AN EVALUATION OF HOME AND SCHOOL ENVIRONMENTS ON THE ARTISTIC CREATIVITY OF PRIMARY SCHOOL CHILDREN, IN KADUNA STATE

BY

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AHMADU BELLO UNIVERSITY,
ZARIA, NIGERIA

DECEMBER, 2015

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DECEMBER, 2015

DECLARATION

I declare that the work in this **Thesis** entitled "**An Evaluation of Home and School Environments on the Artistic Creativity of Primary School Children, in Kaduna State"** has been performed by me in the Department of Fine Arts.The information derived from the literature has been duly acknowledged in the text and a list of references provided. No part of this thesis was previously presented for another degree or diploma at any University.

Sunday Danjuma BARNABAS	**Signature**	**Date**

CERTIFITION

This **Thesis** entitled **"An Evaluation of Home and School Environments on the Artistic Creativity of Primary School Children, in Kaduna State",** by Barnabas, Sunday Danjuma, meets the regulations governing the award of the degree of Doctor of Philosophy in (Art Education) of Ahmadu Bello University, Zaria, and is approved for its contribution to knowledge and literary presentation.

Professor M.P. Mamza Chairman Supervisory Committee	(Signature)	Date
Professor B.K. Olorukooba Member, Supervisory Committee	(Signature)	Date
Dr. R.A Nkom Member, Supervisory Committee	(Signature)	Date
Dr. G. G. Duniya Head of Department	(Signature)	Date
Professor Kabiru Bala Dean, School of Post-graduate School	(Signature)	Date

DEDICATION

This **Thesis** is dedicated to my five grand children, Shimnom Isaac Danjuma, Jesse Isaac Danjuma, Tir-nom Jenom Danjuma, Shir-nom Jenom Dajuma Gyunom Shedrach Danjuma and my beloved mother, Asabe Danjuma. It was your consistent prayers and cries to God that kept me saved in all my journeys and granted me victory in pursuing my greatest dream of academic pursuit in Zaria.

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ABSTRACT

The study focused on "Evaluation of home and school environments on the artistic creativity of children in Primary Schools in Kaduna State". Descriptive and Survey Research Design were adopted for the purpose of this study. The population of the study was selected randomly through simple and stratified sampling techniques. Out of the three senatorial zones or didtricts in Kaduna State; namely, Northern Senatorial, Central Senatorial and Southern Senatorial zones ; number of 12 primary schools were used in conducting this research. Three hundred and eighty four (384) children, 384 parents and 381 teachers answered the questions. Questions were administered to parents and teachers. Children were given drawing test on specified objectives. Observation was also used to determine the facilities, teaching and learning environment.The main aim of the study was to determine the kind of the influences the home and school environments have on children's artistic creativity in the primary schools. The objectives of the study were to: investigate the influence of parents on children's artistic creativity, find out the influence of school environments on children's artistic creativity, find out cultural influences on creative art activities of children and to examine the effect of peer group influences on children's artistic creativity.The test instruments were pre-tested to establish, validity and reliability. Three research instruments were used in conducting this research- questionnaire, practical drawing test and observation. The data collected were analyzed using statistical package for social sciences.Findings revealed that, home and school environments have significant influence on children's artistic creativity; however, school environments in Kaduna State were found not to be quite suitable for children's artistic creativity. It is recommended that, art exhibition should be organized for parents in schools to enable them see and appreciate their children's creative activities in art, more attention should be given in schools, through proper funding in art teaching by stake holders or private organizations, school stake holders should collaborate with local craftsmen and professional artists to promote artistic creativity or skills acquisition among school children,cultural activities be encouraged among children in home and school environments and that children should be allowed to relate freely with their peers at home and school environments to promote artistic creativity by sharing their experiences with each others.

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CHAPTER ONE

INTRODUCTION

1.1 Background of the Study

The long teaching experience of the researcher from primary to tertiary level, has shown that art teaching has gone through a lot of challenges or obstacles as a subject; because the society does not appreciate the value of art education to children's learning. The researcher's ten years of teaching experience at the junior secondary schools in Kaduna State, also revealed the fact that art teaching in primary schools was not effective. Children who were admitted to go through the junior secondary schools, had a lot of difficulties in drawing, because they complaint that they did not have teachers in art. It was possible also that their parents did not encourage them to study art as a subject. This is because most parents today would prefer their children to go in for science subjects rather than Fine art.

Similarly, at the Kaduna Polytechnic where he is now working as a lecturer, under the Department of Fashion Design and Clothing Technology; he is equally facing the same challenges. Over the years that he has taught in the institution, students that gained admission into the Polytechnic without the basic background or knowledge in Fine Art. The researcher's experience year in year out on student's creative behaviour in Fine art or life drawing is that most of them find it very difficult to draw simple lines or curves; which indicates that they probably did not have art teachers to guide them in drawing and other activities in art from the schools they graduated. It is in the light of this fact or experiences that were observed by the researcher that have motivated him to embark on this very study. And the only way to tacle or to get out of this quaqmire, is to get back to the grass root; using the home and primary school environments as a case study. This is necessary because every child's education begins from the home and the

school is the child's second learning environment. It is the policy of Nigeria government to make learnig or education free for every Nigerian child from primary to junior secondary school level.

The universal Basic Education (UBE), for instance; introduced in 1999 replaced the Universal Primary Education (UPE), which was established in Nigeria in 1976. The current 9-3-4 system of education was designed in conformity with the Millennium Development Goals (MDGs) and education for all. The UBE involves 6 years of primary school and 3 years of junior secondary school totaling 9 years of continuous learning, while transition from one class to another is automatic. The child's performance in class is also based on continuous assessment. This scheme is monitored by the Universal Basic Education Commission (UBEC). The aim of UBE is to make education free and a right of every child. However, it has been observed that not every Nigerian child goes to school today and it is equally believed that more than 10 million Nigerian school-age children are out of school. Oyesola (2013) and Onwumere (2014), presenting a United Nation reports on child's education, support the view that Nigeria has 10.5 million out of school children who currently do not go to school.

Despite the development in education, many are still unable to go to school because of their parents' low economic status and perhaps because of government inability to provide proper funding and the right environment for effective academic activities in schools. Children whose parents are poor may not enjoy a good support from their families to achieve their goals in life; unlike their colleagues who come from high socio-economic status.Roibito, Ekanem, Ushang and Nyong (2011) posit that human beings are born into different environmental conditions. Though people may have different hereditary potentials, the environment in which they find themselves may have greater influence on their lives, producing what the people may want the

child to become in the future.Omebe (2002) states that the child is the product of his total environment. The child environment influences what he/ she is intended to become or learn as he/she grows up. Roibito et al (2011) again observed that the extent to which the child may reach academically depends largely on certain environmental conditions. They go further to say that children born into two different environments may tend to behave differently from each other. Thus, the child who comes from a remote village will behave differently from the one that comes from a city. This is as the result of the fact that the environments where they come from are not the same. Similarly, a child who comes from a rich family may have better living conditions than the one whose parents are poor or are from a low economic status. This is why their behavior or attitude cannot be the same. Roibito et al (2011) defines environment as those aspects of the organism's surroundings to which it responds to at a given time. These surroundings may include the physical or psychological. Kwa (2007) believed that creating a conducive educational environment is as important as what is taught and shared. This is to say that the quality of education that children receive in a school environment depends on what is obtainable in that school; that is, the nature of that school environment and qualification of its teachers. Sabarudin and Daud (2009) in the light of the above view noted that in the true sense of today's education, the learning environment is the interaction and application of many elements. Basically these include the human factor, the educator and the infrastructure as well as the way they interact with the students. This will ultimately determine the outcome of the learning environment.

However, Roibito et al (2011) observe that there are a variety of environments such as: the home environment, school environment, social environment, cultural environment, and many more. All these and those not mentioned here have significant

influences on the growing child as he/she interacts, feels, smells, sees, hears, and touches things within or around his/her immediate environment.

The home environment according to Roibito et al (2011) and Abraham (2015) is an important aspect of man's environment. It is the first environment that children come in contact with as soon as they are born into this planet called earth.The home environment they go further to say consists of the parents and siblings. In some cases, it may consist of only the nuclear family. That is, father, mother, and child or children. In other cases, it may include the extended members of the family. It is the first place or institution in which a child begins to learn. In supporting this view, Femi and Adewale (2012) noted that the responsibility of training a child always lies in the hands of the parents. This is congruent with the commom discussion of sociologists that education can be an instrument of cultural change that is being taught from home. Kagan and Kagan (2014) advised that as a parent, you are the engineer of many of your child's learning experiences and that intelligence is constructed as your children interact with their toys, you and others. They go a step further to state that no mater how colourful and enriching the learning environment is, it does not matter if your child does not interact with it. They concluded by saying that taking the time to play and learn with the child, is much more important than what is in the learning environment provided in the home.

In the same vein, Sifawa and Madaki (2009) agreeing with the submission of Roibito and his group state that, home environment constitutes the physical and economic surroundings of the living residence of human family. Apart from being a dwelling place, it is also regarded as a central institution of human relations.Bello (1999) suggests that the home environment consists of social status, position, occupation, education and the general characteristics of family in which a child is

brought up. Sifawa and Madaki(2009) again argue that some of the variables that interacts directly or indirectly to constitute the home environment include social class, parental education, custom, home location, family size, religious beliefs, home facilities, birth order and discipline.

The family, according to Minnet (2000), Sharma Mishra, and Bansal (2007) is a basic unit of the society. A family consists of a group of people of various ages who are usually related by birth, marriage or adoption. The members that constitute a family are: father, mother, siblings, grandfather, grandmother and other relations in the family. Saddley (2005) however suggests that the term parents include a child's custodial biological or adoptive parent, step parent, legal guardian, care taker or relative within the family. Any one amongst this group of persons has a special role in the life of a child in training and supporting the child's learning.

Parents' involvement in a child's early education is consistently found to be positively associated with a child's creative and academic performance (Reynolds, 2005; Nkom, 2006; Harris and Goodall, 2007). Bonci (2008) and Fan et al (2001) added by saying that parental involvement in their children literacy practices influences their academic performance. Mishra and Bamba (2012) agree that right from the birth; the child is much influenced by all those factors that surround him. They also believe that there are two institutions that have a direct influence on the child's learning behavior, the family and the school. Parent's inability to spend quality time with their children at home may affect their performance negatively in school. Parents therefore, must see their role in children's upbringing in education as crucial in life and which should not be toyed with but handled with care; because each step that a parent takes in training a child has its positive or negative effects in the child's future development, which may help the child to succeed or affect his/her future for ever. The amount of

time that a child spends or shares with his/her parents and other siblings is the determinant factor of the child's attitude, values and behavioral pattern in life. Home environment plays an effective role in determining the intellectual, physical and psychological development of an individual. A child's attitude, emotions, intelligence as well as creative skills are determined by parents or the environment in which a child finds himself or herself. Abraham (2015) added by saying that, "the family is profoundly important to the developmental, emotional, cognitive and psychomotor growth of a child".

Children generally, are believed to be born with the ability to be creative and the environment could encourage or discourage the development of creativity; just as Makeri (2004) would say, "…if your house is a volcano, how shall you expect flowers to bloom". Similarly, Makeri, (2004) notes that, "Flowers gradually unfold their beauty to the gentle rays of the sun; they break at the violence of the windstorm". From the above quotes, it simply means that a child can not learn freely in a hostile environment. For instance, a child that grows or comes from a family that engages their children in storytelling or folklore is encouraged to do well in drama or creative writing in school. However this may not be the same experience with children that are brought up in environment that have interest in practical works of art or crafts such as, carpentry, building, weaving, carving, blacksmiting, just to mention but few). Children from this environment will want to acquire creative skills that will help them work with their hands to produce or form something that will help them to gain their living or to be self – employed. Children born in such environments may want to be involved in such trades or profession in the future.

However it is important to draw our attention to the fact that a creative child requires special intelligence. Moran (2009) tends to agree with this view when she

observes that just as all children are not equally intelligent, all children are note equally creative. It is believed that all children are born with the tendency to be creative. Halls (2013), Makeri (2014) and Mbahi (2015) in support of this view believe that everyone is born with a natural streak of creativity; and that children are the best proof of this. It is the duty of parents and teachers to provide an enabling environment that will make children to express their feelings in art but often times parents tend to discourage them at their early stages of creative development. Makeri (2004) further observes that every child is a potential achiever if only he is well guided and guarded. Halls (2013) blames parents and teachers for failing to encourage children to be creative in early childhood. Halls added that basic habits that children learn from parents contribute to their energy and desire to nurture their natural creativity or to become uncreative. Chika (2013) says that when you give room for a child to be creative, it goes beyond just art; it flows to any other thing that a child will do or does. It makes a child to think harder, be inquisitive or wanting to create or explore his/her environment further.Sifawa and Madaki (2009) note that, "creativity is associated with the ability to generate new ideas and recognize alternative solutions to problems". Tijani (2008) states that, "creativity improves one's imaginative skills to produce an object and bring about change in an organization".

Parent's involvement in children's creative behaviours or activities cannot be over emphasized. When parents are involved in their children's education both parents and children are likely to benefit (Brown, 2009). Parents' participation in children's schooling enhances their self-esteem, improves academic achievement, improves parent-child relationships, and helps parents develop positive attitudes towards schooling and a better understanding of the schooling process (Brown, 2009). Parents' inability to guide and support children's learning at home may affect their academic

performance negatively; and sometimes their inability to perform well in school is associated with poverty or parents economic status. Harvatin (2011) noted that children living in poverty are at risk of experiencing education hardships such as grade retention, dropping out, and being referred for special education. However, to encourage children in artistic creativity in home environments, parents should be able to provide their children with sufficient art materials such as: colours, pencils, papers, crayons, markers, brushes, pen and ink; just to mention but few.

The school environment is the child's second learning environment after home In other words, a place where he or she gains more experience and additional knowledge on what has been acquired or taught at home. Every school environment is expected to be attractive with the right or befitting atmosphere for the child to learn. Barsh (2006) refers to school environment as a thread that connects the multitude of activities that children do when they are away from home.Children come to school with thoughts and feelings, words and pictures as well as ideas and fantasies. If given the environment, Dunmire (2014) said that children have an endless well of creative activities. In school they sing whimsical lyrics, produce imaginative plays, and show their innate ability to make something out of nothing. These are also some of the experiences the child gains or learn from home or immediate environment before attending school. Children are intensely curious about the world around them and enter school with high curiosity, expectations, questions, and the desire to feel competent and valued.Young children should have those personal characteristics even more strongly when they finish formal schooling.

The school environment can have a dramatic impact or influence on children's education. To achieve effective education in school, the environment needs to be conducive to learning and allow the pupils space and time to interact within the

learning and teaching process. Read (1958) says that a school environment should not be artificial. It must have existing structures and should be attractive for academic activities. Creating and maintaining a stimulating learning environment can be achieved through effective classroom organization, interactive and whole school displays and a climate of innovation. A right school environment could affect the child's mood, interest, curiosity, imagination and motivation in creative activities. Learning environment if not properly handled or cared for could affect the child's performance negatively. School environment constitute building lay outs, teachers, head teacher, Parents' Teachers Association (PTA), peer-group, club and society and the school community (Mbahi, 2015). Each of these factors has an influence on a child's performance in school. The head teacher, for example, is the one that oversees all the activities that take place in the school both academic and non academic activities. He reports everything that happens in the school to the school administrators. To encourage art teaching in the school, it is his duty to ensure that art materials and the right learning environment are provided for effective artistic activities in school.

For effective art activities to take place in school, it is advisable that qualified teachers are employed. It is often said that only creative teachers can produce creative children. Effective teachers are those who have the right content of what to teach in the classroom. Hayden (2010) observes that teachers who believe in themselves will accomplish a lot in the classroom and will not only know about what they teach but will be passionate about it.

Art activities in school could be encouraged through group activities in the classroom, art cubs and societies. These include, drama, music, drawing and painting, poetry, story-telling, molding with clay and cultural activities.Steinberg (2004) suggests that parents and teachers should permit their children to participate in group activities

with their peers like music, dance, and sports. An effective parents' teachers' partnerships could influence children's interest in art activities; through this relationship, parents will know why their children need to study art in schools. One way to enjoy this relation with the school authority, according to Brown (2009), is through parents' teacher conferences and functions, receiving and responding to written communications from teachers. Another kind of involvement is home- based. This focuses on activities that parents can do with their children at home.

Research indicates that art teaching has been relegated to the background or marginalized by the school stakeholders by not giving it its rightful position on the school time table (Gibson and Anderson, 2003; Deland, 2009; Gave, 2013).The society does not seem to approve the teaching of art in schools and parents interest are more in other subjects rather than art. They tend to force their children to study such courses without taking into consideration the child's very interest in art. An example of this is parents' preference for science subjects instead of art. This could probably be due to the fact that parents are not well informed of the role of art in the education of their children. Jacobs (1999) revealed that art in schools is simply seen as painting and drawing and not a subject studied by an academic scholar. The Issue of benefits of artistic creativity in children's academic performance regarding family involvement and school has not been well measured in developing countries. Research is therefore needed to provide all evidence to support the common claims that family involvement in learning school environment and could enhance children development in art activities.

1.2 Statement of the Problem

A very few studies have been conducted on the field of home and school environments and its impact on children's artistic creativity.The present study explores

and evaluates the influence of home and school environments on the artistic creativity of primary school pupils in Kaduna State. Art as a subject has not been really encouraged in homes and school environments. This is probably due to the fact that the society up to now does not really know the value of art teaching in schools or in the education of their children. In Nigeria for instance, some parents do not see anything good about their children learning art in schools.This could be pobably because most school environments are not suitable for creative learning activities, as observed by Read (1958). Read is of the view that school environment should be made conducive for learning and that it should not be artificial. That is to say that there should be existing structures in school environments with adequate learning facilities to engage children in learning. Because parents do not like their Children to study art as a subject in schools, in most cases they are either forced or encouraged to study science subjects rather than art against their own wish or interest.

It is in the light of this fact that Mbahi (2005) argues that "All human activities must serve mankind if they are not to remain useless and idle occupations. Wealth exists so that man may benefit by it; science exists in order to be man's guide; art too must serve some useful purpose and not a fruitless pleasure". Mbahi added by saying that "Artistic creativity is relevant and useful to modern science and technology". Still, he goes further to point out that "Art, science and technology are complementary rather than antagonistic to each other and there is no question of technology displacing artistic creativity or emphasized without any regard for artistic creativity". This informs us therefore, that art and science are inseperable entities.

In some parts of the country still, religion or culture stand as a great hindrance to art teaching and learning in schools; because it is most likely that parents are not well informed about the importance or value of art in education. Barnabas and Ndandok

(2008) in support of this fact noted that "… both the christian religion and Islamic religion do not encourage representational art. Islamic religion discourages in strong terms that artist should not imitate God by creating three dimentional art works". Another major issue is that in schools it has been observed that art education is not given its proper position on the school curriculum. Teachers do not also provide children enough opportunity to express themselves in artistic creativity. For example, art period or lesson is sometimes used for other subjects rather than art. It will be worthwhile therefore, to determine the influences of the home (parents, sibilings) and the school environments (teachers, peergroups associations) on the art activities of primary school pupils, so that deeper understanding will be gained on how teachers will be able to teach pupils properly in artistic creativity. It is possible that home and school environments could either directly or indirectly affect children's interest or motivate them in aristic creativity. Children may reflect their home or the environment in their disposition to art. For example, by expressing their feelings on the happenings within the home, or vice versa; children are likely to learn faster by what they see or observe.

1.3 Aim and Objectives of the Study:

The aim of the study is to determine the kind of the influences the home and school environments have on the artistic creativity of primary school children in Kaduna State. The specific objectives of the study are to:

1. investigate the influence of parents on children's artistic creativity;
2. find out the influence of school environment on children's artistic creativity;
3. Investigate the influence of home community on children's interest in artistic creativity.
4. find out cultural influences on creative art activities of children; and
5. examine the effect of peer group influences on children's artistic creativity.

1.4 Research Questions:

The following research questions will be addressed in this study:

(1) How do parents influence children's artistic creativity?

(2) How does the school environment influence children's artistic creativity?

(3) What is the influence of home communities on children's artistic creativity?

(4) What kind of influence does culture have on children's artistic creativity?

(5) How does peer group's activities or relationship influence children's artistic creativity?

1.5 Basic Assumptions:

It is assumed in this study that:

(1) Parents influence children's artistic creativity

(2) School environments determine children's interest in artistic creativity.

(3) Home community affects children's artistic creativity.

(4) Culture impacts negatively or positively on children's artistic creativity.

(5) Peer groups influence children's artistic creativity.

1.6 Justification of the study:

This research is essential at this time because art teaching in primary schools is not given adequate attention. There is the need therefore to save it from total collapse and extinction by making an in-depth study into the root of the problem. The lack of children's interest in art courses due to parents' confrontational attitude on children's personal interest in art as a profession is directly affecting the admission of students to study art in tertiary levels as a career. Many parents and siblings or community

members do not know their function in the development of the artistic creativity of children. Uhunmwagho (2008) observes that lack of effective art teaching in primary schools has gradually taken its toll on the art departments where they are now struggling to get candidates to study art as a profession.

The society's position on art also discourages children from studying art in schools. Parents prefer science subjects. This is justified by Mamza (2008) when he notes that the ambivalent attitude of the Nigerian society towards art constitutes problems of teaching and learning art in secondary schools. Mbahi (1983) further notes that students are discouraged to study art in schools because parents, peer groups and teachers have mistaken impressions about art as a subject. Art education therefore, if given its proper position or place on the school curriculum, would help in providing the opportunity for unemployed graduates to be self–reliant, and will be able to provide jobs for others.

1.7 Significance of the study:

The study will serve as a useful material or manual to regulators of the puplic school system like the State Ministry of Education in Kaduna State. The outcome of the research will enable them to formulate strategies for educating parents on home attributes for enhancing artistic creativity among children. It is also hoped that the outcome of the study will contribute towards enabling teachers to deliver effective art teaching in primary schools, since they have the mandate to teach or guide children in school.It is also hoped that the outcome of this study will help to create a conducive learning environment in schools, through the provision of the right structures and art materials or facilities for children's free expression in art. The findings of this study will serve as a useful guide to parents who may want to support their children at home

and also to teachers in providing learning activities that will promote the artistic creativity of primary school pupils.

1.8 Scope of the Study

The study is on the influence of home and school environments on the artistic creativity of primary school pupils. The home environment includes parents and siblings. The school environments involve teachers, peer group and school community. In this study the researcher used six (6) local Government Areas that were randomly selected out of the twenty three (23) Local Government Areas in Kaduna State. The study equally involved twelve schools that were randomly selected from the twelve Local Government Areas of the State for the purpose of this study. The researcher used 12 schools as a sample size out of the number of schools in Kaduna State. Using a small size out of the population of the schools will be justifiable, and the result of the study could be generalized to other schools at the end of the study.

1.9 Operatioal definition of terms

Influence: this refers to the level of parents'involvement on children's learning behavior in the home.

Home Environment: this means a child's place of birth and first learning experience.

School Environment: it refers to the child's second learning environment

School community: it is the environment in which the school is built or located.

Home community: it refers to the environment in which the home is situated.

Children's creative activities: it means children's expressions in artistic creativity, which includes (drawing, painting, weaving, carving, creative writing, drama, dancing, and music just to mention but few).

Creativity: it means one's ability to create something new or to reproduce what has been created in a different way. That is something new or novel.

Cultural influence: this could mean children's personal experiences in cultural activities within their immediate environment.

Peer group influence: it refers to children's engagement in age group relationships or activities.

1.10 Theoretical Framework:

The theoretical frame work of this study is hinged on the idea of Eisner (2002) and Gaitskell & Hurtwizt (1975) which deals with the condition of the environment as it affects children's learning in artistic creativity. Eisner is of the view that experiencing the environment is a process that continues throughout one's life; and also a process that is shaped by culture, influenced by language, impacted by beliefs, affected by values, and moderated by distinctive features of our lives.He furthermore believes that public schools are failing to appreciate the significance of art to educational development of children. That is to say that even in the developed nations, government does not pay proper attention to art teaching in puplic schools. His view is very important to this study, because it is what is dragging the researcher into this current study; the period when art as a subject is not given its full position on the school time table. Often a times art period is being used for other subjects probably because of lack of qualified art teachers. The is why going into this study has become very necessary for the researcher to fine the root cause of the issues that have been mentioned above in homes and public schools in Kaduna State, which calls for investigation. Hurtwitz&Gaitskell (1975) are of the view also that "a learning environment must be a place for sensory excitement; and must be considered as a child's link with the world outside the classroom". Hurtwitz and Gaitskell are of the view that children should not only be confined to learning within the four walls of the class room, but should be given the freedom to learn outside the classroom environment.The views of the authors

or professionals above have great relevance with the present study, because the researcher is particularly interested on children's expression in artistic creativity using different eviromental influences. Home and school environments have great roles to play in children's education, but it has been observed that parents and teachers do not give children enough time or support in learning by providing them with the right learning environment especially in artistic creativity; which calls for further investigation.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.0 Introduction

This chapter is on the review of related literature from previous research on parental and school environment on children's performance in creative activities .The chapter is organized in this format below:

1 The concept of Evaluation

2 Parents' influence on children's artistic creativity

3 School Environment and its influence on children's artistic creativity

4 The influence of Home Community on children's artistic creativity

5 Cultural influences on children's interest in artistic creativity

6 Peer group influence on children's artistic creativity.

7 Empirical studies.

8 Summary and Uniqueness of the study.

2.1 The Concept of Evaluation

Evaluation is a systemstic and objective assessment of a problem or given task. Powell (2006) notes that evaluation can be defined "as a type of study that uses standard social research methods for evaluative purposes, as a scientific research methodology and as an assessment process…" Vaterlouse and Higginbotham (2011) however, note that, "evaluation is an important component of refining programmes and documenting impacts. Vaterlouse and Higginbotham may be right with this view; because evaluation is about gathering information, documenting and giving report of certain findings in a research or problem.

However, Rea – Diskins (1992) views the difination of evaluation differently from the authors above. Evaluation to him, is the same thing as testing; and that while students are tested, evaluation is taking place. Rea – Diskins goes further to state that evaluation is an intrinsic part of teaching and learning. It is important for the teacher because it can provide a wealth of information to use for the future direction of the class room practice, for planning of courses and for the management of learning tasks and students.

Walker (2011) however, sharing a contrary view, suggests that the term evaluation refers to one of several types of assessments of social programmes. For instance, he says that, evaluations are used to assess programmes' operations, and various types of outcomes.

Evaluation could be about placing value judgement on the information gathered during a project, including the monitoring data. An evaluation should be structured so that there is some thought and intent as to what is to be captured during research and how best to capture it, and what the analysis of the captured data will tell about the project.

It is very essential to draw our attention to the fact also that evaluation requires sufficient or enough planning. Planning is a crucial part of the process. Andrew and Danley (2002) observe that it can be a daunting task to conduct an evaluation, if one has never wrangled with all the technical issues involved in an evaluation before. Often time resources are in short supply and conducting an evaluation may seem like added work without a clear benefit. But despite all these issues, evaluations they say are important and the benefits that can come from a well-executed evaluation far outweigh any challenge.

In a nutshell, evaluation constitutes part of an on going cycle of programme planning, implementation, and improvement in a given task or research. Spiel (2001) concludes by saying that evaluation research which relies on scientific method is a young discipline that has grown massively in recent years.

2.1.1 Types of Evaluation

There are two different types of evaluation, namely- formative and summative evaluations.

2.1.2 Formative Evaluation

Formative evaluation or assessment is a diagnostic method of assessment used in learning to provide feedback to teachers and students over the course of instruction. It stands in contrast to summative evaluation or assessment which generally takes place after a period of instruction and requires making a judgement about the learning that has occurred, by grading or scoring a test or paper (Boston, 2002). Black and wiliam (1998) define assessment broadly to include all activities that teachers and students undertake to get information that can be used diagnostically to other teaching and learning. Nan (2003) also notes that, formative evaluation is an assessment of efforts prior to their completion for the purpose of improving students' efforts in learning.

From this definition, assessment encompasses teacher observation, classroom discussion, and analysis of students' work, including home work and tests. Assessment only becomes formative when the information is used to adapt teaching and learning to meet students, needs (Black and Wiliam, 1998). Formative assessment helps support the expectation that all children can learn to high levels and counteract the cycle in which students attribute poor

performance to lack of ability and therefore become discouraged and unwilling to invest in further lerning (Ames, 1992; Vispoel and Austin 1995).

2.1.3 Summative Evaluation or Assessment

Summative Evaluation or Assessment is a process that concerns final evaluation to ask if the project or programme achieve its gosls. Summative evaluation generally concentrates on learner's outcomes rather than only the programme of instruction in itself. It is a means to determine a student's mastery and understanding of information, skills, concepts, or processes. Johnson (2009) notes that, "Summative assessment is commonly refered to as assessment of learning in which the focus is on determing what the student has learned at the end of a unit of instruction or at the end of grade level." This also means that summative evaluation provides the student the result or imformation on what he has done at the end of a sessetion or term.

Tarras (2005) sharing a different view with those above as "… a judgement which encapsulates all the evidence up to a given point. This point is seen as finality at the point of the judgement".

Miller ( ) however, notes that one of the primary purposes of assessment is to be summative and that the purpose of assessment is to judge the quality and characteristics of the student and summerise these in clear and widely acceptable formats. Summative assessment, Miler says, "… is assumed to help employers by providing 'costless' information on the productive potentials of job applicants." That is to say that summative evaluation provides students with available information that they need to look for employment without much trouble or cost involvement for their employers.The understanting

of the concept “Evaluation” has led us to the second sub-theme, parents’ influence on children’s artistic creativity.

2.2 Parents’ influence on children’s artistic creativiy

Children are said to be important assets of the society. Every child is unique. Children are after all what the whole process of education is centered on (Mishra, 2012). Mishra goes on to say that right from birth, the child is much influenced by all those factors that surround him. She however emphasizes that there are two institutions that influence most directly on the nature and quality of children’s educational experiences and development. These institutions she refers to are the family and the school.

The home environment is the child’s first ‘world’ or ‘learning environment’ as he/she comes out from the mother’s womb. Research has shown that the mother is the child’s first teacher as soon as a child is born into this world (Edwards, Sheridan and Knoche, 2008; Oluwole 2012; Nkom, 2006; Nwuba; 2012 and Omonhinmin, 2013). However, Sharma, Mishra and Bansal (2007) agreed that the education of a human being should begin at his very birth and continue throughout his life. They further argued that “indeed if education is to have its maximum result, it must begin even before birth.” That is to say, even before the child is born or comes out from its mother’s womb, the mother must begin to teach her child right from the womb.

Sharma et al (2007) support the view, that, it is the mother herself who proceeds with this education by means of two-fold action upon the child which she is forming within her physically.The nature of the child about to be born will depend upon the mother who forms it. Nkom (2006), in agreeing with Sharma, Mishra, and Bansal, believes that the woman, by virtue of her role,

provides the immediate environment for children who are the country's future. She cites the views of Child (1975) on parents' role in children's upbringing that of all the environmental influences in the development of children's personalities, parents rank first. This is because parents are the first people children come into contact with as soon as they are born. Restrictions are given by parents to ensure proper upbringing. The child's freedom and career are jealously guarded so as to guarantee good family standards based on societal expectations. Deviation from parental teachings may incur definite sanctions on the child.Parenting, as a term, has different definitions (Brooks 2004 and Steinberg 2004). Parenting is a process that brings about an end result. Parenting in general can be described as a series of actions and interactions on the part of parents to promote the development of children. For instance, mothers in particular have a way of discussing or communicating with their children from age 0-3; and also at the stage when they begin to develop interest in reading or learning as shown below. Plate(s) i & ii.



Plate i: Mother admiring her child
Source: Penny T. & Beith K. (2005).



Plate ii: Home teaching, spending quality time
with a child at home.
Source: Penny T. & Beith K. (2005).

Parenting is not a" One-Way-Street" in which parent influences a child, day after day. It is a process of interaction between the two, influenced by cultural and social institutions (Steinberg, 2004). Cultural institutions here could refer to the types of behaviour that a society would want to see in the lives of her citizenry, e.g. good morals, or norms and values. Social institutions could be referred to places of worship e.g. Churches or Mosques, and probably shrines in villages, towns and cities.

Brooks (2004), identifies three major influences on the process of good parenting:

(i) The child's characteristics and individuality

(ii) The parent's personal history, and

(iii) The context of stresses and supports.

Parenting children in the home could be in two different ways, one which could be positive and the other, negative. Good parenting, according to Steinberg (2004), is parenting that fosters psychological adjustment elements – like honesty, empathy, self-reliance, kindness, cooperation, self control and cheerfulness. In other words, good

parenting helps children succeed in school, it promotes the development of intellectual curiosity, motivation to learn and desire to achieve.Research has revealed that parents from all works of life want their children to be happy, responsible, scholastically successful, socially acceptable and well behaved, but they all do not necessarily know how to achieve these goals (Steinberg, 2004). Steinberg (2004) believes also that there are two types of parenting: parenting that is mindful, and parenting that is simply "reactive."Mindful parenting, Steinberg says is parenting that is intentional," where the consequences of one's actions towards his/her child are the ones he/she actually intends to have rather than those that just happen by chance.

Igbinovia (2011) supports the view of Steinberg on good parenting in the home; said that, what we pay our attention to and expend more energy on, is an indication of what we place real value on which invariably becomes our greatest asset. She posits that most parents still see their children as a burden or hindrance to their dreams. She adds that often, parents say things like: "I would have been this or that a long time ago, but for my children."Some parents consider the resources and time spent on their children as waste of time or an unfruitful venture. They have forgotten the Chinese proverb that "anyone with proper guidance will excel at whatever he desires," because when the root is firm, the branches flourish. It is also good for us to remember this adage in Igbo "Better soup *na* money *kill-am*." When we spend good and quality time with our children today, tomorrow they will be honoured, and as parents, we too will equally be honoured. Iwarah (2012), praises a particular mother who takes time to invest all that she has in her child, in order to make him a better person. Olagunju (2012) said that "… the mum deserves honour for doing a great deal of work on Chinedu;" that is the woman's son. This still boils down to the fact that parents to a great extent could decide the kind of person they would want their child to be in the

future. However, this cannot just come on a 'platter of gold.' It calls for hard work and real commitment of parents in the upbringing of their children in the house. It is good to note that as Chinedu was rewarded or honored during his graduation in the school, his mother too was equally honored. Iwarah (2012), in his report states that

> …But it was not just Chinedu alone that was honored. His mum…. sat proud at high table with… professors from different disciplines and other dignitaries to hear great comments about the wonderful way she raised her son. That would not be the first time she would be present to see her son being honored (P 33)

Nelson (2012), on married women in the house and also supporting the views of Iwarah (2012), claims that she is content and at peace in her home. She states that she spends her time or her life for her husband and children in the home. Therefore, when parents spend quality time in teaching and nurturing their children in the home, whatever they may turn out to be in future will be as a result of their great input in the lives of their children. When their children are honoured, parents feel honoured too.

Most parents in Nigeria hardly spare some time to spend with their children after office hours, at least to make them feel their warmth or presence in the house and perhaps enjoy their support too on academic matters. In a family for instance in a city in Nigeria, a parent will leave his/her house very early in the morning and may not return home until evening or very late at night; the child by that time would have been fast asleep. Such a child can only see his/her father or mother the next day or in the morning. This is the practice of many Nigerians.Oguntuga (2012) revealed that the realities of today do not permit parents to be at home and spend quality time with their children. Mothers need to strike a balance between work and their home, to find time for their children. Parents must choose between their work and their child's future,

despite the fact that the economic situation in the country is really very hard .Parents must toil hard to meet the needs of their families. It is a wise thing to do, that one of the parents should remain at home and look after the children's welfare. Oguntuga (2012) confirmed that a number of people left banking jobs because of their children. They desired to have time for their children and took jobs that would not take so much of their time but those that could allow them have time for their children.

Parents should handle the responsibility of teaching and raising their own children at home by themselves and not living them at the mercy of their aunties, uncles, housemaids, guardians or whoever. It is affirmed that their behaviours to such children sometimes are funny, terrible, harmful and quite demoralizing. Many children have been abused or maltreated in the hands of the category of people mentioned above. Oguntuga (2012) maintained that young children should not be left in the care of their 'aunty' or uncle, because they can sexually abuse an innocent child. There have been instances where the 'aunt' or 'uncle' beat the child with a big stick or belt; just because the little child did something wrong. Disciplining a child is good; but there can be a better way of punishing a child in the home, than bad approaches. These are the major challenges that children face when they are not with their biological parents.

The researcher experience as a teacher has proved that the first 1–12 years of a child is better handled by the parents. After these years of being with the parents at home, the child spends most of his/her time with peer groups in the school environment and parents do not have much time with their children again after these fruitful years in the house. It is a period that parents could sow or plant whatever seed in the lives of their children whether good or bad. Robert and Robert (2008), citing the teachings of the wisest man that has ever lived on earth, "Solomon" in the Holy Scriptures, said "start children off on the way they should go, and even when they are old they will not

turn from it" (Prov. 22:6) Solomon, wanted parents to take the responsibility of training their children whole heartedly, so as to make them become useful to themselves and become good adult citizens in the society in the future. Oguntuga (2012) stressed that "mothers should play their role as mothers".Emmanuel (2012) is of the opinion that mothers are the pillars and the foundations in every society, so, when you educate a woman, you have succeeded in educating a nation. That is why the presence of a mother at home, always is very important in the total development of a child. Emmanuel highlighted the ills of child abuse such as: exploitation and engaging the under-aged in working in homes they serve as house maids or in some of their relations houses; and frowned at such. Some parents he said send their children to people to help them raise or train their children for them because of poverty.

Emmanuel (2012) accepted that poverty is part of it, but avers that there are other factors. Being uninformed is one factor. It is only the uninformed, the uneducated ones that they can deceive.Some parents are lazy, aggressive and angry about it. Because of the fear that their children may be carelessly or wickedly handled by housemaids or relations, some parents or men would want their wives to stay as full time house wives and not be engaged in any government work or private work. Oguntuga (2012) explains that, this is why some men do not allow their wives to work, because they know the danger it might bring to them. They know that a woman should always be there for the children. She emphasized that parents should have good relationship with their children.They should talk more to their teenagers and give them more education. The training of children should not be left in the hands of teachers, relations or neighbours only. Parents must be involved in the education of their children.

However, in an attempt to educate or give our children any form of instruction in the home, we should be very mindful or critical of whatever thing we want them to learn from us, so that we may not be feeding their minds with poisonous ideas instead of what will better their tomorrow. Steinberg (2004) asserts that parenting cannot be spontaneous or heartfelt or natural. We should not also over do it, because it is not a do or die affair. What we intend to give to our children can flow naturally from our minds or hearts towards them.

He expresses the opinion that

> When I say that your parenting should be mindful, I do not mean that you should obsess over each and every decision you make, analyze to deal with your child or over think yourself into parental paralysis. What I mean is that how you treat and respond to your child should come from knowledgeable, deliberate sense of what you want to accomplish. (pp 14, 15).

The wish of every parent for his son or daughter is to make out of him/her kind of person he/she wants his/her child to be. The decision is ours as parents. Steinberg warned that parenting should not be haphazard or randomly done. It is very essential that each parent should always ask himself or herself this question: "What effect will my decision have on my child?"According to Steinberg (2004) and (Faola 2012) a parent will mindfully think about what he or she wants to accomplish or achieve for his or her child. Before he/she acts – one will be able to sort through the important issues in his or her mind and will be better able to decide what the best is for the child in the long run.

Children's ability to do well in school could be based on genetic factors inherited or acquired from their parents. Steinberg said again regardless of one's child's genetic makeup, what one does as a parent matters tremendously.It is the parent's

influence that affects how those genes are expressed. Genes influence children's intelligence. Parents influence the development of their children's personality, interest, character, intelligence, attitudes and values. Parents could also influence child's likes or dislikes in many things. How a child behaves at home or in the school environment depends on the kind of training he/she gets from his parents in the house. Steinberg (2004) explained that the way a child is nurtured influences how his or her genetic nature is expressed. Children enter the world primed to model their parents' behaviour. There is nothing that parents can do to prevent this. Whatever a child does outside the home therefore reflects what he/she learns from his parents. However, nurturing children in the house requires some basic principles which parents need to have at the back of their minds that will help them to know how to meet their children needs in the house. These principles will equally serve as guidelines for parents in training their wards at home.

2.2.1 Basic Principles of Children's Upbringing in the Home

Children learn more by observing their parents than they do by listening to their lecturers or teachers so as a parent one needs to be careful about what one says and does when a child can hear or see (Steinberg 2004 and Faola, 2012).Children need to feel that their home is a place where they can retreat from the tensions and pressures of everyday life. Parents have a responsibilty to create the kind of atmosphere in their homes that allows children to really relax and escape from their troubles or problems (Emde & Robinson 2000, Landry et al 2001, 2006).

Children need to feel that no matter how bad things are, they always have a safe and secured place to come home to. Children need this peace of mind whether they have had a tough day at school, an awful experience on the play ground or a day of heartless rejection at the hands of their friends. As a parent, you can't make this

problem go away, but a safe haven at home will provide some respite and distraction from them. It is also important that the parents and the children maintain good relationship between them (Osaka, 2012). Edwards, Sheridan and Knoche (2008) assert that children's very survival and development depends on parental warmth and sensitivity, because children are inherently relationship – seeking human beings. From the beginning of life, children seek to engage and interact with the people around them. When comfortable and well fed, they direct their attention and interest towards others who seem friendly, exciting or loving. They will reach out to get responses from these people and send them signals of distress or pleasure as they try to help manage the pace flow and intensity of interaction.Children benefit from being raised in a loving and happy family where people are kind, physically affectionate and relaxed. Conversely, they are however harmed by living in a home environment that is conflict-ridden, tense, unpredictable or frenetic (Steinberg, 2004).

In order to encourage a child to show much interest in learning or whatever he/she is doing, parents must show interest in what the child is doing by getting involved in the child's activity (Steinberg 2004; Faola, 2012; Onochie, 2013 and Chukwu 2013).Faola (2012), who is a professional children's recreational expert, states that in order to teach children successfully at home, parents must show that they are interested in what their children are doing in the house. She explains how sometimes she participates in what children do by saying that "… so I began to develop interest in things they love – their cups – everything they use. So I began to buy toys for them and play with them."Apart from parents showing interest in what their children do, they should equally participate in their children's creative activities. They should as well bring or provide them with toys to play with. Some parents shy away from playing with their children, because they are afraid that they will be addressed as children.

Steinberg (2004) is of the view that sometimes parents do not get involved in what their children like to do because the child is young and interested in things that do not have much inherent interest for adults such as playing with dolls or action figures. Steinberg advises that there are two aspects or strategies to adopt that will go well with one. One of the strategies is to see if you can stop being an adult for a while and have fun doing what your child is doing. You might actually have a good time if you let go your inhibitions. The second way that you can get involved is to try to play alone, but use the experience at a time to watch your child interacting with the world. Notice what sort of stories he or she is trying to make. For example, if your child is building something with some of the toys he or she has, watch how he/she builds. You can learn a lot about your child by watching closely, and you may become impressed or stupefied how skilled your child is.

Parents will prefer their children to play or be involved in what they are doing and not what their children are doing. Steinberg (2004) points out that often at times; parents prefer to spend time with their children when the activity is one that the parent has chosen, because it provides an opportunity for the parent to do some teaching. Steinberg warns that not everything you do with your child has learning experience. Many parents spend far too much time trying to instruct their children, that is often what happens, when the only interest one shares with his/her child are those in which the father or mother is the expert and the child a novice. He again postulates that a certain amount of teaching is fine, especially when a child expresses an interest in learning how to do something. For example, ("I wish I know how to….") or explicitly asks for instruction from you ("will you teach me…?"). But if you, as a parent, agree to help the child, do not ever do it for him or her. The best way to assist the child is not to solve the problem for the child, instead direct and guide the child on how to find the

solution to the problem himself or herself. Steinberg also observes that there are families who instruct their children in ways that the poor child feels as if he/she is in the classroom. The child at this time needs a lot of freedom, now that he/she is at home.

The kind of atmosphere a child gets from home should be different from that of the school. Remember that your child has spent the better part of the week in school. children need sometimes to play around, without worrying about the fact of either they are doing it correctly or not and not living up to someone else's performance or standards should not not be the issue. We should know that children generally, like to do things alongside their parents without being corrected or trained in the 'proper' procedure. However, they will prefer to listen to their teacher on what instruction given, than what their parents will tell them. Whatever the teacher says is often considered by the children as final, whether right or wrong. A sure way to make your child lose interest in what you are doing as a parent is to turn everything you are doing all together into a lesson. Children need some level of freedom in learning. Parents must never be too hard or strict in giving instruction to their children at home when engaging them in learning activities.

It is purely the responsibility of parents to guide and support the child to succeed in learning at the school. Christenson & Sheridan (2008) state that the third dimension of parental behaviour clusters around promoting and participating in children's learning. Steinberg (2004) said of all the ways that parents can get involved in their child's life, probably, the most important area is his/her schooling. He stresses the fact that so much of one's child's life is wrapped up in school, especially before adolescence. So being involved in a child's learning gives one a great window or opportunity to know how the child is doing not just academically, but also all that affects the child's all round development, both within and outside the school. It has

been said that children often perform better in school when their parents are engaged in their education at home. By involving yourself in your child's schooling consistently over the course of his/her education one demonstrates to him/her that going to school is very important to you as a parent. Overtime, the child will come to feel this way in his/her life and this will further motivate him/her to perform very well in his/her studies in the school (Steinbeg, 2004).

However, research has revealed that parents should be mindful of how they get involved in children's learning at home. Parents must not develop the habit of trying to correct their children's work, except they need their attention where they will need help. This is because the way a child looks at things is different with that of an adult. Steinberg (2004) points out that, regardless of your child's age, one last thing to do as a parent is never to correct his or her homework. It is alright, according to him, to point out things that need fixing, especially if your child is in elementary or middle school, but let him or her figure out how to make the appropriate corrections.If you do your child's homework, it will be impossible for his or her teacher to figure out whether he or she needs extra instruction, which defeats one of the main purposes of assigning children homework. Some parents assume or believe that what a child learns from school is just okay. He or she does not need any help again from his or her parents at home. Steinberg argued that children who perform better or best in school are those whose parents are actively involved in supporting them or going through their works with them after school or in the house. When one is involved in his or her child's education on a regular basis, one sends a strong message to the child that school really matters. When it comes to child's schooling, your actions really speak louder than your words (Steinberg, 2004).

Despite the fact that parents are expected to contribute effectively in the all round development of their children in the home, we should not be too involved in what our children are doing in the house. Steinberg asserts that, even though it is true that our children benefit from our involvement in their lives, but as the expression goes, "it is sometimes impossible to have too much of a good thing. Parents' involvement in children's learning should not be so excessive that it stifles the child's psychological development. Parents can be involved but should never be intrusive. Children need to develop a healthy sense of independence, and intrusive involvement on our part can only interfere with what they are doing or learning.

Sheridan et al (2008), assert that children cannot remain infantile forever and must learn to do things for themselves so that they can get along without constant supervision. They also believe that children must individuate from their attachment figures and develop a certain initiative in relation to their surroundings or immediate environment. Parental support for children's autonomy has been associated with the development of many positive cognitive and social outcomes for young children (Clark and Ladd, 2000; Grolnick and Farkas in Sheridan et al 2008). Giving the child the freedom he/she needs in the home will help him/her to take certain decisions by himself/herself. A child who grows in such an environment will have the tendency of performing well in school activities. Edwards and others share the view that by supporting their child's independence and inviting children to participate in decision-making, parents will foster self-regulatory skills and intrinsic motivation in children that serve them well in any situation, but most especially in school and work-related settings. By providing developmental sensitive support for problem-solving skill, they will promote children's ability to learn from others and work cooperatively on home and school tasks.Parents should provide their children with the room to learn from their

peer groups. This will help the children share their ideas with each other by playing together.

In contrast, parents who undermine autonomy through greater frequency of controlling behaviours, have children with more disruptive behavioural problems in early childhood (Sheridan et al, 2008).We have to know when to hold back, when to watch from a distance rather than hover close by and when to leave a decision to our children rather than taking the matter into our hands. We should equally know when to let our children have some privacy. Steinberg advises that to be good parents, we must accept that there are things in our children's' lives that we cannot control.

As your child gets older, Steinberg advises that you need to gradually make the transition from involvement via micro-management to involvement that takes the form of supervision from a distance. As children grow into maturity, we just need to watch them and counsel them from a distance without much interference with what they have chosen to do or are doing.What makes a child to be healthy, happy and successful, is to enable him or her develop a sense of mastery and self-sufficiency in whatever he/she does or wants to do. It is very important for parents to make their children feel that they are always around or beside them to protect or offer suggestions whenever they are in any state of confusion or need their help or assistance. Steinberg (2004) says that it's certainly true that a child needs to know that you are there for him or her, but he or she also needs to know that there are plenty of situations that he/she can handle without you. He however draws our attention to the fact that if we micro manage the life of our child in such a way that never gives him or her chance to do anything on his or her own, he/she will not develop confidence in himself or herself. The only way one's child can be genuinely healthy, happy and successful is if he or she is given the freedom to venture out and make some of his/her own decisions, even if this leaves him or her

open to being hurt or disappointed. Good parenting requires a balance between involvement and independence. When parents are disengaged or when they are intrusive, a child's mental health suffers (Steinberg, 2004). It is very essential to remind ourselves of the fact that it is important to be involved in children's schooling, but nevertheless, we must not do their home work or assignment for them. If we do that, the school authority will doubt their abilities and will never know if the marks or good grades given to the children are truly what they deserve. The result they get does not really reflect their true abilities. It is therefore important for parents to know that they should always give their children the free hand or opportunity to do their homework or assignment. Children need independence in their learning activities and parents can only assist by counseling them when necessary.

In some families children participate in activities after school. Some parents will want their children to acquire certain practical skills in trade so as to prepare or get ready to face future employment challenges. Osaka (2012) said:

> "… I make sure as a parent, anything that I acquire even in the office, you know you join cooperative and do this and do that, I tell my children:" Look, I have joined Cooperative, this is what we do and I encourage them to do same. She added, it is good for you to fend for yourself. Don't depend on anybody. You have to make it in life.(p 20).

This is good thinking for children but we should not over labour them. Children need some rest and freedom after coming back from school. Steinberg (2004) notes that it is fine to provide opportunities for your child to acquire or improve his/her skills beyond what he/she gets at school, but do not over schedule your child to the point where you are creating unnecessary stress. Children benefit from extra-curricular activities, but they also need time after school and on weekends when they can just unwind and do nothing in particular. Children's relationship with their father and mother at home has some positive or negative implications in the life of a child.

Children often want to learn in a conducive environment or atmosphere. They can hardly be creative in a chaotic environment or family fond of fighting, or where there is consistent conflict, an environment in which there is no true relationship between father and mother.

Steinberg (2004), states that parents sometimes think that how they interact or relate with their spouse does not really matter, as long as they are in good relationship with the child. But even children who have a good relationship with their parents are harmed or hurt by living in homes where their parents are constantly bickering or yelling at each other. When children see or hear their parents fight, or when they see one parent dominates the other, the danger that follows this kind of behavior is they become tensed and nervous.Therefore, unchecked chronic exposure to marital conflicts or unhappiness can contribute to all sorts of emotional and behavioural problems of children. As parents, we should work hard and see that we provide an enabling environment where our children could feel relaxed and secured in order to let loose their creative thinking, and be free from any form of disturbances or distractions, in an environment that they feel is theirs. Steinberg agrees that home should be a safe haven for children, a place where a child feels relaxed, secured and protected from the world.

2.2.2 The Home Environment and the Child's Creative Activities in Art.

It is in the home that a child's future is being nurtured or guided towards being a better person tomorrow. The role of parents' in monitoring the child's development in learning is therefore considered to be very crucial since their contribution to the child's growth in life could either ruin his or her carrier or make him or her succeed in life. A child's dream of becoming a lawyer, doctor, architect, engineer, journalist, creative writer, artists or artistisans starts from home. The parents' level of involvement or commitment to the child's interest in learning is very important towards guiding

him/her even at the school environment. The researcher categorizes the home environments into two; namely, (i) homes that show interest in children's creative learning in art and (ii) homes that discourage or dislike children's creative interest in art. Homes that demonstrate their support in children's artistic creativity could be linked to parents who have the following characteristics or attitudes:

i. love and cherish children's drawing or creative products in art;
ii. provide learning materials such as: colours, pencils, crayons, cardboards or drawing papers, and a good learning environment for art activities in their homes for children expressions in art;
iii. do tolerate the child's early attempts in artistic creativity as they use any available material at their disposal to scribble on the walls or home's floor and any other object in the home;
iv. create quality time to stay close to their children to admire what they are doing in art or school assignment e.g. singing, drawing, molding, or playing with toys;
v. enjoy displaying their children's artistic work on their children's creative behaviours with loved one's or neighbours;
vi. buy the children's art materials to practice art in the school;
vii. endeavour to carry their children to designated places of interest in art, e.g. art museums, art schools, art exhibition or art festivals;
viii. on their own buy and keep art products in their homes just to mention but a few;

In order to enhance children artistic creativity in the home,

Craft (2010) similarly suggests that parent/teacher should support children by:

a. providing them with a range of materials to help them represent their unique and individual perception of the world, unrestricted by adult ideas;

b. valuing each child's individual creativity and demonstrating respect for their ideas;
c. providing young children with time, space and high-quality resources;
d. offering scaffolding for young children's learning, giving them a secure structure to work within by demonstrating techniques and skills or initiating ideas;
e. letting the young child take the lead;

Children who come from the second category of families that discourage or dislike their performance or interest in art activities exhibit the following characteristics.

1. hate to see their children drawing or doing anything relating to art;
2. frown at their children's early attempt to express themselves in art, when they scribble on walls or any object in the house, and sometimes experience beating or corporal punishment, which kills creativity in children;
3. do not see anything good about art subject. As far as they are concern, art is for lazy children or never-do-well pupils in school;
4. to some, art is against the teaching of their religion, and it is fetished.
5. they often do not buy art materials for their children to carry to school to learn art;
6. their home environment is not meant for art activities;
7. do not give time for their children to learn and practice art activities with their peers;
8. since they do not appreciate art, they do not display art works of their children in the home;
9. prefer their children to study other subjects rather than art. Just to mention but a few Parents should learn to develop some interest in art,so as to accommodate

their children's creative interest in art during the early stages of development in the home and even when go to school.

Rosen (2010) points out that in order to learn people should be opened to receiving ideas, processes, sensations and feelings; people need to be allowed to respond to human experiences in ways that are not inhibited and by being told that this or that response is wrong or insufficient. But rather they need to know that their responses to experiences can come through thought, talk, actions and activity. In addition, they need to have time and space to reflect on their responses; at least some of the time in cooperation with others. In these situations, people will be creative in thought and action.

Parents, according to Rosen, should learn to open their minds to hear or receive people's ideas, thinking, feelings or suggestions on what they know or have experienced. Parents need to relate with art professionals, read art books or journals to understand the role art plays in the life of their children in their early stages of learning. For example, by reading or listening to professionals on the role of art and what it can do in the lives of their children in school, parents can learn to practice how to draw or become creative and thoughtful in their relationship with children at home on art activities.

The Early Years Foundation Stage (EYFS) highlights the importance of creative learning in children's education. One of the four principles that underpin the EYFS frame work relates to learning and development. It emphasizes the importance of creativity and critical thinking in all aspects of children's' experiences, (Duffy, 2010). The psychologist Duffy (2010) suggests that in order to be creative, children need to feel emotionally safe enough to make new connections, new directions and new insights. Children may be natural explorers, but they need to be in the right

environment to be creative. Among the great educators who have encouraged children's early learning or education are Maria Montessori, Johann Pestalozzi, and Robert Malaguzzi; most of them devised their own brands of early year's education and care (Craft, 2010). Craft, (2010) added that young children are not empty vessels, but are creative in their own right. They are less open to possibilities. The practitioner's role is to ensure that they build on young children's current skills and understandings, and expand these by providing new opportunities that develop their attitudes, skills and knowledge across a broad range of experiences. The best way to do this, Craft says, is by tapping into young children's innate curiosity and creativity in order to improve outcomes for all children, especially the most disadvantage, children who come from low-socio-economic status or background. Encouraging creativity leads to better school performance. Duffy (2010) says that ninety percent (90%) of children who left in 2009 reached or exceeded expectations for their age, although only fifty six percent (56%) reached expectations for their age at entry to the centre.

Children's expression in artistic creativity begins very early in life. Their interest to express themselves in making scribbles or mark in homes often start with what the child finds in his immediate environment. The child will therefore always want to draw or paints what he/she finds around him or her .Often the child begins to draw by making scribbles all over the surfaces he/she finds suitable for expression in arts in the home.Children's expression in artistic creativitybegins with what the child finds in his immediate environment. The childwill want to draw and paint what he/she finds around him or her.The child begins to draw by making scribbles all over the surfaces he/she finds suitable in the home.

Sheridan, Edwards, and Knoche (2008) observe that parental behaviour during a child's first five years of life is critical for the development of important social

cognitive outcomes in children. The child's first relationships with his/her parent according to them, is crucial or very critical or important for the establishment of competencesin cognitive, social-emotional and self-regulatory skills. They say that the interactions and experiences that children have in the home provide a framework for how the child will interpret his/her world and give meaning to culturally framed events. Even the degree to which the children are prepared to benefit from later schooling is predicted in part on what transpires before they enter the school. Children's ability to do well in school depends on the role that parents give at home when they begin to express themselves using the materials or hard objects they find around in their environment.

One of the difficulties that parents have with art teaching at home are that majority of them do not know how to draw. Many believe that only talented people or those who have the gift of art will learn it at home or in the school. Blick (2006) notes that, "drawing is a skill that can be learned or taught"; and through practice one could become a better artist or develop interest in art. You can learn to draw too, but remember as with anything new that you learn to do, you improve with practice. So get busy creating art and have fun. In art one derives joy and fun when involved in painting, sculpture, drama, music or dancing.

Lemke (2012) revealed that children develop learning habits at home which influence show they learn or perform in the school. Children who are creatively stimulated at home display a higher academic drive in early adolescence and nurture certain aspects of a child's development that can lead to better academic success in the classroom. Parents, who show interest in what their children do in school, often motivate their children to do better in school. Parental interaction that includes displays of affection, physical proximity, contingent positive re-enforcement and sensitivity

have repeatedly related to children's cognitive growth over time (Laundry, et al, 2001 and Sheridan et al 2008).

Children in more highly connected parent-child relationships tend to display more positive socio-emotional outcomes such as stronger pro-social orientations, more numerous and higher quality friendships and higher level of peer acceptance in kindergarten (Sheridan,et tal 2008, Kolo, 2006 and Dariya, 2010). Steinberg suggests that parents whose children are in elementary school should be encouraged to pick interest in school athletics or, the arts; children should do private lesson in music, dance or sports. Children should be allowed to be involved in group activities with their peers. By interacting with each other, children could learn from each other by sharing ideas and materials to draw or paint.

Okeke (2012) indicated that many parents lack the mental where withal to appreciate the essence of play for children. Children learn a lot and gather tremendous experience by playing with their peers. Playing boosts their self confidence. Children use play to express their feelings in art. Okeke (2012) says many parents can't imagine the psychological damage they cause to their children by preventing them from mixing and playing with other kids. Parents should not engage their children all the time in doing so many activities at a time, which will deny them the opportunity to play with their peers or to have sometimes to rest and to do their home work. Giving a child enough rest will help him or her to refresh himself or herself and enjoy good health. Okeke condemns parents who demand so much from their children after coming back from school. Playing has a lot of benefits for the child's emotional and psychological development. The importance of play in a child's development cannot be over emphasized. Children are not given the opportunity to play with their peers, they should

be allowed to have some rest or short sleep to refresh themselves and come up strong after a good rest.

Nkom (2006), say the woman as a mother can act as a motivational means for encouragement for children who exhibit interest and are talented in art amongst members of the family. See plate(s) iii and iv below.



Plate: iii
Theme: Mother and child in creative activities
Source: Mayesty, M. (2009)



Plate: iv
Theme: Mother and children in creative activities
Source: Mayesty, M. (2009)

The woman can help children to develop interest in art education by the way she appreciates and uses art in the home and encourage children when they demonstrate artistic skills. If children must succeed in studying art in school, then it is very important that a good foundation must be laid in the home. She pointed out that success in life can be attained in any shore of life, if the foundations laid at the initial stages of the person's development are solid. Therefore, interest picked by children during their growth process lasts long Faola (2012) states that parents, especially mothers, should be creative so as to make their children have fun at home. Parents should learn to create things that encourage the children to look forward to coming back home when they become adults and wherever they might find themselves in the world. The home should be a place of fun; it is supposed to build children up because the child's success in life depends on the home he/she is coming from. Faola says that the atmosphere in the home should be fair, friendly and lovely.

Adewuyi (2012) believes that for parents to encourage their children's artistic creativity in the home, they should learn to make or create gifts and present them to their children. However, the most valuable gift that children expect from parents is that of love and freedom.Children often appreciate such gifts. Parentsshould make such gifts for them. She advises parents to know the kinds of gifts that their children want. Whether your child likes music, arts, mathematics, drawing, sculpture or writing, there are ways to use those talents and interests to make creative gifts for them. Some children may want to get gifts in drama, reading, acting music or modeling, because these are their areas of interest.

Teaching children art at home could be quite interesting and at the same time very boring. Children, begin their expressions in art with scribbling or mark-makings on walls and any other object or flat surface that they find interesting in their immediate

environment. Children will make every where littered with different kinds of materials that they have used or worked with to express their feelings in art activities. The little child, who wants to draw, will usually grab material such as a crayon, wave it in every direction and makes mark all over the place in the house. It has been observed that the simple pleasure of holding and moving the crayon up and down or around and getting scribbles contribute to the development of the child's hand muscles to achieve motor control. This could take weeks or months. Parents should endeavour to encourage their children whenever they see them trying or struggling to express themselves in art at home using medium like charcoal, pencil, crayon, colour pencil, marker, ball-pen or chalk. Ajayi (1985) indicated that when a child is beginning to express himself, one should encourage him to play. The paintings and pictures he makes will encourage the child to do more. Even if the scribbles look quite unlike anything at all, the child should not be told so, but should be encouraged to talk. Do not make the child think that you are trying to take over what he or she has done. Parents should distant themselves from what children are doing except if they need their help.

Many parents find it difficult to settle down at home and to help their wards or encourage their interest in creative arts at home, because they are either too busy in their work place or have no interest in art. Stebbing (2003) maintains that many parents are too busy with their regular academics and therefore would like to know why they should teach art to their children. Parents here, according to Stebbing, believe that because they give proper attention to their children's academic activities in other subjects, they are just okay. They have nothing to do with art. This is because they do not know the importance of art to their children in school. Teaching their children art, therefore is a waste of time.

Olaf (2010) complains that parents have no time to teach art to their children because of the nature of their duty. " Parents both work full time and spend little time educating me" They have no interest in teaching Olaf art, but could spare their time to teach him subjects like Maths and English."…But made up of my choices in areas such as music, literature, mythology, history, astronomy, archeology and the art." Omengala (1999) and Azuatalam (2012) state that parents are a very significant factor in influencing pupil's behaviour and academic performances in a positive way. Unfortunately, some of them are too busy in their various places of work to attend to their children's need for education. Solanke (2012) laments that he does not blame anybody, because what is happening now in Nigeria is that, you see parents waking up as early as 4:00am, leave the house by 5:30 am just to beat traffic on their way to work and only return at 10:00pm when the children might have slept. Parents behave it that way because they have some bills to pay landlords, Power Holding of Nigeria, Water bills and so on. For that reason, parents have to work extra hard to meet these bills. Nevertheless, we must create time to be with our children at home.The most painful aspect of it all is that, some children do not even know their parents because the whole of the week they are in pursuit of money. Even on Saturdays, some married women embark on socialisation with friends instead of staying home to get to know their children (Solanke, 2012).

In order to get parents involved in the education of their children at home, there is the need for parents to be educated or undergo some form of training in art, in order to make them effective to impart some skills to their children at home. This training will help parents to perform well in delivering the task of teaching in the home. Biedinger (2011) presents a report conducted in Germany on the role of home environments and children's performance in school which shows that, the home

environments and the education of the parents are very important for children's outcomes at the ages of 3 to 4. In addition, both factors also play a major role for the explanation of the improvement of the cognitive abilities. The result shows that the home environment and parental education are important predictions of cognitive abilities. It is very important to control for earlier abilities of the children and encourage low educated parents to be active with their children, since in that way, they can compensate their lower educational background. Biedinger (2011) noted that early childhood years are increasingly seen as a period crucial to the growth and consolidation of important skills necessary for successful school and later academic functioning. If parents are highly educated, the probability is that their children will also be highly educated. It is assumed that it is easier for highly educated parents to help and stimulate their children. Conclusively, a child's chance of positive cognitive outcomes depends on there sources (educative) of its parents and their environment.

Mbahi (2008) argues that it is not necessary for one to be educated as an artist before he or she could assist children's creative development. It is not necessary to have training in art to be able to assist, but that knowledge of children and the way they work is definitely required. That is to say, parents do not need to bother whether they can create anything or not. It is the child's affair or business to create what he or she is out to make or produce in drawing, painting or modeling. All that a parent needs to do is to watch or observe how the child is doing it or will do it.What counts in the educator, whoever he or she is, is not how much he or she knows, but what his attitude is, his or her ability to think or act where necessary, when the child needs his or her help. This, according to Mbahi, will stimulate the confidence of the child and create an atmosphere in which self-confidence could also develop. Children should be free to explore their

environment or surroundings, to handle, feel, taste, smell and play with objects they find around them.

Parents differ in their attitudes towards creativity or artistic expressions in the home. Some parents see it as an act of play, especially when they observe children playing on the sand with different toys or objects. Others believe that, they are just messing up the environment. Mbahi (2008) asserts that many parents consider these activities as 'kinds of play,' which they must provide materials that constantly litter up their homes and end up in the trash can. However, it is good for parents to know that it is not everything that a child creates that should be thrown into the dust bin. Children will be very happy to see some of their art products being displayed in the home. Whatever a child does or makes in art should be considered as a master piece or original copy, because the child has been able to bring out what is in his/her mind or imagination for people to see. Unfortunately many parents do not appreciate their children's art works in the home. For children to improve or develop interest in art at home, parents must learn to like or show interest in what they do in art.

Mbahi (2008) observed that even literate parents often do not pay attention to children's artistic creativity, only when the works make sense which is seldom before the age of five. Parents should see children's art works as works produced by children and not adults. At the time they are making art works, they believe at the back of their minds that they are producing the best. Subsequently when they grow up, they may realize that what they did at the age of 2-5 might have not been their best.

Another problem at home is the ages at which children begin to draw or express their feelings in creative art. Children generally express their love or interest in art at different stages. Some start very early, while others much later on in life. For instance, a parent once said that, "my son was drawing little circles when he was just a year old."

The complexity of the work or art product made by a child will vary according to the age of the child. A face composed of a circle and two big eyes by a toddler can be much of accomplishment as a fine oil portrait that has been produced by an adult and is seen as a master piece (Blick, 2006). He opines that as a mum, and as an art teacher, she found out any age is a great age to begin creating. Her son was just a year old, when he began to draw; and her grandmother did not begin her painting career until when she was seventy years old. This is to say that even at old age one can still discover his or her talent as an artist.

Magsamen (2009) is of the view that another way of making parents involved in art activities at home is by research findings and art conferences. Summit participants in Art Education felt that they have not been included in discussions among researchers and educators to better their own understanding in art education. To make parents relevant in art teaching they should pay visits to art museums, art galleries and professional exhibitions to enable them know more about art. At the exhibitions they may come in contact with art professionals in different fields that may further boost their interest in art and make them better teachers in art practices at home. They may witness some art products that have been brought into the exhibition by foreign artists. This will help them know other countries' approaches to art as a profession and, extend the knowledge acquired to their children or wards at home. Ackerman (2009) noted that some parents have interest in art and visit the museum all the times. Most parents do not know the importance of art to children and refused them the opportunity to study art as a subject in school. Encouraging creative ability at home requires convenient environment for creative activities. Children must not be handled as if they are slaves in the house or be subjected to any kind of hardship that can negatively affect their academic growth at home or in the school. Lemke (2012) contends:

> Homes that provide an interactive learning environment feed a child's curiosity and provide challenges for him to overcome. Easy access to books, puzzles, games and learning, toys creates and environment where a child's cognitive skills are tested. Homes that fail o provide a stimulating environment risk developing a child who does not actively want to learn or who does not possess the necessary skills required to learn in school. http://www.enhow./com/into-7906166-effects-home-environments-sch.

According to Lemke getting a friendly atmosphere for children's creative activities in the home is very essential. The necessary materials, toys, different colourful objects should be provided for children to play with at home. Parents, who cannot afford to do this, should know that their inability to provide children with art materials could affect their performance in the school negatively.

Barsh (2006), points that many well known theorists such as Bloom (1985), Gardner (1896), and Piaget (1896) have recognized the early years of a child as being very important in intellectual and creative development.Wright (2006), and in Barsh (2006) notes that children's exploration of their home and school environments can be seen as an important developmental factor. In relating her view and that of Young's with the views of Lowenfeld and Britain (1975), considers their views in early childhood learning as the most crucial in encouraging creative thinking. Barsh (2006) believes that the home is a powerful learning environment for children with their presentation of concepts such as the encouragement of incidental learning as a natural reaction to their environment, the small number of children within the home and individualized attention from adults and close relationship between parents and children as an important factor in learning.

Barsh (2006) warns that, if parents would not create an environment to stimulate creativity and art, children may miss out on some important enrichment or benefits in their learning activities in the classroom. Parents should know that the kind of environment to be provided for children in the house might not be like that of an adult who practices art as a profession. Child's experience in art in his or her immediate environment and the materials he or she uses cannot be compared with that of a professional artists or an adult.

Children do not think in the same way as adults and as such, their works too can never be the same. A child's work in art should be seen as a "child's work", and that of an adult as an "adult's work." Parents must not expect too much from children in their early stages of development in art at home. Instead, they should learn to appreciate what they do and endeavour to engage them with more activities in art. However, teaching art whether at home or in the school environment requires that parents should support their children financially or by buying the items or materials they need in expressing themselves in art whether at home or in the school.

2.2.3 Parents' Socio-Economic Status and Children's Educational Attainment

Children's ability to excel in learning depends to some extent, on the parents' economic status or background and how they are able to support the child to succeed to the end. The society we live is comprised of families from different socio-economic status (SES) or backgrounds. Ogunshola and Adewole (2012) remind us of the fact that the responsibly of training children lies in the hands of the parents. It is not out of hand or place they say to imagine that parental socio- economic background can have possible effects on the academic achievement of children in schools. They move a step further to state that whatsoever affect the development environment of children would possibly affects their education or disposition to it. Hanes (2008); Oghuvbu (2007) and

Promise-Adele (2008) state that socio-economic status has effect on educational outcomes test scores and that continues to affect the child throughout his childhood. Selcuk (2005) states that socio-economic status, is probably the most widely contextual variable in educational research. Hills, Castelino, Lansford, Dodge, Bates and Pettit(2004) argued out that socio- economic status of parents do not only affect the academic performance , but makes it possible for children from low background parents to compete well with their counterparts from high socio- economic background under the same academic environment. Omoegun (2007) and Oni (2007) have suggested that there is a significant difference between the rates of deviant behavior among school children from high and low socio – economic backgrounds.

Socio-economic status can be defined as person's overall social position, to which attainments in both social and economic domain contribute (Gianni, 2002). Selcuk (2005) and Bonstein and Bradley (2003) state that there seems to be conceptual meaning and empirical measurement in studies conducted with children and adolescents. Selcuk (2005) further points out that SES are assessed by a variety of combinations of variables; and that many researchers still use SES and social class interchangeably.While there is disagreement about the conceptual meaning of SES, Duncan, Featherman and Duncan (1992) provided a tripartite nature of SES that incorporates parental income, parental education and parental occupation as indicators (Hauser, 1994; Gottfried, 1995). Empirical studies have revealed that components in moderate correlations between the components of SES, shows that each measure is substantially different (Bolten, Glanville and Stecklov, 2001; Houler and Haung, 1997). Socio-economic status could mean an individual's or a family's ranking on a hierarchy wealth, power, position or social status in the society.

Research reveals that parents involvement in children's learning could enhance their academic output (Chavkin, 1993; Eccles and Harold, 1993; Epstein, 1994; Hoover-Dempsey, Moroney, Shayne, and Weeks, 1984). It has been observed that the socio-economic status of a child depends commonly on parent's educational level, occupational status and level (Barry 2006). Onzima (2013) found that there is a significant and positive correlation between parents' level of education, income and occupation with pupils' educational performance. The higher the educational level of parents, the better the performance of pupils. Pupils whose parents did not go to school were represented in all grades, like pupils with parents having higher education. It is possible for children from low economic status to perform better in learning than their counterparts in higher socio-economic class or vice versa. All children from these two different economic classes could have equal grades in the class. There may not be a strong demarcation or difference in their performance in the class.

Considaine and Gianni (2002) revealed that parents' educational attainments has been found to be more significant than the economic factors such as family's capacity to purchase goods and services in explaining different educational outcomes. Oghuvbu (2007) asserts that academic qualification determines individual's occupation and the social status, income, style of life, choice of friend, mental and physical health, and type of job that an individual finds himself or herself doing. Badu in Oghuvbu (2007) believes that occupation also determines individual type of settlement that is environment which is an influential factor in a child academic performance. Status of marriage, type of family, history of health and region are also imperative. Oghuvbu in Promise-Adele (2008) reveals that parent's level of academic qualification; occupation and economic status can affect the upbringing of children in the home. For example, a child who is often subjected to severe and hard treatment has about 70/80 percent

ability of facing inferiority complex trait and mental timidity. Similarly, a child who is often subjected to corporal punishment runs the risk of developing physical deformity, mental and physical retardation which can affect academic performance of a pupil. Families where the parents are advantaged socially, educationally and economically, foster a higher level of achievement of their children. It is also possible for these families to provide higher levels of psychological support for their children through creating favourable learning environment that could encourage development of skills that will help in promoting children's learning outcomes.

The relationship between family socio-economic status and academic performance of children is well established in sociological research (Considaine and Gianni, 2002). Memon et al (2010) believe that parents with high economic status (HES) often have more success in preparing their children for school because they have access to a wide range of resources to promote and support their children in schools. These families do not often lack the financial, social and educational support that characterizes families (Coleman; Duncan and Brook-Gunn 1997; Entwisle and Atone 1994, Mcloyd, 1998; and Onzima, 2013).

Studies revealed that socio-economic status of parents affects students' performance (Mcneal, 2001, Jeynes, 2002; Hochschild, 2003, Eamon, 2005; and Altschul, 2012).Oyesola (2013) laments that some children cannot continue with their education because of their parents' economic status or position. She proceeded further, to say that for a child of her age she ought to be in her last class in the elementary school, but she was unable to continue because of her parents' poor economic status. One other reason that really discouraged her in attending school was that because of her poor parental background as early as 6.30am she would be in the market to assist her madam in business and after that she would still go out to hawk to make more money.

It is sad to note that many children, who cannot afford to go to school because of their family background, are forced into child-labour or street hawking and get knocked down and killed by moving vehicles, kidnapped for rituals, rapped by rogues or become undisciplined men or adults. Children with such bitter experience will find it very hard or difficult to forget it in life. Parents should note that their ability to support their children's interest in education matters a lot. Parents' economic status could help the child to excel either academically or serve to destroy the child's future forever.

As a result of poverty many parents in Nigeria have not been able to send their children to school. Many children are begging or hawking on the street, children have left their biological parents to go and beg or engaged themselves in hawking activities in order to live or survive. Oyesola (2013) posits that an estimated 61 million children of primary school age, the United Nations Education claims, are being denied their rights to education world Wide. Nigeria alone accounts for about 10.5 million of the figure. Oyesola explained according to Save the Children, (STC) a British-based charity organization; 10.9 million children under five in Nigeria are stunted. The fate of the Nigerian child contrasts sharply with the display of wealth by public officials, the privileged and even the less endowed.

Elimination of child labour is a project that the International Labour Organization (ILO) is passionate about. Since 2006, it has been on their yearly programmme (Oyesola 2013). In the recent report by the ILO, Africa, and Asian countries topped the list of countries where underage children are working as domestic workers in people's homes in hazardous and sometimes slavery-like conditions. Thomas (2013), Director of ILO's International of Child labour, states that there was an increase in child in domestic work in Sub-Saharan Africa last year, even as she declared that there was a very good statistical base to support her view on this very issue. Six

point five (6.5) million of the child labourers are aged between five and 14 years old, while more than 71 percent are girls. Thomas (2013) reports that the vulnerable children work in homes of a third party or employer, carrying out tasks such as cleaning, ironing, cooking, gardening, collecting water, looking after other children and caring for the elderly.These children are vulnerable to physical, psychological and sexual violence and abusive working conditions, while they are often isolated from their parents, hidden from the public eye and become highly dependent on their employers.

These children can no longer receive any teaching or instruction from their parents, since they are no longer under their control or leadership. It is what their immediate employer or guidance or caretaker says that is final, whether it will help in building the child future or ruin it for life. These children also have no time to think or solve their personal problems or challenges in life but depend solely on what their master or mistresses say to them; Thomas (2013) states that they are also mostly sexually exploited and abused. The situation of many domestic workers not only constitutes a serious violation of child rights, but remains an obstacle to the achievement of many national and international objectives.

Thomas calls on the national and international levels to bring an end to child's labour in domestic work. Oyesola (2013) sharing Band's view the President of Malawi on child labour in an International Labour Conference (ILC) explains what is happening in Malawi her country, on child's labour. Oyesola reports the progress made in her country on child's labour and further pledges her country's support to intensify effort against child labour at the time when some 215 million children World Wide are affected by this problem. Oyesola, added by saying that she was not really happy that child's labour had remained a huge problem in most developing countries including

Malawi. This she concluded was largely due to the high levels of poverty among other things (Oyesola, 2013).

Recent findings or studies on socio-economic status of homes and children academic performance in schools have linked children's poor academic scores in school with poverty level of parents or low-economic status (Memon, et al 2010; Altschul, 2012).

Oghuvbu (2007) observes that a good percentage of families in Nigeria are living below the minimum income level, but have large families (above seven children). Large family size without a correspondent high income increases family poverty level and that poverty leads to the inability of parents to provide the school needs for children, resulting in low academic achievement of pupils. The family background of the pupil constitutes the arteries that supply life sustaining blood through his system and sub-system for academic achievement. Parents set the tone of an enabling home environment for pupils to achieve success in school work but it is said that some parents do not know that they ought to aid their children improve their academic performance. Oghuvbu (2007) observed that the primary aim or focus of uneducated parents is on income generating activities which is seen as imperative for their survival and not their children's educational development.Graetz (1995) observes that studies of children's educational achievements overtime have also affirmed that social background is likely to affect the child's academic performance in school. For instance, a child's from a broken home is likely to lose parents' for his or her educational pursuit in life. Children from single parenthood could face similar academic challenges. Rich (2000) agrees that children with sole parent are likely to have lower educational performance.

These studies make it clear that children challenged with poverty or who happen to come from low SES families are more likely to exhibit the following characteristics in terms of educational attainment as compared to children from high SES families.

a. have lower levels of literacy, numeracy and comprehension;
b. have lower retention rates (children from low SES families are more likely to leave school early);
c. have lower-higher educational participation, rates (children from SES families are less likely to attend university).
d. exhibit higher levels of problematic school behaviour (for instance truancy);
e. are less likely to study specialised maths and science subjects;
f. are more likely to have difficulties with their studies and display negative attitudes to school; and
g. have less successful school-to-labour market transitions (Considaine et al 2002). One might equally add by saying that such children too might not experience any difficulties in studying art because of their strong economic family background either at the primary level or the tertiary level of their education.

Research has revealed that children with two- parents have greater advantage over children with sole or single parent in academic achievement. The reason is that single parent households have less income and there is lack of support for single-parent which increases stress and conflicts. Single parents often struggle with time management issues by trying to balance many different areas of their lives. Majoribanks (1996) explains some single parents are less involved with their children, give less encouragement and have lower expectations of their children than those with two parents.This may be true, but not in all cases. The assertion may be correct, in a situation where a child comes from a family with many children, his/her chances of

performing well in the class may be very low, because of his/her family background, but a child who comes from a family with single parent, and the parent is educated and has a strong economic position in the society might devote his/her time for his child's learning in school.

Sole parenting has some negative consequences in the life of a child. Factors in sole parenting that are likely to adversely affect children's educational attainment compared to those of two-parent families are said to include:

i. reduce contact between the child and non-custodial parent;
ii. the custodial parent having less time to spend with children in terms of supervision of school-work and maintaining appropriate levels of disciplines;
iii. the lack of an appropriate role model especially for males;
iv. increased responsibilities on children such as child care roles domestic duties which impede the time available for school work; and
v. the nature of parent-child relationships in sole parent families may cause emotional and behavioural problems for the child (Buckinghan 1999; Rich, 2000).

Another factor which affects a child academic performance in school is "divorce". Divorce has been found to negatively affect academic achievement (Jeynes, 2002). Children whose parents had divorced were among those who score less on standardized test. Possible explanation for this relationship according to Majoribanks (1996) and Jeynes (2002) are that divorce can cause a family's socio-economic status to decrease and parental connections are harmed. In a situation where both parents are not staying together, the child is likely not to experience love or a kind of warmth he/she expects to receive from his or her parents, because of their inability to live together as husband and wife.

It has been found that supportive and attentive, parenting practices affect the child's academic performance (Eamon, 2005) and high parent aspirations have been linked with increasing students' interest in learning (Majoribanks, 2005).Children from smaller family sizes have been linked with higher academic achievement (Eamon, 2005; Majoribanks, 1996).

Eamon (2005) and Majoribanks (1996) believe that a family with few children has a greater advantage to give those children qualitative education compare to the family that has much more number of children. For instance, a parent with four children with minimum resources will be able to give these children enough attention and support on their educational training than a parent with a large family of 10 children with fewer resources. Because such families have no sufficient resources to train their children in school, many of these children often end up as school drop-outs.

Kao and Thompson (2003) and Portes and Rumbout (2002) report that indicators of achievement such as grades and performance on standardized tests are generally lower among Mexican American children than other immigrant and native-born-groups because of their poverty level. Moreover, as compared with youth of other Latino nationalities Mexican American youth are more likely to drop-out of school (Driscoll, 1999; Altschul, 2012). It is quite clear that no meaningful education can be achieved by any child, if parents failed to play their role by getting involved in their children's academic pursuit at any level of the child' education. Children need their parents' financial support from kindergarten level to tertiary intuitions. Art like any other course requires parents' support in the purchase of meaningful materials, payment of tuition fees and the provision of suitable learning environment for children's creative activities at home and school environment.

2.3 School Environment and its influence on children's artistic creativity

The next learning environment or world that a child enters or is exposed to apart from home from birth is the school. The school environment consists of the building, school library; children's play ground, recreational facilities, teaching and non-teaching staff. Roibito, Ushang and Nyang (2011) point out that the school environment consists of the physical structure, facilities, learning materials and human resources. The physical structures include the classrooms, the libraries, laboratories, offices, gardens, farmlands, fields and play ground. The human resources which are very important aspect of the school environment include the teachers, the pupils, and non academic staff such as: the security, the gardeners and the nannies.

Udeozor(2002) says that the learning environment include the school building, school farm, and garden, sports ground and laboratories, libraries, workshops, water, electricity, communication gadgets, stationeries, desks, seating arrangement and interrelationship that exists between them. These interaction produce learning. Any learning environment that does not seem satisfying to the learner tends to inhibit certain desirable responses from occurring. This can create a barrier to effective learning to take place (Roibito, Ushang andNyang, 2011). Roibito and his group are of the view that for a an effective learning to take place in schools , school authorities or proprietors must be sure that the size, shape, arrangement of seats, positioning of fittings, availability of furniture, quality of learning aids the room temperature and ventilation, moreover, the interaction pattern must be considered. Looking closely at most of these structures and equipment they said are either inadequate or not available.

In the home however, a child is given all the necessary guidance or training that he/she is expected to face when he/she matures to enter pre-nursery up to the primary school level. It is expected that when a child gets to school, what he/she will learn in

the school will be a continuation of what he/she has already learnt from home. In other words, the home prepares the ground for the child's future expectation in the school. The school environment is supposed to be located in a beautiful natural environment that gives the structure that is the school, a befitting look to any visitor that decides to pay a visit to the school. It is equally expected to have an attractive landscape, with a lot of space for children to roam or move freely within the school environment (Otti, 2012). The school structure is equally expected to look attractive to the school pupils and visitors in order to encourage positive school activities, and not ram shackled or dilapidated structures. See plate v below.



Plate v: Public School (A Conducive environment for learning)
Source: Daily Trust, Thursday (Jan. 2013)

Read (1958) said that the environment provided by the school should not be artificial. If there is a complete divorce between the school and the home, the result will be tension, discontent, even neurosis in the child. There should not be much difference between the child's home environment and what is obtainable in the school. What the child sees or finds in his/her immediate environment which is the home should be made available in the school environment for the purpose of continuous learning. For any meaningful learning to take place in the school environment there is the need for the

school authority to provide modern structures or buildings and equip the classrooms with all the facilities that a child needs to learn. Unfortunately most public schools in Nigeria today have terrible or unattractive features. In some schools children are caged like birds or animals in a room without proper lighting or ventilation, and with little space for children (Aregbesola 2012 and Soyambo, 2012). Soyambo (2012), believes that

> …it is in public schools you have dilapidated classrooms with roof threatening to collapse on students at the slightest [sic] of the elements. It is in public schools you have no functioning library and laboratories. It is in government owned schools that teachers are owed months of salaries and allowances. That is where absenteeism, lateness to work, failure to prepare lesson notes, etc are taken for granted. It is in public schools you have students without textbooks and writing materials. (P.20)

It is unfortunate to note that the story is still the same today in most of the public primary schools in Nigeria, particularly at the rural areas. In some states in Nigeria children are still learning under tree shades or improvised structures that they call school. See plate vi below.

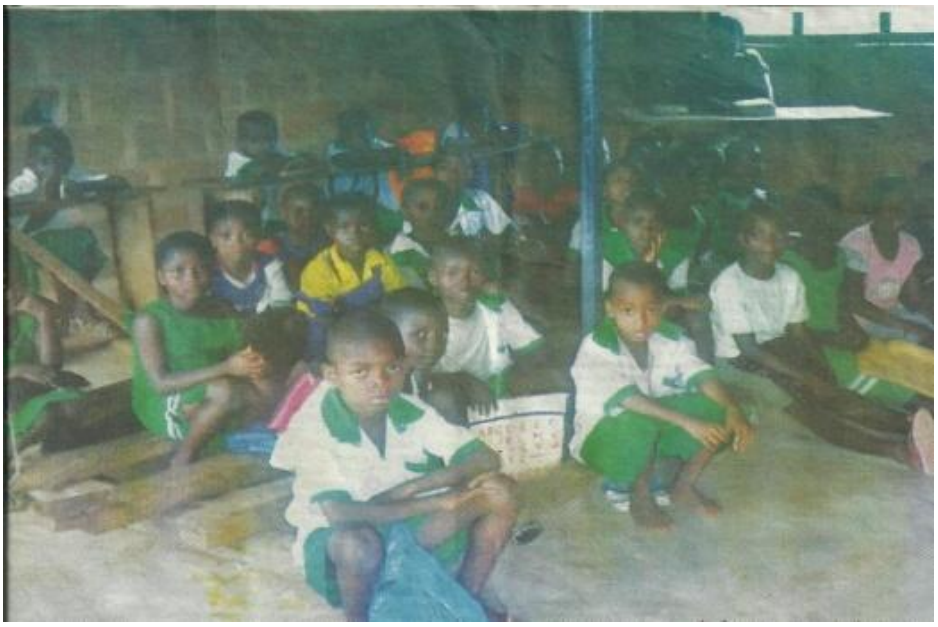


Plate vi: Public School
(Pupils sitting under shade on pieces of wood)
Source: The Nation News paper, 2012

In some schools, children use used-tires, cementblocks, and logs of wood or even sit on the floor to receive instruction from teachers during lessons. (Mohammed, 2013; Eromosele, 2013, Edet, 2013; and Martins, 2013; and Obinna, 2013). See plate(s) vii and viii below.



Plate vii: Children in Public School Sitting on the Floor in the Class Room.
Source: Barnabas S.D., January, 2015



Plate viii: Public School (Students writing exam on used tires in a dilapidated structure)
Source: Daily Sun, Tuesday April 9, 2013

Otti and Nnadi (2012) lament that they are not happy that their school does not have seats and tables for both teachers and pupils; they would therefore want to plead with the government to provide furniture to the school and to help in renovating the school buildings. Their real concern is that government keeps making promises without fulfilling them. During lessons their teachers sit outside the classroom on their motor bikes to mark their works or assignments; and the saddest part of it is that many of them still sit on the floor during lessons.

> I'm not happy that our school does not have seats and tables for both the teachers and pupils. We are begging government to help us provide all these and even renovate our buildings. They keep making promises without fulfilling them. Many of us sit on the floor during lessons while our teachers sit outside on their motor bikes to mark our works. (p. 36).

Promise-Aleke (2012), points out that most children stay out of the school during the rainy season for fear that the building might collapse. With leaking roofs, lack of wooden desk in classrooms and lavatory facilities, the pupils no doubt have cogent reasons to stay away from school. The government has forgotten about them, because no help comes from the government to the school. Otti and Nnadi (2012), state that the agonies of both the teachers and the children were palpable. Any person visiting the area for the first time would mistake the school for 'a deserted war camp.' The feature of the school does not look like a learning environment, but as an abandoned war zone. See plate(s) ix and x below.



Plate ix: Public school. (dilapidated structure)
Source: Daily Sun, April 9, 2013



Plate x: Public school. (dilapidated structure)
Source: Daily Sun, April 9, 2013

The Daily Sun News reporter (2012) observes that the ramshackle structure serving as the school building was built during the colonial era. But because the government has not been renovating the school since its inception, the increasing enrolment of pupils in the school, year-in, year-out has deteriorated the structure so badly that 'pupils could count the stars in the sky from their classroom.' The sympathetic nature of the school structure is an eye-sore to the people of the community or visitors that visit the school or even passers-by. Eze (2012) confirms that their major problem or challenge in the school is lack of accommodation, meaning that the school has no good classroom in which children receive lessons during school hours. He added that children do not have befitting classrooms for learning. Eze explains further, that the school lacks sufficient wooden benches for the teachers and the pupils; a situation that has forced some of the children to sit on the floor during classes, and some of them on logs. Okoli (2007) laments that, "primary education in the country is in a bad shape, because government is yet to take the appropriate steps, towards aproviding solution to it".

It is pertinent to state that although children need some level of freedom to roam or move around in school, it is the responsibility of stakeholders to provide or ensure adequate security for children in such schools, so that they can be well protected within and outside the school (Farotimi, 2012). Creativity can only be possible in children when their environment is freed from any form of crisis or chaos. Most importantly, school environments are supposed to be hedged or fenced. Otti (2011) cites an instance where a particular primary school in Lagos was fenced by Non-Governmental Organization (NGO). According to him, Wesley Primary School, Somolu, was in a decrepit state when the United Kids Foundation (UKF) visited the area in 2007. The old fence around the school had broken down and children were exposed to the risk of slipping into the water-logged gutters that separate the school from the street. Otti says that pupils of the school sat in discomforted classrooms as water seeped through sagged roofs of their old school building to form dirty pools on the floor during lesson period. Above all, there was no source of water for both the teachers and pupils to use. Children had to dash across the streets during school hours to beg for water from kind neighbours. That was the distressed state of the school until the United Kids Foundation (UKF) intervened in 2007 and gave it a face-lift. The group which was founded in 2002 by individuals was quickly ready to offer a helping hand to restore the battered glory of the school by rebuilding the fallen walls and roofs, as well as providing borehole water to serve the area. Thus, the agony of the poor pupils and their needs in the neighbouring primary school came to an end.

It is important to stress the fact that for any meaningful learning activity to take place in any school environment there is the need for the school authority to take care of the children's social or physical needs, such as good structures, e.g. classrooms, administrator's block, library, playing ground, lavatory and a good source of drinking

water. Fencing the school round could be quite encouraging to protect the children from any side attraction or danger outside the school during lessons.

It is only in an ideal school that the issues raised above can be achieved. But the question is, can we find such a befitting environment for learning in Nigerian public primary schools today? Parents in Nigeria today do not believe in taking their children to public schools, but rather to private schools; because they are of the view that private school environments are better and have more qualified teachers and teaching facilities. The attitude exhibited by parents in sending their wards to private schools rather than government schools, clearly indicates that government perhaps is incapable or lacks the will power to properly fund public primary schools in the country. Parents therefore have no choice but to look for better schools or learning environments for their children where most of them cannot afford to pay their school fees. Having dealt or discussed at length on how a school learning environment is supposed to look like, can we also discuss the nature of a classroom environment?

2.3.1 The Classroom Environment

A classroom is a room or place where students sit and receive instruction from their teacher. Buoro (2002) believes that a classroom is a place where optimum learning takes place. A classroom could also mean a hall, or room specially designed or built for children to learn, under a trained professional teacher. It could mean a place where optimum learning takes place. It can also be defined as a hall or room specially designed or built for children to learn, under a trained professional teacher. It could as well be said to be a place where children receive formal training or education.

Organizing the physical outlook of the classroom is one way to improve the learning condition and to foresee negative behaviours before they occur. Research on the classroom environment has shown that the physical arrangement can affect the

behavior of both students and teachers (Savage, 1999; Stewart and Evans, 1997; Weinstein, 1992). It has also been established that a well, structured class room tends to improve student's academic and behavioral outcomes (Mac-Aulay, 1990). In addition, the classroom environment acts as a symbol to students' value in behavior and learning (Weinstein, 1992; and Savage, 1999). Results of studies conducted over the period of 30 years have provided convincing evidence that the quality of the classroom environment in schools has a significant influence on student's learning (Fraser,1994 and 1998) in Darman et al (2006).

Love (2011) and Trudie (2013), believe that a conducive learning environment refers to the mood and atmosphere inside of the class that motivate students to participate actively in learning and to be engaged in classroom activities. They further say that creating a conducive environment can be a combination of good teaching skills, rapport between the teacher and students, appropriate behavior among students and strategic use of incentives and disincentives for good and poor behavior. It is the duty of the teacher to know when a student needs to be rewarded and when he should not. Giving of incentives in the class room often goes with good behavior of students in the classroom whether socially, morally or academically. Kumar (2007) however feels that a good classroom climate could be referred to the mood or atmosphere created by a teacher in his or her classroom. This includes the way the teacher interacts with students and the way the physical environment is set out. The physical arrangement of any classroom, affects the way students learn or receive instruction from their teachers.

Kumar (Ibid) is of the opinion that a convenient classroom for learning should be well lit, comfortable and colourful. Clean and tidy classrooms, hall-ways and toilets can create a better atmosphere across the school. Kumar goes further to say that how the internal features of the classroom (desks, chairs, table) are arranged is also

important. Although teachers have no control of the size of their class room, they can control the seating arrangement within the classroom. The arrangement should accommodate the learning activities; rigid one-size-fits all physical facilities, will not meet the needs of many learners and may impede their ability to learn.

In an ideal situation, art lesson in school should be done or conducted in an Art studio; but it is unfortunate to state that this is not the situation in government owned public schools. Children in schools l earn art in class rooms that are not suitable for art lessons. Teaching art lesson in school requires spacious environment; a room that is well ventilated and with large windows to provide sufficient natural light into the classroom. Natural light during art lesson helps the children to see the objects and colours clearly when drawing and painting. It also helps the children to have a clearer direction of light on objects when drawing in the studio. Children also might not have problem in indicating the effect of shadow on their objects when shading or painting; since natural light , unlike artificial light does not produce conflicting direction of light on objects or models. Children are expected to enjoy cross ventilation while receiving instruction from the teacher during art lesson. Buoro(2002) in agreement with this view states that, " It is very necessary to state that teachers who are given the responsibility to teach art in the school should insist on using natural light for art lesson in the classroom, rather than artificial light except otherwise".

Schroeder (undated), in supporting the above view, asserts that, "… one of the best things I have done to create a comfortable atmosphere is investing in some lamps." He goes on to say that, "I find that the big fluorescent lights can be irritating and my students respond better to natural lights." Apart from the fact that children get irritated by the use of artificial light in the classroom, one other problem that they may have by using artificial light in drawing and painting is that they might not be able to see their

colours properly and that there might be different direction of light, unlike in the use of natural light that comes from one direction. The shadow cast on each object can also be seen clearly by the students.

Buoro (2002) avers that lighting and cross ventilation are very necessary for a healthy classroom situation. The learners and their teachers need adequate light to enable them work in session. The windows should be large enough to provide adequate light for the classroom. Windows should not be more than a meter high from the floor of the classroom. Children's sitting arrangement and the use of furniture in the classroom is another area that an art teacher should carefully look into. Furniture to be used in the classroom should be designed to suit the ages of children that the furniture is made for. The art teacher should assist in the planning and selection of furniture that is best suited to his class. Selection of furniture, he says, may be controlled by the subject taught. At this point, it is important to state that teachers should have it at the back of their minds that furnishing of a classroom meant for art lesson is not the same with other subjects in the school. Children need bigger or wider tables for their expressions in artistic creativity; and Art sitting arrangement in the classroom should either be in the form of a circle, half a circle or an arc, or a rectangle or half a rectangle. The researcher in order to help art teachers organize children's sitting arrangement properly in the class room,has designed this model for them to use during art lessons as indicated in fig (s) 1, 2, 3& 4 below.

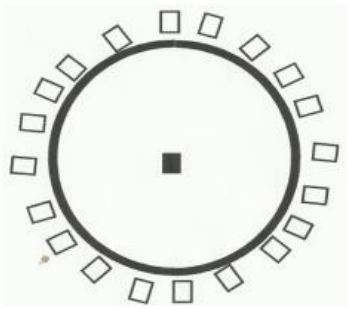


Fig. 1:
Circular sitting arrangement

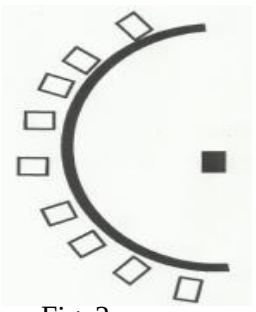


Fig. 2
Half a circle sitting arrangement,

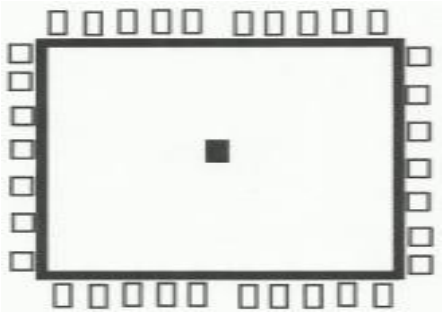


Fig. 3
Rectangular sitting arrangement

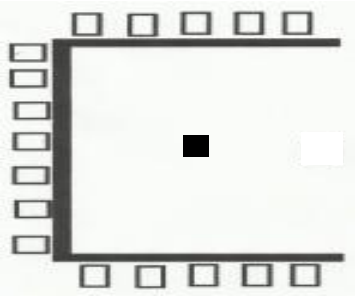


Fig. 4
Half a Rectangle sitting arrangement

KEY
□ Sitting arrangement of pupils in the class,
■ The position for models or still life objects.

This sitting arrangement is important because it will help or enable every child to see the object or model sitting or posing before them clearly, without anyone blocking another's vision. The object or model usually will be placed in the middle of any of the sitting arrangements as indicated in figure (s) [1-4] above, after which the children will be asked to draw what has been kept before them, e.g. objects or models. However, in graphics or textile designs, children could use the normal sitting arrangements in the classroom; this is allowed and should not pose a problem because children need flat tables for their sitting arrangement. Buoro (2002) again suggests that furnishing of art studio should not be the same with a laboratory for Physics or Chemistry; neither should that of English language be the same with that of Mathematics. It is very important or necessary that the class teacher in art lesson should participate in the selection of furniture for his/her classroom. The class teacher should be sure that the right type of furniture is recommended for his/her children in the class.In agreement with this view, children's desks or art tables should be sturdy, firm and spacious, and there should be enough space for children's free movements in the classroom. Kaine (2011) suggests the following:

I. **Chair Arrangement:** Chairs or desks arranged in rows can lead to learning difficulties or behaviour. Students in the back may get bored easily when they

are farther away from instruction. Alternatively, students sitting clustered in groups may face over-stimulation from the constant activity around them. Instead, consider using a three-sided box arrangement for the desks or chairs. The box shape allows you to move around among the students while giving each student an 'up front' view.

II. **Theme:** Themes help make a classroom environment attractive by adding visual structure to the learning space. A teacher could choose a theme and provide pictures from the theme chosen for decoration in the classroom. For example, pictures for marriage ceremonies, festivals, or National days could be used for decoration in the classroom. Themes do not have to be complex, and the teacher could ask students to denote or create items to feature during specific themes.

III. **Centers:** Centers provide structured play and discovery for pre-school early elementary students. Use a corner by adding pillows and small shelves filled with books to make a ready corner. Tactile discovery stations should include different materials for students to manipulate. Use games and dress up clothes for free-play centers and small plastic instruments to provide students with opportunities for musical explanation. Make work centers for older students using work sheets, games and reading materials at each station.

IV. **Democracy:** Classroom democracy invites all students to participate in a fun and safe learning environment. Classroom democracy helps build character in students by addressing group or students needs. Ask students' for input in resolving problems and conflicts to promote personal accountability and strength as a group. In classroom meetings, students sit face-to-face in a circle to address issues as a community. As an educator, you can lead or start the

meeting, but encourage the students to follow the democratic process towards determining solutions.A classroom meant for art lessons should also have the following items or teaching aids available for the teacher's use during lesson: display board, book shelves, cupboard, the blackboard, chalk or modern writing materials. For example, chalk board markers and so on.

Buoro (2002) indicates that other things that are necessary or needed for easy classroom control are chalkboard, modern writing surface on which the teacher writes in the classroom whenever teaching is going on or taking place should be made available. The use of bulletin board (display surface) is also very essential in the class. These are necessary for putting notices for public consumption and for displaying children's works for discussions and assessment. Buoro emphasizes that these are very necessary in creative arts and technical drawing classes. He, is still of the view that classroom storage materials are also very necessary in effective classroom management and control. For instance, shelves, cupboards, stores and drawers need to be provided for the storage of products or finished works of art and materials that are to be used by children in the classroom. The decoration of walls with pictures or diagrams in the class is equally very important in order to make them look attractive for both the children and visitors to the school. Buoro equally agrees or supports this suggestion when he states that, other things that could help to promote effective learning in the classroom include: wall maps, models, pictures, charts, flower pots, just to mention but a few.One other important aspect that art teachers should need to take into consideration in a classroom situation is how to manage the large size or population of children they have with very little or meager resources (Collahan in Buoro, 2002).

2.3.2 The Art Teacher and Classroom Management

Classroom management is a term used in the teaching profession to ensure that classroom lessons run smoothly despite disruptive behaviour of school pupils. The concept could also mean or imply the prevention of disruptive behaviour in a classroom environment. Rubio (2010), states that classroom management is an important element of pre-service teacher training and in service teacher behaviour. Rubio, goes further to say that classroom management is comprised of three central components– maximized allocation of time for instruction, arrangement of instructional activities to maximize academic engagements and achievements of productive behaviour management practices.

It is important to observe or note that classroom management becomes less of an issue when students and teachers share a bond. When students feel close to their teachers, they are more focused and become active listeners. This provides teachers with more time to work with students academically side by side with managing the classroom.Teachers who also allow for cooperative learning and students' driven learning provide students with a risk free environment that allows social behaviours to interact and to share their different experiences.

Art teaching in school is effective when a teacher maintains a small group of children in the classroom. Buoro (Opcit) observes that smaller classes contribute more to improve instruction and student learning than large classes or group of children. However, this approach is often neglected by teachers (Buoro 2002). Millan in Buoro (2002) asserts that "in spite of the fact that carefully controlled studies in the 1950s showed that smaller (class) is better for a variety of instructional activities, these findings were ignored, distorted and discredited for political or other reason." In their findings on educational process and student learning outcomes at elementary and

secondary school levels, it was clearly and persuasively confirmed that earlier studies had shown that smaller classes are more conducive to promoting a broad range of educational purposes; meaning that a teacher who controls a small or sizable number of pupils in the classroom can easily achieve his/her objective in teaching and learning.

However, it has been observed that in public primary schools in the country, children population in the class is often over populated or outrageous. For instance, in a class room children population may be between the ranges of 30-100 (Bouro, 2002). See plate(s) xi and xii below.



Plate xi: Public School, (pupils in a crowded class room).
Source: Daily Trust, Thursday, April 4. 2013.

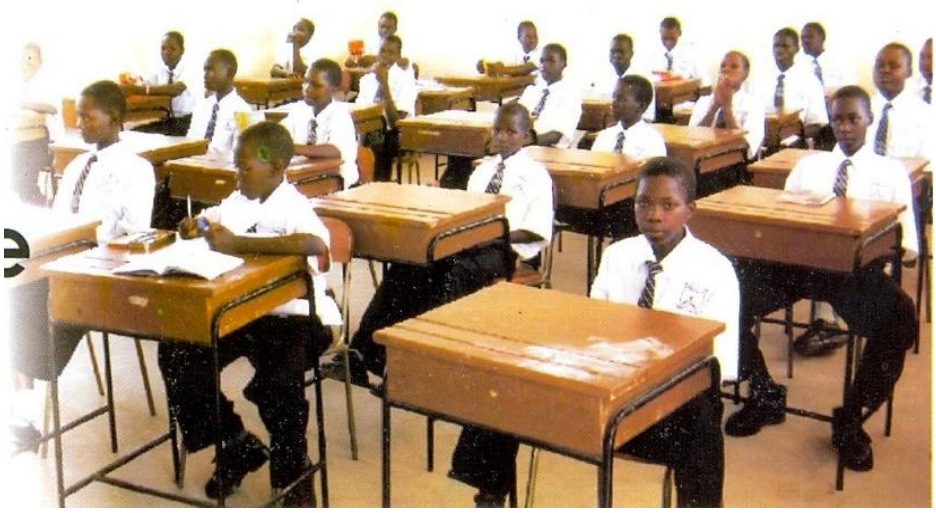


Plate xii: Children sitting in a conducive learning Environment.
Source: Ochonu (2014)

It may be very difficult for a teacher to have an effective control of his/her pupils during art lesson with such a large crowd of children in the class room, particularly in an art class where materials are always insufficient. Under such a situation, one would expect to have a rowdy, chaotic and provocative environment. Therefore, art teachers should endeavour to use few pupils in the class in order to maintain an effective classroom management. Art teachers during art lesson should ensure that the learning environment is free from any distraction that could affect children's interest in what they are doing in the classroom (Buoro, 2002). An effective teacher-pupil relationship is another positive way or method of achieving an effective classroom management in a school environment. A well organized positive learning environment could as well encourage students' performance in the classroom (Starr 2004; Kaine, 2011).

2.3.3 Teacher-Pupil Relationship in the Classroom

Teachers in the school play the role(s) of parents at home, because when children leave home, they spend much of their time with the teachers in the school. Teachers therefore are expected to maintain a warm relationship with pupils in the classroom. Each child should feel very free to approach his/her teacher in the classroom, because an atmosphere full of tension cannot encourage academic activities. For instance, many cognitive theorists argue that learning is a social event and studies have proven that both teachers and students will pay the price, if teacher neglect to form emotionally warm and supportive relationships with and among students. According to Piata (1999), positive student-teacher relationships are characterized by open communication as well as emotional and academic support that exist between students and teachers. Buoro (2002) asserts that teachers' behaviour contributes immensely to good classroom management and control and children should be able to

anticipate or guess what the teacher would do at any situation in the class. Collahan, in Buoro (2002), points out to the fact that students feel relaxed and happy when teachers' behavour in the classroom is consistent. Collahan however goes on to observe that "the teacher is held responsible for the quality of the control that exists in a given classroom. It is the teacher who sets goals and objectives to be achieved in the class. The goal should be moderate enough to satisfy the needs of the students at that particular time."

However, it is important to state that while interacting with the children in the class, teachers should take note of their individual differences. Some learn faster than others. Crotty (2002), in supporting the above view, states that when interacting with students, it is important to recognize their individual differences. Teachers should endeavour to know them by names, arrange their sitting positions where students are angled or positioned to receive instructions, establish expectations immediately, make themselves available to students and encourage them positively to achieve their set goals. In a classroom situation, children also need freedom of expression. Buoro notes that students need freedom of expression and execution of their own imagination. Teachers are therefore only to serve as guide, but should never impose any topic or idea on the children. Phelan et al (1992) see student-teacher relationship in two different folds: (i) the academically successful students' relationship with teachers, and (ii) the at-risk students' relationship with teachers. According to Phelan et al (1992) the academically successful students value a teacher's willingness to help them in academic matters. For example, they may not require face-to-face meeting with the teacher, but they do want teachers' personal notes papers. On the other hand, the at-risk students encourage more troubles outside of school and are more easily distracted from their school work. As such, they desire more face-to-face contact with their teachers.

Rimm-Kaufman (2012) posits that students who have positive and supportive relationships with their teachers will attain high levels of achievement than those students with more conflictual relationships. He goes a step further to say that, if a student feels a personal connection to a teacher, experiences frequent communication with such a teacher, and receives more guidance and praise than criticism from the teacher, then the student is likely to become more trustful of that, show more engagement in the academic content presented, display better classroom behaviour and achieve at high levels academically. Positive teacher relationships draw students into the process of learning and promote their desire to learn (given that the content materials of the class are engaging and age appropriate (Rimm-Kaufman, 2012). That is to say, teachers should bear in mind the content of the information they want to impart to the children. The pupils' age and the materials to be used in his lesson should equally be put into consideration. In other words, the age of the children should determine what they are supposed to learn from the teacher.

Positive teacher-student relationships evidenced by teacher's reports of low conflict, a high degree of closeness and support, and little dependency – have been shown to support students' adjustment to school, contribute to their social skills, and promote academic performance and foster students' resiliency in academic performance (Battistich, Schaps and Wilson 2004, Hamre and Pianta, in Rimm-Kaufman, 2012).Teachers who experience close relationships with students reported that their students were less likely to avoid school, appeared more self-directed, more cooperative, and more engaged in learning (Birche and Ladd, 1997; Klem and Connell, in Rimm-Kaufman, 2012).Rimm-Kaufman (2012), proceeds further to assert that students with better teacher relationships showed better performances on measures of academic performance and school readiness.

Learner–centered method of interaction in the classroom helps in motivating students better in the classroom. It also enhances students' ability to make personal decision and to relate well with each other in the classroom. Rimm-Kaufman (2012), agrees that teachers who use more learner-centered practices (i.e. practices that show sensitivity to individual differences among students, include students in decision making and acknowledge student's developmental, personal and relational needs) produce greater motivation in the students than those who use fewer of such practices.

A culturally responsive classroom builds in students strengths and encourages academic success for all students. Within this setting, teachers encompass the whole student. Teachers must have compassion, understanding, giving an open mind, provide extended time and be able to differentiate the behaviour of one student from the other in the classroom, including their ability to perform academically as individuals. Teachers must equally consider the students' home environment and make connections (Rothstein, et al 2008). That is to say, teachers who really want to relate and support a child's performance in the classroom must create time to visit the child's environment to know his background so as to help him better in learning.Having broadly discussed student-teacher's positive relationship in the class, it will be encouraging too to know some of the methods to adopt in maintaining an effective student-teacher relationship in the classroom.

2.3.4 How to Improve Student-Teacher Relationship in the Classroom

An effective student-teacher relationship can be achieved through the following stages:

a) Learn as much as possible about students' personal interests and backgrounds. Try to connect their personal interests with classroom work, where possible.

Also learning about students' cultures and religious backgrounds may help you relate with them more effectively.

b) Include journal writing activities, weekly student-teachers meetings, and class discussions which enable students to voice out and teachers to address concerns.

c) Implement social, emotional learning opportunities which improve students' abilities to understand their own and others' emotions.

d) Be aware of classroom dynamics. Try to diffuse tensions that may exist between students.

e) Be patient with those students who are disruptive and disrespectful. Working with disruptive students may improve their behaviour in the classroom.

f) Model appropriate behaviour; Students are very sensitive to teachers' attitudes towards the school and the class in general. Therefore, teachers must be extremely self-reflective, making certain that they are modeling positive behaviours for the class.From (www.cedu.niu.edu)

Rimm-Kaufman (2012) observes that a positive student-teacher relationship is characterized by the following:

i. Teachers show their pleasure and enjoyment of students.

ii. Teachers interact in a responsive and respectful manner

iii. Teacher offer students help (e.g. answering questions in timely manner, offering support that matches the children's needs) in achieving academic and social objectives.

iv. Teachers help students reflect on their thinking and learning skills

v. Teachers know and demonstrate knowledge about individual students' backgrounds, interests, emotional strengths and academic levels.

vi. Teachers seldom show irritability or aggravation towards students.

Davis (2003) believes that there are three ways to build a culturally responsive classroom.These are as follows:

i. **First Step:** To build a culturally responsive classroom is to get to know your students on a personal level. He is of the view that the relationship that children have at home be extended to their school environment.

ii. **The Second Step:** Is building a community within the classroom. To implement this, teachers must allow for collaboration and encourage activities where students work together in social climates. Teachers can also use team building exercises to build peer relationships and encourage the class to help each other.

iii. **The Third Stage:** Is to evaluate your teaching style and reflect on your personal expectations of learning. Prosser and Waterhouse (1999) illustrate how important it is to be aware of how goals are set. Teachers must evaluate whether they are setting expectations for surface learning or for depth learning.

Research shows that at the end of each successful lesson in the class with children, a teacher is suppose to evaluate himself or herself by asking himself/herself a series of questions about the learning activities that have taken place in the classroom. This is to enable the teacher know the level of his relationship with children during his or her lesson.Mbahi (2000) suggests five ways to help an art teacher to know whether an art lesson has been effectively taught in class or not.

1. Are the aims and objectives for the activity developmentally appropriate?
2. Is there a balance of art experience?
3. Does the activity broaden the child’s previous experience?

4. Does the activity allow for the outcome to be a surprise?
5. Have techniques been thoroughly researched?

Self-evaluation of teachers in the classroom helps them to know whether their objectives for teaching that lesson have been achieved or not. Teachers should ensure that they do not talk in 'abstract form'. Children want to see, feel or touch what the teacher is saying or presenting to them (Olorukooba, 2011). If a teacher is presenting an object to them, they will want to know whether the object is smooth or rough.

Another, area of great concern in art lesson in the class room for teachers is how to appreciate or assess a child's effort in drawing. Sometimes because teachers do not understand or find it hard to interpret children's drawings, they tend to discourage or condemn children by ridiculing them or to laugh at what they have made or produced. Ambron (2005) notes that the study of the child's mental imagery is very difficult; because images are necessarily private. The most direct means of examining mental imagery he says is by asking the person or child to describe to you what he has done verbally. He goes on to explain that unfortunately it is difficult enough for teachers or parents to describe the objects that the children have displayed them or their eyes; let alone the images they have in their minds. That is, what they think concerning the pictures or drawings they have seen put before them by the children.

The second approach to the study of mental imagery Ambron says is the analysis of drawings. This method shares some of the draw backs of the linguistic approach that has to do with the manner a child expresses himself or herself in words. Children can express themselves better in drawings actions or images rather than in words or verbal expression. However, Ambron believes that only few children and adults could draw well. As teachers we will always want the children to produce standard drawings in their early stages of growth in drawings or creative activities.

Children at this period do not want unnecessary pressures from teachers or parents. The omission or addition of certain details to the original image may lead to a faulty interpretation on the part of the experimenter (Ambro, 2005). That is, the child involved. It is therefore important for teachers to rescind from touching or forcing the child to change or add what he or she has not thought of adding in his or her drawing. Whatever a child produces at this age should be considered as his or her best.

One other important aspect to be mindful of when interacting or relating with the children in the class is the issue of punishment or discipline. Discipline is given to children by teachers to improve learning and also to control their activities in the classroom. Buoro states that successful management of a class needs a mean-end relationship of discipline, and goal achievement must be kept in mind. Discipline is given to students to improve learning and to control the activities of students. He goes on to say that discipline for the sake of discipline is non-functional and empty. That is to say, discipline can only be applied to a child when the child has committed an offence. It should also serve as a deterrent measure to the rest of the pupils in the class. Buoro goes on to say that to be able to manage the class very well, a good teacher must be a disciplinarian. Discipline trains the learner to be self-controlled, orderly, be of good conduct, and self-searching. Discipline helps the children to obey school rules and regulations of the society or community they find themselves in. However, do not punish students out of annoyance. In agreement with this view, Buoro again says that "be warned not to allow discipline to lead to victimization. Be firm and fair in decision making. Be careful not to take any action or punish a child when you are very annoyed." It is however very important to state that if academic activities must succeed in a school environment, only those with the right qualifications should be employed to teach and manage the programmes that are run in the school. It is equally necessary to

say that art-teaching in schools requires professional art teachers (Jatto, 2012 and Rufai, 2012).

2.3.5 Qualification and Characteristics of an Art Teacher

Accordingly, it is important to note that a good system can be damned by a bad teacher. Nevertheless, Read (1958) points to the fact that a good teacher can do much to redeem a bad system; in a situation where students or pupils have lost interest in art because of lack of proper foundation, a new art teacher posted to such an environment who has interest or ability and a strong zeal to teach art could motivate the children's interest to love art once more. Teachers without the basic qualification or principles to teach or guide children's interest in art, no matter how established or well-equipped the school is with regards to art materials, have the tendency of destroying what the children have already learned in art; in other words, he will ruin their interest in art. As such, it is advisable that only professionally trained art teachers should handle art teaching in schools, particularly at the grass-root level.

In view of the above, Mohammed (2004) asserts that "a high quality teaching staff is the corner stone of a successful education system". He goes further to state that "a daily interaction between teachers and students is the centre of educational process, attracting and retaining high quality teachers is thus a primary necessity for education in Nigeria." In the light of what Mohammed has stated above, one of the ways of retaining high quality teachers in the school is by making sure that teachers enjoy good welfare packages and training from school stakeholders (Edet 2013 and Rufai 2013). It is only when a teacher is satisfied or contented with what he is doing or getting from the school authority that he will be more committed to his/her duty or assignment in the school.

Similarly, only trained and qualified art teachers should be given employment to teach art in schools. To these effect, Akinlami (2003) states that the purpose of teaching art at the primary level of the national educational system is to develop the skills in the individual irrespective of his/her creative prowess as well as the link art and creativity owe to other subjects. Therefore, it becomes impossible to achieve such aims where one who is not a trained art teacher is left to carry out such a responsibility in the elementary school.

To some teachers, art teaching in school is a matter of compulsion; this is so simply because they lack the basic knowledge to teach art in schools. Akinlami (2003) argues that "to some teachers, the responsibility of teaching art given to them is as a matter of compulsion, at least once in a term." It does not matter whether it is taught in the school or not, since it does not have a proper place on the time table. She therefore concludes by saying that, art plays a vital role in the life of every child or individual in school. Therefore, it is essential to re- emphasize the need for qualified art teachers who are committed or prepared patriots and would not mind the problems they would face in achieving the goals of art as a subject. Such should be the teachers of art in the elementary schools.In view of the vital role art plays in the life of every child or individual in the school, it is essential therefore to re-emphasize the need for qualified art teachers to teach art in elementary schools.

Akinlami (2003) further observes that most private Nursery/Primary schools in Nigeria are able to find solutions to this ailing problem as many of them employ the services of trained art teachers who move from class to class, to teach the children relevant skills in art. However, in the public schools, she observes that the problem is still static as teachers are stationed in their classes as jack of all trades. This is a situation whereby a teacher teaches a group of children all subjects throughout the year.

One tends to agree with the views of Akinlami (2003). Therefore, inorder to make art teaching effective in public schools,trained art teachers or teachers who have the interest to teach art should be made to go from one class to the other to teach children art instead of caging them in one class to teach all subjects throughout the year. This is because, some teachers sometimes feel very lazy to teach art in the classroom when they feel as if they are forced to do so. Besides, the children are not often given sufficient time to express themselves in art during art lesson in the class.

Consequently,Kparevzua (2004), notes that the nature of art teachings particularly in public primary schools today have shown that, most art teachers who have little or no foundation at all, in the visual arts, are usually saddled with the responsibility of teaching art subjects most of the time without specified art curriculum. Kparevzua (2004), states that the people currently implementing the art programme in Nigerian schools are regular classroom teachers who have little or no foundation at all in the visual arts. She goes on to observe that, most of these teachers, with their meager resources, are not art teachers; but are saddled with too many responsibilities of imparting this specialized knowledge effectively. Kparevzua (2004) again observes that a regular classroom teacher usually has too many children to cope with in any classroom setting. Kparevzua's view here therefore, tends to agree with what Buoro (2002) had earlier said, that in most classes in Nigerian public schools, teachers handle not less than 30 to 100 students in conducting their lessons in the class. He further states that, beside the fact that there are too many children to control or teach in an art class, people who are not trained art teachers are employed to teach the subject in schools. For example, those with Diploma, Certificate, National Certificate in Education (NCE) and graduates are recruited to teach art in Nigerian schools regardless of their areas of specialization and without teaching skills or experience in the field. As

a result of these and other handicaps, art subject is yet to take its proper place among other school subjects.Yuguda (2013) however, emphasizes the fact that for effective teaching of art subject in schools, stakeholders should ensure that only trained and certificated teachers are employed to handle art teaching in schools.

Not everybody who has the qualification to teach can really impart knowledge to children in a classroom environment or condition. Schellhase (2010) argues that for the mere fact that one has a qualification to teach a particular subject does not necessarily mean that the teacher can teach well. In many fields, college faculties are expected to have content area expertise, not necessarily pedagogical expertise. One may have the qualification to teach but at the same time lack or may not have the methodology to impart what he/she has to children in the classroom. On the other hand, others who may not have the qualification or certificate could also know how to transfer their skills to learners who are under training or under their control. This is often found in apprenticeship training;because most of these trainers or instructors in apprenticeship centers have received their training from teachers or masters who have no formal training; that is to say, by going through the four walls or corners of a classroom. Schellhase (2010) goes on to support her argument by stating that in medical education, it was traditionally thought that a qualified instructor or that a good teacher is “born” and not “made.”

In public schools, according to Schellhase (2010), the qualification to be a teacher is usually a teaching degree or the completion of a teacher certification programme in addition to subject matter competence. It is therefore assumed that if the candidates know the content, they will be able to teach or that through experience in the classroom, the requisite teaching skills will develop. Schellhase (2010) contends that content knowledge does not necessarily translate to the ability to deliver content to

students in a meaningful way. This is to say that if one is highly intelligent or has a high IQ, it does not necessarily mean that he/she can be a good teacher. To have a certificate in a particular field of study is a different thing, and to have the ability to teach or impart certain skills or knowledge to your learners is another thing to take note of. Therefore, it is a good thing to undergo a full training in a particular field in education and also to know how to transfer the knowledge acquired to one who needs to go through a similar training. Both sides of the coin are equally important.

Likewise, Ayuba (2012) believed that there are more qualified teachers in public schools than primary schools. This he is of opinion that parents should take their children to public schools rather than private school. He believed that public schools are of standard quality because they do not have unqualified teachers compared to the private schools where most of them pre-requisite qualifications have. To buttress the above point, Wike, (2013) asserts that the public schools are populated by qualified and slillful teachers hence, the need for parents to enrol their wards in public schools rather than the private schools where unqualified teachers exist. Wike view, here is quite debatable, because from the review of literature, many Nigerian puplic schools are in shamble; and because parents believe that public schools environments are not suitable for learning, they would rather want to register or enrol their wards in private schools, where they think children can receive better attention in learning.

Parents thinking here might be right, because the condition of public primary school environment today is quite disturbing and lamentable for any parent who will want his/her ward to attend such schools. However, it is also good to note that not all public primary schools are in such condition. Private primary schools are not completely exempted from this blames or observation also from parents. It is therefore essential to note that having an effective environment without qualified teachers can

equally affect the child's ability in learning. Teaching and learning could be better or more effective in an environment where effective teachers are available to do the right thing.

2.3.6 An Effective Teacher:

Rubio (2000) states that many people want to be addressed as effective teachers. It is therefore important to note that effective teaching in the classroom does not depend on one's ability to acquire so many certificates in different fields of learning, or experiences that one has gathered over the years in the teaching profession.The important question therefore, is how many people can be effective in teaching? Rubio (2010) asserts that to be an effective teacher is more complicated and difficult than many people think; as it does not only involve having a deep content knowledge, but also organizational encouragement and communication skills, being able to instruct and provide relevant assessment and fair evaluation. In addition, an effective teacher is responsible to create warm classroom climate, to promote enthusiasm, motivation and an interactive teacher–student relationship.

The idea of effective teacher for each individual therefore, is variable. Students' perception, opinions or experiences about an effective teacher are different. An effective teacher has been considered sometimes as a perfectionist, an encouraging, approachable and caring, teacher, while at other times, he/she has been considered as intelligent, but above all, as enthusiastic, funny, clever, effective and understanding, open and with a relaxed style while teaching (Rubio, 2010).Rubio further observe that an effective teacher has a psychological influence on the students' having a strong influence on their achievement; he goes further to say that the effective teacher is the one who has clear objectives and owns goals of teaching; a teacher he says can provide a student with an answer to a question, which can be effective only if the main

objective is simply to compare and analyze different results. If the objective is to make the student think about the option of providing different possible answers, the teacher in this case, may be regarded as being effective. For instance, an ineffective teacher in art lesson is one who draws on paper or blackboard and tells the students to copy his drawing or the thing he/she has produced or created. An ineffective teacher could mean a teacher who goes to the class without a well planned lesson note. Students in art lesson are supposed to be given the opportunity to express their own ideas in their own way by using the medium of their choice. It is expected also that an effective teacher would continue to learn new things or grow steadily in his area of specialization.

Rubio (2010) goes much further to state that teaching is a vocation and most effective teachers are passionate about their chosen profession. An effective teacher is always in a constant learning process due to changes in terms of the students' characteristics, the curriculum, the community, and finance, among many others. An effective teacher will not want to be static in his career. He will not want to stay in one grade level for the rest of his/her years of service in the school but will want to grow to the peak of his career. He/she has to work hard to enjoy any promotion in the school. An effective teacher is expected to be very current in tapping or getting information from recent authors in journals, books or the internet.

An effective teacher is said to be a good communicator. Therefore, it is expected that effective teachers should be ready to face new challenges in the teaching profession, whether within the classroom set-up, or outside the classroom. Rubio (2010) in support of this asserts that "teachers need to be able to survive the demands, threats and challenges within the diverse circumstances of teaching." He goes on to say that an effective teacher needs the capacity to be persistent, flexible and innovative on new teaching approaches and be prepared in the case of failure. That is to say that,

teachers should be resourceful and be willing to accept mistakes or failure of students to do well sometimes when they are being assessed in the classroom. It is important to note that when students fail to perform well in class, it is another way of assessing a teacher's method of teaching. When children are examined in the class, teachers should know that both of them are being assessed or examined. The success or failure of students in the class in a given test or assignment often affects the teacher's credibility either directly or indirectly. Smith in Rubio (2010), states that teachers and their teaching methods need to be creative to allow the students learn naturally. He adds by stating that educational institutions should spend more time on "doing" and less time on "talking" about learning and teaching." That is to say, teachers should be more practical than being theoretical in their teaching in the classroom.

Rubio (2010) said that instead of reflecting on theory and practice, teachers should reflect on what they do in the classroom. To be an effective teacher, there should be an interaction among different factors, the teacher's knowledge, enthusiasm and responsibility for learning. Effective teachers should provide the students with activities and assessment that encourage them to learn (and learn through experience), as well as having an engaged feedback. Create a warm environment and a relationship with the students in which respect will enhance learning.Rubio (2010), believes that the responsibilities of effective teachers are to have lesson clarity, instructional variety, teacher task orientation, engagement in the learning process and student success rate. He states that effective teachers do not teach in front of the class doing a good demonstration on the extensive and deep content knowledge, but they teach to promote and enhance learning. They know how to manage, not only their knowledge, but also the classroom and the students in terms of discipline, work, interaction between teacher-students-students, how to give instructions and how to assess and evaluate

activities, the students and their own work. An effective teacher should acquire enough professional skills to interact with children in the classroom.

2.3.7 Effective Teacher-Professional Skills

Teaching as a profession requires people who have undergone proper training in the field and have the technical know-how or skills to impart what they have learnt throughout the period of their training to the learners or students. As a teacher, you can only give what you have to the pupils. 'You can't give them what you do not have.' So, if you are "not a teacher," you are "not a teacher." The researcher wants to believe or suggests that an effective teacher has the following characteristics:

1. He or she is distinguished by his/her dedication to the students and to the job of teaching and feel responsible for the achievement and success of the students' own professional development.
2. An effective teacher believes that all students are capable of learning, although all learn differently or have different abilities.
3. An effective teacher often strive to motivate all his/her students to learn, rather than simply accepting that some students cannot be engaged and are therefore destined to do poorly in the classroom, or to be seen as 'never-do-well' students.

There are different types of teachers in the school environment. Because they are different in their behaviours or attitudes, they also have different methods of teaching the students in the class. Rubio (2010) points out that there are many different types of teachers. There are those who walk into the classroom and some students do not even notice them; also there are some who seem to be authentic dictators, and students are even afraid to ask anything in the classroom. There are those who read from a book or talk constantly during the whole period, while students just keep copying and by the end of the lesson, students do not even know what the lesson was

all about, because the objectives, structure and/or theme were not clear even to the teacher. A teacher is supposed to plan his lesson very well before entering the class to teach. It is only a lazy teacher that will choose to read what he will want to teach his/her pupils in the class from a text book before he explains to them what he/she has in mind. An effective teacher is expected to be strict, and as well, flexible in the classroom. When a teacher is autocratic or a dictator, students do not feel free or have the freedom to express themselves in the class. Most of them learn through much fear. An effective teacher should be able to communicate well in the class, so that students should be able to comprehend what he/she has said during his/her lesson. In the light of this fact, as has been stated above, Rubio (2010) lists down the qualification of an effective teacher as follows:

(i) **Content Knowledge:** For many, including teachers, the most obvious requirement to be an effective teacher is the content knowledge of the subject. That is to say, an effective teacher should have a good command of his subject. Reynolds and Muijis in Rubio (2010) consider good content knowledge responses to spontaneous and demanding students questioning. According to McBer in (DFES, 2000) student's content knowledge is to be considered effective, which inspire the students' confidence in the teacher. Rubio (2010) state that effective communication of content knowledge is a hallmark of good teachers. However, they say that having good content knowledge is just one of many vital factors and qualities, which an effective teacher needs to have in order to enhance learning achievement.

(ii) **Good Planning:** Having good content knowledge is not effective without a well planned lesson. A lesson plan makes the content and the session interesting and involving. Good planning facilitates clear explanations and it provides a wide

range of resources suitable to students' need. It assists with effective use of questioning, giving instructions, being flexible and having an impact on the student's stimulation to encourage their interest in participation. Rubio (2010) points out that good planning ensures that lesson include periods where students are allowed to have discussion in open or close groups or in pairs.

Rubio (2010) again points out that good planning allows the students to guide the teacher feed back in order to improve their own knowledge, methodology and learning environment if needed. Crickshenk and Haefele in Rubio state that effective teachers are able to qualitatively do more with the same amount of time. However, good planning also implies classroom management and organization to achieve learning.

(iii) **Classroom Management and Organization:** Effective teachers manage and organize the classroom in the beginning of the year, according to the students' needs and preferences to create an optimistic and warm learning environment for all the students and enhance learning. Rubio (2010) asserts that effective teachers take time in the beginning of the year and especially on the first day to school to establish classroom management, classroom organization and expectations for students' behaviour. Rubio (2010) further observes that classroom management seems to be high priority for novice and experience teachers. However, management is not parallel to strict rules; in fact management is to anticipate students' needs and then prepare a suitable year plan, procedures, activities, assessment, evaluation, criteria and above all, clears instructions to the students to promote students' motivation, enthusiasm and learning. He goes on to suggest that effective teachers use more routines for daily tasks than rules.

(iv) **Classroom Behaviour:** Good classroom management and organization, and a good lesson plan also minimize the likelihood of misbehaviour. Rubio (2010) points out to the fact that almost classroom behaviour is learned and that students must clearly understand what is expected of them. The responsibility lies with the teachers to explain how and why they want them to work in that way and to give positive feedback when students respond positively.

(v) **Discipline:** According to Rubio (2010), students themselves want a teacher to keep discipline in the classroom. He maintains that discipline is necessary for learning to be effective. Rubio goes on to suggest that students' misbehaviour can be minimized by generally skillful teaching. However, only effective teachers can manage their classrooms with procedures and routines. Ineffective teachers discipline their classrooms with threats and punishments. Discipline in itself, has to do with how students behave and management has to do with procedures on how students have to work in the classroom. Rubio however observes that many ineffective teachers use reward stickers, incentives, gifts, infractions cards to discipline their classroom with punishments. These only waste time and do not solve the problem. Effective teachers manage the classroom with procedures and routines to maximize and engage learning time.

(vi) **Individual Differences:** Many teachers still teach their students in the same way they were taught. Some because they erroneously think that the traditional teaching method is more effective, because they just do not worry much about how they teach, alter their own and bad routine by laziness; and others because they think that students have to adapt to the teacher's own methods (Rubio, 2010). Rubio (2010) warns that the teaching styles used by each teacher can be strongly influenced by their own learning style. Effective teachers should be

able to personalize the learning of their students. They understand that students develop at different rates and that in every classroom; there will be a range of student abilities and aptitudes. The teacher as such, must feel the pulse of a classroom and modify the teaching methods to maintain a high level of interest no matter what the subject is. In addition, effective teachers use techniques that best serve the learning needs of their students.

(vii) **Communication Skills:** Communication skills are vital for anyone who is employed as a teacher.Effective teachers are always effective communicators. They communicate clearly about course objectives, content and testing, making sure to provide a rationale for learning particular material and adapt instruction to their students' level of knowledge and skill. Lack of communication means that the students will not understand key concepts at all, or they will do it incorrectly. Effective teachers can take something that is complex and presents it in a way that can be easily absorbed by the students and through different verbal and non-verbal communication (Rubio 2010). Effective teachers are passionate about teaching and the subject. Rubio (2010) points out that when the teacher shows enthusiasm and there is interaction in the classroom, the work of learning process is turned into a pleasure. In addition, teachers who are enthusiastic about their subjects learning motivate students and therefore increase achievement.

(viii) **Motivation for Learning:** Motivating students to make them more receptive and excited about the subject, it equally makes them to be aware of the value and importance of learning and have a better attitude to learn. Effective teachers make the students increase their academic self-concept, their interest in the subject and the desire to learn more, and therefore to have a high level of

achievement. Effective teachers are therefore expected to continually demonstrate respect to their students (inside or outside the classroom). They are equally expected to show fairness and equity, regarding individual situations, age, background, ethnicity, religion, economical status and so forth.

(ix) **Assessment and Evaluation:** Effective teachers really believe every student is capable of achieving success and they do all they can, to find ways in making each student to become successful. Effective teachers expectation towards the students in terms of standard of learning and their behaviour, are high and they will help the students to meet those high expectations which are essential (Rubio, 2010).

Assessment can be an effective learning process; hence, effective teachers have good expertise in a variety of assessment methods, equitable process and a good and fair evaluation system. They teach to encourage students to take greater responsibility for their own learning. They also make sure that their students know what the objectives and goals of their learning programme are; understand how these goals will be assessed; know whether they are on the pathway to achieve success, and are actively involved in evaluating their own learning.

Effective teachers request formal and informal responses from their pupils in every term, and use the information to improve their courses as they are being taught. According to Rubio (2010), students should be able to understand that assessment is part of their training process and not just one activity to fill the subject.Thus, he highlights that if students are allowed to choose their own project topics relevant to the course they are doing in classroom; they are encouraged to express their own diverse points of view. In

the six traits of writing report it states that when students write about something they like, they do better. He again points out that well designed discussion assignments facilitate meaningful cooperation among students; and equally states that effective teachers also give positive feedback regularly through the course to inform the students about the learning process.

(x) **Teacher Learning Development:** Effective teachers have high expectations of students in terms of both their standard of learning and their behaviour, but they also have high expectations of themselves and their own learning development. Effective teachers constantly self-evaluate critique and reflect on how well they are getting through their students and search for better ways of teaching, new tools, materials and methodologies especially for those who are not achieving learning as well as others. Rubio (2010) is of the opinion that a teacher should be in constant training-learning process and have capacity to reflect upon own practice. He further observes that staff development is vital to effective implementation and can help teachers to learn new strategies to be applied. They also work collaboratively with other staff members, and are willing to share ideas and assist other teachers with difficulties and volunteer to lead work teams and to mentors new teachers. They are informal leaders who are not afraid of taking risk to innovate or improve education. Therefore, effective teachers participate in creating a collaborative environment of a positive working relationship.Some other characteristics or qualities of an effective teacher as being observed by Haskvitz (2009) are as follows:

(a) **Be Unsatisfied:** The first trait of a high quality teacher is that he or she is a good learner. They are always eager to learn new things, expand their knowledge base, experiment with better ways to achieve success. They are

lifelong learners. So the first trait is to be unsatisfied with what it is. In other words, the best teacher is always a student.

(b) **High Expectations:** High expectations are the second trait of outstanding teachers. In reality, setting high standards bring out the best in students and create in them a feeling of accomplishments. They become self-reliant, learn to delay gratification and fit more readily into adulthood where competition is inevitable. High standards are not impossible standards. Setting high expectations may require making the students uncomfortable, much like taking the training wheels off a bicycle. In other words, good teachers encourage risk taking and accept errors.

(c) **Create Independence:** Thirdly, highly effective educators adapt at monitoring student problems and progress. They remediate when necessary and differentiate as needed. To do this, they use their time well. They are not the center of the classroom. The students are encouraged to look for help and answers on their own. They are passionate about not teaching, but facilitating learning. As such, they are promoting their own obsolescence. Just as a fine manager has a team in place that can operate well without him or her. A good teacher creates in a student a sense that lasts a life time. They promote deeper understanding of concepts and work habits than just what the curriculum suggests. In other words, they create independency.

(d) **Knowledge:** Fourthly, they possess a deep knowledge of the subject matter and are able to manipulate, simplify and individualize this data more easily, because they are a master of it. To gain this, they are not just hard workers, but have a passion for the subject. They are able to employ with students who might not like that subject and turn that lack of enthusiasm around by presenting the facts

from a different angle. In other words, their bumper sticker reads, “this teacher stops for new ideas.”

(e) **Humour:** Also, Fifthly, first-class teachers have a good sense of humour. They make jokes and accept jokes. They are not comedians, but they are entertaining. They make jokes and accept jokes. They tell stories, point out silly things, bring joy to difficult situations and are not afraid of laughter. They use humour to connect to their students. In other words, excellent teachers keep the students’ attention without fear in the classroom.

In a meta-analysis that focuses on empirical studies of teachers’ attributes that appear to contribute to teacher quality and qualifications. Rice (2003) suggests that broad categories of teacher attributes that appear to contribute to teacher quality are as follows:

1. Experience
2. Preparation programs and degrees
3. Type of certification
4. Course work taken in preparation for profession
5. Teachers’ own test scores

Wayne and Young (2003) conclude that students learn more from teachers with certain characteristics. They proceed further to mention that teachers differ greatly in their effectiveness, but teachers with and without different qualifications differ only a little. That is to say that the difference between teachers that have the basic qualification to teach and those who have different or additional certificates in the profession is not much. Berry (2003) posits that while these teacher qualities are indeed important, they appear to have a “singular focus on content knowledge.” Highly qualified teachers he argues must also know “how to organize and teach their lessons in

ways that assure diverse students can learn those subjects. Highly qualified teachers don't just teach well designed standards – based lessons. They know how and why their students learn.

Cruickshank,et al (2003) believed that effective teachers are caring, supportive, have concern about the welfare of students, knowledgeable about their subject matter, able to get along with parents… and genuinely excited about the work that they do, and that they are able to help students learn. Thompson et al (2004) observed that caring is exemplified in a multitude of ways including being attentive and receptive. He noted that educators are expected to be responsive to the needs and feelings of the students. He added by saying that "a caring teacher is someone who has demonstrated that he or she can establish, more or less regularly, relations of care in a wide variety of situations, and will want the best for the person. The relationship of teacher and students giving and receiving care is a continuous one, lasting over time and involving ultimate and personal understanding. In addition, Nodding connects caring with preparation and organization. Students according to him, recognize caring in teachers who are prepared and well organized. Cruickshank, Jenkins and Metcalf (2003) conclude that effective teachers are enthusiastic, have warmth, and possess a sense of humour. They however, clearly link personality traits to student success.

It seems that the authors that have shared their opinions on effective teaching or who an effective teacher is, are of the opinion that effective teachers must have a good knowledge of their subject area, plan their lesson well before going into the classroom, should maintain a warm environment by caring for the students in the classroom and that they should be well organized. An anonymous author in University of Florida, in an article titled "Qualities of an Effective Art Teacher." suggests that Effective Art teachers should possess the following qualities or characteristics:

(i) All art teachers must have the ability to communicate, inspire trust and confidence and motivate students as well as understand the students' educational and motivational needs.

(ii) They must be able to recognize and respond to individual and cultural differences in students and respond with the appropriate teaching method that will ensure students' success.

(iii) An art teacher must be patient caring and empathetic

(iv) An art teacher should be able to implement an open-door policy and taking the time to listen, coach and guide students, this will not only build their skills set, but also will foster a lifelong love of art making. Availableat:http://education.artutl.edu/13-qualities-of-art-teachers/13-qualities-of-art-teacher.

According to the National Art Education Association (NAEA) professional standards for visual arts educators on line: http//education.artsutl.edu/13-qualities-of-art-teacher. An Effective art teacher should possess certain knowledge, skills and attitudes to provide high-quality art instruction for all students. Besides, an art teacher according to the professional body should have the following qualities or characteristics:

i. Art teachers must have a thorough understanding of visual arts

ii. Art teachers must understand student characteristics, abilities and learning styles

iii. Art teachers understand diverse social and cultural constructions of identity.

iv. Art teachers make informed selections of art content and curricula

v. Art teachers use knowledge of students as learners to plan appropriate instructions.

vi. Art teacher use contemporary technology to enhance teaching and learning

vii. Art teachers conduct meaningful and appropriate assessment of students' learning.

viii. Art teachers systematically reflect on their own teaching practice.

ix. Art teachers assess programme effectiveness

x. Art teachers collaborate with other educators.

xi. Art teachers serve their schools and their communities

xii. Art teachers continue their professional development throughout their careers

xiii. Art teachers contribute to the growth of their profession.

Aside, student-teacher relationship in the school environment, teachers are expected to maintain good relationship with parents, both within the school environment and outside the school environment. This attitude, if well cultivated amongst parents and teachers will help in enhancing children's academic progress at home and in the school.

2.3.8 Parents/Teachers Relationship in the School

One of the ways to enhance children's excellent performance in school, is by establishing concrete or stabled parent-teachers' relationship or partnership. Both parents and teachers are responsible for children's academic success in school and their inability to perform perfectly well in the classroom or in the home. Williams (2012) finds this kind of relationship to be very helpful to her when she asserts that, "I believe whole heartedly that a child's academic success is greatly enhanced when teachers and

parents are partners in the process." For instance, Williams says, "when I need information pertaining to a child or a child is experiencing a problem, I contact the parent or guardians because they are my Number (1) resource." This is to say that, a teacher can only get the right information on a child in the class from the child's biological parent or his/her guardian, when the child has one problem or the other in school. For example, a child that sleeps, often during lesson in class or a child that enjoys bullying his classmates in school or on the other hand, a child that often comes late to school.Research has shown that, parents-teacher relationship or partnership is viewed by some professionals as a form of dance or conflict. While others have enjoyed this form of relationship in school setting, others have found it very difficult to maintain or practice. Keyes (1995) supports the view above by affirming that:

> It's a dance between teacher and student and parent and child and so on. Knowing when to respond and when to let go and let them find out on their own is a dance, a subtle communication of letting each other know what our need are and how we can help each other. Interview teacher… (http://creep.crc.u/-uc.edu/pubs).

Henry's view therefore, may sound true to some extent; because the relationship between parents and teachers vary from school to school. In one school, for instance, parent teacher relationship might be quite interesting and encouraging; because both parties have a good understanding of each other. There is no conflict on both sides of the coin. However, what is obtainable in school 'A' may not be exactly what is happening in school 'B.' School 'B' might be going through some serious conflicts because of school mismanagement or mal-administration. It could be because teachers do not take their primary assignment seriously, or that children academic performance in the school is always very poor year in, year out, and so on and so forth.

Keyes (1995) states that "while the value of the home/school partnership is universally accepted, it is not always easy to promote or maintain." Patrikakou and Weissberg (1999) contend that "… although the partnership needs to be two-way dynamic to work," teachers they say are really the glue that holds the home/school partnerships; just as it is often said that "it takes two to tangle." It is the responsibility of both parents and teachers to work side by side for the betterment of the learner or school child. However, if there is any problem between the two, it is the teacher that has the answer to the problem. Keyes (1995) further argues that most teachers think about having good relationships with parents. However, she says, just as images of teaching and learning environment vary or differ, so do images of "good" parent-teacher relationships or partnerships. At one end of the spectrum, the image of a good relationship is an effective separation of roles and functions between home and school, an optimal social distance, combined with mutual respect. The family meets the school expectations effectively and the school effectively educates the child without undue demands on the home (Henry, 1996 and Epstein, 1995). At the other end of the spectrum is the image of the school functioning as an extended family, a more open system. As teachers think about their work with parents and families; there are good feelings of shared efforts and mutually valued achievements with some parents; while with others, there is a sense of frustration, helplessness, or even anger over conflicting perceptions and understanding (Williams, 2012). Williams argues that the degree of success that teachers have in developing a partnership with parents depends heavenly on the "fit" between parental cares and concerns and those of the teacher. According to him, the pairing occurs by assignment rather than choice.

The common interest that brings parents and teachers together is the schooling or education of the child. What all good parents and teacher relationships have in

common is the "absence of conflict." Optimally, this absence of conflict is due to a presence of mutual trust and respect; less optimally, it is due to absence of caring. To sum up, Williams (ibid) categorizes the levels of parent-teacher relationships or partnerships into four sub-themes as follows:

(i) **Parent Role Construction:** This stage, deals with how parents view their role in relation to school. Parents' relation to school affects parents-teacher relationships. Parents' role construction may be described as parents' focused, school focused and/or partnership focused. In the parents-focused construction, parents consider that they have primarily the responsibility for their children educational outcome. In the school-focused construct, parents feel the school is primarily responsible for the children's educational outcome, and in the partnership-focused construct, parents believe that teacher and parent working together are responsible (Reed, et al, 2000). It seems apparent that how parents interact will vary, base upon the construct that parent holds.

(ii) **Teacher's Role Construct:** Teachers' role construct has developed primarily outside the formal education arena and is less clearly documented in the literature, but is evident in the field. Teachers may view their role as parent focused, school focused and/or partnership focused. The parent-focused view evolves out of the parent-cooperative movement. From the teachers' perspectives, some feel unappreciated by parents. They say that parents do not come to conferences or meetings; they do not read the materials sent to them at home from the school and would not volunteer for school activities. Some teachers feel that parents seem to lack interest in what is going on with their children in the school. While others still describe parents as adversarial or

apathetic, always a challenge (Galinsky, 1990; Hulsebosch and Logan, 1998, Langdon and Novak 1998).

(iii) **Teachers and Parents' Expectation:** Different expectations on the part of both teachers and parents may also affect the parent-teacher partnership. Often, teachers and parents place different emphases on factors central to developing confidence in their relationship. For example, parents may emphasize teachers' knowledge and skills. They want teachers to know and care about teaching, about their children and to communicate with them. Teachers have more confidence in parents who have similar ideas about teaching issues and child-rearing practices and who freely share important things about their children (Powell, 1998, Rich, 1998).

(iv) **Teachers' and Parents' Personal Attributes:** Closely related to roles and efficacy are personal attributes. According to research, several characteristics appear to positively influence parent-teacher partnerships. The relationships are enhanced when teachers' personal attributes include warmth, openness, sensitivity, flexibility, reliability and accessibility (Swick, 1992; Comer and Hayes, 1991). The partnerships are positively influenced when parent's personal attributes include warmth, sensitivity, nurturance, the ability to listen consistently, a positive self-image, technology, workforce characteristics and changing family structures and influences on teachers and parent's enactment of their roles including how they construct, their roles, their sense of efficacy, their expectations and personal attributes and their communication styles (Williams, 2012).

When parents and teachers have things in common e.g. socially, morally, culturally, academically, they tend to reason well with each other. On the other hand,

there is a high level of acceptability or tolerance amongst parents and teachers, when their behaviour or attitude to life or to one another is of the same latitude. Parents and teachers therefore, should know that how they relate or behave with each other could equally affect their children's behaviour towards each other at home and in the school, whether morally or academically.

Zadok (2012) posits that it is the responsibility of the parents and teachers to mould the character or behaviour of their wards both morally and academically. The school, Zadok (2012) says that, is the place where a child receives training to be self-disciplined and also to be molded morally and academically. Both teachers and parents therefore according to him, must learn to work hand in hand in order to mould their children behaviour in school and at home. Machael (2012) states that "our schools are meant to mould students, inculcate in them knowledge, sound morals, values and discipline, a function both teachers and parents must cooperate to achieve." Therefore, if anything good or spectacular must come out from a child's behaviour at home or in the school, parents must collaborate with teachers to truly mould the child's expected positive behaviour in the society. It is when both of them have played their roles very well that their labour in bringing up the child to be a better person tomorrow will be quite rewarding and fruitful to the child and the community as well. Thus, Otti (2012) states that:

> The management of Loral International Nursery and Primary School, Festac Lagos, proved this recently, when 100 parents were invited to spend a day with their children in the school. From the early morning assembly to the classroom lessons, parents shared the learning experiences of their children in a programme, tagged 'A day with my child at school.' (p.23).

The idea of inviting parents to visit school as it was the case in Loral International Nursery and Primary School Festac is truly a welcomed idea and should be greatly encouraged amongst parents all over the federation. This opportunity of going to school to see what children are doing will help the parents to know whether their children have gone to school or not or they have simply told their parents that they are going to school, but decided to follow bad friends and refuse to go to school. It is advisable for parents therefore to create sometimes out of no time or within their tight schedules to pay visit to their children during school hours.

Otti (2012) said visiting the child in school shows that you care for him or her as a mother or father and that you are committed to his/her future success or achievement in life. Your visit to school will also make him/her not to lose focus when going to school; because the child at the back of his/her mind will be afraid to go anywhere beside the school as he/she believes that his mother or father can visit him at anytime. The visit of parents to their children in school will also help parents to acquire some teaching skills from teachers on how to guide their children when they are at home after school.

According to Etoh (2012), the involvement of parents in classroom activities would enable them to personally evaluate their children's performance as well as curtail their over bearing pressure for accelerated promotion of their children to higher classes.Most parents do not often bother to know whether their children or ward is qualified to move into the next class or not rather what seems to be their major worry is that they do not want their ward to repeat a class, whether the child is coping or not, he/she must follow his/her classmates to the next class. Academically, this approach is not helpful to the child because, he/she might graduate or finish school without the requisite knowledge and skills. Parents therefore must agree to work hand in hand with

the child's class teacher to enable him or her to succeed at the end. Etoh goes on to say that what they do in the school, is to let parents understand the right learning steps of their kids. Thus, she says that "we get the parents involved, because they are equal stakeholders in the tasks of educating the child." Etoh's view here, as stated above seems to be in line with the researcher's view of handling this project, parents ought to work as co-partners with teachers at home to help their wards achieve their purpose of going to school.

The researcher is of the view that there might not be enough teachers in most public schools in Kaduna State. That is why Art teaching seems to be dying at the grass root. This perhaps may be the same picture all over the federation. As such, parents need to be guided in Nigeria to volunteer to work as home teachers for the benefit of their children, not in art subject alone but in other subjects in the school. One of such ways of improving parent's skills in teaching at home is by organizing workshops, seminars or conferences in art, for parents to attend, during their leisure time or hour. Such programmes if carefully followed or maintained, will help in providing parents with teaching methodology or how to carter for their children's need while they are with them at home after school hours (Mbahi, 2008). It is the duty of education department at the Local Government level or Ministry of Education to organize such programmes or academic activities in order to train and guide parents who have the interest to teach their children at home. The parastatals mentioned above could successfully run this programme in each local government in the state by inviting professionals in this field; that is in art education to help them organize such training all over the state. Literacy education can also be given to parents who do not know how to read, so as to enable them help their children at home. This can be done also by both Local Education Board and the State Ministry of Education. One other important reason

of inviting parents to school is to strengthen the bond between parents and their children. Etoh (2012) said:

> "…the programme helps in strengthening the bond of affection between children parents and their daddies or mummies sitting in the class, it helps to boost their confidence… such little things also afford the class teachers the rare opportunity to understand the psychological dispositions of these children. (p.23).

School visitation by parents is very necessary because it helps in creating a sweet atmosphere where parents of different tribes, sects, religion or professions in life come to meet new friends and share their various experiences in child's upbringing in the home. Otti (2012) observes that such occasion or school visits afford one an opportunity to appreciate the enormous challenges teachers face in imparting knowledge on the pupils as well as an opportunity to meet and interact with other parents. Onyejiekwe goes on to say that it is a wonderful initiative. The programme unites the teachers, the parents and the pupils together as one big family. The programme according to her, reminded her of what teachers pass through every day and why we must appreciate them.

Adigwe (2012) describes school visitation as very interesting and interactive. School visitation is not all about money and payment of school fees, but getting involved in what children do. In the light of the above therefore, parents should not put their major concern on how children school fees and other charges should be paid to the school authority, but their main attention should be on what their children do in the school and how they are going to be of great assistance to their children at home, when handling their home work or school assignments. Magasamen (2009) sharing a contrary view with most of the authors that have spoken above, believes that parents visit to

school is not enough. But that parent should be made to be involved in research findings like any academic staff in school. He states:

> Throughout the learning Arts and the Brain Summit, we saw that educators are eager to incorporate the arts in learning, but are perplexed about research …findings. Both educators and researchers are worried that information is over stated or over-interpreted … usable practical applications and reasons why the arts are important for cognitive development permeated conversations at the summit with parents and key stakeholders who represent critical partners in children learning.

Magsamen (2009) reported that parents haven't had a strong voice in the growing and important conversation. They haven't been included in discussion among researchers and educators to better understand what is known they haven't been participants in shaping new research and practices. This suggests that parents who have interest in art should be involved in research work in art programmes in schools. Perhaps from the Nursery level to higher institutions of learning in the country. By so doing, parents and teachers will be able to interact with each other in academic matters that affect their children's education in the school. Parents and teachers will be able to share ideas of their findings on children's creative interest in art education which will go a long way to enhance children's creative performance in art both at home and in the school environment.

2.3.9 How Parent–Teacher Relationship or Partnerships can best be handled in Schools

Williams (2012) presents nine possible ways of maintaining effective parent-teachers relationship in school as follows:

(i) **Use Registration time to build Foundation:**

Begin the school year to meet some of your children or pupils parents during registration before the school begins. Be sure that your class is warm and welcoming.

During registration in the school be sure that parents receive their child's schedule, so that they could visit their children during classes. During registration, as a teacher you can get email addresses and phone numbers of parents so as to discuss with them at any time you want or feel.

(ii) **Create Detailed Student Information Sheet**

On the first day of class, send home student information sheets that contains – name of students and parents address, numbers for home, work place, email address if applicable. A copy of the student's schedule should be on the front of this form also, so that if you need to locate the student during the school day, you can immediately see where he/she is and whom you need to contact. On the back of the information sheet is a contact log book where you keep record of a running list of dates on which parents are contacted or vice versa. This document is very important to have, because when you have over 90 students, it is easy to forget what was discussed with one parent versus another. It may sound time consuming to document each contact but the information will prove to be extremely helpful at a parents' conference.

(iii) **Send out Surveys:**

As a teacher, you could also send a permanent survey if possible three weeks after school starts or begins. The survey asks questions such as:

1. What was your child like as a baby?
2. What are your child's strengths and weaknesses?
3. What does your child do in his spare time?

This information helps you as a teacher to get to know each child as a person and a learner. It is also useful when planning lessons. Even though parents are just busy as teachers, they eagerly take the time to write as much information about their child as they can. Seeking the advice of parents shows respect and helps again and

sustains their support. The child also gets a kick out of reading what their parents wrote about them.

(iv) **Make Open-House Special Events:**

Open house event is a day that school does a number of things to greet parents and make them feel at home. If possible provide parents with food and drinks before the occasion start. Free food is always given to a winner. Parents are also encouraged to join the PTO and SIC (in Nigeria it is referred as PTA). Which means Parents' Teachers' Association; which is fabulous for establishing and building a positive and school relationship?

(v) **Contact Them with Good News Regularly:**

Make commendation calls or email regularly if possible. Set goals for yourself each year in order to know what to do. Create much time for students who are not doing what they are meant to do; however, students who perform well should equally be adequately praised. Parents are so pleased and sometimes shocked when you call and say "it is such a pleasure to have "you" in my classroom". If possible make such calls as often as you can. This helps in commenting relationship between parents and teachers.

(vi) **Plan a Writing Night**

Besides the common methods of communicating with parents, plan a writing night for parents in schools, each term as a fun-way to share the school curriculum with them by inviting them into the classroom. You could choose an evening (after work for parents) for your events. An hour or even 45 minutes will probably be plenty of time to have some fun with this exercise.

a) Send invitations (for parents and students) via your news letter, special send – homes emails, or your web site. Provide snacks, everyone loves to eat.

b) Set discussion ideas: different types of writing the students work on throughout the year, narrative, expository, descriptive, and persuasive etc. view and discuss strong and weak examples of papers (do not use students' papers from that school year).

c) Explain how you conduct writing conferences, offer suggestions on how parents can encourage their child to write.

d) Have an interactive activity for parents and students to compete together. For example, you can have the parent and students analyze the strengths and weaknesses in a piece of writing and how they would correct it, take questions from both sides at the end.

(vii) **Utilize Technology Whenever Possible**

Because parents and teachers are often very busy, you could use technology to stay and teach. For example (emails, webpage, home work, hotline and our parent portal that allows them to access students grade via a computer) of course, not all parents have access to technology, therefore a teacher could still provide the information in different written ways or formats.

(viii) **Establishing an Open Door Policy:**

In order to stay in touch with parents, find some ways or create time to meet with them. For example, parents could be given the freedom to come to the school and possibly visit the classroom to see or observe what you are teaching the students or on the other hand, what the students are doing. One other way of encouraging open door policy in the school is by encouraging students reading competition in the classroom. A

winner in this competition should be given a prize. For example to encourage such exercises in the class, Williams (2012) says that "every nine weeks I award my top readers with Pizza party or cup cake party and I extend an invitation to parents, acknowledging that they have helped with their child's reading success".

(vi) **Intervene Via Parent Conferences:**

Teachers should create a forum to meet with parents so as to communicate with them. Williams (2012) agreeing with this view, says that "I enjoy conferencing with parents because it's the main way I communicate with parents. When planning conferences I try to be as flexible as possible since some parents can only meet in the morning or after school." Williams, goes on to say that as part of her term's weekly meetings they discuss goals for students progress (academic and behaviour) and decide which students, they will initiate parent conferences for. During parent conferences, Williams makes sure that all the students' teachers meet with the guardians/parents.

In the light of what Williams says in (item, vii) concerning pupils competition in class in reading. Art teachers could use the same idea in class to encourage pupils' competition in art. Children could be given simple painting topics in the class to do e.g mummy and daddy, in the sitting room, our village market day, the village square, wrestling festival in the village etc. Children with the best (3) paintings should be rewarded. Children's paintings should equally be exhibited for parents to see during parent conferences or meeting. Parents conferences as suggested by Williams will equally provide the opportunity for art teachers to share their worries in art teaching in schools and what they expect when they see them expressing their feelings in art activities in the home. Parents must not see such expressions on walls or objects in the home as being evil or destructive but they are channels that children use for expression in art, which they need to be guided to the right medium of expression in art. Parent –

teacher conferences therefore should be encouraged in every school as suggested by Williams (2012) so as to comment good parents – teacher partnerships among parents, teachers and pupils in the school.

Williams (2010) accepted the fact that parent – teacher relationship is beneficial to everybody. However, he warns that it is not also easy and navigable. Thus she states that "Everyone benefits from good parent – teacher relationships, but that doesn't make them easy. Some situations are difficult to navigate". For instance, Williams says if a child says that his teacher is picking on him and they are not getting along or you think your child is struggling academically or being bullied and the teacher does not seem to be doing anything about it and no one at the school responds to you and your child's needs. What will you do?

According to Williams (2010) a former teacher, guidance and counselor and a principal, suggests that parents should do just three things; communicate, document and follow the school chain of command.

(i) **Communicate:** First, set up a meeting with your child's teacher to talk about the problem. Don't try to talk about it on the playground before or after school or while the teacher is teaching a class. Schedule a meeting with him/her to give you time to talk with no distractions. Keep an open mind and always get both sides of the story. For example, if your child says the teacher is picking on him, talk to the teacher too. Sometimes, according to Morris, children have a bad day just like we do and they say bad things about a teacher just to vent. Morries goes on to say that "I'm a parent too I know that sometimes our children are not always truthful. But as a parent, you need to investigate. Get the whole picture and try to do it as calmly and as professionally as possible."

(ii) **Document:** Suppose you think your child is not being challenged academically, according to Morris, what you need to do first, is to monitor your child's work as a parent, and collect examples of work that you think doesn't meet your child's needs. Schedule a meeting with the teacher to discuss them and explain why you think they fall short. For instance, is your child bringing home so many ditto sheets that he gets turned off? Share your concerns and ask the teacher how your child can be pushed to a higher academic level. Then get involved in work or activities and if there is a curriculum committee according to Morris, join it.

However, if bullying is the issue, Williams (2010) suggests that a parent should document every time his/her child says something has happened to him/her. If your child, for instance, says that one of his colleagues or mate in the class or school is calling him/her names, or punishing him/her, wait a couple of days and talk to your child again. If he/she says the issue is not getting better, request a meeting with the teacher and bring the list of incidents that the child has been troubled or tormented by his counterpart in the school. Tell the teacher "this is what my child says, what can you do?"Children should not feel unsafe in a school (Williams, 2010). At any meeting, Morris advises that teachers should take note of that which includes the child, when the meeting was held; what was discussed and what actions you both agreed would be taken.

(iii) **Follow the Chain of Command:** In some situation, further action may still be needed. If you feel that the teacher is being unresponsive, go to the principal. Again bring documentation to show that you have talked to the teacher, inform the principal what you have discussed and agreed or decided to do. If the principal too shows that he/she is unresponsive, the next thing to do is to report the principal to your school chief officer or higher authority. Teachers should know or be reminded that they are public servants.

Therefore, there shouldn't be any conflict between them and the public. Morris in Williams (2010) agrees with this statement or suggestion when he says that "I told my teachers all the time 'you are public servants. You are serving children and families. There should not be any conflict between us verse them." "Both teachers and parents should always think about what is best for the child and think how they are showing the child, how to solve conflicts in a positive way."

Research proves that children are more successful in school when parents maintain good relationship with their children's teacher and are involved in the school work or activities (Williams, 2010). Communicating regularly with your child's teachers can motivate them to excel in school, produce better school attendance and improve behaviour at home and at school. Williams (2010) observes that how teachers and parents interact has a strong impact on teacher turn over which can be devastating in poor, minority schools.

Study has equally shown that poor parent-teacher relationship sometimes affect teachers stability in schools. For example, a research conducted by consortium of Chicago School in U.S. on the reason why teachers have their place of primary assignment; found out that, within five years, a typical CPS school loses more than half of its teachers. The outcome of the study also shows that almost 80 percent (80%) of the elementary schools that had chronically low teachers' stability serve African-American students and another 10 percent (10%) served a combination of Africa-Americana and Latino students. The study concludes by saying that parent-teacher relationships play a big role in elementary schools. Teachers' perceptions of parents as partners in students' education are strongly tied to teacher stability, according to the study.

It is therefore important to stress the fact that how parents interact with teachers, has a direct impact on the overall well-being of a school. Just as a Chinese proverb says that, "the job of teaching young people shouldn't be taken for granted, because when one becomes a teacher, one becomes a parent for life". This further explains to us the ultimate relationship between parents and teachers at home and in the school. Experts say that low performing schools have a difficult time making progress if they have weak relationships with parents. However, schools that work best are where teachers and parents are partners (Williams 2010).

2.4 Influence of Home Community on Children's artistic creativity

The home community is another environment that could influence children's interest in learning apart from the support that a child could receive from his or biological parents. The home community is made up of different groups of people living outside the child's immediate environment; that is the home. The home community consists of: neighbors, market women, craftsmen and artisans, the security men, health workers, civil servants, and Non-governmental Organizations (NGOs); who live within the community or outside the school environment. Children who live within the community have the tendency of learning one thing or the other in families that live closer to the child's family or compound.

Parents staying or living in the same community with children have the opportunity to offer some assistance to children that need their support in learning. Parents who have some practical skills in trades such as carpentry, shoe making, wood carving, building, weaving, tie dyeing, catering services, fashion designing just to mention but few; could attract children's interest or attention in such trades. See the plate(s) xiii and xiv below please.



Plate xiii: Fashion Designing Class.
Source: Bauchi State Tourism Journal. Pub. Bauchi State Govt. (2004) Vol. 001



Plate xiv: Shoe making, men at work.
Source: Bauchi State Tourism Journal. Pub. Bauchi State Govt. (2004) Vol. 001

It is therefore important to stress that people's lives style or attitudes within the home community could influence children's lives either positively or negatively. Barbour, et al (2010) support this view when they state that as children leave the home setting, their self-perception and socialization skills become influenced by their peers view. They added by saying that when children move out from family to child -care

centers, school and the community at large, they begin to form attachments and friendships emerge through their play. These relationships they say often influence behavior. In addition to what Barbour set al (2010) has said. Oak (2012) observes that just like children can be influenced by their peer pressures, as adults, we too can get influenced by our peers. We will sometimes want to be independent but we cannot get rid of the group we are part of. Negative influences that could have great impact on children's behavior are bad habits from peer groups that are into drugs, bulling, drunkenness, stealing or robbery and the likes. On the other hand children may come in contact with peers that are of good behavior that could influence their lives positively.

Mayesty (2009) in supporting the discussion stated above notes that because a child does not exist in isolation, he/she is dependent on the community. This is to say that a child needs the support of other people to learn apart from their closed relatives or relations. People living in the community have a way of relating to children or affecting their lives during school time or after school hours. Recent study has shown that family and community working in partnership with school environment has a great influence on children's achievement in learning. Donmiller (2009) says that studies from the United States, Australia, Canada and England have shown that community/ home environment has powerful influences on what children or youth learn within and outside the school. Nelson, et al (1992) further agree that families and communities have a great role to play in children's learning behaviors. They move on to say that families are valuable resources in educational reform and children benefit when school recognizes and encourages parent's roles in reform and efforts. That is to say that for children to get meaningful achievement in learning there should be a strong relationship or contact between parents and the home community. Each parent should be willing to train or offer some assistance to each others' children in learning. Elias (2012) says that

when you address the social climate and improve the quality of relationships among parents, teachers, administrators and students, that reduces the distrust and frees the energy that had gone down into fighting each other, so that people have more time to concentrate on the academic programme, to plan and simply to manage the school better.

The age of a child matters allot when it comes to the state of giving any child the assistance he/she needs in learning. This is because children grow in different stages in learning. For example what a toddler may want or need in learning may be quite different with what the adolescent needs. Barbour et tal (2010) say that many theorists have described the stages in children‘s development from dependency to independence and have theorized how children learn. Carter (2002) points to the fact that although adolescents need more independence than the younger ones, the need for guidance and supporting adults or caring for them in the home and community in general during this time in life is very important.

Both parents and those living in the community have role to play in the children’s learning behaviors. Their inability to give children the support they need will throw them into some serious jeopardy or confusion in life. They could be unlucky to fall into the hands of wrong peer groups that might influence their behaviors negatively. However, to help children develop their creative interest in art, teachers and parents leaving within the home community that perhaps teach art in the school could organize some creative art competition within the school community for children and provide them with the materials they need whether real art materials such as : drawing papers, crayon, brushes, markers or pens , pencils and color pencils or water colors to play around with these materials or to improvise such items to children with – charcoal, color chalk, chewing sticks , old News papers, or birds’ feathers to draw and paint.

Children could as well be influenced by the manner they see the art teacher drawing or practicing his profession in his/her studio or a craftsman working in his workshop within the community. The child who happens to see the art teacher drawing or painting or sculpting a piece of work in art could be attracted to like art as a subject in school. It is also possible for children to learn some skills from their peers whose parents are craftsmen and women within the home community; because children feel freer in interacting with their peers in learning than adults or parents. Barbour et tal (2010) believe that peer group serve as agency of enculturation and learning. They shift a bit further to add by saying that young children develop a sense of self esteem from the perceptions of important people in their surroundings, including relatives, teachers and peers.

The researcher believes that one other way of encouraging children's interest in creativity within the home Community particularly when a child is not living within the school community is to encourage parents who live in that environment to pay attention to what a child likes or is interested in any of the activities that goes on within the community; and to advice the child's parents to offer him or her some assistance in the area of his or her interest or what the child likes doing. Such move by any member of the community will help greatly in making the child to become what God or nature has destined him/her to be. Children who are less privilege or who come from low economic background could be offered scholarship with the help of the school authority to continue their school education without paying school fees. Children's whose performance in art is very encouraging could be equally offered scholarship to study art in tertiary levels to specialize in any areas of their interest.

Elias (2012) is of the view that many social systems serving children-recreational, even religious institutions – must examine what they are trying to

accomplish in the light of what children learn. Schooling is not about academic achievement. It is also a place where young people are prepared to hold jobs; live in families, serve as households, find satisfaction and meaning in life and be responsible citizens. It is one thing to provide a child with knowledge or education, but what type of training did the child go through? My suggestion is that any education a child goes through should be functional so that the child will not be a liability to anyone in the future but to be able to take care of himself or herself.

Hollaway (2014) sharing contrary view argues that if the community characteristics are strongly associated with student's performance or achievement in learning, then efforts to improve student's performance must focus on the community as a whole and not on the school. Mitchell (2003) suggests that one dramatic way neighborhood and community environment may affect residences' lives is through their influence on educational outcome of the children.

Another way of boosting children's moral in creative artistic activities is through organizing educational visits for children by the members of the community. Within the community an individual or group of persons could put their heads together or agree to plan for the places that they will carry the children to for sightseeing. Places like Arts exhibition, professional Arts studios, art galleries, museums, local crafts industries, fashion boutique centers and so on. The reason for idea for this is to make children appreciate and develop interest in art products or practices.

Creating an environment suitable for creative artistic creativity within the community is another way of encouraging children's interest in art activities.This is because getting such an environment will serve as a key to a child's success in creative development. Biddulph, Biddulph and Biddulph (2014) observe that the influences of families and communities are identified as key levers for high quality school out come

for diverse children. School out come in this sense, includes both social and academic achievement. It is therefore advisable that children diversity in learning should be taken note of within the home environment and the school community. We should all know that children's interest in learning differs. For example some children may be interested in art activities some may not. Parents or members of the community therefore should work with children's interest at the back of their minds.

Within the home community parents could decide to send their children to traditional craftsmen or women to acquire some skills in different trades after school hours. School stake holders could equally invite professional craftsmen and women living within the community to come into the school premises to impart such skills to school pupils. Children could be allowed to get involved in practical exercises in drawing, painting, ceramics, fashion design, sculpture or construction of objects using other materials of their interest. These exercises will help in providing them with basic skills in art practices. Mayesty (2009) believes that art programmes is a good place for child – to child relationships, where children can work, talk and be together or exchange ideas with each other. She goes further to add by saying that if art activities are developmentally appropriate to children, they provide a relaxed time for exploring and trying new tools and using familiar ones also.

Engaging children in creative art activities gives them the opportunity to share their feelings, experiences, and creative imaginations with their peer group. Children therefore need to be provided with colors, toys, pencils, papers, crayon and other materials to freely play with in an attempt to share their deepest feelings in art activities. However, it is pertinent to note that without a well planned environment for children at home or in the community it will be difficult for children to participate freely in any organized programme in artistic creativity. This is why Mayesty (2009)

added by stating that a positive physical environment is the key to the success of creative activities that takes place in it.

2.5 Cultural influences on children's interest in artistic creativity

The community or culture has an important role to contribute to children's interest in artistic creativity. This is because in every community or society, there are rules or patterns set on how to train or bring up children to be useful citizens in the future. Brooks (2004) avers that culture is the set of values, beliefs, ways of thinking, the rituals, and institutions of a group or population. Culture provides ways of setting the world and particularly determines the patterns of behavior in everyday life. Within an existing culture also, people have their norms, values, or customs that the young ones must observe or obey, if they must live in that society.

Ambron (2005) agreeing with this view, states that parents bring up their children with the understanding that the child will at some point be delivered over to the society. When a child is properly brought up at home he or she becomes a useful member of the society. Ambron giving an example of how children are being trained in some cultures in the world; observes that in some other cultures, children must take other directions and also receive different training or instructions. In the Yanomamo tribe for instance, children are trained to be self – assertive and physically aggressive. The Yanomamo are made up of four subdivisions of Indians which live in the tropical rain forest of southern Venezuela and Northern Brazil. In the Hopi Indians also, children are expected to merge their ambitions with those of other group. Ambron (2005) noted that play behavior of children from Cambridge, Massachusetts, was compared with that of Mayan children from the Yucatan Peninsula; the investigators concluded that the American subjects were more active and manipulative in their approach to toys, whereas the Mayan children were positive, socially oriented, and

more visual in explanations. Ambron (2005) also observed that from birth, the Russian child is introduced to a variety of parenting figures in addition to his mother. The child is quite comfortable with strangers as he grows. Parental discipline Bronfenbrenner says is accomplished through withdrawal of love. Among peers, at school there is strong and ideological support needed for conformity in good behavior. He goes on to say that child rearing practices in China are of particular interest because China , with a population of 800 million, is the largest nation in the world and child rearing innovations there constitute the largest ‘ experiment’’ ever conducted. The Chinese believe in self –reliance and suiting training and education to specific needs of the country’s different regions. The practice in China is that in nursery schools a child is engaged in different plays, games or activities. School children are made to become accustomed to group activity. There are short lectures, ““military” training, singing and certain amount of free play; the more active children are not restrained, but are encouraged to help even their teachers.

The lesson here is that, in Nigeria it is good for professionals or educators to design programmes that will need specific needs of the country to be taught in schools right from the nursery level to tertiary level as it is practiced in China. Teachers must be made to work hand in hand with parents to know the very area that a child is interested and be guided strictly to achieve that in life. Brooks (2004) views culture in two different dimensions, namely (1) the independent model and (2) the interdependent model.

1. The independent model: In this particular model, parents help children become self sustaining, productive, adults who enter into relationships with other adults by choice. The child is nurtured to develop autonomy, competence, and freely chosen identity that in adulthood merges with others outside the family.

2. The interdependent model: In the interdependent model, parents help children grow into social relationships, often within the family, that place obligations on adult. Parents indulge the young child, but as children grow older, they are expected to internalize and respect the rules of parents and other authorities. Parents and relatives are respected and obeyed, and family group needs matter more than individual ones.

In every culture there are traditional works of art or crafts that people who live in that community value much. Traditional works of art, such as crafts in form of carving, weaving, songs, pottery, leather crafts blacksmithing or cultural festivals are some of those values that each culture will want to pass to their children and to the generation unborn. See the plate(s) xv and xvi below please.



Plate xv: Leather Crafts, Men at work.
Source: Bauchi State Tourism Journal. Pub. Bauchi State Govt. (2004) Vol. 001

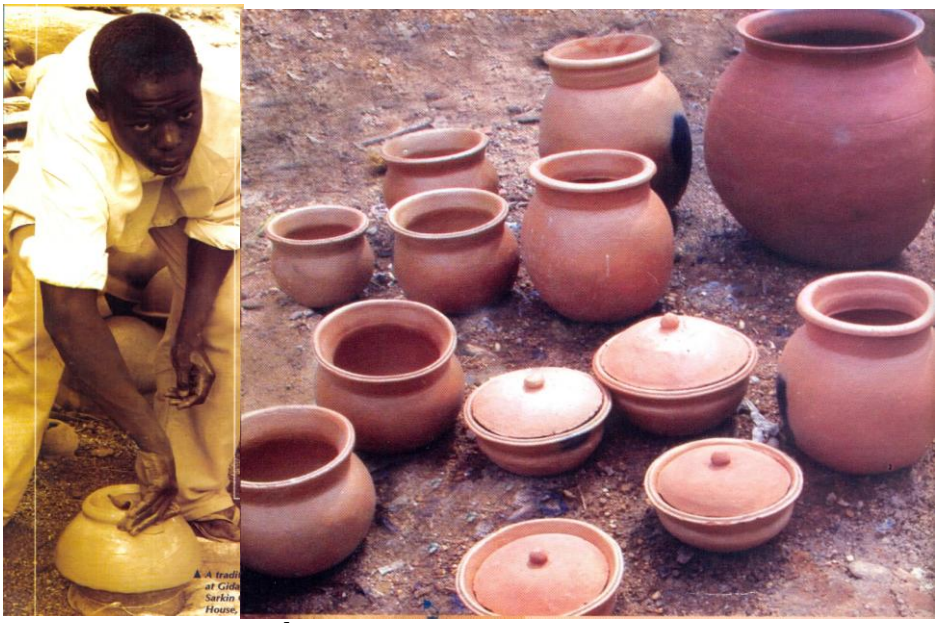


Plate xvi: Potter at work.
Source: Bauchi State Tourism Journal. Pub. Bauchi State Govt. (2004) Vol. 001

Children are also expected to respect and honour their elders in the community. Children do not get some of these teaching in the classroom but at home after school hours. Sharp (2000) contends that there is no question that pupils are entitled to arts education within school time activities only; but that an organized activities or programme outside school hours has a great deal to offer children within a particular interest in the arts. That is to say, children can get themselves involved in other training in artistic creativity outside school hours. They could get themselves enrolled in activities such as: music, drawing and painting, drama, wood carving, bronze casting, sculpture, ceramics, poems, storytelling or folklores, just to mention but few. In some societies also, children are encouraged to go into apprenticeship training after school; to learn particular trades from local craftsmen and women within the community.

Activities such as these will provide young children with adequate skills that will enable them to cope in their live times. It will equally boost their very interest in creative art activities. By this development also some of them may grow to be artists,

artistes and some as traditional crafts men and women. To support this view, sharp, again warns that, experts or those who want to be involved in bringing up or training children in different trades require considerable planning, organization and support. This is true, because such programmes might require much funds, time and commitment before this objective is attained. People who are well-to-do and Non Governmental Organization could be contacted for assistance to carry such huge projects. This is because such training requires some basic facilities, materials, tools and an ideal environment for such training to take place.

It is the duty of the community to invite trained personnel in different areas or field to plan and engage children in these activities based on their areas of interest as soon as the training centers are made ready for the training to take place. Professionals or trainers in these trades could ask children to choose a theme or concept that will reflect their culture and work on it, there by expressing themselves in painting or sculpture. See plate(s) xvii and xviii below.

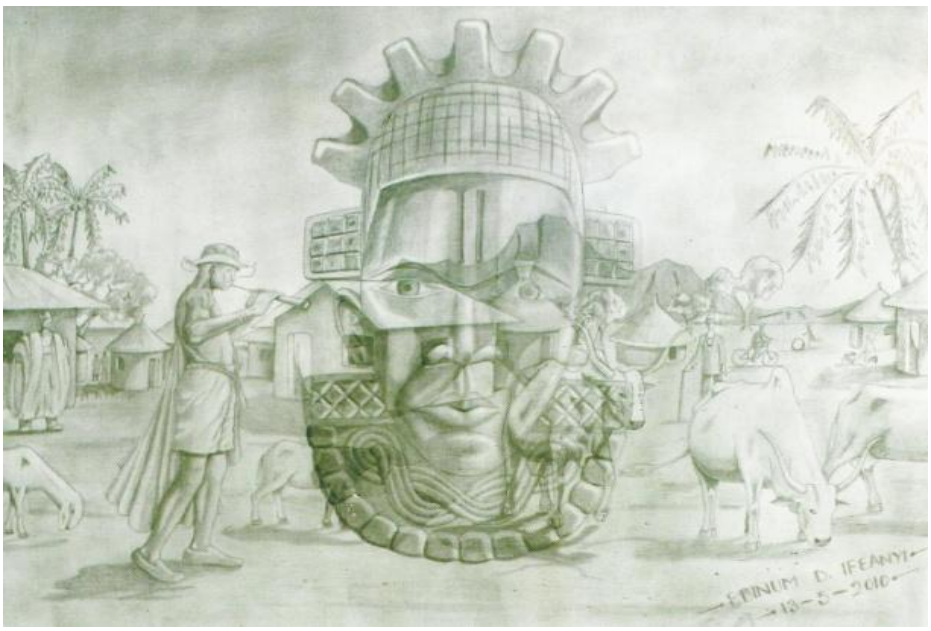


Plate: xvii
Theme: Herdsman
Source: National Gallary of Art, Nigeria, (2010).



Plate: xviii
Theme: Masquerade
Source: National Gallary of Art, Nigeria, (2010).

This is to help children respect and honour their culture or things that are produced within their environment. Sharp (2002) agrees with this idea when she suggests that teachers should encourage children to explore a theme or concept for themselves to reflect their culture. One other ways Sharp suggests that will help children to gain insight in artistic creativity or products is through dialogue. The school authority or the community should liaise with art professionals or organization to come and educate children on various techniques in art practices or hand crafts. Children need to be guided on how to acquire different skills in their areas of particular interest in art activities. During such programmes also, it is expected that children should be taken to places of interest in art by the organizers of these training. That is in places like – art museum, art galleries and State Ministry of Art and cultures. Pupils should equally be taken to Organized Art exhibitions by renowned artists or professionals. In a situation where such organizations are not available in a community, a cross States visits should be encouraged to enable children appreciate works of other people or

artists in a different environment. This will spur children to develop special interest in art subject even in the school and at home.

Sharp in agreement with this suggestion is of the view that schools should provide children with the access to cultural resources such as museums, galleries, and artists perhaps professional artists in their workshops or studios. Sharp, sharing the experiences of schools in Republic of Korea for instance observes that students through the agreement of the school authority are allowed to visit the museums or galleries at least once a term and that a variety of programmes have been developed to ensure that children come in contact with artists and cultural organizations because the country's National Arts and Council often play a key role in organizing school schemes.

To borrow a leaf from the above view, it is important to state that in Nigeria we equally have such facilities here. But one may be doubtful whether school stake holders organize such important visits to these art institutions. One also needs to know whether workers in these arts organizations are given free hand to work or pay visits to schools in the country to participate with children in artistic creativities. Allowing members of this art organization to hold programmes, workshops or seminars in schools will enhance children's zeal and interest in art creativities. Once a while, children need to be taken for educational visits to these institutions too. Other areas of interest that could be visited by children in schools could be institutions that produce professional artists such as colleges of Education, Polytechnics and Universities. By giving children this opportunity, children will be exposed to different areas of interest in art; that will make them to wish themselves to be artists one day.

Another advantage of such visits is that children will learn to draw what they see, during their visits to these places of interest in art at home or in school environment. Maschinot (2008) emphasizes the importance of parents or members or

the community to learn to create or spare quality times with children and share things that will benefit the children in their own culture. Such meetings with children she says brings the weight of their cultural beliefs, values, and behaviors in the life of these kids or children. Parents during such meetings or relationship with children could use the opportunity to teach them some sacred or cultural beliefs that they may not learn in schools; which they should bear in their minds and probably links it to other generations to come. In every society the position of each family member matters allot, so is their culture. That is why a Nigerian anywhere in the world seems to observe and respect his/her culture. For this reason, Maschinot states that like the realization that "family matters"; it is becoming clearer and clearer that "culture matters". This is as we know culture is a way of live. Culture as a concept, deals with people: behaviors, beliefs, norms, values art and crafts and traditions; that is expected to be transferred from one generation to the other.There are many definitions of culture(Hailand in Maschinots 2008); and more recent definitions focus on beliefs, values, and concepts underlying observable behaviors and customs (Maschinots, 2008). Culture is a shared system of meaning which includes: values, beliefs, and assumptions expressed in daily interactions of individuals within a group through a definite pattern of language, behavior, customs, attitudes and practices. However, we may want to know how culture as a concept relates to creativity.

Kyung (2004), states that "creativity is a very complex interaction among a person, a field, and culture". That is to say that a child could be influenced by another person's ability in creativity, especially in an area where there are creative activities or traditional practices in the culture where the child is born. Creativity may be seen as one's effort to create or produce something new or to add a new thing to an already existing product which was not there before. It is important to add by saying that a

creative product does not happen or occur by accident; any act of creativity requires planning, thinking and should go through a process before the final product is brought to bear. Therefore to encourage creativity in any community, the need for having an existing center where creativity should be encouraged is inevitable. People within a community must provide individuals with the opportunity to freely express themselves in creativity. Kyung (2004) asserts that although people may vary in their native capacity for creativity, it is in the individual's interaction with the macrocosm where creative expression is found. Thus, a focus on enhancement of domain-and-creativity-related skills is insufficient to enhance overall creativity if the cultural setting does not also accommodate creative growth and expression.

Kung might be right here, because in some communities here in Nigeria art as a subject or profession is not accepted or acknowledged. Art practices are seen as a taboo because of the fact that either their traditions or religion prohibits such practices. In the far North for instance here in Nigeria, Arts profession is not encouraged. However, only representational art products are allowed and perhaps music or drama. Any attempt to make a standing figure inform of a sculpture is anti Islamic. Olaosebikan in Barnabas (2004) states that, Islam like Christianity does not approve of images and so all that was from Greek, Bazantine or Roman art was reduced to art of rich embellishment. Sharing a similar view, Goody in Basrnabas (2004) notes that "… numerous statements in Qu'ran imply that the creative efforts of the artist or sculptor may be unlawful if there is an attempt to imitate God's creative power".

Similarly, Kyung (2004) notes that in Confucianism, there may be some elements that inhibit creativity. He assumes that Confucianism, a major cultural influence in East Asian countries, may present blocks or hindrances to artistic creativity. Therefore, he suggests that through making people to be aware of their

beliefs systems and how they may encourage or inhibit creative thinking, we can empower them to make choices for an environment that nurtures creativity.

If there must be a way out, in some of the issues raised above; art educators or practitioners must be able to find the means of enlighting or informing the society of the purpose of art education in schools. It is only when the society or community are well informed about this fact, that is, why art education can improve the learning of our children in school not in art alone, but in other school subjects that they will be willing to encourage children's interest in art activities at home and in school environment. Art as a subject should be seen as a functional subject and not a mere course or something less important on the school time table, as the society for long has observed it to be.

Art is a means of lively hood. It helps a child to be creative and provides the child with the ability to solve problems. Kung (2005) observes that, the purpose or objective of arts education was not the making of "art" in the contemporarysense, instead the 'arts' were totally integrated with life functions. The arts were involved in the development and education of people at all stages of life; for physical, sensory emotional and cognitive development of the growing child; and as a way of transmitting family and societal values, as a bridge between the worlds of nature, humans and divine. It was also seen as a tool for meditation and transformative experiences and understanding where creation and learning were intertwined. Infact Art and knowledge were virtually synonymous. Art according to Shakti, was functional, but also beautiful and meaningful, and was aimed at transmitting and transforming the society.

The impact of these influences on Asian's art education according to Shakti, has been that art in the classroom if it exists at all, usually consists of the activities such as:

drawing, painting and object making. From Shakti's explanation here, we can deduce that she was not really sure whether art education is taught in the schools or not. The statement made by Shakti could be relevant to what is equally happening in schools here in Nigeria where one is doubtful whether art education is properly given great attention in schools today. It is necessary also to mention that unlike the situation in Asia where teachers encourage children to draw, paint, or create objects, in Nigeria for instance; teachers may choose to use art lessons for other subjects rather than art; because of lack of qualified art teachers in the primary schools. Often times children are left to do what they want to do or to draw what the teacher draws on the board and sometimes still without proper guidance.To Shakti the primary value of art making in child development is seen as individual self- expression and there has been a marked diminishment of the communicative and social development values. All Asian societies are caught between this "modem model" of art education on one hand and the indigenous knowledge and mere holistic and integrated art traditions on the other hand, with different perceptions of the piece of art and culture in life education.

Shakti said, (1) there was a strong evidence of an exciting convergence between the developmental values of art long recognized by indigenous Asian traditions with the findings of modern child development and education pedagogies(2) there was consensus that arts education would be made more relevant to the daily lives of children by bringing in, local artistic and cultural perspectives and practices and moving away from out dated ineffective methods (3) also participants at the symposia agreed that arts education in schools must move from the teaching of how to make art, or studio art or traditional arts to more meaningful approach in which the arts are integrated in learning at four levels: which are;(1) contextual(relevant to children's lives);(2), integrated with other subjects(such as history, science, mathematics,

language and literature); (3) integrated across the different arts (enabling the dynamic fusion of an interdisciplinary combination of the arts); (4) and integrated with local culture (better reflecting local values and priorities). Asia as a Nation has been able to identify their problems in art education in schools or the society. The professionals in art education met and showed the country the way forward on how art teaching in the country should be best handled with some suggestions. One may say that Nigerian society is yet to come up with strong suggestions as to how to combine formal and informal teaching in art education together in order to really support and encourage art practices in homes and school environment. If that is yet to be achieved, it is high time art educators and professionals went into action to provide solution to some of our peculiar problems in art education in Nigeria.

2.6 Peer group influence on children's artistic creativity

Peer groups are children of same age group or level that move together to share common interest or to enjoy mutual relationships. Williams (2003) defines it as a social group that consists of individuals of same social status who share similar interests and are close in age. Peer group influence among children has serious positive or negative effects on children's achievement in learning; the experience they share with one another may last for a long time in a child's life. Barbour (2010) observes that as early as the age of three, early friendships among children begin to form and this relationship begins to have a more lasting influence in their lives.Barbour (2010) maintains that peer groups have an even stronger influence than that of parents; although that extreme position has been refuted by other researchers (Berk, 2005).Peer group could mould or create a serious impact on the behavior of a child beside the home or the community. Clark (1991) further asserts that, after the family peer relations are perceived as the second most important source of social support affecting school adjustment. The value

of peer relations increases because of their connection to the social and academic adjustment of adolescents. Kimpton (1997) conducted a research on the importance of peer relationships outside the home environment and found that children in their early years of development even before entering or going to school and adolescence compare themselves to their peers and learn about norms, values and structure through interactions with peers. Their understanding of other children's culture will help them to perceive how they also feel about their own families.

Barbour (2010) also notes that the perspectives of others will affect how children feel about their own families; children have a family view of their own and cultures. So, when confronted with other perspectives they often need to rethink their own view points. Peer influence has a lot of effects in child's development or achievement. It serves as a barometer for children to examine their feelings and their families; and influences the development of their socializing skills. Barbour further observes that these early friendship helps children to learn how to cooperate and socialize according to group norms and group sanctioned modes of behavior. The peer group can influence what the child values, eats, and learns. The extent of this influence, according to Harris (1998) and Hartup (1983) depends on other situational constrains, such as the age and personality of children and the nature of the group. A child who is lucky to join a group with good ideology will be influenced positively or vice versa.

Maslow (1954) suggests that in basic behaviorist theories, relationships between people affect learning only as much as people reinforce each other (or not) in the academic arena. For example, if the peer group encourages education and learning, then the individual student within that group will value learning; because the individual is reinforced or rewarded for behavior that learning is valued. Students in peer groups that do not value education however, lack the stimulation and reinforcement needed to

encourage personal learning. These peer groups presumably stimulate and reinforce learning. Bandura (1996) notes that if the student views and works with people who appreciate learning by engaging in learning activities then the student too will engage in learning and might work harder at learning. Peers with positive attitudes and behaviors towards education will allow and teach each other to set goals that include opportunities to learning and achieve their dreams or objectives; however, if peer models do not convey positive attitudes towards learning then, the student observing these models will not prioritize learning in their lives. They will learn to prioritize other goals instead. Such goals might not be positive in nature but could be harmful to the students or unfortunate individuals. Such goals too cannot also benefit members of the society or the community the students come from.

Additionally, Vygotsky (1978) observes that the learner cannot reach full potential without the aid of others. Others here could mean pupils in the same age level or perhaps classmates. The processes of guiding the learner to higher stages of cognitive functioning, he says, rely on interactive human relationships. He said for example, teachers, or more capable peers, can raise the student's competence through the zone of proximal development (ZDP). That is the gap between what a student can do alone and what the student can achieve with some assistance from another person. Assistance is transitional; a "SCAFFOLD" that is removed when it is no longer needed and the student has internalized another's support. The learner at this time does not need any assistance from someone else but can depend on his/her ability to learn alone. Children who are academically goal-oriented will be more likely to appreciate, internalize and exhibit these features in them.

To encourage positive learning behavior among peers in the classroom, there is the need to plan a positive learning environment; this is because only a positive

environment could produce creative behavior in children's learning. Providing children with enriching learning opportunities with peers who model positive learning values will set the learner on a path leading towards positive academic achievement. The habit of encouraging children to relate with or interact with their peers who have strong learning desires can support and motivate children's development as learners; although peer influences may not be as powerful as they will become in children's achievement, the effects of young learners' interactions among peer groups cannot be over emphasized.

In some societies peer group is always associated with negative activities – such as drug addiction, robbery, drunkenness, cultism just to mention a few.Farmer (2010) contends that the public has the tendency to associate teens' relationships or peer group influences as only negative; that is children that are into behavior such as: drugs gangs, cults, sex or alcoholism. But that is not so. Peer group are not inherently positive or negative. Getting involved in peer group relationships among young children has the following advantages. Farmer listed below:

(1) Children learn to evaluate themselves through the eyes of their peers.

(2) They get important feed backs on their personal characteristics

(3) They learn fairness, cooperation and how to differ personal gratification to group goals

(4) They enjoy companionship while exploring their interests in sports, music, art, debate, drama, language etc.

(5) Getting love, attention, respect and encouragement in family helps teens to be less dependent on peer group's approval.

(6) They learn to school their aggressive reactions in the interests of fitting in.

Farmer suggests when and why peer groups are influential and what parent should do as follows:

2.6.1 When and why are peer group influential?

(a) Peer groups become important in late elementary years and speak during the eight or nine grades,

(b) Researchers have found out that children who have strong parental influence also have strong peer influences at the same time, as they grow towards maturity; they are more interdependent with both parents and peers.

(c) Teens who are neglected or have too many conflicts with parents often connect with friends who tend to be anti- social.

(d) Getting love, attention, respect and encouragement in the family helps teens to be less dependent on peer groups' approval.

2.6.2 What parents should do:

In view of the above, parents should endeavour to do the following:

1. Get to know your children friends,
2. Make your home where children's friends are welcome.
3. Recognize and greet them socially, when you see them in public.
4. Form a relationship with them.
5. Don't over react; be cautious about judging, children will evaluate your opinion and not trust your judgment if they see you are judging wrongly or on surface impressions
6. Your child can recognize the good and bad in their friends and not judge them harshly. It is when the mix of friends is predominantly negative that parents need to be concerned.

7. Set the stage, encourage them to involve in activities and interests groups where they can form friendships; skills give them greater self –confidence and more acceptance from peers. Get children involved on social skills such as being friendly talkative and assertive.
8. Keep your lines of communication open and help them when peer relationships go awry
9. Be concerned and helpful; and keep your own relationship positive.
10. Do things as family and enjoy each other company.
11. Go camping
12. Find where to eat together as a family, because family activities provide a good balance to the ups and downs of peer friendships.
13. Remember that teens need both a comfort zone of security with family life and with peer groups at school and worship centers or places.

Farmer urges parents, caretakers or guardians to know how to relate with their children's friends or peers and on how to make them comfortable in their homes. Knowing your child's friend will help you and your child's friend to maintain positive relationships with them. On the other hand, such closeness will make you to observe your child's behavior well to save him/her from negative attitudes.Michaelene, Ostrosky, and Meadan (2010) maintain that during the early childhood years, children learn to interact with one another in ways that are positive and successful. Ladd in Michaelene et al (2010) believes that many researchers have emphasized the positive side of peer relationships in childhood and later life.

Therefore, Michaelene et al (2010) suggest that educators can develop positive relationships with each child by providing physical and social classroom environments to support positive relationships or interactions among children and to teach individual

children specific social skills that they lack. Effective physical and social emotional aspects of early childhood classroom environments can enhance children's learning (Michaelene et al 2010). Keeler (2006) giving her suggestion on the importance of positive relationships in peer group learning states that as children relate together they learn some basic skills from each other. Such basic skills include: assertiveness, conflict management, how to earn respect and control aggression.Play with peers provides children with important opportunities to discuss feelings, expand thought processes and knowledge, and experiment with language social skills (Keeler, 2006).

It is not every child that finds it easy to be involved in friendship. Keeler (2006) observes that making new relation or friendship is not easy. All children cannot behave the same, even among identical twins. It is very certain therefore, that some children learn to make new friends faster than the others. He revealed that even toddlers are rejected by their peers 50 to 70 percent of time some children know how to successfully enter the group, and others do not. Keeler (2006) further reveals that many children have problems relating to peers, and not all influences peers have on each other are positive. Some children may be lucky to relate with group of children that have positive agenda or ideology and yet some others may not be that lucky. Those in later group may join bad gangs that might influence their behavior negatively.

It is difficult for children to relate positively with other peers, because of the poor low economic status of their family background. Barnes (2014) notes that although many parents may want to afford their children with rich supportive learning environments and opportunities for social interaction; this can be less realistic for low economic families to achieve as compared to families with higher socio economic status.Social skills as a matter of fact are important components of academic achievement. However, low economic children may struggle to succeed academically

as they often enter school with fewer skills un-compared for social interactions that facilitates learning and are crucial to acquire in the early years of schooling (Duncan,et al 2000). One other reason that makes children to find it difficult to enjoy positive relationships with their peers is the fact that some of them are too shy to relate.

Keeler (2006) notes that such children often times get caught up in "bullying - victim" relationships that have negative impact on both children. It is also common for children with social difficulties to be excluded from everyday peer activities and experience feelings of discomfort, sadness and orientation. Averse peer experiences therefore, can be stressful for children and if persistent, can lead to feelings of anxiety, depression, and loneliness. Other children may be unable to participate fully with their peers because their parents cannot afford to spend quality time with them after school hours to attend to them in learning activities or meaningful discussion because they are so occupied with their jobs in offices (Mitchell, 2003).

Mitchell (2003) believes that in African setting, it might be very difficult for us to find time with our children at home to engage them in school work or positive discussions. In Nigeria for instance, some workers or families find it very difficult to go to work in the morning because of long hold ups on the roads; and when closing experience the same thing. That is why some families cannot just have good time with their children in learning activities. They hurry up to go to work and get home very late and tired. However, whatever might be our reasons for not engaging children in school work at home might not be an excuse. Our refusal to be of help to them can negatively affect their performance in school. It is then, important to say that it is our duty as parents or teachers to make sure that our children are really engaged or involved in creative learning activities after school so as to save them from bad company or wrong peer groups. Getting children occupied with creative skills will help them greatly in

future achievements in learning. For example, children could be encouraged getting involved in creative activities such as drawing and painting, construction, moulding or music and drama; with their peers either at home or in a specific environment designed for their creative activities outside school environment. See plate(s) xix and xx below.



Plate: xix
Theme: Children expressing themselves in painting
Source: Mayesty, M. (2009)



Plate: xx
Theme: Children in creative activities
Source: Mayesty, M. (2009)

Seon – Young (2002) supporting the above view, notes that between the ages of 6 and 12 , children start to compare themselves with their peers and it is during this time that children begin to learn important social and academic skills as they interact with one another. At this stage too, children could be encouraged to participate in artistic creativity. Parents need to provide them with a well planned learning environment which has adequate facilities or art materials to express their feelings in art. This is necessary because early researchers such as Maslow (1970) Erickson, (1963) and Piaget (1967) emphasized the strong need for attachment and environmental support of infants and toddlers in creative learning or education. Developing children in creative learning activities requires a physically and emotionally supportive environment in which basic needs can be made (Nelson et tall; 1992).

2.7 Empirical Studies

Abayomi (2007) research titled, "Parental influence on students' Development of Artistic and Creative abilities in selected Senior Secondary Schools in Niger State",used15 students and 50 parents from four (4) secondary schools that were sampled for the study; using simple random sampling technique. The researcher used questionnaire in collecting his data. Simple percentage was equally used in analyzing the data collected. In this study, four research questions were asked as follows: 1, Do parents affect the artistic and creative development of their children? 2, how do parents influence their wards? 3, how can the home environment influence the artistic development of students? 4, to what extent can home environment encourage or discourage artistic creative development of students? The outcome of the study revealed that: i, most parents felt satisfied and encouraged when they saw their children display special tendencies such as constructive drawing and molding with clay, ii, most parents stated that their children were interested in art and that they normally bought art

materials to assist the children, iii, most parents also would want their children to study art as a profession. The Statistical analysis showed that, 28% of parents examined their children works of art daily, 18% examined their children's works three to four times a week, 26% of parents did that one to two times a week, 16% claimed they examined theirwards' art works less than once a week and 5% failed to examine their children's work of art at all.

Macmalbaf and Yi-luen Do' (1995) also had a study on "Environment and Creativity: Comparing children's Drawing Behaviour at home and at the Bookstore" The researchers were interested in the role that physical environment plays in the development of children's creativity. To understand this relationship, the researchers asked children to draw and answer questions in two environments. First, children between the ages of four to six were asked to draw what they think and not what they see. This is because the researchers believed that drawing could reveal how children solve problems and how they think about their environment. The second chosen location for the study was the "children's area" at Barnes and Noble Bookshop, which is afriendly environment specifically designed for children. Based on the data collected and analyzed environmental characteristics such as brightness of space, colours of the walls, height of furniture, visual exposure to more detailed paintings or objects are believed to influence children's problem solving and creative thinking

Biedinger(2011) conducted a study on the "Influence of Education and home Environment on the cognitive outcomes of school children in Germany" The researcher discovered that major individual differences emerge well before children arrive at school.The main question of the research was the strong effect of the educational background and the home environment on their outcomes and on the improvement exists as well.To test this data of the project or study, Pre-school education and

educational careers among migrant children was used. The results of the study confirm that home environment and education of parents are important for children's outcome at age 3-4. In addition, both factors also play a major role for the explanation of the improvement of their cognitive abilities. The results of the study also revealed that in Germany the home environment and parental education are important predictors of cognitive abilities. The main result of the study indicates that it is very important to control for earlier abilities of children and to encourage low educated parents to be active with their children, since in that way they can compensate for their lower educational background.Hasirci and Demirkan (2003) conducted a study on creativity in Learning Environment in Ankara Turkey. The sample groups in the study were selected by focused sampling as two art classes of sixth graders students were the intended recipients of instruction and other ones in the learning environments. The research was carried out in two schools, Erken Barsar Elementary and Bilken University preparatory school.

The study revealed that the characteristics of the schools and families investigated were quite similar, in that they were private schools with certain individual's characteristics and families of the students, attending these schools were of similar socio-economic condition. They equally found out that the results of the assessment of the creativity of the products, the students made in these environments were also found not to be significantly different between the observer and the teacher in both EB ($t=1.07$, $df= 10.p>0.1$) and BUPS ($t=0.77$,$df=12.p>0.1$).

The researchers above used variables that seem to relate with the variables to be used in carrying out the present study. However, these variables are not directly the same with the ones suggested for the current study. What is very obvious in these

studies is that the researchers were interested in the use of learning environment to encourage or promote children's creative abilities in learning.

2.8 Summary and Uniqueness of the study

From the literature review, the researcher took his time to discuss the different ways or methods that both parents and teachers could adopt to assist children's interest in artistic creativity whether at home or in the school, by creating a suitable learning environment for children in artistic creatitities. The researcher is with the view that both parents and school stakeholders should create quality time with their wards to assist them with materials needed for art expression for children to freely use them for artistic expressions. With these materials chidren could draw what they can see around their homes or school environment.

From the review above, it showed that the variables used by the researchers seem to have some relationship with the variables to be used in carrying out the present research but not directly the same.What is important in these studies is that the researchers were interested in the use of learning environment to encourage or promote children's creative abilities in learning. The objectives or research questions might not be the same but their general or main aim in involving the children in these exercises is to expose them into various challenges in creativity.

This review has also indicated that not many studies have been conducted on the topic chosen for this study; hence, it has become very necessary for the researcher to embark on the present study. What makes this study to be unigue or different with those reviwed above are that, (1) Abayomi(2007) study was restricted to "Parents' Influence on Student's Development of Artistic and Creative abilities in Senior Secondary Schools in Niger State", (2) Macmalbaf andYiluen Do (1995) study, also was centered on "Environment and Creativity" by Comparing Children's Drawing at Home and at

the Bookstore, (3); Biedinger(2011), had his own study on "Influence of Education and Home Environment on the Cognitive Outcomes of School Children" and (4) Harsici and Deminikan (2003) Study was on " Creativity in Learning Environment" in Ankara Turkey. In these four studies, only Abayomi's study was abit close to the present study, however, the study was meant for secondary school children and not primary school children. The other three, though they are geared toward developing children in creativity, the variables used have no direct relationship with art; or with the present topic for this study. "An Evaluation of Home and School Environments on Children's Artistic Creativity in Kaduna State". The study conducted by Abayomi seems to have a close relation with the variables used in the present study but however, the researcher concentrated his study with students in the secondary school and not primary schools.

It is also important to stress here that the researcher's interest was particularly on parents' influence on children in their early development in art and how they could enhance their creative talent in art when they are ready to attend school. It is also expected of the school to prepare the right learning environment for children when they are registered as school children to learn. The researcher equally hope that the findings in the study will heip parents to serve as voluntary teachers guiding their wards in artistic creativity after school.

CHAPTER THREE

RESEARCH METHODOLOGY

3.1 Research Design

The descriptive and survey research methods (Quantitative Method) were used in carrying out this study. This was because surveys, structured interviews and observation techniques were involved in conducting this study; even though it is sometimes possible to use both qualitative and quantitative research methods together in conducting a research.Crowe, Crook and Sheppard (2010) noted that "Whether research is quantitative or qualitative, the techniques are far more similar than are different…" Mamza (2008) in an attempt to difine descriptive research states that, "descriptive research is more than just collection of data; it is not research unless discussion of the data is extended to the level of adequate interpretation.Survey research according to Muhammad (2014) refers to investigation into certain things or events that exists or occurs at the time of research and connected with some problems situation that felt over a wide area by a large population. Lawal and Adeleye (2006) defines it as the "glue" that holds all the elements in a research project together. Asika (2010) notes that research design means the structuring of investigation aimed at identifying variables and relationships to one another; which is used for the purpose of obtaining data to enable the researcher to test hypothesis or answer research questions. A survey research is one in which a group of people or items are considered to be representative of the entire group. Descriptive surveys according to Nworgu (1991) "are those studies which aim at collecting data on and describing in a systematic manner, the characteristics, features or facts about a given population".

3.2 Pilot Study andValidation of Instruments

The pilot study was in two folds, practical drawing test and distribution of questionnaires to both teachers and parents. With the permission of the Educational Secretaries from each of the Local Government Area visited, the researcher went to the primary schools randomly selected for the pre-test. A total of fourty-five (45) pupils were sampled for the pre-test. This is in agreement with the views of Andrew, et al (1995) and Pernerger, TV et al (2014). For example, Andrew et al noted that a pilot test of (20-50) cases is usually sufficient to discover the major flaws in questionnaire before they damage the main study. Fifteen (15) pupils were sampled from each senatorial zone to be engaged in the pre –test. With the help of research assistance and one or two teachers from the schools chosen for the pre –test, the pupils were given art materials such as- A4 Papers, crayons, cleaners, erasers and sharpeners for the drawing exercise. Five chosen topics were given to the pupils to express their feelings in any one of them. These topics were: home, school, village, town and culture. By selecting these topics, the researcher expects to see children's drawings depicting some activities that could influence their behaviours based on the five main objectives of the study. A total of sixty minutes (60) that is 1: 00hr was given for the test. At the end of the test, children's drawings were collected for assessment. Kaduna Polytechnic was chosen as the centre for the assessment, because of its location or proximity to all the judges invited to take part in assessing children's performance in the pre –test. Four (4) art educators were selected to assist in assessing children's drawing from the pre-test exercise. All the jurors are holders of bachelor degrees in art education.

Grading of children's art works was based on mean and percentages. Informal assessment was therefore used in assessing children's performance in the pre-test instead of formal method of assessment earlier proposed (Barnabas 2006). The jurors

found this method to be quite suitable for the grading exercise of the nature of the test or children's level of expression in artistic creativity. As supported by Lerner, et al (1991), Knuth, (1991).Ten (10) copies of questionnaires were administered to teachers and parents in each of the three (3) Senatorial Disrics in the State. That is to say thirty (30) questionnaires were distributed to each Senatorial Districs for both parents and teachers. Teachers were given the opportunity to fill their questionnaires in the school and pass it to the researcher in the school. Questionnaires for parents were given to teachers to present to parents to fill and to return them to head teachers for collection by the researcher. The researcher went back after one week to collect the filled questionnaire for analysis.

The findings of the pilot study revealed that the criteria selected for children's assessment was appropriate for the purpose of this study, therefore the instruments could be applied in the main study or post-test. All subjects that took part in the pre-test were not allowed to feature in the post-test.

3.3 Population and Sample

The targeted population for this study comprised of primary pupils (4-6), parents and primary school teachers in Kaduna State**.** Sampling of number of schools in the State was achieved through cluster sampling method. This is to enable the researcher to use a small size or few schools out of the larger population for the purpose of this study. Kaduna State has a total population of 3,592 schools, which are government and private primary schools put together. Out of this number of schools a total of 15 schools were randomly selected for this study; 3 schools out of the 15, were used for pilot study and the remaining 12 for the main study. The Local Government Areas of the State were classified into 3 Senatorial Districts or cluster groups namely Northern Senatorial, Central Senatorial and Southern Senatorial Districts. Kaduna State

has a total population of 23 Local Government Areas. Out of these 23 local government areas, 6 local governments were randomly selected for the study. The total number of subjects used for this study, stood at 1,149.

Simple random sampling technique was used by the researcher in conducting this research. A simple random sampling is a method in which every element in the population has equal chance of being selected (Suleiman 2013). The different sample sizes of this study were obtained from Morgan's statistical table for sample size from a larger population. Out of the total population of 52,856 teachers, 381 teachers were selected randomly for the purpose of this study from the 12 primary schools sampled for the post test. Thirty sets of questionnaire (30) were issued to 30 parents for a pilot study. From the total population of 665,706 primary school pupils, a sample size of 384 pupils was used; 45 pupils were sampled for pilot study. 384 questionnaires were randomly distributed to parents in the six local government areas sampled for the study. Teachers were given the responsibility of taking the questionnaire to parents to fill and to be taken back to school for collection by the researcher. The sample sizes as indicated above were obtained based on 5% level of significant. The distributions are assumed to be one- tailed statistic. One- tailed statistic test is a test in which the critical area of the distribution is one- sided so that it is either greater than or less than a certain value, but not both lanes (from:www.investopedia.com/terms/o/one-tailed-test-asp).

3.4 Sampling Procedure

Two types of sampling methods were adopted in carrying out this study.Simple random sampling and Stratified random sampling techniques. Stratified random sampling technique was necessary in this study so as to reduce cost of using huge some of money to cover a larger population in the research. Grady et al (2008), Agresti and Finlay (2008) defined stratified random sampling as a probabilistic sampling option.

The first step in stratified random sampling they said is to split the population into strata. The strata are chosen to divide a population into important categories relevant to the research's interest.The authors moved further to say that in practice, stratified random sampling along with other complex sampling techniques are employed in large-scale surveys, especially governmental cases, to reduce some of the logistical cost associated with collecting information from a sample.

Kaduna State has 23 Local Government Areas; these Local government Areas were classified into three main zones namely, Northern Senatorial Distric, Central Senatorial Distric and Southern Senatorial Distric.Twelve (12) primary schools were sampled out of 3,592 primary schools in Kaduna State, which included both public and private primary schools. A simple random sampling technique was used to select four (4) primary schools each from three (3) Senatorial Districts. Sampling of pupils was drawn from the senior classes only. That is from classe's' 4, 5, &6 for the practical drawing in the post-test; including both males and females. A total of 384 pupils were involved in the post test across the three zones.

3.4.1 Data Collection

A total number of 192 copies of questionnaire were administered to both teachers and parents across the three (3) Senatorial Districs. Sixty four (64) sets of questionnaire were distributed to each Distric for parents and teachers. A total of 96 questionaires were filled by the teachers; and 96 questionnaires were filled by parents also in the three senatorial Districs. In each school 32 questionnaires were given to the teachers. Teachers were given the responsibity of distributing the 96 questionnaires to parents at random to fill and to be returned to school for collection by the researcher.

Teachers were made to fill their copies of questionnaires in the school and returned to the researcher. The distribution of the questionnaires and sampling of the

pupils for the post-test became successful because of the help accorded to the researcher by research assistants and some school teachers as directed by school head masters and mistresses or proprietors and proprietoresses.

3.5 Research Instruments

Research instruments are meant for collecting data or information (Sobrepena, 2012). The Research instruments used for this study were questionnaire, observation and practical drawing test. A questionnaire is a set of questions that are prepared by researchers and are administered to individuals or group of individuals. It is particularly useful when an organized well-planned study is made across a great number of people or large departments in an organisation (Lawal, 2006). In this study, the researcher adopted the use of structured type of questionnaire and summated, using Likert type rating scale as suggested by Nworgu (1991). The use of this scale as Nworgu suggests, entails generating a list of Statement about what is being measured and provided a set of graduated response options e.g. Strongly agree , Agree , Undecided , Disagree , and Strongly disagree. These response options are weighted as follows: SA – 5, A - 4, UD – 3, DA -2, and SDA – 1. And by summing up individual responses to all the statements, a total score is obtained which will help determine the person's standing on the variable or attributes being measured.

Drawing test was another instrument that was used by the researcher in conducting this research. One of the ways of knowing children's creative performance in artistic creativity is by administering a test to pupils in primary schools that are sampled for the purpose of this study.A drawing test was given to children to test their understanding on the things they can remember from their home or family in both public and private schools. Recent studies have shown that drawing can be used to test children's communication and intelligence. Cox (2005) and Lambert (2005) observed

that drawing can be used to test a child's communication capabilities as well the child's development and intelligence. The drawing test given to the pupils helped the researcher (i) to ascertain the commitment of art teachers in teaching the pupils in art lesson in schools, (ii) it equally helped the researcher to know which of the sub-themes given to the children in the practical test that influenced the child creative behaviour in art most. (iii) the relationship between pupils' performance or influences in artistic creativity in both public and private primary schools was determined too in the test .

Children were given freedom to choose any of these topics or sub-themes to express themselves in drawing: home environment, school environment, village, town, or culture. Children's expression on home, village, town or school environment was expected to feature some peer group activities in their drawings. These carefully selected topics provided each child the opportunity to say or draw what he/she could remember on any of the sub-themes or topics provided. The researcher using this test wanted to see how each child will display to the judges his/her artistic impression on the kind of environment or home he/she comes from or the kind of problems that exists in the school environment that could influence his/her behaviour positively or negatively. To perform this exercise, an A4 paper, pencils erasers and crayons were given to them to think and draw what they feel could be found in their immediate environment or home. After the test, a team of four (4) professionals or qualified art teachers were shouldered with the task to assess the children's creative performance in the given exercise. A standardized marking scheme was designed and made available for the jurors to use to avoid any form of bias in assessing children's performance in the test.

The third instrument the researcher used in conducting this study was observation method. Observation according to Jamshed (2014) is a type of quantitative

research method which not only included participant's observation, but also covered enthnography and research work in the field.Observation as an instrument for research helps the researcher to see or observes what he or she wants to witness in the field without getting information from anyone.it gives the researcher on the spot assessment of what he/ she is looking for. The researcher in this study, designed a chect list to help him observe the facilities that he had expected to find or see in the schools he sampled for the study. It is however, sad to note that out of the 12 schools sampled and used for this study, most of the items the researcher has expected to see in the schools visited were not available in most schools. The detail of the facilities available in all the twelve schools sampled for the study can be seen in Appendix 'K and L'.

3.5.1 Reliability and Validity:

The validity and reliability of the three (3) instruments was obtained through the pilot test; and was statistically analysed using Cronbach's Alpha realibility test to check the internal consistency of the instrument of 0.5 Alpha levels. The calculation was done using the Statistical Package of Social Science (SPSS).The overall result yielded a reliability coefficient of (0.80) which implies that the instrument used in the research was reliable. It was also agreed that any child's drawing depicting two or more figures playing, walking or sitting together, should stand for objective five of the main study "peer group influence on children's creative activities". Similarly it was decided that informal method of assessing children's performance in school should be adopted (mean, percentages, and charts standard deviation). As supported by (Lerner, Lowenthal, & Egan, 1998, Dietal, Harman & Knuth, 1991 and WETA, 2015).

3.6 Data Collection Procedures

The researcher travelled to the schools sampled for the pre-test to engage children in the practical drawing test. Materials such as paper, pencils, sharpener, eraser

and crayon were distributed to the pupils by the researcher for the pre-test. Children's works were collected immediately after the pre-test. Questionnaires were given to teachers to fill while those meant for parents were randomly distributed to them by teachers in the three senatorial zones to be filled and return to school for collection by the researcher. The copies of questionnaires distributed were retrieved a week after from the schools for further analysis.

3.7 Data Analyses Technique.

The analyses involved the use of descriptive statistics of mean, frequency distribution, graphs and percentages. As for the test, four jurors were drawn from different work places to assist the researcher determine the classification or category of children's art works. Works were therefore assessed according to the group or classthey belong (that is parent's influence, school environment, and home community, culture or peer group).

CHAPTER FOUR

RESULTS AND DISCUSSION

4.1 Introduction

This chapter captures the results of the main study based on the data collected from primary schools in the six local government areas sampled from the 23 local government areas in the 3 senatorial zones in Kaduna State. Out of 590 copies of questionnaire administered to teachers and parents, 576 were returned which represented 97.63% of the returned rate. The analyzed data was based on the number of questionnaire returned by the respondents. Three instruments were used in analyzing the data for this study; which were: questionnaire, drawing test and observation.

The results was presented based on the analysis of the data collected using mean, percentages, standard deviation, charts and Cronbach's Alpha reliability coefficient; as required in Statistical Package of Social Science (SPSS). Data collected were analyzed using the three instruments and were presented in three different sections A, B, and C. Section 'A' representing the data analyzed through the use of questionnaires, 'B' data was analyzed using children practical drawing test, while 'C' data was analyzed by observation. The data in section A and B are presented in tables and charts with demographics information of the respondents as shown in table(s) 1,2,3,4,5,6,7,8,9,10,11&12 and figure(s) 1, 2, 3, 4, 5, & 6.Similarly, data in items 'C' was analyzed and stated in a table as indicated in table(s) 8 and 9.

4.2 Results and Discussions

4.2.1 Demographic Information of Respondents

Table 1: Distribution of Questionnaires by Local Government Areas

	Frequency	Percent	Cumulative Percent
Jaba	59	10.2	10.2
Kaduna South	108	18.8	29.0
Makarfi	133	23.1	52.1
Zaria	134	23.3	75.3
Chikun	103	17.9	93.2
Kaura	39	6.8	100.0
Total	576	100.0	

Table 1, revealed that out of 576 of the respondents, 134(23.3%) of the respondents were from Zaria local government area, 133(23.1%) respondents from Makarfi, a total number of 108(18.8%) respondents hail from Kaduna South,103(17.9%) respondents were from Chikun, 59(10%) respondents were from Jaba and 39(6.8%) respondents were from Kaura. This is depicted on the chart below.

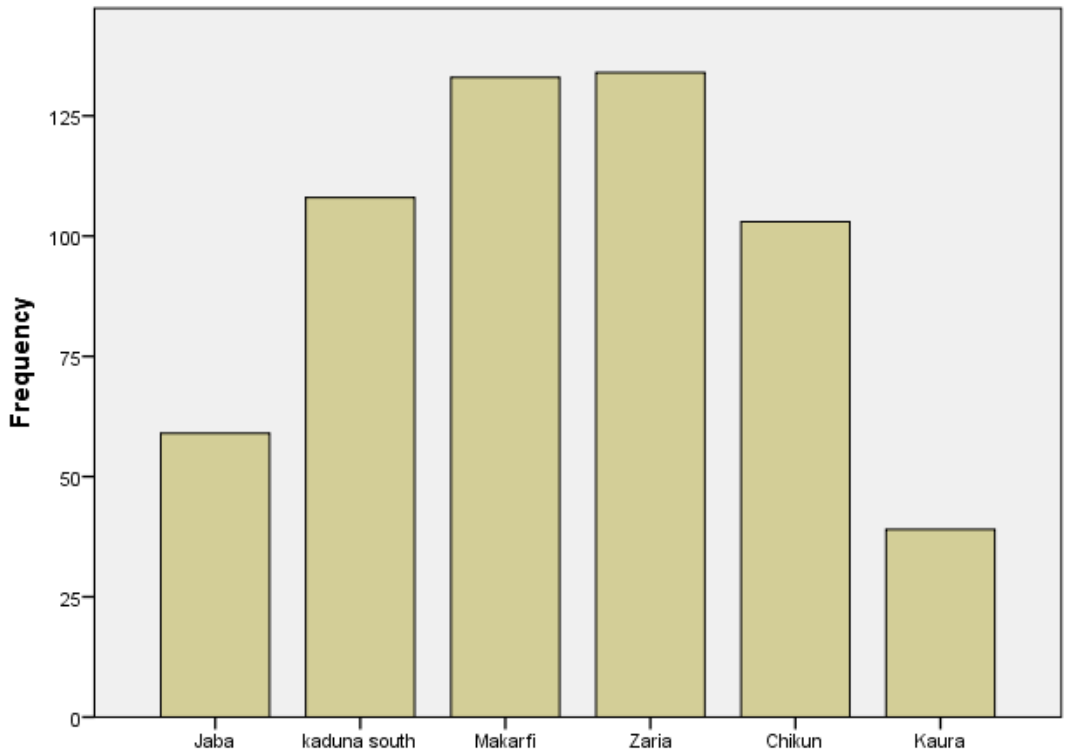


Fig. 5: Distribution of Local Government Areas Sampled for the Study

Table 2: Distribution of Respondents by Age Groups

		Frequency	Percent	Cumulative Percent
	18-20	20	3.5	3.6
	20-25	70	12.2	16.2
	25-30	108	18.8	35.7
	30-35	124	21.5	58.1
	35-40	110	19.1	78.0
	40 and above	122	21.2	100.0
	Total	554	96.2	
Total		576	100.0	

Table 2, shows that out of 576 of the respondents 124(21.5%) are between the age of 30-35,122(21.2%) of the respondents are between the ages of 40and above, a total number 110(19.1%) are between the age 35-40,108(18.8%) are between 25-30,70(12.2%) are between the age of 20-25 and the respondents between age of 18-20 are 20(3.5%).This well depicted on the bar chart below.

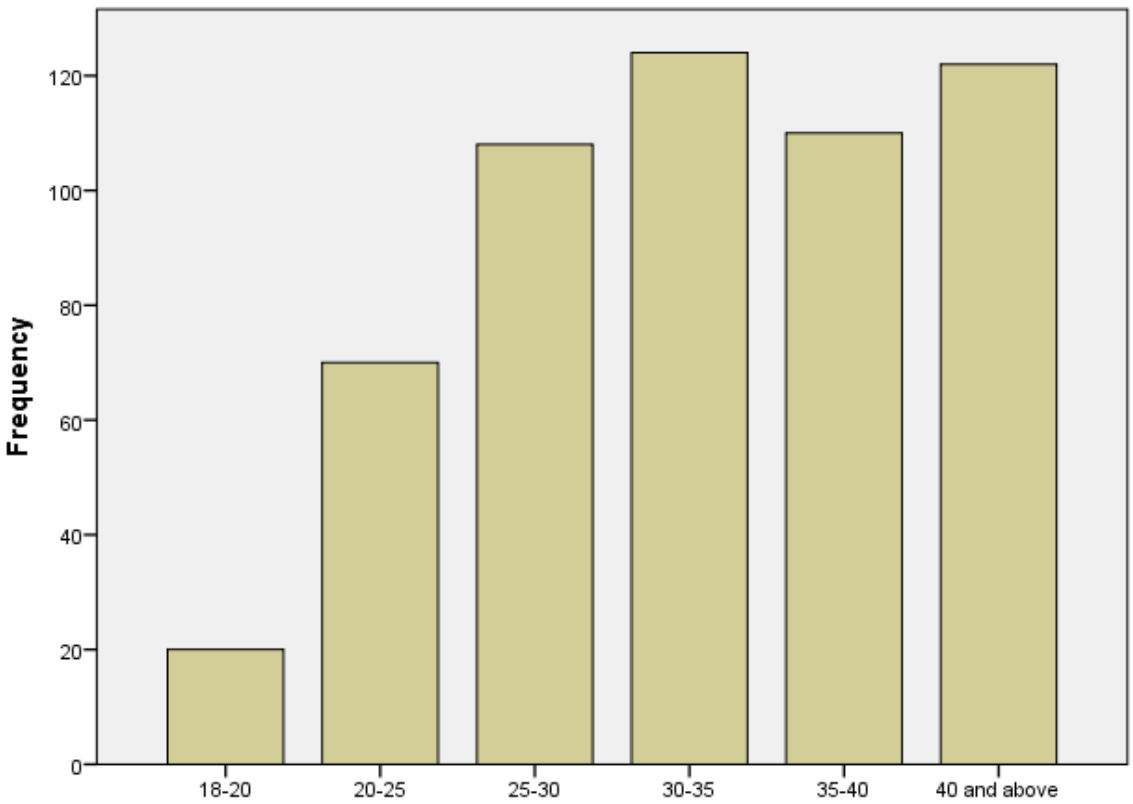


Fig. 6: Distribution of Age group of the Respondents

Table 3: Distribution of Respondents by Marital Status

	Frequency	Percent	Valid Percent	Cumulative Percent
married	399	69.3	76.7	76.7
single	121	21.0	23.3	100.0
Total	520	90.3	100.0	

Table 3, shows that out of 576 of the respondents 399(69.3%) are Married and 121(21.0%) are Single as shown on the pie chart.

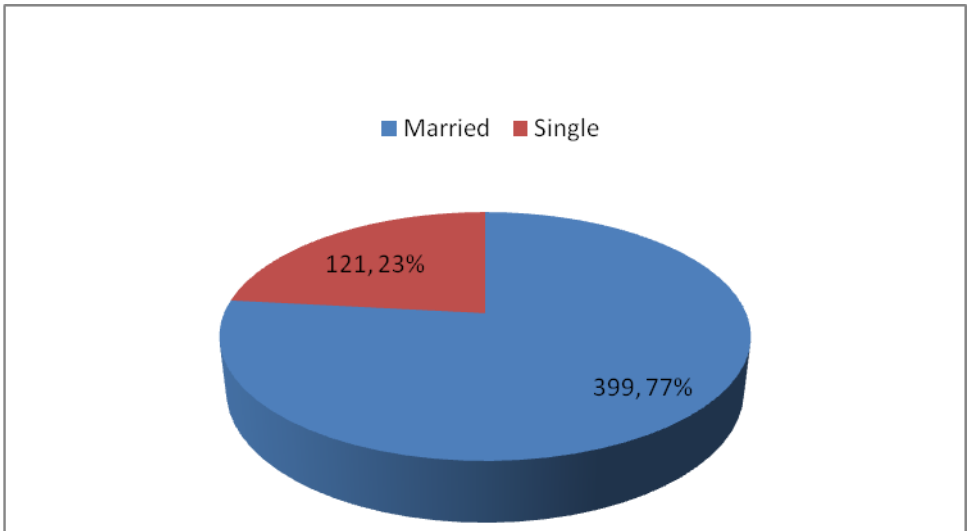


Fig. 7: Distribution of Marital Status of the respondents

Table 4: Distribution of Number of Parents and Teachers

		Frequency	Percent	Cumulative Percent
	parent	261	45.3	45.4
	Teacher	314	54.5	100.0
	Total	575	99.8	
Total		576	100.0	

Table 4, revealed that out of 576 of the respondents 261(45.3%) are Parents and 314(54.5%) are Teachers as shown on the pie chart.

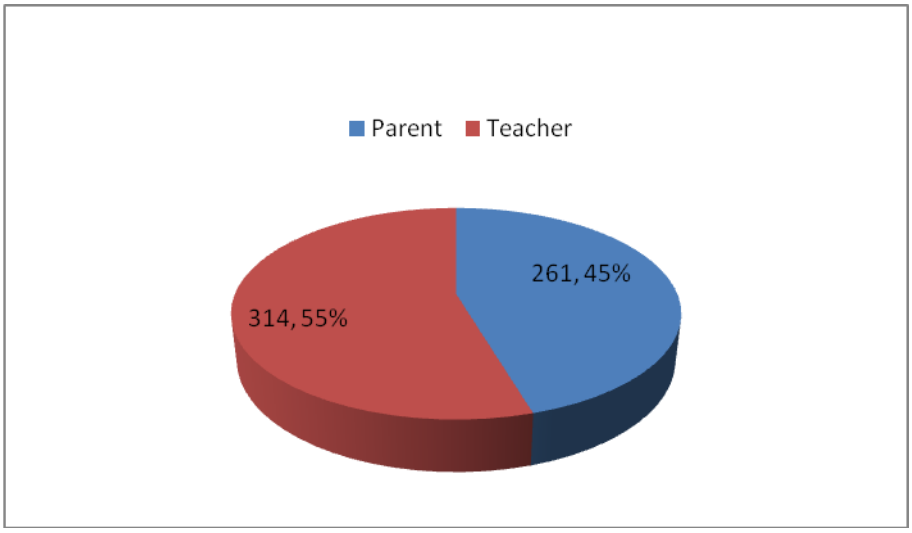


Fig. 8: Population of Parents and Teachers Issued with Questionnaire

Table 5: Distribution of Respondents by Qualification

	Frequency	Percent	Cumulative Percent
WAEC	62	10.8	11.7
NECO	20	3.5	15.5
Grade II	42	7.3	23.4
OND	32	5.6	29.5
HND	60	10.4	40.8
NCE	251	43.6	88.3
Bachelor Degree	42	7.3	96.2
Masters degree	8	1.4	97.7
PhD	12	2.1	100.0
Total	576	100.0	

Table 5, indicates that out of 576 of the respondents 251(43.6%) have NCE, a total number of 62(10.8%) have WAEC, 60(10.4%) have HND,42(7.3%) have GRADE II,42(7.3%) have Bachelor Degree, 8(1.4%) have Masters Degree, also 32(5.6%) have OND, 20(3.5%) have NECO and 12(2.1%) have PHD. This is well depicted on the chart below.

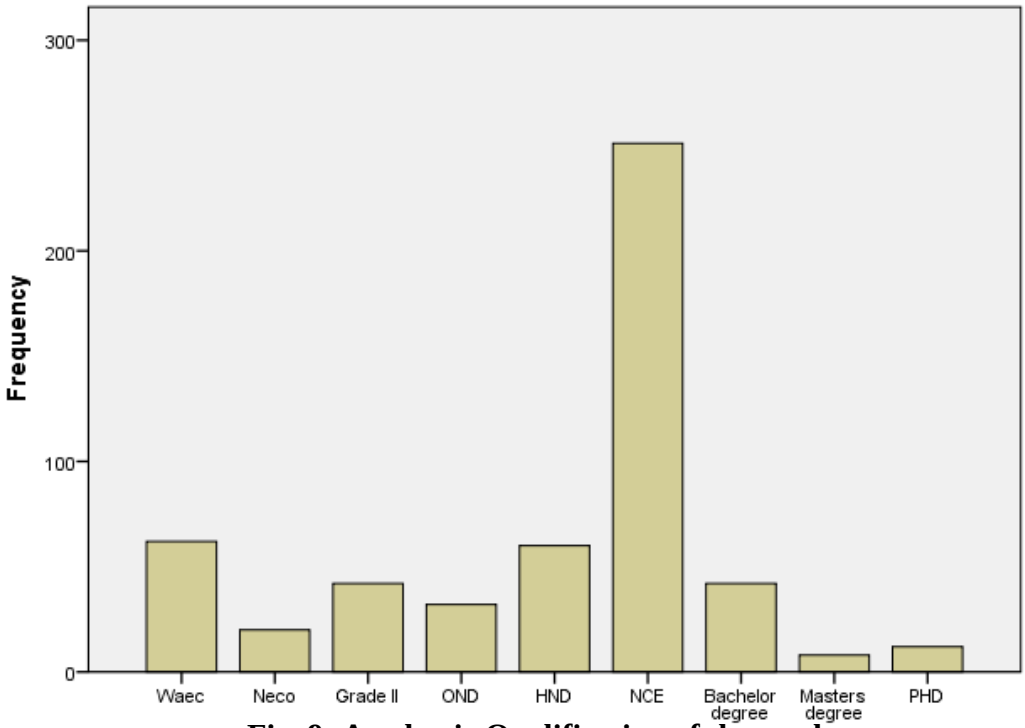


Fig. 9: Academic Qualification of the teachers

Table 6: Distribution of Number of Pupils that did the post-test in Practical Drawing Based on Local Government Areas and Senatorial Zones

S/N	SCHOOLS	L.G.A	ZONE	SEX MALE	%	SEX FEMALE	%	TOTAL
1	Child's Friendly Academy Makarfi	Makarfi	N/Senetorial Zone	17	53.1	15	46.9	32
2	Destiny Foundation Makarfi	Makarfi	N/Senetorial Zone	17	53.1	15	46.9	32
3	Dr Shehu Idris Model Primary sch B/Dodo Zaria City.	Zaria	N/Senetorial Zone	18	56.3	14	43.8	32
4	Salem Model Primary Sch.B/Dodo Zaria City.	Zaria	N/Senetorial Zone	17	53.1	15	46.9	32
5	Makera Model Primary Sch Kakuri.	Kaduna South	C/Senetorial Zone	13	40.6	19	59.3	32
6	Christ Supreme Acadamy Kakuri.	Kaduna South	C/Senetorial Zone	17	53.1	15	46.9	32
7	Model Science Primary Sch Kujama.	Chikun	C/Senetorial Zone	14	43.8	18	56.2	32
8	City Comprehensive Academy Kujama	Chikun	C/Senetorial Zone	17	53.1	15	46.9	32
9	L.E.A Central Kwoi	Jaba	S/Senetorial Zone	14	43.8	18	56.2	32
10	First ECWA N/Primary Sch Kwoi	Jaba	S/Senetorial Zone	15	46.9	17	53.1	32
11	Tagwai Sambo Model Primary Sch Manchok	Kaura	S/Senetorial Zone	14	43.8	18	56.3	32
12	ECWA Seminary Staff Sch Kagoro	Kaura	S/Senetorial Zone	17	53.1	15	46.9	32
	TOTAL			190	49.4	194	50.5	384

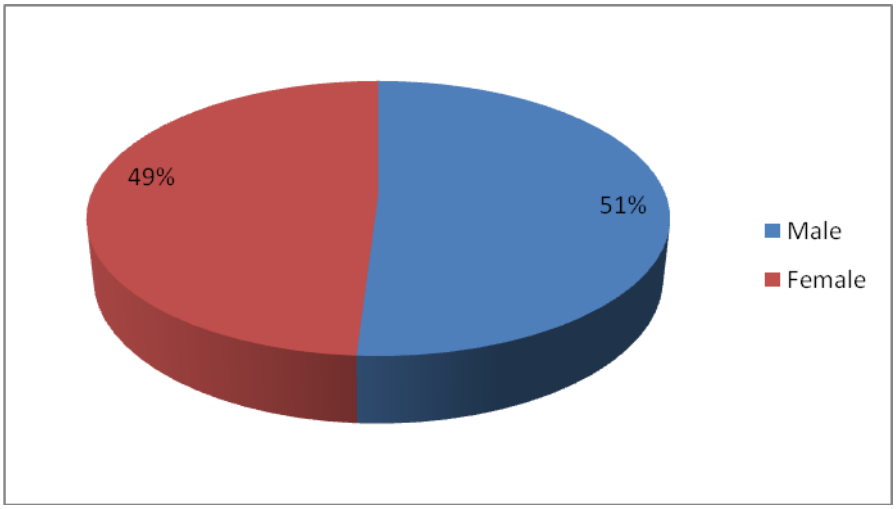


Fig. 10: Population of Pupils in Primary Schools That Did the Post-test

Based on the result on table 10, it is evident that 384 pupils did the post-test in practical Drawing in all schools sampled for the study in Kaduna. Also, it is important to note that 194(51%) are females and 190(49%) are males, as shown on the pie chart.

Table 7: Distribution of Influence of Practical Drawing on Pupils

Influence	Total score	%
Home environment	227	59.1
School environment	33	8.6
Home community	26	6.8
Culture	39	10.2
Peer group	59	15.4
TOTAL	**384**	

It is clear in table 7, that Home environment has more influence on practical drawing of pupils with total of 227(59.1%), followed by Peer group with total score of 59(15%), followed by Culture with total score of 39(10.2%); while School Environment with total score of 33(8.6%) and home community influence with total score of 26(6.8%), as seen to be the least influence on practical drawing of pupils irrespective of the schools. This is well depicted on the chart below.

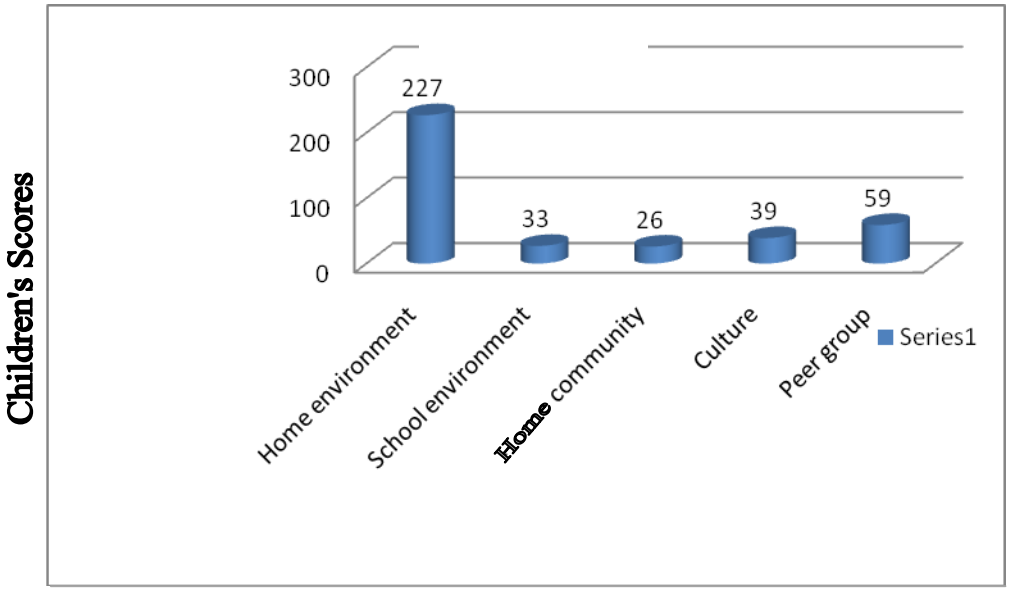


Fig. 11: Influence of Practical Drawings on Pupils

4.3 Research Questions

Data on teachers and parents influence on children's interest in artistic creativity are presented in tables. The calculated mean is used to determine the extent to which home and school environment could influence children's creative artistic activities.

4.3.1 Research Question 1: Do parents influence children's artistic creativity?

Table 8: Influence of parents on children's artistic creativity

Item Statistics	Mean	Std. Deviation	N	Remark
Children's art works depict parent's activities in the house.	3.58	1.158	517	Agree
Art materials and books are given to children by their parents	3.69	1.137	517	Agree
Parents like seeing their children doing art activities.	4.03	.875	517	Agree
There is play area in the parlour in the house.	2.95	1.165	517	Agree
Parents keep and display their children's art activities in the house.	3.33	1.128	517	Agree
Parents see children's art activities as childish.	3.12	1.316	517	Agree
Child's art is dirty and waste of time.	2.17	1.145	517	Disagree
Children should be selling things for their parents instead of playing with art materials.	2.39	1.275	517	Disagree
Parents are materials conscious and want their children to do courses which will help them get to bread and butter.	3.72	1.122	517	Agree
Grand mean	3.22			

We can deduce from table 8 that the respondents agreed to the entire questions above to have influence on children's art work, except the items with mean (2.17) and (2.39) which were dis-agreed by the respondents. Therefore, the grand mean (3.22) implies that the influence of parents on children's creative activities is significant.

Research Question (2): How does the school environment influence children's artistic creativity?

Table 9: Influence of school environment on children's artistic creativity.

Item Statistics	Mean	Std. Deviation	N	Remark
The school environment encourages children in art activities.	4.07	.921	520	Agree
School environment provides inspiration for art activities.	3.86	1.006	520	Agree
There are class rooms, tables, chairs, and materials to do art activities in the school.	3.61	1.212	520	Agree
Teachers and head Teachers encourage art activities.	3.96	.960	520	Agree
Parents' Teachers' Association (P.T.A) encourages children to do art activities.	3.72	1.055	520	Agree
In school children prefer computer games than art activities.	3.51	1.184	520	Agree
In school there are many interesting activities to do.	4.18	.864	520	Agree
School authority does not provide art materials to children inn.	3.43	1.240	520	Agree
In schools there big students or pupils who bully children.	3.61	1.043	520	Agree
In school, children play to do art.	3.75	.977	520	Agree
Grand Mean	3.768			

The grand mean (3.768) on table 9, implies that the items on the influence of school on children's activities is agreed by the respondents. As such, it shows that school environment has influence on children's creative activities.

Research Question (3): What is the extent of the influence of home communities on children's artistic creativity?

Table 10: Influence of Home community on children's artistic creativity

Item Statistics	Mean	Std. Deviation	N	Remark
The home community provides inspiration for art.	3.38	1.095	531	Agree
Children's art works show activities of school community.	3.80	.911	531	Agree
The home community encourages children to do art.	3.66	1.038	531	Agree
The home community is too rigid for work and play.	2.89	1.260	531	Disagree
Children's works do not show school community activities.	2.81	1.144	531	Disagree
The home community has no freedom required by children.	2.77	1.162	531	Disagree
Grand mean	3.22			Agree

The findings on table 10 have revealed that the influence of home community on children's interest in creative activities is significant, since the grand mean (3.22) has an agreed remark.

Research Question (4): How has culture influenced children's artistic creativity?

Table 11: Influence of culture on children's artistic creativity

Item Statistics	Mean	Std. Deviation	N	Remark
Culture is source of inspiration for children in artistic creativity.	4.04	.887	535	Agree
Children's art works depict elements of culture	3.59	1.183	535	Agree
Through representation of ways of life children learn about material culture.	4.15	.855	535	Agree
Islam forbids children to study art in school.	2.54	1.313	535	Disagree
Art prepares children to know their culture and it value.	4.14	.833	535	Agree
Grand mean	3.69			Agree

The findngs in table 11 with the grand mean of (3.69) have revealed that there is significant influence of culture on the creative learning activities of children.

Research Question (5): To what extent can peer group activities or relationship influence children's artistic creativity?

Table 12: Influence of peer group on children's artistic creativity

Item Statistics	Mean	Std. Deviation	N	Remark
Peer group relationship has influence on children's learning.	4.09	.949	544	Agree
Members of peer group encourage each other.	4.03	.898	544	Agree
Member of peer group perform better in school.	3.62	2.491	544	Disagree
Peer group educate members on social, moral, and emotional behaviours (e.g. cooperative, hard work etc).	3.99	.938	544	Agree
Members of peer group rely on each other in order to solve problems.	3.80	1.009	544	Agree
Members of peer group do not gain anything from one another.	2.33	1.147	544	Disagree
Peer grouping discourages development of creativity.	2.60	1.240	544	Disagree
Members of peer groups end up as rude students.	2.58	1.266	544	Disagree
Grand mean	3.378			Agree

The results in table 12 also, having a grand mean of (3.378) implies that peer group has significant influence on children's artistic creativity.

4.3.2 Influence of Parents on Children's Artistic Creativity

The respondents in their response to this question agreed with seven questions and disagreed with two. Under this sub-theme, there were nine questions. The seven questions that the respondents were in support showed that parents have great role or influence on children's creative activities. Makhmalba and Yi-Luen Do (1995) believed that the physical learning environment that children grow up within strongly influences their problem solving and creative thinking abilities. Also, Aggarwal (2007) observed that academic achievement has great importance for both the student and those around him/her. This is affected by two factors- subjective factors and objective factors. The

subjective factors are related to the individual himself and the objective factors pertain to the environment of the individual.

Ellis (2011) avers that a positive teaching environment helps children to excel in life; therefore parents need to create a positive learning environment at home. Research has revealed that children spend less time in school, but much of their time with parents at home. That is to say that if parents could decide or agree to spend quality time with their children at home, children academic achievement in school will improve. Paul (2012) further noted that it may come as a surprise to learn that students spend less than 15% of their time in school. While there is no doubt that school is important; a clutch of recent studies reminds us that parents are ever more so. That is to say that children enjoy a good percentage of time with parents at home than in the school. Consequently,

Mishra (2012) asserts that, children are supremely important assets of the society. Every child is unique. Children are after all what the whole process of education is centered around. Therefore no matter what we do inside the school we cannot make significant impact in the child without informed support of the family. It is in line with this fact that Ellis (2011) states that parents should begin to instill the love for learning in their children at a young age. But also warns that a parent cannot expect his kid to want to learn if he sits on the couch eating cream and watching an interesting regular programme on the television. A parent should set a good example by watching news programmes and documentaries on television tips on library as a family. He added by saying that when children are young parents should create the time to read to them every night; children who are exposed to a broad base of knowledge will find it easier to learn in school.Recent study by researchers at North Carolina State University, Brigham young University and the University of California- Irvine, for example found that parental involvement-checking home work, attending school meetings and events,

discussing school activities at home has more powerful influence on students academic performance than anything about the school the students attend (Paul, 2012).

Research report by Paul, (2012) a Professor at Hardward University's Graduate School Education, finds parent play an important role in what Hill calls "academic socialization" – setting expectations and making connection between, current behavior and future goals (going to college, getting a good job). Paul's view here attempts to explain or support the fact why parents prefer their children to study courses that will help them bring food on their tables rather than arts courses, because parents are material conscious. Most parents probably think in this way because they do not know the value of art in the education of their children. Meleisea (2005) confirmed that in Asian societies, educators, parents and children want schools to focus on subjects that will enable children admittance to colleges and eventually job's and professions, the higher paying the better. Art is largely seen as having a low future economic value and is regarded as a distraction from the important technical or job-related subjects.

Again, Amanchukwu (2011) confirmed that the hope of every seasoned parent is that the school system will help the child developed his/her potentials in life. This can be achieved if; the type of education given to the child is of high quality. Creative art activities can help children in all areas of development. Child care providers therefore should plan creative activities with the child's over all development in mind; when children care providers offer children art activities, they are supporting children's large and small muscles development, as well as their eye-hand coordination using crayons, markers and paint brushes which helps children practice in the motor control they need for writing later on. (www.extension.prg/pages/256so/creative-art-helps-children-develop-across-manydomains).

It is the responsibility of parents to create or provide a suitable learning climate for creative activities in the home. Jeffirey (2006) warned that students, whose home environments are not conducive to study, confirned themselves alienated by too much flexibility in the school environment. Children who come from a better learning environment from home may adjust quickly, when they find themselves in school environment. This is because they might have experienced or worked with some of the learning facilities they are meeting with in the school for the first time. Vechi (2010) further demonstrated the importance of sensory qualities in learning environments such as: light, colour, sound, micro-climate-and how these influence children's and young people's perceptions of how creative they are able to practice the habit of displaying or hanging their children's art products on the walls in their houses. This will further encourage their children to develop more interest in artistic creativities.

However to get children engaged or involved in art activities in the home parents must give children enough time to express themselves in art activities. As with physical environments, there is reasonable evidence that creativity is best served through flexible use of time (Burnard, et al 2006, Halsey et al, 2006, and Jefferay, 2006). In their collaborative, video-based study of three early years setting, Burnard et al (2006) found that young children needed sufficient time for immersion in an activity in order to realize creative outcomes, while Halsey et al (2006) suggested that children should be allowed to work at their pace without pressure from parents or any adult. Children equally need different art materials and toys to work with or in expressing their feelings in creative art activities. There is strong evidence across a number of studies that providing a wide range of appropriate materials, tools and other resources can stimulate creativity (Gkolia, et al 2009 and Bancroft 2008) and internet communication technology (ICT) resources such as the Interactive White Board (IWB)

can be used to support visual learners in developing their creative skills (Wood and Ashfield, 2008). The illustration in plates 39, 40, 41&42 clarely shows how parents or home environments can influence children's creative skills in creative activities from children's expressions in drawings. See plate(s) xxi and xxii below.



Plate: xxi
Name of Pupil: Bakura Yusuf
Class: 5
Theme: Home; Source: Barnabas (2015)



Plate: xxii
Name of Pupil: Binta Nudu
Class: 6
Theme: Home; Source: Barnabas (2015)

4.3.3 Influence of School Environment on Children's Artistic creativity

This objective revealed that the respondents accepted the fact that school environment can influence children's creative behavior in art activities, by supporting all the questions asked in the table. A number of researches have revealed that school environment encourages children academic performance. Ostrosky and Meadan 2010; Ekanam, et al 2011; Rohana, et al 2009). Rohana et al (2009) noted that intelligence is not the only determinant of academic achievement. Academic achievement of a student is always associated with the many component of learning environment; and that learning and teaching environment ought to implement six functions: inform, communicate, produce, scaffold, and manage. They added that conceptually speaking the learning environment refers to the whole range of component and activities within which learning happens. Shan (2000) noted that school environment is an important determinant of creativity of students. The teacher plays a very important role in providing a conducive climate for creative growth in the classroom. Conscientious and mild-mannered teachers often create autonomy in the children vicious circles in the class room (Raj, 2012), and helps students to cultivate varied interest areas including games and play, flexibility, open mindedness, spirit of cooperation and competition, a desire to achieve something extra ordinary and derive psychic satisfaction out of such accomplishment (Hota, 2003; Fleith, 2010).

Meleisea (2005) have also observed that the arts have the potential to play a distinct and unique role in bringing the ideals of quality education into practice. As a creative medium she again said that the arts stimulate cognitive development, encourage innovative thinking and creativity, engender understanding of the importance of cultural diversity and reinforce behavior patterns underlying social tolerance. Sheldou (2005) noted that given the advantages, the need for art to be brought into the educational system reform is required.However, achieving this implies rethinking the role and use of the arts in education.

Thus, for effective and well organized art lessons in school environments, there must be good classroom organization or management; such as: modern structures, furniture and adequate art materials or facilities for children's free expression in art activities. In addition, art teaching requires creative and dedicated teachers in classroom environments. Wayne (2011) teaching with creativity and teaching for creativity stipulates all the characteristics of good teaching including high motivation, high expectations, the ability to communicate and listen and the ability to interact, engage and inspire creative teachers need expertise in their fields but they need more than this. They need techniques that stimulate curiosity and raise self esteem and confidence.

Adeyemo (2012) in an attempt to define classroom environment states that a classroom is that space bounded by the wall and roof which a teacher houses his pupils/students for the purpose of giving instruction to such pupils/students.This is to say that a classroom environment must not be disruptive during lesson period. However, a number of factors have been responsible for disruptive behavior in the classroom.

Sometimes the course of disruptive behavior in school environments could be because of over population in classrooms, lack of set up rules and regulation, and well planned curriculum. Adeyemo (2012) posited that the physical and psychological environment of the school may be such that are too large, impersonal, competitive, lack of rules and regulation, and meaningful curriculum may create conditions not conducive for learning; and sometimes the inability of the teacher to master his subject very well coupled with poor communication may bring disorderliness in the classroom).

Also, teacher's level of intelligence, subject matter mastery, and professional competence may determine the relationship with students; and success behavior may be influenced by the learners' psychological disposition which in turn may have its origin from the home (Eze, 2002, and Santrock, 2004).The expectation of science in every

teacher Adeyemo says is that learners will develop appropriate interpersonal communication skills, self-discipline and problem solving skills. These attributes if acquired will go a long way to minimize problem behavior in the class rooms and ensure an increase in skills and behavior in the classroom. It will equally ensure an increase in skills that leads to social competence and effective classroom climate (Sorcinelli, 2002). Indeed, classroom management is the heart of teaching and learning in school setting. A well managed classroom can provide an exciting and dynamic experience for everyone involved (Adeyemo, 2012).

Children equally need freedom and school play ground to exercise their various abilities in creativity. Without a free play environment children's ability to perform actively in school activities will be affected negatively. As the saying goes all work without play makes Jack a dull boy. Studies have revealed that there has been a considerable number of researches on children's physical activities on schools play grounds. Davidson and Lawson (2006) noted that about thirty three quantitative studies that assessed associations between the physical environment (perceived or objectively measured) and physical activity among children (ages 3-18 years) and fulfilled section criteria have been reviewed. Results across the various studies they said showed that children's participation in physical activities is positively associated with public provided recreational facilities in schools. They further observed that many youth today are physically in active. There are considerable evidence documents that nearly 35% of both the US fail to meet the minimum physical activity guide lines, and another 14% are completely in active.

Further research has revealed that lack of proper feeding or poor diet to children could lead to physical inactiveness among children and consequently lead to death. (Lorraine, et al 2008). Lorraine et al (2008) observed that poor diet and physical inactivity are associated with 400,000 deaths yearly. Brown (2008) suggested that the time to be spent on each activity in school vary from 45 minutes to over an hour,

depending on how the activity will be conducted. Elementary school-aged children will be more physically active while attending school in a novel, activity-permissive school environment than traditional school environments (Lanningham-Faster,et al 2009).

The influence of school environment on children's creative activities in art can be clarely seen in children's drawings from the outcome of the post test exercise; on plate(s) xxiii & xxiv below.



Plate: xxiii
Name of Pupil: Joy Joseph
Class: 6
Theme: School Environment



Plate: xxiv
Name of Pupil: Aisha Aminu
Class: 6
Theme: School Environment
Source: Barnabas (2015)

4.3.4 Influence of Home Community on Children's Artistic Creativity

Home community is referred to the area or environment that a school is built, located or situated. It could as well be referred to the people that live either within the school environment or outside the school environment. Research has indicated that children's expression in creativity can not only be confined within the classroom or school environment; because children who are really interested in creative activities could equally get involved with outside organization to be involved in creative activities (Halsey, 2006, Addison and Burgess, 2007).

Similarly, Grainger et al (2009); Sharp et al., (2005); Burgess and Addison (2007); Cumming (2007); Hall et al (2007); Gkolia et al (2009); Robson and Jaamist (2010), agreed to the fact that there is a strong evidence from nine studies that involvement with outside agencies, including the local business community, the wider sporting and Arts community, the other community organizations can significantly contribute to a creative learning environment. They also agreed that such organizations can embody and exemplify innovative practice through their organizational management and business operations, whilst the involvement of artists and other creative professionals can be the significant feature of a creative environment .There is researchable evidence from four studies (Sharp and Le mataise, 2005, Burnard,Craft and Cremus, 2006, Jefferey 2006) that in order to develop on awareness of learner's needs – including those associated with multiple intelligence and different learning styles there is the need to get them involved planning their own learning.

Recent studies on school environments or community has proved that children are not fully given the freedom to participate in some activities within the school or outside school environments. Dunlap (2004) remarked that school environments often encourage differences and segregation between males and females, including different play areas,

sports activities, and lines. For instance, teachers often have children lined up by gender or asked males to help with lifting; and females to help in cleaning. One reason teachers separate children by gender is that teachers believe separation often reduces negatives social interactions.

Other studies have shown that teachers often ask males more complex questions; and spend time encouraging males in science and activities. Males are generally viewed as physically and mentally complex. They are more often encouraged to work independently on critical thinking and analysis of activities. These tendencies may result in negative effects on females' academic achievement (Dunlap, 2004). In the media organization too, such discrimination between males and females in some artistic activities is allowed or permitted. In the media, males typically are portrayed as dominant and powerful. They often are presented as violent heroes in films, televisions and video games. These forms of entertainment may lead to lack of empathy in males (Centerwall, 1992). Similar attitude of discriminatory behavior has equally been noticed in cartoons by artists in the media. Dunlap (2004) observed that male cartoon characters are seen as problem solvers, and female cartoon characters are displayed as sweet and child like.

Furthermore, in the commercial settings, professionals in this area tend to be gender stereotyped. Dunlap observes that when a commercial advert is about a cleaning product, women do the cleaning. If there are dirty clothes, rings round the bathtub; it is typically a female who does the cleaning. This discouraging or unfortunate reaction or practices is also found in Shampoo businesses. Typically, according to Dunlap, shampoo commercials designed for females focus on how women will feel and look like, while shampoo commercials or adverts designed for men show how much quicker or more effective they are or will be.

These are the discriminatory behaviors or attitude that are exhibited in different organizations within the home community or outside the school environment that could discourage creativity in children if not properly checked or guided in schools or home community. This is because by separating males from females in some activities or games in school or home community will not allow the students to interact freely or to share their different experiences with one another or their counterparts. As such, it is necessary to provide children with a free learning environment and freedom to interact with their peers with different materials, be it in sports activities, art activities, gardening cultural or commercial activities. With such freedom given to children they could share their ideas or experiences together. Denying them with this opportunity could be quite harmful or detrimental to creativity. Children learn faster and easily when interacting with each other. The influence of home community as it affects children's artistic creativity can be observed in children's practical drawings test on plate 's' xxv & xxvi below.



Plate: xxv
Name of Pupil: Barnabas Markus
Class: 5
Theme: Home Community
Source: Barnabas (2015)



Plate: xxvi
Name of Pupil: Samson Joseph
Class: 6
Theme: Home Community
Source: Barnabas (2015)

4.3.5 Influence of Culture on Children's Artistic Creativity

Findings under this sub-theme revealed that cultural influence on children's creative activities has great significant at home or school environment; since the grand mean of (3.22) agreed with the response of the respondents. Culture in history has been an effective channel for transmitting traditional values norms, art and crafts from one generation to the other. Through this medium, children are made to learn practical skills inform of sculpture, art and crafts, storytelling, tales or folklores. Children are also taught how to sing songs or dance traditionally during festive periods or activities.

Toku (2002) in agreement with this view noted that although children's drawings in their early stages indicate a universal pattern in artistic development, their drawings also show other important characteristics – the influence of culture and society. Children he says have a tendency to be influenced by their cultures and societies; and the influences start to emerge in their drawings, as a characteristic pattern. Influence of culture and technology emergencies strongly in children's drawings especially in elementary school,

leading them to produce new different characteristics in their drawing patterns depending upon the cultural and technological content.

Sharp and Le metais (2000) observed that culture has great influence or role to play in children's creative activities. A child that grows within an environment that local or traditional artists or artisans operate may develop interest in acquiring such skills, so as to grow and become like one of them in the future. However, study has shown that children should be equally exposed to other cultures rather than theirs. This will help the children to interact with their counterparts so as to share their own experiences too. Sharp et al. (2000) noted that promoting understanding of different cultures is particularly challenging, because people often form strong preferences for familiar experiences, in other words, they tend to know what they like and what they know only perhaps in their immediate environment.

In the classroom environment, creative art activities can be encouraged among school pupils, by asking them to choose or select interested themes in music, storytelling, folklore, sculpture, bronze casting or drawing and paintings, to depict or freely express what they see in their immediate environment or surroundings. Schools or stake holders could invite professionals or traditional artists Non-governmental Organization (NGOs) or art organizations that will engage children in different trades or activities in art practices. Sharp et al (2000) observed that in England, out-of-school learning activities are known as (study support); pupils attend such activities out of interest and are usually well motivated. In plate 's' xxvii & xxviii below.



Plate: xxvii
Name of Pupil: Suleman Haruna
Class: 5
Theme: Culture
Source: Barnabas (2015)



Plate: xxviii
Name of Pupil: Julius Audu
Class: 6
Theme: Culture
Source: Barnabas (2015)

4.3.6 Influence of Peer Group on Children's Artistic Creativity

The respondents' response with a grand mean of (3.39) implies that peer group has a significant role to play on children's artistic creativity. There is reasonable evidence that

peer group or social environment has significant role to play in children's academic performance. Siminton (2003 and 2004) has analyzed many geniuses in history across areas, time periods, and cultures; and has concluded that the social environment can have nurturing (or inhibiting) effects on creativity development. He goes further to state that the effects of environment on the creativity of eminent people could have different social situations. In other words, different environments can shape eminent people creativity indifferent ways that experiences with peers constitute an important developmental context for children and adolescents (Rubin, et al 2006). More recently, Bernts (2004) study described four types of support that friends provide for each other which are; informational support, instrumental support, companionship support and esteem support. Informational support refers to guidance and device in personal problems with parents, romantic relationships with teachers or other friends. Instrumental support refers to help on any type of task, such as home work, or chores. Companionship support refers to reliance on friends to do things with someone to eat much with or go to a dance or sporting event. Esteem support refers to providing encouragement to friends when life is going well (e.g. congratulating each other) and when life does not go as hoped (e.g. consoling in the face of failure.

Peer relationship has also been found to be very influencial among school children. Children learn and interact more in academic activities from their peers than their teachers in classrooms. Wentzel (1991) confirmed this view by stating that associating with friends that serve as academic and social resources could have direct positive influence on achievement outcomes, out of school. The interactions among peers in classroom are normal and essential part of the learning habits of students. From (Education State University.com/pages/2315/peer-relations-learning.html.

Ostrosky and Meadan (2010) further assert that during the early childhood years, children learn to interact with one another in ways that are positive and successful. Ostrosky and Meadan 2010, considering the importance of peer relationship warned that the absence of positive social interactions in childhood could lead to negative consequences later in life, such as withdrawal, loneliness, depression and feelings of anxiety. Effective physical and social emotional aspects of early childhood classroom environments can enhance children's learning (Ostrosky & Medan, 2010).

However, it is important to note that development of creativity or students academic performance depends on which type of peer group the child finds himself or herself; positive or negative peer group. The negative type of peer group has the tendency or capacity to discourage or mislead unlucky children. Peer influence in itself, is not necessarily a bad thing. Children and adults alike are both influenced by peers both negatively and positively at any age (Rimm, 2010).

Ramteke (2014) sharing his idea on the positive side of peer relations, states that peers can be positive and supportive. They can help each other develop new skills, or stimulate interest in books, music or extracurricular activities. However he equally, observes that peers can also have negative influence. They can encourage other children to skip or avoid going to classes, steal, cheat, use drugs or alcohol, or become involved in other risky or unwanted behaviors. He affirms that the majority of teens with substance abuse problems began by using drugs or alcohol as a result of peer pressure.

Generally speaking, research has also revealed that peers usually depend or rely on one another to succeed whether for good or bad behavior. To this effect, Ramteke (2014) notes that peer play a large role in the social and emotional development of children and adolescents. There influence begins at an early age-and increases through the teenage years. It is natural, healthy and important for children to have to rely on friends as they

grow to maturity. Peer influences on children's art activities are clearly shown on children's artistic expression on plate's' xxix & xxx below.



Plate: xxix
Name of Pupil: Precious Samson
Class: 4
Theme: Peer Group
Source: Barnabas (2015)



Plate: xxx
Name of Pupil: Stephen Matthew
Class: 5
Theme: Peer Group
Source: Barnabas (2015)

4.3.7 Major Findngs

The findings for the study revealed that:

1. Home environments with well displayed art materials for children have significant influence on their interest in artistic creativity.
2. School environments in Kaduna State are not quite conducive for artistic creativity; because of inadequate learning facilities that could promote children's interest in art.
3. Home community has less influence on children's artistic creativity, because the society is not well informed of the value of art in schools.
4. Cultural activities have influence on children's artistic creativity; because of what they see or observe in art and crafts or art festivals in their communities.
5. Peer group activities have significant influence on children's artistic creativity if children are given the freedom to relate or share their experiences with their peers.

4.3.8 Discussion:

This study clearly proved that parents' involvement on children's learning is very significant. Particularly when there is a most suitable learning environment for children at home and parents are there with the children to render their assistance. From the major findings of the study, parents' influence on children's creative activities was found to be very significant. However the researcher discovered that children do not enjoy aconducive place in the home to express their feelings in creative activities. It is probably because parents do not really know what to do to encourage their children when they are ready for art activities. What children need is the supply of adequate learning facilities in form of colours, pencils, brushes, papers, crayons, markers, toys and objects to play around or draw and paint. A child does not need anything more than this in a creative learning

environment. Parents must not neccesarilly offer them any kind of help when the environment is properly set for them.

The school environment is the second most important place in the life of the child besides home. This is because the child is expected to build on what has already been given to him by his parents who are by chance his first teachers before going to school. In most schools visited, the researcher found that there are no art rooms or convenient classes for art activities. Children in some schools are still sitting on the floor for lessons. The furniture that pupils use in the classroom is quite discouraging and uncomfortable for children to sit and receive instruction from the teacher. It was equally discovered that children are not provided with materials but that children bring their materials from home to school.Parents and teachers must find a way of promoting and encouraging children's interest in artistic creativity by providing a suitable environment that will be fully equipped with toys, colourful objects, scolours, papers, crayons, coloured pencils, brushes, pencils, markers or filled pens for their expressions in art activities.

The home community also has a great role to play on children's interest in creative activities.Children's response in their drawing under this objective was not very encouraging too. To get children involved in art activities within the home community, it is important to state that there is the need for well to do members of the community or Non-governmental Organization(NGOs) to organize educational visits to art schools, musiums, art galleries and to engage children in art competitions in schools.

Culture, based on the respondents' response has significant influence on children's creative behavior in art activities. However, it was observed that only few drawings representing cultural activies were seen in the post-test. This implied that children do not know much about their culture; or that parents have not exposed them much to issues that concern them about their culture. In school, it is expected that cultural activities are

included in creative art activities; but it is sad to note that schools do not create enough time for cultural activities for children on the time table.Children should be given the opportunity to express themselves in music, drama, dancing, citation of poems, carving or drawing and paintings whether at home or in the school environment. Such exercises will remind them of their origin; that is where they are coming from and where they are going, knowing fully well that culture is dynamic and not static. It is expected to be taken to the next generation yet unborn.

Peer group activities in children based on the response of the respondents was significant. However more free activities should be encouraged at home and school environments to give children the freedom to read, walk, work, and play together with their peers. This will spur them to share their different experiences from their different homes or environments. Children learn better when they interact in the same age group. Parents and teachers however, must be sure that children do not relate or peer themselves with members of bad groups, which can be quite detrimental to their physical and academic development later in life.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATION

This chapter is on summary, conclusion and recommendation. The chapter presents the following sub-themes:

5.1 Summary of the study

5.2 Conclusion of the study

5.3 Recommendations

5.4 Suggestion for the study

5.1 Summary

In order to promote children's interest in creative activities at home or school environment, the need for a conducive learning environment is paramount. This is necessary because children enjoy learning with play. Play is believed to be children's language of communication. Therefore, it is the duty of both parents and school stake holders to provide children with sufficient materials for their expression in artistic creativity. Materials such as, colours, crayons, papers, pencils, coloured objects, toys are very important for children's free expression in art.

The child's environment influences what he or she is likely to become in the future; therefore, it is essential to state that the extent to which a child may reach or attain his or her hight academically in the future depends on the type of environment he or she comes from. For instance, children who come from educated families are likely to show more interest in academic pursuit or activities then children from non – educated or poor economic background. The socio-econimic background of children could affect their love or interest in learning either positively or negatively.

It is observed in this study that home environment has great influence on children's ability in artistic creativity. However, it is important to state that parents still

need to be guided on the method or ways that they can support their children's interest in creative activities. This is possible during Parents' Teachers' Association (PTA) in schools or through workshop activities that can be organized in schools by the school management for parents.

School environments also were observed to have significant influence in children's artistic creativity. However, in Kaduna State most schools were found to be difficient in the provision of adequate facitlities for children's expression in artistic creativity. Lack of good structures or facilities for children's learning might affect their very interest in artistic creativity.

The question among others raised in this research, is - How do parents influence children's artistic creativity? How does the school environment influence children's artistic creativity? What is the influence of home communities on children's artistic creativity? What kind of influence does culture have on children's artistic creativity and lastly, how does peer group activities or relationship influence children's artistic creativity? These and other related issues inspired the researcher to emback on this study. This is to enable the researcher dig into the problem confronting the teaching of art at the grass root or primary schools and to suggest to stake holders on how to solve them.

To effectively conduct this study, in the 12 Local Government Areas that were randomly selected for this study; children sampled in the 12 schools within these Local Government Areas were subjected to a practical drawing test. Observational guide was also used by the researcher to help him observe the facilities that were readily available at the time he visited these institutions to know the ones that were readily available and those that were not.This was a form of on the spot assessment that was necessary, to help the researcher realize what he wanted to see during this study, to avoid getting

wrong information from a second source which might not really help the outcome of the study.

The instruments used in conducting this study were validated and a pilot study for reliability and internal consistency of its items was carried out to affirm the effectiveness of the instruments designed for the study. Parents and teachers were given questionnaire to answer or fill and the children a practical test in drawing. A total of three hundred and eighty four (384) children, 384 parents and 381 teachers answered the questions.

In chapter four of this study, statistical analysis and interpretation of the findings from the analyzed data were presented. The chapter was made up of an analysis of the respondents' demographic variables, that is, their opinion on the investigated variables as were addressed in the research questions.

The major findings from the test and analysis of the data revealed that home environment has significant influence on children's artistic creativity, the school environments also showed to have great influence in children's artistic creativity; but other findings of the study revealed that primary schools in Kaduna State lacked the right environment for children's interest in artistic creativity.

5.2 Conclusion

The outcome of the study showed that all the five objectives raised for the purpose of conducting this research showed great significant influence on children's creative ability in drawing. That is, from what they observed or study around their immediate environments. The selected topics suggested to them to use for expression in the pre-test and post-test during in this study (Home, School, Village, Town and Culture) clearly showed children's level of interest in art, which they are often denied of in home and school environments to freely display or demonstrate their talents in

creative activities,because of parents' lack of interest in the subject or lack of qualified art teachers in the schools.

It is important to draw our attention to the fact that children do not really care whether there is a teacher or someone to guide them on how to draw or on what to draw before knowing what they shoul draw. What children need from us is our support and freedom to express their feelings or imagination in drawing and painting. It is pertinent to note that it is the parents' and teachers' responsibility to ensure that they supply children with adequate materials for artistic expression at home and the school environment. Children do not necessarily need our assistance when they are engaged in any activity except they approach us for any help. It will be good if we can stay out of their play activities sometimes to make them think and be creative.

Getting a conducive learning environment for Children's learning is very essential.This is in line with the view of Read (1958) when he suggested that a suitable learning environment be provided for children's learning.He personally emphasized that a learning environment must be real and not artificial;meaning that learning environment must have structures and adequate facilities for teaching and instruction.

5.3 Recommendation

1. Art exhibition should be organized for parents in schools for creative art activities to help them guide their children's interest in artistic creativity in the home.
2. More attention should be given to art teaching in schools through proper funding by the stake holders or through assistance from any of the private sectors or non- governmental organizations to spur children's love for art.

3. School stakeholders within the home community should collaborate with local craftsmen and professional artists to promote artistic creativity or skills acquisition among school pupils in art or crafts.
4. Cultural activities such as storytelling, singing, art and crafts, drama or dancing should be encouraged at home and school environments so as to enable the children to develop interest in whatever profession or trade they will want to practice in the future.
5. Children should be given free hand to relate well with their peers in artistic creativity whether at home or in school environments. Relating with their peers will provide there m the opportunity to share their different experiences in creative activities or school home work.

5.4 Contribution to Knowledge:

The study has made contribution to knowledge in various ways as follows:-

(1) The study emphasized the use of a befitting learning environment at home and school, for children's artistic creativity.Parents and school stake holders should note that getting a convenient environment for children's learning is that which cannot be over emphasized.When children are exposed to convenient learning environment or their own world, they find it very interesting to play freely with the materials and toys or colourful objects they find around their environments for artistic creativity.

(2) Importantly, the study has added to the lists of literature in children's artistic creativity. Many research works have been conducted on creativity or children's drawings but none in the chosen topic of the current study. The materials in this project therefore could be used by primary schools

teachers, students in colleges of education, polytechnics and universities where art is taught as a profession.

(3) The researcher in this study was able to design a model for sitting arrangement in the class room for children in primary schools for use by art teachers during lessons. This is to help teachers better organize school children during art lessons in the classroom or art studio.

(4) This research has been able to suggest to the government that traditional practices in art could be married with or intertwined with present method of art teaching in schools. Traditional artists and art professionals should work hand in hand with school stake holders in providing school children with adequate skills in hand crafts and modern art to equip them with artistic skills in producing works of art for aesthetics and commercial purposes. This could be achieved if school stake holders could organize or provide a period or two to organize practical lesson for children in different aspects of art, by collaborating with craftsmen/women, art professionals or artisans to achieve this goal.

5.5 Suggestion for Further Study

The following are suggestions for further research:

1) Future researchers could try a similar study in other states of the Federation so that the results of the study can be compared in terms of valid generalizations of findings.

2) Further research on influence of religion on children's creative activities should be carried out by future researchers. This is because the response of the respondents in this study needs further clarification on whether religion promotes art activities in schools or not.

3) Future researchers could also get involved with how to effectively use traditional art and crafts with modern art to improve children's creative activities in schools.

4) There is need to find better ways of encouraging art teachings in primary schools.

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APPENDICES:

APPENDIX A
Introductory Letter from the Department

Department of Fine Arts

Ahmadu Bello University - Zaria, Nigeria

Vice Chancellor: Professor. Abdullahi Mustapha B.Sc. (Hons) Pharm(ABU), Ph.D (London) FPSN
Head of Department: Dr. Kefas Nenpanmun Danjuma: Cert in Art and Design (ABU). NCE (Akwanga) B.A; MFA;Ph.D, (ABU) MSNA, MNSEA, Member Nogh Nogh Art.

Our Ref: FA/G1.6

Date: 18th June, 2014

TO WHOM IT MAY CONCERN.

Dear Sir,

AN INTRODUCTION LETTER
MR Barnabas Sunday Danjuma: Ph.D/Env.Des/8471/2009-2010

I wish inform you that Mr. Barnabas Sunday Danjuma is a Ph.D candidate in the Department of Fine Arts, Ahmadu Bello University, Zaria.

He is presently carrying a research work on the topic **"EFFECT OF HOME AND SCHOOL ENVIRONMENT ON CHILDREN'S ARTISTIC CREATIVITY IN SOME SELECTED PRIMARY SCHOOOL PUPILS IN KADUNA STATE".**

We would be grateful if you could give him any assistance he requires from you to enhance his research work.

Thanks for your cooperation.

Yours faithfully,

Dr. Kefas Danjuma
Head of Department.

HOD/SS
Pls assist the bearer to carry out some research work
26/1/2015

HOD (PRS)
Pls.
15/1/2015

Science
Pls assist the bearer for the research.
26/1/2015

APPENDIX B
Questionnaire for Research

QUESTIONNAIRE ON THE INFLUENCE OF HOME AND SCHOOL ENVIRONMENTS ON CHILDREN'S CREATIVE ACTIVITIES

Please tick or fill in the required information as the case may be.

AGE: 18-20 [ ] 20-25 [ ] 25-30 [ ] 30-35 [ ] 35-40[ ] 40 & above [ ]

MARITAL STATUS: Married [ ] Single [ ]

TEACHER OR PARENT: PARENT [ ] TEACHER [ ]

ACADEMIC QUALIFICATION: WAEC [ ] NECO [ ] Grade II [ ]

OND [ ] HND [ ] NCE [ ] Bachelor Degree [ ]

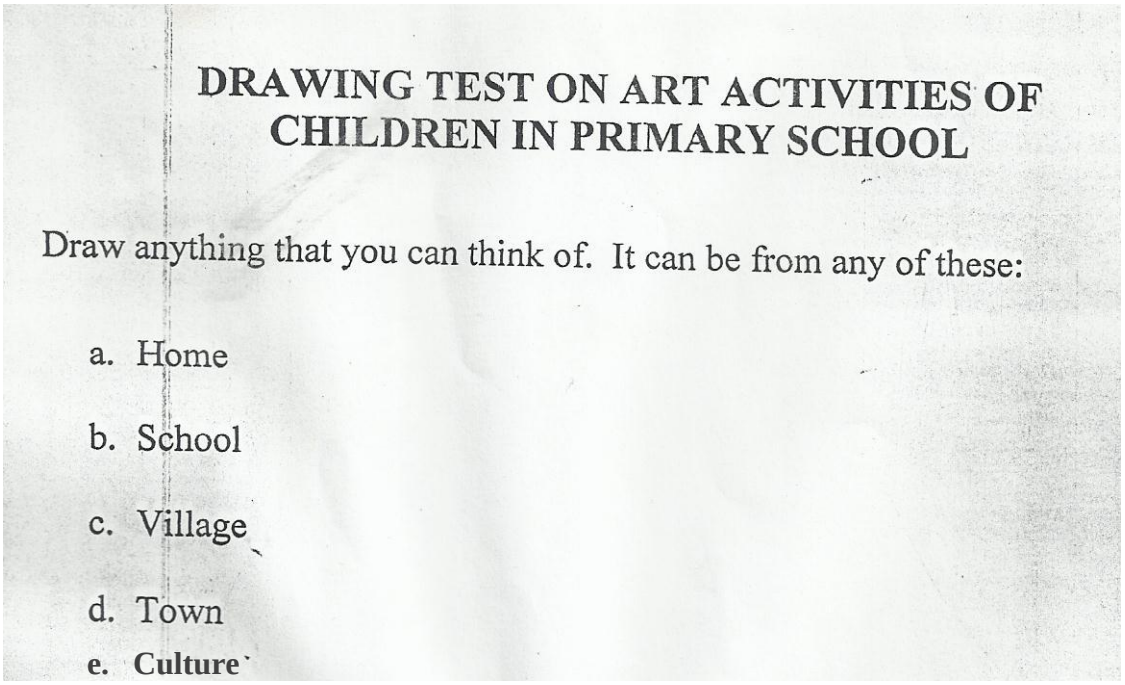
Masters Degree [ ] PhD [ ]

THE QUESTIONNAIRE:

S/N	QUESTIONS	SA	A	U	D	SD
1.	Children's art works depict parents' activities in the house..					
2.	Art materials and books are given to children by their parents.					
3.	Parents like seeing their children doing art activities.					
4.	There is play area in the parlour in the house.					
5.	Parents keep and display their children's art activities in the house.					
6.	Parents see children's art activities as childish.					
7.	Child's art is dirty and waste of time.					
8.	Children should be selling things for their parents instead of playing with art materials.					
9.	Parents are material conscious and want their children to do courses which will help them get to bread and butter.					
10.	The school environment encourages children in art activities.					
11.	School environment provides inspiration for art activities.					
12.	There are class rooms, tables, chairs and materials to do art activities in the school.					
13.	Teachers and head teachers encourage art activities.					
14.	Parents' Teachers' Association (P.T.A) encourages children to do art activities.					
15.	In school children prefer computer games than art activities.					
16.	In school there are so many interesting activities to do .					

17.	School authority does not provide art materials to children.					
18.	In schools there are big students or pupils who bully children.					
19.	In school, children play to do art.,					
20.	The school community provides inspiration for art.					
21.	Children's art works show activities of school community.					
22.	The school community encourages children to do art.					
23.	The school community is too rigid for children to work and play.					
24.	Children's works do not show school community activities.					
25.	The school community has no freedom required by children.					
26.	Culture is source of inspiration for children in artistic creativity.					
27.	Children's art works depicts elements of culture.					
28.	Through representation of ways of life children learn about material culture.					
29.	Islam forbids Children to study art in school.					
30.	Art prepares children to know their culture and its value.					
31.	Peer group relationship has influence on children's learning.					
32.	Members of peer group encourage each other.					
33.	Members of peer group perform better in school.					
34.	Peer group educates members on social, moral, and emotional behaviors (e.g. cooperation, hard work etc).					
35.	Members of peer group rely on each other in order to solve problems.					
36.	Members of peer group do not gain anything from one another.					
37.	Peer grouping discourages development of creativity.					
38.	Members of peer groups end up as rude students.					

Appendix C
Practical Drawing test Question for Children



DRAWING TEST ON ART ACTIVITIES OF CHILDREN IN PRIMARY SCHOOL

Draw anything that you can think of. It can be from any of these:

a. Home

b. School

c. Village

d. Town

e. Culture

Appendix D

Examination Check List of Children's Practical Drawing Test in Primary Schools

OBSERVATION CHECK LIST OF CHILDREN'S' CREATIVE ACTIVITIES IN PRIMARY SCHOOLS

1. Child's drawing reflects activity in the home?
2. Child's drawing shows any event on school environment?
3. Child's drawing indicates activity on school community ?
4. Child's drawing represents an event in culture?
5. Child's work shows affluence of a peer group activities?
6. The researcher will equally want to observe the teaching facility in the schools visited.
7. Teaching facilities such as:
   a. Art materials
   b. Sitting place
   c. Art classroom for art lesson

S/No.		Yes	No
1.	Child's drawing reflect home		
2.	Child's drawing reflect the school		
3.	Child 's drawing reflect school community		
4.	Child's drawing represent culture		
5.	Child's work shows influence of peer group		

Appendix E
Observation Check List of Facilities Available in Primary Schools

SCHOOL: _____

L.G.A.: _____

S/NO	ITEMS TO OBSERVE	REMARKS
1	Art materials	
2	Sitting arrangement in class	
3	Art class room	
4	Recreational facilities	
5	School records on teachers' training	
6	School records on teachers' welfare	
7	Toilet facility	
8	Pipe borne water	
9	Play Ground	
10	Art lessons on school time table	
11	Art teaching in school period allocation.	
12	Furniture	
13	School building	
14	Number of trained Art teachers	

APPENDIX F
Check List of Population of Research Subjects

TOTAL POPULATION OF SUBJECTS FOR RESEARCH

SCHOOL: _____

L.G.A: _____

S/NO	RESEARCH SUBJECTS	MALE	FEMALE	GRAND TOTAL
1	Population of teachers in school.			
2	Population of school pupils			
3	Population of pupils that did the test			
4	Population of teachers issued with questionnaire.			
5	Population of parents issued with questionnaire.			

APPENDIX G
Morgan's Required Sample Size Table

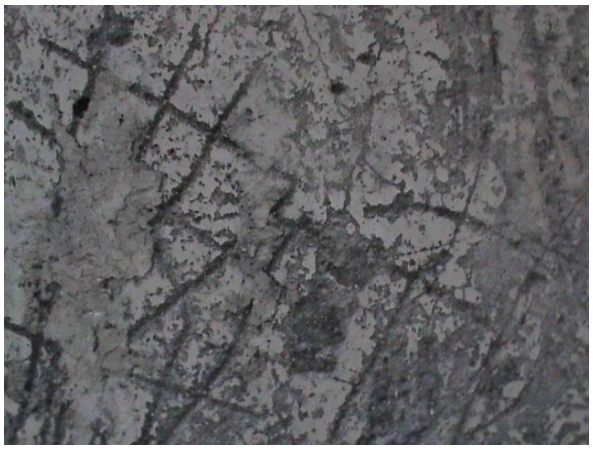
Required Sample Size†
from: The Research Advisors

Population Size	Confidence = 95.0% — Degree of Accuracy/Margin of Error				Confidence = 99.0% — Degree of Accuracy/Margin of Error			
	0.05	0.035	0.025	0.01	0.05	0.035	0.025	0.01
10	10	10	10	10	10	10	10	10
20	19	20	20	20	19	20	20	20
30	28	29	29	30	29	29	30	30
50	44	47	48	50	47	48	49	50
75	63	69	72	74	67	71	73	75
100	80	89	94	99	87	93	96	99
150	108	126	137	148	122	135	142	149
200	132	160	177	196	154	174	186	198
250	152	190	215	244	182	211	229	246
300	169	217	251	291	207	246	270	295
400	196	265	318	384	250	309	348	391
500	217	306	377	475	285	365	421	485
600	234	340	432	565	315	416	490	579
700	248	370	481	653	341	462	554	672
800	260	396	526	739	363	503	615	763
900	269	419	568	823	382	541	672	854
1,000	278	440	606	906	399	575	727	943
1,200	291	474	674	1067	427	636	827	1119
1,500	306	515	759	1297	460	712	959	1376
2,000	322	563	869	1655	498	808	1141	1785
2,500	333	597	952	1984	524	879	1288	2173
3,500	346	641	1068	2565	558	977	1510	2890
5,000	357	678	1176	3288	586	1066	1734	3842
7,500	365	710	1275	4211	610	1147	1960	5165
10,000	370	727	1332	4899	622	1193	2098	6239
25,000	378	760	1448	6939	646	1285	2399	9972
50,000	381	772	1491	8056	655	1318	2520	12455
75,000	382	776	1506	8514	658	1330	2563	13583
100,000	383	778	1513	8762	659	1336	2585	14227
250,000	384	782	1527	9248	662	1347	2626	15555
500,000	384	783	1532	9423	663	1350	2640	16055
1,000,000	384	783	1534	9512	663	1352	2647	16317
2,500,000	384	784	1536	9567	663	1353	2651	16478
10,000,000	384	784	1536	9594	663	1354	2653	16560
100,000,000	384	784	1537	9603	663	1354	2654	16584
264,000,000	384	784	1537	9603	663	1354	2654	16586

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Appendix H:

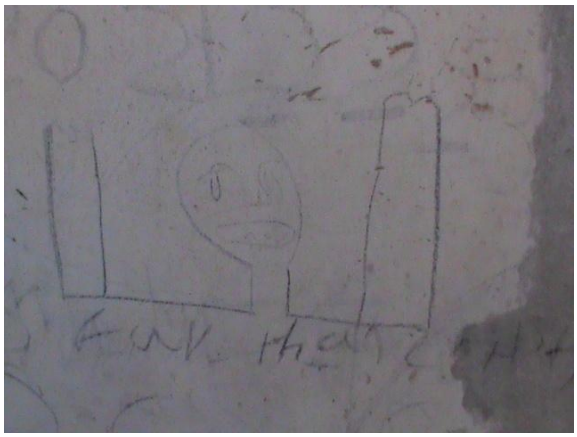
Children's Artistic Expression on Walls and Home Objects **(From: Ages 2-5)**



Medium: Hard Object
Theme: Scibble on wall
Source: Barnabas, (2015)



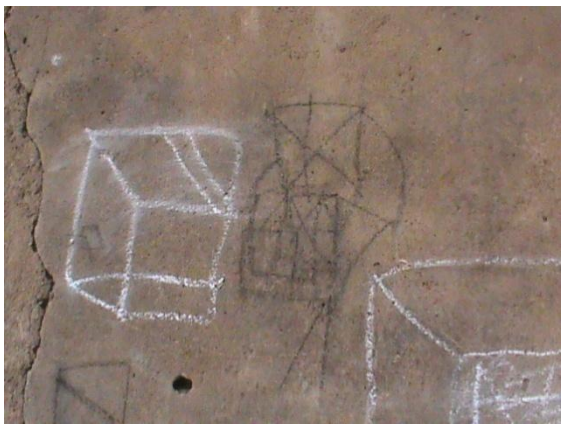
Medium: Chalk
Theme: Human Face on wall
Source: Barnabas, (2015)



Medium: Charcoal
Theme: Human form on wall
Source: Barnabas, (2015)



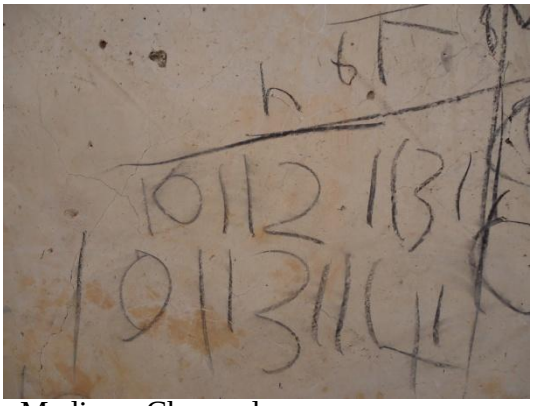
Medium: Chalk
Theme: Motor car on wall
Source: Barnabas, (2015)



Medium: Chalk & charcoal
Theme: Geometrical shapes
Source: Barnabas, (2015)



Medium: Chalk
Theme: Tadpole (human form)
Source: Barnabas, (2015)



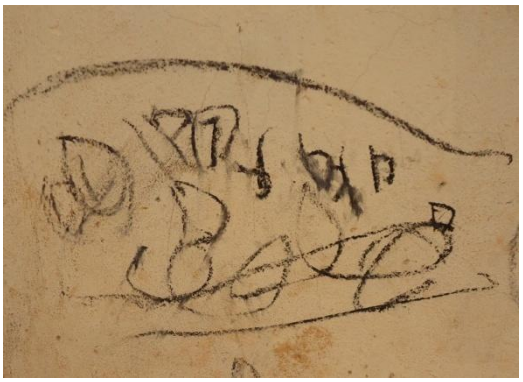
Medium: Charcoal
Theme: Numbers on wall
Source: Barnabas, (2015)



Medium: Pen
Theme: Scribble on paper
Source: Barnabas, (2015)



Medium: Hard object
Theme: Fruit on wall
Source: Barnabas, (2015)



Medium: Charcoal
Theme: Scribble on wall
Source: Barnabas, (2015)



Medium: Crayon
Theme: Scibble on plastic table
Source: Barnabas, (2015)



Medium: Chalk
Theme: Shape on a three
Source: Barnabas, (2015)

APPENDIX I:

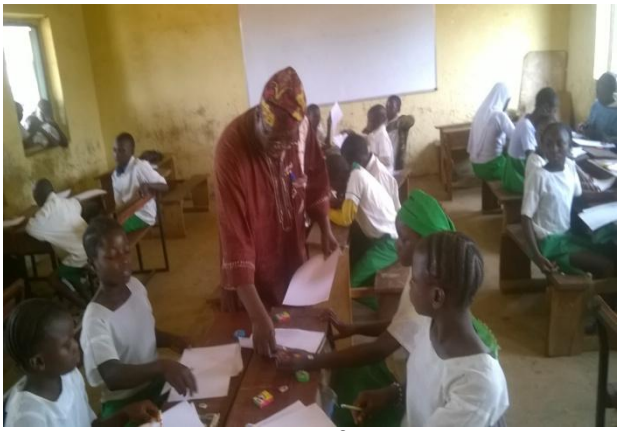
Sample Pictures of Class Room Activities in Primary Schools (Public Schools)



Public School: Pupil sitting on the floor
Source: Barnabas, (2015)



Public School: Pupil in practical art test
Source: Barnabas, (2015)



Public School: sample of a conducive learning environment
Source: Barnabas, (2015)



Public School: sample of a conducive learning environment
Source: Barnabas, (2015)



Public School: Sample of a poor learning environment
Source: Barnabas, (2015)



Public School: A Conducive learning environment
Source: Barnabas, (2015)

APPENDIX J:

Sample Pictures of Class Room Activities in Primary Schools (Private Schools)



Private School: A Conducive learning environment
Source: Barnabas, (2015)



Private School: Pupils in creating learning activities.
Source: Barnabas, (2015)

APPENDIX K

INDICATING THE PERCENTAGE OF ITEMS OBSERVED IN ALL SCHOOLS SAMPLED FOR THE STUDY

	SCHOOLS	ITEMS OBSERVED IN THE SCHOOLS VISITED										
		LGA	ZONE	S/building	Furniture	Class org.	Art Room	Recreation facility	Toilet facility	Tap water	Play ground	Remarks
1.	Child friendly school Makarfi	Makarfi	Northern zone	■	■	●	▲	▲	●	▲	●	Poor
2.	Destiny foundation primary school Makarfi	Makarfi	Northern zone	■	□	●	▲	▲	●	▲	●	Poor
3.	Dr. Shehu Idris Model Primary school Baban Dodo Zaria city	Zaria LGA	Northern zone	■	■	●	▲	▲	▭	■	●	Fair
4.	Salem Model Primary School Zaria City	Zaria LGA	Northern zone	■	□	■	▲	□	●	▲	▲	Poor
5.	Makera Model Primary School Kwana	Kaduna south	Central zone	■	■	●	▲	●	●	▲	●	Satisfactory
6.	Christ Supreme Primary School Kujama	Kaduna south	Central zone	■	■	●	▲	▭	●	▲	▲	Fair
7.	Model Science Primary School Kujama	Chikun LGA	Central zone	■	□	■	▲	●	●	▲	●	Fair
8.	City Comprehensive Academy Kujama	Chikun LGA	Central zone	■	■	●	▲	●	●	▲	●	Satisfactory
9.	L.E.A Central Kwoi	Jaba LGA	Southern zone	■	■	●	▲	●	▲	▲	●	Fair
10.	1st ECWA Nursery and Primary School Kwoi	Jaba LGA	Southern zone	■	■	●	▲	●	●	▲	●	Satisfactory
11.	Tagwaisambo Model Primary School Manchoki	KAURA LGA	Southern zone	■	■	●	▲	●	●	▲	●	Satisfactory
12.	ECWA Seminary Staff School Kagoro	KAURA LGA	Southern zone	■	■	●	▲	●	●	▲	●	Satisfactory

KEY

■ Conducive for learning
■ Not conducive for learning
■ Adequate
□ Inadequate
● Over populated
● Okay
▭ Not okay
▲ None
▲ Available

Source: Barnabas (2015)

APPENDIX L

SHOWING ITEMS OBSERVED IN SCHOOLS SAMPLED WITH THEIR PERCENTAGES.

	SCHOOLS	NUMBER OF FACILITIES OBSERVED WITH THEIR PERCENTAGE S					
		Number of facilities readily available	%	Facilities not available	%	Total number of all the facilities inspected	Remark
1.	Child Friendly School Makarfi	2	25%	6	75%	8	Poor
2.	Destiny Foundation Primary School Makarfi	3	37.5%	5	62.5%	8	Poor
3.	Primary Shehu Idris Model Primary School Baban Dodo Zaria City	5	62.5%	3	37.5%	8	Fair
4.	Salem Model Primary School Zaria City	2	25%	6	75%	8	Poor
5.	Makera Model Primary School Kaduna	7	87.5%	1	12.5%	8	Satisfactory
6.	Christ Supreme Primary School Kujama	4	50%	4	50%	8	Fair
7.	Model Science Primary School Kujama	5	62.5%	3	37.5	8	Fair
8.	City Comprehensive Academy Kujama	7	87.5%	1	12.5%	8	Satisfactory
9.	L.E.A Central Kwoi	5	62.5%	3	37.5%	8	Fair
10.	1ST ECWA Nursery And Primary School Kwoi	7	87.5%	1	12.5%%	8	Satisfactory
11.	Tagwai Sambo Model Primary School Manchoki	7	87.5%	1	12.5%	8	Satisfactory
12.	ECWA Seminary Staff School Kagoro	7	87.5%	1	12.5%	8	Satisfactory