

**AN EVALUATION OF ART EDUCATION PROGRAMMES IN SOME
SELECTED POST-PRIMARY SCHOOLS IN TARABA STATE**

BY

**MUSA UBANGIDA BALASA
NCE; BA.(Hons) UNIMAID.
MA/ENV. DES./47421/2004-2005**

**BEING A THESIS SUBMITTED TO THE POST-GRADUATE
SCHOOL AHMADU BELLO UNIVERSITY, IN PARTIAL
FULFILMENT OF THE REQUIREMENTS FOR THE AWARD
OF DEGREE OF MASTER OF ARTS (M.A.) (ART EDUCATION),
DIVISION OF ART EDUCATION, FACULTY OF ENVIRONMENTAL
DESIGN, AHMADU BELLO UNIVERSITY, ZARIA.**

MARCH, 2006

DECLARATION

I hereby declared that this Thesis is the product of my own research and has been written by me. The Thesis has not been presented for higher degree in any other University. All sources of publications and other related works or reports cited in this book are duly acknowledged.

.....
Ubangida Musa Balasa

.....
Date

CERTIFICATION

This project report entitled:- AN EVALUATION OF ART EDUCATION PROGRAMMES IN SOME SELECTED POST-PRIMARY SCHOOLS IN TARABA STATE, by Ubangida Musa Balasa, meets the regulations governing the award of the degree of Master of Art Education of Ahmadu Bello University, Zaria, and is approved for its contribution to knowledge and literary presentation.

.....
Prof. B.K. Olorukooba
Chairman, Supervisory Committee

.....
Date

.....
Dr A. Akodu
Internal Examiner

.....
Date

.....
Prof. Mbahi A. Adamu
External Examiner

.....
Date

.....
Mr. Jacob Jari
Head of Department

.....
Date

.....
Prof. J.U. Umoh
Dean of Post-Graduate School

.....
Date

ABSTRACT

In this study art education programmes were evaluated in some selected post primary schools in Taraba State. It involved an indepth survey of the status of art teachers in terms of qualification(s), numerical strength; availability of art materials, studio/art rooms; art syllabus, teaching methods of evaluation by teachers; among others.

A total of 119 pupils(60 males and 59 females) as well as 60 art teachers were drawn from 12 (private/public) post primary schools for this study. The instrument used consisted of questionnaires, interview schedule and observation. The descriptive survey method was used in collecting data. Six research questions were generated for the study and the findings were:

- (1) teachers hardly evaluated students' art process/products.
- (2) successful teaching - learning in art required qualified, skilled and dedicated teachers.
- (3) provision of adequate art materials became necessary if teaching - learning in art would be successful.
- (4) good student - teacher relationships was a necessary condition for any successful evaluation.
- (5) The major problems of art teachers were lack of materials, studio/art rooms, funds, motivation of learners and poorly stated objectives of teaching art.

The major recommendations which derived from the study - findings included the followings:-

- (a) qualified art teachers should be employed to teach art, in the secondary schools
- (b) since art is a compulsory subject from primary through JSS, government should provide adequate funding to ensure effective teaching - learning.
- (c) art inspectors should visit Taraba state schools more frequently to ascertain that art programmes are evaluated.

ACKNOWLEDGMENTS

To God be the glory. This thesis would not have been written without His divine love for mankind.

Special thanks go to my Major Supervisor, Professor B.K. Olorukooba of Department of Fine Arts, Division of Art Education, for his scholarly contributions, guidance, criticisms, encouragement, patience and the sacrifice he made towards the success of this work. He did not just help to guide me in writing this thesis, but also contributed greatly in broadening my intellectual horizon.

I am also grateful to my Second Supervisor, Dr A. Akodu, of Department of Fine Arts, for his observations, comments, and suggestions. I am also grateful to him for his personal concern on the progress of this research.

I would also like to register my appreciation to my Head of Department, Mr Jacob Jari and Mr Tony Okpe, P.G. Coordinator, Fine Arts Department, for their support and interest they showed in my work.

This project will not be complete without my gratitude to my parents; Mr. Musa Tuta (late) and Mrs. Ladi Musa Tuta (late), for their moral support during the period of the study. May their souls rest in peace.

I thank my beloved wife Mrs. Ramatu, for the financial support, patience, pieces of advice and strong backing, which resulted in the success of this thesis.

I acknowledge my brother Emmanuel B. Balasa, and my friend Mr. Mamman Solomon Isa, for their kindness, encouragements and prayers towards the success of this research.

I would like to register my gratitude to the entire staff of the Fine Arts Department for their concern.

Finally, I thank my friend Mr. Badiru of Bursary Department A.B.U. Zaria, for sacrificing his time and using his computer to type this thesis.

TABLE OF CONTENTS

| | Page |
|------------------------|--------|
| Title page..... | i |
| Declaration..... | ii |
| Certification..... | iii |
| Abstract..... | iv |
| Acknowledgments..... | v |
| Table of Contents..... | vi-vii |
| List of Tables..... | viii |
| Appendices..... | ix |
| List of Plates..... | x |

CHAPTER I

INTRODUCTION

| | |
|--|---|
| 1.0 Background of the study..... | 1 |
| 1.1 Statement of the Problem..... | 2 |
| 1.2 Need for the Study..... | 3 |
| 1.3 Objectives of the Study..... | 4 |
| 1.4 Significance of the Study..... | 4 |
| 1.5 Delimitation of the Study..... | 5 |
| 1.6 Research Questions..... | 5 |
| 1.7 Organisation of the Research Report..... | 6 |
| 1.8 Definition of Technical Terms & Abbreviations..... | 7 |

CHAPTER II

REVIEW OF RELATED LITERATURE

| | |
|---|----|
| 2.0 Introduction..... | 8 |
| 2.1 The Place of Evaluation in General Education..... | 8 |
| 2.2 Purpose of Evaluating Educational Programmes..... | 14 |
| 2.3 Problems Associated with the use of Behavioural Objectives in the Art Curriculum..... | 16 |
| 2.4 The Nature of Secondary Art Programme in Taraba State..... | 18 |
| 2.5 Attitude and Motivation of Learners/Teachers..... | 19 |
| 2.6 Summary and Conclusion..... | 21 |

**CHAPTER III
DESIGN AND PROCEDURE**

| | |
|---|----|
| 3.1 Introduction..... | 26 |
| 3.2 Research Design..... | 28 |
| 3.3 The Population and Sample..... | 29 |
| 3.4 Research Procedure..... | 30 |
| 3.5 Methodology..... | 31 |
| 3.6 Pilot-Study..... | 34 |
| 3.7 Reliability of the Instruments..... | 34 |
| 3.8 Analysis of data..... | 35 |
| 3.9 Summary..... | 35 |

**CHAPTER IV
RESULTS AND ANALYSIS OF DATA**

| | |
|--------------------------------|----|
| 4.1 Introduction | 35 |
| 4.2 Result of Instruments..... | 35 |
| 4.3 Summary..... | 43 |

**CHAPTER V
SUMMARY, CONCLUSIONS AND RECOMMENDATIONS**

| | |
|----------------------------|-------|
| 5.1 Summary..... | 45 |
| 5.2 Conclusions..... | 46 |
| 5.3 Recommendations..... | 46 |
| References..... | 48-52 |
| Appendices and plates..... | 53-63 |

LIST OF TABLES

| Table | Page |
|--|------|
| 1. Personal data of the respondents/teachers' qualification..... | 35 |
| 2. Teaching experience (background information)..... | 36 |
| 3. Availability of art materials..... | 36 |
| 4. Statement of objectives in the art syllabus..... | 37 |
| 5. Students interests in art activities..... | 37 |
| 6. Students' and teachers' response on participation in evaluation of art products... | 38 |
| 7. The effect of students' art experiences on other school subjects..... | 38 |
| 8. Extent of coverage of syllabus by teachers..... | 39 |
| 9. Students-teacher relationship..... | 39 |
| 10. Teachers' major problems affecting effective teaching learning of art..... | 40 |
| 11. Parents Teachers' Association (PTA) and teachers' relationship in Secondary schools..... | 40 |
| 12. Provision for staff training in secondary schools..... | 41 |
| 13. Methods commonly used in teaching fine arts..... | 41 |
| 14. Availability of facilities and equipment..... | 42 |
| 15. Where classes take place..... | 42 |
| 16. Motivation in art lesson..... | 43 |

APPENDICES

Instruments:

| | |
|---|-------|
| Appendix A: Letter of introduction to schools..... | 53 |
| Appendix B: Questionnaire to art teachers in selected Secondary Schools in Taraba State..... | 54-56 |
| Appendix C: Questionnaire to art students in selected secondary schools in Taraba State..... | 57-58 |
| Appendix D: Students in action -classroom activities..... | 59 |
| Appendix D: Out door activities by students..... | 59 |
| Appendix E: Cross-section of students in Examination..... | 60 |
| Appendix E: Classroom block blown by wind..... | 60 |
| Appendix F: A cross-section of students in a normal classroom..... | 61 |
| Appendix F: Samples of painting done by students..... | 61 |
| Appendix G: A class representative, taking control of the class, in the absence of the teacher..... | 62 |
| Appendix G: Still life drawing by J.S.S. III students..... | 62 |
| Appendix H: Painting Exercise by JSS III students..... | 63 |
| Appendix H: Still life drawing by senior students..... | 63 |

List of Plates

| Plate | Page |
|---|------|
| I. Students in action - classroom activities..... | 59 |
| II. Out door activities by students..... | 59 |
| III. Cross-section of students in examination..... | 60 |
| IV. Classroom block blown by wind..... | 60 |
| V. A Cross-section of students in a normal classroom..... | 61 |
| VI. Samples of painting done by students..... | 61 |
| VII. A class representative, taking control of the class, in the absence of the teacher.. | 62 |
| VIII. Still life drawings by J.S.S. III students..... | 62 |
| IX. Painting exercise by J.S.S. III students..... | 63 |
| X. Still-Life drawing by Senior students..... | 63 |

CHAPTER I

INTRODUCTION

1.0 Background of the study

The need to improve and reform the curriculum at all level of education is more urgent in a country like Nigeria. That is why successive Governments of Nigeria have been making efforts to expand and improve education to meet the socio-economic needs of the country as well as the content of what our children learn as they relate to our conditions and needs.

To the ordinary man, the curriculum is made up of some essential elements which the pupils must learn in schools if they are to be considered to be educated persons. It is believed that a good curriculum should consider;- the place, the child, the teacher, the subject, the content, the method, the learning experience, the physical and the psychological environment, as well as life-style out of school. Summarily, the curriculum as our way of thinking is the totality of the learners experience.

Fafunwa (1969) opined that a good curriculum should reflect the total environment in which education takes place. He further suggested three basic characteristics:-

- (1) it must have definite and dynamic objectives based on the values of the society and the need of the child as a citizen and as a skilled individual.
- (2) it must be flexible and must provide for the growth that is essential in order to meet the stated or implied objectives and
- (3) it must have built into it, a process of constant evaluation to help determine the extent to which the educational process is meeting the goals as stated in terms of the end-product.

Over the years, successive Nigerian Governments have been mindful of Fafunwa's suggestions and have been expending so much funds on this in the strong belief that education of the Nigerian child is the gateway to development and progress. To this end, the National Policy on Education (N.P.E., 1981) was enacted. Besides, Fine arts was made a compulsory subject on the school curriculum at the primary through the junior secondary school level, and an optional one at the senior secondary level. From the researcher's personal experience over the years (as an art teacher coupled with the several informal chance meetings with other professional colleagues during open days and at conferences and workshops)

the teaching - learning of this subject - particularly in Taraba state, needs to be re-examined. The poor performance of students at the West African Examination Council (WAEC) and National Examinations Council (NECO) examinations and the decreasing number of students offering this subject in these examinations also suggest the needs to look into the status of this subject.

Again, since constant evaluation is a major determinant of the attainment of the objectives of any curriculum for junior and senior secondary schools, there is the need to evaluate the art curriculum in Taraba state in order to find out the extent to which the objectives are been met. It should be noted that teaching art at the senior secondary schools is about the inculcation of certain artistic skills and competencies in the learner and the development of some essential part of his growth and development. In other words, individuals should be allowed to develop their potentials through guided instruction which is an excursion through awareness, understanding and appreciation (Fafunwa 1980).

1.1 Statement of the Problem..

In evaluating an art programme, Olorukooba (1977) suggested the need to assess the following among other:- the curriculum, materials, teaching strategy, learners, attitude of ministry of education and the entire staff. In other words, to have a well balanced curriculum, the school curriculum should serve two purposes:-

- (i) provide essential skills for the child to enable him become a useful member of his society, and
- (ii) satisfy the child's personal and immediate needs, as specified in our national policy of education (1981).

The capacity of the teacher to handle a course properly, is determined by his ability to use appropriate methods of instruction. The methods used by Fine art teachers and also the techniques of assessment will determine their suitability. These methods and techniques must be appropriate if success will be achieved. In this study, the researcher examined the effectiveness of art education programmes in Taraba State secondary schools through evaluating the following areas:- adequacy of the curriculum, teaching styles, provision of art materials, provision of studio/art rooms, professional and academic qualifications of teachers and frequency of teachers' conduct of evaluation among others.

1.2 Need for the study

The National Educational Council point to the need for art education curriculum reform. The committee's report constitute NERDC's syllabus for primary, secondary and teacher's grade II educational syllabuses. However, since these syllabi were recommended, attempts have not been made to evaluate them. It is therefore necessary to evaluate this programme at least in Taraba state where it has not been done before and, so as to determine the extent to which the programme is meeting the stated objectives.

This study is an opportunity for both art education teachers and students to demonstrate the degree to which they value their curriculum contents and skills. In essence, rating of the contents and skills could be of help to the Nigerian professionals in art education.

1.3 Objectives of the study

- (a) To find out whether most art education teachers, regardless of their qualification and length of service, understand the curriculum objectives.
- (b) To find out the qualifications of the teachers as well as their teaching experience.
- (c) Find out the difference (if any) between the performance of students offering art and their performance in other school subjects.
- (d) To find out whether adequate art materials are available in the schools.
- (e) Find out whether teachers and students evaluate their own products.

1.4 Significance of the study

The significance of this study may be seen as follows:-

- (a) This study will contribute to the existing literature on evaluation of art.
- (b) It will prepare grounds for interested researchers who may wish to conduct further study in related area particularly in other states of Nigeria.
- (c) The study will contribute to a better understanding of art in Taraba state thereby improving the teaching-learning and also increasing the appreciation of the subject by the populace, particularly the state and the Local Government education authority.

1.5 Delimitation of the study

The study was therefore limited to only twelve (12) secondary schools. The study would have been extended to all the one hundred and nineteen (119) schools in Taraba state, however due to the size of the population and time constraint, only twelve (12) out of the one hundred and nineteen schools (119) that offer art up to the senior secondary school level were used. The twelve schools were chosen using cluster sampling technique because the state is divided into two(2) zones as follows:- Northern and Southern Taraba. Only selected art Teachers and students were observed (interviewed) to find out whether they are familiar with the curriculum.

The study also include a random sampling of students which account for three quarters of the population drawn from J.S.S. III classes since this group of students could have had considerable art experience.

1.6 Research questions

The study attempted to answer the following questions:-

1. What is the perception of art Teachers about an effective evaluation of art product?
2. To what extent will the relationship between pupils' performance and Teachers' qualification affect good teaching-learning?
3. Are adequate art materials available in the schools?
4. Does student-teacher relationship affect evaluation of art programme?
5. Do Teachers and students of art education, evaluate their own work?
6. What are the major problems (of Teachers) which hinder effective evaluation of art education in secondary schools in Taraba State.

1.7 Organisation of the Research Report:-

The report consists of five (5) chapters. Chapter one (1) consists of introduction of the study. It examines issues related to the problem, research questions, purpose of the study, objectives of the study, significance of the study, hypotheses, scope and delimitation as well as definition of some terms and abbreviations used in this report.

Chapter two (2) dealt with review of related literature. Here, some relevant themes such as evaluation in general as well as in art education, methods of evaluation, students' and Teachers' role in evaluation and the impact of art materials and Teachers on students' performance, were discussed.

Chapter three (3) examined methods and procedure used for the study. It discussed procedures of data collection, data sampling, method of selection and statistical method of analysis.

Chapter four (4) treated analysis and interpretation of data collected while chapter five (5) discussed the summary and conclusion which includes recommendations which derive from the study.

1.8 DEFINITION OF TECHNICAL TERMS AND ABBREVIATION

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

Evaluation:- a process of rating a programme after we have examined it carefully. This can be done with the aim of providing relevant data that can be transformed into information for decision-making processes.

Art Education:- Acquiring literacy in art appreciation and being able to express oneself in a manner considered to be original and creative by those who are artistically capable of judging the work. It also includes education that promotes aesthetic development.

Art Education Curriculum contents: A body of knowledge that deals with both theoretical and practical aspects of the affective domain. The contents are thus presumed to be relevant to Nigerian content.

Cognitive Domain:- refers to the aspect of human learning which deals with recognition and identification of works or facts relating to art such as distinguishing one style of art from one another.

Nigerian Educational Research and Development Council (N.E.R.D.C):- An autonomous Federal Government Institution established in 1970 and charged with the responsibility of examining, experimenting and the improving of educational processes in the country.

Technique:- The skills and manner with which artists use tools and materials for creative effects.

Visual Art:- refers to those aspects of art whose products are visible.

Novelty:- An act of motivation that leads to creativity.

CHAPTER II

REVIEW OF RELATED LITERATURE

2.0 Introduction

This chapter presents a review of pertinent literature in the area of evaluation of art education programmes as it affects Taraba state. It examined the following among others:-

- 2.1 The place of evaluation in general education.
- 2.2 Purpose of evaluating educational programmes.
- 2.3 Problems associated with the use of behavioural objectives in the art curriculum.
- 2.4 The nature of secondary art programme in Taraba state.
- 2.5 Guide to successful teaching-learning in art.
- 2.6 Societal and parental influence on teaching -learning of art at secondary level.
- 2.7 Attitude and motivation of art Teachers/Pupils.
- 2.8 Summary and conclusions.

2.1 The Place of Evaluation in general Education

Turkman (1975) referred to evaluation as a process or outcome of a programme which is examined to see whether they are satisfactory with reference to the stated objectives of the programme. The World Health Organisation in Geneva (W.H.O. 1992) presented another view of what evaluation should be, when it states that:. a full and continuous evaluation exercise should be an integral part of a school education programme. It however adds that it is necessary to find out why we are evaluating, there who will be evaluated and the extent to who will should carry out our evaluation. The success of any evaluation depends on the degree of objectivity of the exercise and the confidentiality of the outcome (Ohuche and Akeju 1988).

In another related literature, Becher et. al, (1981) stated that evaluators should always consider their audience and should take account of the division into audience - group:- teachers, parents, school - administrators and researchers. The common evaluation report has often been that of reporting children's learning experiences, usually referred as connoted to mean school reports. But parents are said to have low level of expectation and are satisfied with descriptive information, such as the evaluative evidence in the examination results of their children.

In considering how evaluation could contribute to educational growth, Wheeler (1967), stated that - the education of children and the youth grew and developed in a given society and that because the curriculum must be concerned with two factors: the nature of the society, and the individual members as a unique person, continuous evaluation will promote the education of children and the youth.

Evaluation in a broader sense is more than giving tests and grading students' art products. For example, Doll (1978) sees evaluation as a broad and continuous effort at utilizing educational content and process according to clearly defined goals. He stated that "...evaluation goes beyond simple measurement and application of the evaluators' values and beliefs". Doll added that evaluation of any project or educational outcome can be divided into two, one, the formative and two the summative. Formative evaluation focuses on collection of necessary data for the determination of project effectiveness. Here, the learner is seen as a focal point and in relation to the resources available. On the other hand, summative evaluation is conducted at the end of a project, so as to determine performance in relations to the objectives of the project or learning.. The researcher in this respect accept the concept of formative evaluation as a target of this study. Importantly, the primary purpose of evaluation in a curriculum is to give direction to future planning, and eliminate undesirable aspects of the existing ones.

Evaluation does not lend itself to a single definition. According to Ben Yunusa (2000), it is a process of getting information, analysing it and drawing a final conclusion from it. He also shares Doll's (1978) idea that the primary purpose of evaluation borders on decision-making. He maintains that the results of evaluation will be worthless if no further decision is taken on what has been evaluated. In essence therefore, evaluation is usually conducted because an evaluator intends to take further decisions on the subject-matters of evaluation. It will be worthless if no further concrete decision that will make for some improvement is not made after evaluating an educational programme.

Ohuche and Akeju (1988) reviewed evaluation from a different perspective, and thus stated that, "... evaluation includes measurement as well as value judgement". In this respect, evaluation may be categorised into two, the first is the process of giving values to grade or marks that result from testing. The second kind of evaluation consist of determining the extent to which a programme or project has achieved its objective. Similarly, Ohuche et al; (1988) see evaluation as a kind of quality control system,

which allows for the determination (at each step in the teaching-learning process) of the effectiveness or otherwise of that process and programming for movement towards effectiveness. In other words, it is a tool for carrying the significant goals and objectives of education.

In some studies conducted by Skilbek (1985), he suggested that "Evaluation is a social and political process in which the changing perception of the various participants are crucial". He stressed further that evaluation shares with research a concern for truth and value i.e, that the notions of truth and value are intrinsic to all kind of evaluative activity. He explained further that on the otherhand evaluation can be judged according to extrinsic criteria in terms of whether they have important impact on a project or educational programme.

Ohuche (1990) maintains that evaluation is an inevitable aspect of training, and that there are strong links between teaching, learning and evaluation. He posits further that educational evaluation is the qualitative judgement we make about a person or thing he added that such judgements are based on testing and measurement and sometimes, through the use of non testing devices, such as rating scale, questionnaires, grading, check list, inventions and observations.

According to Desforges (1989) evaluation is a process where processes or outcome of a programmes are examined to see whether they are satisfactory". The assessment of a programme's outcome or result is facilitated by measurement. In other words, tests may be used constructively in the process of evaluation. Desforges' view is in consonance with those of Ohuche and Akeju (1988) and Ohuche (1990). Essentially, tests may be seen as tools that can be used in a number of processes such as evaluation, diagnosis, or monitoring system. A test can be considered to be a kind of measurement device typically used to find out something about a person. Desforges added that assessment provides information to help people make a decision because leaders need to know the progress they are making in terms of their strength, weakness or special abilities. On the other hand, a test is a task give to solve a problem to identify a malfunction, make a decision and to implement a decision or solution.

In another related study, Petty (1988) suggested that evaluation means to "assess" or "test" or "examine". He stated that evaluation has something to do with performance and that it is usually carried out by teachers or researchers. Therefore, without evaluative measures it will be very difficult to guess

who is learning or not learning. In the views of Ohuche et al, (1988), evaluation should be regarded as the outcome of assessment which should be continuous and always based on constant feedbacks from students, teachers and others, who are directly involved in the material or unit of work given in other to . So as to rectify what has not been put to practice. Evaluation here is similar to assessment to some extent.

Ohuche et al; also remind us about the difference between evaluation and grading when they pointed out that grading is directed more at passing judgement on the student, the teacher or the curriculum. The usual grading is to assign mark represented by an abstract symbol which may be a percentage mark or a letter grade of the form A ,B ,C, D, E, F. The possible scales are usually as follows:-

| <u>Symbol</u> | <u>Point</u> | <u>Explanation</u> |
|---------------|--------------|--------------------|
| A | 9 | Excellent |
| AB | 8 | Very good |
| B | 7 | Good |
| BC | 6 | Fairly good |
| C | 5 | Average pass |
| CD | 4 | Low average |
| D2 | 3 | Rather poor |
| D1 | 2 | Poor |
| F2 | 1 | Very poor |
| F1 | 0 | Extremely poor |

Further more they explained that testing is not the same as grading because according them, a test indicates how well the candidate performs on a task set by the test i.e score or raw marks are used interchangeably to mean the numeral assigned to candidate's test or examination paper. It is often said, that examination is not a true test of knowledge, but on the other hand, examinations may be made to yield results which approximate rather well, the achievement of an individual in an area.

Chase's (1978) view which agrees with that of Ohuche et al, sees a test as a "... systematic procedure for comparing the performance of an individual with a designated standard of performance".

In other words, a test score will be meaningless unless it is compared to something. For example, comparing my score with those obtained by my peers, provide us with an insight of my relative status on the test and presumably on the behaviour domain involved, but it does not tell me how well I have mastered an essential skills. The second basis of comparing scores is tied to the idea of minimum proficiency in the skill being assessed. Chase who sees differences and similarities between grading, and assessment, further suggested that measurement only identifies amount, while evaluation lays amounts against criteria so that we make value judgements about the observed amounts. Chase's view however has some implications for educators as he suggests that education should not overlook certain vital aspects of evaluation in some considerations. In other words, they should find out how good a given performance, change, procedure and the like are because, we need to have a set of criteria against which we lay our measurement. Since assessment, is dependent upon having clearly defined aims and strategies made before the outset of a product, evaluation therefore becomes an integral parts of a project because it gives value to testing. This varies from test to test, from situation to situation depending on the instruments used.

As earlier presented, evaluation may be categorised on the basis of purposes or functions served, into two types; formative and summative evaluation. Formative evaluation is designed to help both the students and the teacher to pin-point what the former has failed to learn, so that it may be corrected, while grading provides the stimulus for summative evaluation, which is aimed more at passing judgement on the students, the teachers or the curriculum. In the light of the foregoing, it is suggested that children's assessment should not be over looked, while both formative and summative evaluation should be corrected out as often as possible in our secondary schools.

2.2 Purpose of evaluating educational programmes

While many reasons have been suggested to support why we evaluate educational programmes, it will seem that those advanced by Taylor (1980) are more appropriate. Taylor proposed the following purposes among others:-

- (i) to determine the relative effectiveness of the programme interms of students' behavioural output;
- (ii) to make reliable decisions about educational planning;

- iii) to identify students' growth in acquiring certain knowledge, skills, attitude and social values;
- (iv) to help teachers determine the effectiveness of their teaching techniques and learning materials;
- (v) to identify problems that might hinder or prevent the achievement of set goals.
- (vi) to predict the general trend in the development of teaching learning process;
- vii) to encourage students to develop a sense of discipline and systematic study habits;
- viii) to provide educational administrators with adequate information about teachers' effectiveness and school need;
- ix) to acquaint parents or guardians with their children's performance;
- (x) to ensure an economical and efficient management of scarce resources;
- (xi) to help motivate students to want to learn more as they discover their progress or lack of progress in a given task;
- xii) to provide an objective basis for determining promotion of students from one class to another, as well as the award of certificates.
- xiii) to provide a just basis for determining the level of education which the possessor of a certificate should enter in a career.

According to Lowenfeld and Brittain (1970), if a meaningful art programme is to be developed in the secondary school, it must be in the consideration of the needs of the students and the society in which they live. In other words, after graduation, they should be useful to themselves and the society in which they live. Where they create jobs for themselves without waiting to get white collar jobs, they will not only be self-sustaining but also provide employment opportunities for others.

From the foregoing, it could be said that evaluation refers to the process of determining both the quality, and the amount of growth that has occurred in each pupils as a result of his participation in the various teaching-learning activities. While appraisal of art programmes and of students' achievement in art education is necessary, it should be done on regular basis and should include both the formative and the summative. The researcher is therefore interested in determining the quality and amount of growth so far achieved in secondary art programmes in Taraba state. It is believed that an evaluation of these programme will enable teachers to discover evidence of creativity and levels of artistic achievement as well as help to measure what has been taught as indicated by the children's art process and products. A

successful use of evaluation criteria will largely depend on the use and implementation of well stated behavioural objectives in the art curriculum. However, because of certain problems after associated with use of behavioural objectives in art as also cited in the literature, an examination of these problems will further assist teachers in overcoming such problems.

2.3 Problems associated with the use of behavioural objectives in the art curriculum

Powell (1994) presented arguments to show that the use of behavioural objectives particularly in the art curriculum, can inhibit or nurture creative impulses. He states that this can occur through factors such as social, environment, role models and cultural attitudes and practices. Perhaps, this was why Read (1956) and Plato (428-347) advocated that art should constitute the basis of all education. Researchers like Amabile (1996) and Grupas (1996) remind us that there are creativity "killers" in schools and in work environment, such as:- creating work under surveillance, restricting choices, working for inappropriate extrinsic rewards, fearing failure, judgement or working under time pressure among others.

Oruwari (1999) in her findings talked about gender effect resulting in the wide gap between men and women, and that many people hold the view that girls do not need education and therefore their place is always in the kitchen and in raising children for the family.

Poleman (1996) agrees with Powell (1994), Amabile (1996) and Oruwari (1999) observed that many researchers also support the argument that many girls' creative expression are limited by their type of education and training, cultural backgrounds or lack of social support and traditional gender expectations. They conclude that as parents, men prefer a creative space of their own.

The researcher agrees with Maccracken (1998) who asserts that gender discrimination is a hinderance to creative activity. Kirschenbaun and Reis (1997) also support the view that lack of support, money and child care, constitute a hindrance to the creative process and their identity as artists in later life. For boys and girls in Taraba states to receive equal education, parents, school administrators, Governments, and researchers alike should be aware of these factors as these would lead to the right decision - making in our day to day National objectives.

In essence, the general purpose of education is to foster the growth of what is individual in human beings while at the same time harmonizing the individuality leading to the organic unity of the social group to which he or she belongs. Geraldine et. al., (1976) like many educators believe that every

child should be helped to live happily in the present and in the future and that through art, the child can come in contact with a great wealth of experience, knowledge and understanding. The researcher has observed in the same vein that the curriculum is not the whole of education. Outside the curriculum, we have parents, friends, churches, mosques, community, organisations, Newspapers, and books, Television and movies among others which educate the child in one way or another. Just as the school has the task of providing systematic training for the young in a society, the society also sets the ends to be sought by education, in which the curriculum serves as a blue-print, for achieving these ends.

It is often suggested that curriculum development should start with a consideration of the role of education in culture and then continue with the needs and problems of the society.

Evaluating or measuring students performance or achievement is not easy because the criteria(role of education in culture, needs and problems of society etc) and standards to be employed are not easily selected. These criteria, needs and problems may have affected art education programmes in Taraba state and therefore deserve to be examined.

2.4 The nature of Secondary art programme in Taraba State

The researcher's extensive preliminary survey of the teaching-learning situation of art in Taraba state provided an insight into the nature and extend of the problems encountered. Some of the problems are:- shortage of art materials, equipment, art-studios, stores, teaching aids, which resulted in many schools in Taraba not offering art at all.

Olorukooba (1977;1981), Mbahi (1983) and Taiwo (1984) noted with concern the problems facing secondary arts programmes else where which affect effective teaching learning of the subject. They reported lack of art rooms, art stores, and qualified art teacher in the areas studied. They also identified lack of basic learning facilities such as desks, table, libraries, laboratories and typewriters or computers. In addition, Uzoagba (1982) lamented the acute shortage of qualified art teachers in most schools in Nigeria. Uzoagba's observation still holds true even today because this situation still holds true in Taraba state today.

Lowenfeld (1975) emphasized the importance of art materials because it is only through the use of adequate materials that learners can best express themselves. Besides, educators generally believe

that adequate supply of art materials do stimulate pupils' imagination, experimentation, as well as artistic expression. Adequate supply of materials reduces the role of an art teacher to that of helping children to say what they want to say and how they say it. In other words, the teacher is then concerned with appropriate tools and materials. The researcher sees some inadequacies in some teachers who are newcomers to the teaching field and who need to acquire the necessary skills and experience. Lack of the necessary skill and experience can render the teaching-learning inappropriate and ineffective in promoting children's artistic development. Eisner (1989) remind us that children handling materials, enter into direct relationship with a particular set of conditions. He pointed out that when used properly ,materials will contribute to the success of his understanding, but when not well handled, the child will meet with frustration and disappointment. It is the light of the above that the researcher is of the opinion that children must be shown the proper use of materials. But because acquisition of skills and proper use of materials must be taught using appropriate teaching strategies in art education, It is necessary to briefly discuss a guide to successful teaching-learning in art.

2.5 Attitude and Motivation of Learners/Teachers

Early development of children is rather more advantageous than the later development. This period is of great educational significance because it is believed that it constitutes the formative period of all children. It is now accepted that in real life, neither heredity nor environment can be ignored, since the child is a product of both. Children will work harder at tasks when they feel the environment acts as a factor for promoting and motivating learning in art.

When the school environment is conducive, with all the facilities put in place, children cannot escape remembering the impact it creates on them. Hainstock's (1968) proposition on the importance of environment in art teaching and learning still holds true:- "...give the child an adequate learning environment, and he will act and develop himself along the lines of his inner directions'.

On the other hand, Kenneth (1978) reminds us that the purpose of school and classroom is to facilitate learning. Whether or not this purpose is achieved, will depend on a number of factors which the teacher controls. Lowenfeld and Brittain (1964), on the other hand stated that one of the most important elements in the acquisition of any art experience is the degree to which children are truly involved in the

experience itself. The urge and excitement that children can bring to an art experience largely depends on their motivation. It is always believed to be true that learners who are well motivated tend to acquire what they learn better than those who are not motivated. It is equally believed that motivation increase through building up of a good relationship of trust between the teacher and the learner.

Gaitskell and Hurwitz (1975) stressed the importance of motivation when they stated that "...motivation is most effective, when built on the child's existing interest.

The teacher should not over look the possibility of creating the situation that will motivate pupils". They concluded by saying that a conducive environment of the child has a great educational significance as it constitutes the formative period of all children.

In the past, teachers did not take note of what children prefer in their art lessons, such as material and subject matter and therefore encountered discipline problems. Problems such as management and control, discipline, and presentation of lessons. In a teaching process, a teacher is not only instructing learners, but also learning about the student and using what he learns in making decision about what to do next in the course of his teaching. At the same time, the child is not only learning, he is providing information to the teacher, which in turn, guides the teacher in the on-going interaction. Teaching therefore includes shaping of behaviour and transmission of knowledge.

Akiga (1984) suggested that psychological factors such as "school morale", atmosphere, manageability of children, play ground behaviour and regularity of attendance significantly contribute to motivating learners in the teaching process. Similarly, it is acknowledged that other factors such as teaching qualities affect learners motivation. In other words, the motivation of children and attitude of teachers play important role in the motivation of learners for art activities. The various discussions in this chapter suggest the need for constant evaluation of art programmes. However, success largely depends on the art teacher's understanding of the role of evaluation. The need for well-stated objectives, nature of secondary art programmes; influence on teaching - learning; and the need to motivate art teachers and students.

2.6 Summary and Conclusion

Writing in the journal of the National Council for Arts and Culture, Frank Aig-Emoukhuede,

(1999) reported that for pupils to get all- round development of the individual and creatively relate to their environment, the school curricula should be expanded to include compulsory participation in creative art activities at all levels of our educational ladder. He however added that if the school curricular will be effective, the stated goals must be achievable. Whereas, to achieve the goals of a programme, such a programme must be subjected to periodic evaluation. Some of the difficulties which have been identified in this study and which are basic issues of education today, include difficulties in finding relevance of education to the development process.

A well planned curriculum is no guarantee that learning will take place immediately. For that to happen, first, it is necessary to have a competent teacher who is knowledgeable enough and a pupil who is ready to learn, when motivated. On the other hand, the incompetent teacher can destroy any teaching programme, however, well prepared he is just the same way as an unwilling pupil can also resist the most competent teacher in whatever he attempts to teach (Lawton, 1981). As stated somewhere in this report, evaluation may be seen as a quality control system which gives an idea of progress made by learners at each step in the teaching-learning process in art. It is a tool for clarifying the significant goals and objectives of education and it affords us opportunities to acquire and process the evidence needed to improve both teaching and student learning (Ohuche and Akeju, 1988).

The conclusion drawn from the literature presented suggest that art teachers wishing to evaluate an art programme should consider the following among others:-

1. evaluation of instructional programmes
2. evaluation of the teacher
3. differentiation of pupils
4. identification of weaknesses or strengths (diagnostic use of tests)
5. guidance and counselling
6. selection
7. certification
8. research

1. Evaluation of instructional Programmes:- This should be seen in terms of goals and objectives.

The result of tests administered to the pupils will tell us how well the instructional programmes

have contributed to the attainment of goals.

2. Evaluation of the Teacher:- A teacher is expected to work within the framework of the educational objectives of his school to stimulate purposive and desirable change of behaviour in his students. Knowledge of the subject, mastery of skills and competencies, classroom management and control, and the instructional style should be examined.
3. Differentiation of students: Association with the evaluation of outcomes by both the school and the teacher in terms of each students' level of attainment in relation to other students.
4. Identification of weaknesses/strengths (diagnosis):- Extent to which the teacher gives students' individual and remedial attention.
5. Guidance and counselling:- Identification of the strong aspects of the students, his vocational interest and other information about him, and how the teacher counsels and guides the students on the most appropriate courses to take. This often requires professional guidance counsellors.
6. Selection:- Teachers should be aware of the fact that the society has more persons than it needs for particular purposes. Selection examinations are therefore very vital for this exercise, e.g vocational aptitude tests or selective entrance examination to secondary school, public service interview etc.
7. Certification:- Use of examination to determine who receive what certificates. These certificates hold an important place in social life as they serve as license to jobs, higher education, etc.
8. Research:- Administration of tests is essential because tests are very useful tools in the hands of researchers, in curriculum work, teaching methods, learning theories, etc.

In summary, evaluation does not yield itself to one definition. It could be interpreted differently by different individuals, authors, and scholars. As Dol

l (1978) puts it, evaluation of any sort can be divided into two:-

1. Formative and the
2. summative

Whereas formative evaluation focuses on collection of necessary data for the determination of project effectiveness, summative evaluation is normally conducted at the end of a project in which it determines performance in relation to the objectives so far stated.

To further motivate learners, Hudson (1999) and Riley et al; (1998) suggested the need for

Teachers in general and art teachers in particular to use creativity boosters in classrooms. Among the boosters suggested are designing and defining new words, artistic skills, and providing open-ended problem -solving situations, presenting artistic tasks that require divergent thinking. They concluded by offering suggestions on how to improve art learning among secondary school students and also maximize their creative abilities.

In conclusion, the researcher observed that, apart from evaluating the results of the art curriculum in terms of its effect on the individual child, appropriate methods must be found and regularly employed to also evaluate staff growth, and the general improvement of the total teaching - learning situation. As in the case of other areas of education, important changes are taking place in evaluation. Some of the changes are as a result of recent innovations, others are due to a better understanding of the teaching-learning process. Also, what should be encouraged is new and unique solutions to old problems.

Evaluation therefore must take creativity into account. For programmes to improve, the learning behaviour of the child should be observed and recorded, so that appropriate evaluation of that behaviour can be made. Added to this, judgement of value in the evaluation process must be used to improve future behaviour of learners. Lastly, the role of learners (children and Teachers) must be clearly defined before and in the process of evaluation.

CHAPTER III

RESEARCH METHODOLOGY

3.1 Introduction

A research design is "...plan or blue-print which specifies how data relating to a given problem should be collected and analysed (Nworgu, 1991) also stated that research design is "... the plan, structure and strategy of investigation ...". Research methods and procedure are meant to shed more light on the project, so that readers will follow the trend in terms of what the researcher intends to do and how he evaluates the procedure. This chapter presents the design and procedure of this study in the order listed below:-

3.2 Research design

3.3 The population and sample

3.4 Research Instruments

3.5 Pilot study

3.6 Reliability of the Instruments

3.7 Analysis of data

3.8 Summary

3.2 Research Design:-

The researcher used the descriptive survey method which includes observation and interview schedules in collecting data for the study. This method assists researchers to minimise elements of bias and also points out the extent of a problem in various dimensions. Since no single research design can be said to be capable of solving educational problems, the research instruments used (observation, interview and questionnaire) aim at ensuring both internal and external validity (Adetoro, 1986). Kerlinger (1979) and Afolabi (1993) stated that research design is a structure and means of getting answers and controlling variance. The design is often influenced by the hypotheses, the purpose as well as the instrument to be used in a research.

Descriptive survey method was used in collecting data for the study. This is for the reason that

descriptive research describes current conditions with less influence by the researcher. It is believed that descriptive research includes survey interview, observations, case-studies, among others. Therefore, it helps in pointing out the extent of a problem and indicates the degree of its seriousness and how far it has spread.

3.3 The population and Sample

The study therefore covered the following Senior Secondary Schools:-

1. Bambur G.D.S.S.
2. Dananacha G.D.S.S.
3. Gassol G.D.S.S.
4. Gidan-Idi G.D.S.S.
5. Jalingo G.T.S.S.
6. Karim G.S.S.
7. Lankaviri G.D.S.S.
8. Mutum-Biyu G.D.S.S.
9. Pupule G.D.S.S.
10. Sayonti G.D.S.S.
11. Tella G.D.S.S.
12. Zing G.S.S.

The sample for this study was drawn from 12 (10%) out of 119 secondary schools in Taraba state. The criteria for selection was based on length of years the institutions have been offering art in the school curriculum. For the purpose of this study, a period of not less than 5 years was considered adequate.

Furthermore, the schools selected;-

- (a) have qualified art teachers, teaching the J.S.S. and S.S. classes in the institutions. These teachers were used in administering the instruments.
- (b) are either coeducational or non co-educational but with both male and female respondents.

A breakdown of the respondents/schools is presented on Table 3.3.1 below:-

Breakdown of respondents

| S/No | School/Location | No of Students | Percentage |
|------|--------------------|----------------|------------|
| 1. | Bambur G.D.S.S | 10 | 8.4% |
| 2. | Dananacha G.D.S.S | 11 | 9.2% |
| 3. | Gassol G.D.S.S. | 6 | 5.1% |
| 4. | Gidan Idi G.D.S.S | 8 | 6.7% |
| 5. | Jalingo G.T.S.S. | 14 | 11.8% |
| 6. | Karim G.S.S. | 12 | 10.0% |
| 7. | Lankaviri G.D.S.S. | 10 | 8.4% |
| 8. | Pupule G.D.S.S. | 9 | 7.6% |
| 9. | Tella G.D.S.S. | 14 | 11.8% |
| 10. | Mutumbiyu G.D.S.S. | 8 | 6.7% |
| 11. | Sayonti G.D.S.S. | 7 | 5.9% |
| 12. | Zing G.S.S. | 10 | 8.4% |
| | Total | 119 | 100 |

3.4 Research Instruments

There is the need to know in considerable detail, how the study was conducted. Data was collected by means of questionnaires, oral interview; (face to face interview) where the interviewer asked questions and the interviewee gave responses.

Observation was made by the researcher as part of the research procedures in getting information from staff and students during art lessons.

The questionnaires meant for the art teachers and students of the randomly selected secondary schools in Taraba state, were personally administered by the researcher. Prior to this, letters were

collected from the project - supervisor, introducing the researcher to the principals and art teachers of the schools under study. The researcher explained the advantages/importance of carrying out this study and using selected schools to the principals and art teachers who took part in this studies. They were assured of the confidentiality of the study-findings. Dates for collecting questionnaires were fixed at the convenience of the informants.

For the sake of this study, three instruments were used to collect the necessary information:- interview, questionnaires, and observation. Two types of questionnaires were constructed-one for the teachers and the other for students. The questionnaires comprised of structured and unstructured forms and thus:-

- (a) those requiring respondents to give either `yes' or `No' answers.
- (b) selecting among the best- alternative answers.
- (c) a response following free - expression of opinions.

Art teachers' questionnaire:

It contained sixteen (16) items bearing research questions. The questions bordered on the following:-

- (a) Art teaching materials
- (b) Availability of art studio
- (c) Assessment of students/methods
- (d) qualification(s) of teachers
- (e) field of specialization
- (f) Teaching experience
- (g) study fellowship
- (h) students performances in art and other subjects
- (i) rating the school curriculum
- (k) Parents Teachers relationship

Students questionnaire:-

The students' questionnaire contained nine (9) items that also bordered on:-

1. Timing of lessons

2. Frequency of assignments
3. Students performance in art education
4. Students' perception of teacher's teaching styles.
5. art materials and facilities
6. students relationship with their teachers
7. self and group evaluation in class
8. PTA/Teachers' relationship
9. Students interest and lack of interest in art
10. Methodology of teaching by art teachers
11. rating the curriculum by students.

The researcher used three methods in collecting data: observation, interview and questionnaires.

Both groups - art teachers and students were given two sets of questionnaires:-

Information gathered from the study and questionnaires were further authenticated by personal observation of students' behaviour in class. Short interviews which aimed at replacing other methods of collecting data were conducted among the teachers, students and principals. The information recorded from art teachers was grouped together and analysed. Similarly, the interview was aimed at cross-checking and supplementing the information contained in the questionnaires.

The questionnaires were sub-divided into two, to meet the target sample population, without any omission. The first group - art teachers, included staff of the state ministry of education. Questionnaire to the students was concisouly planned for easy comparison as it can supplement responses from staff and students. The raw data obtained from the two sets of questionnaires were converted into frequencies for easy interpretations. Percentages were used in reporting the data. Some items were presented in tables and explanations made. The simple percentage ratio was then considered satisfactory to show positive or negative reactions to the items in the questionnaires.

By conducting the interview the researcher had direct contact with his informants. All the selected art teachers were interviewed. The interview being an instrument for collecting data, provided avenue for the art teachers to freely express themselves on matters that are exempted from the main questionnaires. It was the close and open - ended type of questions.

Direct observation also took care of elements of bias when carefully monitored. The questionnaires brought out the purposes and importance of the study, where the students and art teachers are part and parcel of the problem - solving situation. It is therefore another yard - stick for measuring the instruments. As such, it helps motivating respondents easily.

3.5 Pilot test:-

The researcher conducted a pilot test aimed at find out the validity and reliability of the instruments - developed for this study. A total of 24 students and 10 art teachers were randomly selected across the schools sampled. 4 art teachers vetted the instruments used for this pilot study. Two out of the 12-item questionnaire to students were rejected due to lack of clarity while one was reworded. One item on the questionnaire for teachers was also rejected for reason of repetition. The other 10 items were re-arranged. All the items on the observational guide and interview schedule were retained but rearranged. The supervisor later confirmed the appropriateness of the observations/ corrections made.

3.6 Reliability:-

Vetting of the instruments by the supervisor can ascertain the reliability and validity of the tools. They are the first basic scientific instruments of research commonly handled especially in educational research like this. Again, the pilot test could be of concern in determining the reliability of the work in question.

Observation, interview and the use of questionnaires are research tools that one can fall back on in survey research as this type. It is assumed a work that is valid can be reliable when properly executed.

3.7 Analysis of Data:-

Data collected through the use of the instruments described above - questionnaires, observational guide and interview schedule were computed and analysed using simple percentages.

3.8 Summary:-

The purpose of gathering these materials is to ascertain the extent to which the research

questions earlier generated were being answered and to find out some existing problems, in the field of research.

CHAPTER IV
RESULTS AND ANALYSIS OF DATA

4.1 Introduction:-

This chapter discusses the data collected for this study by means of three instruments:

- (1) questionnaires
- (2) observation
- (3) interview

The summary of findings from various data collected were compared correlated, and discussed to establish the relationship between the variables. Responses are presented on Tables and also discussed. Frequency analysis and simple percentile ratio were also used.

4.2 Results of Instruments

Table 1:

1. Personal data of the respondents/Teachers' qualification

| S/No | TEACHERS' QUALIFICATION | RESPONSES | PERCENTAGE |
|------|-------------------------|-----------|------------|
| a. | N.C.E. Certificate | 25 | 41.7% |
| b. | H.N.D. Certificate | 19 | 31.7% |
| c. | First degree | 16 | 26.6% |
| d. | Masters and above | 0 | 0% |
| | Total | 60 | 100% |

From the background information - personal data - presented in Table 1, (25) 41.7% were N.C.E. Teachers, (19) 31.7% were H.N.D. holders, (16) 26.6% first degree holders and none (0%) with masters and Ph.D. degree. With 41(68.3%) of the respondents holding N.C.E. and first degrees we could conclude that secondary schools in Taraba had fairly reasonable number of qualified staff.

Table 2
Teaching experience (Background information)

| S/No | PERIODS | RESPONSES | PERCENTAGE |
|------|---------------|-----------|------------|
| a. | 1 - 5 years | 15 | 25% |
| b. | 6 - 10 years | 38 | 63.3% |
| c. | 11 - 15 years | 6 | 10% |
| d. | 16 and above | 01 | 1.7% |

| | | | |
|--|-------|----|------|
| | Total | 60 | 100% |
|--|-------|----|------|

Table 2 indicates that (15) 25% of the art teachers had teaching experience of between 1 - 5 years; 38 (63.3%) between 6 - 10 years; 6 (10%) from 11 - 15 years and 1 (1.7%), 16 years and above. With most respondents, 38 (63.3%) having over six years of experience and one with up to 16 years, we can equally say that most art teachers were experienced.

Table 3

Availability of art materials

| S/No | PERIODS | RESPONSES | PERCENTAGE |
|------|-----------|-----------|------------|
| a. | Yes | 21 | 17.3% |
| b. | No | 98 | 82.7% |
| c. | Not quite | 0 | 0% |
| | Total | 119 | 100% |

Table 3 gives us a clear view of the situation of art materials, in post primary schools in Taraba state. Only 17.3% of the respondents answered in the affirmative that art materials are available, while 82.7% answered in the negative.

Table 4

Statement of objectives in the art syllabus

| S/No | OPTIONS | RESPONSES | PERCENTAGE |
|------|---------------------------|-----------|------------|
| a. | Clarity stated objectives | 49 | 82% |
| b. | on the first page | 5 | 8% |
| c. | Sent separately | 0 | 0% |
| d. | Not stated at all | 6 | 10% |
| | Total | 119 | 100% |

From Table 4 above, most (82%) art teachers agreed that the objectives of teaching this subject were clearly stated on the first page of the syllabus.

Table 5

Students' Interest in art activities

| S/No | Options | Frequency of distribution | Percentage |
|------|------------------|---------------------------|------------|
| a. | Very interested | 82 | 69.2% |
| b. | Just interested | 16 | 13.58% |
| c. | Not interested | 12 | 9.6% |
| d. | difficult to say | 09 | 7.7% |
| | Total | 119 | 100% |

From Table 5 above, most (69.2%) students sampled were interested in art activities. With proper motivation, provision of materials and good instructional methods by art teachers, students in Taraba state can benefit a lot more from art instructions.

Table 6

Students' and Teachers' response on participation in evaluation of art products

| S/No | Options | Students Response | Percentage | Teachers' Response | Percentage |
|------|-------------------|-------------------|------------|--------------------|------------|
| a. | Often participate | 10 | 8.5% | 47 | 78.3% |
| b. | Sometimes | 38 | 31.95 | 10 | 16.7% |
| c. | None at all | 71 | 59.6% | 3 | 5.0% |
| | Total | 119 | 100% | 60 | 100% |

From Table 6, more than half (59.6%) of the students did not participate in the evaluation of their products. However, most teachers participated. For effective evaluation, learners should be involved at all times.

Table 7

The effect of students' art experiences on other school subjects

| S/No | Options | Students Response | Percentage |
|------|-------------------|-------------------|------------|
| a. | Not effective | 21 | 17.3% |
| b. | Very effective | 89 | 75% |
| c. | Somehow effective | 09 | 7.75% |
| | Total | 119 | 100% |

From Table 7, 17.3% of the respondents stated that it had no effect while most (75%) agreed that it was very effective. If knowledge of art can help performance and understanding of other school subjects, then teaching - learning in art should be encouraged.

Table 8

Extent of Teachers coverage of art - syllabus

| S/No | Options | Students response | Percentage |
|------|-------------|-------------------|------------|
| a. | Often cover | 47 | 39.4% |
| b. | Sometimes | 43 | 36.3% |
| c. | Do not | 09 | 7.75% |
| d. | Can't say | 20 | 16.6% |
| | Total | 119 | 100% |

Table 8 shows that 43(36.3%) of the total number of students, believed that Teachers sometimes covered the art syllabus - within the time expected of them. While 20 (16.6%) indicated coverage of the syllabus by teachers with doubts.

Table 9
Student - Teacher relationship

| S/No | Options | Students Resp. | Percentage |
|------|--------------|----------------|------------|
| a | Very cordial | 89 | 75% |
| b | Cordial | 25 | 21.2% |
| c | Not cordial | 3 | 2.7% |
| d | Poor | 2 | 1.1% |
| | Total | 119 | 100% |

Staff - students relationship was very cordial. This can be seen from table 9 which shows that most (75%) of the respondents acknowledged that there was cordial relationship among staff and students. With 21.2% who stated that the relationship was cordial the 2.7% who indicated that it was not cordial were insignificant. Cordial relationship will promote proper teaching-learning.

Table 10

Teachers' major problems affecting effective teaching-learning of art education in schools

| S/No | Options | Students Resp. | Percentage |
|------|--------------------|----------------|------------|
| a. | Lack of discipline | 11 | 18.3% |
| b. | No govt attention | 14 | 23.3% |
| c. | Lack of staff | 25 | 41.7% |
| d. | None of the above | 3 | 5% |
| e. | a and b | 7 | 11.7% |
| | Total | 60 | 100% |

From the table above, 11 (18.3%) showed that the general lack of discipline in Taraba secondary schools also affect the teaching of art. 14(23.3%) indicated lack of Government support to schools. Most (41.7%) of the Teachers also supported this view and added shortage of art Teachers and materials. Lack of Teachers and materials. Constituted a stumbling block to our educational goals and objectives.

Table 11

Parents teachers' Association (PTA) and Teachers' relationship in secondary schools

| S/No | Options | Frequency & dist | Percentage |
|------|-------------------|------------------|------------|
| a. | No relationship | 10 | 16.7% |
| b. | Good relationship | 47 | 78.3% |
| c. | No PTA | 03 | 5% |
| | Total | 60 | 100% |

The relationship between art Teachers and PTA was good as shown by 47(78.3%) of the students on Table 9 above. Such a relationship was desirable as parents will freely assist their children in

procuring materials whenever necessary.

Table 12

Provision for staff training in secondary schools

| S/No | Options | Frequency of distribution | Percentage |
|------|--------------|---------------------------|------------|
| a. | Not provided | 3 | 5% |
| b. | Provided | 57 | 95% |
| | Total | 60 | 100% |

Table 12 explains the actual position of staff training in secondary schools in Taraba state. Most respondents 57(95%) indicated that staff development was a `right' and not a `privileged' while only 3(5%) responded in the negative.

Table 13

Methods commonly used in Teaching Fine Arts

| S/No | PERIODS | RESPONSES | PERCENTAGE |
|------|----------------|-----------|------------|
| a. | Lecture Method | 9 | 15% |
| b. | Dramatization | 7 | 11.7% |
| c. | Discussion | 5 | 8.3% |
| d. | Reading | 7 | 11.7% |
| e. | Demonstration | 8 | 13.3% |
| f. | Story-telling | 18 | 30.0% |
| g. | Field Trip | 6 | 10.0% |
| | Total | 60 | 100% |

The pattern of response on table 13 varies. This was evident of the fact that methods commonly used were rated on level of occurrences on the table, just as their frequencies, sometimes tally. For instance dramatization and reading method. One can see the juxtaposition of their placement on the table such as this table 13. Lecture method 9(16%) ranked second while reading method came fourth with 8(13.3%). Discussion method 5(8.3%), field trip 6 (10.0%), story telling 18(30.0%) was topping the

list.

Table 14
Availability of facilities and equipment, in the study area

| S/No | Options | Teachers Response | Percentage |
|------|---------------|-------------------|------------|
| a. | Available | 32 | 53.3% |
| b. | Not available | 28 | 46.7% |
| | Total | 60 | 100% |

From the table, 32 (53.3%) of art Teachers stated that facilities and equipment are provided.

Table 15
Where classes take place

| S/No | Options | Teachers Response | Percentage |
|------|----------------|-------------------|------------|
| a. | Under a tree | 17 | 28.3% |
| b. | Classroom | 43 | 71.7% |
| c. | Others/specify | 0 | 0% |
| | Total | 60 | 100% |

Table 15 shows that most classes took place in regular classroom 43(71.7%) while 17(28.3%) indicated that classes were held under trees.

Table 16
Motivation in art lesson

| S/No | Options | Students Response | Percentage |
|------|---------|-------------------|------------|
| | No | 69 | 57.9% |
| | Yes | 50 | 42.1% |
| | Total | 119 | 100% |

Most 69(57.7%) students showed that they were not motivated during teaching - learning, even though 50(42.1%) indicated that some motivation takes place. Motivation was central to effective

teaching - learning in art and should be encouraged.

4.3 Summary of Findings

The various tables containing the outcome of this study findings point to certain major issues affecting the effectiveness of evaluation of art education programmes in secondary schools in Taraba state.

First, was the issue of qualification of art Teachers as presented on table 1. While NCE was a teaching certificate, the teachers were not necessarily specialists in art. In most cases, as in the 41.7% they were no "art majors" - whether "double" or 'single" major. The mere fact that they possess teaching certificate (NCE) did not make them - professional art teachers. If selection of objectives is an important aspect of art teaching then the professional and academic qualification of these teachers must be guaranteed. Again, the HND holders did not necessarily measure in art as such, while only a small proportion of the graduates had art background. For any effective teaching - learning to take place, the professional and academic qualification of teachers must be satisfactory.

Second, was the issue of facilities (Table 3) and materials. No doubting the fact that facilities available are too inadequate to cater for the population. As stated at the beginning of this report is chapter 1, art was a compulsory subject on the curriculum of all Nigerian schools from primary to J.S.S. level. This implied adequate provision of the subject been achieved. Besides, because art materials are consumables, it is necessary to replenish such materials from time to time. It should be noted that without adequate equipment and materials, meaningful instruction in art cannot take place.

Thirdly, the outcome of the researcher's interview and observations point to acute shortage of funds. School heads insist that there is no separate vote for Fine arts. Whereas, in most cases, consumables such as starch, paper, pencils etc are not that expensive. Where school heads are willing and interested, such small amounts can always come from the maintenance allowance or code of the school. Since funds will be required to purchase basic materials, a way should be found round providing some fund.

Fourthly, is the issue of teaching techniques employed by art teachers (Table 13). The use of demonstration method (30%) was not good enough for a practical situation. Besides, that lecture method (15%) should make a significant presence was not good enough. Lecture method can be necessary

during introduction of a topic and during motivation. But greater emphasis should be in the area of motivation, dramatization and field trip.

Again, it is disappointing to note that art teachers do not motivate students (57%) before art classes. It is very important to motivate learners before any task is given and in the process of art works. This can be done through story-telling, dramatization, visual aids (films, strips, slides, chart, etc) to arrest the attention of learners, fire their imagination and arrest their attention.

CHAPTER V

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.1 Summary

This research was conducted to evaluate art education programmes in some selected secondary schools in Taraba state. Early in the study, the student identified some problems associated with the effectiveness of art education in Taraba state and indeed the society as a whole. Some of the problems identified were:

1. Lack of clearly stated objectives of art in our syllabus or lack of proper understanding of them by our teachers.
2. Lack of materials and equipment
3. Lack of adequate staff who are academically and professionally qualified.
4. Poor student/Teacher relationship.
5. Poor Instructional methods.
6. Lack of motivation (students/teachers).

Despite these problems, the researcher identified ways in which the Federal Government has been introducing measures to encourage art teaching in Nigerian schools (primary to J.S.S.) as stated in the National Policy on Education - N.P.E. (1981). The introduction of compulsory art education at these levels is a welcome development. But the total neglect of evaluating, this subject in Taraba state over time cannot promote the effective teaching-learning we desire..

The outcome of this study shows that; there is nor adequate staff (teachers) who are professionally and academically qualified to teach the subject effectively, poor teaching strategies, lack of student motivation and lack of evaluation of the subject.

5.2 Conclusions

From the researcher's experience in the course of this study, the following conclusions seem appropriate:-

1. Lack of regular inspection of schools by the state ministry of education cannot guarantee

appropriate teaching-learning and evaluation of the subject and

2. Lack of staff in the schools sampled cannot promote effective teaching-learning and therefore, achievement of the aims and objectives of our National curriculum for secondary schools in Taraba state, is more than partially achieved. Lack of teaching, art materials, facilities, and equipment, all require government intervention because when there is adequate funding of schools, these problems will be solved.

5.3 Recommendations:-

The following recommendations were made in the light of our study - findings; affecting the effectiveness of evaluation of art education programmes in secondary schools in Taraba state:-

- (1) The issue of unqualified art teachers as there was no art majors, talkless of whether `double' or 'single' major.
- (2) Inadequacy of facilities and materials to cater for the population. It could be noted too that without adequate equipment and materials, meaningful instruction in art would be difficult to achieve.
- (3) There was acute shortage of funds.
- (4) Motivation of students in art class was lacking. That showed teachers of arts lack teaching methods since majority of them were un professional, academically.

Therefore, if art education should be effectively taught in our secondary schools in Taraba state, then the followings should be recommended:-

- (a) Students must acquire a good foundation in arts and be taught by experts in their subject areas.
- (b) There must be frequent visit by art inspectors from the ministry of education.
- (c) Art teachers should embrace both formative and summative evaluation of art programmes for continuity.
- (d) Federal, State, Local Government and Parents Teachers' Association (P.T.A) should help to fight the rising cost of art materials.
- (e) Art education should be the basis of all education, if teaching learning process is to take place i.e child centred type of education.

REFERENCES

- A. Babs, Fafunwa (1980) New Perspective in African Education. Pub. by Macmillian Education Limited London, Printed.
- Adamu, D.S. (1988) An evaluation of students performances in grade II/WASC Examination in art in some selected Teachers' Colleges and Secondary Schools in Gongola State. (B.A. Art Edu.) Zaria: A.B.U. 160 L.
- Akiga, N.E. (1985) Parental influence on children's creative abilities. Case-study of pupils in the A.B.U. Staff School. (M.A. Art Education), Zaria: A.B.U. 154 L.
- Akolo, J.B. (1985).A handbook for Art Teachers in post-primary schools.
- Amabile, T.M. (1996) Creativity in context Boulder, Co: West view press.
- Apara, O.A. (1986) The problem of art teaching in some selected primary schools in Samaru Village. (B.A. Art education), Zaria: A.B.U. 80L.
- Ary, D. et al (1979) Introduction to research in Education. (2nd edition) New York: Holt, Rinehart and Winston Inc.
- Bahali, Namwa N. (1991) Parents attitudes towards the 6:3:3:4 system of education: A case study of Langtang and Mangu LGA of Plateau State. Group project, Creative arts.
- Balak Dachung, Jatau et al (1988) Evaluation of creative arts in some selected post primary schools in Plateau State. B. Ed. (Creative arts).
- Bandado B.S. (1994) The analysis of method and procedures of evaluating students art products in some selected post-primary institutions in Zaria. (B.A. art education) Zaria: A.B.U.
- Beettle Stone F. (1998).Creative children, imaginative teaching. Great Britain. Pp, 8-17.
- Bloom (1977). A hand book on formative and summative evaluation of students learning Mcgraw-Hill Incorporate U.S.A.
- Ben Yunusa (2000) Issues on Curriculum. Department of Education, Ahmadu Bello University Zaria. Pub. by Sankore Educational Publisher Company Limited.
- Bruner, J.S. (1963).The process of education. W.W. Norton and company, Inc New York.
- Chase, I. Clinton (1978).Measurement for educational evaluation. 2nd edition. Pp. 1-17.
- Chindade, Umar B. et al (1992). The status of Creative arts education in Bauchi and Taraba State. B.Ed. (Creative arts).
- Chinedozi, Ekezie (1991) July 9).WAEC shouldn't be blamed for bad results. New Nigeria P. 4.
- Cliff, J.C. & Imrie, B.N (1981).Assessing students appraisal teaching. Pub. Halsied press book John Willey & Sons. New York. P. J. Hills edited.
- Colorado, Model Content Standards: Visual Arts. (1997) Colorado state. Department of education 201 East Colfax Avenue, Denver, Co-80203. U.S. Colorado.
- Culture wise (1999) Research Journal of the National Council for Arts and culture. Vol. 1. No. 1. Abuja,

Pp. 43 - 53.

- Desforges H. (1989). Testing and assessment: Cassell Education limited Artillery House. London. P.3.
- Dimondsteing S. (1974). Exploring the art with children McMillan Pub. company. Canada. New York.
- Eisner .W. (1989). Educating artistic vision. 3rd edition, Macmillan Pub. Company, London.
- Etchie, C.A. (1985) The effect of learning environment on art activities in selected secondary schools of Kwara state: implication for education. (Ph.D. Art Education), Zaria A.B.U. 237L.
- Fatuyi R.B.(1986) Myth and reality. An exhibition of drawing and painting, National Theatre, Iganmu Lagos.
- Gaitskell, C.D. & HURWITZ AL. (1975). Children and their Arts (Methods for the elementary school) Harcourt brace Jouvenovitz Pp. 53-75, 157-184.
- Geoffrey Petty (1998). A practical guide. Teaching Today. (Second edition) Stanley Thornes Pub. Limited, Pp. 18-23.
- Gilbert. Sax (1968) Foundations of Educational Research. prentice Hall Inc. Engle Wood Cliffs, New Jersey.
- Grupus. A. (1996) "Creative problem solving". Paper presented at the Annual meeting of the Missouri Association of Community and Junior Colleges, November 15 - 17.
- Hamza, - M- Khalid, Alhalabi, - Bassem. (1999). IN: SITE 99: Society for information Technology & Teacher Education International Conference (10th, San Antonio, TX, February 28 - March 4, 1999) P.8 U.S; Florida.
- Hudson Wendy (1999) Be a creative curator Today. Gifted child Today Magazine; Vol. 22. No 2 Pp. 22 - 25, March - April 1999.
- Hopfner, Ralph (1984) Measuring students" Achievement in art NAEJ. studies in art education, Vol. 25, No. 4. Pp. 287 - 288.
- Ibrahim D. (1988) A survey of factors of affecting the performance of secondary school students in drawing in three selected schools in Zaria, (M.A. Art Education) Zaria: A.B.U. 142L.
- Jaja. I.D. (1985) Pupils performance in Art Education in some primary and post primary institutions in Port Harcourt. (B.A. Art Education), Zaria: A.B.U.
- Kenneth P. (1978) Art organisation: Studies in Art Education. National Art Education Association.
- Kerka and Sandra (1999). Creativity in Adulthood, Eric Digest No. 204 Eric Clearing House on Adult, Career and Vocational Education Columbus, O. H.
- Lagwampa, B.Y. (1989) Measurement of artistic Creative abilities among some selected post-primary students in Gongola State. (M.A. Art Education) Zaria: A.B.U. 114L.
- Lawrence Stenhouse (1978) An Introduction to Curriculum Research and Development. Published by Heineman, educational books limited London. Printed in Great Britain Pp. 98-122.
- L. de Bucher (1968) The techniques of teaching. Teaching of Art. Blackie and Sons, London Glasgow. The art of the child & Art in the school. Pp. 22 - 26.

- Lowenfeld V. & Brittain W.L. (1975) Creative and mental Growth. 6th edition Mcmillan publishing company, New York London. Pp. 85-119, 123 - 260.
- Mamza, P. (1985) Case study in Borno State of Students" attitude towards art as a career. Unpublished M.A. thesis, Department of Fine Arts A.B.U. Zaria.
- Mbahi A. Adamu (1983).The relationship between performances in art examination and the nature of teaching activities in Teacher training colleges, in Borno State. M.A. Art Education A.B.U. Zaria.
- Mcgarvey, Linda T. (1999). Using Aesthetic work to inspire story - telling writing and illustration. U.S. New York. 14.
- Mohammed, P. E.(1988) Measurement of the relation of artistic creative abilities to success in other school subjects:- A case study of some selected students in post-primary institution in Kaduna, Kano and Katsina State. (M.A. Art education), Zaria, A.B.U. 97L.
- Nworgu B.G. (1991) Educational Research Basic issues and Methodology; Department of Education . University of Nigeria Nsukka
- Ndagi, J.O. (1984). Essentials of research methodology for Nigerian Educators. University Press Limited, Nigeria.
- New Mexico Arts (1997) Content standards and Bench marks, new Mexico Department of Education, 300 Don gaspar, Santa FC, NM97501 - 2786 U.S. New Mexico.
- Nigerian Educational Research Council (N.E.R.D.C) (1972, 1977)
U.P.E. Teachers educational material project in Arts and crafts. Macmilan Nig. pub. Ltd. Yaba Lagos.
- Ogboji Bernadine. A. (1986) Art Education in Junior secondary schools in Anambra State, problems and Prospects. (B.Ed. Creative arts).
- Ohuche r.O. and S.A. Akeju (1988) Measurement and Evaluation in Education. Africana Feb. Publishers Limited 57 Barracks road, Uyo, Akwa Ibom State.
- Olorukooba, B.K. (1977, 1981, 1991 and 1997) An evaluation of Art education programmes in selected secondary schools and Teacher Training colleges in Kaduna State, Zaria. A.B.U. Zaria. (M.A. Art education).
- Oruwari, Yomi, (1999) Women Development and the Nigerian Environment. Rivers State University of Science and Technology, Port Harcourt, Nigeria.
- Oyabambi I.A. (1984). Students Seminar paper presented to Students in Creative Arts section. A.B.U. Zaria.
- Ozigi and Canham p. (1980). An introduction to the foundation of Education. Pub. McMillan Nigeria Limited Ibadan Pp. 142-155.
- Poleman L. (1996). Creativity, Gender and the Family: Journal of Creative Behaviour. 30, No 1. Pp. 1- 24.
- Powell, M.C. (1994). "On creativity and social change" Journal of creative Behaviour, 28, no. 1. 21-32, (E.J. 481 438).
- Walter, S. MONROE (1952) Encyclopedia of Educational Research. Revised edition, Macmillan Company: New York. PP. 403-406.

Wheeler, D.K. (1967). Curriculum Process, London Oxford University Press.

World Health Organization in Geneva (W.H.O.) 1992.

Riley, Tracy L; Karnes and - Frances A. (1998) Journal of Secondary gifted Education, Vol. 10. No 1. Pp. 248 - 51, Fall 1998.

Sawa, B.A. (1990). Art Education Teachers Perspective of their curriculum Objectives school of Education Seminar, Purdue university Perdue.`

Somonu, B.S. (1990) Prospects and problems of implementing the N.P.E. at secondary school level in Nigeria. Seminar paper Faculty of Educ. ABU Zaria.

Szyba C. and D Mulcahay (1999) Why do some Teachers resist offering appropriate open - end Activities for young children? Vol. 54, No. 1. PP. 16-20 Jan.

Taba, Hilda (1962) Curriculum Development Theory and Practice. New York: Harcourt, Brace and World.

Taiwo M. (1984). Survey of Various teaching strategies in art education in certain selected post-primary institutions in Zaria. Unpublished M.A. thesis, Department of Fine Arts. A.B.U. Zaria.

Teachers Guide (1996) Published UNICEF & National primary schools Board Kaduna.

Torrance r.M.W. (1977). Guiding creative Talents. Engle wood cliffs, N.J. Prentice-Hall.

Tukman, W.B. (1975). Measuring Educational outcomes, Fundamentals of Testing. Harcourt Brace Jovanovich Inc. New York, p. 12.

Taylor, R.W. (1990). Basic Principles of curriculum and Institution. Chicago and London: The University of Chicago press, 1973, 1980.

Uga Onwuka (1996). Curriculum development for Africa (Rev. Ed) Pub. by Africana Feb. Publishers Limited Onitsha - Nigeria.

Umaru D.D. Kwassam (1991, April 13). Poor Performance in S.S.C. in Kaduna State. New Nigerian, Saturday, P. 12.

Usman, Callistus. A.(1984) An evaluation of the content and skills of art education programme in Lagos state, Schools and Colleges. B.Ed. (Creative arts).

APPENDIX B

Questionnaire to Art Teachers, in selected secondary schools in Tabara State.

Name.....

Name of school.....

Qualification(s).....

Years of service.....

Note:- This is an attempt to evaluate art education programme in some selected secondary schools in Taraba state. The researcher is therefore appealing to you to please answer the following questions:-

1. Are you provided with a syllabus in art for your present school?
 - (a) Yes
 - (b) No
- 1b. How often do you use this syllabus? (a) Very often? (b) Often? (c) Sometimes? (d) Not all?
2. For how long have you been teaching art?
 - (a) 1 - 5 years
 - (b) 6 - 10 years
 - (c) 11 - 15 years
 - (d) 16 years and above.
3. Are you provided with adequate - art materials?
 - (a) Yes
 - (b) No
 - (c) Some-how.
4. How often do teachers/students participate on evaluation?
 - (a) Very often
 - (b) Often
 - (c) Sometimes.
5. Would you say that the general objectives of the art syllabus are:-
 - (a) Clearly stated on first page
 - (b) Sent separately?

- (c) Stated somewhere?
 - (d) Not stated at all?
6. Do you normally motivate students in art classes?
- (a) No
 - (b) Yes
7. Would you say that art experience given to students helps them in other school-subjects?
- (a) Yes
 - (b) No
8. do art Teachers cover the syllabus say:
- (a) Sometimes?
 - (b) Often?
 - (c) Not at all?
 - (d) Can't say?
9. What is the student/teacher relationship like?
- (a) Very cordial?
 - (b) Cordial?
 - (c) Not cordial?
 - (d) Poor?
- (10) What are your opinions on problems affecting effective teaching-learning of art?.....
.....
11. What is the relationship between teachers and P.T.A. like?
- (a) Good?
 - (b) Not good?
 - (c) Can't say (No PTA)?
12. Do you benefit from in-service training?
- (a) Yes
 - (b) No

13. What teaching methods do you normally use?.....
14. Are art facilities/equipment available in your school?
 - (a) Available
 - (b) Not available
15. Where do you normally hold art lessons?
 - (a) Under trees?
 - (b) Regular classrooms?
 - (c) Others/specify.

APPENDIX C

Questionnaire to art students in selected secondary schools in Taraba

Name.....

Name of school.....

Qualification(s).....

Note:- This is an attempt to evaluate art education programme in some selected Secondary Schools in Taraba State. The researcher is therefore appealing to you to please answer the following questions:-

1. Are you provided with a syllabus in art for your present school?
 - (a) Yes
 - (b) No
- 1b How often do you use this syllabus? (a) Very often? (b) Often? (c) Sometime? (d) Not at all?
2. Are you provided with adequate - art materials?
 - (a) Yes
 - (b) No
 - (c) Somehow.
3. Are you generally interested in art activities?
 - (a) Very interested
 - (b) Interested
 - (c) Not interested
4. How often do teachers/students participate on evaluation?
 - (a) Very often
 - (b) Often
 - (c) Sometimes.
5. Would you say that art experiences given to students help them in other school-subjects?
 - (a) Yes
 - (b) No
6. What is the student/teacher relationship like?

(a) Very cordial?

(b) Cordial?

(c) Not cordial?

(d) Poor?

7. What are your opinions on problems affecting effective teaching-learning of art?.....

.....

8. Are art facilities/equipment available in your school?

(a) Available

(b) Not available

9. Where do you normally hold art lessons?

(a) Under trees?

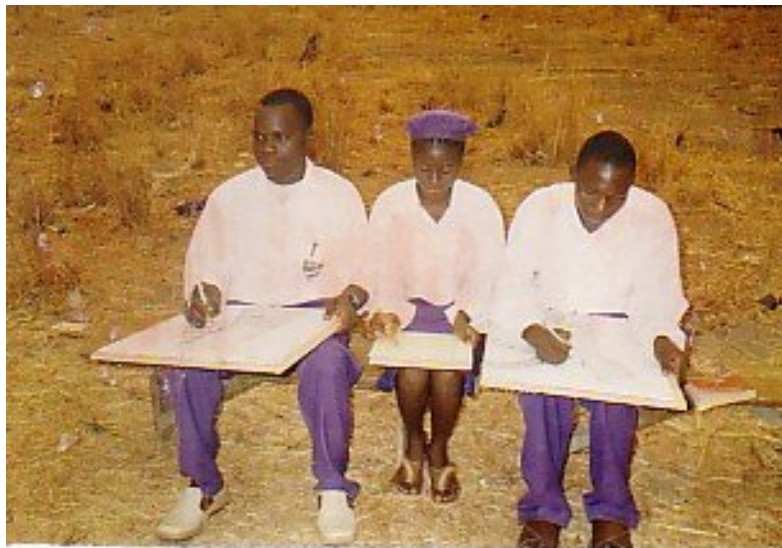
(b) Regular classrooms?

(c) Others/specify.....

APPENDIX D

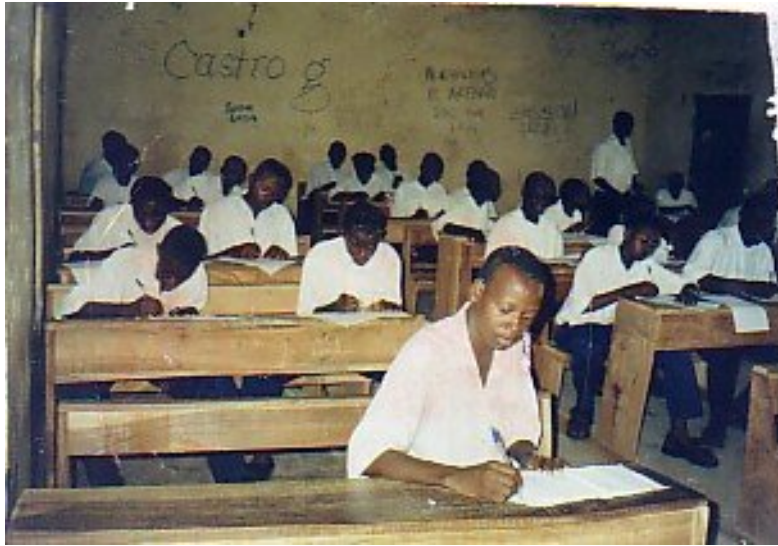


Students in Action – Classroom Activities



Out-door Activities by Students

APPENDIX E



Cross-section of Students in Examination



Classroom block blown by wind

APPENDIX F



A Cross-section of Students in a normal Classroom



Samples of Painting done by Students

APPENDIX G

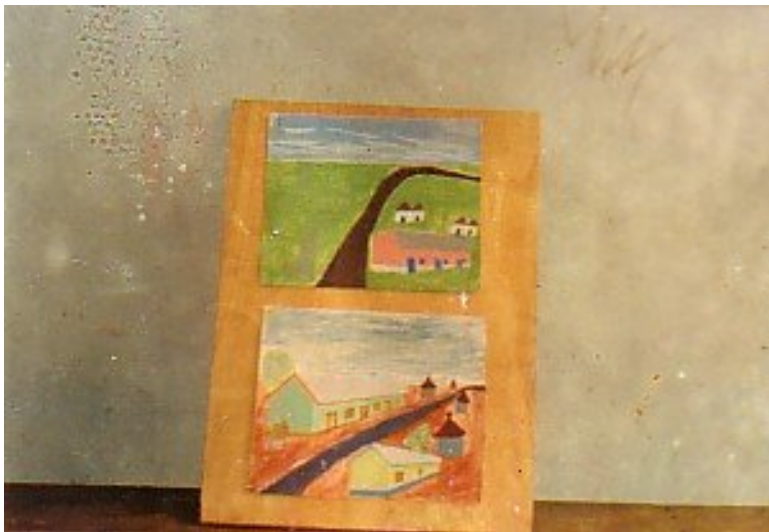


A Class representative, taking control of the Class, in the absence of the Teacher

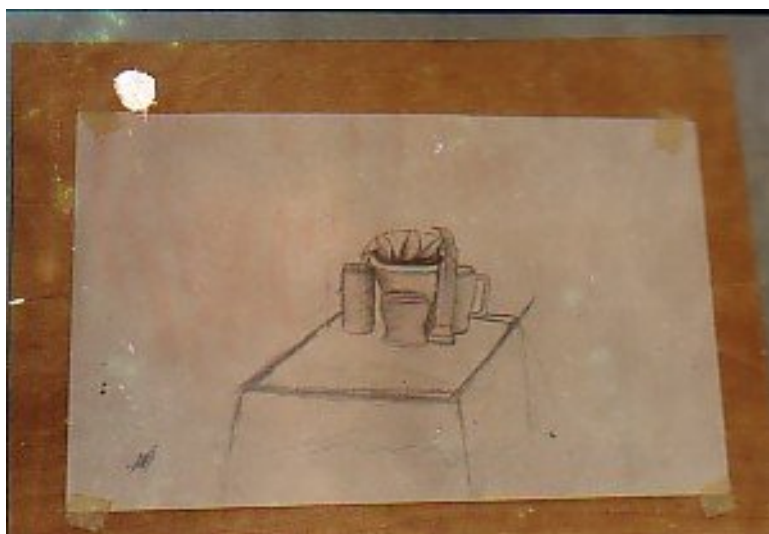


Still Life Drawing by J.S.S. III Students

APPENDIX H



Painting exercise by J.S.S. III Students



Still-life drawings by Senior Students