for effective Art teaching.	184	2.92	.97	Competent
32	The ability to improvise canvas for painting.	184	2.77	1.01	Competent
33	Ability to improvise carving tools.	184	2.77	.95	Competent
34	Ability to improvise modeling tools.	184	2.84	.95	Competent
35	Ability of improvising easel.	184	2.75	1.01	Competent

Key: x = Mean, SD = Standard deviation, N = Number of Respondents. Note: Teachers= 126, Supervisors=77 and Total=203.

The data presented in table 2 reveal that items 26-35 have their mean above cut-off point of 2.50. In it therefore, the majority of the respondents used for the study agreed

with the items as that the teachers possess the competences for improvisation for effective Art teaching. The standard deviation of the assessment of the effectiveness of these teachers in the area of improvisation of Art materials ranged from .88-1.04. This shows that the respondents were close to one another in their ratings and their responses are not far from the mean.

Research Question 4

What are the teaching methodology competencies possessed by Enugu State Junior Secondary School Art teachers for effective Art teaching?

Table 3

Mean and standard deviation ratings of the teaching methodology competencies possessed by JSS Art teachers in Enugu State for effective Art teaching:

S/N	Items	N	X	SD	Remarks
36	Application of demonstration method in art teaching.	184	3.19	.97	Competent
37	Use of field trip (excursion) teaching method.	184	2.89	1.06	Competent
38	Ability to utilize co-operative teaching method.	184	2.86	.93	Competent
39	Ability to use discursion teaching method.	184	2.98	.96	Competent
40	The use of lecture teaching method.	184	2.74	1.10	Competent
41	Ability to use role-playing (dramatization) teaching skill.	184	2.93	.97	Competent
42	Ability to apply project teaching method in art teaching	184	3.14	.88	Competent
43	Application of group teaching method.	184	2.95	.97	Competent
44	Ability to use individualized art teaching technique.	184	3.03	.88	Competent

Key: x = Mean, SD = Standard deviation, N = Number of Respondents. Note: Teachers= 126, Supervisors=77 and Total=203.

Table 3 shows that all the nine (9) items comprising items 36-44 have mean ratings above the cut-off point of 2.50 indicating that the majority of the respondents used for the study agree with the items that Junior Secondary School Art teachers possess the teaching methodology competencies for effective Art teaching.

The standard deviation of the items ranged from .88-1.10. This shows closeness among respondents in their opinion which also reveals that the respondents are not far from the mean.

Research Question 5

What are the evaluation competencies possessed by Enugu State Junior Secondary School Art teachers for effective Art teaching?

Table 4

Mean and standard deviation ratings of the evaluation competencies possessed by JSS Art teachers in Enugu State for effective Art teaching:

S/N	Items	N	X	SD	Remarks
45	Use of project rating method.	184	3.26	.81	Competent
46	Use of continuous assessment technique.	184	3.51	.72	Competent
47	Tests.	184	3.45	.76	Competent
48	Observation.	184	3.31	.73	Competent
49	Explanation of work process.	184	3.28	.76	Competent

Key: x = Mean, SD = Standard deviation, N = Number of Respondents. Note: Teachers= 126, Supervisors=77 and Total=203.

The data presented in table 4 reveals that all the five items from item 45-49 had their mean above the cut-off point of 2.50. The majority of the respondents used for the study agree with the items that these teachers possess the evaluation competencies for effective Art teaching. The standard deviation of their responses ranged from .73-.81 showing that the respondents were close to one another and their responses are not far from the mean.

Research Question 6

How frequent do Junior Secondary School Art teachers in Enugu State attend skill improvement activities?

Table 5

Mean and standard deviation ratings of the skill improvement utilized by JSS Art teachers in Enugu State for effective Art teaching:

S/N	Items	N	X	SD	Remarks
50	Execution of projects.	184	2.82	1.03	Competent
51	Attendance of workshops (at least twice a year).	184	2.33	1.03	Competent
52	Conference participation (at least twice a year).	184	2.19	1.12	Competent
53	Exhibition participation (at least once a year).	184	2.19	1.05	Competent

Key: x = Mean, SD = Standard deviation, N = Number of Respondents. Note: Teachers= 126, Supervisors=77 and Total=203.

The data presented in Table 5 reveals that (item 50) out of the four items on the cluster has a mean above the mean cut-off point. however items 51-53 with means 2.33, 2.19 and 2.19 respectively are below the cut-off mean point of 2.50 and therefore shows that the respondents disagree with these items as not being part of the skill improvement opportunities available to Art teachers for effective Art teaching the standard deviation of these items ranged from 1.03-1.12. This shows that the respondents are close to one another in their responses and that their responses are far from the mean.

Hypotheses One

Ho₁: There is no significant difference in the mean ratings of specialist and non-specialist Art teachers on the competencies possessed.

Table 6

The t-test analysis of the mean responses of specialist and non-specialist Art teachers, on the competencies possessed by JSS Art teachers in Enugu State:

S/N	Items	Groups	N	X	SD	t	Df	2Taile	Rem-arks
1	Possesses the skill necessary for the teaching of the "Basic Concepts" of art.	Non-Sp. Sp.	66 118	3.51 3.42	.63 .80	.353	182	.725	NS
2	Has ability to teach "Tie-Dye" & Batik techniques.	Non-Sp. Sp.	66 118	3.43 3.58	.68 .67	- 1.401	182	.163	NS
3	Ability to teach the	Non-	66	3.27	.73	.301	182	.763	NS

	making of models with paper and clay	Sp. Sp.	118	3.29	.78				
4	Is capable of designing motifs and patterns.	Non-Sp. Sp.	66 118	3.27 3.29	.72 .85	-.436	182	.663	NS
5	Has the skill to teach bead making.	Non-Sp. Sp.	66 118	3.09 3.13	.79 .88	-.340	182	.34	NS
6	Possession of the skill to make mosaics.	Non-Sp. Sp.	66 118	3.13 3.41	.83 2.77	-.797	182	.427	NS
7	Ability to teach Nigerian art history.	Non-Sp. Sp.	66 118	3.39 3.44	.67 .72	-.430	182	.667	NS
8	Ability to teach Nigerian art and culture.	Non-Sp. Sp.	66 118	3.37 3.42	.75 .73	-.394	182	.694	NS
9	Ability to teach the elements and principles of art.	Non-Sp. Sp.	66 118	3.30 3.44	.70 .66	- 1.591	182	.113	NS
10	Competent in the teaching of the use of art materials and tools.	Non-Sp. Sp.	66 118	3.21 3.33	.81 .77	- 1.126	182	.261	NS
11	Ability to Drawing and shading.	Non-Sp. Sp.	66 118	3.30 3.40	.74 .73	-.918	182	.297	NS
12	Application of Colours in art	Non-Sp. Sp.	66 118	3.30 3.40	.74 .73	-.918	182	.360	NS
13	Competent in the teaching of Painting and sculpture.	Non-Sp. Sp.	66 118	3.19 3.04	.74 .93	1.150	182	.252	NS
14	Ability to teach the making of Patterns and designs.	Non-Sp. Sp.	66 118	3.19 3.11	.80 .83	.615	182	.539	NS
15	Competent in the teaching of Nigerian traditional art.	Non-Sp. Sp.	66 118	3.16 3.30	.73 .76	- 1.190	182	.236	NS
16	The skill of teaching of Nigerian contemporary art.	Non-Sp. Sp.	66 118	3.10 3.28	.74 .81	- 1.494	182	.137	NS
17	Skill in Drawing and shading from still-life and nature.	Non-Sp. Sp.	66 118	3.09 3.16	.94 .83	-.521	182	.603	NS
18	Rate the teacher	Non-Sp. Sp.	66 118	3.01 3.16	.86 .83	-.561	182	.573	NS

	ability to teach three-dimensional design.	Sp. Sp.	118	3.09	.92				
19	Capability in the teaching of embroidery, knitting and crocheting.	Non-Sp. Sp.	66 118	2.68 2.63	1.05 1.07	.282	182	.779	NS
20	Ability of making and selling of soft toys and local crafts.	Non-Sp. Sp.	66 118	2.71 2.66	1.05 1.07	.340	182	.734	NS
21	Ability to teach Lettering and package design.	Non-Sp. Sp.	66 118	2.80 2.94	.96 .91	-.958	182	.339	NS
22	Capable in the making and teaching of Needle craft (macramé).	Non-Sp. Sp.	66 118	2.46 2.61	1.02 1.06	-.871	182	.385	NS
23	Competent in the teaching and marketing of Art products.	Non-Sp. Sp.	66 118	2.71 2.84	.95 .97	-.909	182	.365	NS
24	Effective in the use of crayon, pastel and charcoal.	Non-Sp. Sp.	66 118	2.86 2.72	1.05 .90	.915	182	.361	NS
25	Ability to teach the making of illustrations, book covers, calendars and other items.	Non-Sp. Sp.	66 188	2.80 2.84	1.02 .93	-.298	182	.766	
	Group mean	Non-Sp. Sp.	66 118	3.08 3.15	.47 .43	-.943	182	.347	NS

Key: x=Mean, SD = Standard Deviation, df = degree of freedom, N = Number of Respondents, Sp=Specialists, Non-Sp=Non-Specialists, Diff, NS= Not Significant. Note: Teachers= 126, Supervisors=77 and Total=203.

The result in table 6 shows that the mean differences, standard deviation, t-value sig. (2-Tailed) and degree of freedom of t-test statistic values calculated using SPSS (version16.0) on the respondents responses on the competencies possessed for effective Art teaching. The result indicated that all the 25 competency items had their t-values on 182 degree of freedom and its p-value greater than 0.05. Therefore, the null hypothesis was accepted as postulated not to have any significant difference in

the mean rating of the two groups of respondents (specialist and non-specialist Art teachers) on the competencies possessed by Junior Secondary School Art teachers in Enugu State on the competencies they possess for effective Art teaching.

Hypotheses Two

Ho₂: There is no significant difference in the mean ratings of Art teachers in the urban and those in the rural areas on the teaching methodology competencies possessed.

Table 7

The t-test analysis of the mean responses of rural and urban Art teachers, on improvisation competencies possessed by JSS Art teachers in Enugu State:

S/N	Items	Groups	N	X	SD	t	df	Sig.(2-Tailed)	Remarks
36	Application of demonstration method in Art teaching.	Rural Urban	92 92	3.52 3.31	.60 .79	1.99	182	.047	S
37	Use of field trip (excursion) teaching method.	Rural Urban	92 92	3.12 2.96	.86 .94	1.146	182	.254	NS
38	Ability to utilize co-operative teaching method.	Rural Urban	92 92	2.92 3.23	.91 .88	.185	182	.853	NS
39	Ability to use discursion teaching method.	Rural Urban	92 92	2.73 2.41	1.05 1.03	2.09	182	.038	S
40	The use of lecture teaching method.	Rural Urban	92 92	3.02 3.03	.94 .92	-.062	182	.951	NS
41	Ability to use role-playing (dramatization) teaching skill.	Rural Urban	92 92	2.68 2.73	1.01 .94	-.401	182	.689	NS
42	Ability to apply project teaching method in Art teaching.	Rural Urban	92 92	2.86 2.66	.99 .95	.793	182	.194	NS
43	Application of group teaching method.	Rural Urban	92 92	3.00 2.85	.90 .94	1.067	182	.287	NS
44	Ability to use individualized Art teaching technique.	Rural Urban	92 92	2.79 2.54	1.04 1.02	1.665	182	.098	NS
	Grand Mean	Rural Urban	92 92	2.97 2.86	.64 .64	1.148	182	.253	NS

Key: x=Mean, SD= Standard Deviation, df= degree of freedom, N= Number of Respondents, NS= Not Significant, S= Significant. Note: Teachers= 126, Supervisors=77 and Total=203.

The result of the table7 shows the mean difference, standard deviation, t-test value, sig.(2-tailed) and the degree of freedom of t-test values on the improvisation of Art teaching materials by Art teachers. The result indicated that eight (8) out of ten(10) items on Art teachers competencies on improvisation of Art teaching materials had their t- values on 182 degree of freedom and its p-value greater than 0.05. Also the table shows a cluster grand mean and its p-value .253 to be greater than 0.05. Therefore, the null hypothesis was accepted not to have any significant difference in the mean ratings of the two groups of respondents with respect location.

Hypothesis Three

H₀₃: Gender is not a significant factor in the mean ratings of male and female Art teachers on improvisation competencies possessed for effective Art teaching.

Table 8

The t-test analysis of the mean of responses of male and female Art teachers on teaching methodology competencies possessed for effective Art teaching by Enugu State JSS Art teachers:

S/N	Items	Groups	N	X	SD	T	df	Sig.(2-tailed)	Remarks
26	Ability to make improvisation for effective Art teaching	Male Female	94 90	3.65 3.31	.74 .83	2.878	182	.004	S
27	Ability to improvise colours for teaching	Male Female	94 92	2.98 3.53	2.20 1.00	1.388	182	.167	NS
28	Ability to improvise brushes for his teaching	Male Female	94 92	2.94 1.71	.89 .95	1.591	182	.113	NS
29	Possession of ability of substituting art works to boost Art teaching	Male Female	94 92	3.28 2.97	.77 .91	2.437	182	.016	S
30	Ability to	Male	94	2.61	1.18	.257	182	.465	NS

	improvise slides and photographs in teaching	Female	92	2.57	1.11				
31	The ability to represent existing art pieces for effective Art teaching	Male Female	94 92	2.94 2.95	.95 .99	.471	182	.798	NS
32	The ability to improvise canvas for painting	Male Female	94 92	3.23 3.29	.77 .85	-.076	182	.940	NS
33	Ability to improvise carving tools	Male Female	94 92	2.93 3.36	.93 .96	-.451	182	.653	NS
34	Ability to improvise modeling tools	Male Female	94 92	2.91 2.92	1.00 .85	-.388	182	.699	SN
35	Ability of improvising easle	Male Female	94 92	3.05 2.93	.76 .82	-.079	182	.937	NS
	Grand Mean	Male Female	94 92	3.34 3.24	.76 .81	1.584	182	.115	SN

Key: x=Mean, SD= Standard Deviation, df= degree of freedom, N= Number of Respondents, NS= Not Significant, S=Significant. Note: Teachers= 126. Supervisors=77 and Total=203.

The result in table 8 shoes the mean difference, standard deviation, t-value, sig.(2-tailed) and degree of freedom of t-test statistics values calculated using SPSS (version 16.0) on the respondents responses on the teaching methodology competencies possessed by Art teachers. The result indicated that all the eight (8) out of nine (9) items on teaching methodology competencies had their t-values on 182 degree of freedom and its p-value greater than 0.05.

Furthermore, the table shows a cluster grand mean difference, standard deviation t-calculated (1.584) and sig.(2-tailed) value (.115) at 182 degree of freedom to be greater than 0.05. Therefore, the null hypothesis was accepted as postulated not to have any significant difference in the ratings of the two groups of respondents

(male and female) Art teachers on the teaching methodology competencies possessed by these Junior Secondary School Art teachers in Enugu State.

Summary of Findings

- (i) That majority of Junior Secondary School Art teachers in Enugu State possess minimum Art teaching qualification (NCE). See appendix.
- (ii) Junior Secondary School Art teachers in Enugu State possess all the needed competencies for effective Art teaching.
- (iii) JSS Art teachers possess improvisation competencies for effective Art teaching.
- (iv) That Junior Secondary School Art teachers in Enugu State possess the teaching methodology competencies for effective teaching.
- (v) These Art teachers possess evaluation competencies for effective Art teaching
- (vi) That these teachers have skill improvement opportunities for effective Art teaching.
- (vii) There is shortage of Art teachers in Enugu State JSS.
- (viii) There is no significant difference in the mean ratings of the two groups of respondents: specialist Art teachers and non specialist Art teachers (supervisors)
- (ix) There is no significant difference in the mean ratings of urban and rural Art teachers on the improvisation of Art teaching materials.
- (x) There is no significant difference in the mean ratings of male and female Art teachers on the application of Art teaching methods.

CHAPTER FIVE

DISCUSSION OF FINDINGS, CONCLUSION, RECOMMENDATION AND SUMMARY

The researcher in this chapter discussed the findings of this study based on the six research questions and three hypotheses that guided the study. The conclusion and recommendations drawn from the study are presented in this chapter alongside the implications and limitation of the study. Also presented in this chapter is the summary of the entire study.

Discussion of findings

Art Teachers' Qualifications

The findings of this study showed that many of the Art teachers used in the study possess minimum qualifications. Of the entire Art teachers used in the study (118), 66.1% of them possessed NCE while 15.3% possessed HND. 18.6% of them possessed BA degrees in Art or Art education. By this structure, majority of the Art teachers in the JSS possess minimum teaching certificate (NCE). This does not seem to enhance Art teaching as it has been emphasized that the quality of education is dependent on the quality of teacher (Tahir 2005:2). See appendix.

Teachers' Possession of Competencies for effective Art teaching

The Art teachers and their supervisors used in this study were unanimous in accepting that the Junior Secondary School Art teachers in Enugu State possess the competencies necessary for effective Art teaching. Of the 25 items on Table 1 which requested the rating of these Art teachers' level of possession of teaching competences, only seven items received mean ratings of less than 3.00 points. The highest rating on that table was on the teachers' competence in teaching the elements and principles of Art ($\bar{x} = 3.57$). The least rating on the table ($\bar{x} = 2.55$) which is on the teachers' capability in the making and teaching of needle craft (macramé). The reason for

this possession of low capability in the teaching and making of needle craft may not be unconnected with the inability of responsible authorities to provide the necessary materials and tools for studio teaching and practical for Art teaching.

Talabi (1979:7) is of the opinion that the growth of Art is a continuous process of practice and application. This underscores the importance of practice in Art teaching and learning. Obviously, the implication is that Art teaching competencies are not likely to be achieved in the face of absence or scarcity of the needed materials. Leonard and Adenuga (1981:32) corroborate the opinion of Talabi (1979:7) as they state that it is difficult to run a worthy art programme when materials are inadequate.

Eheli (2004:243) laments the counter-productiveness of situation in the country, where Art materials are very scarce and when found, are very expensive to afford. He states that such situation makes the demonstration aspect of Art teaching difficult. While it is very important for Art teachers to be very good in the teaching of elements and principles of art, it is also very necessary to expose the students to practical areas like the making and teaching of needle craft (macramé).

Practical areas of art offer students the opportunity to put into practice what they know about the elements and principles of art. Among other lowly rated items on the competencies necessary for effective Art teaching are items 19 to 25, which are respectively: capability of making and teaching needle craft (macramé) ($x = 2.55$), capability in the teaching of embroidery, knitting and crocheting ($x = 2.65$), ability of making and selling of soft toys and local crafts ($x = 2.67$), ability to teach Lettering and package design ($x = 2.89$), competence in the teaching and marketing of Art products ($x = 2.79$). Effectiveness in the use of crayon, pastel and charcoal ($x = 2.77$) and the ability to teach the making of illustrations, book covers, calendars and other items ($x = 2.83$).

Incidentally, all these areas of low rating are practical areas. Their understanding by Art students, constitute the essence of creativity centred learning and can go a long way in the making of self-reliant secondary school graduates. Making Junior Secondary School students conversant with studio practice can as well lure them into studying Fine Arts at undergraduate and even post-graduate levels of their education. In all, the situation is likely to increase the number of candidates that later take to Art as this will amount to a case of catching them young.

Possession of Improvisation Competencies

In the face of harsh economic situation in the country which has led to the unavailability of Art teaching materials, improvisation in Art teaching becomes necessary, as government on its own does not provide these materials in spite of the serious need. Eheli (2004:243), Talabi (1979:7), Leonard and Adenuga (1981:32) stress the need for adequacy of Art materials for effective Art teaching. In Table 2, the respondents rated Art teachers on their competences in improvisation. While the respondents agree completely that these teachers possess the ability to improvise Art teaching materials, they rated seven out of the ten items below 3.00 points. The items rated above 3.00 points and their mean ratings are respectively the ability to make illustration for effective Art teaching ($x = 3.26$), ability to improvise colours for Art teaching ($x = 3.02$) and ability to improvise brushes for Art teaching ($x = 3.10$). All the items rated here are vital in effective Art teaching and can go a long way in encouraging students. Their improvisation will reduce costs for both teachers and students.

The lower ratings in this table comprise of items 29 to 35, whose ratings range between 2.69 to 2.92 points and are as follows: Possession of the ability to of substituting Artworks to boost teaching ($x = 2.87$), ability to improvise slides and

photographs in teaching ($x = 2.69$), the ability to represent existing art pieces for effective Art teaching ($x = 2.92$), ability to improvise canvas for painting ($x = 2.77$), ability to improvise carving tools ($x = 2.77$), ability to improvise modeling tools ($x = 2.84$) and the ability of improvising easel ($x = 2.75$). Although all the items on the table, the teachers were rated 'Competent', they were rated low in the last seven.

Possession of Teaching Methodology Competencies

The study reveals that in as much as the Art teachers were accepted by the study to be competent in methodology competencies, their competencies were rated low in the areas of use of field trip ($x = 2.89$), ability to use co-operative ($x = 2.86$), ability to use discussion method ($x = 2.98$), use of lecture teaching method ($x = 2.74$), ability to use dramatization teaching skill ($x = 2.93$) and application of group teaching method ($x = 2.95$). A very strong factor that must have affected the restriction of teaching methodology to other methods outside the ones the teachers scored lower on, this must have been as a result of lack of adequate utilization of skill improvement by these Art teachers. The teachers do not often resort to up-skilling themselves after their initial training through exhibitions, conferences and workshops as ways of acquiring new and varied teaching skills. Part of this problem is government inability to properly fund Art teaching. This has left Art teaching with many shortcomings. Silberman (1970:11) makes a case for sufficient funding of Art teaching by stating that 'we must find ways of stimulating the educator'. One of the ways of stimulating the educator (Art teacher) is through adequate funding. Such situation will enable the teacher to utilize all avenues of improving himself for effective teaching.

On the issue of teaching methodology competencies possessed by these Junior Secondary School Art teachers, nine items were rated by the respondents. The respondents' ratings indicated that the Art teachers possess the necessary teaching

methodology competencies necessary for effective Art teaching. The highest mean ratings were for the application of demonstration method of Art teaching ($x = 3.13$), the ability of the teachers to apply project teaching method in Art teaching ($x = 3.14$) and the ability to use individualized Art teaching technique ($x = 3.03$).

While the Art teachers were rated high on these items, they were rated below 3.00 points in the remaining six items in the following order: use of field trip (excursion) teaching method ($x = 2.89$), ability to utilize co-operative teaching method ($x = 2.86$), ability to use discursion teaching method ($x = 2.98$), the use of lecture teaching method ($x = 2.74$), ability to use role-playing (dramatization) teaching skill ($x = 2.93$) and application of group teaching method ($x = 2.95$).

Possession of evaluation competencies

The study further revealed that the teachers possess competencies in all the evaluation competencies with the least mean amounting to $x = 3.28$. This is an indication that these teachers are competent in the evaluation area of Art teaching. They have been rated competent in the areas of utilizing project rating method, continuous assessment, tests, observation and explanation of work process in evaluating their students.

Utilization of skill improvement opportunities

In the area of utilizing skill improvement opportunities, Art teachers, though found to be competent in this area, were rated below 3.00 points in all the items. That is to state that they have not been utilizing the opportunities of skill improvement adequately. These inadequately utilized opportunities were rated as follows: execution of projects ($x = 2.82$), attendance of workshops ($x = 2.33$), conference participation ($x = 2.19$) and exhibition participation ($x = 2.19$). This situation negates NPE (2004:38) which insist that since no educational system can rise

above its teachers, teacher education will receive emphasis in all educational planning and development. This statement does not seem to be extended to Art teaching, considering that attempts do not seem to be made at teacher up-skilling in the area of Art teaching. Akolo (1986:3) laments the consequences of the attitude of government and those in authority to Art teaching which he summarized as not being active to Art teaching.

Shortage of Art teachers

The result of this study also revealed that there is shortage of Art teachers in Junior Secondary Schools of Enugu State, see appendix. In the whole of Agbani education zone with forty-five schools, there are only 18 Art teachers, while in Awgu education zone, there are only six Art teachers with fifty-three schools in the zone. Enugu education zone with twenty-six schools has thirty-nine Art teachers. The Nsukka education zone has fifty-nine schools and thirty Art teachers.

Obollo education zone has forty-seven schools and nine Art teachers while Udi education zone has fifty-two schools with twenty-four Art teachers. The entire state has two hundred and eighty-two schools and a total of one hundred twenty-six Art teachers. The inadequate number of Art teachers has made it difficult for all the schools to have Art teachers. This issue of inadequate number of Art teachers runs contrary to the NPE (2004:19) which states that 'Junior Secondary Schools shall among other things teach basic subjects which will enable pupils to acquire further knowledge and skills'. One wonders how students will acquire art skills and knowledge in the face of scarcity of teachers who are supposed to impart this knowledge and skill.

This situation shows that government is not giving due consideration to Art teaching. This situation (scarcity of Art teachers) poses much problem to Art teaching

and is a common experience in many schools. In the words of Fatuyi (1986) in Uzoagba (1999:22) "Many schools have no Art teachers, Art lessons are regarded as periods of relaxation". Art, by this attitude has not received a fertile ground for effective teaching.

Hypotheses

This study showed that there was no significant difference between specialist and non-specialist Art teachers in the competencies possessed for effective Art teaching as the group mean ratings are 3.15 for specialist Art teachers and 3.08 for the non specialist Art teachers. Though, the specialist Art teachers significantly possessed more competencies in the area of use of Art materials and tools, as well as in the area of painting and sculpture. The reason for upper hand of specialist Art teachers in these areas should be as a result of adequate training and studio experience of these specialist Art teachers, in these skills which are acquired over a long time training and practice.

The study, as well revealed that school location is not a significant a factor in the possession of competencies for effective Art teaching. The rural Art teachers had the mean rating of 2.97 while their urban counterpart had a mean rating of 2.86. The reason for these close ratings is not far from fact that improved transport and communication systems have exposed both groups to common share of knowledge and experience. This kind of situation hardly leaves room for monopoly of knowledge and information hence the rating indicating that school location is not a significant factor in the competencies possessed by urban and rural Art teachers for effective Art teaching.

On whether gender is a significant factor in the application of teaching methodology competencies for effective Art teaching, the following grand mean

ratings were received 3.34 for male Art teachers and 3.24 for female Art teachers. This result showed that gender is not a significant factor in the application of teaching methodology competencies for effective Art teaching and therefore, both genders possessed similar competencies for effective Art teaching. This view is in agreement with Adeleye (1977:46) that women are now fast liberating themselves from men's folk and plunging into what used to be men's world. Although, Dopemu and Igwe (1977:5-50) still hold the view that women are physically inferior to men and that they are excluded from strenuous jobs.

Conclusion

From the revelations of the results of this study on the evaluation of teachers' effectiveness in Art teaching, the following conclusions were drawn by the researcher. The results of the study revealed that there are not enough teachers for teaching of Art in the area of study. Some of the schools do not offer Art as a result of lack of Art teachers. This has affected the chances of students in such schools who otherwise would have taken to Art.

The result also reveals that the teachers possess high competence in the teaching of many areas like basic concepts in Art, tie-dye, making models with paper and clay, designing motifs and patterns, bead making, mosaics, Nigerian art history, Nigerian art and culture, elements and principles of Art, use of materials and tools, drawing and shading application of colours, painting and sculpture, making of patterns and design, Nigerian contemporary and traditional Art as well as three-dimensional design while they possess moderate competence in other studio areas of Art teaching like embroidery, making and selling of soft toys and local crafts,

teaching lettering and package design, making and teaching of needle craft (macramé), making illustration, book covers, calendars and other items.

The findings also revealed that these Art teachers possessed high competence in the improvisation of such items as illustrations, colours and brushes. It also shows that they possess moderate competence on the area of improvisation of some teaching materials like substituting artworks to boost teaching, improvising slides and photographs, existing art pieces, painting canvass, easels, carving and modeling tools, they however, showed high competence in the application of various evaluation methods like project rating, continuous assessment, tests, observation and explanation of work process.

Another area where the teachers show moderate competence was in the area teaching methodology. These areas are in the use of field trip (excursion) teaching, co-operative teaching method, use of discursion teaching method, lecture teaching method, role-playing or dramatization teaching, application of project teaching method and group teaching methods. The teachers also showed moderate competence in the area of utilizing skill improvement opportunity in the following areas: execution of projects, workshops, conferences exhibitions attendance.

Some other findings of the study are that there is no significant difference in the mean ratings of specialist and non-specialist Art teachers, there is no significant difference between urban and rural teachers on improvisation possessed and that there is no significant difference between male and female Art teachers on the application of teaching method competencies possessed.

Implications of the study

The result of this study has important implications. Policy makers in education stand to benefit from the study in the sense that the findings of this study

will direct their attention to areas of need in the improvement of Art teaching. The findings of this study have shown that there not enough Art teachers in our Junior Secondary Schools and that most of the available teachers possess minimum teaching qualification (Nigeria Certificate in Education).

Art teaching can be taught better by teachers with higher qualifications. Government should help in improving the quality of Art teachers through in-service training. Institutions where Art teachers are produced need government sponsorship for the production of effective teachers. Universities should have opportunities to expand departments where Art teachers are produced for the acquisition of higher qualifications. Educational administrators will find these findings necessary in their planning and implementation of Art curriculum.

From the result of the study it is obvious that the utilization of workshops, conferences and exhibitions by teachers as part of skill improvement is not being fully utilized among Junior Secondary School Art teachers. The encouragement of these teachers along these lines will go a long way in the further improvement of their skills and competencies. Effective teaching in an area like Art is something that has to be balanced. Both the theory and practical areas of the subject must have fair share of attention for the teacher to be perceived as effective. In view of the enormous need for fund in running Art teaching, government should make adequate fund available to cater for practical needs.

Recommendations

From the findings of this study, the following recommendations are made.

- (i) Efforts should be made by Post Primary Schools Management Board to grant in-service training to Art teachers with Nigeria Certificate in Educate, to upgrade themselves with higher qualifications while those with Higher

National Diploma are allowed to acquire teaching qualifications for effective teaching.

- (ii) Workshops, conferences and exhibitions should be regularly organized for these teachers as a way of improving their skills for effective Art teaching.
- (iii) School supervisors should increase the frequency of their supervision to make sure Art teachers utilize all the necessary teaching competencies for effective Art teaching.
- (iv) Studio Allowance should be created for Art teachers to encourage them to give more attention to studio practice.
- (v) Adequate provision of Art materials for teacher demonstrations and students' studio work for enhanced practical works should be made.
- (vi) Government should employ more graduate Art teachers to enable all Junior Secondary Schools in Enugu State to offer Art learning opportunities to our students as many schools do not offer Art.

Limitations of the study

The researcher encountered some limitations in the course of this study. They included:

- (i) The bureaucratic structure of Post Primary School Management Board (PPSMB), Enugu and the poor attitude of some staff which did not encourage this study at different points. It further necessitated many repeated visits to the board and its offices to make achievements.
 - (ii) The negative attitude of many respondents towards responding to questionnaires was not encouraging. It made the researcher to make repeated visits to either persuade them to respond to questionnaires to collect the previously deposited ones as a result the respondents' non-chalance.
-

Suggestions for further research

The researcher makes the following suggestions for further studies:

- (i) Similar study should be made at different states of Nigeria and the Federal Capital Territory to achieve a nationwide study.
- (ii) A study in the area of the effect of teacher competence on Art Students is suggested.
- (iii) The employment of students' response in ascertaining teacher competence in Art teaching is suggested.

Summary of the study

This study was designed to evaluate the effectiveness of Junior Secondary School Art teachers in Enugu State. This was carried out through evaluating the various competencies possessed by the Art teachers. As the main purpose of the study was to find out the level of effectiveness of these teachers in Art teaching, the following were therefore considered in the study: competencies possessed, skill improvement opportunities available to the teachers, school location and Art teachers' gender. The following six research questions and three hypotheses guided the research:

- (i) What are the academic qualifications of secondary school Fine Arts teachers in Enugu State?
- (ii) Which of the needed competencies for effective Art teaching are possessed by Fine Arts teachers in Enugu State?
- (iii) How competent are Enugu State Junior Secondary School teachers in the improvisation of Art teaching materials?
- (iv) How competent are Enugu State Junior Secondary School teachers in the application of Art teaching methods?

- (v) Which of the needed evaluation competencies are possessed by Enugu State Junior Secondary School teachers?
- (vi) How frequent do Junior Secondary School Art teachers in Enugu State attend skill improvement activities?

The following null hypotheses were also formulated for the study. They were tested at 0.05 level of significance:

HO₁: There is no significant difference in the mean ratings of specialist and non-specialist Fine Art teachers on the competencies possessed.

HO₂: There is no significant difference in the mean ratings of Fine Art teachers in urban and rural areas on improvisation competencies possessed.

HO₃: Gender is not a significant factor in the mean self-ratings of Fine Arts teachers on application of teaching method competencies possessed.

This study employed descriptive survey research design with the population comprising of the entire Junior Secondary School Art teachers in the state and their supervisors in the state. A questionnaire (Standard Art Teachers' Evaluation Model) was designed for data collection in which the teachers and their supervisors rated the Art teachers. The instrument was validated by experts. The reliability of the instrument was carried out using Crombach Alpha reliability test while t-test statistics was used in the testing of the three hypotheses.

From the study, it was revealed that the Art teachers studied possessed all the necessary competencies for effective Art teaching, it was as well revealed that the teachers possessed moderate competence in the area of skill improvement and in the teaching of some practical areas of Art teaching and that many of the teachers possessed minimum teaching certificate which is NCE. The researcher therefore recommended that there should be avenue for in-service training for the upgrading of

teachers' qualifications, that there should be frequent supervision of the teachers to ensure the teaching of practical areas of Art teaching.

In addition, the researcher recommended adequate funding of Art teaching and provision of Art materials as further ways of improving Art teaching; provision of studio allowance and workshops, conferences and exhibition opportunities as tonics for effective Art teaching.

References

- Academic American Encyclopedia* (1989). Volume 19. Danbury, Connecticut: Grolier Incorporated.
- Achebe, C. (2008). *Things Fall Apart*. Lagos: Heinemann Educational Publishers.
- Adams, L.S. (2002). *Art Across Time*, Second Edition. New York: McGraw-Hill Companies Incorporated.
- Adeleye, A. (1977). *The Changing Status Of Nigerian Women*, (In: *African Women*). 9, (21), p 46.
- Afigbo, A.E. (1981). *Ropes Of Sand: Studies In Igbo History and Culture*. Nsukka: University of Nigeria Press, Nsukka.
- Ahumibe, C. (1979). *Aims And Objectives Of Education* (In: *Foundations of Education*, edited by B.O. Ukeje.) Benin City: Ethiope Publishing Corporation.
- Ajayi, A.O. (2006). *An Appraisal Of The Place Of Drawing In Visual Art Practice In Nigeria*, (In: *Contemporary Issues In Nigerian Art*). (Referred Proceedings Of The International Conference On Contemporary Nigerian Arts. Department Of Fine Arts, Obafemi Awolowo University, Ile-Ife, Nigeria.)
- Allport, G.W. (1961). *Pattern And Growth In Personality*. London: Holt, Rinehart and Winston.
- Akolo, J.B. (1986). *A Handbook For Teachers In Post-Primary Schools*. Zaria: Institute of Education, Ahmadu Bello University, Zaria.
- Akpaide, U.U. (2006). *The Place of Art in Education*, (In: *Symposium on Nigerian Art*.) Lagos: National Gallery of Art.
- Amalaha, B.M. (1979). *The Teacher In The Classroom* (In: *Foundations of Education*), Edited by B.O. Ukeje. Benin City: Ethiope Publishing Corporation.
- Aniakor, C.C. (2005). *Reflective Essays On Art And Art History*. Enugu: Pan-African Circle of Artists Press.
- Aniakor, C.C. (2004). *Art Education In An Age Of Science And Technology In Visual: The Imperative Of Vocational And Technical Education*. Nsukka: Unica Arts Research and Publication Centre.
- Anyakoha, E.U. (2005). *Promoting Effective Vocational Education In The Era Of Globalization: Challenges And The Way Forward*. School of Vocational Education Journal (SOVEJ). 3(1): 1-14.
- Art-Wikipedia Free Encyclopedia (2003). <http://en.wikipedia.org/wi/Art> (retrieved at 3.00 pm on 4th January, 2003).

- Auchi Art School, Auchi (2008). *Auchi Art Focus*. Nigeria: Lighthouse Limited.
- Awotua-Efebo, E.B.(2001). *Effective Teaching: Principles And Practice*. Port Harcourt: Paragraphics (Jeson Services).
- Blair, G. M., Jones, R.S. and Simpson, R.H. (1975). *Educational Psychology*. New York: Macmillan Publishing Company, Incorporated.
- Boston, J.(1977). Ikenga. Lagos: Federal Department Of Antiquities, Lagos, Nigeria.
- Britanica(2009) *Oshogbo Art*. <http://www.britanica.com> (as retrieved at 5.00 pm on 19th June, 2009).
- Chauhan, S.S. (2006). *Advanced Educational Psychology*, Sixth Revised Edition. New Delhi: Vikas Publishing House PVT Ltd.
- Chiras, Daniel D. (2006). Environment (In: *Encyclopedia Americana*, International Edition, Volume 10, Danbury, Connecticut: Scholastic Library Publishing, Inc.
- Croixand, T.(1980). *Art Through the Ages*. New York: Harcourt Brace Jovanovich Publishers
- Dopemu, E and Igwe, I.O. (1997). *Gender Disparity in Education: Causes and Solution*. Bichi Journal of Education, 1, (1): 45-50.
- Eheli,C. (2002). *Art As A Language*. *Arts And Social Sciences Forum Journal*. (Journal Of The National Association For The Promotion Of Studies in arts And Social Sciences, NAPSASS),3 (3): 105-109.
- Eheli, C. (2004). *Problems Of Vocational Visual Arts Education* (In: *Introduction to Vocational Education*, Edited by C.E. Eze, P.N. Ezema, P.N. Eze, E.O. Paul, C.E. Eheli and P.A. Enebe.) Enugu: Ozybel Publishers.
- Eheli, C. (2005). *Fine and Applied Arts: A Proficient Channel For National Development*. *Journal of Development Education*. 1(1): 105-109.
- Emeji, M.N.(2001). *The Relevance Of Art Education In The Nigerian Child: Implication For The Universal Basic Education*. *Journal of Creative Arts*. 2, (1&2): 55-61.
- Enebe G.C. and Enem F.O. (2006) *Fundamentals Of Teaching Practice*. Abuja: Tonem Publicity and Publications.
- Enem, F.O. (2001). Teachers Possession Of Competencies Required For Effective Teaching Of social Studies Curriculum in Enugu State: An Unpublished Ph.D Thesis. Enugu State University of Science and Technology, Enugu.

- Eya, P. (2006). *Role of Instructional Materials In Improving Qualitative Education In Nigeria*. Abakaliki: Ebonyi State University Journal of education (EBJE) 4(1): 176-182.
- Eya, L.O. (2006). Effects of Counselling Supervision Model On Teachers' Effectiveness and Attitude to Instructional Supervision. Unpublished Ph.D. Thesis, Department of Education, University of Nigeria, Nsukka.
- Eze, A.E. and Davidson, V.E. (2006). *Understanding The Principles And Methods Of Teaching*. Nsukka: Anointed Fingers Educational Publishers.
- Fadare, M.O. (2006). *Art Education Curriculum Development: Problems, Its Implementation Nigeria (In: Contemporary Issues In Nigerian Art*. Referred Proceedings of the International Conference on Contemporary Nigerian Arts. Department of Fine Arts, Obafemi Awolowo University, Ile-Ife, Nigeria. pp158-164.
- Fasuyi, (1973). *Cultural Policy In Nigeria*. Paris: UNESCO. Federal Republic of Nigeria FRN (2004). *National Policy on Education*. Abuja: NERDC
- Federal College of Education, Eha-Amufu. (2010) Department of Fine and Applied Arts Admission. Admission Office: Federal College of Education, Eha-Amufu.
- Filani, K. (2005). *The Rediscovery of Tradition: Uli and The Politics of Culture*. Lagos: Pendulum Centre for Culture and Development.
- Folorunso, F. C. (2005). *Beyond the Man and His Myth: Wangboje's Legacy to Art Education in Nigeria (In: Contemporary Issues in Nigerian Art*. Ife: Obafemi Awolowo University Ile-Ife, Nigeria. 194-201.
- Getlein, M. (2002). *Gilbert's Living With Art*, 6th Edition. New York: The McGraw-Hill Companies, Incorporated.
- Gilbert, R and McCarter, W. (1998). *Living With Art*. New York: Alford A. Knopf, Incorporated.
- Hartt, F. (1985). *Art: A History of Painting, Sculpture, Architecture*. New York: Harry N. Abrams, Incorporated.
- Janson, H. W. (1991). *History of art*, 4th edition. New York: Harry N. Abrams Incorporated.
- Joint Admission and Matriculation Board (2009). Unified Tertiary Matriculation. Abuja: Nigeria
- Kornblum, W. (1994). *Sociology in A Changing World*, Third Edition. Orlando: Harcourt Brace College Publisher
- Leonard, M. and Adenuga, E.I.A. (1981). *Art For Nigerian Children*. Akure: Universal Artists (Nigeria)

- Lowenfield, V and Brittain, W.L. (1975). *Creative and Mental Growth*. New York: Macmillan Publishing Co. Inc.
- Maduewesi, E. (2005). *Benchmarks And Global Trends In Education*. Benin City: Dasyilva Influence Enterprises.
- Majasan, J.A. (1995). *The Teacher's Profession*. Ibadan : Spectrum Books Limited.
- Minimum Standard for Nigeria Certificate in Education Programme (2009) Abuja: National Commission for Colleges of Education.
- Morgan,C.T. , King R.A., Weisz, J.R. and Schopler,J. (1993). *Introduction To Psychology*, Seventh Edition. New Delhi: Tata McGraw-Hill Edition.
- Mkpa, M.A. and Izuagba, A.C. (2003). *Curriculum Studies And Innovation*. Owerri : Book Consult.
- Muhammed, A.N. (1990). *Zaria Art School: Background, History and Development*. Series No.5. Lagos: National Council for Arts and Culture Evolution in Nigerian Art.
- National Policy On Education (2004). Abuja: Federal Ministry of Education.
- National Gender Policy (2007). Abuja: Federal Ministry of Women Affairs and Social Development.
- Niece, R.C. (1967). *Art Is Fun*. Art Education Journal of NAEA. (20): 25-26.
- Nigeria (1960). Lagos: Federal Ministry of Information.
- Nwaiwu, C.O. (1997). *Teacher Effectiveness Through Communication Skills*. Journal Of Issues In Technical Teacher Education.1(1):47-52.
- Nworgu, B.G. (1991), *Educational research: Basic issues and methodology*. Ibadan: Wisdom Publishers.
- Nwokolo, P.O. and Ekwue, K.C. (1998). *Successful Vocational Technical Education in Nigeria: in the 21st century: Implications for national growth and development*. Paper presented at the 1st National Conference of School of Vocational Education FCE,Eha-Amufu. 24th-27th November, 1998. 1-15.
- Obanya, P. (1985). *Teaching Methods Across the Curriculum*. London: Collins International Textbooks.
- Obanya, P. (2004). *The Dilemma of Education In Africa*. Ibadan: Heinemann Educational Publishers (Nigeria) PLC.
- Odediran, N.O. (2003). *The Making Of A Teacher- Some Psychological Considerations*. Nigerian Journal Of Educational Studies and Research (NJESR) 1(12): 85-930.

- Ogwa, C.E. (2002). *Effective Teaching Methods*. Enugu: Cheston Limited.
- Ojie, N.G. (2007). Effect Of Brainstorming As A Strategy On Acquisition of Art Creativity Among Tertiary Level Students. Unpublished Ph.D. Thesis Department of Fine and Applied Arts, University of Nigeria, Nsukka.
- Okeke, U. (2001). *Pedagogical Methods For The Development Of Creativity In Children At Primary And Secondary Levels*. Public Lecture series No 1 Federal College of Education (Technical), Umuze, Anambra State.
- Okoli, E.C. (1989). Methodology of Teaching Art In Nsukka Urban Primary Schools. Unpublished Masters Dissertation, University of Nigeria, Nsukka.
- Okoli E.C. (2000). *History of Art Education*. Nsukka: Unpublished Lecture Mimeograph.
- Okpoko, P.U. and Okonkwo, E.E.(2004). *Resuscitating Masquerade Festivals For Tourism Development In Enugu and Anambra States*. In Nsukka Journal Of The Humanities. (November, 14th): 1-14.
- Oloidi, O. (2004). *Nnamdi Azikiwe In The History and Development of Modern Nigerian Art*. Abuja: Art Historical Association of Nigeria.
- Onipede, O. (2006) *Nigerian Art Schools A Merging Of Traits and Vanishing Stylistic Differences In Contemporary Issues In Nigerian Art (Its History and Education)*.
- Obafemi Awolowo University, Ile-Ife. Lagos: Portion Consult Publications.
- Onwuegbu, O.I. (1986). *Discover Teaching*. Enugu: Fourth Dimension Publishing Company Limited.
- Onwuka, U. (1996). *Curriculum Development For Africa*. Onitsha, Nigeria: Africana-FEP Publishers Limited.
- Onyejemezi, D.O.(1996). *Curriculum Materials: In Curriculum Development For Africa, Edited by Uga Onwuka*. Onitsha, Nigeria: Africana-FEP Publishers Limited.
- Onyeneke, A.O. (1987). *The Dead Among The Living: Masquerades In Igbo Society*. Nigeria: Holy Ghost Congregation, Province of Nigeria and Asele Institute, Nimo.
- Pepple, G.J. and Esu, A.E.O. (2000). *Influence Of Teaching Qualification On Teachers' Effectiveness In Teacher Education In River State*. 2(1) Nigeria: Association of Teacher Education of Nigeria.
- Preble, D. and Preble, S. (2004). *Art Forms: Introduction To Visual Arts*: New York: Harper Collins College Publishers.

- Readfern, G. (1964). *Personnel Administration To Motivate Faculty and Staff: School Executive's Guide*. New Jersey: Prentice-Hall Inc.
- Sara, H.A. (2010). Evaluation of Vocational Education Programmes in Reformatory Institutions in Northern Nigeria. An unpublished Ph.D. Thesis Department of Vocational Teacher Education (Industrial/Technical), University of Nigeria, Nsukka.
- Santrock, J. W. (2004). *Child Development*, Tenth Edition. New York: McGraw-Hill Company, Incorporated.
- Sowole, T. (2010). *Kingdom of Ife Reopens Debate On Restitution Of Artifacts In The Guardian*, Tuesday, March 30th, 2010.
- Stuckey, C. F. (1988). *Monet: Water Lilies*. New York: Hugh Lauter Levin Associates Incorporated.
- Silberman, C.E. (1970). *Crisis In The Classroom: Remarking of american education*. New York: Random House.
- Spiegel, F (2010). *Kingdom Of Ife Life At British Museum*. The Guardian.27 (11,403). Wednesday, March 17th.
- Snyder, J. (1985). *Northern Renaissance Art: Painting, Sculpture, The Graphic Arts From 1350-1575*. New York: Harry N. Abrams, Incorporated.
- Tahir, G. (2005). *Teacher education in 21st century: Issues, problems and strategies for Improvement*. A Pre-Convocation Lecture Presented at Federal College of Education, Eha-Amufu on 14th April, 2005.
- Taiwo, K. (2009). *Livingwoman*. Nigeria: The Guardian, Sunday May 17th.
- Talabi, G. (1979). *Art Teaching In African Schools*. Ibadan: Heneimann Educational Books (Nigeria) Ltd.
- Teachers Registration Handbook (2008). Abuja: Teachers Registration Council.
- The New American College Dictionary (1963). New York: Random House.
- The New Encyclopaedic Britannica (2007). 28. London: Encyclopaedic Britannica, Incorporated.
- The New Lexicon Webster's Encyclopedic Dictionary of The English Language. (1992) Danbury CT: Lexicon Publications, Incorporated.
- Thomson, M.K. (2007) *Motivation In School Learning (In: Educational psychology, Fourth Edition Edited by C.E. Skinner, C.E.)* New Delhi: Asoke K. Ghosh, Prentice-Hall of India: Private Limited.

- Trabue, M.R. (2007). *Teaching: The Art Of Guiding Learning Experiences*.(In: *Educational Psychology, Fourth Edition*, edited by C.E. Skinner. New Delhi: Asoke K. Ghosh, Prentice-Hall of India Private Limited.
- Udeinya, N.N.(2007). Evaluation of Teachers' Competencies in Implementation of Secondary School Geography Curriculum. Unpublished M. Ed Dissertation, Department of Arts Education, University of Nigeria, Nsukka.
- Udoh, E.N.A.(2003). *A dozen Years of Harvest*. Uyo: Doran Publishers.
- Ukeje, B.O, (1992). *Problems and Issues In The Implementation of Universal Basic Education in Nigeria*. Workshop Paper presented at the conference on Universal Basic Education: Problems and Issues at University of Nigeria, Nsukka.
- Umoden, S. (2006). Daily Champion November 29th, 2006. p27.
- Usman, L.K. (2000) Teaching in Nigeria: Ways to rescue decaying of a benevolent profession. GUJE 1 (2).152.
- Uzoagba, I.N.(1991). *Aesthetics and Art education*. Nsukka: Unica Publishers
- Uzoagba, I.N.(1999). Students' Problems in Choosing Art as a Subject (A case Study of Secondary Schools in Nsukka Local Government Area). Unpublished M.A. Dissertation, Department of Fine and Applied Arts, University of Nigeria Nsukka.
- Uzoagba, I.N. (2004). *Visual Art: The Imperative of Vocational and Technical education*. Nsukka: Unica Art Research and Publication Centre.
- WAEC. (2010). Poor Funding Of Education, Dearth Of Teachers. Daily Independent, Friday April 16th, 2010.
- Webster, J.B., Boahen, A.A. and Idowu, H.O. (1978). *The Growth of African Civilization*. London: Longman Group Ltd.
- Willet, F. (1971). *African Art*. London: Thames and Hudson

APPENDIX A

Reliability

(Data set 0)

Scale: All variables

Case processing summary

	N	%
Cases Valid	25	100.0
Excluded	0	.0
Total	25	100.0

a. Listwise deletion based on all variables in the procedure

Reliability Statistics

Cronbach's Alpha	N of items
.845	25

Reliability

/Variables= item 26 item 27 item 28 item 29 item 30 item 31 item 32 item 33 item 34
Item35

/SCALE (ALL VARIABLES) ALL

/MODEL- ALPHA

/STATISTICS-SCALE

Reliability

(Data set 0)

Scale: All Variables

Case Processing Summary

	N	%
Cases Valid	25	100.0
Excluded	0	.0

a. Listwise deletion based on all variables in the procedure

Case processing summary

	N	%
Cases Total	25	100.0

a. Listwise deletion based on all variables in the procedure

Reliability Statistics

Cronbach's Alpha	N of items
.760	10

Reliability

/variables= item 36 item 37 item 38 item 39 item 40 item 41 item 42 item 43 item 44
 /SCALE (ALL VARIABLES) ALL
 /MODEL- ALPHA
 /STATISTICS-SCALE

Reliability

(Data set 0)

Scale: All Variables**Case Processing Summary**

	N	%
Cases Valid	25	100.0
Excluded	0	.0
Total	25	100.0

a. Listwise deletion based on all variables in the procedure

Reliability Statistics

Cronbach's Alpha	N of items
.679	9

Reliability

/variables= item 45 item 46 item 47 item 48 item 49 item
 /SCALE (ALL VARIABLES) ALL
 /MODEL- ALPHA
 /STATISTICS-SCALE

Reliability

(Data set 0)

Scale: All Variables**Case Processing Summary**

	N	%
Cases Valid	25	100.0
Excluded	0	.0
Total	25	100.0

a. List wise deletion based on all variables in the procedure

Reliability Statistics

Cronbach's Alpha	N of items
.662	5

Reliability

/variables= item 50 item 51 item 52 item 53
 /SCALE (ALL VARIABLES) ALL
 /MODEL- ALPHA
 /STATISTICS-SCALE

Reliability

(Data set 0)

Scale: All Variables**Case processing summary**

	N	%
Cases Valid	25	100.0

a. Listwise deletion based on all variables in the procedure

Case Processing Summary

	N	%
Cases Excluded	0	.0
Total	25	100.0

a. Listwise deletion based on all variables in the procedure

Reliability Statistics

Cronbach's Alpha	N of items
.778	4

Reliability

/variables= item 1 item 2 item 3 item 4 item 5 item 6 item 7 item 8 item 9 item 10
 item 11 item 12 item 13 item 14 item 15 item 16 item 17 item 18 item 19 item 20 item
 21item 22 item 23 item 24 item 25 item26 item27 item28 item29 item30 item31
 item32 item33 item34 item35 item36 item37 item38 item39 item40 item41 item42
 item43 item44 item45 item46 item item47 item48 item49 item50 item51 item52
 item53

/SCALE (ALL VARIABLES) ALL

/MODEL- ALPHA

/STATISTICS-SCALE

Reliability

(Data set 0)

Scale: All VARIABLES**Case processing summary**

	N	%
Cases Valid	25	100.0
Excluded	0	.0
Total	25	100.0

a. Listwise deletion based on all variables in the procedure

Reliability Statistics

Cronbach's Alpha	N of items
.745	53

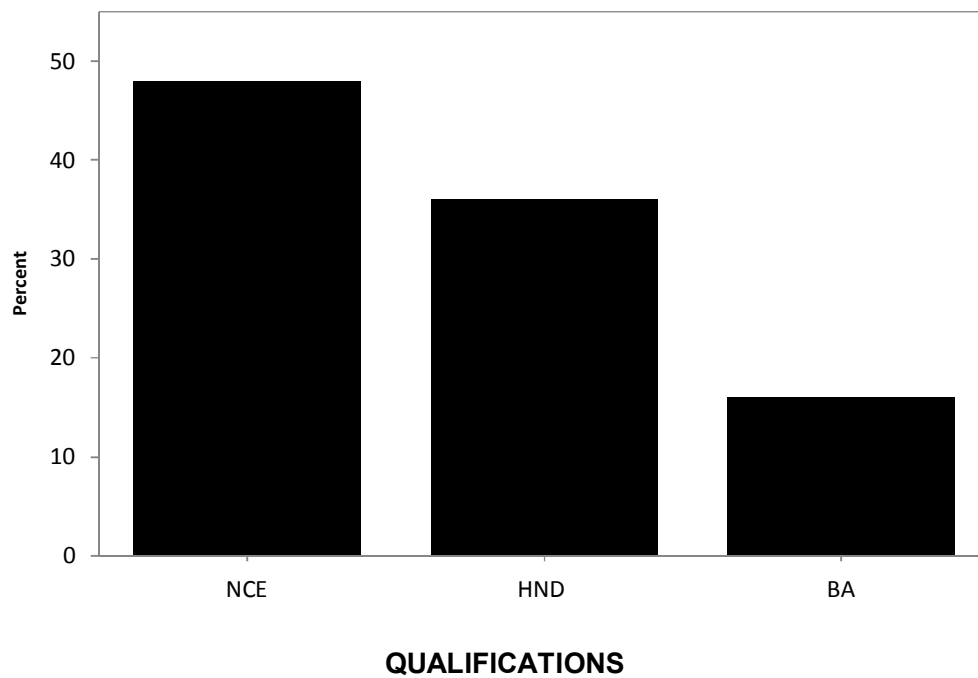
Scales Statistics

Mean	Variance	Std. Deviation	N of items
1.0484E2	2.280E3	47.53479	53

APPENDIX B

QUALIFICATIONS OF ART TEACHERS IN THE STUDY AREA

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid NCE	12	48.0	48.0	48.0
HND	9	36.0	36.0	84.0
BA	4	16.0	16.0	100.0
Total	25	100.0	100.0	



```

FREQUENCIES VARIABLES=LOCATION
  /BARCHART PERCENT
  /ORDER=ANALYSIS

```

Frequencies
[Dataset0]

APPENDIX C

RURAL/URBAN LOCATION OF ART REACHERS

Statistics

LOCATION

N	Valid	25
	Missing	0

LOCATION

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	URBAN	13	52.0	52.0	52.0
	RURAL	12	48.0	48.0	100.0
	Total	25	100.0	100.0	

LOCATION



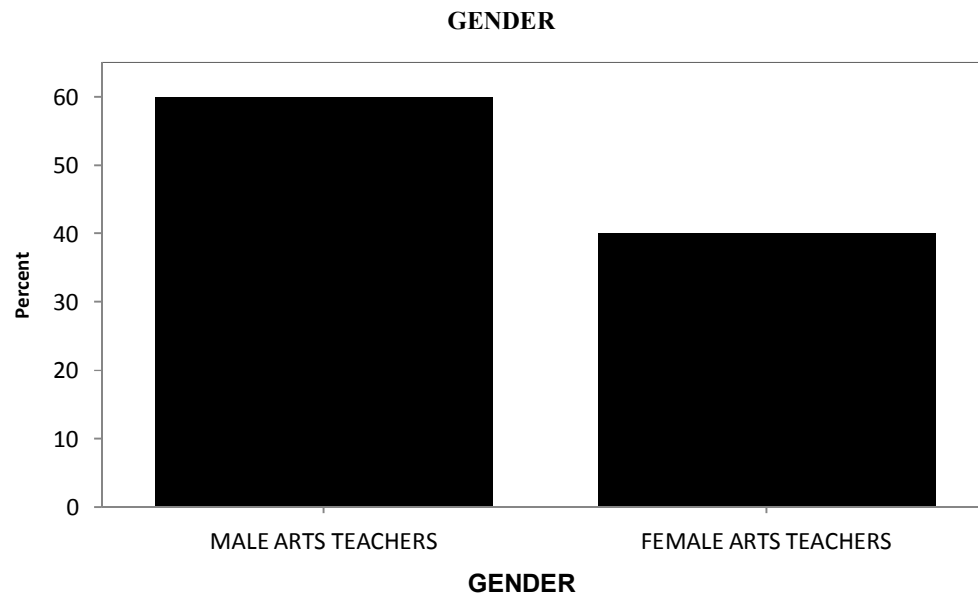
RELIABILITY

```

/VARIABLES=item1 item2 item3 item4 item5 item6 item7 item8 item9 item10
item11 item12 item13 item14 item15 item16 item17 item18 item19 item20 item21
item22 item23 item24 item25
/SCALE (õALL VARIABLESõ) ALL
/MODBL=ALPHA
/STATISTICS=SCALE

```

APPENDIX D **GENDER OF ART TEACHERS**



FREQUENCIES VARIABLES=QUALIFICATION
 /BARCHART PERCENT
 /ORDER=ANALYSIS

Frequencies

[Dataset0]

Statistics

QUALIFICATIONS

N	Valid	25
	Missing	0

APPENDIX E

QUALIFICATIONS OF ALL THE RESPONDENTS

GET

FILE='C:\Users\Chijioke\Documents\CHIKWEDATA.sav'

DATASET NAME DataSet1 WINDOW=FRONT.

FREQUENCIES VARIABLE=QUALIFICATION

\BARCHART FREQ

\ORDER=ANALYSIS.

Frequencies

[DataSet1] C:\Users\Chijioke\Documents\CHIKWEDATA.sav

Statistics

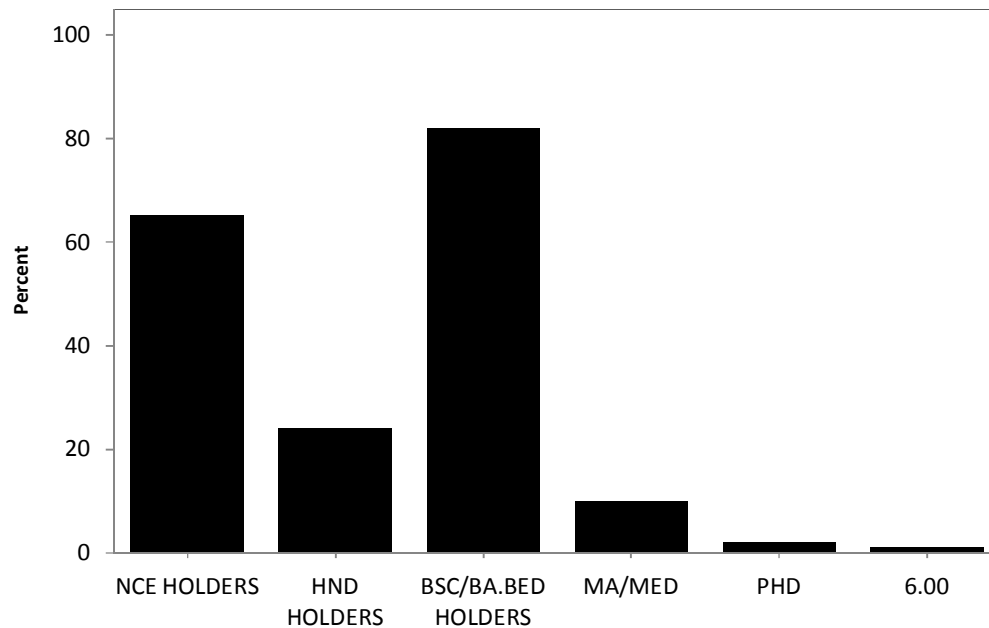
QUALIFICATION

N	Valid	184
	Missing	0

QUALIFICATION

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid NCE HOLDERS	65	35.3	35.3	35.3
HND HOLDERS	24	13.0	13.0	48.4
BSC/BA./BED	82	44.0	44.5	92.9
HOLDERS	10	5.4	5.4	98.4
MA/MED	2	1.1	1.1	99.5
PHD6	1	.5	.5	100.0
Total	184	100.0		

**QUALIFICATIONS OF THE ENTIRE RESPONDENTS
(ART TECHERS AND THEIR SUPERVISORS)**



**QUALIFICATIONS OF ALL THE RESPONDENTS
(ART TEACHERS AND SUPERVISORS)**

FREQUENCIES VARIABLES=QUALIFICATION
/BARCHART FREQ
/ORDER=ANALYSIS

Frequencies

[Dataset1] C:\Users\Chijioke\Documents\CHIKWEDATA.sav

Statistics

STATUS

N	Valid	184
	Missing	0

APPENDIX F
Population distribution of Fine Art Teachers in Enugu State

EDUCATION ZONE	LOCAL GOVT. AREA	NO. OF SCHOOLS	SCHOOLS THAT OFFER ART	NO. OF FINE ART TEACHERS		
				MALE	FEMALE	TOTAL
AGBANI	ENUGU SOUTH	15	10	12	3	15
	NKANU EAST	19	0	0	0	0
	NKANU WEST	11	3	0	3	3
SUB TOTAL		45	13	12	6	18
AWGU	ANINRI	16	0	0	0	0
	AWGU	26	3	3	1	4
	OJI-RIVER	11	2	2	0	2
SUB TOTAL		53	5	5	1	6
ENUGU	ENUGU EAST	9	9	13	4	17
	ENUGU NORTH	9	7	17	4	21
	ISI-UZO	8	1	1	0	1
SUB TOTAL		26	17	31	8	39
NSUKKA	IGBO-ETITI	16	6	7	1	8
	NSUKKA	30	15	14	8	22
	UZO-UWANI	13	0	0	0	0
SUB TOTAL		59	21	21	9	30
OBOLLO	IGBOEZE NORTH	22	1	1	0	1
	IGBOEZE SOUTH	10	4	5	0	5
	UDENU	15	3	3	0	3
SUB TOTAL		47	8	9	0	9
UDI	EZEAGU	29	4	5	5	10
	UDI	23	9	9	5	14
SUB TOTAL		52	13	14	10	24
GRAND TOTAL		282	77	92	34	126

Source: Planning, Research and Statistics Department Post-Primary Schools Management Board, Enugu. (Retrieved in October, 2012).

APPENDIX G

List of schools offering Fine Art in Enugu State.

<u>ENUGU SOUTH LGA</u> 1.Gov. Grammer School,Awk. 2.Idaw River Girls, Sec. School 3.Uwani Sec. School 4.Comm. Sec.Sch., Obeagu 5. College of Immaculate Conception, Enugu. 6.Union Sec. Sch., Awk. 7. Model Anglican High Sch., Amechi. 8. Comm. Sec. Sch., Ugwuaji. 9. Girls, High School, Uwani. <u>NKANU WEST LGA</u> 1.GirlsöSec. Sch, Akegbe-Ugwu. 2. Comm. Sec.Sch., Amodu-Awkunanaw. 3.Comm. Sec.Sch., Umueze Awkunanaw. <u>AWGU LGA</u> 1.Comm. Sec. Sch., Isu-Awa 2. Comm. Sec. Sch, Agbudu-Awgu. <u>OJI RIOVER LGA</u> 1. GirlsöHigh School, Ugwuoba. 2.Apkugoeze High School,Akpugoeze. <u>ENUGU EAST LGA</u> 1.NikeGrammerSch.,Nik. 2.Trans-Ekulu Girls,Sec. Sch.,Trans-Ekulu. 3.Comm. Sec. Sch., Ugwogo-Nike	4.GirlsöSec. Sch.,Abakpa-Nike. 5.St.PatricksoSec. Sch., Emene. 6.Annonciation Sec. Sch., Nike. 7.New Haven BoysöSec.Sch.,Enugu. 8.Comm. High Sch.,Emene. 8.GirlsöHigh School, Enugu. <u>ENUGU NORTH LGA</u> 1.Coal Camp Sec. Sch., Enugu. 2.Queens Sch., Enugu. 3.Government Sec. Sch., Enugu. 4.City GirlsöSec. Sch., Enugu. 5.Day Sec. Sch., Ind. Layout. 6.Urban GirlsöSec. Sch., Enugu. 7.Metro GirlsöSec. Sch., Enugu. <u>ISI UZO LGA</u> 1.Union Sec. Sch., Eha-Amufu. <u>IGBO-ETITI LGA</u> 1. Comm. Sec. Sch., Ohebe-Dim. 2.Orinandu Comm. Sec. Sch., Ukehe. 3.Comm. Sec. Sch., Ekwegbe. 4. Comm. Sec. Sch., Ukopi-Ekwegbe 5. Comm. Sec. Sch., Aku. <u>NSUKKA LGA</u> 1.Comm. Sec. Sch., Obukpa. 2.Lejja High Sch., Lejja. 3.Comm. Sec.Sch., Alor-Uno. 4.Urban GirlsöSec. Sch., Nsukka. 5.St. Cyprian GirlsöSec. Sch.,Nsukka. 6.St. Theresaö College, Nsukka. 7.Comm. Sec. Sch. Okpuje. 8. Model Sec. Sch., Nsukka. 9. Nsukka High Sch.,Nsukka. 10.Queen of Rosary Sec.Sch., Nsukka. 11.Comm. Sec. Sch.,Ede-Oballa.	12.Comm. Sec. Sch.,Obimo. 13.Comm. Sec. Sch., Isienu 14.Comm. Sec. Sch., Ovutu 15.Comm. Sec. Sch.,Umabor. <u>IGBO-EZE NORTH LGA</u> 1.Comm. High Sch., Umuida. <u>IGBO-EZE SOUTH LGA</u> 1. Comm. Sec. Sch., Iheakpu-Awka 2.Comm. Sec. Sch.,Ibagwa-Aka 3. Comm. Sec. Sch., Uhunowere. <u>UDENU LGA</u> 1.GirlsöSec. Sch., Owere-Ezeorba. 2.Comm. Sec. Sch., Umundu. 3.Comm. Sec. Sch., Ezimo-Uno. <u>EZEAGU LGA</u> 1.Amansiodo Comm. Sec. Sch., Oghe. 2. Comm. Sec. Sch., Imezi-Owa 3.Comm.Sec.Sch., Ozomgbagbu-Owa. <u>UDI LGA</u> 1.Comm.Sec.Sch.,Umulumgbe. 2.Comm. High Sch.,Amokwe. 3. St.Theresaö College, Abor. 4.Comm. Sec. Sch.,Agbudu. 5.Christ High Sch.,Abor. 6.Comm.Sec.Sch.,Nsude. 7.Comm. Sec. Sch., Ebe. 8.Comm. Sec. Sch, Amozala-Affa. 9.Comm. Sec. Sch., Awhum.
--	---	--

Source: Planning, Research and Statistics Department Post-Primary Schools Management Board, Enugu. (Retrieved in October, 2012). Key: Comm.= Community, Sec.= Secondary, Sch.= School and Ind. = Independence.

APPENDIX H

Department of Fine and Applied Arts
University of Nigeria
Nsukka.
14th March, 2011.

Dear Respondent(s),

REQUEST FOR RESPONSE TO QUESTIONNAIRE:

I am a PhD student of Art Education at the Department of Fine and Applied Arts, of the University of Nigeria, Nsukka, carrying out a research on Evaluation of Teachers' Effectiveness in Art Teaching in Junior Secondary Schools of Enugu State, Nigeria. It is the aim of this study to ascertain the level of effectiveness of teachers in the area of Art teaching. The study will where necessary make suggestions on how to improve teacher effectiveness in Art teaching to the advantage of Art teachers, students and as well as Art development in the country.

I therefore ask for your sincere completion of the attached questionnaire which is designed to seek responses to the different areas of Art teaching that affect teacher effectiveness.

Thank you in anticipation of your candid response.

Eheli, Anthony Chikwe.

APPENDIX I

QUESTIONNAIRE ON THE EVALUATION OF TEACHERS' EFFECTIVENESS IN ART TEACHING IN JUNIOR SECONDARY SCHOOLS, ENUGU STATE, NIGERIA.

SECTION A: TEACHERS' QUALIFICATION, GENDER AND SCHOOL LOCATION.

Please tick [☐] where appropriate.

Gender: Male [☐] Female [☐].

Teacher's Qualification: NCE [☐], HND (FAA) [☐], BA (FAA) [☐], MFA [☐], MA [☐], Ph.D [☐].

Specify others (where available) -----

School Location: Rural [☐] Urban [☐].

SECTION B: CONTENT COMPETENCE.

Kindly indicate with a tick [☐] teachers' competence in the following areas of Fine Art teaching.

Very Competent (VC)

Competent (C)

Fairly Competent (FC)

Not Competent (NC)

Competencies possessed by Junior Secondary School Art teachers for effective Art teaching.

S/N	Item statement	VC	C	FC	NC
1	Possesses the skill necessary for the teaching of the Basic Concepts of Art.				
2	Has ability to teach Tie-Dye & Batik techniques.				
3	Ability to teach the making of models with paper and clay.				
4	Is capable of designing motifs and patterns.				
5	Has the skill to teach bead making.				
6	Possession of the skill to make mosaics.				
7	Ability to teach Nigerian Art history.				
8	Ability to teach Nigerian Art and culture.				
9	Ability to teach the elements and principles of Art.				
10	Competent in the teaching of the use of Art materials and tools.				
11	Ability to teach Drawing and shading.				
12	Application of Colours in Art				
13	Competent in the teaching of Painting and sculpture.				
14	Ability to teach the making of Patterns and designs.				
15	Competent in the teaching of Nigerian traditional Art.				
16	The skill of teaching of Nigerian contemporary Art.				

17	Skill in Drawing and shading from still-life and nature.				
18	Rate the teacher's ability to teach three-dimensional design.				
19	Capability in the teaching of embroidery, knitting and crocheting.				
20	Ability of making and selling of soft toys and local crafts.				
21	Ability to teach Lettering and package design.				
22	Capable in the making and teaching of Needle craft (macramé).				
23	Competent in the teaching and marketing of Art products.				
24	Effective in the use of crayon, pastel and charcoal.				
25	Ability to teach the making of illustrations, book covers, calendars and other items.				

SECTION C: COMPETENCE ON THE IMPROVISATION OF ART TEACHING MATERIALS.

Kindly indicate with a tick [✓] teacher's competence on the improvisation of the following materials for Art teaching.

Very Competent (VC)

Competent (C)

Fairly Competent (FC)

Not Competent (NC)

Improvisation competencies possessed by Junior Secondary School Art teachers for effective Art teaching.

S/N	Item Statement	VC	C	FC	NC
26	Ability to make illustrations for effective Art teaching.				
27	Ability to improvise colours for teaching.				
28	Ability to improvise brushes for his teaching.				
29	Possession of the ability of substituting Art works to boost Art teaching.				
30	Ability to improvise slides and photographs in teaching.				
31	The ability to represent existing Art pieces for effective Art teaching.				
32	The ability to improvise canvas for painting.				
33	Ability to improvise carving tools.				
34	Ability to improvise modeling tools.				
35	Ability of improvising easel.				

SECTION D: TEACHING METHODOLOGY COMPETENCIES OF ART TEACHERS:

Kindly indicate with a tick [✓] teacher's competence in the application of the following teaching methods.

Very Competent (VC)

Competent (C)

Fairly Competent (FC)

Not Competent (NC)

Teaching methodology competencies possessed by Junior Secondary School Art teachers for effective Art teaching.

S/N	Item Statement	VC	C	FC	NC
36	Application of demonstration method in Art teaching.				
37	Use of field trip (excursion) teaching method.				
38	Ability to utilize co-operative teaching method.				
39	Ability to use discursion teaching method.				
40	The use of lecture teaching method.				
41	Ability to use role-playing (dramatization) teaching skill.				
42	Ability to apply project teaching method in Art teaching				
43	Application of group teaching method.				
44	Ability to use individualized Art teaching technique.				

SECTION E: EVALUATION COMPETENCE:

Kindly indicate with a tick [✓] teacher's competence in the application of evaluation techniques.

Very Competent (VC)

Competent (C)

Fairly Competent (FC)

Not Competent (NC)

Evaluation competencies possessed by Junior Secondary School Art teachers for effective Art teaching.

S/N	Item Statement	VC	C	FC	NC
45	Use of projects rating methods.				
46	Use of continuous assessment technique.				
47	Tests.				
48	Observation.				
49	Explanation of work process.				

SECTION F: SKILL IMPROVEMENT COMPETENCIES.

Kindly indicate with a tick [√] How often do Fine Art teachers attend skill development programmes?

Very Often (VO)

Often (O)

Not Often (NO)

Not At all (NA)

Skill improvement opportunities available to Junior Secondary School Art teachers for effective Art teaching.

S/N	Item Statement	VO	O	NO	NA
50	Execution of projects.				
51	Attendance of workshops (at least twice a year).				
52	Conference participation (at least twice a year).				
53	Exhibition participation (at least once a year).				