EXAMINATION OF THE EFFECTS OF CONSTRUCTIVIST TEACHING STRATEGY ON STUDENTS' ARTISTIC PERFORMANCE IN UNIVERSAL BASIC EDUCATION SCHOOLS IN ABUJA METROPOLIS

BY

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DECLARATION

I hereby declare that this dissertation titled: "**Examination of the Effects of Constructivist Art Teaching Strategy on Students' Artistic Performance in UBE Schools in Abuja Metropolis"** was conducted by me under the supervision of Dr. (Mrs.) Khadijah Iyabo Tijani and Professor Musa P. Mamza and has not been presented for any award or for any form of academic qualification. All references, sources of information utilized for this Dissertation have been acknowledged accordingly.

_____ _____

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CERTIFICATION

This Dissertation titled "**Examination of the Effects of Constructivist Art Teaching Strategy on Students' Artistic Performance in UBE Schools in Abuja Metropolis**", has been read and approved as having met the requirements governing the preparation and presentation of research Dissertation in Ahmadu Bello University, Zaria. In Partial Fulfillment of The Requirement for the Award of Masters' Degree (MA) in Art Pedagogy and is approved for its contribution to knowledge and literary presentation.

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DEDICATION

This work is dedicated to God, who is seeing me through all my life endeavors.

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All thanks to Jehovah God Almighty for His faithfulness and guidance through the cause of this programme. May His excellent name be praised forever more. My sincere and profound gratitude go to my supervisors, Dr. (Mrs.) Khadijah Iyabo Tijani (Chairman, supervisory committee) and Professor M. P. Mamza (Member, supervisory Committee) for their tireless effort, objective criticisms, assistance and patience which made this Dissertation a successful one. May God almighty guide and protect them as well as in all their endeavors in life and also their families Amen. My honest gratitude also goes to Professor R. A. Nkom, Professor A. R. Saliu, Professor M. M. Sani, Professor Philip Gushen, Professor Jerry Buhari, Professor Jacob Jari and Professor Tonie Okpe, Professor. G. G. Duniya, Dr. Ken Okoli, Dr. Caleb Samuel, Dr. Lasisi Lamidi, Dr. M. Aliyu, Dr. E. Wesley, Dr. (Mrs.) L. Agada and Dr. (Mrs.) F. M. Palmer, Dr. K. Damden, Dr. S. Chafe, Mr. R. Badamasi, Mrs. K. Abubakar Mr. James Ohambele and other lecturers for their pieces of advice, support and goodwill. I say thank you all.

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May the good Lord guide, protect and grant you all your heart's desires in all areas of lives Amen.

Abstract

This study examined the Effects of Constructivists Art Teaching Strategy on Students' Artistic Performance in Universal Basic Education (UBE) Schools in Abuja Metropolis. Dearth of research effort on the Constructivist teaching strategy on basic art at the junior secondary school level was identified, and research objectives, research questions and basic assumptions were set as a guide by the researcher. Related literature was reviewed to give the study a theoretical framework. And the study being experimental in nature, adopted the quasi-experimental research method whereby pre-test and post-test of experimental and controlled groups were used. Population of the study was selected through disproportionate stratified random sampling technique and sample was 50 students comprising (25 girls and 25 boys) of upper basic class offering Cultural and Creative Arts (JSS 111) from the selected three schools (one private and two public schools in Abuja Municipal Area Council). Instrument used for the study was Art Appreciation Test (AAT) and the test consisted of 20 multiple-choice items, (objective type test questions) administered to the two treatment groups before and after the treatment and scores obtained were analysed by percentages along with mean scores. Findings revealed that students performed better when exposed to Constructivist Art Teaching Strategy, and there was a significant difference between the performances of male and female students when exposed to the Constructivist Art Teaching Strategy. Students in private school performed better than students of public school when exposed to Constructivist Art Teaching Strategy. On the basis of the findings, it was concluded that the Constructivist Art Teaching Strategy was better than the conventional method for teaching art in secondary schools and the study recommended that Government should organize on the-job training, workshop, seminars, symposium, and conferences at intervals for the art teachers in secondary schools to up-date their knowledge on the application of Constructivist Art Teaching Strategy. Public schools should be given more incentives by the Government in assisting the schools by encouraging art teachers in the use of Constructivist Art Teaching method to improve art students' performance.

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CHAPTER ONE

1.0 Introduction

This chapter covers the background to the study, which includes statement of the research problem, aim and objectives, research questions/hypothesis, significance of the study, justification, theoretical framework, scope and delimitation of the study and definition of operational terms.

1.1 Background to the Study

Constructivist teaching (sometimes called discovery learning) is an instructional method different from the traditional teaching like lecture method, free activity (laissez-faire), and project method among others. Constructivist teaching is typically student centred discovery learning instead of the teacher based "fact dissemination". The primary difference is that in constructivist teaching, students participate in hands-on activities and extend to construct their own knowledge (Bybee, 2016). Put succinctly Kajuru, (2014) posited that the constructivist approach suits student's own interest and requires a high degree of self-directed learning activities. Vygotsky in (Kajuru, 2014) posits that constructivism as its name implies emphasizes the building (i.e. the construction) of knowledge that occurs in the students' mind when they learn. Constructivism represents a paradigm shift from education based on behaviourism to education based on cognitive theory (Amineh, 2015).

Constructivism can be classified in many variants; common among them are social constructivism and cognitive constructivism (Von Glessersfeld, 2008). Social constructivism involves the learner as the active participant in their environment (Vygotsky, 2005). This theory posits that for children to expand their learning, they need to explore their environment and learn

from hands-on experience. Cognitive constructivism sees knowledge as something that is actively constructed by learners based on their existing cognitive structures. Therefore, learning is relative to their stage of cognitive development; understanding the learner's existing intellectual framework is central to understanding the learning process.

The main concept of constructivism that is paramount in the constructivist method is that the learner is an active participant in the classroom (Desiree, 2013). According to Bybee in Kajuru, (2014) he states that four epistemological assumptions are at the heart of what is referred to as constructivist learning, these are;

i. Knowledge is physically constructed by learners who are involved in active learning.
ii. Knowledge is symbolically constructed by learners who are making their own representation of action.
iii. Knowledge is socially constructed by learners who convey their meaning to others.
iv. Knowledge is theoretically constructed by learners who try to explain things they do not completely understand.

Based on these, the characteristics of a constructivist classroom are that learners are actively involved, the environment is democratic, activities are interactive student-centred and the teacher facilitates a process of learning in which students are encouraged to be responsible and autonomous (Vygotsky, 2005). From the social constructivist point of view, the teacher is seen as a facilitator and not as teacher (Eggen, 2010). A facilitator guides the learner to construct his or her own understanding of the content as opposed to the teacher that gives a didactic lecture that covers the subject matter. In the constructivist approach, the instructor plays the passive role; he or she facilitates the learning process and helps the learner to construct his or her knowledge. The learner assumes the active role in learning.

According to Gamoren (2000) “in social constructivism, the emphasis turns away from the instructor and the content, but towards the learner”. Rhodes and Bellamy in Amineh (2015) opine that, "a teacher tells, a facilitator asks, a teacher lectures from the front, a facilitator supports from the back, a teacher gives answer according to a predetermined curriculum, a facilitator provides guidelines and creates the appropriate environment for learners to arrive at his or her own answer and conclusions, a teacher mostly gives a monologue, a facilitator is in a continuous and interactive dialogue with learner".

Constructivist theory therefore provides a framework through which the emergent ideas about teaching, learning and assessment can be unified (Young and Collin, 2003). The difficulty and challenge confronting classroom professionals is that the reform strategies in curriculum, instruction and assessment organized around the theory of “constructivism” are informed by different assumptions and beliefs about the nature of knowledge and about the human capacity to learn than are traditional classroom practices (Kim, 2005).

Additionally, the conventional teaching method of the teacher as sole information-giver to passive students appears outdated. In a study carried out by Colburn, (2000) on undergraduates in a large lecture hall setting, it was found that only 20% of the students retained what the instructor discussed after the lecture. They were too busy taking notes to internalize the information. Also, eight minutes into the, only 15% of the students were paying attention, no link between former present instructions.

Cultural and Creative Arts education is a subject which leads children towards the understanding and appreciation of arts and culture. It develops the creative skills and aesthetic sensibilities of children. It involves the philosophy, psychology and sociology of education in learning situation. Cultural and Creative Arts programme is designed to meet the professional

needs of students who plan to specialize in Fine Arts, Drama, and Music. Creative Arts provide and trains teachers for the schools and colleges. The Nigerian government realizes the importance of Cultural and Creative Arts and therefore included it in the National Policy on Education (Federal Ministry of Education,1981, 2004, 2007).The teaching of the subject is compulsory in Junior Secondary School and it is made optional at the senior secondary level. To ensure a successful implementation of this programme, the federal government provided Cultural and Creative Arts syllabus for all Junior Secondary Schools in Nigeria.

Crowder in Akolo (2000), perceived that a way to preserving the arts in Nigeria is to encourage effective teaching/learning through provision of adequate materials and funds. Funds are not adequately allocated to the school Principals for Cultural and Creative Arts in Secondary Schools. However, there is the need for attitudinal change on the part of parents, teachers and school administrators as suggested by Olorukooba (1990; 2006); Mbahi (1990; 2008). The attitudinal change on the part of the administrators is also part of the problem of the Cultural and Creative Arts programme in Nigeria Teachers and students also make negative statements about Creative Arts to people in authority. Such attitudes have to change for the students to be receptive to the teaching of Cultural and Creative Arts.

Aspin in Akolo (2000) also saw student's attitude as crucial to the development of a sound curriculum. In Creative Arts, deliberations on how the attitudes might be changed, new strategies for reorganizing and planning the scheme and methods of teaching and considerations that may arise from a reflection on the analysis of the nature of the subject itself, with regards to its meanings and cognitive operations and skills. This means that the need to change the attitude towards a subject will not only reflect on the method of teaching but also on the curriculum content.

Nevertheless, the contemporary Nigerian art educators seem to have different views about the role which early Nigerian elites played in promoting Cultural and Creative Arts. Mamza (2002) reported that early Nigerian elites displayed negative attitude towards Art Education. Olorukooba (2006) and Mbahi (2000) were not in complete agreement with Mamza's view however. The authors considered the efforts of the pioneering Art Educators in the face of lack of funds, and the negative attitude of the colonial masters and government to Creative Art teaching as the challenge. In spite of the opposing views, however, the Nigerian Educational Research and Development Council (NERDC) have been making efforts to evolve meaningful curriculum contents to encourage and promote aesthetic and creative abilities of Nigerian students.

Nigeria's introduction of the Universal Primary Education (UPE) scheme in 1976 was aimed at providing education to every Nigerian child of school age. As a measure to improve education, the Federal Government formulated a National Policy on Education (NPE) in 1981. The National Policy on Education was characterized by the 6-3-3-4 system of education which was not only a major landmark in the history of educational planning and development in Nigeria, but a step forward toward the development of Cultural and Creative Arts education nationwide. The new policy came into force in 1982 and includes Cultural and Creative Arts as a core subject in Junior Secondary School. On Cultural and Creative Arts, the policy specifies the objectives of secondary education as:

i). diversify the curriculum to cater for the differences in talent, opportunities and roles possessed by or open to study after their secondary school course; and ii). Develop and project Nigerian culture, art and language as well as the world's cultural heritage (NPE, 2004). Researchers like Akanbi, (2000) and Eto, (2001) revealed that few students usually offer art, it is possible that

some factors such as the home environment, school, instructional strategies, vocational anticipation, socio – cultural and socio – economic backgrounds influence the decisions of the students. Other factors are individual differences and often social and emotional matters. These factors determine students‟ attitude to learning, their ability to direct their learning, and their engagement in learning activities. Students‟ attitude also influence learning and teaching processes.

The above report shows that, education was perceived globally as a fundamental right of every human being. This informed the global concern for meeting the basic learning needs of every individual that led to the proclamation by the Jomtien summit of world declaration of education for all. This was also the basis for the New Delhi declaration by the E-9 countries in 1991, Dakar 2000 as well as Beijing conference in 2001 of which Nigeria was a member. In response to these declarations, Nigeria launched the Universal Basic Education (UBE) programme in 1999. It could therefore be argued that the evolution of the Universal Basic Education (UBE) programme in Nigeria was launched in response to the world declaration on education for all.

The Universal Basic Education (UBE) therefore covers early childhood education which involves nine years of formal education, skill acquisition programmes and education to special groups such as nomads and migrants, girl-child and women as well as almajiri, street children and persons living with disabilities, with the expectation that the UBE programme will impact both theoretical and practical knowledge to these groups of people mentioned above.

The objectives of Universal Basic Education (UBE), as enumerated in UBE Annual Report 2000 in Mbanefo (2002:13) among others include;

> *developing in the citizenry a strong consciousness for education and a strong commitment to its vigorous promotion, provide universal basic education for every Nigeria child of school going age, reduce drastically the incidence of dropout from the formal school system (through improved relevant, quality and efficiency), cater for the learning needs of young persons who for one reason or another have had to interrupt their schooling through appropriate forms of complimentary approaches to the provision and promotion of basic education and ensure the acquisition of appropriate levels of literacy, numeracy, manipulative communication and life skills as well as ethical, moral and civic value needed for laying a solid foundation for life-long learning.*

These objectives, Tahir (2005) and Mbahi (2008) noted are in line with the National Policy on Education (2004) which stipulates that "Education should be learner-centered, self-directed, active, resource based, skilled-oriented and functional". The Universal Basic Education (UBE) programme is therefore become a new education culture in line with contemporary developments in the world. It is a laudable initiative geared towards globalizing "Education For All", beginning at the foundation levels, It is also another bold step taken by the Federal Government of Nigeria to address government desire to provide educational opportunities for children of school going age from Primary to junior secondary school levels irrespective of ethnic group, gender, religion, political as well as socio-economic position by making education compulsory, free and universal. (Mbanefo: 2000).

One proposed solution to the afore-mentioned problem is to prepare students to become good adaptive learners. That is, students should be able to apply what they learn in school to the various and unpredictable situations that they might encounter in the course of their work lives. Obviously, the traditional teacher as information giver and textbook guided classroom has failed to bring about the desired outcome of producing thinking students (Young and Collin, 2003). A much heralded alternative is to change the focus of the classroom from teacher dominated instruction to student-centered instruction, using a constructivist approach. There are much research on the use of traditional method of teaching like lecture method, free activity (laissez-

faire), project method, and assignment method among others but none of the scholars had examined the effects of constructivist teaching method on student artistic performance in UBE (Universal Basic Education) schools in Abuja metropolis. (To the best of the researcher's knowledge).

1.2 Statement of the Problem

The challenge of teaching Cultural and Creative Arts in general is the way most people look at art. From the teaching of the subject, and outcome of students' performance and discussions of colleagues during art exhibitions, conferences / seminars suggest that there are certain factors affecting the teaching of Cultural and Creative Arts in Nigeria. While it is not clear what the cause is, there is the presence of some factors such as: - parental influence, environmental impact, and teaching styles, materials and religious beliefs. The researcher is interested in identifying such factors in order to determine how they affect students.

Cultural and Creative Arts teachers engage students in thinking and reasoning about Creative Arts and Visual Culture through questioning of ideas, and solving problems through active engagement; being involved in personal creation in response to the examination of art objects. The Creative and Cultural Arts curriculum has the potential to engage students in several ways: through refined perceptions of aesthetic qualities of artworks as well as through analysis and interpretation of meanings, which often time is metaphorical and embedded in works of visual art and culture. Creative and Cultural Arts through inquiry into social, political and other contexts give rise to artistic creation. The knowledge of students' ability is considered necessary for the effective teaching of Cultural and Creative Arts.

From the time of Plato, art has been considered useful so far as it is subsidiary to moral and political education (Butcher in Hurwitz and Day 2007). Although Aristotle saw Cultural and Creative Arts as a free and an independent activity of the mind, religion and politics (Aspin in Akolo2000) extended this by stating that a culturally impoverished being is a subhuman participant in the goods of human society. Arising from this observation people's attitude to Cultural Arts have not changed significantly from the time of Plato. Cultural and Creative Arts teachers are inspired by the goals of Art Education as their efforts is directed at changing attitude towards Cultural and Creative Arts teaching and learning.

Knowledge is not attained but constructed (Von Glassersfeld, 1999). This statement challenged the concept of traditional knowledge. Presently, art education is challenged from an educational paradigm shift in secondary school education in Nigeria. Parents and the general public have criticized the secondary schools and teaching strategy, arguing that they are not ready to meet learners' needs and achievement and the demands of the industrial society in this 21st Century information society. Issues about current educational practices, raises questions about the inability of Nigerian art students to perform creative thinking as well as problem solving tasks when compared to other advanced countries.

There are a lot of comments in books, particularly those written in Europe and America, which confirm constructivist art teaching strategy to be an effective way to structure learning activities (Kajuru, 2014). The problem of this study is the little or no research effort particularly in Nigeria that emphasize the effects of constructivists art teaching strategy at the junior secondary school level despite the much available research on the use of the traditional method of teaching like lecture method, free activity (laissez-faire), project method and assignment method among others (Nkom and Ogbe, 2007; Adiwu and Ohambele, 2017).

1.3 Aim and Objectives of the Study

This study is aimed at examining the effects of constructivist teaching strategy on students' artistic performance in Universal Basic Education (UBE) schools in Abuja metropolis. The specific objectives of the study are to:

i. investigate the achievements through test scores results of students instructed using constructivist art teaching strategy and those instructed using the traditional classroom teaching method;

ii. examine the achievements through test scores results of male and female students instructed with constructivist art teaching strategy; and those instructed using the traditional classroom teaching method and

iii. examine the significant difference in Art Achievement through Test Scores results between Public and Private School students using the constructivist art teaching strategy

1.4 Research Questions

This study was guided with the following research questions.

i. What are the achievements through test scores between students instructed using constructivist art teaching strategy and those instructed using the traditional classroom teaching method?

ii. What are the achievements through test scores between male and female students instructed with constructivist art teaching strategy and those instructed using the traditional classroom teaching method?

iii. What are the significant differences through Art achievement test scores between Private and Public schools when exposed to Constructivist art teaching method?

1.5 Research Hypotheses

From the research questions raised, three null-hypotheses were tested at 0.05 level of significance.

Ho^1 There is no significant difference in levels of achievement between students instructed with constructivist art teaching strategy and those taught using Conventional classroom teaching method.

Ho^2 There is no significant difference in levels of achievement between male and female students instructed with constructivist art teaching strategy and those instructed using the traditional teaching method.

Ho^3 There is no significant difference in the art achievement test scores of private and

Public schools students exposed to constructivists art teaching method.

1.6 Significance of the Study

The findings of this study are significant in the following ways:

That the constructivist teaching strategy employed in the study would improve the teaching and learning process thereby enhancing students' artistic performances in art by students of Abuja secondary schools.

The results of this study will be useful to the teachers and students' as it would provide them with alternative method of teaching and learning of art related topics. Tthe results of the study would provide information on the extent to which the use of constructivist art teaching strategy could affect learning outcomes in art.

The results of this study will also be helpful to curriculum planners, research experts and authors as it will guide them in terms of what to include on the curriculum and their texts respectively.

The findings of this study could serve as a basis for further research. The research is also necessary because it will serve as a good reference material for future study.

It is significant because this strategy of art teaching has not being researched on in the Nigerian environment to ascertain if the results will indicate same as done in advance countries or to see if it will be suitable for Nigerian art students

1.7 Justification of the Study

This research work has become more pressing and justified as Universal Basic Education (UBE) in Nigeria is sourcing for alternative method of teaching art in the classroom which makes constructive teaching strategy justifiable. It is also noteworthy to mention the fact that such study had hitherto been rarely undertaken. The rate of failure, discontinuity and high-drop out and drop in enrolment in art and especially at the senior secondary school (SSS1) level in the country is alarming and embarrassment.

1.8 Scope and Delimitation of the Study

This study covers:

i. Only selected Junior Secondary Schools in Abuja Metropolis and

ii. This study covered two (2) public secondary schools i.e. Government Secondary School Tudun-Wada (GSS T/Wada) and Government Secondary School (GSS Lugbe) and one (1) private secondary school (Solid Rock Internationals Lugbe) in Abuja Municipal Area Council (AMAC). Involving a large respondent beyond the area would create problem of control over the respondents and data, hence the delimitation to investigate the effects of constructivist teaching strategy on students Art performance in junior secondary school (JSS III) of Universal Basic Education (UBE) schools in Abuja Metropolis.

Challenges encountered in the course of this study include

- Financial constraints;
- Uncooperative attitude of the respondents; and
- Short time frame allocated to this study

1.9 Organization of the Study

This research is divided into five chapters, chapter one contains background to the study, statement of the research problem, research questions, aim and objectives of the Study, Assumption of the Study, significance of the Study, Research questions, Research hypothesis, scope and limitations of the study, Organization of the Study and definition of key terms; Chapter two examined, theoretical framework, conceptual clarification, and related literatures to the research topic; Chapter three is the research methodology and it consists of, research design, study area and population, method of Data collection and presentation and method of data analysis and expected outcome; Chapter four focuses on data presentation and analysis, interpretation of results, testing of the assumptions as well as discussion of findings; and chapter five contains the summary, conclusion as well as recommendations.

1.10 Definition of Operational Terms

i. **Effect:** A change which is a result or consequence of an action or other cause.
ii. **Strategy**: Method employed by the teacher in teaching.
iii. **Constructivist Teaching:** Teachers provide an environment in which students are actively engaged in their own learning, and build their own knowledge structures by Investigating and discovering.
iv. **Junior Secondary School:** This is the stage of education following primary education.
v. **Academic Performance:** This refers to how students deal with their studies and how they cope with or accomplish different tasks.

vi. **Teaching:** It can be seen as a learner centred activity in which the instructor ensures that learning is made possible for novice learner and support, guides and encourages them in their active and independent creation of new knowledge.

vii. **Student:** A person who is studying at a school or college. Denoting someone who is studying in order to enter a particular profession.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.0 Introduction

This chapter discusses relevant literatures related to the topic. Boote and Beile (2005) suggest that researchers should understand that the centrality of any research thesis is literature review and it constitutes the main part of research preparation. A literature review goes beyond the search for information; it also includes the identification and articulation of relationships between the literature and the field of research. The basic purpose of literature remains constant; literature review provides a context for the research, justify the research, and ensure that the research has not been done before or it is a replication of study for further confirmation. It will also illustrate how the subject had been studied previously, highlight flaws in previous research.

Related studies to this work were reviewed under the following headings:

2.1 Theoretical Framework

2.2 Concept of Teaching and Learning

2.2.1Methods of Teaching

2.2.2 Students‘ Achievement in Art

2.2.3 Students’ Interest in Art

2.2.4 Gender Issues on Students’ Achievement and Interest in Art

2.2.5 Art Teaching

2.2.6 Characteristics of Effective Teacher

2.3 Teaching Methods in Art Education

2.3.2 Conventional Method of Teaching Arts

2.3.3 Demonstration Method

2.3.4 The Discussion Method

2.3.5 Learning by Doing Method

2.3.6 The Discovery Method

2.3.7 The Play Method

2.3.8 Co-operative Method

2.3.9 The Project Method

2.3.10 Inquiry-Based Learning

2.3.11 Disadvantages of traditional methods of teaching

2.3.11 Other Method of Teaching

2.4 The Historical Background of the Concept of Compulsory, Free and Universal Basic Education

2.5 Administrative Structures and Functions of State Universal Basic Education Board (SUBEBS) and Heads of Primary and Junior Secondary Schools (HPJSS)

2.6 Managerial Functions of State Universal Basic Education Boards SUBEBS

2.7 Effect of Creative and Cultural Arts on Students' Performance

2.8 Philosophical and Psychological Insights into Constructivism

2.9 Studies Related to the Characteristics of Constructivist Teaching and Learning Process

2.10 Empirical Studies

2.11 Summary of Literature Review

2.1 Theoretical Framework

Learning Theories and the Constructivists' Views

Learning is a pervasive concept that cuts across all human endeavours. It is a long life process that starts from birth and continues till death. In education there are many learning theories which include: Behaviorism, cognitive and social learning theories among others. The views and perceptions of these theories on knowledge construction acquisition vary. According to Ngwuoke (2008) the behaviorists perceived learning as habit formation while the social learning theorists understand learning simply as imitation, on the other hand the cognitive theorist view learning as change in perception that involves active mental processes. Besides, *et al* (2012) stated the newer idea of the cognitive psychologists about learning is that learning is an active internal process of construction where learner prior knowledge plays a significant role in further conceptual learning. The newer ideas of the cognitive psychologists and the constructivist epistemological views formed the cornerstones of inquiry teaching and are linked to the works and philosophies of Dewey, Vygotsky, Bruner and Piaget among others (1999).

Constructivists' Views on Learning Constructivism according to Educational Broadcasting Corporation (2004) is not a teaching theory but rather a theory of learning which argued that human beings generate knowledge and meaning from interaction between their experience and ideas'. Thus to the constructivists learning is simply the experience gained by learner's interaction with the environment. Hence, the Constructivists like the cognitive theorists see learners as active creator of knowledge.

To construct knowledge Orlich *et al.*, (1998) noted that learners must ask questions, explore and assess what are known – which are the elements of inquiry teaching methods. In

view of the application of inquiry process into knowledge construction (constructivism), inquiry and constructivism are interrelated and share some common characteristics which are summarized by Orlich *et al.,* (1998) as follows:

- The focus is on the student
- The pace of instruction is flexible not fixed
- Students are encouraged to search for implications
- Students are encouraged to generate multiple concessions
- Students must justify their methods for problem solving
- Neither constructivism nor inquiry sees itself as the sole learning model for content
- Nature provides the object and humans classified them.

Considering the interrelationship of inquiry and constructivism, this study poses as a question. How constructive can a learner be when guided or unguided? To provide an answer to the above question, the researcher intends to review the ideas and philosophies of John Dewey, Jerome Bruner and Jean Piaget (1999) and as well the idea of a social constructivist of Lev. S (Vygotsky), as the base for this study.

Cognitive and Social Constructivist's Learning Theories: John Dewey's cognitive (1999). Theory John Dewey was a philosopher, psychologist and educational reformer who contributed and influenced education and social reforms especially in such topic like inquiry teaching and learning among others. John Dewey states that knowledge emerges only from situations in which learners have to draw them out of meaningful experience'. John Dewey argued that education and learning are social and interactive processes and that the school as a social institution provides an environment in which social reforms can and should take place. He sees the

classroom as a social context where students can take part in manipulating materials and thus form a community of learners who construct their knowledge together.

John Dewey believed in one permanent frame of references; namely the organic connection between education and personal experience. He maintained that every experience enacted modifies further experience and results in positive attitude and growth of understanding. Another vital issue raised by John Dewey is that, he believed that students thrive in an environment where they are allowed to experience and interact with the curriculum, as such John Dewey emphasized that all students should have the opportunity to take part in their own learning.

Educational Broadcasting Corporation (2004) maintained that John Dewey was of the view that the primary responsibility of educators is to assist shaping the experience by providing environing condition that will help students to utilize their surroundings' to build up experiences that interact with personal desires of the students to make learning take place. Dewey encouraged hands-on learning and states that it is impossible to procure knowledge without the use of objects which impress the mind.

The obvious implication of John Dewey's theory in this study is that in the learning process, students must be engaged in meaningful activities that induce them to apply the concepts they are trying to learn. The teacher's role should be to provide enabling environment for active learning to take place such an environment could be the guided inquiry approach.

Vygotsky's learning theory: Vygotsky also referred to as social constructivist believed that learning takes place through social interaction. Vygotsky believed that the zone of proximal development of a child is the distance between the actual developmental level as determined by

independent problem solving and the level of potential 46 development as determined through problem solving under guidance or in collaboration with more capable peers. In view of this, Vygotsky sees teaching and learning as what cannot be judged by what the child can do when working alone but rather how far ahead the learner can go when offered some assistance by a more experienced person (teacher).

According to Crain, (1992) states: Vygotsky recognized the importance of intrinsic development but states that children do grow and learn from their inner maturation promptings and active curiosity but it cannot take them very far. Hence for a child to fully develop the child needs intellectual tools and assistance which provides a new search light that illuminates not only those function that have already matured but those that are in the process of maturing.

Vygotsky seriously believed that through a process of scaffolding, a learner can be extended beyond the limitations of physical maturation to the extent that the developmental process lags behind the learning process. He further maintained that instruction in scientific concepts is very helpful because it provides children with broader frame work in which to place their spontaneous concepts (every day concepts). In view of the above points Tharp (1991) state that instruction is good only when it proceeds ahead of development. Then it awakens and rouses to life the entire set of function in the stage of maturity which lies in the zone of proximal development, it is in this way that instruction plays an important role in development‘.

The implication of Vygotsky‘s theory to this study is that it is the teacher‘s job to move the child forward in the academic process. Through guided inquiry the child‘s zone of proximal development can be reached as the teacher provides assistance and structures the learning objectives. Jerome Bruner’s cognitive theory J. S Bruner was a cognitive theory developmental

Psychologist who conducted an in-depth study in such areas like human perceptions motivation, learning and thinking (Nnachi, 2007).

Bruner viewed human beings as information processor, thinker and creator of ideas, whose cognitive developments occurs through the interaction and exploitation of the environment. Bruner believed that learning is effective when learners are given the opportunity to discover facts by themselves. He thus laid emphasis on discovery learning. Bruner sees the acquisition of knowledge as an active process and thus encouraged learner‘s autonomy and personal involvement in the learning process. To Bruner, learner‘s independence fostered through encouraging students to discover new principles on their own accord lies at the heart of effective education. Bruner advocated for a spiral curriculum which can enable students to build upon what they have already learnt in the order of these principles: Instruction must be commensurate with the experiences that make the students willing and able to learn (readiness) Instruction must be structured so that it can be easily understood by the student (spiral organization). Instruction should be designed to facilitate extrapolation (going beyond the information given). The implication of Bruner‘s theory to inquiry approaches is that teachers should create situations that would help learners to discover facts by themselves.

Discovery according to Guisti, (2008) stands in between guided inquiry and unguided inquiry, hence to discover facts by learner‘s, principles of unguided inquiring are applied. Jean Piaget cognitive learning theory, Jean Piaget proposes that the basis of all learning is the child‘s own activity as the child interacts with the physical and social environment. To Piaget knowledge does not and cannot have the same purpose of representation of an independent reality but instead has adaptive function. Piaget recognized that human beings are born as active

exploratory information processing organisms and actively construct their own ways of thinking about things based on their current level of maturation, actual experiences with objects, people and ideas. Piaget believed that the child‘s mental activity is organized into a structure called schema’ or pattern of behavior which develops as the child passes through stages of mental development, through the sensory motor, preoperational concrete and formal operational stages (from infancy to maturation). Thus as children grow and develop, they go through stages in which they accept ideas that they may later discard as wrong. Understanding is therefore built up step by step through active participation and involvement. Piaget used the term assimilation, accommodation and reorganization to explain his views about the learning processes in children. The child assimilates new objects by making accommodation that build new cognitive structures.

Nnachi (2007) observe that although Piaget recognized the importance of environment in child development but he laid much emphasizes on the role of cognitive structure which helps the child to build experience from important event to be superior to the environmental influences. To Piaget true learning is not something handed down by the teacher, but something that comes from the child through the process of spontaneous invention and discovery. Piaget then maintained that the basis of learning is discovery hence to understand is to discover or reconstruct by rediscovery and such conditions must be complied with, if in the future individuals are to be formed who are capable of productivity (critical thinkers) and creativity and not simply repetitions‘. Relevance of Piaget Theory to this study is in favour of unguided inquiry. Piaget sees the teacher as a facilitator or a guide in the teaching and learning process whose role is to provide a rich environment for spontaneous exploration of the students.

In line with Piagets view Okebukola (2002) stated that an art studio filled with materials to explore encourage students to become active constructor of their own knowledge. Piaget like unguided inquiry sees learning as active process in which 50 students should be given freedom to understand and construct meaningful knowledge at their own pace through personal experience. From the views and ideas of the cognitive psychologists and the social constructivists' theories, there are two different perceptions in the degrees in which learners should be allowed to construct knowledge in student-centered teaching methods. One of these groups; Dewey and Lev. S. Vygotsky are in support of guided inquiry method whereas the other group: Bruner and Piaget theories and views support unguided inquiry method. This research therefore intends to support either of these two groups of philosophers by investigating the effects of guided and unguided inquiry method on students' achievement and interest in fine art.

2.2 Concept of Teaching and Learning

Teaching is a concept central to education and any academic setting. There are various definitions of teaching as well as many activities that are involved in the teaching and learning process. Nzeribe (2007) defined teaching as the conscious and deliberate effort by a mature or experience person to impact information, knowledge, skills and so on to an immature or less experienced person, with the intention that the latter will learn or come to believe what is taught'. On the other hand Wikipedia-free encyclopedia (2011) explained teaching to mean the various types of principles and methods of educating or instruction that is used to impact knowledge and skills on students by an instructor'.

While Tharp and Gallimor (1991), defined teaching as assisted performance beyond the zone of proximal development'(assisting learners to perform beyond their current capacity). In

view of the above assertions, teaching can be defined as a systematic activity designed by a teacher or instructor to facilitate learning in order to enable learners construct worthwhile knowledge and skills . Teaching is an academic process that involves two groups of people: the teacher/instructor and students/learners and information which include knowledge and like that are transmitted. Due to these activities involved in teaching the concept of teaching are preferably discussed as teaching and learning.

According to Sawa, (2002) teaching and learning are considered as two sides of a coin, because teaching is meaningless without learning. Hence, teaching without learning is considered mere talking, for teaching to be meaningful it must be effective in promoting knowledge, skills and values. In view of this, a document by Shawnee State University stated that the accepted criterion for measuring good teaching is the amount of learning outcomes demonstrated by the school age learners and also through the perspective of learner's engagement in the teaching and learning process. Sawa (2002). Shawnee State University therefore characterized effective teaching as:

(a) Teaching for understanding – teaching in ways that help learners understands ideas and perform proficiently.

(b) Diversified – teaching in ways that would help diverse learners to find productive path to knowledge and constructively also. Borich (2008) stated that an effective teaching and learning should;

(1) **Be inquiry-based:** teachers should build the subject program around inquiry process by

(a) Selecting content and adapting curricula to address students learning needs, interests and prior knowledge.

(b) Developing activities and assessments that promote students depth of understanding

(c) Working together as colleague across disciplines and class levels

(2) **Facilitate learning:** Teachers should guide and facilitate learning with a variety of strategies such as:

(a) Helping students focus their inquiries and ideas

(b) Orchestrating student discuss

(c) Requiring students to share responsibility for their own learning

(d) Modeling curiosity, skepticism and the skills of inquiry.

(3) **Provide learning environment:** Teachers should create and manage learning environments that:

(a) Provide enough time for extended inquiries

(b) Are safe but flexible and supportive of students activities and actions

(c) Features materials and tools for doing and use of resources outside school.

(4) **Create classroom community:**

Teachers should develop communities of learner in which all members

(a) Respect the ideas and diverse experience of others

(b) Collaborate and make decisions about the contents and context of their work

(c) Adopt the intellectual rigor and attitudes that make learning possible

(d) Engage in on-going formal and informal discussion.

(5) **Be ongoing assessment:** Teachers should engage in ongoing, assessment of instruction and learning by:

(a) Using multiple methods to determine student understandings.

(b) Guiding students in self-assessment

(c) Using assessment information to guide their teaching and improve their practice.

From the above assertions an effective pedagogy is that which engages students actively in the teaching and learning process and guides students successfully through exploration to become creative and critical thinkers as well as problem solvers. Effective teaching encourages students to grapple with the ideas which they need to develop their own understandings and construct meaningful knowledge. Pedagogy with these inherent qualities includes inquiry method of teaching among the innovative teaching methods. Inquiry as an effective method for teaching art encourages questioning or seeking for information about phenomena; it fosters and encourages artistic process such as:

Observation – Observing matters or phenomena Measurement – Quantitative description of objects and phenomena Experimentation – Testing Questions and ideas Communication – Communicating results to the artistic community and the public. Inquiry involves mental process – such as inductive reasoning, formulating hypothesis and theories, deductive reasoning, analogy, extrapolation, synthesis and evaluation which are needed in various activities in the teaching and learning of art concepts. The secondary school Cultural and Creative Arts

curriculum involves a wide range of inquiry activities which may need guided or unguided inquiry methods.

2.2.1 Methods of Teaching

Teaching is a process of impacting knowledge which involves many activities on the part of the teacher and the learners (students). Teaching methods therefore includes these various means and activities of the teacher and learner in the learning process geared towards acquiring ideas, knowledge, skills and values that are built within the educational aims and objectives. According to O'Bannon (2002) teaching methods describes various ways information is presented to the students specifying the nature of the activities in which the teacher and the learner will be involved during the teaching and learning process. From another perspective Sawa (2002) defined teaching methods as the framework on which what learners need to learn is conveyed to them by the teacher. In view of these definitions teaching methods can be asserted as primarily the description of learning objective oriented activities and the flow of information between teacher and students in the teaching and learning processes. Teaching methods involve different activities of the teacher and the learner such as questioning, explanations, demonstration or directions. The activities can be referred to as skills or techniques. Thus teaching methods involves different techniques. The use of these techniques vary with different teaching methods and depend on many factors such as type of learning objectives, nature of subject, age of students, number of students among others. Hence, there are different types of teaching methods: Lecture/expository method, discussion, demonstration, recitation, lecture/discussion, Games and simulations, problem-solving, Role-play, scaffolding, inquiry learning among others. These different teaching methods are grouped by some educators

(Shawnee, State University, 2001; Sawa, 2002); O'Bannon, 2002 and Campbell, 2006) into two approaches: teacher-centered and student-centered.

Teacher-centered Approach: Teacher-centered approach includes all the teaching methods that the teacher dominates in the lesson procedure and takes the lead in coordinating the classroom activities as regards to what to be done. O'Bannon (2002) stated that teacher-centered approach includes all the teaching methods grounded in behaviourism such as Lecture, demonstration, discussion and recitation etc. Teacher-centered classroom is thus rigidly structured and only factual information is conveyed to learners. For instance in the lecture method, the instructor presents fact and principles orally. In view of this, the lecture method has been criticized to be a poor method of teaching hand-on skills in Art including Biology although it provides for the effective use of time and manpower especially in presenting ideas to a large group of people. Considering other teacher centered approaches O'Bannon (2002) described demonstration as a teaching method that involves the teacher showing students a process or procedure involved in a learning process. The demonstration method has some advantages over the lecture method in skill acquisition, the disadvantage remains that the learners follow the rigidly prescribed probed procedure by the teacher and this makes it not effective for art teaching. Then the discussion method among other teacher-centered approach is a more advanced teacher-centered approach in which an issue in the learning content is posed as a question by the teacher and each of the students chips in different ideas etc.

The discussion method also has its prone and cones with some degrees of student-centeredness as the teacher decide what is to be discussed. However, in all the mentioned teaching methods the teacher determines the content and the questions and takes upper control in

the flow of information or knowledge hence they are considered as teacher-centered approach to teaching. The term teacher-centered approach therefore comes from the roles of the teacher in the traditional classroom as possessor of knowledge and decision maker and decides how knowledge should be transferred to learners in the teaching and learning process. Ibe (2004) noted that the traditional teaching methods stress transmission of knowledge in a manner that emphasize and encourage memorization.

In line with this view, Guisti (2008) described the approach as one fact laden text consisting of assign, recite, test and then discuss the text procedure. From the foregoing it indicates that teacher-centered approach includes teaching methods that involves only unidirectional flow of information from the teacher to students and does not permit exchange of ideas that makes teaching and learning process active. In view of these shortcomings Isiugo – Abanihe et al. (2010) characterized the traditional methods as poor methods of teaching art because it limits arts skill acquisition and hands on activities that characterize art teaching and learning especially fine art. The persistent use of traditional/conventional teaching methods has been reported to account for poor student performance in arts.

Student-centered Approach: Student-centered approach include all teaching methods that underscore the teacher as a decision maker and problem solver in the classroom but rather see teachers as guides, facilitators, mentors, coach or consultants in the teaching and learning process. In the educational sector the term student-centered‘, child centered or learner-centered are interchangeably used to refer to teaching methods that allow students to share some degree of responsibility and decision making in the classroom. The student-centered approach is opposed to the teachercentered approach that characterizes the traditional teaching methods which rests

classroom decisions solely on the teachers. According to O'Bannon (2002) student-centered approach is grounded in constructivism, with the epistemological view that learners are the architects of their own idiosyncratic meanings of concepts and natural phenomena. In view of this student-centered approach is based on constructivist principles and ideas.

However Campbell (2006) inferred that the cognitive learning theory also advocate for student-centered idea. Thus student-centered approach is based on the constructivists as well as cognitive theories with the educational applications linked to the works of Dewey and Piaget among others. In discussing student centered teaching methods, such terms like constructivism, inquiry and discovery learning are often interchangeably used. Kirshner (2006) noted although these terms share some commonalities experts in each field observe some important differences. Nevertheless, in today's educational discussions the term student-centered approach is a broad term that includes all innovative teaching methods that are usually activity oriented, where learners are expected to observe, analyze, synthesize and evaluate ideas or phenomena using materials or previous knowledge. Teaching methods emphasizing this approach include discovery, constructivism-related method (concept mapping, co-operative learning), problem solving, and Graphic organizers, know what to learn, role play, simulations and games and inquiry method etc.

Educational Broadcasting Corporation (2004) noted that the principles of student-centered approach are linked to the philosophy of Rousseau' work Emile' which stressed on the intuitive nature of children to investigation and learning naturally from the environmental experience. The student-centered approach is relevant to arts teaching because in art teaching, creating an environment that will encourage students to interact with materials and specimens

enables students to construct meaningful knowledge and learn Art first hand. In view of the relevance of student-centered approach to teaching and learning of art many researches in art education: (Ibe and Nwosu,2003; Ibe,2004; Nwagbo,2006 and Opara (2011), recommend for a shift from the use of traditional teaching methods (teacher centered approach) of teaching art to a modern/innovative teaching methods (student-centered approach) such as inquiry method. Evidences from the above studies also indicated that the inquiry method of teaching is superior to the traditional teacher-centered approach in improving academic achievement, acquisition of process skills and in promoting artistic literacy among arts students. Nevertheless these studies did not investigate the effects of different methods of inquiry on student interest which is another objective of this study.

2.2.2 Students' Achievement in Art

Achievement is an important educational variable that expresses the success or failure of a teaching and learning process. Campbell (2006) referred to academic achievement as the outcome of a teaching and learning process. The extent to which a student, teacher or institution has achieved their educational goals'. Similarly Adeyemi (2008) described academic achievement as the scholastic standing of a student at a given moment which states individual's intellectual abilities; which can be measured by grades obtained from examinations or continuous assessments (tests or quiz).

In Nigeria, the level of student academic achievement in the senior secondary school is determined by grades obtained from external examination Senior School Certificate Examination conducted by external examination bodies WAEC and NECO respectively. The pattern of grading candidates score in the examination is such that distinction grades were represented by

A1-B2, credit grades C4-C6, ordinary pass D7-D8 and failure grade F9 (Adeyemi, 2008). A sample of students West African School Certificate Examination result in Fine Art in the study area 2005-2010 indicate that majority of the students obtain grades within the range of D7 – F9. This result indicates poor achievement in Fine Art since the least 38 requirement for further studies in the tertiary institutions is C6. The poor student achievement in Cultural and Creative Art (CCA) is linked to the use of traditional lecture/expository method in the teaching and learning of Art (Nwagbo, 2006 and Isiugo, 2010).

Available studies Ibe and Nwosu (2003); Ibe (2004) and Opara (2011) indicated that inquiry teaching method improves student academic achievement as opposed to the traditional teaching methods. Nevertheless, these previous studies did not determine the effects of different types of inquiry on student achievement and interest. The limitations of these previous studies therefore call for the present study which intends to determine the effects of guided and unguided inquiry on student academic achievement and interest. Another important variable in this study is students' interest in Art.

2.2.3 Students Interest in Art

Unlike achievement which is of the cognitive domain, interest is an education concept that determines some aspects of student affective domain which is very important in the teaching and learning process. Webster's Learner's Dictionary (2011) defined interest as a feeling of wanting to learn more about something or to be involved in something'. In education interest is characterized by increased attention and concentration in classroom and academic activities. It is a motivational variable and emotionally oriented trait which determines the vigor of the learner in tackling educational activities.

Okoro, (2011) stated that interest reflects a central feature in the knowledge value system of a learner, meaning that learner interests are influenced by the value they have for an activity or knowledge. Interest guides and encourages students to think critically and to keep trying until success is achieved. Interest and achievement correlate in teaching and learning process and have intra influence on each other; high interest improves student achievement while high achievement promotes interest on the other hand low interest retards learning and results to poor achievement. Jensen (2008) noted that interest co-relates with intelligence and some factors like teaching methods in determining student academic achievement and when lacked by students results to poor academic achievement and most often students dropping out from school. Obiekwe (2008) and Okoro (2011) indicated that student interest and achievement can be influenced by innovative teaching methods such as constructivist instructional approach and interaction learning patterns, while Onan (2011) noted that inquiry teaching method promotes student interest and achievement in Art. In view of this, the researcher intends to determine how guided and unguided inquiry methods will promote student interest in art to improve student achievement in art. A review of some studies on student interest in Arts (Yong, 2009) and Nasr and Asghar (2011) indicated that student interest in Arts can also be influenced by gender.

2.2.4 Gender Issues on Students' Achievement and Interest in Art

Gender is a socio-culturally constructed concept of ascribing some characteristics and roles to sex such as male and female within the society. The concept of gender is equivalent to class and race and has many social construct just as class and race (Robert, 1996). In Nigeria the issue of gender and gender stereotyping permeate every aspect of human endeavour. Okeke (2007) observed that the circumstances of gender have strongly interacted with culture to

produce sex role-stereotypes which cut across social, economic, political and educational development especially in the areas of art and technology.

Nzewi (2010) explained sex role-stereotypes as the socio-cultural classification of human activities by sex in line with what the society considers as appropriate for one sex or the other. The arbitrary assigning of roles and expectations to different sex (male and female) within the society has given rise to such misconception of perceiving art as masculine and of male domain only.

Oludipe (2012) observed that in Nigeria that certain vocations and professions have traditionally been regarded as men‘s (Medicine, engineering and architecture and others) and others as women‘s (nursing, catering, typing and others). The society‘s socio-cultural construct of females as weaker sex together with females self-perception of themselves as weaker sex, inferior and subordinate to the males have impose some socio-cultural limitations on female aspirations and achievement in arts (Ojobo, 2008).

Similarly, Nzewi (2010) inferred that the socio-cultural upbringing of females within most Nigerian homes tends to shape the girl-child away from art and arts related disciplines. For instance in most homes what are regarded as complex and difficult tasks are allocated to boys whereas girls are expected to handle the relatively easy and less demanding tasks. Consequently fewer females opt for arts subjects thereby creating some differences in the number of males and females in art discipline in favour of the males.

Nevertheless, Chang (2003) reported that although there is a decrease in the gap in gender difference in student performance in art, but female representation in art is still low in comparison with their male counterparts. Gender issues and its effects in students‘ academic

achievement and interest in art has persisted over the years with contradicting results and stands out as a controversial issue in art education due to varying reports from different researchers. Some researchers: Ibe (2004); Iweka (2006); Obiekwe (2008); kolawole (2007) and Okoro (2011) are of the view that males perform better than females in art whereas some other educators: Okeke (2007), Nzewi (2010) and Oludipe (2007) are of the view that both males and females achieve equally in art when given equal opportunity and facilities. Nevertheless, Okoro (2011) specifically maintained that some teaching methods that involve student competition such as individual learning favour's male students more than female students while those other teaching methods that encourages group work such as co-operative learning favour's females more than males.

However, this report may be in line with observations of Nzewi (2010) which stated that males tend to be dominating in competitive activities while females are always shy and may prefer working in group or under male counterparts .In view of the inconclusive issues of the effects of gender on achievement and interest and some reports that innovative teaching methods influence gender achievement and interest in Art, this study therefore intends to contribute to the on-going academic argument and controversy on the effects of gender on students' achievement and interest, by investigating the effects of two types of inquiry (guided and unguided) teaching methods to determine the interactive effects of these methods and gender on students' achievement and interest in fine art.

2.2.5 Art Teaching

Formal art teaching did not take place in Nigeria until Aina Onabolu became the first Nigerian art teacher between 1915 and 1920, within these years he moved from one primary school to the other as a part-time art teacher. This was after he had begged and convinced some

school headmasters. He traveled to London where he obtained a diploma in art from St. John wood college, London (Diakparome (2001).

According to Diakparome (2001) Onabolu returned to Nigeria in 1922, he was formally accepted to start art teaching in some Lagos schools. Some of these schools were Catholic Mission School, Grammar School, Wesley high school and Christ church catholic school in Lagos. He continued this art teaching with much vigor until 1926 when he requested for a European artist Kenneth cross Waite Murray (a British teacher) was brought to Nigeria in 1927 to help Onabolu in spreading the study of art in Nigeria. From here, the training of artists and art teachers in Nigeria started.

Diakparome (2001), pointed out that:

> *"The pressures of Aina Onabolu first western trained Nigerian artist, and growing interest in the indigenous arts of Nigeria, caused the colonial government to introduce art into the school system. This effort bore fruits in the coming of Kenneth Murray to Nigeria in 1927 and the emergence of this "siblings"-Ben Enwonwu, Lasekan, Akeredolu, Alyegbu, etc. other fruits of the effort include the Methodist college, Uzoakoli, which turned out to be a major centre for the training of art teachers".*

Onwuka (2008) defines teaching as a process of making it possible for someone to learn". This means that teaching is a process of inculcating into the learner some learning experiences. Teaching therefore, is a methodology in the learning process. Through teaching, the educational plan of a nation is implemented. Teachers are therefore vital in educating the young ones. Mkpa and Uzuagba (2003) stated that the teacher is a key factor in curriculum planning and development. It is the teacher who implements the curriculum, takes the final design as regards the actual learning experiences to be provided, how they are presented and evaluated.

Nnadozie (2009) summarized the ideal teacher in Nigerian view. "One who has knowledge of the subject matter he teaches and of the methods and processes involved in the teaching efforts". Tahir (2005), opine that quality education will depend on the quality of teachers because

what students learn is directly dependent on what and how teachers teach, which in turn depends on their knowledge, skills and commitment. These are the competencies required of a teacher.

Esu (2000) maintain that teaching is a process that requires a display of expertise in helping someone to learn. It demands communication and interaction with the students with the ultimate aim of leading to changes in students' " behavior" classroom teaching requires effective demonstration of the possession of the necessary skill shat enable students to learn effectively.

Sayloa and Alexander in People and Esu (2005), stated that teaching is act of systematically presenting stimuli. This means that the learning which occurs from teaching results from the knowledge and effort of the teacher. It is the teacher who creates and presents these stimuli that generate learning. Teachers teach content which leads to the acquisition of skills, values, and experience. Art teacher therefore teaches contents in art, which are for a purpose. The teacher therefore targets his teaching at the purposes, these purposes culminate into the objectives of art teaching.

As a result of the practical nature of art, it requires teachers who are specially trained for its teaching. This makes it inexorable that its teachers are adequately trained in the making and responding to act, so as to prepare them for adequate teaching of the subject. The colleges of education as well as the departments of art in our various universities consequently have the onerous task of producing adequate and qualitative number of art teachers for our schools (Chikwe, 2006).

Teacher education is supposed to be focused on the production of qualitative and adequate number of teachers to make it possible for the achievement of our educational policy. Tahir (2005) agrees with the above as he states that:

Education is therefore a necessity as it helps to prepare and equip learners for all aspects of life. It provides learners with the basic foundation to function and develop in the society. To achieve this requires a case of highly qualified teachers who are equipped with desirable knowledge, competencies and commitment and are empowered to perform their multiple tasks in the classroom, school and community in a truly professional manner. Teachers are therefore the most critical factor in the education system as the quality of education in any country is neglected by and related to the quality of men and women who serve as teachers.

2.2.6 Characteristics of Effective Teacher

Teacher effectiveness is not really judged by the capability of the teacher to demonstrate each skill separately but on the unique and efficient combination of competencies. Efficient teaching demands that the teacher should have a sound knowledge of all that the students must know, together with an ability or capability to relate the content, method and sequence as well as the tempo of his work to the individual needs of his students. Writing on effective teachers, Klausmeier and Goodwin (1966) indicated three types of criteria which have been used in evaluating teacher effectiveness as process, product and presage.

Using product as the criterion for evaluation, the art teacher is judged effective through the achievements of his students in the three domains of behaviour (cognitive, affective and psychomotor domains). When process is the criterion for teacher effectiveness is judged by what he does, what the students do, the interactions between the teacher and students or all three combined while using the third criterion which is presage. Those who use this criterion do not observe the teachers behaviour in the classroom, rather they measure his intellectual ability by the grades he made in college, his personal appearance and text scores.

Farrant (2012) talking about the characteristics of good teaching indicated that a good art teacher structures his art teaching in relation to his students, the curriculum, resources and teaching methods. He further stressed that the teacher achieves such structuring of his teaching by a sound knowledge of child development and teaching skills.

The major role of the art teacher in classroom instructions is to bring about desirable learner outcomes. This is why the teachers‟ competency is often judged in terms of the results he gets with students and not necessarily by the procedures he is following in the classrooms.

A good art teacher has good understanding of what his students need to learn as well as their capabilities to learn. He has the ability to judge how much he needs to intervene in each students learning and the most effective way of assisting.

2.3 Teaching Methods in Art Education

There are different teaching methods employed in art education in Nigerian secondary schools. Miles (2015) asserted that it is expected of a teacher to implement a range of instructional strategies that will bring academic success to all the art students. For any method to be able to bring good result in the present age, it should be a method that promote maximum social interaction. Social interaction between students and between teacher and student plays a crucial role in teaching and learning (Nguyen *et al,* 2012). These authors further stressed the need for the students to be provided with a supportive, open and interactive environment as this could help them discover knowledge. The teaching methods commonly used in art education classes are lecture and demonstration method. These methods shall be briefly discussed.

Lecture method is often used to deliver a large amount of information to the students in a short period (Berry, 2008). According to Gehlen-Bauum and Weinberger (2014), lectures are designed to deliver a new information to a large group of students. This method is known to be effective in dealing with a large class. However, it could also be used for a small class. Research indicates that this method dominates most of the tertiary institutions (Deslauriers *et al,* 2011).

Research shows that students' retention in a lecture-based art courses is weak. According to Bok (2006), an average student only retains 42% of what he or she learned after the end of the

lecture and 20% one week later. Research shows that teaching method such as the lecture method commonly used does not help the students to acquire sufficient functional understanding (Bernhard et al., 2007). Berry (2008) argued that lecture method lacks the effectiveness of an active learning approach. In the opinion of Fagen and Mazur (2003), lecture method causes the bad reading habit among the students.

Franklin, et al (2014), students taught in lecture-based classes learn less than those taught with activity-based reformed methods. Lecture method is frequently a one – way process unaccompanied by discussion, questioning or immediate practice that makes it a poor teaching method (Hatim, 2001; Al-Rawi, 2013). Lecture method concentrates on information rather than learners (Al-Rawi, 2013). In the lecture method the teacher tell the students what to do instead of activating them to discover for themselves (Miles, 2015).

Demonstration teaching method is a useful method of teaching because it improves students' understanding and retention (McKee *et al*, 2007). According to Al-Rawi, 2013), the demonstration is effective in teaching skills of using tools and laboratory experiment in science. However, the time available to perform this demonstration is very limited in a classroom setting. Therefore, a demonstration often designed to allow students to make observations rather than through hands-on laboratory (McKee *et al* 2007).

2.3.1 Conventional Method of Teaching Arts

The Conventional method of teaching is the most commonly used method in schools. Its goal is the learning of factual information and knowledge, unlike other methods of teaching. Textbooks are produced for different subjects and grade levels. Conventional methods of teaching have been in use since the period of the great philosophers like Socrates (470-399 B.C)

and Plato (427-347 B.C). The curriculum is structured to follow a sequence that spans a full academic year, and students are given assignments and then tested. Robert (1971) in Uzoagba and Ogboji (2008) believes that this method is the technique or approach the teacher adopts in trying to impart knowledge to the learner. There is not just one method of teaching art. Every art lesson, class or learning environment requires different teaching methods, strategies and tactics. It is therefore, very important for teachers to know various teaching methods and instruction suitable for children according to their developmental stages. Art teaching should provide what is referred to as self-expression.

2.3.2 Demonstration Method

This method is based on the principle that one learns best by doing. It has been described as audio-visual explanation that emphasis the important points of a process, product or an idea. It involves telling, showing and doing for the benefit of a group of persons. Demonstration method can be used to provide examples that enhance lectures and to offer effective hands-on, inquiry based learning opportunities in classes. This method is also used when the teacher or an expert on the topic being taught, performs the task step-by-step so that the learners will eventually be able to complete the same task independently. The goal is for the learner to recognize how to solve problems when unexpected obstacles or problems arise.

2.3.3 The Discussion Method

This method of teaching covers classroom learning activities involving active and co-operative consideration of a problem or topic under study. It involves active participation of the members of the class. The teacher initiates interaction and allows the students to pursue the discussion. The students react, argue, suggest solutions, evaluate and draw conclusion.

The advantages and disadvantages of this method can be seen as follows:

Advantages of the Discussion Method: The Discussion method lays emphasis on learning rather than teaching, it emphasizes on pupil-activity in the form of discussion, rather than simply telling and lecturing by the teacher. Everyone participates in the discussion; thereby expressing themselves, their ideas, and the opinions of everyone is respected. Everybody is required to express his ideas and opinions in a clear and concise manner. This provides ample opportunities to the students for training in self-expression. The students‟ ideas are shared, and active participation by the students in the discussion makes learning interesting.

Disadvantages of the Discussion Method: Discussion method is a method that should not be used for little children at the primary schools, because they may not follow the rules of the method. Some students may not even take part, while others would try to dominate the class.

2.3.4 Learning by Doing Method

Learners practice how to manipulate things. Children learn to do and to know by doing things without guidance. This method is also known as hands-on learning. It is an educational method that directly involves the learner, by actively encouraging them to do something in order to learn about it.

Advantages of Learning by Doing: It does not only allow students to directly observe and understand what is happening, but also encourages young pupils to do things for themselves.
Disadvantages of Learning by Doing: Learning by doing method places less emphasis on details, so the students feel they do not need to do any more study, which could impact negatively on their grades. The Hands-on learning would be more effective if it was combined with traditional learning from books.

2.3.5 The Discovery Method

Students are compelled to search, discover, and find out for themselves, new things, rules, and principles about knowledge. Discovery learning is an approach to learning that can be facilitated by specific teaching methods and guided learning strategies. For this essay the term discovery learning will refer to learning that takes place within in the individual, the teaching and instructional strategies designed by the teacher, and the environment created when these strategies are used. Direct or traditional instruction are strategies used in teacher led classrooms, including lectures, drill and practice, and expository learning. Bicknell, Holmes, and Hoffman (2000) describe the three main attributes of discovery learning as

1) Exploring and problem solving to create, integrate, and generalize knowledge,

2) Student driven, interest based activities in which student determines the sequence and frequency, and

3) Activities to encourage integration of new knowledge into the learner's existing knowledge base.

The first attribute to discovery learning is a very important one. By exploring problems and coming up with their own solutions, students are taking an active role in creating integrating, and generalizing knowledge. Students are not passively taking in information, as they would during a lecture, but are coming up with broad applications for skills by taking risks, solving problems, and examining unique, but useful experiences (Bicknell-Holmes & Hoffman, 2000). This attribute of discovery learning dramatically changes the role of students and teachers, which some traditional teachers find hard to accept. The second attribute of discovery learning is that it

encourages students to learn at their own pace (Bicknell-Holmes & Hoffman, 2000). This attribute allow students learning to progress freely as the student is ready to learn new material. Students must obtain a high level of motivation and take ownership in their learning for this attribute to be met.

The third major attribute of discovery learning is that it is based on the principle of using existing knowledge as a basis to build new knowledge (Bicknell-Holmes & Hoffman, 2000). Students must be encouraged and provided with knowledge they already know to extend this knowledge and build new ideas. A good example of this is when students discover how to multiply a three digit number by a three digit number, by using their knowledge of multiplying a two digit number by a two digit number. The student would build on what they know about multiplication to come up with a new way of multiplying three digits by three digits.

2.3.6 The Play Method

The play method is a form of dramatization where the students take part during which imagination leads them to act in the capacity of a known or imaginary individual. According to Swift (2013), the role played in a classroom is a form of instruction in which students take the part of someone else so that they can understand a situation from a different perspective.

Here are some advantages and disadvantages:

Advantages of the Play Method: The play method provides opportunities that bring out hidden attitude and unexpressed feelings before a group; it identifies problems both at individual and group levels, and focuses on how to helps learners deal with it. It also does not require much material or much advance preparation.

Disadvantages: the Play Method If learners are not fully involved, learning can be hampered and the session will only serve as an entertainment value. The participants of the students can get intensely involved in their roles and they may not be able to look at themselves and the dynamics from a distance, because much attention needs to be paid to highlight the dynamics and issues on which it is based. Other advantages of the Play Method; It allows the students to play the role of certain characters in different situations so that they are able to see things from a new perspective. Students get opportunities to practice skills they might not use on a regular basis. Benefits: Children enjoy playing, and if they are motivated to play, learning through play would become easier. It encourages the use of critical thinking because it involves analysing and solving problems. Play helps students to make decisions, and get feedback and see the result in their actions and therefore can learn how to adjust their words and actions to produce more likeable results.

2.3.7 Co-operative Method

This method involves doing things together in a group setting where each member has a different task or role; each participant receives assistance from one another to solve a problem. Group participation of 3, 4, 5 small groups have similar ideas with specialization of function and group participation at every stage, including documenting the conclusion. The students work together to come up with the answer or create the products or project that is required of them. The students make unique contributions which bring about learning to the group or class. Each group is required to present its findings in front of the other groups and the teacher. Some of its advantages and disadvantages are:

Advantages of the Co-operative Method: Co-operative method enables physically, mentally, and emotionally disadvantaged children to be members of a mainstream classroom, it is designed to ensure that all students hold to the same standard and are required to meet the same objectives. It requires planning, skilled management, willingness to risk change and even failure, humility, open-mindedness, imagination, and creativity. The Co-operative Method improves the quality of teaching as various experts approach the same topic from different angles, by spreading responsibility, encourages creativity, deepens friendship, and builds community among teachers. This makes the students learn perspective and insight, techniques and values from watching one another.

Disadvantages of the Co-operative Method: The Co-operative Method is not always successful, some teachers are rigid, or may be used to a single method. Time constraint makes it difficult for an exceptional, educational teacher to consistently study new materials ahead of the students. In most cases the students may be working with a teacher who is not a subject matter expert.

2.3.8 The Project Method

The project method is an activity designed in a natural and life-like manner under the guidance of the teacher. The students choose what to do after the teaching. The project method allows the student more freedom to investigate and gather relevant information on the project.

Advantages the Project Method: The Project Method is a student-centred activity based method; this method is related to the life situation of students, it helps students solve problem which makes them independent. The method also allows students to be creative by sharing ideas, which allows completing more work in a shorter time.

Disadvantages of the Project Method: The Project Method is not only time consuming, it is difficult to complete the prescribed syllabus in a particular time. It is also very costly, needs so many materials for the execution of projects and not always applicable to the lower class.

2.3.9 Inquiry-Based Learning

The teacher presents a puzzle that the students are required to solve based on the prior information that they have acquired. Then they collect relevant information and draw their conclusion and then present it to the class. It is also a form of teaching method wherein students are asked to learn in an active manner by assessing them on how much they evolve in terms of skills. Lessons are based on what the children do not understand and that can be known through assessing them with their questions and skills. Some advantages of inquiry-based learning are: **Advantages Inquiry-Based Learning:** Students using Inquiry-based learning can develop their own skills; they could link their questions to their everyday lives. It helps students who are culturally challenged or those who are in need of special attention.

Disadvantages Inquiry-Based Learning: The Inquiry-based learning classroom situation is usually large with 20-30 children to one teacher, which makes it impossible for one person to give each child the one-on-one attention or instruction that may be required. Children have different learning styles and academic strength and weaknesses, so this makes it is impossible for a teacher to accommodate all methods of learning when he or she is responsible for a large class.

2.3.10 Disadvantages of Traditional Methods of Teaching

The traditional method places children in a passive rather than active role, which hinders learning in many cases. Workbooks given to the children are often geared to the average child; it

does not give account of the individual learner's interest or strengths and weakness, instead the emphases are usually on drill and testing. The traditional classroom usually has a lot of pupils and the teacher has to be well organised and disciplined to control the class. The teaching space is always cramped and not conducive for group projects. It is difficult for each student to go at his or her own pace. (Roberts, 2009).

According to Michael (2009), Children will have difficulty in interacting with peers that are in their age range. The Traditional Methods of Teaching allows children to encounter different scenarios in the safe environment of the classroom, and also give them the skills they will need later in life (Manal, 2009). Children master knowledge through drill and practice; and it can be used to arouse interest in different subjects. Workbooks that are used often allow independent study and minimal teacher preparation and supervision. It also allows progressive monitoring of the children through testing and grading.

2.3.11 Other Methods of Teaching

Waldorfs, (2011) method of teaching is another educational strategy aimed at creating well rounded students through a broad curriculum that includes art, music, and physical education, emotional and social education. The goal of Waldorf's method is to produce individuals who will be able to create meaning in their own lives. Waldorf was created in 1919 by an Austrian Philosopher and scientist (Rudolf Steiner). His philosophy is that children who consciously cultivate independent thinking will be more ready to handle the important natural and spiritual questions with which scientists and philosophers are concerned. Just like the Montessori Method of Teaching, teachers are encouraged to explore new ideas and allow themselves to be guided by the exploration of the students. This method encourages learning for

the sake of learning, not for the sake of passing exams or scoring well in grading rubrics. There are no grades given in a Waldorf school.

Nwangwu (2012) believes that a lot of teaching methodologies employed do not encourage freethinking and active participation and articulation by the students. We find this in most classrooms in Nigeria, where the entire education experience is focused on the teacher and the class and is designed for listening to the teacher rather than engaging the students in learning. Other methods that are similar to that of the co-operative method allow the children to participate in all activities, contribute to learning, and present their findings. They also learn from watching one another. In the project method, children are free to choose what they want to do after every class; they have the freedom to gather relevant information on what they have chosen. Similar to the project method, the inquiry based learning allows children to develop their own skills based on what they have learned; in most cases, the children are assessed at a particular period. These methods are commonly used as conventional teaching method, unlike the Waldorf method and the Montessori Method.

Thwaites (2012) argued that there is the need to device new ways to engage students; this is because the mind of the student is far more advanced and far changed from Conventional measures. He noted that the use of technology and games have become quite effective in attracting the imagination of the students, he said that teachers are intent on having children recite the times table and demand that they "read the book" when they really should not be doing that as it is not a way of teaching; but rather he suggested that the effective way of teaching them is to teach them how to play, how to recognize things. Thwaite's in his view said that for the education to flourish and develop, it is critical that teachers begin to look beyond the

Conventional method of teaching to effectively engage students. Since Montessori teaching method is largely premised on children and their art (Gaitskell and Hurwitz, 2005), an understanding of their developmental stages in art will as Crain (2004) puts it, lead us to a better understanding of the characteristics and teaching strategies employed in her method.

2.4 The Historical Background of the Concept of Compulsory, Free and Universal Basic Education

The word "universal" has its roots in the Latin word "Universum" which means covering all or a whole collectively or distributive without limit or exception. It could simply mean the fundamental aspect of education that is meant for everyone in Nigeria and available to all irrespective of where you are. In other words, the terms, means, something that is general and meant for everybody, everywhere. This means that anything that is "universal" has no restriction as to time, place and person. The word "basic" on the other hand is derived from "base" which denotes the bottom, the lowest part on which something is mounted, or to which is fixed, and on which it stands. The word "education" is used in this context to imply the training given a child in a classroom setting which helps his moral, intellectual, physical, social and spiritual abilities to develop in line with his cultural and societal norms and values. In summary, universal basic education is the fundamental education that is available to everyone within the stipulated age limits and also not restricted to any particular gender, place and time upon which all other educational strata rest (Nwafor: 2005:5). A critical look at the term "Basic" implies "fundamental" and "necessity". It may be said to consist of a continuous year of non-stop education classified as Basic 1-3 (6- 8years). Basic 4-6 (9-11years) and Basic 7-9 (12-14years) which can simply be referred to as lower, middle and upper basic respectively. Such nine

continuous years of education may not roll past without the child reaping immense literacy from compulsory education. The concept of compulsory "Universal Primary Education" therefore has its origin with the Jews, and it dates back to 5000 B.C, when "all Jewish boys are supposed to attend classes held by the Rabbi" (Ogunu and Nwadiani. 1998:32) From that time onward, many countries of the world introduced and practiced Universal Primary Education, which was not only free, hut also compulsory. Later, the Greeks followed the example of the Jews.

In Plato‟s book titled Laws, education was universally compulsory and open to all gender. Nwafor (2005) in Rusk (1969:30-31) writes in this regard that: "education is to be universal, not restricted to the guardian class, and it is to be compulsory. "The children shall come (to the schools) not only if their parents please, but, if they do not wish". Plato according to Rusk, goes on to say that the "law shall apply to all females as well as males because they all belong to the state". This laid a stronger Foundation for the future of a truly universal primary education for the eradication of illiteracy and acceleration of national development. Hence, it becomes the cornerstone of the educational programme of virtually all countries of the western world.

In African and Asia, Basic Education in the past years has meant different things for different countries. For example, in Zambia, it was identified with the length of the compulsory school. In Jamaica, the term was identified with pre-school education; In Ethiopia, it meant a shortened period of primary schooling. In India it was identified with education for the rural masses and in Tanzania it meant conveying appropriate knowledge and skills to both young people and adults within the contex of African Socialism (Nwafor 2005. in Lenhart, 1979). Based on the above exposition, we can rightly say that, basic education involves both primary education and all other education programmes carried out outside the school system and geared towards satisfying the

educational needs of adult in various target groups. This is the non- formal education aspect of basic education.

In Nigeria, the journey toward universal basic education programme started in 1842 when western education was introduced. Since then, the Nigerian government has not relented its interest in education for the citizens. These interests culminated into the introduction of universal primary education in western region in 1955, Federal Capital Territory Lagos in 1957, Eastern and Northern regions in 1957 and the universal free primary education scheme (UPE) in 1976. Such interests of government deserve commendation. Fundamentally, government hopes, that with these milestones, Nigerians irrespective of sex, age, tribe, religion or habitat may be provided with education at a maximal convenience.

The current quest for basic education in Nigeria which was launched in 1999 emphasizes universality. The universal basic education UBE means early childhood care and education, the nine years of formal schooling, adult literacy and non-formal education, skills acquisition programmes and the education of special groups such as nomads and migrants, girl child and women, street children and disabled group (UBE ACT, 2004). The implication of this is that basic education is expected to be compulsory for all pupils within the target age groups. If this compulsion is to be realistic, universal basic education must be free. The only way the government will have the moral courage to enact laws that will make it an offence for anybody within the target group to be out of school is to make basic education free. If government makes basic education as it is intended in the policy to be free a number of question still arise.

To what extent will the basic education be free? Secondly, will free basic education include free books, free transport, and free meal? In raising these question, one is not trying to be cynical, but

is only being apprehensive of the reality of the backgrounds of many Nigerian children today. This is because many school age children in the country today are involved in hawking one item or the other in a desperate attempt to augment the incomes of their impoverished families. According to Nwafor (2005) children and their families are not likely to easily jump at universal basic education if all that it entails is compulsion and free tuition. The government must go the extra mile of providing other materials for effective school work or pursue aggressive realistic and transport, and poverty alleviation programme as the immediate impact on the lives of these impoverishing families is very crucial for the success of the universal basic education programme.

Another dimension of the concept of universal basic education in Nigeria is the extension of the programme to the family or secondary school levels. Nigeria before the introduction of the scheme, operate 6-3-3-4 system of education which involves a primary school period of six years, a secondary school period of six years divided into three years of junior and three years of senior secondary and four year period of university education. Today the universal basic education is for a period of nine years primary compulsory schooling. The reasons why primary school education is extended into six primary school and three junior secondary or altogether nine years schooling is not farfetched. This is because primary education has been found inadequate either to prepare the child for meaningful employment or for the child to be able to engage in self sufficient economic ventures. Also, primary education alone is not enough to adequately prepare the child to survive in the current world of fast technological development hence the need to extend it to junior secondary school levels.

Given these various misconception of basic education, it is necessary that the universal basic education programme should lays more emphasis on basic knowledge of reading, writing and arithmetic, practical knowledge and skills that will enable the pupils/students to earn his own living. Others include and keeping a family and run a household, know how to make the public life that will enable him/her have some understanding if its basic components include for example, national history, national confidence and the process of building up a consciousness that leads the person to critical reflection, which will help him/her to shape his own world and participate in the process of development. The non-formal education type which the programme advocates should be geared to serve specific target groups such as women police, out-of-school boys and girls. This will help stop domestic violence, corruption, and mistrust, reduce early marriage, drop out-of-school for boys and girls, reduce poverty in the society. In summary, the concept of compulsory, free and universal basic education in Nigeria both formal and non-formal is very crucial for the survival of any society. This is because in an illiterate society such as ours, no meaningful development can take place if the basic foundation of education is neglected. That is why basic education at the primary and junior secondary school levels will not only help to equip the child with survival skill and prepare him for further education but should be used to address such problems as adult illiteracy, social underdevelopment, women empowerment, nomads and migrant fishermen, and poverty alleviation. In other words, basic education can only be meaningful and effective when both formal and non-formal education is made to be component of each other.

2.5 Administrative Structures and Functions of State Universal Basic Education Board (SUBEBS) and Heads of Primary and Junior Secondary Schools (HPJSS)

At the state and local government levels, the UBE Act (2004) and other related matters directed states government to set up similar boards in their respective states based on their needs and peculiar circumstances. The authority to set up such a board must be based on a law enacted for the purpose, by the House of Assembly of the state. The Act shall be referred to as the "Education Board law". The structure, functions, composition and tenure of office of the chairman and Executive members of the Education Board shall be prescribed by law enacted for that purpose, by the House of Assembly of the state based on the peculiar or prevailing circumstances in the state. Based on this Act the SUBEB is in charge of all the state primary and junior secondary schools administration. The executive chairman is at the Head of the SUBEB and followed by member 1 and 2 or commissioner 1, 2 or 3 depending on the state. According to Akpan (2002) the board in some state is made up of 5 or 7 or 9 members, secretary of the Board and Legal adviser depending on the edict of the state that set up the Board.

There are other principal officers and staff who are career civil servants from different ministries in the state to assist the Board members in the discharge of their duties. These principal officers go by the name Director or Head of Department. They enjoy the same treatment with civil servants in the state ministries in terms of salary and allowances, pension and gratuity. The staff ranges from Executive officers, messengers, cleaners and watchman, to clerical officers, typist, secretaries and gardeners in the five states that make up the South Eastern States of Nigeria. According to Ndribe (2008) the edict establishing SUBEB in (Abia, Anambra, Ebonyi, Enugu and Imo states.) at the primary and junior secondary school levels are virtually the same even

though they vary a little in terms of structure, functions, composition and tenure of office of the chairman and members of the Boards. According to him the functions of the Boards include:

- Management of both primary schools and junior secondary schools.

-Promotion of all cadres of staff except the principal officers.

-Establishment of conditions of service of the primary and junior secondary school staff, subject to the approval of the state government.

-Posting and transfer of teachers and other officers.

-Posting and transfer of Headmasters of primary schools and Principals of junior secondary schools.

-Posting and transfer of non-tutorial staff on salary grade level 06.

-Payment of personal emolument to all staff of primary and junior secondary school and recommend punishment for erring staff.

-Supervision of teaching and learning in primary and junior secondary schools.
-Staff development e.g. approving for staff that wish to go on in-service training, seminars, workshop and conferences in order to up date their knowledge and skills.

-Providing guidance and counselling services.

-Prescribing minimum standards for basic education throughout the state and ensure effective monitoring of standards based on UBEC directives or state needs.

-Receiving block grant from the Universal Basic Education Commission through the federal government for implementation of UBE programme in the state.

-Planning, research and statistics.

-Collating and prepare after consultation with the Local Government Education Authority (LGAs) and state junior secondary schools stakeholders, periodic master plans for a balanced and coordinated development of Basic Education in Nigeria.

-Procurement of supplies (stationeries).

-Carry out personnel audit of teaching and non-teaching staff on behalf of the Universal Basic Education Commission at the States and Local Government Area Councils.

-Distribute developed curricula and instructional materials for Basic Education from the Universal Basic Education (UBE) Commission.

-Help to mobilize and sensitization of general public and help to coordinate the implementation of UBE related activities in collaboration with NGOs and multilateral agencies by liaising with Universal Basic Education (UBE) Commission.

-Prepare and recommend the budget of the Board to the UBEC through the state commissioner of finance and

-Award of contract within the existing state tenders board's regulation. For these functions to be successfully carried out, the edict specified the role of Head of primary school and junior secondary schools to be

-Organizing the school time table and seeing to the day-today operation of the school

-Managing and maintaining the school buildings, grounds, equipments and facilities.

-Coordinating the activities and functions of tutorial and non-tutorial staff

-Maintaining good working condition for staff and establishing high moral among them.

-Supervising the extra-curricular activities of pupils and students.

-Maintaining high standards of conduct and discipline in the school both among the staff, pupils and students.

-Controlling and supervising the business aspects of school life such as receiving, purchasing and distributing supplies.

-Managing the finances of school and applying appropriate checks and balances

-Keeping different types of records for school e.g. attendance register, staff records, school finance, school supplies, school buildings and staff meetings etc.

-Maintaining good-school-community relationships and perhaps participating in community development or staff if need be

-Encouraging local citizens and leaders to participate in the planning and execution of the development and expansion programme of the school

-Making know and interpreting school government policies and regulations to staff, parents and pupils or students.

-Supervising and organizing guidance and counseling services, religious activities and cultural activities to pupils, students and staff and

-Organizing and supervising auxiliary services for pupils and students such as school health services, transportation of pupils and students, school debate, interhouse sports, formation of clubs etc. From the above exposition it is clear, schools were established as an instructional centre. Therefore all attention should be aimed towards fostering the effectiveness of the primary and junior secondary school as a place where young children learn. It must therefore be stressed continuously that the administrative structure and functions of SUBEB and Heads of schools and their staff as outlined above are means to an end but not an end itself. This is because both of them and their teacher occupies very important position in the school system hence there is no village and town in Nigeria today, where their activities are not felt because they operate at the grassroots level of the administrative organization.

According to Ogbonnaya (1990) this stems from the fact that the effective control and management of schools is the yardstick or criterion by which local citizens judge the effectiveness of the entire school system in the country. In order to manage and administer a

school effectively and efficiently, the Headmaster/Principal must provide organizational leadership in school to ensure the success of UBE. In this respect, he/she is responsible for things such as planning, coordinating, directing, organizing, controlling, reporting the staff, pupils and students and managing school buildings, facilities and equipment (Ogbannaya, 2004). This stem from the fact that administrative leadership should provide the physical and human school environment conducive for teaching and learning. Thus, the ultimate aim of such responsibilities must be to provide a healthy and interesting school environment within which a teacher can teach and pupils and students can learn effectively. The Board of Universal Basic Education programme in the southeastern states of Nigeria own it as a duty to ensure that Headmaster, Principals, teachers and non-tutorial staff, are considered while planning for fund, physical facilities and equipment, staff development programmes and supervision of instruction.

2.6 Managerial Functions of State Universal Basic Education Boards SUBEBS

Management can be defined as, "the application of human and material resources for the attainment of organizational goals. "It involves planning activities, which is aimed at the fulfillment of goals of a particular organization. This is because the central purpose of management in any organization is that of coordinating efforts of people towards the achievement of its goals. Hence, management is described as the process of planning, organizing, controlling, directing and coordinating of human and non-human resources. That is why Chukwu (1995) asserted that management helps to answer questions of what is to be done, who has to do it, when and where it is to be done and why it should be done. This definition of management therefore pre-supposes the involvement of many in a sort of chain relationship.

This chain enables information to be passed from the highest echelon down to the lowest echelon in an organization.

Akubue (1991) noted that management is a method where a group of people at the highest level of organization - plan, organize, control, communicate and appraise the actions and activities of people who work for the organization towards the achievement of the organizational goals or objectives. Individuals who are known as managers are responsible for performing functions like planning, organizing and controlling. In agreeing with the views, Osuala (1984) viewed management as consisting of five managerial functions namely: planning, controlling, directing, organization and staffing. Based on the above explanation, it is clear that administrators should always plan ahead after they must have identified the tasks to be done in order to achieve or accomplish the set objectives. In other words, he has to organize and arrange the tasks in order in which they are to be performed. Hence, Koontz, O'Donnel and Weihrich (1980) explained that the basic task of all managers at all levels and in all kinds of enterprise is to design and maintain an environment in which individuals working together in groups can accomplish pre-selected missions and goals. They further explained that managers are charged with the responsibility of taking actions that will make it possible for individuals to make their best contributions to groups' objectives.

In supporting this view Ellah (1998) stated that management is the process of getting things done through the co-operation and assistance of other people. It is his view that management exists in any organization to make resources productive in order that the organization may achieve its goals. This implies that the duties of managers in any organization include bringing together all the resources that are necessary for effective operation of the organization. The resources include

people, money, materials and machinery. Educational Management on the other hands, is concerned with the planning and formulation of education policies or programmes with a view to achieving educational goals.

According to Peretomode (1996:3) educational management can be defined as the application of the process of planning, organizing, coordinating, controlling and evaluating human and material resources. From the above definitions of educational management, as presented by Peretomode (1996) one can deduce that, educational management is concerned with the planning and formulation of educational policies which involves planning, organization, controlling, coordinating and evaluation of human and material resources. It is the manager that performs these functions on behalf of management. These functions is what is described or called in management as components of management. Mgbodile (2006) viewed the components of management as planning, decision-making, programming/organizing, coordinating, stimulating, communicating, supervising and evaluating/appraising.

2.7 Effect of Creative and Cultural Arts on Students' Performance

It could be said that the National Policy on Education supports the teaching of Creative and Cultural Arts in FCT, Abuja. However, in practice visual arts is often neglected during budgeting. Such neglect could be because research in Creative and Cultural Arts has not convincingly demonstrated that it contributes to learners' academic performance. If it can be proven that visual arts does engender positive outcomes or performance as many believe, then policy makers might fund and encourage the teaching of Creative and Cultural Arts programme (Carole 2007).

Examining the method of assessment in Creative and Cultural Arts Teaching can influence curriculum implementation tremendously. This is because of the value given to public examination certificates by communities and schools, which tend to make teachers to concentrate on other subjects rather than art which they believe, can promote academic excellence and little else. This action by the teacher can obviously affect the achievement of the broad goals and objectives of the curriculum. The educational problems which relate to teaching of visual arts programme, and use of teaching facilities and materials are no different from the general programme of school problems (Mbahi, 2000). Visual art education programme has some peculiar problems that actually affect its proper teaching. Among these are curriculum emphases, teacher education, attitudes towards art and art teaching, evaluation of art teaching among others. At this juncture, one can deduce that there have been persistent problems in the implementation and teaching of Creative and Cultural Arts in FCT, Abuja. These problems which still persist in the Creative and Cultural Arts programme if not investigated with the view to proffer solution to them will hinder the efforts made by the Universal Basic Education (UBE) to see that Cultural and creative arts is taught as a core subject in the junior secondary schools in FCT, Abuja in particular and Nigeria at large.

2.8 Philosophical and Psychological Insights of Constructivism

The learning of art by children and older students, no less than scientific research itself, is in its own way an investigative, constructive process. The general philosophy that supports this view has come to be called constructivism which may be taken up as practice and theory still underdevelopment. As theory, constructivism has had three major historical sources. One source is philosophical, a general theory of knowledge that can provide background and support for more specific educational theory and practice.

The second source is the experiences of reflective practitioners, teachers and those who seek to help and learn from them. The third source, growing in recent times is a professional research community, seeking to bring theory and practice more coherently together.

Constructivism is not a new concept. It has its roots in philosophy and has been applied to sociology and anthropology as well as cognitive psychology and education. Recent trends in arts teaching have seen phrases such as "students' construct their own knowledge" or "students construct their own knowledge based on the existing schemata and beliefs." Yet these phrases grew out of an epistemology that has been around a long time. Aspects of constructivist theory can be found among the works of Socrates, Plato and Aristotle all of which speak of the formation of knowledge. However, the main philosophy of constructivism is generally credited to Jean Piaget (Bhattacharjee, 2015).

Since Ausubel *etal.* (2008), theories have argued that the construction of new knowledge in art is strongly influenced by prior knowledge, that is, conceptions gained prior to the point of new learning. Learning by construction thus implies a change in prior knowledge, where change can mean replacement, addition, or modification of extant knowledge.

According to Papert, (1991) in Sridevi (2008), students should give themselves time to complete a task thoroughly giving their minds a chance to absorb new knowledge and allow true learning to take place. The second and third principles of learning are discussion and connections, i.e. connecting new data with an already established schema to invest self-gained knowledge (Piaget, 2009). The constructivist approach to learning is constructing a new knowledge each time. In the constructivist approach, the student creates his own knowledge. Through trial and error, peer cooperation, and hands on activities, students are able to envision and discover new possibilities of and within themselves of scientific investigation and thought.

Perhaps the first constructivist philosopher, Giambatista Vico commented in a treatise in 1970 that "one only knows something if one can explain it". Basically defined, constructivism simply means that as we experience something new, we internalize it through our past experiences or knowledge that we have previously constructed. For constructivists, learning is not knowledge written on or transplanted into a person's mind as if the mind were a blank slate waiting to be written on or an empty gallery waiting to be filled (Locke, 2009).

2.9 Studies Related to the Characteristics of Constructivist Teaching and Learning Process

John, (2000) in his study, measured the teaching behaviours of elementary art teachers. The results of the study indicated that the teacher who understood constructivist-based art scored significantly higher on most of the Constructivist Learning Environment Survey (CLES) scales. This study allowed one to predict that a teacher who understands constructivist-based art may practice this form of pedagogy more often than a teacher who does not. According to this research, elementary teachers may avoid constructivist-based art teaching due to a lack of understanding rather than a limited time for support from principal, staff or peers.

Youngsun (2001) also investigated the pre-service teachers' understandings of the ontology and epistemology underlying constructivist notions of learning. Of the sixteen participants in the study, five significantly changed ontological and epistemological beliefs and eleven did not. Profile changes for the five who did change also resulted in changes in their conceptions of art teaching and learning. The overall conclusion drawn from his research is that pre-service teachers can develop constructivist notions of teaching that are consistent with and founded upon philosophical principles.

Palas, (2002) in his interpretive research project examined how teachers' beliefs and attitudes about learning related to their work as mentors to student teachers. Mentors were found

to embrace a non-linear, multidirectional view of learning in which learners made choices and decisions and in which teachers valued their autonomy to structure classroom time in ways that supported beliefs about active child centred learning. Finally, a theme emerged depicting the struggle of participant mentors felt as their student teachers entered the teaching field.

Terrance (2001) conducted a study to find out the effects of traditional and constructivist teaching methodologies on comprehension of content of acids and bases chemistry unit in 7th grade. A content-based assessment with a conceptual understanding component was administered at the end of the instruction and also after three weeks to test long-term memory retention. The findings seemed to indicate improved comprehension among students and improved pre-service teachers' attitudes toward teaching and learning mathematics and science. The findings of the study also speak of the need for a constructivist approach when longer-term retention is the goal.

It was also reported that constructivist teaching methods improved pre service teachers' perceptions (Norman, 2000) attitudes toward art and it also helped them learn art education (Gibson, 2000) and in reducing anxiety level (Couch-Kuchey, 2002). A case study done by Gibson (2000) reported similar results about the impact of constructivist instructional methods on pre-service teachers' attitudes toward teaching and learning art. In addition, the data indicated that these instructional methods also helped pre service teachers learn art.

2.10 Empirical Studies

Another study was by Tijani (2007) titled “The effect of cooperative learning strategies and traditional methods on the drawing performance of selected primary school children in Lagos Metropolis”. The population consisted of three hundred and sixty (360) girls and two hundred and sixty eight (268) boys. The primary pupils were randomly selected from fifteen (15)

schools in Lagos metropolis. Two main research questions were generated for the study and pre-test, post-test design was adopted. The data collected from the drawing test were analysed using t-test statistics to answer the research questions. Finding reveals that cooperative method is more effective in teaching the elements of arts more than traditional method. It was recommended that art teachers should be encouraged to use cooperative learning strategy in art classes since it is found to improve the performance in art.

Namot's (2006) study on A study on the effect of Montessori Teaching Method on Creative Performance of Nursery School children in Mangu L.G.A of Plateau State was carried out among one hundred (100) pupils selected in five (5) nursery schools from the 66 four (4) educational zones of Mangu Local Government Area. The instrument used for the study includes a performance test, and observation schedule. Single factor analysis of variance was used for the analysis. The overall findings of the study showed that Montessori teaching strategy can enhance the development of creative potentials in children better than the conventional methods or strategies among the nursery school children in Mangu Local Government Area.

In a related study Timothy and Awodi (1997) on the Effects of Inquiry and Lecture Methods on the Performance of High and Low Achievers in senior secondary school biology, the sample consisted of one hundred and ten (110) SS1 students randomly selected from two senior secondary schools in Niger State. The students were randomly assigned to experimental and control groups. Those in the experimental group were taught using the inquiry approach while those in the control group were taught using lecture (conventional) method. The students were classified into high and low achievers based on their performance in past biology exams and continuous assessment scores. The data obtained were analyzed using mean and analysis of variance (ANOVA). The findings revealed a significant difference between inquiry and lecture

methods in improving student‘s performance in art achievement test in favour of the inquiry approach. In addition the inquiry approach improved the low achievers performance in the Art Achievement test (AAT).

In a study carried out by Secker (2002) to investigate the Effects of Inquiry-based Instructional practices on Academic Excellence and Equity among 10th grade art students in Longitudinal study (NELs) Columbia, using population of 4,377 students randomly sampled from 1,406 classes. Data for the study were collected through the demographic data available, 10th-grade science achievement of students 1989-1990 academic years and standardized science test developed by the Educational Testing service. The data were analyzed using within-class Hierarchical Linear Model (HLMS). Result obtained from the study on student achievement provided empirical evidence that inquiry-based teaching is associated with higher achievement in biology (science).

In another study, Ibe and Nwosu (2003) investigated the Effects of Guided Inquiry and Demonstration Methods of teaching on Science Process Skills Acquisition among secondary school biology students. The design for the study was quasi-experimental, specifically the non-equivalent pre-test, post-test. One hundred and fifty (150) senior secondary one biology students in co-educational schools formed the sample. Three (3) co-educational schools were randomly drawn from the seventeen (17) co-educational secondary schools in Nsukka Local Government Area of Enugu State. Intact classes were randomly assigned to two experimental groups. Groups one and two were taught using guided inquiry and demonstration methods respectively. The control group was taught using conventional (lecture) method only. A test of science process skills Acquisition(TOPSA) of twenty (20) items was developed and used in obtaining data on student‘s acquisition of the process skills of science. The data was analyzed using mean, standard

deviation and ANOVA at 0.05% level of significance. Result obtained from the study revealed that the students taught through guided inquiry method performed significantly better than those taught through demonstration and conventional (lecture) methods. The researcher recommended that teachers should use guided inquiry method of teaching as it challenges students to be actively involved in the classroom.

A similar study was carried out by Ibe (2004), on the Effects of Guided Inquiry and Demonstration on Science Process Skill Acquisition among senior secondary one (SS1) biology students in Nsukka Local Government Area of Enugu State, the design for the study was quasi-experimental. The non-equivalent pre-test and post-test was used. One hundred and fifty (150) senior secondary one biology (SS1) biology students in co-educational schools were randomly drawn from seventeen (17) co-educational schools in Nsukka Local Government Area. The intact classes were randomly assigned to experimental and control groups. The experimental group I was taught using guided inquiry, Experimental group 2 was taught using the demonstration method while the control group was taught using the conventional lecture/demonstration methods. Findings from the study revealed that students taught using the guided inquiry method performed significantly better than those taught using the demonstration and lecture methods.

In a related study, Okoro (2011), investigated the effects of Interaction Pattern on Students Achievement and Interest in Art Among secondary school students. The design for the study was quasi-experimental pre-test and post-test non-equivalent group. The study involved 3 intact classes that were randomly assigned to co-operative, competitive and individualistic groups respectively. The sample for the study consisted of one hundred and fifty four (154) SS11 students from four (4) schools in Obollo- Afor Education zone of Enugu state, the sample was

selected through purposive and random sampling. Four single schools (2) male (2) female schools were purposely used. Data for the study was collected using researcher constructed Art Achievement Test (AAT) and Art Interest Catalog (AIC). The AAT consisted of 24-item multiple choice objective questions. Data from the study was analyzed using means, standard deviations and ANOVA. Result from the study indicated that the three (3) interaction patterns: co-operative, competitive and individualistic patterns enhanced student achievement and interest in Art.

Subsequent studies on the comparative effects of inquiry method and conventional (lecture) method on student achievement; Opara (2011) carried out a study on the Effects of Lecture and Inquiry Methods of Teaching on Student Achievement in Art among SSI students in Ogba/Egbema/Ndoni L.G.A of Rivers State. The design for the study was quasi experimental, pre-test, post-test nonequivalent group with sample size of one hundred and twenty (120) students. One hundred and twenty (120) students randomly sampled from (4) four schools were selected through stratified random sampling techniques and were randomly assigned to two groups (Treatment and control groups). The treatment group was taught art using inquiry teaching method while the control group was taught using the conventional lecture method. Data for the study was collected using Art Achievement Test developed by the researcher. The data were analyzed using mean and standard deviations. Findings from the study revealed that the group taught with inquiry teaching method performed significantly better than the control group indicating that the inquiry teaching method has a significant effect on facilitating student achievement in Art more than the conventional lecture method.

From the foregoing, the reviewed studies indicated that the innovative teaching methods and activity oriented teaching methods such as constructivism, co-operative learning and inquiry

teaching methods among others have positive effects on students‘ academic achievement and interest, promote art process skill acquisition, improve the performance of low achievers in Art and generally improve on students‘ understandings of Art concepts more than the conventional teaching methods such as lecture and demonstration methods respectively. From the reviewed studies there is also a clear indication that there is limited or no significant studies on the effects of guided and unguided inquiry teaching methods on student achievement and interest in Art. In view of this, the researcher considered it necessary to examine the effects of Constructivist Teaching Strategy on Students' Art Performance in Universal Basic Educations Schools in Abuja Metropolis.

In a related study, Young (2009) carried out a study on student for the study was collected using Students Motivational orientations in Learning Art Questionnaire (SMOLAQ) adapted from Sideridis, (2002) which consisted of seven constructs namely: behavioural intention, behavioural beliefs, outcome evaluation, normative belief, motivation to comply and goal importance. Data collected from the study were analyzed using Parsons product-moment correlation. The results obtained showed that behavioural intentions outcome evaluation and goal importance were significantly correlated with achievement. This indicate that high achievement score is associated with students' interest.

In a similar study on the effect of student interest on achievement in art; Okoro (2011) investigated the effects of interaction pattern on Students' Achievement and Interest in Art among secondary school students as earlier reviewed. Result from the study indicated that the three (3) interaction patterns: co-operative, competitive and individualistic patterns enhanced students' achievement and interest in art.

Subsequently Nasr (2011) carried out a study on Attitude towards biology and its effects on Student Achievement among one hundred of eighty five 185 grade 12 students in Isfahan Azadi, Iran. Data for the study was collected through a questionnaire containing 30 Item based on Simpson-Troost Attitude Questionnaire-Revised (STAQ-R) developed by Owen et al (2008). Data collected from the study were analyzed with statistical software SPSS version 16.00 to determine the correlation coefficient between motivating Art class and student art achievement. Result obtained showed that there is no statistical significant difference between attitude towards art and students achievement but indicated that student attitude towards art can be improved when art courses and educational materials in biology make a fun and interesting atmosphere for students.

The reviewed literature on student interest and achievement indicated that any teaching methods that promote student interest in Biology will significantly enhance achievement in Art. This is because the innovative teaching methods actively engage students in the teaching and learning process thereby increasing the attention and understanding of students. This study will therefore provide an answer to the question: what are the effects of different approaches of inquiry guided and unguided on student interest in Art?

Gender differentiation is an old and long controversial issue in education. Different opinions and views abound on the issue of gender and its effect on student achievements especially in arts. There are two strong arguments as regards to the effect of gender and achievement in art. The proposing argument and researchers; Obiekwe (2008) Yong (2009), Okoro (2011), Opara (2011) and Nasr and Asghar (2011) contend that there is a significant difference in the achievement and interest between male and female students in Art, whereas the opposing argument and researchers Ibe (2004), Nwagbo and Chukelu (2011), Bello and

Abimbola (2012) and Oludipe (2012) are of the view that there are no significant difference in the achievement and interest of male and female students in art that both male and female students achieve equally in art when exposed to the same treatment and given equal opportunity.

With regards to gender differentiation Obiekwe (2008) as earlier reviewed investigated the effects of constructivism instructional approach on student achievement and interest in Basic Design concepts in Art. The study investigated the effects of gender as one of the variables. Findings from the study indicated that there was a significant difference between male and female student's achievement and interest in favour of male students. Obiekwe reported that the male students achieved higher than female students and had higher interest in the use of constructivist approach in teaching basic design concepts in Art.

Similarly, Yong (2009) previously reviewed also investigated students motivational orientation and their associations with achievement in Art. Gender differences in motivational orientation, was one of the variables. Results obtained from the study indicated a significant difference in gender in favour of the females. Yong stated that although boys show positive attitude to sciences and achieve higher than girls in physics and other sciences like mathematics that girls show positive interest in Biology more than other science subjects.

In a similar view; Okoro (2011) also earlier reviewed, studied the effects of three interactive learning patterns on achievement and interest in among secondary school students. The study equally investigated the effects of gender on achievement and interest in Art. Findings from the study indicated that gender difference existed in achievement and interest of students in favour of the male students. The study indicated that male students achieved higher and had higher interest in Biology more than female students in when exposed to interactive learning strategy especially competitive and individualistic learning than cooperative learning.

In another study, Opara (2011) investigated the Effects of Inquiry Method and Lecture method of Teaching on Student Achievement in Art, as previously reviewed. The study considered gender as one of the variables. Findings from the study on the issue of gender differentiation indicated that the mean scores of male students taught Biology using inquiry teaching method was significantly higher than those of their female counterparts. The study signifies that inquiry method influences male cognitive abilities more than females.

However the study did not investigate the effects of gender on students' interest in Art. In a subsequent study Nasr and Asghar (2011) investigated the Attitude towards Art and its effect on students' achievement as previously reviewed; on the issue of the effects of gender, the findings indicated that there was no significant difference between females and males' attitude toward art although the females' student had higher mean scores in achievement and attitude in art when compared with their male counterparts. Nevertheless, in contrary to the research findings reviewed above on the issue of gender and students 'achievement, the following studies Ibe (2004); Nwagbo and Chukelu (2011); Bello and Abimbola (2012) and Oludipe (2012) reported that there is no differentiation in the influence of gender on achievement and interest among students in Art.

Ibe (2004), as earlier reviewed, investigated the Effect of Guided Inquiry and Demonstration Methods on Science Process Skill Acquisition among secondary school art students. Findings from the study indicated that there was no significant difference in the achievement of male and female students. The study indicates that inquiry method influences male and female students' acquisition of process skill in Art equally the study did not include gender as one of its variables.

In a similar report Nwagbo and Chukelu (2011), investigated the effects of Art Practical Activities on Secondary School Students‘ Process Skill Acquisition in Abuja Municipal Area Council, using a quasi-experimental design; pre-test, post-test Non Equivalent control Group and a Sample of one hundred and eleven Senior Secondary One (SSI) Art students randomly drawn from two co-educational schools. Data was collected using researcher developed art Process Skill Acquisition Test (APAT). The data collected were analyzed using mean, standard deviation and Analysis of Covariance (ANOVA). Results obtained from the study revealed that practical activity method was more effective in fostering students' acquisition of art process skill than the lecture method, and on the issue of gender, the result indicated that there was no significant difference between the male and female students mean scores on art process skill acquisition test (APAT). The study also investigated the interactive effects between methods and gender on students' process skill acquisition and reported that there was no interactive effect between teaching methods and gender on students' process skill acquisition in Art but did not investigate the influence of gender on students' interest in Art.

Similarly Oludipe (2012), investigated the influence of gender on Junior Secondary Students' Academic Achievement in Basic art Using Co-operative Teaching Strategy. The study employed a quasi- pre-test, post-test experimental design. Sample for the study consisted of One hundred and twenty (120) students drawn from intact classes of 3 selected Junior Secondary Schools in Ogun state. Data for the study was collected using lesson notes based on Jigsaw II cooperative learning strategy and Achievement Test for Basic Science Students (ATBSS). The data collected was analyzed using descriptive and independent samples T-test Statistical methods. Findings from the study revealed that there was no significant difference in the academic achievement of male and female students in the pre-test, post-test and delayed post-test

levels respectively. However, this study did not investigate the influence of gender on interest in the use of cooperative learning teaching strategy in Art.

From the previous studies reviewed on the issues of gender and students' achievement and interest in Art there are limited studies on the effects of gender on students' interest and no consensus reached on the effects of gender differentiation on the achievement and interest of male and female students in Art. In view of this, the present study intends to investigate and determine the effects on gender differentiation on male and female students' performance using constructivism teaching methods and also the interactive effect of gender and the constructivism teaching methods on students' performance in Art.

2.11 *Summary of Literature Review*

Over the years, the use of ineffective teaching methods in teaching Art student continues to affect performance and has contributed to the reduction in the number of students that could have opted for Art and also in harnessing of the potentials in students of Art Pedagogy. In view of these shortcomings, researchers in Art Education have continued to search for an effective teaching method that could facilitate teaching and learning of Art to enhance students' performance and interest in Art. The persistent search for an effective method of teaching Art culminated to the identification of constructivist teaching method among other innovative teaching methods (student-centered approach). Constructivist Art teaching strategy is a teaching method that encourages students to construct meaningful knowledge through questioning and investigations into natural phenomenon using artistic skills.

Constructivist teaching methods are grounded in constructivism and grouped into different types; guided, unguided and coupled inquiry. The present study intends to determine the effects of two types of inquiry guided and unguided on students 'performance and interest in

Art, guided and unguided inquiry teaching methods emphasize different degrees of student-centeredness in the teaching and learning process and may have different effects on students' performance and interest in Art. This study intends to determine the effects of independent variable (Guided and Unguided Inquiry Teaching Method) on dependent variables (Achievement and Interest) as well as the effects of gender as a covariant on students' performance and interest in Art. Constructivism teaching method is based on the philosophical and epistemological ideas of some cognitive and constructivists theories of Dewey, Vygotsky, Brunner and Piaget among others. Although these theorists generally believed that learners should be the focus of every teaching and learning activities geared towards knowledge construction. Nevertheless, their ideas as to the degrees of involvement and participation of the learners in the teaching and learning process vary. While some of these theorists Dewey and Vygotsky advocate for guidance and assistance during instructional process, others Bruner and Piaget advocate that learner should not be guided or minimally guided during instructional process. The findings from this study are intended to support either of these arguments.

Reports from previous studies on the effects of constructivism method and some innovative teaching methods on students' performance in Art indicated that constructivism teaching method like concept mapping, constructivism and cooperative learning methods enhanced student achievement and interest in Art more than the traditional/conventional (teacher-centered) teaching methods lecture and demonstration etc. commonly used in most of our schools. However, no study was identified to have investigated into the effects of constructivist Art teaching strategy on students' performance in secondary school Art hence there is the need for this study. Secondly, on the issue of influence of gender on students' achievement and interest in Art, studies reviewed indicated that there is no consensus reached as

regards to the effect of gender and students' achievement and interest in Art. While some studies indicated that gender differentiation existed between male and female students' performance and interest in Art, other studies indicated that there exist no gender differentiation between students' performance and interest in Art. However, the effects of constructivists teaching strategy on students' Art performance in junior secondary school Art in relation to gender; as well as the interactive effects of gender and teaching methods on achievement and interest in Art. In view of the limited studies on the effects of constructivist teaching strategy on students' Art performance in junior secondary school Art and the inconclusive issue of the influence of gender on students' performance in Art, this study deemed it necessary to investigate the effects of constructivists teaching strategy on students' art performance in UBE schools in Abuja Metropolis.

CHAPTER THREE

RESEARCH METHODOLOGY

3.0 Introduction

This chapter describes the methodology and procedures that were used in the conduct of this research work under the following headings:-

3.1 Research Design,

3.2 Population of the Study,

3.3 Sample for the study,

3.4 Instrument for Data Collection,

3.5 Pilot Study

3.6 Validation of the Instrument

3.7 Reliability of the Instrument

3.8 Procedure for Data Collection

3.9 Procedure for Data Analysis.

3.1 Research Design

According to Mamza, (2008) research design is constructed plans and strategies that are developed to seek and discover answers to research questions.

Effects of constructivist teaching strategy on students art performance in universal basic education schools in Abuja Metropolis was carried out through Quasi-experimental type. A nonrandomized pretest-post-test control group design was used because the researcher used

intact classes. However, assignment of participating classes to experimental and control group was randomized. Ali (2006) states that Quasi- experimental design is a school-friendly type of design without any disruption to the school class structure or time table of academic event. He further maintains that Quasi-experimental design is used when respondents are pretested and the randomization of respondents in a study is not feasible.

3.2 Population of the Study

The research population for this study consists of upper basic class' level students JSS 111 of Cultural and Creative Arts in two (2) Public secondary schools and one (1) Private secondary school in Abuja Municipal Area Council (AMAC). Which all together is 35,851

Table 3.3.1: Population for the Study.

FCT AREA COUNCILS	NAMEOF SCHOOLS	APPROXIMATE NO. OF STUDENTS
Abaji Area Council	GGSS, ABAJI	1615
	GSS, YABA	1,762
	GSS, GAWU	1,503
	GSS, PANDAGI	901
	GDSS, ABAJI	1,590
Kwali Area Council	GSS Kwali	1,921
	GDSS, Bwari	801
	GSS, Yangoji	1002
	GSS, Dangara	684
	GSS, Pai	838
	GSS, Yebu	948
MUNICIPAL AREA COUNCIL	ADSS, Asokoro	581
	ADSS, Maitama	443
	GSS, T/Wada	512
	GDSS, Wuse 11	544
	GSS, Nyanya	1615
	GSS, Gwarinpa	1425
	GSS, Jiwa	1294
	GSS,Garki	1237
	GSS, Karshi	1620
	GSS, Karu	1,000
	GDSS, Karu	2029
	GSS, Airport	665
	MSS, Maitama	729
	GSS, Wusa	694
	GSS, Lugbe	1661
	GSS, Gwagwa	1321
	GSS, Jabi	789
	GSS, Jikwoyi	1600
	GSS, Mabushi	751
	GSS, Apo	974
	GSS, Kabusa	609
	Solid Rock Int. Sch. Lugbe	193
Total	32	**35,851**

Source: Federal Ministry of Education FCT, ABUJA. (2017).

3.3 Sample Size and Sampling Procedure

The researcher employed stratified random sampling techniques to group the six (6) Area Councils into three (3) stratums based on their locations in the area council of the Federal Capital Territory as Municipal Area Council. The researcher randomly selected five Public secondary schools from each strata using 'hat' drawn method and one private secondary school. One Area Council was purposively selected from the six (6) Area councils based on proximity. The sample size was made up of fifty (50) JSS111 Cultural and Creative Arts (CCA) students both girls and boys. The sample size is in accordance with the suggestion made by Rosecoe (2012) that at least 50 of the total population can be taken as sample size. The sample population of the study as shown in table 3.3.2.

Table 3.3.2: Sample size for the study

MUNICIPAL AREA COUNCIL	5% SAMPLE SIZE OF STUDENT
GSS, T/Wada	25
GSS, Lugbe	11
Solid Rock Int. School	14
Total	**50**

3.4 Instrument for Data Collection

The instrument used for the study was Art Appreciation Test (AAT). These are objective type test questions consisting of 20 multiple choice items. The test was prepared with the help of researcher's supervisors and experts in the Department of Fine Art, Faculty of Environmental Design, and Ahmadu Bello University Zaria. The test was prepared in the content area of art appreciation for secondary school students with a topic "IGBO-UKWU ART

3.5 Pilot Study

A pilot study was conducted to measure the face, content and reliability of the instrument. A total number of 20 students offering Cultural and Creative Arts (CCA) were used in Municipal Area council of Federal Capital Territory (FCT), Abuja which is within the study area. The administration and collection of the instrument was carried out within two weeks. The result in administration of instrument identified items that were unclear to respondents. It resulted in change/removal of a number of difficult and ambiguous items from the test.

3.6 Validation of Instrument

After the instrument was developed, its face and content validity was done by researcher supervisors and experts in the Faculty of Environmental Design, Ahmadu Bello University Zaria, who critically examined the instruments with respect to its appropriateness. The opinions, criticisms and recommendations of these experts were incorporated into the final instruments.

3.7 Reliability of the Instrument

Data collected with the instrument in the pilot study was coded and submitted for reliability and internal consistency test. The statistical procedures in the reliability options includes the Guttmann Split-Half Coefficient and the Spearman-Brown Split-Half Coefficient. The reliability coefficient of between 0.5 and 1 was obtained for the instrument which imply that it is reliable and internally consistent for the study in line with (Natasha, 2014).

3.8 Procedure for Data Analysis

The data collected was analysed with the Statistical Package for the Social Sciences (SPSS) IBM version 2.0. Procedures include the use of percentage for the research questions along with mean scores.

CHAPTER FOUR

PRESENTATION OF DATA ANALYSIS

4.1 Introduction

This chapter deals with the presentation, analysis and discussion of data

4.2 Presentation of Data Results and Discussion

This chapter deals with presentation, interpretation and analysis of the data collected from the field. A pre-test was given to both groups to assess their entry behaviour before the treatment. Both groups (experiment/control groups) were taught the topic "IGBO-UKWU ART' for three weeks, after which they were given a post test. The experimental group was taught by the researcher using the Constructivist art teaching method while the control group was taught by their teacher using the conventional method. The test comprises twenty (20) item multiple choice tests with tree (3) options (see appendix 2).

Table 3: Results for the Pre-test (control group)

Item	No of Pass	No of fail	% Pass	% Fail
1	8	12	40%	60%
2	7	13	50%	50%
3	10	10	45%	55%
4	6	14	75%	25%
5	8	12	60%	40%
6	5	15	60%	40%
7	9	11	*50%*	50%
8	10	10	80%	20%
9	3	17	50%	50%
10	7	13	60%	40%
11	10	10	70%	30%
12	8	12	45%	55%
13	6	14	70%	30%
14	9	11	55%	45%
15	6	14	35%	65%
16	9	11	70%	30%
17	8	12	55%	45%
18	10	10	50%	50%
19	9	11	65%	35%
20	11	9	50%	50%

N=20 **Source: Field Survey 2018**

Table 4: Results for the Post test (for control group)

Item	No of pass	No of fail	% pass	% fail
1	8	12	40%	60%
2	12	8	75%	25%
3	4	16	65%	35%
4	6	14	65%	35%
5	5	l5	80%	20%
6	6	14	60%	40%
7	14	6	55%	45%
8	3	17	85%	15%
9	15	5	70%	30%
10	13	7	55%	45%
11	5	15	85%	15%
12	15	5	75%	25%
13	6	14	60%	40%
14	8	12	75%	25%
15	15	5	65%	35%
16	3	17	70%	30%
17	13	7	55%	45%
18	6	14	75%	25%
19	13	7	50%	50%
20	11	9	55%	45%

Source: Field Survey 2018

Analysis for Table 3 and 4

In tables 3 and 4 item 1, forty percent (40%) passed the pre-test and sixty percent (60%) failed. For the same item in the post test forty percent (40%) passed and sixty percent (60%) failed, this implies that there was no change in the students' performance in both the pre-test and the post test for item one. For item 2, fifty per cent (50%) of the students passed and fifty percent

(50%) failed. For the same item in the post-test, seventy five percent (75%) passed and twenty five percent (25%) failed: there was slight improvement in the performance of the students in post-test probably due to the teaching of the topic by the classroom teacher.

For item 3, forty five percent (45%) of the students passed and fifty five (55%) failed. For the same item in the post test, sixty five percent 65%) passed and thirty five percent (35%) failed, indicating an improvement in the performance of the students in the post test. This improvement can be attributed to the topic taught by the class teacher. For item 4, seventy five percent (75%) of the students passed and twenty five (25%) failed. For the same item in the post test, sixty five per cent (65%) of the students passed and thirty five percent (35%) failed. There was no improvement in the performance of the students in the post test which shows that some students have probably forgotten what they have been taught. For item 5, sixty percent (60%) of the students passed and forty percent (40%) failed. For the same item in the post-test, eighty percent (80%) of the students passed and twenty percent (20%) failed.

There was great improvement in the performance of the students in the post test due to the teaching of the topic. On item 6, sixty percent (60%) passed and forty percent (40%) failed. For the corresponding item in the post test sixty percent (60%) passed and forty percent (40%) failed. There was no change in the students' performance in both the post test and the pre-test. In item 7, fifty per cent (50%) passed while fifty percent (50%) failed. For the same item in the post test, fifty five (55%) passed and forty five percent (45%) failed. The likely improvement in the performance of students in the post test may be due to the method of teaching used by the classroom teacher. In item 8, eighty per cent (80%) passed and twenty percent (20%) failed. For the same in the post test, eighty five per cent (85%) passed and fifteen percent (15%) failed, indicating remarkable improvement in the performance of students in the post test. In item9, fifty

percent (50%) passed and fifty percent (50%) failed. For the same item in the post test, seventy percent (70%) passed and thirty percent (30%) failed.

There was significant improvement in the performance of students in the post test as a result of familiarity with the topic. For item 10, sixty percent (60%) passed and forty per cent (40%) failed, on the same item in the post test, however, fifty five percent (55%) passed and forty five per cent (45%) failed. There was no improvement in the post test. Probably because the students did not remember what have been taught. In item 11, seventy per cent (70%) passed and thirty percent (30%) failed. For the same item in the post test, eighty five percent (85%) passed while fifteen percent (15%) failed. There was slight improvement in the performances of the students in the post test. For item 12, forty five percent (45%) passed and fifty five (55%) failed.

For the same item in the post test, seventy five percent (75%) passed and twenty five percent (25%) failed. There was great improvement in the performance of students in the post test, perhaps due to the method of teaching used. For item 13 seventy percent passed (70%) and thirty percent (30%) failed. For the same item in the post test, sixty percent (60%) passed and forty percent (40%) failed. There was no improvement in the performance of students in the post test. For item 14 fifty five percent (55%) passed and forty five percent (45%) failed, on the same item in the post test, seventy five percent (75%) passed and twenty five percent (25%) failed, showing improvement in the performance of students in the post test, most likely due to the nature of the topic that was taught. In item 15, thirty five percent (35%) passed and sixty five percent (65%) failed, similarly, in the post test, sixty five per cent (65%) passed and thirty five percent (35%) failed, this signifies an improvement in the performance of students in the post test, probably because, the students are conversant with the topic.

In item 16, seventy percent (70%) passed and thirty percent (30%) failed. For the same item in the post test, seventy per cent (70%) passed and thirty per cent (30%) failed, there was no change in the student's performance in both the pre-test and the post test for item sixteen. On Item 17, fifty five percent (55%) passed and forty five percent (45%) failed. For the same item in the post test, fifty five percent (55%) passed and forty five percent(45%) failed, suggesting that there was no change in the students' performance in both the pre-test and the post test in item seventeen. Item 18 shows that fifty percent (50%) passed and fifty (50%) failed. For the equal item in the post test, seventy five percent (75%) passed and twenty five (25%) failed, this demonstrates that there was slight improvement in the performance of students in the post test. Item 19 reveals that sixty five percent (65%) passed and thirty five percent (35%) failed.

For the equivalent item in the post test, fifty percent (50%) passed and fifty percent (50%) failed. There was no improvement in the post test. For item 20, fifty per cent (50%) passed and fifty percent (50) failed and for the same item in the post test fifty five percent (55%) passed and forty five percent (45%) failed. There was improvement in the post test.

Table 5: Results for Pre-test Experimental Group

Item	No of pass	No of fail	% pass	% fail
1	10	10	50%	50%
2	10	10	50%	50%
3	9	11	45%	55%
4	15	5	75%	25%
5	12	8	60%	40%
6	12	8	60%	40" o
7	10	10	50%	50%
8	16	4	80%	20%
9	11	9	50%	50%
10	12	8	60%	40%
11	17	3	85%	15%
12	9	11	45%	55%
13	14	6	70%	30%
14	11	9	55%	45%
15	7	13	35%	65%
16	14	6	30%	70%
17	11	9	70%	30%
18	10	10	50%	50%
19	13	7	65%	45%
20	10	10	50%	50%

N=*20*

Source: Field Survey 2018

Table 6: Post Test for Experimental Group

Item	No of pass	No of fail	% pass	% fail
1	8	12	40%	60%
2	15	5	75%	25%
3	13	7	65%	35%
4	13	7	65%	35%
5	16	4	80%	20%
6	12	8	60%	40%
7	11	9	55%	45%
8	17	3	85%	15%
9	14	6	70%	30%
10	11	9	55%	45%
11	12	8	85%	15%
12	15	5	75%	25%
13	12	8	60%	40%
14	15	5	75%	25%
15	13	7	65%	35%
16	14	6	70%	30%
17	11	9	55%	45%
18	15	5	75%	25%
19	10	10	50%	50%
20	11	9	55%	45%

N=20

Source: Field Survey 2018

Analysis for Table 5 and 6

For item 1, in tables 5 and 6, fifty percent (50%) passed and fifty percent (50%) failed. For the same item in the post test, forty percent (40%) passed and sixty percent (60%) failed; there was a change in the performances of students in the post test. For item 2, fifty percent (50%) passed and fifty (50%) failed. For the same item in the post test, seventy five percent (75%) passed and twenty five percent (25%) failed; this indicates that there is improvement in the performance of students in the post test, probably due to the teaching method adopted.

In item 3, forty five percent (45%) passed and fifty five percent (55%) failed. For the same item in the post test, sixty five percent (65%) passed and thirty five percent (35%) failed,

this equally indicates that there was an improvement in the students' performance in the post test which may be attributed to the teaching method adopted. In item 4, seventy five percent (75%) passed and twenty five percent (25%) failed, however, for the same item in the post test, sixty five per cent (65%) passed and thirty five per cent (35%) failed, indicating that there is no improvement in the performance of students in the post test and this may be due to the topic that was taught. For item 5, sixty per cent (60%) passed and forty percent (40%) failed, and for the same item in the post test, eighty percent (80%) passed and twenty percent (20%) failed.

There was improvement in the students' performance in the post test, most likely due to the teaching of the topic by the class teacher. For item 6, sixty percent (60%) passed and forty percent (40%) failed, for the same item in the post test sixty percent (60%) passed and forty percent (40%) failed. There was no change in the students' performance in both the pre-test and the post test of item 6. In item 7, fifty per cent (50%) passed and fifty percent (50%) failed while for the same item in the post test, fifty five percent (55%) passed and forty five percent (45%) failed, implying that there is a slight improvement in the performance of students in the post test, perhaps due to the nature of question that was asked. In Item 8, eighty percent (80%) passed and twenty percent (20%) failed. For the same item in the post test however eighty five percent (85%) passed and fifteen percent (15%) failed.

The students performed well in the post test, undoubtedly due to the teaching method used in the classroom. In item 9, fifty percent (50%) passed and fifty percent (50%) failed. For the equivalent item in the post test, seventy percent (70%) passed and thirty per cent (30%) failed. There was a slight improvement in the performances of students in the post test, this may be because the teaching method changed. Item 10 sixty percent (60%) passed and forty percent (40%) failed. For the same in the post test, fifty five percent (55%) passed and forty five percent

(45%) failed. It showed that there was no improvement in the performances of students in the post test, probably due to the teaching method used. In item 11, eighty five per cent (85%) passed and fifteen percent (15%) failed. For the same in the post test, however eighty five per cent (85%) passed and fifteen percent (15%) failed. There was no change in both the performance of students in the post test and the pre-test may be due to the teaching method adopted. In item 12, forty five percent (45%) passed and fifty five percent (55%) failed. For the same in the post test, seventy five per cent (75%) passed and twenty five per cent (25%) failed.

There was significant improvement in the performances of students in the post test due to the teaching in the classroom. Item 13 indicates that seventy percent (70%) passed and thirty per cent (30%) failed, and for the same in the post test, sixty percent (60%) passed and forty per cent (40%) failed. There was no improvement in the students' performances in the post test. In item 14, fifty five percent (55%) passed and forty five percent (45%) failed, while for the same in the post test seventy five percent (75%) passed and twenty five percent (25%) failed.

There was improvement in the performance of students in the post test probably due to the teaching method applied. For item 15, thirty five percent (35%) passed and sixty five percent (65%) failed and for the same in the post test however, sixty five percent (65%) passed and thirty five (35%) failed. This means there was an improvement in the performance of students in the post test, probably because of the teaching method adopted. In item 16, seventy per cent (70%) passed and thirty percent (30%) failed while for the same in the post test seventy per cent (70%) passed and thirty percent (30%) failed. There was no change in the performance of students in the post test, probably because of the teaching method used. Item 17 shows that fifty five percent (55%) passed and forty five per cent (45%) failed. For the same in the post test, fifty five percent (55%) passed and forty five per cent (45%) failed.

There is no change in both the performance of students in the post test and the pre-test, due to the teaching method deployed. Item 18 indicates that fifty per cent (50%) passed and fifty percent (50%) failed. While for the same in the post test, seventy five percent (75%) passed and twenty five per cent (25%) failed. There was improvement in the performances of students in the post test because the students understood the topic based on the teaching method deployed. In item 19, sixty five percent (65%) passed and forty five (45%) failed and for the same in the post test fifty percent (50%) passed and fifty percent (50%) failed. There was no improvement in the performance of students in the post test due to the teaching method used by the teacher. For item 20, fifty percent (50%) passed and fifty percent (50%) failed and for the same item in the post test, fifty five percent (55%) passed and forty five per cent (45%) failed. There was no improvement in the student's performances in the post test.

1.9 Discussion of Findings and the Research Question

Table 7: The Summary of Post-test Results

% Range of Scores	Grade	Experiment Group	Control Group	Total
70-100	A	2	2	4
60-69	B	7	5	12
50-59	C	8	4	12
45-49	D	3	5	8
0-44	F	0	4	4
Total		20	20	40

N=40

Source: Field Survey 2018

The statistics in table 7 indicates post-test results and it displays difference between experimental group and control group. The experimental group has the highest scores ranging from 50% to 100% with 2A, *7B,* and 8C. About 85% of the students (17) are above average, while the Control Group with only 2A, 5B, and 4C grades as a result 55%. The statistical analysis of the posttest revealed that there was significant difference in the performance of the two groups.

Table 8: Performance of students due to gender when exposed to Constructivist Art Teaching Method

% Range of Scores	Grade	Male	Female	Total
70-100	A	0	2	2
60-69	B	3	4	7
50-59	C	5	3	8
45-49	D	2	1	3
0-44	F	0	0	0
Total		10	10	20

Source: Field Survey 2018

In table 8, it can be deduced that there is no significant difference between the boys and girls when exposed to the Constructivist teaching method. Table 8, indicates that 9 (90%) of the Females performed above average while 8 (80%) of the males performed above average.

Table 9 Comparison of student performance in Private and Public Schools when exposed to Constructivist teaching Method

% Range of Scores	Grade	Private School	Public School	Total
70-100	A	2	0	2
60-69	B	4	3	7
50-59	C	3	5	8
45-49	D	1	2	3
0-44	F	0	0	0
Total		**10**	**10**	**20**

Source: Field Survey 2018

Table 9 indicates the comparison of the students' performances when exposed to Constructivist Art teaching Method between private secondary schools and public secondary schools. Private schools performed better than the public schools. The result in the table indicates that private secondary schools have 2 A, 4 B and 3 C while public secondary schools have no A, 3 B and 5 C.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATIONS

5.1 Summary

The traditional classroom teaching methods have not improved the performance of students in art, so, there is need to look for an innovative instructive instructional method by art teachers in secondary schools. This necessitated the need to examine the effects of Constructivist Art teaching Method on students' performance in art. The problem of effective teaching of art in Nigerian Secondary Schools has become a sensitive issue that needs urgent attention.

The aim of the study was to examine the effects of constructivist teaching strategy on students' artistic performance in Universal Basic Education (UBE) Schools in Abuja Metropolis and determine if Constructivist Art Teaching Method can be considered as the best technique for learning art.

The specific objectives are to:

i. Investigate the achievement in test scores between students instructed using constructivist-art teaching strategy and those instructed using the traditional classroom teaching method.
ii. Examine the achievement in test scores between male and female students instructed with constructivist art teaching strategy and those instructed using the traditional classroom teaching method and
iii. Examine the significant difference in art achievement test scores between students' performance in private and public schools when exposed to constructivist art teaching /method.

It covers upper basic classes level (JSS111) of the selected junior secondary schools in Abuja Metropolis. The nature of the research was experimental. It used a pre-test/post-test control groups. Two groups were used for the study; that was experimental group (exposed to Constructivist Art Teaching Method) and control group (exposed to conventional method). The target population for the study was the entire secondary schools (JSS111) in Abuja Metropolis. The sample size was 50 art Teacher and 200 students (female and male). The research instrument used was an Art Appreciation Test (AAT) adopted from Nystrad (2006). Concepts in art appreciation for the junior secondary school syllabus was selected (culture and identity) with a topic "IGBO-UKWU ART'.

5.2 Findings

Below are the summary of the findings of this study:

i. Constructivist Art teaching method enhances students' performance in Art more than traditional classroom method.
ii. Constructivist Art teaching method promotes students interest in Art.
iii. Gender has significant influence on students' performance in Art using Constructivist Art Teaching method.
iv. Female students perform better than male students when exposed to Constructivist Art Teaching method.
v. Private schools perform better than public schools when exposed to Constructivist Art Teaching method.

5.3 Conclusion

Based on the findings of this study, the following conclusions were made:

Constructivist Art teaching method enhances students' performance in Art more than traditional classroom method. Constructivist Art teaching method promotes students' interest in Art.

Gender has significant influence on students' performance in Art using Constructivist Art Teaching method. Female students perform better than male students when exposed to Constructivist Art Teaching method. Private schools perform better than public schools when exposed to Constructivist Art Teaching method.

5.4 Recommendation

Based on the findings and discussions from the study, the following recommendations are made:

i. Constructivist Art teaching method should be used more in teaching Art. The use of Constructivist Art teaching method in teaching and learning Art will enable the students to develop inquiry skills needed for concept and knowledge construction which will help them to appreciate Art better and improve on their performance and interest. While the use of Constructivist Art teaching method on the other hand will help teachers to accommodate the interest and individual differences that may exist between male and female students in the classroom.

ii. The use of Constructivist Art Teaching method has been found in the study to be appropriate with respect of art teaching and learning in secondary schools. It is recommended that art teachers should use this method to improve art performance.

iii. Public schools should be given more incentives by the Government in assisting the schools by encouraging art teachers in the use of Constructivist Art Teaching method to improve art student's performance.

iv. The government should also organize on-the-job training, workshops, seminars symposia and conferences for the teachers of art in secondary schools to update their knowledge on the application of Constructivist Art Teaching method of teaching art.

v. The curriculum planners should plan the nation‘s Art Education Curriculum to accommodate an Constructivism based programme for the students and should allot more time to Art in the school time table to enable the application of Constructivist Art Teaching method of teaching art.

5.5 Contribution to Knowledge

This study has established that:

1. In the constructivist classroom, the role is to prompt and facilitate discussion, thus the teachers main focus changes to guiding students by asking questions that leads the students develop their own conclusions on the subject.
2. Learning as an active process enables constructivist students' new ideas or concepts based on the current knowledge.
3. Constructivist teaching strategy is observed to increase friendliness and therefore motivate students to want to offer arts in the future.
4. The use of constructivist teaching can lessen the so much talked about "gender" preferences since the result proved that the performance of males and females is above average.

5.6. Suggestions for Further Studies

This study is limited to Examination of the Effects of Constructivist Teaching Strategy on Students' Art Performance in Universal Basic Education Schools in Abuja Metropolis.

- Therefore it could be replicated in other Geo-Political Zones to encourage efficiency in the management of Secondary Schools across the country.
- There is need also to critically assess management of other tertiary institutions in the country to ascertain their efficiency in terms of teaching methods and ultimately in the achievement of the National Educational goals.
- The challenges of introducing a constructivist art teaching strategy classroom culture in a predominantly teacher centered environment, it may be necessary to carry out further research in this area so as to obtain details of this variables.

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Appendix B

BACKGROUND INFORMATION

Appendix C

ART APPRECIATION TEST (AAT)

1. Where is Igbo-Ukwu found?
    a. Igbo-Ukwu is found in Enugu State.
    b. Igbo-Ukwu is found in Anambra state
    c. Igbo-Ukwu is found in Ebonyi state.
2. What type of people are Igbo-Ukwu?
    a. they are fishers
    b. they are hunters
    c. they are blacksmiths and wood carvers
3. The excavated bronze artifacts?
    a. dated back $13^{th}/14^{th}$ century AD
    b. dated back $9^{th}/10^{th}$ century AD
    c. dated back $15^{th}/16^{th}$ century AD
4. When was it found?
    a. 1959
    b. 1964
    c. 1938
5. Igbo-Ukwus' unique style consists of the representation in bronze of natural objects
    a. false
    b. true
    c. none of the above
6. Igbo Isaiah (Anozie) discovered the objects while
    a. digging grave in his compound
    b. digging coal in his compound
    c. digging cistern in his compound

7. Most of the artifacts are in
    a. terracotta, copper, and alloy castings
    b. clay ceramics and beads
    c. bronze, terracotta, beads and ivory
8. The bronze works are mostly
    a. abstract
    b. realistic
    c. naturalistic
9. Many of the castings integrated small decorative items and designs, showing the artisans high level of skill
    a. false
    b. true
    c. all of the above
10. Igbo-Ukwu is situated in the modern day homeland of Igbo peoples of southern Nigeria.
    a. true
    b. false
    c. none of the above
11. Igbo-Ukwu is the earliest known example of a bronze casting society in the region by hundreds of years
    a. true
    b. false
    c. none of the above
12. The first of the sites, Igbo Isaiah is a shrine uncovered in 1938 by Isaiah Anozie, a local villager who stumbled upon the bronze works while digging beside his home
    a. false
    b. true
    c. none of the above
13. Most bronze sculptures were made in stages using the lost wax technique
    a. false
    b. true
    c. none of the above

14. Identify the four items that are not applicable to the list
    a. pendants
    b. staff ornaments
    c. crowns
    d. breastplate
    e. swords
    f. fly-whisk handles
    g. glass beads
    h. ceramics
    i. pressing iron
    j. air conditioner
    k. refrigerator
    l. iron buckets
15. The Igbo-Ukwu artifacts did away with the hitherto existing colonial era opinion in archeological circles that such magnificent works of art and technical proficiency could only originate in areas having contact with Europe.
    a. false
    b. true
    c. all of the above
16. Natural objects such as gourd bowels and snail shells do not have their entire outer surface covered with raised and banded decorations?
    a. true
    b. false
    c. all of the above
17. Subsequent excavations by Thurston Shaw in 1959 resulted in the discovery of two sites?
    a. true
    b. false
    c. none of the above
18. Which one is not correct?
    a. Igbo Richard; a burial chamber
    b. Igbo Jonah; a cache (store house)

c. Igbo Ezekiel; water reservoir (cistern)

19. The pear shaped pot sits on a pot stand ornamented with pin wheel shaped openings?
    a. false
    b. true
    c. none of the above
20. The three (3) sites were discovered from ……. and …….
    a. 1949 – 1965
    b. 1938 – 1959
    c. 1940 - 1957
21. What is another name for terracotta?
    a. bronze
    b. fire
    c. clay
22. Describe the legendary roped pot
    a. glass made on a stand encased in knotted rope network
    b. copper made on a stand encased in knotted rope network
    c. bronze made on a stand encased in knotted rope network
23. The bronze pendant ornament in the form of human head has facial scarification
    a. true
    b. false
    c. none of the above
24. List five (5) classes of objects on which decorative motifs are employed: Scabbard, plate stand, bucket holder, pendant elephant head, fan holder, apple shaped bowel, roped pot, square bead, pear shaped bowl.
25. Choose from the list below five (5) reptiles, animals, fish, and insects that are used as a decorative motif in Igbo-Ukwu metal work:
    Hatching, squares, snail, circle, snake, diagonal, spider, bird, monkey head.

LESSON NOTES ON CONSTRUCTIVIST TEACHING METHOD

Art Appreciation Test (AAT)

Lesson 1

Topic: Igbo-Ukwu Art

Class: JSS III

Subject Art
Module/Unit: Art Appreciation
Teacher: Iroha Emmanuel
Date:
Time: 40 Minutes
Topic: Materials Used In Igbo-Ukwu Art
Type of Lesson: Knowledge
Objective:
At the end of the lesson students should be able to name the objects and the materials used in Igbo-Ukwu art

Pictures of Igbo-Ukwu bronze legendary roped pot and bronze stand.







Introduction

Today we are going to discuss Igbo-Ukwu Art

The ancient site of Igbo-Ukwu is situated in the modern day home lands of Igbo people. A town of eight villages in the present Aguata Local Government Area of Anambra State. We will be dealing with only the materials the artist used.

Presentation

Step1: what are the type of materials used by Igbo-Ukwu artist (Terracotta) bronze?

Step2: why do you think they used only these materials? They were what where available

Step3: where there evidence of non-smelling technology found in Igbo-Ukwu art?

Step4: why did they not use iron widely? Perhaps they could not process iron like bronze

Step 5: what is another name for terracotta?

Baked clay

Step 6: how do they prepare the materials for work both clay and iron melting

Conclusion

The Igbo-Ukwu artist basically used two materials clay and iron

Summary

The materials they used were available and they could handle it very well

Evaluation

(a) What type of materials did the Igbo-Ukwu people use?
(b) clay, iron
(c) How did they treat the materials before and after work?
(d) Bake, Smelt

LESSON NOTES ON CONSTRUCTIVIST TEACHING METHOD

Art Appreciation Test (AAT)

Lesson 2
Topic: Igbo-Ukwu Art
Class: JSS III
Subject Art
Module/Unit: Art Appreciation
Teacher: Iroha Emmanuel
Class: JSS III
Date
Time 40 minutes
Topic Materials used in Igbo-Ukwu Art
Types of lesson knowledge

Objective:
At the end of the lesson students should be able to name the object and the materials used in Igbo-Ukwu Art

Materials

Pictures of Art Object:







Introduction

Last time we talked about the Igbo Ukwu people and the materials used by the artist, today we will examine Igbo-Ukwu works or objects

Presentation

Step 1: Shows the following Igbo-Ukwu pendants, shells, altar stands, fan holders.

Step 2: What do you think are the objects used for ceremonial purpose?

Step 3: If you see an Igbo-Ukwu art, can you identify?

Present Igbo-Ukwu cylindrical ornament

Conclusion

Igbo-Ukwu art objects are mainly Terracotta and bronze and both animal and human figures are represented.

Summary: The art works valued

Evaluation

Can you identify Igbo-Ukwu art? What are they mainly made up of?

LESSON NOTES ON CONSTRUCTIVIST TEACHING METHOD

Art Appreciation Test (AAT)

LESSON 3

Topic: Igbo-Ukwu Art
Class: JSS III
Subject: Art
Unit: Art Appreciation
Teacher: Iroha Emmanuel
Class: JSS 111
Date:
Time: 40 minutes
Topic: Style and Characteristics of Igbo-Ukwu Art
Type of lesson: Knowledge
Objective:
At the end of the lesson students should be able to state the style of materials
Photographs
Art Objects





Introduction

What are the materials and types of works produced by Igbo-ukwu art?

Human head

Animal head from iron object,

Presentation

Step 1:

Show the objects. How can you describe the art Works

a. in bronze pendant ornament in the form of elephant
b. stylized manner ram, leopards and human heads
c. naturalistic
d. simplistic treatment of forms with decoration details
e. in bronze of natural objects
f. ceremonial and prestige objects

Step 2:

Pick a bronze pendant ornament in the form of a human head
How does the eyes look?
……..
How does the mouth look?
……..…….
How does the nose look?
……..….
Note the facial scarification