

A STUDY OF TEACHERS' ASSESSMENT OF CHILDREN'S
CREATIVE ART WORKS IN SOME PRIMARY SCHOOLS IN
KADUNA STATE.

BY

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B. A. (Hons) FINE ART

IN PARTIAL FULFILMENT OF THE AWARD OF THE
DEGREE OF MASTER OF ARTS (M. A.) ART EDUCATION

FACULTY OF ENVIRONMENTAL DESIGN
DEPARTMENT OF FINE ARTS
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AHMADU BELLO UNIVERSITY, ZARIA

MARCH, 2006

CERTIFICATION

This study entitled “A Study of Teachers’ Assessment of Children’s Creative Art Works in Some Primary Schools in Kaduna State”. by Barnabas Sunday Danjuma satisfies the regulations governing the award of the higher degree of Master of Arts (Art Education), Ahmadu Bello University, Zaria. The research is therefore approved for its relevant contribution to knowledge and literacy presentation.

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DECLARATION

I declare that this research work has been produced by my effort; and that no one in Kaduna State before has conducted a similar study in this particular area for a higher degree. All quotations used in this study are backed up with quotation marks, and sources of information are acknowledged by means of references.

DEDICATION

This project is dedicated to my beloved wife, Mrs. Victoria Sunday Danjuma Barnabas and my children who stood beside me and prayed constantly for the completion of this work. And to all who wish me well in life.

ACKNOWLEDGEMENT

My profound gratitude goes to God my Creator who provided me with all the necessary skill, good health and wisdom to complete this project.

Acknowledgement must be made to my major supervisor, Professor B. K. Olorukooba whose fatherly assistance and professional contributions to me made this research work a reality.

I wish to thank my second supervisor, Dr. M. P. Mamza whose constant advice gave me a lot of encouragement when embarking on this project.

My gratitude also goes to the following, Dr. (Mrs.) Olorukooba and Dr. (Mrs.) Adeniyi whose encouragement and motherly advice kept me through in this project.

I must thank my dear friend, Mr. Simon Wada who was the main brain behind my going to Zaria to register for this course, my nephew, Mr. Nuhu Adamu, Mr. Isuwa Gandu, Mr. Nuhu Zom and Uncle Dauda Dau for their financial support and encouragement towards this project.

My appreciation also goes to the management of Primary School Board in Kaduna State for giving me the permission to conduct my research work in all the selected primary schools within Kaduna metropolis.

I am most grateful to fellow colleagues, Mr. Samuel Maida, Mr. Alfred Utung, Mrs. Susan Swam and Mrs. Alheri Zuwahu who agreed to serve as jurors in this project.

I also wish to express my appreciation to all the primary school teachers and Head Teachers who assisted me in one way or the other to enable me successfully complete this project.

I also acknowledge all the contribution of friends and lecturer colleagues in Kaduna Polytechnic and at the Ahmadu Bello University, Zaria whose pieces of advice and encouragement made this work a dream come true.

I will not forget to thank Mrs. Gladys Goje a mother and a lecturer colleague who spent her precious time to read through this project and made necessary corrections.

At the same time, I should not forget to show my appreciation to Mr. Y. Aliyu and Victor Gimba of the Department of Mathematics and Computer Studies, Kaduna Polytechnic who helped me in computing and analyzing the data collected for this project.

I wish to thank Mrs. I. P. Nkwuagba and Miss Violet Dupe for carefully taking their time to read and type this project for me.

Finally, I want to specially thank my wife for taking good care of the family during the period I was absent from the house to run this course. I must also thank the management of Kaduna Polytechnic for the opportunity given to me to further my studies.

ABSTRACT

The study titled “A Study of Teachers’ Assessment of Children’s Creative Art Works in Some Primary Schools in Kaduna State” was designed to evaluate primary school teachers’ method of assessing children’s creative art works. A total of 262 teachers and 350 pupils were randomly selected from twenty (20) primary schools in both public and private primary schools within Kaduna Metropolis.

The tools used in collecting the data were-questionnaire, interview and observational schedules, a practical test of drawing was also given to the pupils to test their creative abilities in art. The data collected was analysed using the following instruments: percentages, t-test statistics and Pearson’s Product Moment Correlation Coefficient. The descriptive survey method (Afolabi, 1993, Johnson, 1977) was used in collecting data for this study. Three research questions and three hypotheses were developed for this study. The findings which derived from the analysis of data provided some solution to the research questions and hypotheses thus:

1. A significant relationship was found among the various ratings/assessment of children’s art works by art teachers.
2. Male pupils performed significantly better than female pupils in creative arts, and
3. There is no significant difference between an evaluation of the performance of children in public schools and those in private schools.
4. Other factors affecting evaluation of children’s art works include:
 - Poor professional/academic qualification(s) of art teachers.
 - Lack of adequate knowledge of criteria to be used in evaluation and

- Lack of art rooms/studios, materials etc.

Some of the recommendations made include:

- (a) Kaduna State Government should employ better-qualified art teachers, who should be exposed to periodic in-service training on evaluation.
- (b) Periodic workshops should be held for both qualified and non-qualified teachers on methods of evaluating art process and products.
- (c) Children in public schools should be encouraged to take greater interest in art through provision of adequate art materials and more conducive environment.

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DEFINITION OF TERMS AND ABBREVIATIONS

The following terms and abbreviations are defined as used in this study:

- Assessment:** An approach used by school teachers to know the performance of their pupils in a given task.
- Art-works:** Children's expression in any medium, using pencils, crayon, paper, charcoal or paint.
- Creativity:** One's ability to produce something new.
- Curriculum:** What a pupil is expected to cover in a school programme for the whole year or session.
- Education:** Refers to skills acquired in the process of teaching and learning at home and the school.
- Environment:** It refers to either the child's home or the school where learning takes place.
- Evaluation:** Is a means of checking children's performance in the school.
- Formative-Assessment:** It is a form of information given on child's performance to guide other school administrators, who will want to use such records for the child's continual learning process in education. A child next learning experience depends on such information.
- Formal Assessment:** It is a method of testing pupils in the class by teachers, through an organized test or examination.

| | |
|-------------------------|---|
| Informal-Assessment: | It is a kind of judgment usually made by a teacher during his lesson in the classroom. It often comes in the form of smiles, nodding of head or use of praise. |
| Measurement: | A method of testing children's ability in the school through a given examination or assignment. |
| Observation: | Is another method of assessing children's performance in the classroom. |
| Pupils, Child, Student: | Are words meant for a learner at school. |
| R.O.A.: | Record of Achievement. |
| Standardized Test: | A formal method of assessing pupils performance in the classroom for a better result. Results obtained in such tests or examinations are considered to be valid and reliable. |
| Summative-Assessment: | It is a method used by teachers in giving a final report on child's performance in the classroom. |
| Summary-Assessment: | A brief report collected from both informal and formal assessment on a child's record of progress over a period of time. |

CHAPTER I

INTRODUCTION

1.0 Background of the Study

Assessment in art, like with other forms of educational attainment rating, is an essential index of measuring growth and performance. But a major problem with art teachers has always been that they are not too clear about what is to be assessed and in what ways criteria can be defined (Eisner, 1975; Olorukooba, 1990, 1992;). Another dilemma facing most art teachers today is that they do not know the most appropriate method to use. Teachers therefore resort to using different methods and criteria in assessing and measuring students' artistic skill and competence. The problem of art teachers is further compounded because they tend to believe that the art "product" of learners are indicators of progress with little or no attention paid to how the work is carried out. This practice seems to overemphasize the importance of product at the expense of the process. Mbahi (1999) considers this practice harmful to the learner because it turns attention away from artistic creativity to concerns for the picture or object itself. Some aspects of assessment in the arts are well established. For example, in the psychometric field, standardized tests of ability, aptitude, achievement and attitude which have adequate levels of reliability and validity are available (Olorukooba; 1981; 1990). These measures are designed to assess the more objectively scoreable aspects of artistic performance and perception like creative abilities and art products. Previous attempts at designing assessment in the 1960s and 1970s (Wallach and Kogan, 1965) met with little success because the measures dealt with aspects of general intelligence which did not lead to any new insights into the process of artistic performance. While

Standardized Test are not considered adequate for assessing children's creative art works, at the same time, there are always demands for the development of valid measures of children's progress in art. As Eisner (1975) and Mbani (1999) observed; one major problem is that real – life artistic products are often judged by subjective criteria. In other words the only person who can properly judge a product of art is the person who produces it. However, in spite of these limitations, the argument that any form of assessment in the arts is appropriate is not tenable because it is against the idea of artistic creativity. Today, most art educators share the view that assessment and feedback both in the process of making art and the product form an important aspect of teaching and learning.

Researchers in the field have suggested two main reasons why standardized tests are unsuitable for use in art: (i) they mainly attempt to assess the characteristics of the person (producer) in favour of assessments of particular creative products within a given piece of work (Amabile, 1983). For example, Gardner and Grinbowan (1986) reported that it is for this reason that standardised tests of art in production, perception, appreciation and comprehension have reached their limits in the United State Educational System. They propose an alternative approach to assessment based on a workshop environment. This involves teachers and pupils working in an apprenticeship relationship. Pupils acquire artistic skills in the process by carrying out meaningful real-life project under the guidance of teachers while assessment takes the form of joint evaluation of pupils' work. According to Wolf (1988), this method which has been developed in the Arts proved to be successful.

The second trends deals with the distinction made between what is referred as "formative" and "summative" forms of assessment. Formative assessment refers to a long- term evaluation of the process while summative refers to the overall evaluation of a piece of work which has been undertaken over a period of time. Both formative and summative assessment are complementary aspects of assessment in the arts though different researchers have tended to use one rather than the other. For example, Ross, et al, (1993) used

the formative approach in an assessment of art activities in which the pupils' self-assessment formed an essential part of the process. In this study, the researcher will find out art teachers' modes of assessing pupils art works in some primary schools in Kaduna state. There can be no doubt that teachers do assess children's works in art on daily basis. However, very little is known about how they do so.

1.1 Statement of the Problem:

Art teachers in our schools are confronted with numerous problems in assessing children's creative art works, amongst which are as listed below:

- i. Art teachers are not too clear of what to assess.
- ii. Another serious problem in art teaching is the fact that teachers do not know the most appropriate method to use in assessment.
- iii. Most teachers are often confused as whether to limit assessment of children's work in art to the "process" or "product".
- iv. Assessment of children's work is subjective in nature, and that teachers lack a uniform method or format for assessing children's work in creative art.

Since there is no proper guide or format whereby teachers could use in assessing children creative art works, they often resort to using different methods and criteria in assessing or measuring children's creative ability in art.

The importance of assessment in teaching and learning can not be over emphasize. It is only through this medium that a teacher can understand the progress of a child in any teaching subject. Osuagwu (1978) in supporting this view, mentions that like in other subject areas of the school curriculum assessment in art has always been used to determine the progress of learning and academic performance of students. The difficulty in assessing pupils' works therefore is mainly due to the subjective nature of the personal art expression of the learner. Challinor (1978) cautions that because art differs from other subject in many ways, assessment in this subject should consider:

- a. The creative output of learners and

- b. The fact that quality is a changing variable.

Numerical ratings are given to art works whether produced by children, adolescents or matured students. Tests and examinations are given to learners regularly to build up a continuous assessment report on learners. The introduction of continuous assessment by the Federal Government of Nigeria in 1981, in which other internal and external assessments are combined for the certification and prediction of future performance, makes it necessary to devise an acceptable means of assessing art works. The main reason for the introduction of continuous assessment was therefore the liberalization of our educational assessment. As contained in the new National Policy on Education, (NPE, 1981), (Section 7.7), “Educational assessment and evaluation will be liberalized by basing them in whole or in part as continuous assessment of individual”.

By this system, both the C.A scores of an individual and final examination scores represent the overall performance of the student. This weighted score is believed to truly represent the student’s capacity. The weighted score so derived is subsequently used in decision-making like placement, prediction of future performance and certification among others. However, many educators have expressed doubts as to the reliability of scores often sent to states Ministry of Education. For instance, Osuagwu (1997) and Mbahi (1999), among others also raised objection to the use of these subjective methods in assessing artistic process and method. Because individual art expressions vary, no two individuals are likely to react the same way to the same experience like no two art producers can be exactly the same. The idea of liberalization of assessment cannot be supported by individual art teacher’s subjective award of grades. There is therefore the need to devise more objective criteria for teachers’ assessment of pupils’ artwork.

1.2 Research Questions:

The questions this research seeks to answer are:

1. to what extent can the rating scales used by teachers in the description of children's works be mutually agreeable?
2. to what extent will there be any difference in the level of performance of pupil's by gender?
3. to what extent can we achieve comparability of scores in both private and public schools.

1.3 The Objective of the Study

The major objective of the study was to find out how teachers assess children's work in creative art.

Specific objectives of this study are as follows:

- (i) To understand or know how teachers assess children's work in creative art subject.
- (ii) The study will enable us to assess children's creative ability in art by gender.
- (iii) To compare the creative ability of children in public and private schools in creative art and
- (iv) To suggest or propose a uniform method for assessing children's work in creative art, for teachers in the primary schools.

1.4 Significance of the Study

The study will highlight the reliability and validity of assessment scores. This research will help primary school teachers in Kaduna State and indeed Nigeria know

methods of assessing children's work. Teachers training institutions offering art at various levels, (nursery, primary/tertiary) and research institutions like universities might find the result of this study useful.

Research in art education reported inappropriateness of the criteria used by many art teachers in assessing learners' art work. The studies of Olorukooba (1992), Mbahi (1999), Ozuagwu (1997), Eisner (2002) have shown that an objective criteria should measure parameters like: originality, complexity and participant attitudes (Challinor, 1978). This study will help to re-confirm or otherwise the previous findings in this field.

Literature reviewed has shown that research in this area is scanty. It is hoped that the outcome of this study would be useful to other art educators in teaching and research.

The effect of teacher's assessment among boys and girls is of interest to this study. The study would therefore be of significance since curriculum is usually designed for both sexes.

This study is of significance because of the opportunities it offers to learners to work and interact with each other and their teachers. Just like the opportunity offered teachers to interact with learners and other teachers Eisner (1999). It is therefore hoped that this study would promote co-operative spirit among learners and teachers.

1.5 Basic Assumptions:

The following basic assumptions were made of this study:

1. The schools used for this study were representative of the type of primary schools in Kaduna State.
2. The drawing task presented to the respondents is appropriate for their level as prescribed in their scheme of work.

1.6 Delimitation of the Study:

The subjects used for the study were primary six pupils randomly drawn from primary schools in Kaduna metropolis. The subjects were drawn from Army Children School (ACS) Cantonment 'A', Badarawa II L.G.E.A., Foundation Nursery/Primary School, Maiduguri Road L.G.E.A., Katsina Road L.G.E.A., Sultan Bello L.G.E.A., Hakda International Nursery/Primary School, Kurmin Mashi L.G.E.A., L.E.A. Primary School Kakuri, Unguwar Maichibi L.G.E.A., L.E.A Kagoro Road, Betty Queen Nursery/Primary School, Jupavi International School, Tendercare Nursery/Primary, Wilson Preparatory and New Breed International School Kaduna.

The drawing task was based on 2 – Dimensional art work. A period of 8 weeks was used for the study.

1.7 Organization of the study:

The study has been organized into 5 Chapters: Chapter I is the introduction, which includes the background and justification of the study, statement of the problem and objectives, and the scope and delimitation of the study. Chapter 2 is the survey of the related literature: which includes: concepts of assessment, types of assessment, assessment process, what to assess in children, purpose of assessment, problems involving children's assessment in art education, child's art, methods of assessing children's art process and product, qualities of good assessment in teaching and learning process, summary/conclusion. Chapter 3 is the procedure with explanation on how the research was designed and carried out and the statistical procedure used. Chapter 4 is the analysis of data resulting from the statistical interpretation and discussion. Chapter 5 is the summary, conclusion and recommendation of the study.

CHAPTER II

LITERATURE REVIEW

2.0 Introduction:

In this literature review, the researcher discusses the following sub-themes as they relate to the main theme of this study. They are:

1.1 Concept of assessment

1.2 Types of assessment

1.3 The assessment process

1.4 What to assess in children

1.5 Purpose of assessment

1.6 Problems associated with assessment/evaluation of art activities

1.7 Child art

1.8 Methods of assessing children's art process and product

1.9 Qualities of good assessment

1.10 Summary/Conclusion

2.1 Concept of Assessment:

The term 'assessment' in education has been defined by many authors in various forms depending on their individual perception and experiences. Farrant (1980), Aminu (1990) and Edward and Collison (1996) see assessment as a form of judgment or decision-making by teachers in recording their pupils' performances in the classroom. Also, Satterly, (1981) explains that educational assessment is an omnibus term which includes all the processes and products which describe the nature and extent of children's learning, its degree of correspondence with the aims and objectives of teaching and its

relationship with the environments which are designed to facilitate learning. He further argues that assessment in education yields typical results, which he listed as:

1. The matching of a child's characteristics to an educational alternative such as a particular teaching method or materials,
2. A decision to allow or encourage a child to tackle particular topic having identifiable pre-requisites;
3. A decision to place him or her in a group of similar learners;
4. The selection of one another's educational environment such as type of school or in the case of assessment of a young offender, (sic), placement in a community home which offers a regime or treatment had to be suitable for youngsters of specified characteristics.

Okpala et al (1993) and Aliyu (1993) have argued that people have often misconceived the meaning of evaluation, measurement, assessment and evaluation. These terms are often used inter-changeable by practioners or person interested in education. They also believe that measurement is a process of assigning numerals to objects, qualities or events. In other words, measurement to them gives a qualitative meaning to quantity whereas; assessment is a broader concept than measurement. However, Ighedo (1997) has a contrary view to that of Okpala and others. He sees assessment and evaluation as key elements, which are easily identified in organized human activities whether socials, cultural, religious, political, financial or any other. He goes on to say that performance evaluation of such activities are carried out either consciously or unconsciously. Kitson and Merry (1997) are of the opinion that assessment requires

either measurement or both. That is to say that one could use any of the two. Both terms are equally useful in conducting research.

James (1988) however contends that assessment tends to be used for the collection of information about students' learning and inferences that are drawn from it in terms of aptitudes, abilities and achievements. Assessment in education could therefore mean the process of collecting information designed by teachers in knowing the different behaviours of their pupils and learning abilities in the things they have been taught in the classroom. On the other hand, it could be described as a process of getting feedback from the learner in the classroom through asking some questions, observation, test and examinations to know the strength or weakness of any child for proper assistance by the teacher. Assessment however, exists in different forms as follows:

2.2 Types of Assessment

Edwards and Collison (1996), Fisher (1996) suggest two types of assessment in education: (a) Summative and (b) Formative assessment.

a. Summative Assessment:

This type of assessment has to do with the final assessment of a student's performance in the classroom. This type of assessment usually affects the child's performance in whatever form of assignment or test that is given to a child, so as to assess his performance in the nature of work given by the teacher.

b. Formative Assessment:

This type of assessment guides the teacher on which decision to take about a pupils next learning experience. In making formative judgment therefore, teachers are simply guiding learners towards competent performance in various

activities or learning experience that can take place in the classroom. Edward and Collison (1996) finally point out that teachers' formative method of assessing students is usually judgments that are made in order to strengthen and support student's performance.

Kitson and Merry (1997) citing Thomas (1990) believe that there are other methods used in assessing children's performance at the primary school. These include:

- (a) Informal Assessment
- (b) Formal Assessment
- (c) Summary Assessment

(a) Informal Assessment:

According to him, informal assessment is that which take place continually during the normal course of a teaching process. The teacher monitors the children's performance and get an impression of the success and difficulties of each child. The learning relationship between the pupils and the teacher becomes one in which he is constantly trying or attempting to comprehend what the teacher requires of him and to react and behave accordingly. The teachers' response to these children usually comes in the form of smile, nodding of head and use of praise.

(b) Formal Assessment:

Formal assessment may take the form of tests produced by the teacher or published 'standardized' tests which provide information on the child relative to other children of the same age. Observation may also be a formal measure if

structured observation methods are employed. It is however important to note that usually the type of feedback expected from these tests is in the form of a mark or grade indicating the child's achievement in relation to his peers. It is very essential for the teacher to play a sensitive role in this kind of assessment. It is his responsibility to ensure that low-achieving children do not come to see themselves as failures.

(c.) Summary Assessment

Summary assessment draws together information from both formal and informal assessments to provide a record of the pupils' progress over a period of time. This information according to Thomas (1990) and Kitson and Merry (1997) may be collated in the form of a Record of Achievement (ROA), providing a profile of a pupil's achievements and progress, within and outside the school.

Similarly, James (1998) contends that there are five categories of assessments that could be used in the classroom by teachers. These are listed as:

- i. Assessment as part of classroom process;
- ii. Routine marking of class work and home-work;
- iii. Periodic test and assessment task;
- iv. Standardized tests;
- v. Examinations;

The various ways of assessment as presented by different authors above will help tremendously in guiding classroom teachers on how to assess their children's work in the class, if handled effectively. One other important area that needs to be observed is the

assessment process. Different educationalists tend to have their own views on when children's works should be assessed in the classroom.

2.3 Assessment Process:

According to Chase (1978) "assessment of children in school works should be on daily basis". He sees the work of assessing school pupils as the responsibilities of teachers, supervisors and administrators to collect all information that is needed on each child in the school. He also believe that the nature and timing of data collection should be determined in reference to particular decisions that must be made by teachers. In supporting Chase's view, Robinson (1980) stressed that in the teaching and learning process, it is absolutely necessary to carry out regular and organized assessment procedures. Teachers should be able to assess the impact they are making on their pupils in all aspects of their teaching. Similar observations were made by Fisher (1996) and James (1998) that children's assessment should commence at the beginning of a new school year. That is from the moment a child enters a new class. Such a method of assessment according to Arrasian (1991) and James in (1998) may be called 'sizing up', while others call it 'spotting' and 'scanning'. Such sizing up exercises will involve paying attention to a number of different aspects of what children do, what they say in various circumstances and drawing inferences from these observations.

Kitson and Merry (1997) are of the view that three main steps should be considered in the assessment process as follows:

1. Elicitation of evidence
2. Interpretation of that evidence and,
3. Actions consequent upon the interpretation;

The three points raised by Kitson and Merry above, seem to suggest that in assessment, teachers should be able to draw out something from their pupils. Whatever is found from a child after assessment should be interpreted and an immediate decision must be taken as to how the information received should be used.

The various views on performance in school should be on a regular basis. In other words, it should be a continuous process throughout the year. Clark (1993) supports this view when he suggested that “.. to be effective, assessment must continue throughout the year”.

Therefore, since it is essential and mandatory for teachers to assess the works of their pupils in the classroom, teachers should see the task of assessing their pupils’ performance as very important. This is because as teachers assess their pupils, they are equally assessing themselves. There is therefore the need for them to know what is to be assessed in the life of a child.

2.4 What to Assess in Children

As professionals, it is good to note that assessment of children’s performance in the classroom should affect the whole personality of the child, since the child is the centre of our interest in education. It will be wrong of art teachers to limit their assessment of children’s work in art to finished products only, without considering other processes in assessment. Assessment of child’s work in creative art should therefore include the following: His relationship with his pairs, special interest or attitudes in learning, intelligence (mental ability), physical and emotional stability, his creative abilities in art subject and so on. (Farrant 1980, Dubey et al 1985, and Adenju, 1996). A similar view has also been shared by Challinor (1978), Olorukooba (1992), Osuagwu (1997), Mbahi

(1999) and Eisner (2001) in page six of this study. Our understanding of what to assess in children generally, has gradually led us into the purpose of which children's work are being assessed.

2.5 Purpose of Assessment:

Assessment of children's work in the classroom enables the teacher to make appropriate decisions about his on-going classroom activities and the future activities more purposefully and effectively. However, this depends on appropriate decisions, which out rightly depend upon correct judgment. According to Cohen and Marion (1983) these can be derived from adequate information-gathering instruments. Brown (1981) also asserts that we measure achievements either to describe student's knowledge and skills or as basis for making decision.

Hargreaves (1990), however, shares a different view. He believes that students are assessed in the schools for the following reasons:

1. To acknowledge the totality of what pupils have done in order to improve their motivation and help schools identify their needs more closely, and
2. To provide testimonial respected and valued by employers and colleges.

In the same vein, Kitson and Merry (1997) contend that students' works are being assessed because of the following reasons:

- (i) to inform classroom practice;
- (ii) to inform the learner;
- (iii) to inform school policy;
- (iv) to inform outside agents;

Davies and Ellison (1994) tend to hold a contrary view. They state that its purpose is primary concerned with doing things better now and in the future. The process allows for the identification of specific terms for change so that school work can lead to improvement and effectiveness. On the other hand, Edward and Collison (1996) argue that assessment are made in order to gather information that will help decision to be made on pupils' next learning experiences. Furthermore, James (1998) believe that any assessment is only as good as the action that rises from it. She further argues that giving feedback to students can be seen to have two or more purposes;

1. it can give them formative feedback on their success and guidance on those areas where they need to improve, and
2. it can also provide a summative assessment of a standard achieved in a particular task. Farrant (1980) provides us with reasons why students' works are being assessed in our schools. These are:
 - (a) test how much is known about something supposedly learned;
 - (b) expose weakness in learning;
 - (c) monitor teaching;
 - (d) maintain standards;
 - (e) motivate specific activities e.g. I.Q; reading age and so on;
 - (f) discriminate between children of different abilities;
 - (g) predict the suitability of individual children for particular course or careers;
 - (h) classify children;
 - (i) select children for secondary or further education.

Mcfarland (1973) however, pointed to a weakness in Farrant's views by stating that before any assessment is made in the classroom, at all, teachers ought to ask themselves certain questions;

- (i) what exactly is it that one is trying to assess?
- (ii) what is the purpose of making the assessment?
- (iii) and what means of assessment will achieve the purpose most efficiently with a maximum of harmful side effects?

The questions raised above by Mcfarland (1973) should serve as a guide to teachers as to how children should be assessed in the classroom. There is the need for the teacher to know exactly what he is looking for from the children. He should also use the right measuring instrument to assess the works of his pupils.

Aliyu (1993) states that we assess students with multiple objectives in mind. First, we assess in order to describe them on the basis of what they are. This description helps us to arrive at right decisions about our students' future progress. Thus, the most important function of assessment is to provide us with feedback in terms of our goal and objectives. Aliyu (1993) citing Brussels (1968) puts it that "... assessment in the best sense informs students and teachers of their mutual progress". It has been observed educationally that students always want to know their marks or scores whenever they are assessed in the classroom. Teachers equally want to see their pupils performing very well in their subjects. It is in the light of this findings that Aliyu (1993) further states that many students have shown that learning occurs only when the learner is provided with the knowledge of his result. If a student for instance, does not know whether his answer is correct or wrong, he might not improve. So feedback should be seen as a necessary pre-

requisite for proper guidance and motivation. It is also very essential to note that for any feedback to be effective, it must be specific and diagnostic. In other words, it has to point out specific errors and necessary corrective measures. It is equally of importance to note that assessment is needed in our school system because teachers need it in making day – to – day instructional decisions on their children’s performances in the classroom.

Ighedo (1997) citing Westling (1980) observed that assessment and evaluation are key elements, which are easily identified in organized human activities, whether social, cultural, religious, political or financial. Performance evaluations of such activities are carried out either consciously or unconsciously. He argues further that in whatever form such assessment and evaluation are carried out, there is usually, an over-riding and motivating objective(s) that prompts the individual to take time out to assess his performance. The motivating factors according to Westling may be one or more of the following:-

- i to measure achievement which may be positive or negative;
- ii to take definite decisions about the process or mode of performance;
- iii to measure the quality of product and outcome obtained;
- iv to probably, redefine objectives or goals; and /or
- V to improve performance;

Westling, therefore, suggests that assessment could sometimes be conducted consciously or unconsciously by an organization or individual. To be able to carry out any form of assessment, there is usually an over-riding objective for carrying out such tasks.

As mentioned somewhere else in this review, assessment are made in order to know children's achievements in the areas they have been taught. Sometimes, the teacher would want to know his own stand too whether he is using the right teaching methods or not. Assessment of children's performance in the classroom therefore gives the teacher a better perception of each child. This has to do with the child's physical fitness, ability to assessing our children's works in school, there is the need to identify some of the major problems that confront creative art teachers in school in their attempt to assess children's performance in the classroom.

2.6 Problems Involving Children's Assessment in Art Education

Most educationists have argued on whether children's art works should be assessed or not. Some contend that pupils' art products should be given some form of marks or grade, while others object to that opinion. It is in the light of these observations that Robinson (1980) argues that in a teaching process it is absolutely necessary to carry out regular assessment procedures. Hill (1976) also supports this view when he contended that classroom teachers cannot escape the necessity of evaluating the art process of their pupils.

However, James (1998) shares a contrary opinion. She argues that the issue of whether to assess or not to asses children's work is a lingering question that continues to challenge teachers and educationists in the teaching profession. In order to push her argument further, she raises the following questions:

1. should teachers actually put marks on pupils work? Should they be recorded elsewhere, say on annotation sheet, or should they be given orally?
2. should teachers used red pen?

3. should teacher correct every mistake?
4. should teacher give narrative comment or literal grades or marks out of ten or twenty percentages, or some contributions?
5. should they adopt the national curriculum levels for marking purposes?
6. should teachers and departments adopt a common marking scheme?
7. who are marks for and what purpose do they serve?

Barnddado (1994) citing Suleiman (1974) asks:

- a) whether art works or children's art works should be evaluated
- b) whether the arts can in fact be validly assessed and with what criteria
- c) if evaluation is to be carried out, then how and by whom?
- d) do we evaluate the process or the product and
- e) are prizes and contests assets or detriments in art teaching?

In the same vein, Gofor (2000) makes similar observations to know whether assessment of children's work is necessary. He raises the following points:

- i) Grades tell little about that actual performance of the children, because information therein is usually scanty and could be misinterpreted or misleading.
- ii) Grades lack universal interpretation and do not reflect how much a child has learnt. It only ranks a pupil in relation to others in the class.

Following the views above, one tends to support what Gofor has rightly said. Sometimes in the class, it is possible for a teacher to give a student certain marks that she or he does not deserve. If such a score is given to a student, certainly it can be misleading and it will not give the correct report on the child's performance in the class. Supporters of the grading systems according to Gofor (2000) see it for the following reasons: (a) a source of motivating school pupils and a means of informing the children themselves or parents and (b) guardians on the performance of their wards. That is to say that the grading system has a way of encouraging the children to perform better when they see their grades in a given task. It also provides the parents with necessary information needed from the teachers on the performances of their wards in the school. From the various opinions given above, one can say that art teachers today in the primary schools and schools above the primary level are faced with the problems of assessing children's work because of lack of proper method of assessment.

Other have seen the problem of assessing children's work in school, to be the inability of any test or examination to give the information about a child's ability. Kitson and Merry (1997) argue that assessments of children are not nor can they be statement of absolute ability. Rather, they are statements about achievements within the framework of educational opportunities that have actually been provided. That is to say, that assessment in schools does not really give a full report on a child's performance in a test or examination. In other words, it does not give a full information on the child's ability.

As teachers of young children, it is not advisable for teachers to cover a wide area in an attempt to assess their children. Some educationists have seen this method of assessment as not being helpful to children, Click (1981) argues that it is not possible to

evaluate a child on every aspect that he has been taught in the class. Therefore, he says that "... evaluation can not focus on minute detail in all areas". Others however, have seen the task of evaluating children in school as a big problem and a difficult work. But Watson et al, (1997) observed that to grade and assess children's work is a job most teachers have to do. Often, interpreting these statements and turning them into meaningful classroom assignments is a difficult task. It is also believed that when teachers set their objectives to be so high in the class, it often affects children's performances too. Watson and Ashton (1995) support this view when they point out that teachers often set very high standards in assessment and children find it hard to attain. It has also been observed that some teachers have a particular manner or style in which they want children to answer their questions. Because they have very high expectations from pupils, children who are introverts or too timid may not be able to satisfy such teachers. This is likely to affect their performance generally in the class because of fear of making mistakes or not answering the teacher correctly.

Anning (1994) citing Donaldson (1978) supports this view when she condemns the Socratic questioning style of interaction in the classroom by stating that;

The Socratic questioning style of interaction, of much classroom talk between the teacher and pupils forces children into uneasy sense of always having to search for answers they believe the teacher wants to hear. Lastly, the kind of task offered to young children are often remote from their own experiences of learning in real-life situation. (p. 26).

From the above, we can see that the child's life in the class can be uncomfortable, if he or she is unable to answer his or her teacher correctly or in the manner the teacher accepts. Teachers are also blamed for not testing their pupils within the areas of their

learning experiences. It is most likely that children taught under this condition may not be able to do well in the classroom.

Sometimes, teachers are believed to be very biased in the classroom when assessing the works of their children. Some teachers tend to have some special preference for some children than other because of reasons best known to them. It is based on this observation that Blenkin and Kelly (1992) state that educational assessment is an imprecise activity in that, in most cases, it depends to a great extent on judgments and those judgments can be neutral. They added further that we often bring to any assessment of children all our own expectations, presumptions, preferences and bias.

It has equally been found that some teachers do not want to assess their children's work because they are afraid of being criticized by the public, for example, by parents/guardians or their colleagues. It is against this background that McFarland (1973) states that critics commonly attack assessment systems for their demonstrable imperfections or evil side effects, ignoring or playing down the fact that the typical practical aim must be to make improvements rather than leap to perfection.

Watson et al (1995) tend to support the view of McFarland when they contend that teachers' method of assessments are often attacked because children's parents and guardians will always want to know whether what have been recorded, assessed and examined has actually reflected what pupils have learned. Watson et al (1995) also found that most people who are not in the educational sector cannot interpret examination results easily. They therefore state that:

Any method of assessing, examining and recording pupils' work are easily misunderstood particularly by those who are not involved in education themselves. It is for this reason that it is wise for teachers to ensure that parents,

especially understand the remarks written on pupils' work and the educational purpose of such documents as the school report (p. 124).

From the view above, one can see another danger in parents' inability to interpret their children's result, from the assessment made on their works in school by teachers. A parent who cannot understand whatever has been said concerning his child in the school cannot really offer him or her any possible assistance at home even when the child is not performing very well. Therefore, the need for educating parent/guardians on how to interpret their children's result in school cannot be over emphasized. This is because the responsibility of training young children lies in the hand of both teachers and parents.

Many problems that affect children's assessment in creative Arts in our schools have been broadly discussed under this sub – theme. What seems to be the major problem or issues, still centres on how children's works should be effectively assessed in schools since all of them have opposing views on how children's work in school should be assessed. There is therefore, the need for educationists to come out with a suitable method of assessment that will assist teachers on how to correctly assess their pupils' works in art education. Before we look into some of the methods that are suggested by some authors, it is important to briefly look at the child's interest and stages of development in creative art. That will enable us to know how a child thinks, creates and express himself in art. Our discussion in child's art will also enable us to look at the type of environment that is suitable for a child to really engage himself in creative activities.

2.7 Child's Art

It has been observed that a child's interest in art starts right from birth. Medahunsi (1983) citing Freud (1960) states that learning takes place from birth. Before a child enters school for the first time he has acquired all the skills he needs for learning. That is the ability to walk to run and also use his limbs. It is believed that at this stage of development, a child needs some colourful objects or toys with which to play around in his attempt to be creative. Art activities at this stage are full of play. Therefore, nobody should expect much from a child at this time, since his expression cannot be compared to that of an adult. All his activities at this period of development depends or centers on play. Lowenfeld and Brittain (1957) and Uzoagba (1982) see this period in children as a time for play.

Uzoagba (1982) goes on to say that because art activities (at this period) can be so assimilated to play, they tend to occupy most of the time on the timetable particular at the infant classes. He is therefore of the opinion that at this stage, children should be provided with different types of materials and be made to express themselves freely. Although, free individuals and group experiments are usually encouraged at this stage, it is expedient that teachers should allow themselves to play active roles in the class. Teachers should always be present in the class to exert a gentle influence on the direction, growth and understanding of the work of the children without undue haste or pressure.

It is observed that children usually start their drawing by using scribbling techniques on any smooth surface. For example, on paper, building or walls within their immediate environment and sometimes even on the ground. (fig's'. 1,2,and 3).

Fig. 1: “Human Figures”
Wall Scribbling by Children.
(Anon)

Fig. 2: “Fish”
Wall Scribbling by Children.
(Anon)

Fig. 3: “Humans Faces”
Wall Scribbling by Children.
(Anon)

Lark-Horovitz et al (1967) suggested that art activities in children begin when a child discovers that he can make a mark on the surface. In this case, they stress that infants’ first mark or scribble are indeed the beginning of art activities. It can equally be seen as beginning of inventiveness in a child’s life.

Golomb (1988) in Egan and Nadaner (1988) supporting Lark-Horovitz et al (1967) states that the first drawing efforts of children usually begins with a variety of scribbles, created quite effortlessly. These drawings consist of whirls, zigzags and overlapping diagonals. She calls this type of drawing in children ‘motor action’ performance with very little guidance. One common feature in children’s attempt to be creative in any art activity is that they become happy when they have been able to draw something out of their own creative imaginations. Golomb (1988) said that “it makes good sense to begin the story of the child’s art with the invention of circles”. She went on to stress that from the moment the clear circular form emerges in a child’s drawing, it becomes endowed with internal markings that usually represent human figures. She continued by saying that in the spontaneous productions of young children, the human figures tend to be one of the first figures to be drawn or labelled after the inspiration of the drawn circles. In further attempt to draw human figures, children produce what Golomb (1988) calls ‘tadpole figures’. Because of their inability to draw perfectly, most adults tend to see this tadpole creatures with a mixture of wonder and unease.

Certainly at this stage of a child’s development, no one should expect much from him. There is no form of magic that a child can perform to make his/her drawings look like that of an adult. That is why Golomb (1988) supports this view by stating that a child draws what he knows, not what he sees. This therefore implies that art teachers should know that during art lessons children can only draw what they know and not what the teacher expects to see from their drawings. Their ideas are likely to be different. What a child needs during art lessons at this stage is freedom of expression and not to be bugged down with so many rules by the teacher. It however, suggested that children are not supposed to enjoy complete freedom in the classroom but freedom with some limitations. This view is again supported by Golomb (1988) when she

states that even though children need some degree of freedom to express themselves in art, they should not be given a total freedom but freedom with some constraints. She again suggests that since we know that the inner and outer worlds of the child are one acting in harmony with each other, it is our responsibilities to offer them the opportunities to experience and come to terms with degree of freedom and control. She warns that ignoring absolute freedom and absolute control, may certainly spell extinction in either direction. That is to say that it will not definitely help the child, if he/she gets complete freedom in the class to do whatever he/she wants or if denied some freedom to express himself/herself when needed in the classroom. The nature of freedom to be given to a child in the class therefore depends solely on the teacher's initiative.

Read (1958) supporting the level of child's freedom in expressing himself in art activities, believes that free expression in children usually covers a wide range of bodily activities and mental processes. Play, he says, is the most obvious form of expression in children. He further argues that free expression does not really imply that what the child has been able to do is artistic. He therefore suggests that the fact that a child has been able to draw something on a piece of paper does not necessary mean that what he has done can be seen as creative.

In discussing Frobel's view on play as it affects children's creative behaviours Read (1958) believes that play is the highest expression of human development in the child. He goes on to say that play is the purest and most spiritual product of the child, and at the same time, it is a type and copy of human life at all stages and in all relations.

Lowenfeld and Brittain (1970) however, share a contrary opinion to those just discussed. They believe that play in children is the expression of the child relation to the whole of life and that no theory of play is possible which will cover the whole of the child's relation to life. Play they argued further, applies to all activities in children that are spontaneous and self generated;

that are unrelated to 'lesson' or to the normal physiological needs of the child's own day. While supporting the role of play in the education of a child, Anning (1994), Heaslip (1994) and Fisher (1996) stated that play in education is recognized as a powerful vehicle for learning and that no book about childhood education can be complete without discussing the place of play in child's learning. Anning (1994) again citing the views of Isaacs (1929) state that play is indeed the child's work and the means whereby he grows and develops. She goes on to say that active play can be looked upon as a sign of mental health; and its absence, either to some inborn defect, or mental illness. This suggests that a child who is not active in play in the classroom could be seen as a sick person or suffering from one form of disease or the other. A Child that engages himself/herself in play is capable of performing very well in the class. The child could also be physically fit to face any challenge or task to be given to him/her in the classroom.

Taylor (1993) citing Keith's view, however concludes this discussion on the child's interest in play and learning by warning adults on how to use play within educational context, in order to build upon it and utilize it properly. He states:-

A child's play can create a world, for however brief a time in which he (sic) makes rulers and always wins in which he feels secure and confident to play out his experience of the real world around him. The enrichment of play is one of the most significant teaching jobs that parents or teachers can do but it requires the knowledge gained from the careful observation of children and acceptance of their level of activity (52).

The view expressed above calls for careful consideration by teachers and parents whenever they attempt to encourage their children with regards to the role of play in education. Both parties must make sure that a suitable learning environment is provided both at home and school for their children to learn. Such an environment is expected to have different types of materials for the children to freely express themselves through creative activities.

As stated earlier in this review, the role of play is very important in the lives of our children whether at home or in the school. Therefore, since play is considered very essential in the education of a child and because we can not separate a child's learning behaviour from play, as teachers and parents we should consider its role in the creative development of our children as very crucial. Because through play, a child can freely express himself or herself in any form of learning. The act of play in the classroom therefore must be encouraged by teachers to effect children's ability to learn.

If play is considered an important factor in the child's creative abilities, one would probably want to say that a child play becomes an important area of expectation from both parents and teachers in all round development of children. In

this case, it is important for both parties to understand the development stage which a child undergoes particularly in art and the appropriate activities and characteristics of different stages.

2.7.1 Developmental Stages in a Child in Art education:

According to Kitson and Merry (1997) children between three and seven years of age are passing through a rich and fascinating period of development in which, they experience a great variety of learning relationship. That is to say, that the period between the ages of three and seven amongst young children is very delicate in life. This is the stage in life that a child could easily imbibe whatever he is taught. Similar observations were made by wood (1988). Smith and Cowies (1991), Berryman et al (1991) Lee and Das-cupta (1995). They all share similar experience on early childhood development in education and how children think and learn.

The teaching of Creative Art amongst young children requires art teachers to pay proper attention to their growth and development in art. Lark-Horovitz (1967), supporting this view claim that it is very important for both teachers and parents to understand the stages of development in art expression so that provision made for the child are appropriate to these requirements. They went further to explain the knowledge of the characteristics of the universal stages will sharpen the observers' perception of each child's efforts and the similarities between the work of the child and another. Gaitskell (1970) in the same manner believes that at certain period of their general development, children tend to pass through various stages of artistic production, which consequently leads them into adopting some recognizable modes of artistic expression. He then suggests that it is highly desirable that teachers becomes familiar with such developmental stages in artistic production among children which may lead to knowing the stages of children's expression, he says, will go a long way to help teachers to determine what kind of stimulation, assistance and general educational strategies the child will require in the learning process. However, having realized why it is very important for teachers to observe the stage of their children's development in art, it is essential to know how each child expresses himself at every stage of development in art.

Gaitskell (1970) explains that it is a difficult thing to indicate precisely at which grade level or age, each stage of artistic development occurs in children. Lowenfeld and Brittain (1970) supporting the view of Gaitskell, assert that it is not easy to tell or say where one stage of development stops and another begins. But as art teachers, we should note that children draw in predictable ways, going through fairly definite stages, starting with the first marks on paper and progressing through adolescence.

Betttlestone (1998) citing the views of Lowenfeld and Brittain (1970), proposes the following as the various stages of development of children in art activities:

- i) Scribbling: - The child at this stage tries to explore his environment through his sense and expresses these through random markings. Exploration of colour, space and 3-D materials. Marks gradually become more continuous and controlled (fig.4)

Fig.4: "Scribbling"
By James Jonathan (Nur.1)

- ii) Pre-schematic stage: the child expresses experiences real or imagined with first attempts at representation. (Fig.5)

Fig.5 "A Cat"
By Deborah Idoko (Nur.2)

- iii) Schematic: The child investigates new ways and methods, seeking to find a pattern for his relationships with the environment. (Fig.6)

“My home Early at Sunrise”
Fig. 6J.C. Mackenzie (1976:36)

- iv) Visual Realism: At this stage, the child is aware of his social role. He expresses a desire to work in a group independent of adults. In an attempt to throw more light on these stages of development in child’s art, Bettelstone (1998) emphasizes that when children go through the stages, it is important to recognized that they are learning not just about art, but about themselves, and that they are expressing their inner selves. Children’s idea, she said should be welcomed especially in the scribbling, pre-schematic and schematic stages, where they need to develop confidence in realizing that they have a unique view of the world (fig. 7).

Fig. 7. A group of children
Engage in art
Activities Mekenzie
J.C. (1976:35)

Lark- Harocitz et al (1973) tend to have a different view from that of Lowenfeld and Brittain (1973) on child's developmental stages in art. These stages according to them, are as listed below:

- i. Drawing and painting stage or "scribble" or "schematic" and true to appearance stage;
- ii. Schematic stage
- iii. Modeling

Gaitskell (1970) also opines that a child goes through the following stages:

1. The first stage is one of which the child manipulates materials, initially in an apparently exploratory and random fashion (fig. 8&9)

Fig. 8&9: Design:
Candle Resist pattern
by Umar B. Umar (CL. 3)

Fig.10 Design: Collage

By Elizabeth Iliya (Nur.2)

2. In the second stage, the child develops a series of distinct marks or symbols that stand for objects in his experience (fig 11)

Fig 11:A still life picture in chalk
Davies Rita (1975:23)

3. The final stage is the preadolescent stage at which the child begins to become critical of his works and expresses himself in more self-conscious manner (fig 12 & 13)

Fig. 12: "A Hut"
By Mohammed Lawal (CL 6)

Fig. 13: “ A Herd’s boy”
By Makenzie J. C.I (1976:35)

Piaget (1896-1980) in Kitson and Merry (1997) seems to have a contrary view to those above. As a psychologist, he believes that children always pass through four different stages of development.

- (i) sensory – motor (roughly from birth to two years)
- (ii) pre-operational (from about two to seven years)
- (iii) concrete operational (from about seven to eleven years and
- (iv) Formal operation (from about eleven years upwards)

According to Kitson and Merry (1977) Piaget believes that children’s thinking develops through the dynamic interaction of two main processes-assimilation in which new information is taken into their existing concepts, and accommodation, in which these concepts change to fit new information. He observes that young children generally are egocentric in their thinking and that they cannot see things from another person’s point of view, and that they lack techniques of conservation. Kitson and Merry (1997) are in agreement with Piaget’s position. They do believe that there are times when perception dominates children’s thinking and if they cannot perceive something they may well doubt its existence. They also added that, even when primary-age children do perceive something, they frequently misinterpret what the reality is, by attending only to those

aspects which are immediately recognizable, adopting what Piaget and Inhelder (1969) called 'Unscientific Causations.

The discussion above further explains the manner in which children think, understand and perceive something. They could easily get lost in their thinking, and refuse to accept the existence of the things they have not seen nor have knowledge of. That further reminds us of what we have earlier discussed, that children do not see things in the same way as adults; and that they can only draw and paint what they know and not what they see.

Anning (1994) in summary presentation provides six different tenets of children's development when he states that:

- (i) Children develop in sequential stages from concrete to abstract level of thinking.
- (ii) A child must be 'ready' to move on to the next developmental stage and must not be forced to move to a higher level of cognitive functioning (e.g in beginning to read, in recording numbers, in learning to conserve).
- (iii) Children learn through, first hand experiences, particularly through play activities.
- (iv) Children need to develop competence in language of function effectively as school learners.
- (v) In social development, children move from egocentricism to the ability to emphasize with others.
- (vi) Every child is an individual who is learning in his or her own unique way.

In considering the points raised by Anning (1994), it is very important for teachers to know that each child is different and has his/her own peculiarities from other children in the classroom. Teachers should therefore consider the uniqueness of each

child in the classroom. This goes in line with what Bierley (1987) says is necessary for teachers to look around in the classroom and see how children differ. This distinction on children learning abilities is not only obvious physically in hair, height or eye colour but also in ability and behaviour.

The six tenets of child's development in learning as provided by Anning, will serve as a touch-light or guidepost to teachers on how to effectively impart knowledge to children in the classroom for positive result in learning. A child could only acquire a complete and sound education when a suitable and conducive learning environment is created at home and in the school.

2.7.2 The child and the Learning Environment:

2.7.2.1 The Home Environment: The home environment has a powerful influence in the life of a child either positively or negatively.

Humblin (1979) believes that the creation of a symbolic environment within the family receives considerable attention. It often has a profound impact especially on the child's ability and temperament. In order to help the growth of the child in education, the home is expected to work hand in hand with the school, to provide the child with every assistance he/she needs to learn. Humbling (1979) believes that there are two extreme positions that can be held by teachers about the desirability of directly working with parents and understanding the family's contribution to pupils' problems at school. The first he said is based on the thesis that our basic task as teachers is instruction. This he suggests can be conducted independently, of parental contact and by implication that family forces do not affect the ability or the child's desire to learn. The second extreme standpoint sees the home as the major factor in the success or failure of the child at

school. However, Humblin (1979) draws the attention of parents to the importance of really taking good care of their children while at home and not to neglect their responsibilities of guiding their children to teachers. He believes that problems affecting children's learning capabilities could be helped if teachers knew more about pupils's home circumstances and that parents should be given greater knowledge of what goes on in school. In this case, he is of the view that the relationship between the home and the school should be friendly-cordial.

In the home, it is believed that parents have a way of encouraging the children to become creative educationally if parent could provide their children with a suitable environment to learn.

Houston (2000) supporting the role of parents in enhancing their children's creative ability in the home states: -

I got my licks from my mum. My mother (Cissy Houston) had a voice that was beyond her time so when everyone tries to figure out whom I sound like, I don't sound like anyone apart from my mother. I sound so much like my mother is not funny! So I'm not mad at any of them, not of the kids. (p. 25)

Houston's view shows that the mother who is equally a musician had time to guide and teach her how to sing. The behaviour of Houston's mother here also explains how parents could support their children's creative talents with them at home after school.

Annan (2000) asserts that parents' support of children in the act of creativity can be described as engine of development. In addition, Hegarty (1987) sees the relationship between families and school as key partners and contributors to the child's development. Dean (1987) supports the views stated above when he states that it is important to involve

parents in their children's education, because it helps to foster children's learning when home and the school work together. One can therefore add by saying that the home environment has the capacity and the potentials to enhance children's creative talents if the home and children receive the support they need from parents.

2.7.2.2 The School Environment:

The school is the second learning environment of a child. It is the place where child receives all manner of training in order to acquire some basic skills in learning which will enable him to face future challenges in life. The school environment has the potentials to mould the life of a child either for good or bad. This goes in line with what Taylors et al (1993) said, when citing Morgan's view. They are of the opinion that "... the child who spends large amounts of each day in the school is being affected likewise for good or bad". This then suggests to us that teacher and administrators have a lot to do in the life of a child as soon as the child steps his/her feet on the school environment.

The school environment is expected to be the one that can make a child happy and feel at home. Taylor et al (1993) again suggest that the nature of the school environment should be one that strike a visitor immediately he enters. They continue by stating that it is quite possible for one to make judgment about a school at first sight before even speaking to anyone. This again is encouraging all teachers to pay proper attention to the school environment. It is in the light of this that Morgan (1993) in Taylor et al (1993) states that:

The whole quality of the school environment, its mode of organization and display, can enhance or actually inhibit learning and can build or erode the child's understanding of whether his (sic) work is valued or of little real

importance. It is an opportunity to set the scene for consideration and care of the environment and the things within it. If our own organization and presentation is poor we quickly communicate to children a lack of pride in what we do and an acceptable of low standards. (p. 79)

This therefore suggests to us that our children's performances in the school depend on how suitable we can make the environment to look like for any effective learning to take place. A poor environment has the tendency to affect the child's performance in the school adversely.

Tomlinson (1993) in Taylor et al (1993) supporting the view says that "Environment can and does have a profound effect... upon the form which conceptions take". Tomlinson stresses the need for taking children out for excursion to enable them see some of the works that have been produced in art and craft. He therefore says that "it is therefore of great importance that children should be made acquainted with the worlds great art and craft in addition to well designed things of modern manufacture, and that they should live and work in a suitable and beautiful surrounding as possible". It is important to stress here that teachers should not limit their children's learning experiences to the classroom only but that from time to time, children should be made to go round or visit some of the small-scale industries or local craftsmen within the area where the school is situated so as to motivate their interest in creative activities.

Stephanie et al (1987) point out that, physical environment speaks to people. They stress that when children enter the classroom prepared for them, they will be able to tell whether the place is meant for them or not. A physical environment therefore has a way of attracting pupils to set up their minds to learn.

In selecting a suitable learning environment for children, Stephanie et al (1987) advised teachers to think of the following qualities:

1. is the environment safe, healthy and appropriate for the developmental stage of children?
2. how does the environment affect human relationships among children, among adults and children and among adult?
3. how does the environment facilitate children's learning to take place in the classroom?

According to them, teachers must create the type of environment they call 'Montessori Environment'. They propose that Montessori environment is a place that fully satisfies the requirements of the absorbent mind, the sensitive periods and the three stages of the learning process, Reading, Writing and Arithmetic. It is pertinent to remind teachers that learning can only be fruitful to children in a well-planned and conducive environment. An environment equipped with sufficient materials can help in boosting the child's creative ability. Geoffrey (1993) in supporting the role of the school in shaping the mind and the whole child suggest three reasons why creative learning should be encouraged in the school. They are:

1. to develop our children's ability to think creatively;
2. to increase motivation; and
3. to provide an opportunity to explore feelings and develop skills in self-expression.

Our discussion on the two different environments that are considered to be the basis of a child's development in learning has helped us as teachers and parents to know

how to support our children to learn both at home and school. However, it is very important to note that we could provide the child with all the support and the materials needed for him/her to learn, but the child might be unwilling to learn. As teachers therefore, we should always consider the child interest in learning first before any thing else.

2.7.3 The Child's Interest to Learn:

Psychologically, it has been observed that when a child is not in the mood to learn, it can affect his/her performance in the class. This usually happens for example, when a child comes from a broken home or lacks what to eat before coming to school. A child that is timid too, cannot really learn effectively. Some of these characteristics mentioned about a child, could definitely frustrate a teacher's effort in the classroom, in his attempt to make a child learn.

Gettman (1987) supporting this view says that the teacher should imagine his position as a teacher, with all the materials needed for a child to learn in a suitable learning environment. But all that the child could do is to neglect these materials and do something else, differently from what the teacher expects. Teachers of young children should realize that it is possible for a child to sometimes choose to work with some materials or objects that appeal to him rather than working with the one provided by the teacher. With this kind of behaviour exhibited by a child in the classroom. It can be quite frustrating and annoying to the teacher. But Gettman(1987) further states that an experience like this should not discourage the teacher. He advises that teachers should be very careful as not to be convinced that something has gone wrong with the child behaving the way he does. He further points out the fact that a Montessori type of

environment has been provided for the child; the environment is not there to force him to perform the kind of wonders that the Montessori method can work or in any way coercing the child to give up behaviours that can come from him naturally. This he said can only cause harm or distress to the child. He proceeded further to say that if the purpose of creating a conducive learning environment is to help and not to harm, it must therefore be offered like a lovely gift, without expectations or conditions attached to it the child should be free. Free to observe presentations, or not to observe them, to work, or not to work, to join in activities or just mess about, to be active or to rest.

De-Bono (1996) found that some factors that could affect the development of children in creative activities are fear, unsuitable environment, poor health among others. De-Bono (1996) confirming this, in Swassing (1981) added that "... a non threatening psychologically safe environment is crucial to the development of creative abilities". This implies that a child could only be creative in a safe and conducive learning environment. Having said that, it is important for teachers to know that our understanding of the child's interest in learning will guide us on how to assess our pupils performance in creative art works because assessment can only take place in the classroom when the child is willing to learn.

2.8 Method of Assessing Children's Art Process and Product:

Assessing of children's work in the classroom could be effective, if teachers take time to do what is expected of them. It is the responsibility of the teacher to make sure the children have actually been taught before they are exposed to any form of assessment. It is always advisable that children should be tested within the areas they have been taught.

Fisher (1996) suggests that to evaluate the quality of children's learning, it is necessary to assess what children have achieved, to analyse how they learn as well as what they learn to be conscious of their attitudes to learning. She adds that there are three major aspects of classroom life, which can be regularly, evaluated in order to make changes and adjustments to increase effectiveness. These three aspects are children's learning classroom organization and quality of teaching.

In education, it is important to note that no single method of assessment is adjudged to be most effective in the classroom. However, some art teachers have proposed some methods which teachers could be used by teachers in assessing their children's performance in the classroom. For instance, Adamu (1988) points out that Observation of pupils while engaging in a creative work or task can provide useful information concerning his attitudes about the task. Moyles (1994) supporting Adamu's view states that observation enables practitioners to evaluate the effectiveness of what they have planned by comparing what they intend to achieve with the actual effect of their work on children's quality of learning. Similarly, Gura (1992) pointed to the fact that by observing children at play, teachers can improve sensitivity to cognitive engagement with different ways of exploring understanding and representing different aspects of the world.

Hurst (1991) in Moyles (1994) however, observed that there is no doubt that much useful information can be gathered through noting every interaction in children's play (participant observation) and through structured observation for special purposes. He goes on to say that observation is clearly the tool needed for teachers assessment of children, particular in pre-school education.

Some educationists have come out with an idea that observation as a method of assessment can only be used on pupils' who have problems or are problems in themselves. Hurst (1991) again is in agreement with this view when he asserts that "Another aspects of this approach is the idea that observation is for children who have or are problems. He warns that "... what we want to find out and how we use the tool of observation must be closely connected in minds and in practice". Decisions about procedure must be made on the basis of knowledge about young children and how they learn. It is equally important to add that teachers intending to use observation as a method in assessing children's performance in the classroom should use it with uttermost care with the hope of getting the information they intend to get from children.

Some practitioner suggest that children's assessment should be limited to the areas they have been taught by their teachers. It is not also wise for teachers to test their children's understanding in every aspect that they have covered. Davies and Ellison (1994) observed that for teachers to achieve their objectives in teaching, there is need to limit their scope in the areas that they want the evaluation to take. They added that whatever is the focus; the process should examine the following:

1. goals;
2. strategies and play;
3. actions;
4. outcomes and impacts

Cohen and Marion (1983) using Ten Brinks Models of how children's work in the classroom should be assessed, proposed three different stages with each containing a series of sequential steps as follows:

STAGE 1

- Step I - The teacher must specify what judgments and decisions need to be made in the light of the underlying objects.
- Step II - The teacher must describe the information that he will need to make judgments.
- Step III - The teacher must locate the information that he will need.
- Step IV - The teacher must decide when and how to obtain the information.
- Step V - The teacher must select or construct the information gathering instruments that he will need.

STAGE II

- Step VI - The teacher obtains the required information
- Step VII - The teacher analyses and records the information.
- Step VIII- The teacher forms judgments.
- Step IX - The teacher makes decision.
- Step X - The teacher communicates those decisions to relevant sources.

The view presented above, suggests that in order to assess our children's work in the classroom, teachers have to be very observant when children are engaged in any given assignment. There is the need for good planning in order to achieve desired results in children's performance in the classroom.

James (1998) citing the views of Black and Williams on how children's work can be assessed in the school, suggests six different ways as follows:

- i. Feedback is most effective when it stimulates correction of errors through a thoughtful approach;

- ii. Feedback should concentrate on specific errors and poor strategy, and make suggestions about how to improve.
- iii. Suggestion for improvement should act as scaffolding; that children should be given as much help as they need to use their knowledge but they should not be given a complete situation as soon as they get stuck or they will not think out by themselves;
- iv. A focus on process goal is often more effective than a focus on product goals; and feedback on progress over a number of attempts is more effective than feedback on performance treated as isolated events;
- v. The quality of the dialogue in feedback is important and some research activities have indicated that oral feedback is more effective than written feedback.
- vi. Children need to have skills to ask for help and to help others.

In addition, Packard et al (1997) also suggested ten different ways in which teachers can assess their children's work in the classroom; as indicated below:

1. Stick to Statements as they are written: - Teachers are advised to stick to the statements as they see or read in the National Curriculum. Statements written in the Curriculum might appear to be vague or impenetrable sometimes to the teachers. Teachers should avoid the temptation to read something that is not actually included in the Curriculum. They are therefore advised to seek help from colleagues to explain to them certain things they do not understand in the Curriculum.
2. Don't do it alone: - Teachers should develop the habit of not trying to assess the works of children alone. They should seek the help of other company or

colleagues to help them moderate the performance of children in the classroom. Packard et al believe that another person's view can give the teacher self-confidence in the quality of his judgments.

3. Use your school's portfolio assessed work: - It is important for schools to keep portfolios of students' assessed works. These portfolios according to them show examples of works that demonstrate clear attainment at each level of the National Curriculum. If a school has one, the teacher can use the method used by the previous teachers in assessing children's work to help him in his own assessment.
4. Use statements of attachment wherever possible:- The more familiar a teacher becomes with the types of statements used in national documentation, the easier it is for him to use them. In most cases, many of the statements and descriptions are usually well written and concise. Teachers are advised to use them in their planning and possibly in preparing their feedback to children's colleagues, parents or guardians.
5. Keep in mind that your professional opinion matters: -Teachers should know that their professional opinion has a lot of impact of helping them to assess children's performance in the classroom. While national documentation and school portfolios are intended to help teachers to make standardized assessments of work done by pupils, they should equally know their professional judgments remain paramount. Teachers should endeavour to trust their judgments and maintain a balanced view.
6. Consult avidly your school assessment policy: - For teachers, who are new in the field, they are advised to consult the school management on how children's work

is to be assessed in various subjects. There may be clear guidance on how work should be selected, annotated and assessed for teachers to use.

7. Find out what will happen to the assessed outcomes:- Sometimes the idea of using formal method of assessment on children's work is considered a waste of time. However, different schools have different methods for assessing children's work. Having an agreed purpose will guide on what to include and what to leave out.
8. Find out what will happen to the assessed outcomes:- If a teacher knows his class very well, he will be sure of what method he will use to talk to them so that they can understand him. Some formally assessed work may be for parental consumption and some for specific purpose in the school. Knowing who will be reading your evaluation will enable you to know how to present your comments wisely.
9. If work will be sent to secondary schools into which your children attend:- Teachers should be able to know the requirements needed for children to enter such schools. Because the school might want to use your assessment to admit your pupils into the school. If you know what their purpose is, it will help you decide what should and what should not be included.
10. Find out if you are looking for value added information in your assessment: - Value added assessment should show clearly what progress children have made. This may require teachers to use the same assessment procedure, or by getting children to work under exactly the same conditions in similar task at given

intervals. It is important for teachers to know this, so that tests and criteria are used consistently.

The ten different stages suggested by the authors above could go a long way to assist teachers in the assessment of children's works in creative arts. The use of art portfolios as suggested is a welcome idea. Therefore, it should be encouraged at the primary school level. This will help both teachers and pupils on how to take care of their finished products. Teachers too, will learn to preserve their records of assessment in their own portfolios for future use in the school. The need for teachers to invite professional colleagues in assessing their children's work has equally been encouraged. Teachers are advised strongly not to be satisfied with the manner they individually assess their pupils' works in the classroom. Teachers have also been advised to study the kind of comments they make on their children's work by taking the target audience into consideration – these information are meant for.

The use of questions as another method for assessing children's work in the classroom has also been encouraged by some authors in education.

2.8.1 Using Questions in Assessment

The use of questions in assessing children's performance in the classroom has also been encouraged by some professionals. It is believed that if used effectively, questions can serve as an instrument in gathering information from children.

Cohen and Marion (1983) are of the view that teachers could use questions to assess their pupils in the classroom. They argued that the use of questions is an obvious way in which the teacher is able to gather information about his pupils grasp of new

material or their recall of previous work. But it is important that teachers ask the right questions. That is to say that teachers need to prepare their questions before going into the class to teach. They should rehearse these questions before coming into the class, rather than trying to do that during lessons. It is equally important for teachers to note that the form and the content of the written questions depend upon the purpose that the question is meant to serve.

In order to support their argument further, Cohen and Marion suggest two types of questions that could be used by teachers in teaching and learning situations. These are:

- a. Unstructured, structured and highly structures questions: The degree to which question allows only a limited number of ways of answering it or permits a wide variety of responses is a feature of its structure.
- b. Open-ended or unstructured question: Which invite a variety of responses are often employed by the teacher wishing to explore the wealth of ideas that his pupils have about a particular topic or event.

The purpose of the open-ended question is to permit the respondent maximum freedom in making his thoughts and feelings explicit. It is believed to be the most effective method to be used in gathering information in some subject areas than others. The structured questions are said to be appropriate when the teacher wishes to test his pupils understanding of specific subject matter, principles or concepts. Because they are ‘structured’, such question permits a greater degree of objectivity in the assessment of answers, and because they generally elicit short answers, they are easier to mark than open-ended questions.

However, some other professionals have concluded that children should be given the opportunity to assess their works by themselves.

2.8.2 Involving Children in self-assessment:

Fisher (1996) proposes that children should be involved in assessing their work in the classroom. She further argues that involving them in their own learning gives the opportunity they have for self-assessment. When children are engaged in making decisions about what they have done and how they have done it, then it inevitably adds to their esteem. That is to say that children are highly encouraged and motivated when they take part in assessing their personal works and ideas in the classroom. It is another way of helping children to take crucial decisions in matters that are likely to affect their lives in the future. This view is supported by what Fisher (1996) says, that if children receive judgments about their works and achievements from adult only, they will not learn the critical life skill of self-motivation. She proceeds to suggest five different questions which teachers believe can encourage children to reflect on themselves as learners.

2. What interest me?
3. What do I enjoy doing?
4. What do I want to be able to do?
5. What helps me to learn?
6. What would I like to know?

Fisher believe that other questions (listed below) can support a child in reviewing a particular piece of work, an activity or an experience:

- i) Do I know what I want to achieve?
- ii) Do I think I need help?

- iii) Do I know who/how to go about getting help?
- iv) Have I thought how this might be evaluated?
- v) How will I evaluate it?

Using the suggested questions in the classroom environment will help in widening children's creative abilities and thinking capacity in a given task or assessment. This approach will also enable children to criticize their work by themselves, and think of better ways in improving their performances in creative activities

In an article published in 1989, James (1998) citing the views of Sadler supports the opinion that children should be involved in assessing their work. He goes on to state that the goal of formative assessment should move from teachers giving feedback to children to one, which they monitor themselves. This according to him (Sadler) requires the development of an evaluative language, shared by the teachers and children, based on the development of what he refers to as meta-cognitive skills. He further argues that such skills can be developed by providing 'direct' authentic evaluation experience for the children. It is very essential to know that there is need for children to be given some guidelines as to how to assess their works before they are instructed by teachers to assess themselves.

This view was again supported by Sadler, when he stressed that the kind of self-assessment implied is far removed from the practice of simply allowing the children to 'mark their own work using teacher's grading scheme. When they are allowed to do so, they often simply imitate what they have seen teacher do without any real understanding. Therefore in order to make assessment effective, children have to be let into the secrets of teacher's professional practice so that they might acquire some basic skills needed for

assessment. Sadler, then advised teachers not to always bother about the syllabus whether they have covered it or not before assessing the children because what matters most is whether the children have actually learned.

Sharing this view with Sadler, Dow (1979) asserts that students should be involved in assessing their works in education. He believes that it would be more direct and more immediate and more challenging, if they become active agents in their own education. He is further of the view that students should be given room to participate fully in learning.

Many methods of assessing children's work in school have been provided as stated above. But there does not seem to be any one method that has been considered to be the most effective for assessing children's work. It then suggests that each method can be used by teachers for assessing children's performances, preferably if it is handled effectively by teachers. On the other hand, teachers could expose pupils to make comments on their colleagues' works by conducting simple exhibition in the classroom. Pupils' works could be displayed on the walls, or display boards in the classroom for such criticism. By exposing children to such exercises, they will learn to relate well with each other as they exchange their creative ideas in the classroom. Anning (1994) tends to support this idea of children working together in the classroom by stating that "... they have to learn to work together, it doesn't just happen... they need lots practical situations to try things out". Teachers are therefore advised to always engage children in practical assignments to enable them to share their experiences with each other.

However, it is important to point out that teachers need to be fair and just in assessing children's performance in any given task. They need to know what makes good assessment in teaching and learning process.

2.9 Qualities of Good Assessment in Teaching and Learning Process:

In our everyday teaching, we need to realize that children's performance need to be measured using a range of formal and informal measuring instruments from standardized recording test through creative writing exercises or creative arts practices (Kitson and Merry 1997). Instruments intend to be used for assessing children's performances in the class can only be effective if we really know what our objectives are. The teacher needs to know the reason why he is assessing the children; the age of the students he is assessing and what happens to the results of the students after assessment.

It is for these reasons that Kitson and Merry (1997) raise the question "... how can these instruments tell us whether or not our practice has been effective, if we do not know what our objectives are?" They contend that if our goal for instance, is to encourage children to simply transfer a problem-solving skill, we need not to develop a testing instrument that will merely replicate children's original learning experience. It is therefore suggested that the form and method of assessment should vary with the activity and the type of information, we are looking for. They further argued that in order to achieve an effective assessment of children's work in teaching and learning, teachers need to know what the intended outcome should be.

They questioned further "... how can we select a measuring instrument if we cannot state what the outcome of our teaching should be?" They are therefore of the view that the prerequisite of any assessment must be a clear definition of what is to be

assessed, though in practices it is often easier to identify a high quality piece of work than to say in detail why it is good. It is possible to say then that one can appreciate a particular work in art without really knowing how that work is made and what, makes the teacher to like the product or not. To avoid this situation, they suggest that assessment should be a continuous process of gathering and reviewing information, in order to help pupil's succeed in the classroom.

It is further suggested that any form of assessment should be free from any element of bias. A teacher is expected to treat all the children the same. He must not become partial in relating with his pupils in the classroom. He is expected to give a fair judgment to every child under his care. A teacher can only achieve this in the classroom when he/she adopts a standard assessment method for children in the classroom. This is to enable him produce results that could be seen as authentic, valid and reliable, worthy and dependable.

James (1998) in supporting the view above states that the terms validity and reliability as viewed by some authors could mean trustworthiness or dependability, which means the extend to which assessment procedures are sound and the information they generate relied upon with confidence. Ideally, she believes that all assessments should possess maximum reliability and maximum validity. But this she says is rarely possible in the world of assessment because there are some forms of compromises somewhere along the line. Another important issue to consider in assessment is that teacher should not easily jump to conclusions in judging their pupils in the classroom. This is because they may be wrong in their judgment or decision.

James (1998) is of the view that "... there are dangers in relying too heavily or exclusively on these kinds of intuitions. Sometimes they can be wrong". To support her argument further, she cited a situation whereby a foreign language teacher had given his class ten minutes to find the past tense of thirty irregular verbs in a word search puzzle. At the end of that time, some of his students (mainly girls) had completed the task while some other (mainly boys) had hardly started, or had found very few correct words. On the basis of this evidence, the teacher concluded that the boys were less motivated, less able or slower than the girls. At the end of the lesson, James had expected some more explanation from the teacher. But to her greatest surprise the teacher decided to read out the correct answers to the class so that they could check their own work, at this point, the boys copied them down. From the boys' action, she wanted to know whether this was a regular practice in the class for the teacher to give the children the right answers at the end of each lesson. By copying the right answers given by the teacher the boys believed that it would help them to prepare fully for their terminal examination. The answers collected could be used for their revision before sitting for the examination too. James further argued that if this was their reasoning then it would be wrong to infer that they were less able, slower or even less motivated. The boys might have been sharp enough to know that it was the test results that really mattered. Since it would go into the teacher's book whereas the result of this class exercise would not be recorded or used formatively. What this example is intended to illustrate according to James, is that teachers' judgment can be wrong if they jump to conclusion too readily. And if they respond to similar ways they are in danger of developing stereotypes and biases.

Assessment as an important and necessary part of the learning process demands adequate care and knowledge of the area being assessed (Gaitskell and Hurwitz, 1975). As earlier mentioned, various methods, weighting/criteria are in use that it is necessary to propose a method, which will be adopted in this study. This is so because as the creative works of students vary, it requires a clear concept and specification of what is to be assessed so as to avoid making wrong judgments.

Wilson (1978), and Olorukooba (1977, 1981) observe that assessment in the visual arts involves the specification of the behaviour and achievement level to be attained in any given art task. They suggest that this can be achieved through the use of criterion-referenced tests. As Brown (1976) puts it, criterion-referenced tests focus on the mastery of defined skills, content and domain in which a person's score can be compared with a standard of content mastery and not with the scores of other learners.

Lowenfeld and Brittain (1975), Stanfield (1976) and De-Beno (2002), remind that children become mature at different rates, they vary in their creative abilities, interests and background experiences. They suggest that the specification (criterion) should occur when the teacher is planning the exercise and not at the point of assessment. The need for art teacher to plan instructions by expressing the objectives in behavioural terms (Eisner, 1976, 2002) is also stressed. Behavioural objectives refer to what the student will be expected to know, and do, the condition under which the task can be done as well and the level of proficiency. He concluded by stating that objectives should be stated in specific terms so as to make it possible to recognize the behaviour displayed.

Among the proposed methods of assessment in the visual arts are: Olorukooba (1977, 1986,1997) Osuagwu (1999) Mbahi and Lawal (2002) the method suggested by

Olorukooba (1990) which incorporates Feldman's (1970) approach and which is also in line with the view of Esiner (1976) was adopted by Osuagwu (1997) and Lawal (2002). This method focuses on the level of mastery of content or skill which is attained by learners while appropriate weighting is attached to each criteria as also indicated in the expected behaviour outcome. The scheme is expected to be used to guide a panel of art jurors who are normally expected to be experienced art teachers. Weighting commensurate to tasks performed, expressive attitudes displayed and mastery of defined concepts are scored against maximum possible scores indicated for each task.

An average of scores recorded by the panel of judges represent an objective assessment of a learner's art attitude. For example, a typical marking scheme for drawing (Olorukooba 1986, 1994,2002):

| | | |
|--------------------------------|---|-------------------|
| Use of medium | = | 10 |
| Originality | = | 15 |
| Conformity to theme | = | 25 |
| Balance/harmony | = | 15 |
| Draughtsmanship | = | 20 |
| Conceptualization/ Preliminary | = | 5 |
| Total | = | <u>100</u> |

Shepherd and Regan (1977) suggested that any meaningful assessment should be done during art classes. This can be achieved mainly through discussion of art tasks.

As Wolf (1979) opined, this creates an opportunity for mutual understanding and exchange of ideas.

2.10 Summary/Conclusion

The literature so far reviewed, shows some of the strengths and weakness in assessing art activities. It would appear that discussion and criteria is still a valid method,

just like the use of schemes drawn up by a panel of art experts with appropriate weighting will be equally accepted as an objective measure. One thing is however clear- there is no best method of assessing art activities.

In conclusions, it is important to stress that as teachers, we can only have effective or qualitative assessment when we have clear objectives at heart. We should know what we are out to look for in an attempt to assess our children's performances in the class. Also, we should not rush in taking decisions or making judgments that is likely to affect the future of our children. The need for using standardized test in assessing children's creative abilities in the class cannot really be overemphasized. It is only through such an examination that the results obtained could be generally or universally accepted. On the other hand, the result could be reliable, authentic, valid trustworthy and dependable.

CHAPTER III

RESEARCH METHODOLOGY

3.0 Introduction:

Research design deals with the methodological approach which the researcher plans to use in achieving his stated objective of a study (Johnson 1977; Afolabi (1993). This plan includes: how the population of the study will be chosen; the methods or procedure to be used, techniques of data collection and analysis to be carried out. In addition, they concluded by saying that research design is a deliberate effort to collect data for new information. This chapter discusses the research procedures for the study. These include: distribution of schools within Kaduna metropolis; selection of the subjects of the study; the instruments; pilot study; as well as the validity and reliability of the instruments.

3.1 Research Procedure:

The research procedure used, is case study research method. This is so because the study attempts to derive the mode of assessment used by primary school art teachers as well as test rating scale for assessing pupils' art works within Kaduna metropolis. The procedure is used because it allows a researcher to measure a large number of variables and their inter relations at the same time. Besides, it also enables a researcher to study other variables as stated in the background of the study.

3.2 Selection of Subjects:

The subjects for this study were drawn from twenty primary schools from Kaduna North Local Government Area and Kadnua South Local Government Area which are areas where art is actively taught within Kaduna metropolis. 10 of these schools were

from public schools and another 10 from private institutions. A total of 350 pupils were randomly selected from a total population of 1,262,184 male and 166 female. 262 teachers, 82 male and 180 female were drawn out from a population of 1,257. Ten primary schools were randomly selected from each of these local Government Areas. Five from public primary schools and the other five from private schools, to give room for comparability of results in the study.

Other considerations include:

- a. Schools were selected according to the years when they were established.
- b. Schools where creative art activities have been taught for not less than five years.
- c. Sampling of respondents was based on, simple random sampling of children who were present in the class at the time of conducting the study.
- d. All the schools sampled were within Kaduna metropolis to give room for easy accessibility thus: 3 from Kawo District, 4 from Doka District, 3 from Gabasawa District, 5 from Tudun Wada District and 5 from Makera District.

3.3 Distribution of Schools and the Subject of Study

Up to date information was obtained from Kaduna State Primary Education Board concerning the number and location of schools in each of the Local Government Area/ District within Kaduna metropolis.

Table 1: Schools and Number of Students/Teachers Sampled

| S/N | Local Area | Govt. | District | Primary School | No. of Pupils | No of Teacher |
|-------|--------------|-------|------------|--------------------|---------------|---------------|
| 1 | Kaduna North | | Kawo | ACS Cont. 'A' | 20 | 19 |
| 2 | Kaduna North | | Kawo | Barnawa II | 20 | 18 |
| 3 | Kaduna North | | Doka | Foundation | 10 | 5 |
| 4 | Kaduna North | | Doka | Maiduguri Rd | 20 | 18 |
| 5 | Kaduna North | | Doka | Katsina Rd | 20 | 14 |
| 6 | Kaduna North | | Doka | Betty Queen | 10 | 9 |
| 7 | Kaduna North | | Gabasawa | Sultan Bello | 20 | 17 |
| 8 | Kaduna North | | Gabasawa | Hakda Int. | 20 | 10 |
| 9 | Kaduna North | | Gabasawa | Sacred Heart | 20 | 8 |
| 10 | Kaduna North | | Gabasawa | St. Micheal | 20 | 7 |
| 11 | Kaduna South | | Tudun wada | Kurmin Mashi | 20 | 19 |
| 12 | Kaduna South | | Tudun wada | Maimuna Gwazo | 20 | 12 |
| 13 | Kaduna South | | Tudun wada | L.E.A Kagoro | 20 | 20 |
| 14 | Kaduna South | | Tudun wada | Model Int. | 10 | 7 |
| 15 | Kaduna South | | Tudun wada | New Breed | 10 | 9 |
| 16 | Kaduna South | | Makera | L.E.A Kakuri | 20 | 19 |
| 17 | Kaduna South | | Makera | Ung. Maichibi | 20 | 18 |
| 18 | Kaduna South | | Makera | Jupavi Int. Sch. | 10 | 9 |
| 19 | Kaduna South | | Makera | Tender Care | 20 | 10 |
| 20 | Kaduna South | | Makera | Wilson Preparatory | 20 | 14 |
| Total | 20 | | 20 | 20 | 350 | 262 |

Table 2: Number and Percentage of Pupils By Gender

| S/N | District | No. sampled | No. of Male | % | No of Female | % |
|-------|------------|-------------|-------------|-------|--------------|-------|
| 1 | Kawo | 50 | 25 | 50 | 25 | 50 |
| 2 | Doka | 50 | 24 | 48 | 26 | 52 |
| 3 | Gabasawa | 80 | 43 | 53.75 | 37 | 46.25 |
| 4 | Tudun wada | 80 | 40 | 50 | 40 | 50 |
| 5 | Makera | 90 | 52 | 58 | 38 | 42 |
| Total | 5 | 350 | 184 | 53 | 166 | 46 |

Table 3: Number and Percentages of Teachers By Gender

| S/N | District | No. Sampled | No. of Male | % | No. of female | % |
|-------|------------|-------------|-------------|------|---------------|----|
| 1 | Kawo | 34 | 11 | 33.3 | 23 | 68 |
| 2 | Doka | 52 | 15 | 29 | 37 | 71 |
| 3 | Gabasawa | 45 | 13 | 29 | 32 | 71 |
| 4 | Tudun wada | 60 | 23 | 38 | 37 | 62 |
| 5 | Makera | 71 | 20 | 28 | 51 | 72 |
| Total | 5 | 262 | 82 | 31 | 180 | 69 |

Tables 2 and 3 show that of the total number of pupils selected for the study, 53% were male while 46% were female. Similarly, out of the 262 number of teachers used for the study, 31% were male and 69% were female.

3.4 Research Instruments:

Multiple instruments were used by the researcher to carry out this study, to enable him adequately answer the research questions. Thus interview schedule, observational guide and drawing test (a house) were used. Moreover, statistics like the t-test, correction co-efficient: test of significance and percentages were also used.

The interview schedule covered details of class organization, art activities, school organization, art materials and method adopted by teachers in assessing pupils. The observational guide consisted of informal observations made by the researcher in each school. It included paying familiarization visits to each of the schools and getting familiar with the children, teachers, school authority and an inspection of art activities particularly drawings which were assessed by teachers in the past. The drawing test consisted of an imaginary (memory) drawing of “a house” in which the child was provided with assorted drawing materials: pencils, crayons and paper. The researcher and the teacher serving as guide, provided a conducive environment, encouraged children to draw a house- their house with all the details they knew. Emphasizing repeatedly as they went round to offer suggestions, the need for the children to feel very free to draw.

3.5 Pilot Study

The pilot study involved 10 teachers from each district. 50 pupils were also randomly sampled from the 5 existing Districts within Kaduna metropolis. The researcher selected 10 pupils from each District to conduct the study. With the close cooperation of the class teachers, were requested to draw their houses – “a house” showing all that is available within the house. Emphasis was placed on making the house the “ most

beautiful” ever, using the materials provided. Prior to the actual drawing exercise, the researcher requested teachers to each draw up a list of the description of art activities and products- an inventory or rating scale often used by them in assessing children’s art process and products. This was followed by one-day conference/workshop for the teachers in various marking schemes were presented and the one suggested in chapter one was carefully examined to determine the appropriateness of the schemes. This was necessary because the scheme suggested by Olorukooba (1986, 1998), Osuagwu (1997) and Mhabi (1997) were intended for use among post primary students and cannot be said to be appropriate or adequate in assessing primary pupils art activities and products.

The researcher spent one working day in each District with each teacher and his/her classes to observe daily art activities, example pupils’ sketchbooks to see previous assessment methods and later conducted a general interview using the interview guide. The drawing exercise was flexible in terms of time. Pupils were allowed to “complete” the exercise. The completion time was 35 minutes. The researcher arrived at this; by observing the total time it took the last pupil to draw a house.

A maximum time of 40 minutes for this exercise in each school was prescribed for the main study. At the end of the exercise, all drawings were pooled together in one of the primary schools, Constitution road L.G.E.A Primary School. This school was chosen because of its central position in terms of proximity. Conference marking in which all teachers individually assessed pupils’ artwork using the harmonized assessment/rating scale was used. The findings of the pilot study showed that the criteria for assessing primary art product were appropriate because a good percentage of teachers attested to

this. The 50 pupils who took part in the pilot study did not take part in the main study. This was to avoid any form of bias.

3.6 Reliability and Validity

The validity and reliability of the three instruments was obtained through the pilot study. The interview schedule and the observational guide were first scrutinized by the supervisors of the study. Another panels of 5 art education experts were requested to serve as jurors. It was suggested that items 2,8 and 13 of the interview schedule be re-written while items 6 and 11 cancelled because of repetition.

Similarly, items 4 and 9 of the observational guide were considered unnecessary. While all teachers participating approved of the appropriateness of the drawing task “A HOUSE”, the rating scale (schemes) which varied slightly was adjusted. At the end of the workshop, a rating scale was adopted by teachers for the main study thus:

| | | |
|---------------------|---|-----------|
| Use of medium | - | 10 |
| Balance/harmony | - | 10 |
| Originality | - | 15 |
| Conformity to theme | - | 10 |
| Finishing/tidiness | - | 5 |
| Total | - | 50 |

CHAPTER IV

DATA ANALYSIS AND INTERPRETATION

4.0.0 Introduction:

This study sought to measure the pattern of teachers' assessment on children's creative artwork in some selected primary schools within Kaduna metropolis. It also aimed at comparing children's creative abilities in artwork and amongst male and their female counterparts in some schools used for this study.

The instruments used for this study were: interview schedule and observational guide, a drawing test a (house) was administered on the subjects. While the statistical methods used included – t-test, correlation coefficient, test of significance and percentages.

Explanation regarding the use of these instruments has earlier been mentioned in chapter three of this write-up. The procedures in collecting data for the study has been discussed in the previous chapter. The total population of the pupils and teachers used in this study is indicated in chapter three of the study.

However, it is important to note that 350 copies of questionnaires were distributed to teachers across all the primary schools that were used for this study. Two hundred and sixty-two copies were filled and returned, while eighty-eight were retained.

For easy understanding and comparison of this research work, all data collected are presented in tables. The original questionnaires and test given out to pupils for the purpose of this research have been tabulated in an abridged manner to ease further analysis. The general purpose and analytical tables are as follows:

Table 4: Knowledge of Subject and Teaching

| Total No. of Respondents | Sup. | % | A | % | Un | % |
|---------------------------------|-------------|----------|----------|----------|-----------|----------|
| 262 | 260 | 99 | 0 | 0 | 2 | 1 |

From Table 4, 262 teachers who responded, 260 (99%) were in support of this, while 2 (1%) were undecided.

Table 5: Method of Teaching Used by Teachers

| Total No. of Respondents | Sup. | % | A | % | Un | % |
|---------------------------------|-------------|----------|----------|----------|-----------|----------|
| 262 | 76 | 29 | 162 | 62 | 24 | 9 |

Table 5 shows 262 teachers who responded, out of which 76 (29%) were in support, 162 (62%) were against and 24 (9%) were undecided on the statement that there is no any good method of teaching that is accepted by teachers in creative arts.

Table 6: Use of Instructional Materials

| Total No. of Respondents | Sup. | % | A | % | Un | % |
|---------------------------------|-------------|----------|----------|----------|-----------|----------|
| 262 | 17 | 6.2 | 238 | 91 | 7 | 3 |

Table 6 shows a total of 262 teachers who responded on the question. 17 (6.5%) supported, 238 (91%) were against and 7(3%) undecided.

Table 7: Use of Learning Materials

| Total No. of Respondents | Sup. | % | A | % | Un | % |
|---------------------------------|-------------|----------|----------|----------|-----------|----------|
| 262 | 254 | 97 | 6 | 2 | 2 | 1 |

From the table 7 above, 254 (97%) were in support, 6 (2%) are against and 2 (1%) undecided.

Table 8: Learning Environment

| Total No. of Respondents | Sup. | % | A | % | Un | % |
|---------------------------------|-------------|----------|----------|----------|-----------|----------|
| 262 | 254 | 97 | 7 | 3 | 2 | 1 |

From the Table 7, 254 (97%) were in support, 7(3%) against and 2 (1%) undecided on whether children learn better in a suitable learning environment.

Table 9: Effect of the Learning Environment

| Total No. of Respondents | Sup. | % | A | % | Un | % |
|---------------------------------|-------------|----------|----------|----------|-----------|----------|
| 262 | 231 | 88 | 24 | 9 | 7 | 3 |

Table 9 shows a total of 262 teachers who responded to the above question, out of which 231 (88%) is support, 24 (9%) were against and 7 (3%) undecided on the positive effect of learning environment on child's behaviour.

Table 10: Importance of Creative Arts

| Total No. of Respondents | Sup. | % | A | % | Un | % |
|--------------------------|------|----|----|----|----|---|
| 262 | 214 | 82 | 34 | 13 | 14 | 5 |

From table 10 above, 214 (82%) supported, 34 (13%) were against it and 14 (5%) were undecided on whether it is important or not.

Table 11: Availability of Teachers

| Total No. of Respondents | Sup. | % | A | % | Un | % |
|--------------------------|------|----|-----|----|----|---|
| 262 | 97 | 37 | 146 | 56 | 19 | 7 |

Table 11 shows that 97 (37%) supported, 146 (56%) against and 19 (7%) undecided whether creative art can be taught in school without art teachers.

Table 12: Appropriate People to Teach Art

| Total No. of Respondents | Sup. | % | A | % | Un | % |
|--------------------------|------|----|-----|----|----|----|
| 262 | 116 | 44 | 121 | 46 | 25 | 10 |

From the able, 262 teachers responded to the above questions out of which 116 (44%) supported the idea, 121 (46%) were against it and 25 (10%) were undecided that only art teachers could teach art lessons in schools.

Table 13: Method of Assessing Children Works in Creative Arts.

| Total No. of Respondents | Sup. | % | A | % | Un | % |
|--------------------------|------|----|----|----|----|---|
| 262 | 204 | 79 | 43 | 17 | 15 | 6 |

Table 13 shows that 262 (79%) were in support, 43 (17%) against 15 (6%) undecided on the statement.

Table 14: The Need for Standard Method of Assessment

| Total No. of Respondents | Sup. | % | A | % | Un | % |
|---------------------------------|-------------|----------|----------|----------|-----------|----------|
| 262 | 83 | 32 | 152 | 58 | 27 | 10 |

Table 14 indicates that 83 (32%) agreed, 152 (58%) disagreed and 27 (10%) undecided.

Table 15: The Need for Art Studios in Schools

| Total No. of Respondents | Sup. | % | A | % | Un | % |
|---------------------------------|-------------|----------|----------|----------|-----------|----------|
| 262 | 45 | 17 | 202 | 77 | 15 | 6 |

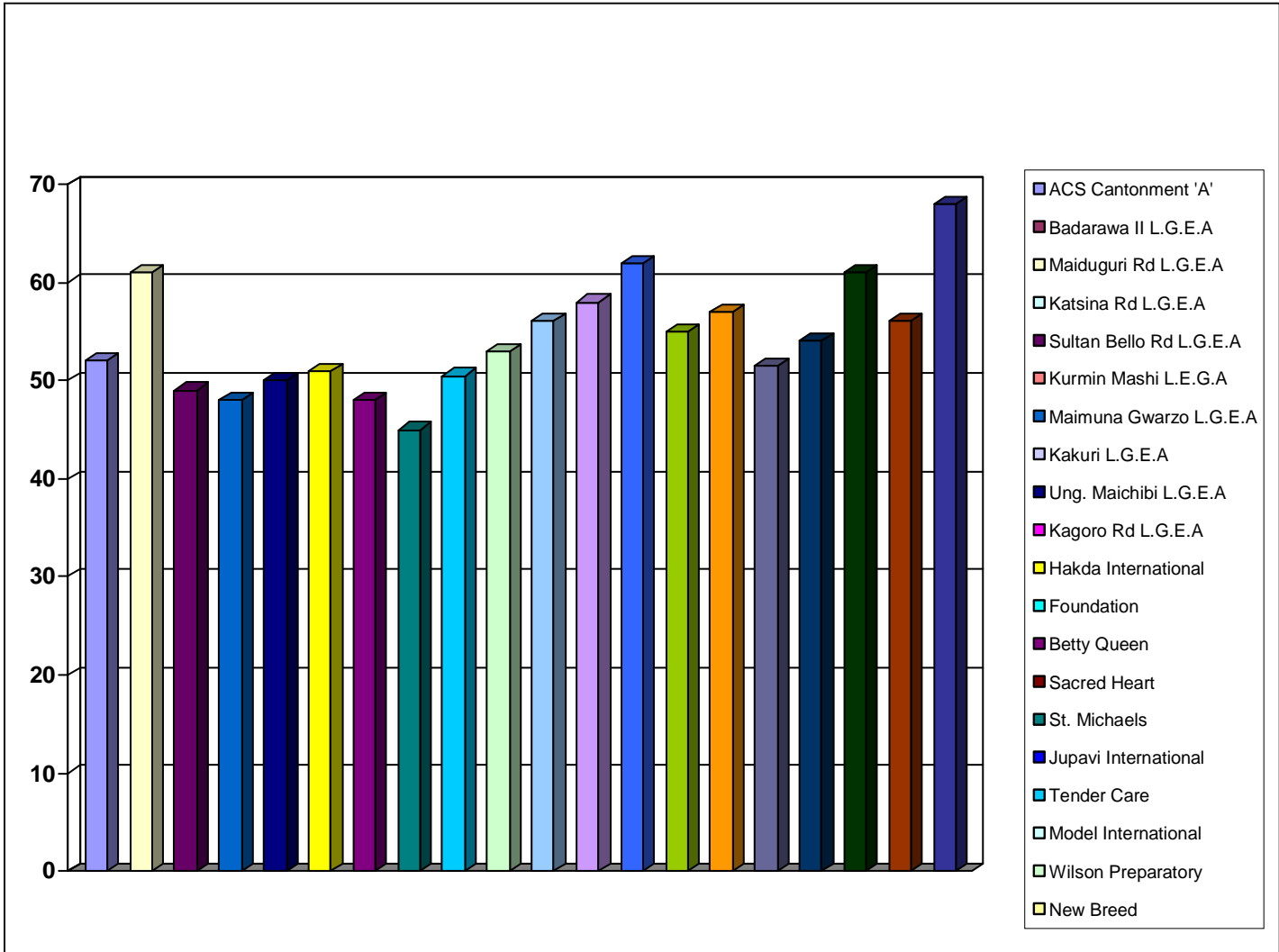
From the question above, 45 (17%) are in support, 202 (77%) against and 15 (6%) undecided.

Table 16: Teacher Pupil Relationship in the Class

| Total No. of Respondents | Sup. | % | A | % | Un | % |
|---------------------------------|-------------|----------|----------|----------|-----------|----------|
| 262 | 214 | 81 | 36 | 14 | 12 | 5 |

From table, 214 (81%) were in support of the statement, 36 (14%) against and 12 (5%) teachers were undecided.

Fig. 14: Bar Chart Indicating the Performance of Pupils in the Primary Schools Visited



4.1.0 Data Analysis and Interpretation

After the fieldwork, data collection, organisation and compilation, statistical analysis was conducted in an objective manner, in order to justify the research findings.

4.1.1 Hypothesis:

4.1.2 Hypothesis 1: Comparing the relationship among the various ratings/assessments of pupils' work in creative art: In order to find out whether there is significant relationship or not among the various rating/assessing pupils' work in creative art works pairs of product moment correlation coefficients were calculated for the five judges and the significance of these correlation coefficients tested at the 5% level of significance. Using the Karl Pearson's product-moment correlation coefficient, a significant relationship was found among the various ratings/assessments of pupils art works at the 0.5 level of significance.

4.1.3 Hypothesis 2 : Comparing the creative ability in art works by gender: In order to find out whether there is a significance difference in the level of performance of pupils by gender in creative art work, data collected from the twenty schools were considered. Their mean scores by gender from five judges were compared using the t-test statistic at 5% level of significance. The schools selected for this test were as follows:

Table 17: Comparison of Children’s Creative Ability in Art

| S/N | Primary School | Sample size | Judge 1 | | Judge 2 | | Judge 3 | | Judge 4 | | Judge 5 | | Grand mean score (%) |
|-----|------------------------|-------------|----------------|-------|----------------|-------|----------------|-------|----------------|-------|----------------|-------|----------------------|
| | | | Mean score (%) | SD | Mean score (%) | SD | Mean score (%) | SD | Mean score (%) | SD | Mean score (%) | SD | |
| 1 | ACS Cantonment ‘A’ | 20 | 49.7 | 10.51 | 55.5 | 8.05 | 48.8 | 10.06 | 52.0 | 6.69 | 57.8 | 6.90 | 52.8 |
| 2 | Badarawa II L.G.E.A | 20 | 66.2 | 12.33 | 62.2 | 10.22 | 56.4 | 9.59 | 61.9 | 8.52 | 57.7 | 6.20 | 60.9 |
| 3 | Maiduguri Rd. L.G.E.A | 20 | 48.4 | 9.55 | 50.9 | 10.59 | 48.5 | 9.47 | 45.7 | 6.59 | 57.5 | 6.86 | 50.2 |
| 4 | Katsina Rd L.G.E.A | 20 | 48.7 | 11.58 | 52.3 | 12.30 | 48.8 | 12.98 | 39.3 | 7.60 | 55.0 | 6.70 | 48.8 |
| 5 | Sultan Bello L.G.E.A | 20 | 51.7 | 11.72 | 50.6 | 9.95 | 51.1 | 14.89 | 47.3 | 10.37 | 51.7 | 10.96 | 50.5 |
| 6 | Hakda Int. | 20 | 53.0 | 8.04 | 57.5 | 9.08 | 60.4 | 12.22 | 48.1 | 6.97 | 65.3 | 7.93 | 56.9 |
| 7 | Foundation | 10 | 65.4 | 11.78 | 53.0 | 7.26 | 57.4 | 8.28 | 58.2 | 10.17 | 59.6 | 5.85 | 58.7 |
| 8 | Betty Queen | 10 | 63.4 | 13.37 | 64.0 | 7.77 | 59.4 | 9.09 | 68.5 | 11.78 | 59.8 | 7.45 | 63.0 |
| 9 | Sacred Heart | 20 | 62.5 | 13.53 | 57.1 | 10.94 | 54.2 | 11.79 | 50.2 | 11.07 | 58.1 | 8.25 | 56.4 |
| 10 | St. Michael | 20 | 62.7 | 15.36 | 59.5 | 12.98 | 58.3 | 13.00 | 54.1 | 12.10 | 61.1 | 7.66 | 59.1 |
| 11 | Kurmin Mashi L.G.E.A | 20 | 54.9 | 8.64 | 51.5 | 10.50 | 60.2 | 9.67 | 46.3 | 8.37 | 46.2 | 7.28 | 51.8 |
| 12 | Maimuna Gwarzo L.G.E.A | 20 | 46.9 | 6.41 | 48.7 | 8.44 | 55.1 | 11.63 | 38.2 | 6.89 | 56.6 | 5.39 | 49.1 |
| 13 | L.E.A. Kakuri | 20 | 45.6 | 5.09 | 44.2 | 8.15 | 41.9 | 8.40 | 40.1 | 3.86 | 55.8 | 4.25 | 45.5 |
| 14 | L.E.A. Ung. Maichibi | 20 | 48.6 | 6.43 | 50.4 | 11.94 | 48.7 | 9.34 | 49.2 | 6.03 | 58.5 | 5.06 | 51.1 |
| 15 | L.E.A. Kagoro Rd | 20 | 55.1 | 12.13 | 54.6 | 10.16 | 49.8 | 11.54 | 52.1 | 9.05 | 57.8 | 5.13 | 53.9 |
| 16 | Jupavi Int. | 10 | 56.0 | 13.17 | 58.8 | 10.21 | 48.8 | 10.07 | 44.6 | 5.82 | 56.6 | 6.40 | 52.2 |
| 17 | Tender Care | 20 | 53.7 | 9.56 | 53.3 | 10.47 | 63.0 | 9.63 | 46.0 | 6.96 | 60.1 | 5.81 | 55.2 |
| 18 | Model Int. | 10 | 69.0 | 6.41 | 63.2 | 6.20 | 55.4 | 7.31 | 58.4 | 5.32 | 61.4 | 5.23 | 61.5 |
| 19 | Wilson Preparatory | 20 | 55.0 | 10.23 | 50.8 | 10.45 | 61.0 | 10.63 | 60.9 | 6.57 | 57.9 | 6.85 | 57.1 |
| 20 | New Breed | 10 | 79.0 | 7.20 | 67.4 | 5.82 | 60.4 | 8.04 | 66.0 | 11.59 | 65.6 | 6.59 | 67.7 |
| | Total | 350 | | | | | | | | | | | |

Male pupils performed significantly better than their counterpart in creative ability.

4.1.4 Hypothesis 3: Comparison of children’s creative ability in art works in

both public and private schools: In order to find out whether there is a significant difference in the level of performance of pupils in the public and private schools in creative art works, the sample taken from the schools were analysed and their mean scores were compared using the t-test statistics at the 5% level of significant difference between the performance of the pupils and private pupils in creative art. The samples are as follows:

Table 18: Comparison of Children’s Creative Ability in Art Works in Both Public and Private Schools

| Public Schools | | | Private Schools | | |
|-----------------------|-----------------------|----------------------|------------------------|----------------|----------------------|
| S/ N | Name of School | Mean Score (%) | S/N | Name of School | Mean Score (%) |
| 1 | ACS Cantonment ‘A’ | 52.8 | 1 | Hakda | 56.9 |
| 2 | Badarawa II L.G.E.A | 60.9 | 2 | International | 58.7 |
| 3 | Maiduguri Rd. L.G.E. | 50.2 | 3 | Foundation | 63.0 |
| 4 | A | 48.8 | 4 | Betty Queen | 56.4 |
| 5 | Katsina Rd L.G.E.A | 50.5 | 5 | Sacred Heart | 59.1 |
| 6 | Sultan Bello Rd | 51.8 | 6 | St. Michaels | 52.2 |
| 7 | L.G.E.A | 49.1 | 7 | Jupavi | 52.2 |
| 8 | Kurmin Mashi L.G.E.A | 45.5 | 8 | International | 61.2 |
| 9 | Maimuna Gwarzo | 51.1 | 9 | Tender Care | 57.1 |
| 10 | LGEA | 53.9 | 10 | Model | 67.7 |
| | Kakuri L.E.A | | | International | |
| | Ung. Maichibi L.G.E.A | | | Wilson | |

| | | | | | |
|--|---------------------|--|--|--------------------------|--|
| | Kagoro Road L.G.E.A | | | Preparatory New Breed | |
|--|---------------------|--|--|--------------------------|--|

4.2 Determining The Association between Teachers’ Qualification in Creative Art and Their Respective Pupils’ scores in the subject:

In order to find out the degree of association between teachers qualification in creative art and pupils’ scores in the subject, the Karl-Pearson’s (product-moment correlation co-efficient) was used for the analysis. The percentage (responses) of teachers who support that only qualified art teachers can teach art lesson (x) was paired against the pupils scores from the various schools (y) as follows:

Table 19: The Association Between Teachers’ Qualification in Creative Art and Pupils Scores in the Subject.

| S/N | Schools | Performance Qualified | Art | Average Test Score in Art (y) (to the nearest whole |
|-----|---------|-----------------------|-----|---|
|-----|---------|-----------------------|-----|---|

| | | Teacher (x) | number |
|----|----------------------|-------------|--------|
| 1 | ACS Cantonment 'A' | 43 | 53 |
| 2 | Badarawa II L.G.E.A | 47 | 61 |
| 3 | Maiduguri Rd. | 47 | 50 |
| 4 | L.G.E.A | 52 | 49 |
| 5 | Katsina Rd. L.G.E.A | 40 | 51 |
| 6 | Sultan Bello L.G.E.A | 60 | 57 |
| 7 | Hakda International | 67 | 59 |
| 8 | Foundation | 63 | 63 |
| 9 | Betty Queen | 29 | 56 |
| 10 | Sacred Heart | 50 | 59 |
| 11 | St. Michaels | 55 | 52 |
| 12 | Kurmin Mashi | 47 | 49 |
| 13 | L.G.E.A | 39 | 46 |
| 14 | Maimuna Gwarzo | 65 | 51 |
| 15 | L.E.A Kakuri | 78 | 54 |
| 16 | Ung. Maichibi | 40 | 52 |
| 17 | L.G.E.A | 22 | 55 |
| 18 | L.E.A Kagoro Rd. | 42 | 62 |
| 19 | Jupavi International | 38 | 57 |
| 20 | Tender Care | 49 | 68 |
| | Model International | | |
| | Wilson Preparatory | | |
| | New Breed | | |

There is a weak association between teachers' qualification in creative art and the children's performance in the subject at the primary school level. In other

words, the children may perform better in creative art due to intensive teaching, presence of art materials, etc but not due to their teachers' professional status.

4.3 The Research Findings:

The study then provided answers to the following questions:

1. to what extent can rating scale be derived from the teachers' description of art works?
2. does gender have any significant effect on pupils performance in creative art?
3. to what extent can we achieve comparability of scores in art across primary schools?

The findings revealed that for children at primary schools to do well in creative art, teachers must have a good knowledge of the subject area. It also revealed that no single method can be regarded as the most effective in teaching creative art subjects in the primary schools.

The findings again revealed that assessment of children's work in creative art is difficult. In view of this fact, teachers in the primary schools visited use different methods in assessing their pupils in creative art works. It was also found that there is significant relationship between the various methods of rating or assessing children's works in creative art by the primary school teachers.

The statistical analysis used in this study further showed that pupils from the private schools have performed significantly better in creative art than their counterparts in the public primary schools. It was further revealed that there is no

gender superiority in creative art activities at the primary schools. Also the issue of teachers' qualification does not affect children's performance in creative art. However, with the use of teaching aids and materials and constant practice in teaching non-art teachers could perform much better in teaching-learning in creative art lessons at the primary school levels.

CHAPTER V

SUMMARY, CONCLUSION AND RECOMMENDATION

5.0 Introduction

This study sought to carry out teachers' assessment of children creative artwork; in some selected primary schools in Kaduna metropolis. Early in this study, the researcher identified some problems encountered by art teachers in assessing children's artworks. Some of these problems include: lack of acceptable criteria for assessment of art works and lack of understanding of the role and purpose of assessment among others. The study also pointed out that in spite of these shortcomings the Federal Government is introducing measures to encourage the teaching of art as in the NPE (1981). The need for continuous assessment through the use of acceptable criteria has been emphasized.

The researcher used multiple instruments:- Interview schedule, observational guide and questionnaires while the statistical measurements used were: t-test, frequency counts (%) and Pearson's product moment correlation coefficient.

5.1 Summary:

The summary of the research findings could be highlighted thus:

- There is a significant relationship among the various teacher assessments of pupils.
- Teachers will be more competent in the classroom when they have good knowledge of their subject.
- Male pupils performed significantly better than females.

- Children in private schools performed significantly better than those from public schools.
- No one single method can be considered as the most effective in art classroom.
- The use of instructional materials in the classroom can positively affect children's learning ability in creative art lesson.
- Children learn better in a free and conducive learning environment.
- Workshops and seminars in creative arts have not been conducted in the schools to update the knowledge of art teachers in the subject.
- Art periods on the school time tables are sometimes used for other subjects.
- Each school teacher has its own method of assessing children's work in creative art.
- Assessing children's work in creative art can be difficult.
- Children in the private primary schools performed better in creative art lesson than their counterparts in the public primary schools.
- Both male and female pupils performed equally well in creative art lessons.
- There is significant relationship among the various methods of rating or assessing children's work in creative art.

5.2 Conclusion:

The findings as well as interview and observations showed that most classes in the public primary schools are either over-populated or poorly ventilated for effective learning to take place. The sitting arrangement in most of the primary

schools visited is not also quite suitable for the pupils to sit attentively in the classroom. Art teachers do not seem to have enough interest in the subject. That is why art lessons on the timetable are sometimes replaced by other subjects in the school. One is therefore not surprised by the inability of children in the public schools to perform better than their counterparts in private schools.

Other factors that might have contributed to poor performance in the creative art test could be lack of teaching materials and encouragement on the part of the school administrators or proprietors.

It was again found that reports and suggestions offered to the school administrators after any workshop conducted in the primary schools were not often put to use by them in order to enhance the creative ability of their teachers in the school. This has adversely affected the teachers' interest in the subject.

On the other hand, pupils in the private schools performed much better than their counterparts in the public primary schools because most attention is given to the teaching of creative art lessons by school proprietors and proprietresses. It is in the private schools that one saw some of the children's art works displayed on the walls for assessment, with beautiful sitting arrangement for the pupils. Children in each class were not over populated as in the case of the public schools.

In the light of the above therefore, it is important to stress that with proper attention paid to the primary schools by the government and school administrators, there will be a significant improvement in the teaching of the subject in the schools and children's interest in the subject will be stimulated.

The need to provide teachers with a standard method of assessing children's works in creative art should not be overemphasized if a uniform method for evaluating children's creative ability in art works has to be maintained at the primary level.

5.3 Recommendation from the study:

Based on the findings of this research, the interviews and observations made, the following recommendations are hereby made:

- More competent teachers should be employed to teach creative arts at the primary schools.
- Art teachers should be allowed to go for further training so as to improve on their teaching skills.
- Workshops should be organized for non-art teachers in primary schools from time to time to make them better art teachers.
- Both school administrators and pupils' parents or guardians should provide the children with art materials.
- The learning environment should be made conducive for the children.
- Creative art lessons should always be reflected on the school timetable.
- Standard methods of assessing children's work should be put in place for uniformity and simplicity.
- If possible, art studios should be provided in schools.
- Children must be compelled to come to school with art materials.

- Pupil-teacher relationship should always be checked so as not to have a negative effect on the children's performance.
- It is advisable for teachers to make themselves available in the class during art lessons.
- Children need some degree of freedom in the classroom to learn better.
- Condemnation of children's work by teachers should be discouraged as much as possible.
- Children should be motivated towards art lessons.
- Children in the public schools should be encouraged towards creative arts through the provision of good learning environment and enough learning materials.
- Children should sometimes be allowed to assess their performance in creative art by themselves. This can encourage teamwork among them. This can also help them to share their creative ideas in art.

5.4 Implication for further study:

In this study, it must have been observed that only a small sample of schools within Kaduna metropolis was used by the researcher. The result presented for this study would have probably been quite different from the one obtained if a larger sample of schools were used in the study.

In the light of this therefore, the researcher would want to suggest that a similar study be conducted using larger samples of primary schools within Kaduna state.

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APPENDIX A

THE QUESTIONNAIRE FOR THE STUDY

The researcher would want to know how you teach and assess children's performance in creative art works at the primary schools level. You can help by answering the following questions carefully and neatly. You are expected to decide whether to :

STRONGLY AGREE (SA)

AGREE (A)

DISAGREE (D)

STROGNLY DISGREE (SD)

Tick the appropriate column() for the correct statement.

Age: 20-25 (), 26 30(), 31 –34 (), 35 –40 (), 41and above ()

Sex: Male (), Female ()

Qualification: WASC (), SSCE (), TC II (), OND (), HND (), NCE (),

B.A, B.Sc, B.Ed (), M.A., M.Sc, M.Ed (), Ph.D ()

What part of Kaduna you reside?

Marital status Married (), Single ()

Please use the given key above to answer the following questions:

| S/N | DESCRIPTION | SA | A | U | D | SD |
|-----|---|----|---|---|---|----|
| 1 | A teacher requires a good knowledge of his subject to be able to teach well | | | | | |
| 2 | There is no one good method of teaching that is adopted by teachers in creative arts | | | | | |
| 3 | Children cannot learn better in creative art lessons without instructional material | | | | | |
| 4 | The use of learning materials in the class makes children learn faster | | | | | |
| 5 | Children learn better in a conducive learning environment | | | | | |
| 6 | Learning environment can affect the child's behaviour positively or negatively | | | | | |
| 7 | Creative art teaching is not important in schools. | | | | | |
| 8 | We do not teach creative art in schools because there are no art teachers. | | | | | |
| 9 | Only qualified art teachers can teach art lessons in schools. | | | | | |
| 10 | Art period on timetable are some times used for other subjects. | | | | | |
| 11 | Creative art lesson is not on the school timetable | | | | | |
| 12 | Most parent do not want their ward to study art in school | | | | | |
| 13 | In some school, creative art lessons are taught only during club or society days | | | | | |
| 14 | In primary schools, we have no standard method of assessing children's work in creative art. | | | | | |
| 15 | There are no art studios in the primary schools. | | | | | |
| 16 | Most classes in the primary schools are not well equipped for creative art lessons. | | | | | |
| 17 | School administrators do not supply art teachers with teaching aids | | | | | |
| 18 | Most children's come to school without materials. | | | | | |
| 19 | Children are usually given take home assignments in creative art. | | | | | |
| 20 | Assessing children's art work in schools is generally difficult. | | | | | |
| 21 | Each schools has its own method of assessing children's work in creayive art. | | | | | |
| 22 | Pupil-teacher relationship can affect the children's performance in class positively or negatively. | | | | | |
| 23 | Teachers presence in the classroom during art lesson is not necessary. | | | | | |
| 24 | Children need some degree of freedom to learn. | | | | | |
| 25 | Teachers are free to offer help to children during art lesson. | | | | | |
| 26 | Teacher's are free to condemn children's performance in art lessons if the children's work is not up to the expected standard. | | | | | |
| 27 | Children need some level of motivation to perform. | | | | | |
| 28 | Every body can teach art in the primary school level. | | | | | |
| 29 | Please provide the answer to the following questions by ticking () the one that is most applicable to you What method do you enjoy most in teaching? (a) Observation method (b) Lecture method (c) Play way method (d) Assignment method | | | | | |
| 30 | How do you assess your children's working creative art: (a) By grading, e.g. A, B, C, etc 5/10 or 20% (b) By involving children to assess themselves using any of the grading system above (c) Children's works are usually displayed and criticised | | | | | |

31. What other advice can you give to help to improve the teaching of creative ars at the primary level?

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APPENDIX B

DRAWING TEST (A HOUSE)

1 SAMPLES FROM PUBLIC SCHOOLS

Mohammed Shuabu
L.G.E.A Kagoro Road (C1.6)

Judith Obijuru
L.G.E.A Kurmin Mashi (C1.6)

SAMPLE FROM PUBLIC SCHOOLS

Monday David
L.G.E.A Kakuri (C1.6)

Fatima Saidu Haruna
Badarawa II L.G.E.A (C1.6)

SAMPLES FROM PUBLIC SCHOOLS

John Emmanuel
Ung. Maichibi L.G.E.A (C1.6)

Abbas Kairu
L.G.E.A Ung. Muazu (C1.6)

SAMPLE FROM PUBLIC SCHOOLS

Mustafa Shafi
L.G.E.A Katsina Road (C1.6)

Nuhu Ayuba
Army Chilgren Sch. Cantoment 'A'

SAMPLES FROM PUBLIC SCHOOLS

Bashir Abdullahi
L.G.E.A Maiduguri Rd (C1.6)

Salim Mohammed
Sultan Bello L.G.E.A (C1.6)

II. SAMPLES FROM PRIVATE SCHOOLS

Jamila Muhammed Yero
Foundation Nur/Pri. Sch. (C1.6)

Monarch Obazei
Hakda Inter. Prim. Sch. (C1.6)

SAMPLES FROM PRIVATE SCHOOLS

Dominique Anekuce
Sacred Heart Pri.Sch. (C.16)

Abubakar Lukman
New Breed Int. Nur/Pri. Sch. (C1.6)

SAMPLES FROM PRIVATE SCHOOLS

Jeremy Johnson
St. Micheal Nur/Pri Sch. (C1.6)

Emma Chukwumah
Betty Queen Inter. Sch. (C1.6)

SAMPLES FROM PRIVATE SCHOOLS

Jemimah Haruna
Jupavi Int. Nur/Pri. Sch. (C1.6)

Sophie Abdullahi
Tender Care Nur/Pri. Sch. (C1.6)

SAMPLES FROM PRIVATE SCHOOLS

Yazid Abdullahi
Model Nur/Pri. Sch. (C1.6)

Barnabas Leramo
Wilson Prep.Sch. (C1.6)

APPENDIX C

INTERVIEW GUIDE/OBSERVATIONAL SCHEDULES

In the study observation were conducted by the researcher to enable him understand the manner in which creative art is being taught and assessed by primary school teachers within Kaduna metropolis as follows:

Observation: The researcher observes:

1. The school learning environment
2. The school physical facilities e.g. tables, desk, display board etc.
3. Teaching materials
4. The school time table
5. Children engaged in creative activities in the classroom.
6. The level of interaction between pupils and their partners
7. The level of interaction between teachers to pupils
8. Teachers method of teaching in the classroom
9. Teacher's record of assessment of children's creative art work.
10. Children's personal art works
11. Art studios, if any
12. Visitors books kept in the school to know the roles played by school inspectors.
13. Teachers' level of interaction to each other
14. Reports on workshops, if any, in creative arts

Interview: The interview was conducted as stated below:

1. Sir/Madam, could you please tell me your name?
2. How long have you been in this school?

3. What is your area of discipline?
4. Do you take creative art in this school?
5. How many time do you teach it in a week?
6. How can you assess children's interest in the subject?
7. What happen to periods allocated for creative arts, where there are no teachers to teach it?
8. In what ways do you get your teaching materials?
9. Does the school sometimes provide you with the teaching materials?
10. In what other way does the government encourage the teaching of creative arts in the primary school?
11. How many times you organized workshops in creative arts in this school?
12. What method do you use to assess your pupil's work in creative art?
13. Do you accept the idea of introducing a uniform method assessing children's work in creative arts in the primary schools?
14. Do you think that most parents want their wards to study creative arts in the school?
15. How often do children come to the classroom with their drawing materials?
16. In your own opinion, what do you think are the problems confronting the teaching of creative arts in the primary school level?