COMPARATIVE STUDY OF THE EFFECTS OF MONTESSORI AND FREE ACTIVITY METHODS OF TEACHING CREATIVE ARTS TO PRIMARY SCHOOL CHILDREN IN ZARIA, NIGERIA.

BY

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DECLARATION

I declare that this Thesis titled "**COMPARATIVE STUDY OF THE EFFECTS OF MONTESSORI AND FREE ACTIVITY METHODS OF TEACHING CREATIVE ARTS TO PRIMARY SCHOOL CHILDREN IN ZARIA, NIGERIA**. "has been carried out 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 other institution.

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CERTIFICATION

This Thesis titled "**COMPARATIVE STUDY OF THE EFFECTS OF MONTESSORI AND FREE ACTIVITY METHODS OF TEACHING CREATIVE ARTS TO PRIMARY SCHOOL CHILDREN IN ZARIA, NIGERIA**" by Hamsatu Mamadu Mshelbila meets the regulation governing the award of degree of Doctor of Philosophy of Ahmadu Bello University, and is approved for its contribution to knowledge and literacy presentation.

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DEDICATION

To God Almighty

My husband, Dr Peter Saleh and son, Saleh

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I thank the Lord Almighty for His infinite love and kindness for seeing me through my studies in Zaria. In writing this Thesis, there are people whose contributions I particularly esteem and acknowledge.

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ABSTRACT

The Effect of Montessori Method and the free activity methods of teaching was investigated among children to discover their artistic development in some schools in Zaria, Nigeria. Five objectives were raised which included to: 1. examine the effects of the Montessori Method of Teaching on Children's creative arts performance at the Pre-schematic, Schematic and Gang stages of their artistic development 2. examine the effects of Free Activity Method of Teaching on Children' Creative Arts performance at the Pre-schematic, Schematic and Gang stages of their artistic development 3. determine the effect of Montessori and Free Activity Methods on the Creative Art performance of Children at the different stages of artistic development 4. compare the Creative Arts performance of the Children at the various stages of their artistic development using Montessori with those of the Free Activity Method of Teaching and 5. evaluate at what stage the Montessori Method of Teaching has effect on Children's performance. Quasi experimental design was used for analysing the instruments. A drawing test was administrated to the children using the Montessori and the free activity methods of teaching; a semi-structured interview was also administered to the teachers. Total of 1,030 pupils (boys and girls) in primary schools from randomly selected schools were involved in the study. The data collected was analysed using simple t-test, ANOVA and chi-square. The methods of teaching were assessed on children's developmental stages in creative artistic development between pre-schematic stage, schematic stage and gang stage. The findings revealed that the Montessori Method of Teaching had a positive effect on the performance of the Children's artistic development in the primary schools in Zaria. The pupils had a general positive and enthusiastic attitude towards creative arts; this shows that when children were given the opportunity and enough art materials to express

themselves, they would be able to display their different characteristics. The Free Activity Method of teaching also had effect on the Children, being the conventional way of teaching art in primary Schools in Zaria, even though there were no art materials found in the schools and no art studios was available. Each of the children used whatever material was provided for the art test. Comparatively, the Montessori Method of teaching was better adopted than the Free Activity Method of teaching on the development of the creative artistic abilities of Children in the primary Schools**.** It was discovered that the performance of children from different transitional stages were not the same and the creative artistic abilities vary from the pre-schematic, schematics and gang stage among primary Schools. From the findings, it was discovered that all the developmental stages were related in terms of Creative Arts development using the Montessori Method of teaching among primary School pupils in Zaria.

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Definition of Operational terms

Montessori teaching methods: This is a teaching method in Creative Arts which was developed by Dr Maria Montessori. It is an approach to education used predominately in the pre-school to the senior levels. The Montessori Method is basically the complete freedom of expression where a child does not need much guidance from teachers or parents.

Free Activity Method: This describes a teaching method used by primary school teachers in Zaria.

Teaching Strategies: These are methods that are used in a classroom situation to ensure the sequence or delivery of instructions to help students.

Jurors: The jurors are experienced art teachers in the field of Art Education who assessed the children's drawings.

Developmental Stages: This concept describes the changes that occur in the growth of a child.

Skills – Refers to the ability for a child to handle appropriate art and craft materials to produce various visual art works.

Enthusiasm – A strong feeling of excitement and interest in children in the process of visual art expression that is manifested in their finished art works.

Eclecticism - The freedom for children to express themselves in various approaches to visual art expression in their art works.

Imagination – The manifest ability for children to create mental and visual images into unique forms of their visual art works.

Expression – The act of children expressing their experiences through their visual art works.

Details – The ability for children to display the characteristic according to their developmental stages in their visual art works.

Chapter One

INTRODUCTION

1.0 Background to the study

Education has always been part of man. In the pre-colonial period, children were taught about their culture, social activities and skills at home and in the communities. Skills acquisition was considered a part of informal education, and children were expected to acquire some indispensable, social, survival skills, and have a reasonable knowledge of their cultures. Western education was introduced into Nigerian schools by the Christian missionaries in the 1840s, during the colonial years. The history of academic drawing or formal art teaching however started with Aina Onabolu who lived between 1881-1963, he was a leading figure in Art who fought single-handedly to ensure the inclusion of art teaching in the school curriculum. The feat was achieved in 1927 (Mkpa, 2009).

In more recent times, school enrolment especially at the elementary level has become a great concern to all stakeholders of education in Nigeria. Prominent among the problems that beset it was the large number of children enrolled into the schools without adequate facilities and sufficient teaching materials. Such problems among others, posed significant challenges to the teachers, with regards to the best teaching method(s) that could be beneficial to learning in schools by children. Accordingly, The Nigerian Educational Research and Development Council (NERDC, 2007) advocated for the introduction of child centred education to be emphasised at the early level. It is expected that, teaching and learning should be within easy understanding of the child, and that children should be allowed to learn on their own and at their own pace. It is important for teachers to use

various teaching methods in order to reach every child effectively. For example lecture, project, assignment, play way methods among others are used for teaching, but whether all the methods of teaching Creative Art Education is partly what this study intend to investigate.

Although the National Policy on Education (NPE 2007) recognises the teaching of Creative Arts at the pre-primary, primary and secondary school levels, there are different approaches to its teaching as found in the public and private school. Art, by nature, according to Westlake (2013), is a creative subject, and creative teaching methods are necessary parts of a great art course. The researcher advised that good teaching methods should be employed to make a class memorable for children and to awaken their artistic abilities. Teaching strategy determines the approach a teacher may take to achieve learning objectives; it is used by teachers to create learning environments and the choice of activity in which the teacher and the learner will be involved during the lesson.

Teaching strategies are used in the presentation lessons to ensure that, the sequence or delivery of instructions helps the students. Mamza, (2007) observed that art teaching is given little attention in schools and often seen as leisure time pursuit, and even then lack of informed art lesson exists in most of Nigerian primary schools. Mamza (2007) further said that, art is sometimes used as a filler activity. It is therefore important for teachers to use various teaching methods in order to reach out to the children effectively. This however requires good knowledge of children's artistic developmental stages as well as the best teaching strategies that could be most effective for the children's learning. Suitable methods that could encourage children to take responsibility for their own learning at the

various stages of artistic development should be encouraged. This implies the provision of appropriate freedom of participation in creative arts activities.

This study is an attempt to explore the viability of a non conventional style of teaching art which is the Montessori Method as compared to the more familiar Free Activity method of teaching creative arts and crafts in the schools. The execution of these methods have on the artistic development of children of ages five (5) and twelve (12) is the focus of the study. Children within these age bracket are chosen because they are in their formative years. Lowenfeld and Brittain, (1975) put it that the children's ideas, concept, and cognitive as well as mental development are receptive to new ideas. The outcome of several researches that evaluate art teaching in some parts of Nigeria include: Olorukooba (1977; 1986; 1990; 2001; 2003; Mbahi, 1990; Fatuyi, 1986; Mamza, 2000; Mohammed, 2006; Odeleye, 2006; Ohambele, 2006; Tijani, 2006; and Awogbade, 2006) among others point to the dismal nature of art teaching which is addressed to dearth of qualified art teachers, lack of funds, art materials, studio facilities as well as the negative attitude of parents and government at all levels that consider the teaching of art subject as a filler activity (Mamza, 2007).

However, art is important in children's development and education since it is not only a means of expression, but also an important starting point for the development of many educational skills (Lowenfeld and Brittain 1975). It will aid intellectual and aesthetic development and exploration of values and can promote practical and perceptual skills (Lopata, Wallace, and Finn, 2005). Children's artistic development is sequential and can be separated into a number of stages; their art works exhibit characteristics of each stage as they pass through them. As with all developmental stages, children go through these stages

at different rates and often exhibit characteristics of one or more levels at the same time (Roland, 2006). Most teachers are aware that art is a significant aspect, and a basic tool of education for children (Gaitskell and Hurwitz, 1975); it also became a foundation subject in the national curriculum and statutory subject in all schools. The national curriculum for art in the National Policy on Education (NPE 2007), set out a programme of study, and most schools have made positive attempts to teach art to children aged five (5) to twelve (12) years, even though many teachers accepted being incapacitated, in this pursuit, because of lack of expertise.

The Montessori system of education is both a philosophy of child development and the rationale for guiding such growth. It is based on two important developmental needs of children, the need for freedom within limits, and a carefully prepared environment which guarantees exposure to materials and experience. In the Montessori philosophy, reality was imperative and emphasis was placed on learning real life and practical skills. The teacher plays a passive instructor, avoiding interaction unless asked by the child, and there was the indirect approach to teaching where the foundation of teaching was merely laid, and children were allowed to initiate their own exploration and learning. In the present times, the approach in Montessori schools is less rigid than was originally advocated by Montessori herself, where art is regarded as an important activity in its own right as well as an aid to learning about other topics in the curriculum (Shute, 2002).

Montessori Method emphasized a child-centred education, where children are free to exercise their freedom with little interference by the teacher. Montessori believes that, freedom to play implies making use of the environment freely. It also requires providing a

suitable place for the child where he or she can freely move around and work with the teaching and learning materials that the teacher provide as children learn at their own pace. Montessori emphasized the provision of good environment for effective learning and promotion of play activities. Martin (2001) added that, children should be encouraged to be perceptive, imaginative, and creative when they are guided by knowledgeable, sympathetic persons who allow learners the freedom to express ideas and feelings in a mode appropriate to their developmental level of ability. Martin stressed that, this sort of freedom is nurtured in an atmosphere where children are provided with time, place, suitable materials, and ideal motivation from the child's own world or experience and feelings. Art activities prompt a sense of originality and uniqueness in art making if nurtured in an atmosphere that is conducive, where children are provided with time, space, and materials (Mshelbila, 2006). Montessori's method of teaching understands who a child is. Montessori does not compel a child to the norms or standard that is measured by traditional educational system. It is founded on the belief that children should be free to succeed and learn without restriction or criticism.

The conventional schools (public and private), follow the National Curriculum in relation to Art Education. In the primary schools, each class has an art lesson at least once in a week. Usually the lesson last for about 40minutes for a single period. The children are taught age-appropriate skills with a variety of materials such as paints, charcoal, clay, crayon, and pencils. A balance is struck between the teaching of creative arts skills and allowing children the freedom to paint and draw as they wish. Conventional Method of teaching is the dominant style of teaching in Nigerian schools. Lopata, Wallace, and Finn, (2005) describe this teaching method as one where teachers are in control of the

environment and the students. Mbahi (1999) observes that the majority of teachers use one or combination of several methods of teaching including, free activity, activity class, group method, art project, teaching aids, display and exhibition.

Teachers are encouraged to select the appropriate techniques for their teaching; there are those who recognize play as the major factor. Pestalozzi in Mbahi, (1999) argues against the inherent ideas, and says that children are born with potentials, and therefore, education should only build on such. Mbahi, (1999) further points out that, teachers must avoid giving the impression that only their views count, so that if they want to promote independence, critical and creative thinking, they have to avoid methods of teaching which stifle initiative and promote the acceptance of authoritarianism . A good teaching method therefore, will provide opportunities for children to use their inborn artistic abilities, and it is also very important to consider how well the Nigerian education system prepares the young ones.

However, there are some methods which, as Lowenfeld in Lopata, Wallace, and Finn, (2005) describe to be either ineffective or actively harmful to the artistic development of children, especially in the area of motivation. Olorukooba (2006) also supported Lowenfeld's view that, the techniques of teaching and the way they are generally handled by art teachers may be inappropriate or ineffective and unrelated to the national aspiration. Therefore, it will be important to consider a suitable method and also a capable teacher who has sufficient ability, and liking for children to teach art. Olorukooba in Mshelbila (2006) stated that, developmental stages start as the child begins to make marks on paper, sand and wall surface. The child does this by inventing his or her own forms and putting down

something by himself in a way that is uniquely his; from simple documentation to the most complex form of creative production.

The study investigates the effects of two methods (Montessori and Free Activity) in order to identify the differences that each of the methods have as the drawing ability of children's artistic development in Zaria, Kaduna State. The philosophy of the study highlights the need to be aware of the best ways to help children learn and develop their creative abilities during their early years, and one way to approach that is to find out which, either the Montessori Teaching Method or the Conventional Teaching Method, could be useful in the development of the creative artistic abilities of children in the primary schools in Nigeria.

1.1 **Statement of the problem**

The educational system of Nigeria and the society's perception tend to emphasis more on the science subject, although some art educators had already brought up the importance of arts in education system for a more holistic development of the person (Olorukooba, 2006 and Mamza, 2007). There are limitless possibilities of the teaching methods that can be used, even though teachers mostly use the conventional methods of teaching. These methods used by teachers, thoroughly explain the subject matter with little interaction from the pupils. Though the conventional teaching method has been used in the past, the minds of teachers, philosophers, art educators vary from those of the previous generations. Therefore, new innovations in teaching should be able to cater for the needs of the pupils, without necessarily ignoring the past methods since they should be able to meet the developmental needs of children.

Every child develops differently both mentally, physically and artistically, though some may have a particular experience that others do not have when it comes to art creation. Children's art reflects the child's own personal experiences, and the children's artistic development is sequential in the same manner up to the age of five (5) years old. However differences begin to evolve after this age Montessori, (1972) and (1999), and Crain, (2004) stated that every person was born with multiple intelligence. Though Montessori, had expressed that training of the sensory and art did not occur in short spans but from exposure and practice, she also expressed that nurturing of the senses should start from childhood and continue as the individual grows. Montessori also focuses on early child development and believes that when children are given the freedom to express themselves, they will develop their senses at all the stages of their development. Free expression in art is expected to encourage children, especially at the primary schools, and this will help them learn through the discovery of themselves and of their environment.

This research studied the artistic ability of the child in respect to the total development of growth from the age of five (5) to twelve (12) years old, with regards to the various stages of artistic development of Nigerian children. It carried out the study to understand the progression of the artistic stages of development of children in Zaria. The literature found that the stages of artistic development of children were based on the perception of western art educators. Therefore, the effects of the two different approaches (Montessori and Free Activity methods) on the stages of artistic development as children grow from age five (5) to twelve (12) years is found relevant, and serve as a reference to art educators in Nigeria particularly the teachers of the children during the crucial (formative) and developmental stages. Teaching creative arts at the primary level helps the children to open their minds to

what is around them, but inadequate teaching methods, materials and poor teaching styles due to the lack of qualified art teachers, and the way the teachers handle the methods causes' poor performance and lack of interest in art after Junior Secondary School (J.S.S) level. With the growing population of children in the Nigerian schools in the new millennium, the low number of qualified art teachers makes it difficult to reach out to every child; therefore, the unavailability of adequate art materials and environment is a result of ineffective teaching.

The problem of the study therefore, was that the Montessori Method is not used by the teachers in the primary schools in Zaria, and the Free Activity Method does not appear to be adequately explored giving the full potentials of children's artistic capabilities. This is due to the restrictive method used by the teachers, where the children are told what to draw or copy from the board, therefore, the question arises whether the Montessori Method can be better compared to that of the Free Activity Method? This makes it necessary to also ask which of the methods is more effective in leading children to appropriate transition from Pre-schematic stage to schematic and also to the gang stage. Also, it is essential to find out the overall effect(s) of using the Montessori Method on the one hand and the Free Activity Method on the other, to find out which may be more suitable for promoting freedom of expression and creativity.

1.2 **Aim and objectives of the Study**

The aim of the study was to compare the effects of the Montessori and Free Activity Methods of teaching on the development of children's creativity from Pre-schematic, Schematic and Gang Stages. The objectives of the study are to:

1 examine the effects of the Montessori Method of Teaching on children's creative arts performance at the Pre-schematic, Schematic and Gang stages of their artistic development;

2 examine the effects of Free Activity Method of Teaching on children's creative arts performance at the Pre-schematic, Schematic and Gang stages of their artistic development;

3 determine the effects of Montessori and Free Activity Methods on the creative art performance of children at the different stages of artistic development;

4 compare the creative arts performance of the children at the various stages of their artistic development using Montessori with those of the Free Activity Method of Teaching; and

5 evaluate at what stage the Montessori Method of Teaching has effects on children's performance.

1.3 **Research Questions**

This study attempts to seek answers to the following questions:

1 What are the effects of the Montessori Method of Teaching on children's creative arts performance at the Pre-schematic, Schematic and Gang stages of their artistic development?

2 What are the effects of Free Activity Method of Teaching on children's creative arts performance at the Pre-schematic, Schematic and Gang stages of their artistic development?

3 What are the differences between the creative arts performances of children using Montessori and Free Activity Teaching Methods?

4 What are the effects of the Montessori and Free Activity Teaching Methods on the artistic performance of the children at all the stages of the artistic development? (Pre-schematic, schematic and gang stage)

5 What is the effect of the Montessori Method on children's performance?

1.4 **Hypotheses**

The following are the major hypotheses developed for this study:

1 HO_1 - There is no significant effect of the Montessori Method on the artistic performance of children in primary schools.

2 HO_2 - There is no significant effect of the Free Activity Method on the artistic performance of children in primary school.

3 HO_3 – There is no significant difference between the performance of children when the Montessori Method of Teaching and the Free Activity Methods are used.

4 HO_4 – There is no significant difference between the performances of the children comparing Pre-schematic, Schematic and Gang stages of development.

5 HO_5 – There is no significant relationship between the Montessori Method and the stages of artistic development.

1.5 **Justification of the Study**

The achievement of freedom of expression, satisfaction of individual and collective human needs, which constitute some essential aspects of the attainment of local and national aspirations, are invariably and significantly dependent on the quality of children's artistic

development which needs to be carefully studied. In order to achieve more meaningful breakthroughs in creativity, education, indigenous and modern technology, science, economics, politics, security and overall national development, children's artistic development needs to be given some high level of consideration.

There is dearth of literature on comparative analysis of Montessori and Free Activity Methods of Teaching creative arts to children in Nigeria. In other words, Nigeria has immense natural and human resources that have been lying untapped and even underutilized or completely unutilized. This cannot be unconnected to the poor attention or even total neglect of children's artistic developmental needs by national planners. The situation could be regarded as a strong indicator of underdevelopment for Nigeria.

The existing teaching method in the Nigerian Schools is the Free Activity Method, and the Montessori Teaching Method, though it is not used in most Nigerian schools, especially in the primary schools in Zaria, could bring a lot of difference to the development of children's drawing. Therefore, there is the need to study the effects of the different methods of teaching creative arts with a view to finding which has greater, desirable effects on children's artistic development. The comparison of the two teaching methods will not only help understand the progression of the artistic stages of development of children in Zaria, it will also be relevant and serve as a better reference to art Educators in Nigeria as a whole.

1.6 **Significance of the Study**

This study will help education planners and art teachers in planning appropriate learning experiences for children at their various stages of artistic development. The knowledge of

children's artistic development within the age-span of 5 to 12 years (Pre-schematic stage to Gang stage) will guide teachers in planning the goals and objectives for their creative arts lessons. The outcome of the study is expected to be useful for creative arts teachers when considering teaching methods in relation to the stages of artistic development of children.

Consequently, findings from the study will thus, assist art teachers in improving their teaching methods and possibly highlight the need for constant or periodic in-service training. It will also assist in the processes of preparing the creative arts learning environment for children. It is expected that the findings of the study will also serve as useful input into child art curriculum planning processes. The growing population and proportion of schools in Zaria, Kaduna State and Nigeria at large, will find this study useful for selection and provision of more adequate art materials.

It is expected that the study will also help build quality education for future independent studies in other areas for further research in different teaching methods. The study will thus, serve as useful input for administrators and the overall national development, and help guide teachers in handling different levels of children's Creative Arts developmental.

1.7 **Scope of the Study**

The study covered ten public and private primary schools in Zaria. Primary school children normally pass through developmental stages of artistic development which can be examined in relation to teaching methods. Only the two selected methods (Montessori and Free Activity) were considered. Reference was only made to other related methods like the lecture, project, and demonstration methods among others.

According to the Ministry of Education, there are eight District Educational Zones in Zaria Local Government. These Zones include Sabon Gari, Jafaru, Muchia, Anchau, Dogarawa, Basawa, Samaru, and Bomo. The schools under these zones are primary schools that offer art as part of the curriculum. Sixty two primary schools are under the eight district zones. Two schools were also used for the pilot study. The schools are listed below.

Table 1: Schools used for the pilot study

s/n	Schools
1	Samaru Model Primary School
2	Hayin Dogo Primary School

Table 2: Distribution of schools

s/n	Schools
1	Zabi Primary School
2	Marmara Primary School
3	Amina L.E.A Primary School
4	Bomo Model Primary School
5	Basawa Model Primary School
6	Hanwa L.E.A Primary School
7	Model Learning Primary School
8	Tender Touch Primary school

1.8 **Assumptions of the Study**

The study was based on the following assumptions:

a. There may be some overlap between the developmental stages; it is assumed that children in Primary schools fall between the ages of five to twelve (5-12) years of age.

b. The children sampled could express themselves visually through drawing in accordance with their chronological age.

c. It is assumed that the teaching and learning of creative arts in the primary schools is in accordance with the curriculum and syllabus.

1.9 **Theoretical Framework**

Studies have shown that there are teaching methods that are either ineffective or harmful to children's artistic development, and there have been numerous experiments in an attempt to find answers. Gaitskell and Hurwitz (1975) described two of the methods; the dictatorial teaching methods (lecture method) where the teacher is in control and the laissez-faire method (play way method) where children get along without art instruction. This study was based on Lowenfeld and Brittain (1975) stages of children's artistic development theory.

The theory of artistic development is partly related to systematic, creative and cognitive stages. Each stage demonstrates specific characteristics and has an age range. This theory, according to Lowenfeld and Brittain (1975), states that children's development shifts from one stage to another, and has served as a basis for other theories. They studied children's art in a progressive way from birth till the age of seventeen years and divided their artistic development into several stages.

The stages include the Scribbling stage (from birth – 2 years approximately), Manipulative stage (2-4 years approximately), Pre-Schematic stage or Symbol Making stage (4-7 years approx), Schematic stage (7-9 years approximately), Drawing Realism stage (9-11 years approximately), Late Drawing Realism stage (11-13 approximately), and Adolescent stage (13-17 approximately). Lowenfeld and Brittain (1975) also noted that art education is the result of evolutionary process. What we enjoy in school programme was not achieved all of a sudden. It is by means of philosophical deliberation, experimentation, or even trial and error over some period of time.

The conventional Teaching Method used in the primary schools is considered more of a teacher-centred method where the teacher controls the classroom situation, and the children are regarded as passive learners, Yunusa (2002). The teachers often tell the children in the schools in Zaria what to draw or to copy from the board. This result in the poor performance of the children and they will not be able to display their different developmental stage, therefore there is the need to try other methods that will help children express themselves freely.

Chapter Two

REVIEW OF RELATED LITERATURE

2.0 Introduction

This chapter contains the review of relevant literature presented under the following sub-headings:

1 Montessori's Method of teaching creative arts at the primary school level, the philosophy, and its effectiveness

2 The teacher, Creative Arts classroom and children's expression

3 The classroom situation in the primary schools

4 Assessment of children's Creative Arts drawings

5 Free Activity Method of Teaching Creative Arts

6 Teaching Methodology

7 Conventional Method of teaching creative arts

8 Conventional teaching methods

9 Difference between Montessori and conventional methods

10 Other theories of developmental stages in children's art

11 Expert's views on the stages of development

12 Creativity and children's art

13 Factors influencing children's art

14 The Role of parents and teachers in nurturing children's art

15 Encouraging creativity in children's art expression

16 Empirical studies on Creative Art Education

17 Summary of literature Review and uniqueness of the study

2.1 **Montessori's Method of teaching Creative Arts at the primary school level, the philosophy, and its effectiveness**

An Italian Educator and Physician, Maria Montessori developed an innovative teaching methodology for children and her methods left an indelible mark on education curricula throughout the world. Her method was based on the belief that children learn at their own pace through manipulation of objects. Initially, Montessori's teaching philosophy was with children with special needs in a Psychiatric Department in Rome. She observed that effective teaching styles required the establishment of a "sensory rich" environment that offered interactive and independent learning opportunities where children could choose from a variety of developmental activities that prompt learning by doing. The children in Montessori schools learn through critical interaction in a prepared environment. According to Crain, (2004) one underlying premise of the Montessori Method is that each child possesses an inner power that motivates him or her to seek out specific activities and interaction where they are free to discover and advance their unique power. Montessori's goal of education is to find activities that are intrinsically meaningful to children. Crain (2004) also noted that when children find a task that enables them to develop their natural capacities: they become interested in them and concentrate deeply on them.

Montessori Method thinks about the child and its philosophy and also respects the unique individuality of each child. The method believes in the worthiness, value and importance of each child; it takes to heart their needs, talents, and gifts. The main concept of Montessori Method is to promote the joy of learning, Child (2010) commented that "we must be prepared to wait patiently like a servant, to watch carefully like the scientist, and to understand through love and wonder like a saint." Another goal of Montessori is to provide

a stimulating, child oriented environment that children can explore, touch, and learn from without fear. An understanding parent or teacher is a large part of the child's world; the end result is to encourage lifelong learning, the joy of learning, and happiness about one's path and purpose in life.

Sarkar, (2012) said that in the Montessori system of education, each child is a unique being; the child is encouraged to develop social and emotional skills. The Montessori's learning environment is very different from that of conventional methods; instead of information passing from the teacher to students; the teacher is skilled in putting the children in a prepared environment that helps them learn to make intelligent choices and to carryout research. Children are free to move around the room instead of staying at the desk. There is no limit to how long a child can work on something he or she has chosen. Tula (2012), noted that a child would only produce art when he or she needs to, and should anything more intensive come along, the child would be distracted and eventually abandon it. Therefore, it is important to give the child the freedom to develop on his or her own as interference can interrupt the inner drive for expression.

Montessori's teaching method is basically the complete freedom of expression where a child does not need much guidance from teachers or parents. However, Lowenfeld in Mshelbila (2006) is of the view that much of what children do on their own without guidance, motivation, or special materials is a repetition and not a clear indication of the children's true capabilities. Supanich, (2012) also stated that the child learns best in an enriched, supportive environment through exploration, discovery and creativity with the guidance and encouragement of a trained and caring staff. The art teacher is the best person

who can relate art experience to the child and through such relationship and understanding, art becomes a means of expression and communication which is needed for every learning experience.

Dr. Montessori, whose teaching methods were created in the early 20th century, wrote that each child develops through several stages, each having a unique and requiring a slightly different teaching strategy. The first stage, she said, occurs between birth and age six. This stage represents the time when infants, toddlers, and children acquire language and begin to experience the world for the first time. It includes the development of the ego, where the child begins to first differentiate between self and other. The second stage occurs between the ages of six and twelve, during which the children develop the capacity for independent thought and abstract reasoning. This stage is marked by the desire to interact socially and emotionally with others. The last stage in development is the adolescence.

Generally speaking, the Montessori approach of education is a way of understanding children, how the children learn and develop, and this method has been successful for so many years and has been used effectively with all kinds of children: the retarded, physically handicapped, the normal and gifted children. Dr Montessori discovered that children like to play as well as work and she has been able to give children the freedom and opportunity to express themselves through various activities. Her ideas may not be acceptable to all. Though the method is widely used by many, there are still some misconceptions about her methods. There are those who say that Montessori does not allow children to play instead they spend much time working which does not allow them the freedom and creativity. Robinson (2011) agrees with Montessori Method that play is an activity in which children

can put their heart and soul and work in an atmosphere of freedom and spontaneity; he also said that education should be fun and not forced. Others say that Montessori Method does not believe in allowing children to be creative; as for creativity, Montessori Method believes that children at the early age do best at being creative with real things. She gives opportunity for creativity and more importantly, there is the development of the senses at all stages that will lay the foundation for a much higher creativity to take place in future.

According to Subbu (2009), Montessori does not encourage writing skills till the child is six years, but Aru (2012) disagrees with Subbu that Montessori Method teaches writing to the children at the early age because he had the opportunity to visit one of the Montessori schools. Another misconception about Montessori Method is that children don't seem to interact with one another very much. But Montessori disagrees with this saying that there is much interaction as the children desire, but the tasks are so satisfying that for the few hours a day, children want to master the challenges offered by them, and since concentration is protected above all, children learn early, not to interrupt someone who is concentrating on what he or she is doing.

Her believe also is that children do not need instructions, lectures, worksheet, lesson plans, but the child should be responsible for his or her own individual learning. Her classrooms are designed in such a way that there are several stations with toys which will allow children to explore, another station for books, crayons and other engaging activities. The idea is for children to learn through playing. The literature drawn from Montessori Method indicates that the method focuses on child development and her believe is that each child has an internal guidance for self-directed development. Unlike the Conventional Method

where children are separated by age and grade levels, interacting primarily with children of their own age, Montessori mixed the ages, where she classified children between the age of three and six together because she believes that the children at different developmental stages will watch over each other. As her method encourages independent learning, they learn by playing instead of sitting and listening to lectures. In our present day society, our schools grow by the day especially the primary schools and our teachers always demand more pay, but seem to put in less effort at work. It will help a lot if the teachers put in more effort and concentrate on contributing to the creative artistry of the future generation.

Children learn to do independent research, arrange field trips to gather information, create group presentation, dramas, and art exhibitions, musical production and science projects. There is no limit to what they create in this intelligently guided freedom. There are no textbooks or adult-directed group lesson and daily schedule. There is great respect for the choice of the children, but they easily keep up with or surpass what they would be doing in a more conventional setting. There is no wasted time and children enjoy their work and study. The children get inspired by sharing instead of competing with each other. Uzoagba and Ogboji (2008) are of the view that free expression and progressivism achieve their greatest success at this stage (the primary level) of children's development. They maintained that the love for drawing, painting, and making things seems to be intrinsic in every child, and this outlet for lively imagination must be fostered and developed.

Art activities should be varied and extensive and comparatively unsystematic. They suggested that art should be considered best for young children at this stage, to play freely with materials and to express their impulses spontaneously. Lowenfeld in Mshelbila (2006)

noted that art is a field in the elementary school which can be either beneficial or harmful to the learners, and this is largely determined by the teaching method employed. He further explained that teaching can create in children a thorough dislike for art that may remain with them for the rest of their lives. Lowenfeld stressed that the degree of success achieved in art depends largely on the teaching methods employed.

Montessori, an innovative child-centred approach to education, was developed by Dr Maria Montessori who saw how children absorb knowledge from their surroundings and joyfully teach themselves when given appropriate materials and freedom to follow their interest. The goal of Montessori education is to foster a child's natural inclination to learn. The approach proceeds on the assumption that the role of a teacher is to guide rather than instruct thereby linking each child with activities that meet their interest, needs, and developmental level. The philosophy of Montessori education focuses on the development of the human individuality through the various stages of childhood. Montessori education saw that children have within themselves something wonderful and so special that could be the key to changing the world; children are inherently good and if allowed to develop freely, will build on their physical experiences of the world through their senses. She saw freedom as the single most important factor in allowing children to develop as spontaneous, creative individuals, and believe that the role of education is to provide an environment where children could be set free to follow their natural impulse so as to become natural learners.

2.2 **The teacher, Creative Arts classroom and children's expression**

The role of a teacher in Montessori schools is that of an observer, whose goal is to intervene less as the child develops. The teacher is to create an atmosphere of calm, order and joy in the classroom. The teacher is also there to help and encourage the children in all their efforts, allowing them to develop self-confidence and inner discipline. Highfield (2006) noted that teachers observe young children and learn about their characteristics and needs. Teachers should be able to observe what type of objects the children play with, and the amount of time and energy devoted to any activity (Awoniyi, 2007). According to Kuebler (2012), a teacher is someone who sees what can be accomplished, not what cannot be accomplished, and also a teacher helps children to see things in different ways and to show them how to seek for knowledge independently. A Montessori teacher may be different from that of a conventional teacher, where we see the teacher as the instructor who stands in front of the class and does most of the talking, and the students sit and listen. Traditionally, teaching is concerned with the teacher being the controller of the learning environment, and also playing the role of instructor and decision make.

2.3 **The classroom situation in the primary schools**

Children are always free to move around the classroom. They are not given deadlines for the various learning tasks. Children work together with their teachers to organize time strategically in order to complete the necessary learning task of the day. The children in Montessori class learn at their own pace and according to their choice of activities. Learning is an exciting process of discovery, leading to concentration, motivation, self-discipline and the love of learning. The classroom is a prepared environment where children are free to respond to their natural tendency to work. The prepared environment

offers the essential elements for optimal development. This kind of environment allows children to take responsibility for their own education, unlike the case of the conventional method where the children are separated by ages and grade levels, interacting primarily with children their own age. Plate 1, 2, and 3 shows a Montessori classroom situation and a classroom situation in a school in Zaria.

Plate 1



A typical classroom situation at a Montessori school. Children learning from each other
http://www.telegraph.co.uk/news/uknews/1530096/Montessori-teaching

Plate 2



A classroom situation in a primary school in Zaria, during the first visit to the school.

Plate 3



An overcrowded classroom situation a primary school in Zaria.

2.4 **Assessment of children's drawings**

Text-books, grades, exams, punishments, rewards, and homework are rarely embraced or applied. The children are assessed based on a descriptive summary of their daily interactions and performance on independent and collaborative tasks. The teacher assesses each child through critical observation so that individual plans can be devised to help children overcome specific areas of deficiency. According to Badders (2013), assessment can be defined as a sample taken from a larger domain of content and process and skills that allow one to infer students understanding of a part of a larger domain being explored. He said that these samples may include behaviour, product, knowledge, and performances. Assessment may be an ongoing process which involves examining and observing children's behaviour, and listening to their ideas. The conventional method of information was primarily expressed by the use of grade, and is a vehicle for empowering children to be self-reflective learners who monitor and evaluate their own progress as they develop the capacity to be self-directed learners Badders (2013).

Basically, assessment is an ongoing process where a student answers a question, or asks a question, behaves in a certain way. All these activities provide a feedback to the teacher and the teacher observes to see if learning has taken place and what needs to be done to improve on the student. Children's art works demand originality, spontaneity, sequential thinking, problem solving, and manual skill, the assessment of these qualities requires not just giving marks to the works but also observing the children perform, and to observe the growth which a child experiences during the process of producing the work. In the study of children's developmental stages, there are certain important elements to consider in making decisions about a child's development and educational needs; this may help children to enhance opportunities for optimal growth, development and learning. This could cover areas like skill development, enthusiasm, eclecticism, imagination, expression, improvisation and details. Assessing children's drawings based on these elements will enable the children to understand the progress they are making in art, and to help them respond to it and feel in an informed and sensitive way about art as well as develop some skill in the production of images and forms Mshelbila (2006).

The study aimed at studying the content of children's drawing based on the elements skill, enthusiasm, eclecticism, imagination, expression, improvisation and detail. There seems to be no universal standard for assessing children's drawings but there are several assessment scales that have been used for some specific purposes based on certain criteria for some particular cases (Umar, 2003).Various researchers have given their opinion on assessing children's drawing on criteria such as originality, flexibility, fluency, and so on. However, these assessments of children's art works based on such items alone may not be adequate, but observation of the process of producing the works should also be considered.

Therefore, test and rating scales, observation, environment, qualified art teachers, and art materials should be considered. In addition to these, skills, enthusiasm, eclecticism, imagination, expression, improvisation and details could be measured and used in assessing children's art works.

2.4.1 **Skills in children's drawings**

Skills refer to the ability for a child to handle appropriate arts and craft materials to produce various visual art works. A skill is the learned capacity to carry out predetermined results often with the minimum outlay of time, energy or both. Skills usually require certain environmental stimuli and situations to assess the level of skill being shown and used. Logsdon (2010) believed that there is a Fine Motor Skill which involve the small muscles of the body that enable such functions as writing, grasping small objects, small motor skills which also involve fine motor control and dexterity. He also said that Fine motor skills are important in most school activities as well as in life in general.

2.4.2 **Enthusiasm in children's drawings**

Enthusiasm is a strong feeling of excitement and interest in children in the process of visual art expression that is manifested in their finished art works. Enthusiasm according to the Oxford Advanced Learners dictionary is a strong feeling of excitement and interest in something and a desire to become involved in it. People enjoy drawing; this is because drawings stimulate the desire to express oneself. Children should be allowed the greater freedom to explore the paper as far as their imagination will permit, they are always deeply engrossed in what they are drawing, the sounds and motions they unwittingly make as they

draw, the drawings draw them into a world of possibilities; to form a face, a hand, or to fancy an emerging significance until the world is "drawn" as they experience it.

2.4.3 **Eclecticism in children's drawings**

Eclecticism is the freedom for children to express themselves in various approaches to visual art expression in their art works. Eclecticism can be seen in children's art work by the way they express themselves in their own way and approaches to art which may be very different from that of adult's way of seeing art. It is characterized precisely by the fact that it was not a particular style.

2.4.4 **Imagination in children's drawings**

Imagination is the manifest ability for children to create mental and visual images into unique forms. Sasson (2010) defined imagination "as the ability to form a mental image of something that is not perceived through the sense. It is the ability of the mind to build mental scenes, objects or events that do not exist, are not present or have happened in the past". Everyone possesses some imagination ability. In some it may be highly developed and in others it may manifest in a weaker form. Imagination makes it possible to experience a whole world inside the mind of children.

2.4.5 **Expression in children's drawings**

Expression is when children express their experiences through their visual art works. Over the years, educators, psychologists, and philosophers have come to appreciate the value of children's art and its important role in early childhood education. It is now agreed by many in the field that exploring and creating with art materials help children become more

sensitive to the physical environment; promotes cognitive development; and increase their social and emotional development. Young children who are encouraged to engage in expressive art activities also gain a sense of accomplishment and grow towards achieving independence and autonomy.

2.4.6 **Details in children's drawings**

Details are the ability for children to display the characteristic according to their developmental stages in their visual art works. Cox (1993) observed that the human figure is one of the earliest topics drawn by the young child and remains popular throughout childhood and into adolescence. At first the child may not intend their scribbles to represent anything, but this may change with age, as the child ages, these marks become more representative and often more realistic (Mshelbila, 2006). Children add details and complexity to their drawings, like faces attach to bodies.

2.5 **Free Activity Method of Teaching**

The Free Activity method of teaching describes a method used by the teachers in Zaria. The Free Activity method was a tradition inherited from Rousseau, Froebel, Pestalozzi and Montessori. Their idea is that children should not only express themselves freely, but should be able to learn on their own without any interference by teachers or parents. Mbahi (2015) stated that teachers let children alone to do what they like without much interference. He also said that teachers should permit children to be free to do what they like. He concluded by saying that success or failure of this teaching method depends on how teachers interpret and understand its philosophy, because the value of the method lies in the freedom it gives to the child to choose what he wants to express.

Mohammed (2006), in Mohammed (2013) suggests that freedom given to children will encourage freedom of expression and creativity in learning, teachers should permit children to do what they like, when they wish and in any way they want. He further said that this freedom allows children to move about in the classroom to secure materials and tools. Based on the researchers' observation, teachers in the primary schools in Zaria who do not have any background in art seem not to understand what children need when art activities are carried out. They have very little understanding in art as well as the teaching method that should be used. Though the Free Activity method is the method used but the teachers do not practice it as it should be taught. The researcher believes that for the Free Activity method to be taught successfully, art should be presented in an atmosphere designed to develop the freedom of creativity with less intervention, just as Kouvou (2009) in Mbahi (2013) stated that children express the internal self directly without intervention.

The Free Activity Method is very similar to the Montessori Method. They both share the idea that children should be let alone to learn at their own pace and time. The Montessori Method was developed by Dr Maria Montessori, and the Free Activity Method is used in the primary schools in Zaria in accordance with the curriculum and syllabus. Therefore, the philosophy of this study highlights the need to be aware of the effective ways to assist children learn and develop their creative abilities during their early years, and one way to approach that, is to find out which of either the Montessori Teaching Method or the Free Activity Teaching Method could be useful in the development of the creative artistic abilities of children in the primary schools in Nigeria.

The researcher found out that the restrictive teaching method used by the teachers in the primary schools in Zaria does not help bring out the creative ability of the children; this is because the teachers tell the children what to draw, an instruction is given to the children and the children obey without questions asked. It was noticed that all the children in the class draw the same thing, thereby hindering creativity. This approach does not allow the children display their different developmental stages. It is expected that at each developmental stage, a child should be able to draw certain things, and as the child develops to the next stage, his drawing should get better and include more details, but if the child draws only what the teacher says, these details will not be identified.

2.6 **Teaching Methodology at the primary level.**

Teaching methodology is essentially the way a teacher explains or teaches materials to students so they can learn the material. There are many different methodologies that can be utilized by a teacher; these methods can include the use of lecturing, group or small group discussion activities, and engaging students as teachers for their peers. The philosophy a teacher chooses usually indicates how the teacher believes students can best learn new materials and the ways in which students and teachers should relate and interact in the classroom. Some methods like the co-operative method focus on the importance of the students in the learning process; this method utilizes group discussions with an entire classroom, or smaller group discussions with numerous small groups at once. Another is the discussion method where a student takes on the role of a teacher to instruct other students in the class. The small group discussions are often followed by large group discussions in which each group presents what they learned or discussed to the rest of the class.

2.7 Conventional Method of teaching Creative Arts

The Conventional method of teaching is the most commonly used method in schools. Its goal is the learning of factual information and knowledge, unlike other methods of teaching. Textbooks are produced for different subjects and grade levels. Conventional methods of teaching have been in use since the period of the great philosophers like Socrates (470-399 B.C) and Plato (427-347 B.C). Some methods came in recent years. The curriculum is structured to follow a sequence that spans a full academic year, and students are given assignments and then tested. Robert (1971) in Uzoagba and Ogboji (2008) believes that this method is the technique or approach the teacher adopts in trying to impart knowledge to the learner. There is not just one method of teaching art. Every art lesson, class or learning environment requires different teaching methods, strategies and tactics. It is therefore, very important for teachers to know various teaching methods and instruction suitable for children according to their developmental stages. Art teaching should provide what is referred to as self-expression.

2.8 Conventional Teaching Methods

2.8.1 **Lecture Method and teaching of Creative Arts**: Lecture method is one of the earliest methods of teaching and the most commonly used in classrooms, where the teacher pumps knowledge into the students while the student listens attentively. The teacher verbally presents information and examples, sometimes along with a visual presentation, and there is not much interaction between the teacher and the students. The teacher talks, explains and addresses students by means of reading notes while students listen and sometimes take notes. Lecture method is the practice of having the teacher, or lecturer, at the front of the class talking to the students. This is a one way communication since the

teacher is the only one speaking. An effective way to use this method is a short talk to provide students with the background information they need to do their work .A lecture method has some advantages and disadvantages.

Advantages of the lecture method

The Lecture method is time saving and it enables the teachers to finish their course on time; it is also a method that is very convenient in handling a large group when introducing a new concept or topic. It can easily be used in cases where the relevant teaching and learning materials are scares to resource.

Disadvantages of the lecture method

The Lecture method does not enhance understanding in learning, but rather it encourages route learning. It can be difficult to get the attention of students using this method because it does not provide appropriate room for tutors or lecturer to monitor students' progress but often allows the teacher to do all the work.

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

2.8.3 **The Discussion Method**: this method of teaching covers classroom learning activities involving active and co-operative consideration of a problem or topic under study. It involves active participation of the members of the class. The teacher initiates interaction and allows the students to pursue the discussion. The students react, argue, suggest solutions, evaluate and draw conclusion. The advantages and disadvantages of this method can be seen as follows:

Advantages of the discussion method

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

Disadvantages of the discussion method

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

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

Advantages of Learning by doing

It does not only allow students to directly observe and understand what is happening, but also encourages young pupils to do things for themselves.

Disadvantages of Learning by doing

Learning by doing method places less emphasis on details, so the students feel they do not need to do any more study, which could impact negatively on their grades. The Hands-on learning would be more effective if it was combined with traditional learning from books.

2.8.5 **The Discovery Method**: students are compelled to search, discover, and find out for themselves, new things, rules, and principles about knowledge.

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

Advantages the Play Method

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

Disadvantages the Play Method

If learners are not fully involved, learning can be hampered and the session will only serve as an entertainment value. The participants of the students can get intensely involved in their roles and they may not be able to look at themselves and the dynamics from a distance, because much attention needs to be paid to highlight the dynamics and issues on which it is based.

Other advantages of the Play Method

It allows the students to play the role of certain characters in different situations so that they are able to see things from a new perspective. Students get opportunities to practice skills they might not use on a regular basis.

Benefits:

Children enjoy playing, and if they are motivated to play, learning through play would become easier. It encourages the use of critical thinking because it involves analysing and solving problems. Play helps students to make decisions, and get feedback and see the result in their actions and therefore can learn how to adjust their words and actions to produce more likeable results.

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

present its findings in front of the other groups and the teacher. Some of its advantages and disadvantages are:

Advantages of the Co-operative Method

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

Disadvantages of the Co-operative Method

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

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

Advantages the Project Method

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

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

2.8.9 **Inquiry-based learning**: the teacher presents a puzzle that the students are required to solve based on the prior information that they have acquired. Then they collect relevant information and draw their conclusion and then present it to the class. It is also a form of teaching method wherein students are asked to learn in an active manner by assessing them on how much they evolve in terms of skills. Lessons are based on what the children do not understand and that can be known through assessing them with their questions and skills. Some advantages of inquiry-based learning are:

Advantages Inquiry-based learning

Students using Inquiry-based learning can develop their own skills; they could link their questions to their everyday lives. It helps students who are culturally challenged or those who are in need of special attention.

Disadvantages Inquiry-based learning

The Inquiry-based learning classroom situation is usually large with 20-30 children to one teacher, which makes it is impossible for one person to give each child the one-on-one attention or instruction that may be required. Children have different learning styles and academic strength and weaknesses, so this makes it is impossible for a teacher to accommodate all methods of learning when he or she is responsible for a large class. According to Michael (2009), Children will have difficulty in interacting with peers that are in their age range.

Advantages and disadvantages of Traditional Methods of Teaching

Advantages of Traditional Methods of Teaching

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

Disadvantages of Traditional Methods of Teaching

The traditional method places children in a passive rather than active role, which hinders learning in many cases. Workbooks given to the children are often geared to the average child; it does not give account of the individual learner's interest or strengths and weakness, instead the emphases are usually on drill and testing. The traditional classroom usually has a lot of pupils and the teacher has to be well organised and disciplined to control the class.

The teaching space is always cramped and not conducive for group projects. It is difficult for each student to go at his or her own pace. (Roberts, 2009).

2.9 **Other Method of Teaching**

Waldorfs method of teaching is another educational strategy which aims at creating well-rounded students through a broad curriculum that includes art, music, and physical education, emotional and social education. The goal of Waldorf's method is to produce individuals who will be able to create meaning in their own lives. Waldorf was created in 1919 by an Austrian Philosopher and scientist (Rudolf Steiner). His philosophy is that children who consciously cultivate independent thinking will be more ready to handle the important natural and spiritual questions with which scientists and philosophers are concerned.

Just like the Montessori Method of Teaching, teachers are encouraged to explore new ideas and allow themselves to be guided by the exploration of the students. This method encourages learning for the sake of learning, not for the sake of passing exams or scoring well in grading rubrics. There are no grades given in a Waldorf school. Nwangwu (2012) believes that a lot of teaching methodologies employed do not encourage freethinking and active participation and articulation by the students. We find this in most classrooms in Nigeria, where the entire education experience is focused on the teacher and the class and is designed for listening to the teacher rather than engaging the students in learning. Other methods that are similar to that of the co-operative method allow the children to participate in all activities, contribute to learning, and present their findings. They also learn from watching one another. In the project method, children are free to choose what they want to

do after every class; they have the freedom to gather relevant information on what they have chosen. Similar to the project method, the inquiry based learning allows children to develop their own skills based on what they have learned; in most cases, the children are assessed at a particular period. These methods are commonly used as conventional teaching method, unlike the Waldorf method and the Montessori Method.

Thwaites (2012) argued that there is the need to device new ways to engage students; this is because the mind of the student is far more advanced and far changed from Conventional measures. He noted that the use of technology and games have become quite effective in attracting the imagination of the students, he said that teachers are intent on having children recite the times table and demand that they "read the book" when they really should not be doing that as it is not a way of teaching; but rather he suggested that the effective way of teaching them is to teach them how to play, how to recognize things. Thwaites in his view said that for the education to flourish and develop, it is critical that teachers begin to look beyond the Conventional method of teaching to effectively engage students. Since Montessori teaching method is largely premised on children and their art (Gaitskell and Hurwitz, 1975), an understanding of their developmental stages in art will as Crain (2004) puts it, lead us to a better understanding of the characteristics and teaching strategies employed in her method.

2.10 **Difference between Montessori and Conventional methods.**

A Montessori programme is based on self-direction, non-competitive and cooperative activities that help a child to develop a strong self image, high levels of academic and social

competence, and the confidence to face challenges and optimism. Table 3 shows the difference between Montessori and Conventional methods.

Table 3: **Difference between Montessori and Conventional methods.**

Montessori	**Conventional**
Views the child holistically, valuing cognitive, psychological, social, and spiritual development.	Views the child in terms of competence, skill level, and achievement with an emphasis on core curricula standards and social development
Child is an active participant in learning, allowed to move about and respectfully explore the classroom environment; teacher is an instructional facilitator and guide.	Child is a more passive participant in learning; teacher has a more dominant, central role in classroom activity.
A carefully prepared learning environment and method encourages development of internal self-discipline and intrinsic motivation.	Teacher acts as primary enforcer of external discipline promoting extrinsic motivation.
Instruction, both individual and group, adapts to students' learning styles and developmental levels.	Instruction, both individual and group, adapts to core curricula benchmark.
Three-year span of age grouping, three-year cycles allow teacher, students, and parents to develop supportive, collaborative and trusting relationships.	Same-age and/or skill level grouping; one-year cycles can limit development of strong teacher, student, and parent's collaboration.
Grace, courtesy, and conflict resolution are integral parts of daily Montessori peace curriculum.	Conflict resolution is usually taught separately from daily classroom activity.
Values concentration on depth of experience; supplies uninterrupted time for focused work cycle to develop.	Values completion of assignment; time is tightly scheduled.
Child learning pace is internally determined.	Instructional pace usually set by core-curricula standards expectation, group norm, or teacher.
Child allowed to spot own errors through feedback from the materials; errors are viewed as part of the learning process.	Work is usually corrected by the teacher; errors are viewed as mistakes.
Learning is reinforced internally through the Child's own repetition of an activity and internal feelings of success.	Learning is reinforced externally by test scores and rewards competition and grades.
Care of self and environment are emphasised as integral to the learning process.	Less emphasis on self-care, spatial awareness, and care of environment.
Child can work where he/she is comfortable and the child often has choices between working alone or with a group that is highly collaborative among older students.	Child is usually assigned a specific work space; talking among peers is discouraged.
Multi-disciplinary, interwoven curriculum.	Curriculum areas usually taught as separate topics.
Child learns to share leadership; egalitarian interaction is encouraged.	Hierarchical classroom structure is more prominent.
Progress is reported through multiple formats: conferences, narrative reports, checklists and portfolio of student's work.	Progress is usually reported through conferences, report cards/grades, and test scores.
Children are encouraged to teach, collaborate, and help one another.	Most teaching is done by the teacher and collaboration is an alternative teaching strategy.
Child is provided opportunities to chose own work from interests and abilities, concepts taught within context of interest.	Curricula organised and structured for child based on the curricula standards.
Goal is to foster the love of learning.	Goal is to master core curricula objectives.

Source: http://www.claremontmontessori.org/Difference/tabid/55/Default.aspx

2.11 **Other theories of developmental stages in children's art**

It is generally recognized that children progress through stages of development in their art making. Each stage may be identified by certain characteristics that show repeatedly in their art work (Roland, 2006). These stages have been linked to chronological age, however, a number of factors affect a child's artistic development, factors like the environment, peer groups. Thus, to expect that a particular child at a certain age should still be at a certain stage of development is inappropriate. A number of theories have been offered over the years to explain children's artistic development. These theories have similar patterns of development – one of progressing from scribbling to realistic representation. All Children pass through the same stages of their development, however, the pace of their development varies. The stages vary from child to child and are clearly seen in the daily drawings that are kept and studied. Movement towards complexity takes the form of small changes rather than giant leaps, (Steele, 1997).

Children pass through different evolutionary states, not only on the mental and physical development levels, but also on the level of art development, using the symbol as a sign of their various expressions and emotions. A child between two and four years is not accurate in recalling the symbols and thoughts, but the older ones easily use lines and figures to express their feelings and thoughts, by expressing a general idea through different symbols (Gardner, 1978). Scribbles and marks are a child's way of expressing himself and learning about art. Children go through stages of development in their early years including scribbles, symbols, story, relationship and schematic (Roland 2006). Lipoff (2010) observed that there are no defined ages when children will enter or leave a developmental stage of art; it is based on their individual development. That, young children go through

several stages of development where they learn and master skills. The random scribbles and lines children create are part of their art expression that will eventually lead to realistic representation of the world around them. They follow a basic pattern of art development that should be encouraged and nurtured along the way (Lipoff, 2010).

According to Bailer (2003) "children all over the world scribble; no matter what chronological age a child starts to scribble, he or she will go through developmental stages. As they move through these stages from scribble to gang stage, there will be times when it seems as though they are in between stages as they leave behind one stage and move into the next. Encyclopaedia of Children's Health (2010) reported that children's drawing represents one of the delights of childhood. The child's artistic endeavours are mainly produced for pleasure and the exploration of art media; their drawings obviously show artistic development and expression. In educational and clinical setting, they can be vehicles for assessing a child's personality, intellectual development, and emotional adjustment. Children's drawings can also aid in helping to diagnose learning disabilities. Children may also feel distanced from the traumatic event by drawing it and talking about what is happening in the picture.

In 1975, Viktor Lowenfeld launched a theory of artistic development based on systematic creative and cognitive stage; each stage demonstrates specific characteristics and had an age range. These stages are as dependent on a child's exposure to art and art media as they are on a child's innate artistic ability or fine motor skills. It should be noted that because a child does not seem to go beyond a specific developmental stage, it does not mean that the child has a cognitive or developmental problem. This may be due to limited exposure to art,

lack of interest, or fine-motor deference. Cultural values can also affect expression and development, influencing content, art media, style and symbolic meaning as represented in the child's view of the world.

According to Dr. Montessori, who's teaching methods was created in the early 20th century; the first stage occurs between birth and age six. This stage represents the time when infants, toddlers, and children acquire language and begin to experience the world for the first time. It includes the development of the ego, where the child begins to first differentiate between self and other. The second stage occurs between the ages of six and twelve, during which the children develops the capacity for independent thought and abstract reasoning. This stage is marked by the desire to interact socially and emotionally with others, and the last stage in development is the adolescence. Montessori approach is extremely challenging, exciting and rewarding. Dr Montessori's aim was to study the potentials of children and to meet their needs. Montessori children learn directly from the environment, and also draw based on what they see in their environment, and from other children. The teacher is trained to teach one child at a time, with a few small groups and almost no lessons given to the whole class. The teacher is to prepare the environment and facilitate the child's exploration and creativity. This is because the practical application of the Montessori Method is based on human tendencies to explore, move, share with a group, to be independent and make decisions, develop self-control, and to be imaginative. There are no grades or other form of punishments, since assessment is by the teacher's observation and record keeping.

2.12 **The Conventional Teaching Method**

The conventional method may not however give children the opportunities like that of Montessori Method. It is more concerned with the teacher being the controller of the learning environment. They play the role of instructors and decision makers. The teacher's view is that 'the teacher is the cause for learning to occur' (Novak, 1998). Student's master knowledge through drill and practice, and content need not be learned in context (Theroux, 2002 and Johnson and Johnson, 1991). Conventional method is the most commonly used method in schools. Its goal is learning of factual information and knowledge. Children learn their lessons, are given assignments and are tested in their workbooks.

Several researchers have studied children's artistic development and believe that every child should be given freedom to express himself, and the Montessori Method is of the same view. The Conventional method is more rigid, in that a child does what he/she is told to do or copies from someone. There is progression in drawing at each stage, and these progressions do not come with a particular teaching method. It is free expression where a child is not taught to progress to the next stage. Children will enter and leave each stage at their own pace (DeBord, 2010). Kellogg studied young children's drawing and found out that they progress from making scribbles to drawing pictures by using a built-in, spontaneous method of self-teaching and would continue until they were five years old, and it is only in the later stages of development that their work can be guided by an adult.

2.13 **Some Selected Experts' views on stages of development**

Experts have shown concern on the study of children's drawings. According to encyclopaedia of children's Health (2010), the following stages were generalized from

Lowenfeld and Brittain's (1975) work and that of Edward (1979); both theories showed children moving from scribble through several stages to realistic art. Children may overlap stages, making drawings with elements of one stage while progressing or regressing to another. Generally, boys and girls will develop similarly in the initial stage; whether any child progresses to the later stage usually requires instruction of same kind. Children's art is a reflection of themselves, and has some general characteristic that are common to their development.

2.13.1 **Scribbling stage (**2-4): The scribbling stage usually begins from two years and lasts until the child is about four years of age. It can begin as soon as a child can hold a pencil and make marks on paper, which is sometimes around eighteen months old. At this stage, children become interested only in watching the colour flow on the paper; some children are more interested in the marking itself and it may even look away while scribbling. What results on the paper is accidental and often delights the child. With time, the child starts drawing circles, later the child will start naming his drawings, like 'this is a dog' the child may even look at the dog next time he sees it and call say 'this is daddy'. Their drawings will start looking like tadpole, a circle with arms and legs and sometimes eyes.

2.13.2 **Pre-schematic stage** (4-6): the pre-schematic stage or pre-symbolic stage begins from the age of four, even though it may start earlier or later, depending on the child's cultural and artistic experience. At this stage, the tadpole figures may have faces, hands, and even toes but no bodies. These figures face front and often have big smiles. Omission of the body details is not a sign that something is wrong with the child. It just means that other things in the drawings of a person are more important, colours usually have no

relationship with what is being drawn, figures may be scattered all over the paper, or the page turned in every direction as the figures fill the paper. Objects and figures may appear to float all over the page because the children do not yet know how to express three dimensional objects on a two dimensional surface.

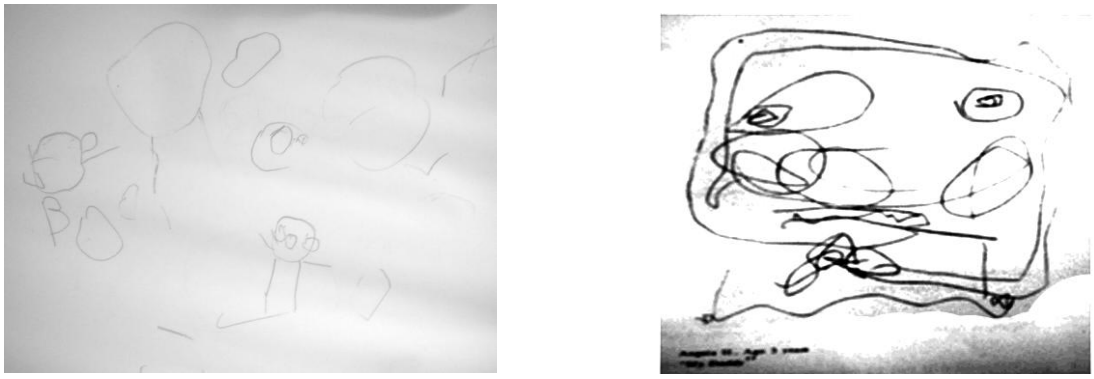
2.13.3 **Schematic stage** (7-9): this stage begins at the age of seven and extends to his nine year. Children begin to develop specific schema or symbols of people and objects in their environment, and will draw them consistently over and over. The human figures have all the necessary body parts, arms and legs also fill out, instead of being stick like. This is due to more body awareness and recognition of what body parts do; adults are drawn with long legs because that is how the child sees them. Houses and people no longer float on the page. They are grounded by a baseline that acts as a horizon.

2.13.4 **Realistic or gang stage** (9-12): the realistic or gang stage starts when the child is about nine; more details are seen in children's drawings, shapes now have form with shadows and shadings; the people they draw show varying expression. Colours are used to depict the environment, and more complex art materials may be introduced. Children at this stage are eager to conform and are very sensitive to teasing and criticism from classmates. They are very critical of their work, individually or when it is compared to the work of others. They can easily be discouraged about creating art if they are overly criticised, teased by their peers, or become frustrated with art media or problems expressing what they see in their minds. By the time they reach ages twelve and sixteen years, they face a crisis in artistic development. They will either have enough skill and encouragement to continue or a desire to create art, or they will not. If the child has been discouraged by criticism or lack

of enough art experience or exposure, the child may not continue to draw or participate in visual art activities.

Victor Lowenfeld, in his book ‘Creative and Mental Growth’ (1978) described the stages of children’s development with the first stage of self expression (scribbling stage) 2-4 years, first representational attempts (pre-schematic stage) 4-7 years, achievement of a form concept (schematic stage) 7-9 years, dawning realism (gang age) 9-11 years, pseudo-naturalistic (stage of reasoning) 11-13 years. Lowenfeld further explains them: Scribble: around fourteen months, shapeless, purposeless, the primitive cell from which all graphic art grows. Wavy little muscle control needed, sweeping movements of the arms from the elbow or shoulder, tangled movement like a pen attached to a pendulum or string.

Figure: 1 Scribbling stage



An example of a drawing at the scribble stage, where the child has little muscle control. By Lubabatu Ahmed age 3

Pre-schematic Stage: this stage is announced by the appearance of circular images and lines which seem to suggest a human or animal figure. During this stage, the schema is developed. The drawings show what the child perceives as most important about the subject. There is little understanding of space; objects are placed in a haphazard way throughout the picture.

Symbolism and Schema: at this stage, there is regular repetition of schema, and circles are used for heads and tree tops. Drawings do not look like what they should appear to suggest to adult's eyes; there is no difference between male/female, there is close attention to details- distortion and exaggeration.

Figure 2 Pre-Schematic stage





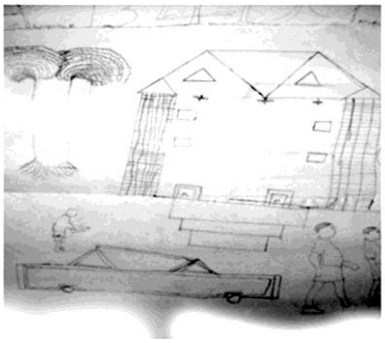
An example of a drawing done by a child at the pre-schematic stage. At this stage child tries to bring in details in his drawing where the circle are used as the head. His drawings may not have much meaning. Drawing by Bello Sani age 6

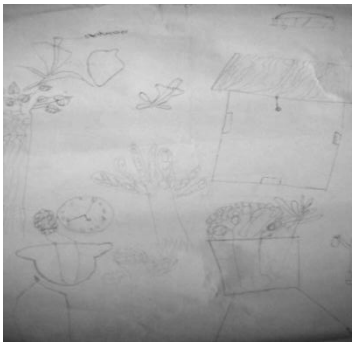
Schematic Stage: – around seven to nine years. They are easily recognized by the demonstrated awareness of the concept of space; objects in the drawings have a relationship to what is up and what is down. Exaggeration between figures (humans taller than a house, flowers bigger than humans, family members large and small) is often used to express strong feelings about a subject.

In between stages: the neck and shoulders are run together in continuous outline, while the arms open out into the body segment, then hand and fingers appear.

Meaning through exaggeration: hear the arms are often longer and hands enlarged. The changes in shapes are accompanied by added details or leaving things out altogether. We also see extended arms when touching or picking up objects.

Figure 3 Schematic stage

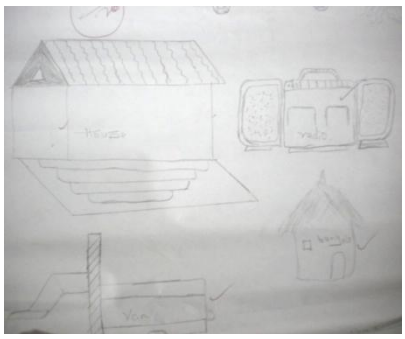


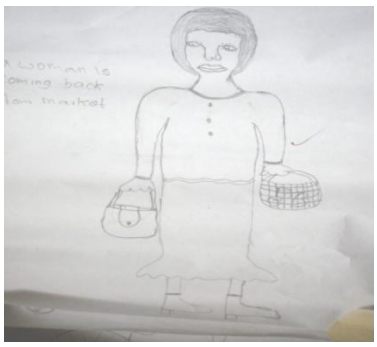


A drawing by Abraham Oko age 9 at the schematic stage, a typical drawing where the child begins to recognize things around him. He tries to bring in more details into the drawings.

Gang Stage, nine to eleven. This stage, very typical of group friendship of the same sex, is common, and shows self awareness to the point of being extremely self critical. Realism is not in the photographic sense, but is more of an experience with a particular object. It is the first time that the child becomes aware of a lack of ability to show objects the way they appear in surrounding environment. Humans are shown as girls, boys, women, and men. They are clearly defined with a feeling for details often resulting in 'stiffness' of representation. There is overlapping of objects, types of point perspective and use of small and large objects are evident in this stage.

Figure 4 Gang stage





A drawing by a child at the gang stage, more details are introduced into his drawings. Humans are shown as girls, boys, women, and men. They are clearly defined with a feeling for details in the drawings. This is a drawing by Joseph Bolaji age 11.

Pseudo-realistic Stage: At this stage, the product becomes most important to the child, marked by two psychological differences. DeBord (2010) also gave five developmental stages in child development; he said that art is the only one way children can express themselves but because it develops before writing, or abstract thinking, adults can see creativity expressed in art more easily than young children. In their developmental stages, he also said that children will enter and leave each stage at their own pace.

Scribbling Stage (2-4) years: At this stage, children are amazed at their ability to make marks. They spend much time practising motor skills by drawing circles first, then squares and other geometric shapes. They begin to create their own world.

Pre-schematic Stage (late preschool to age seven): children make first attempt to represent people or objects; efforts are recognizable to adults. They are fascinated with the wide variety of colours. They value signs of approval from teachers and peers, and are easily discouraged and fatigued, but can be active, eager to learn and self-centred. They can also be highly imaginative, yet tend to focus on one idea at a time.

Schematic Stage (7-9 years): children at this stage increase the use of symbols such as heart for love or dark colours to represent night. They are less self-centred. In their drawings, they do not have a realistic understanding of their environment; the sky in a child's picture may not meet the ground at the horizon. They show improved eye-hand coordination and fine motor skills, and have an increase attention span and begin to develop a sense of humour.

Realistic Stage (9-12): children are greatly affected by peer influence. They increase the amount of symbols in their drawings and have expanded individual differences. At this stage they develop a set of values and want to do things right.

Pseudo-naturalistic Stage (12-14): at this stage, children are highly critical of the products they make, by using adults mode of expression. They experience a period of great individual difference physically, mentally, emotionally, and socially. They also experience a period of heightened self-consciousness; and at this age, group often feel a need to conform to their peers, which can stifle their creativity.

Table 4 show a model by the researcher on the characteristics of children's developmental stages from scribble stage to the gang stage.

Table: 4 **Characteristics of the developmental stages in children's art**

	Scribbling stage	Pre-schematic stage	Schematic stage	Gang stage	Pseudo-Naturalistic stage	Adolescent stage
1	Random fashion by swinging the arms	Circles and lines are formed to represent human figures 'tadpoles'	Children introduce base line	Details and proportion begin to show like the lips, fingernails, hairstyles	Children become increasingly critical of their product	The child can draw with accuracy and detail
2	Uncontrolled movement	Objects float in space	Children become aware of natural colours in their environment	Children begin to peer up and form gangs	They include elements that are important to them	They focus more on the process of making art than on the product itself
3	Lines are combined with shapes	X-ray drawings showing interiors and exteriors at the same time	Linear drawings are identified, recognizable forms like man, or house are seen	Drawings show girls in skirts and boys in trousers	Human figure is closer to correct proportion	They make their own decision and experiment with techniques, and styles
4	Tadpole figures begin to form	Colours are used unrealistically	Favourite subjects are humans, cars, houses, animals, and plants	The use of perspective in space starts to develop	Put pressure on themselves to "get it right"	
5	Children hold or clench the pencil between their fingers	Rudimentary linear forms are attained, ovals, triangles, rectangles	Drawings floating all over the paper	Objects no longer appear side by side on the baseline	There is greater awareness of depth and more sophisticated attempts at perspective	
6	They start naming their scribbles	Children begin to name their drawings as they complete them	They use more realistic colours	The children begin to conceive images as visual metaphors	Awareness of the environment is reflected	
7		Increased awareness of the environment around them	Sky-line and ground line start to show		Awareness of joints and body action is evident	
8			Children show more proportionate body and head			

Source: Constructed by the researcher using information from the literature review.

2.14 **Creativity and children's art**

Young children's innate abilities and creative tendencies need nurturing to develop to their full potential. The children learn best from tactile experience that engage the senses, stretch their imagination, and take advantage of their natural curiosity and innate abilities (Abromitis, 2009). Parents can easily provide an environment that fosters creative growth and exploration. Children love to experiment with whatever media is available to them. Art, being a natural expression, gives children an easy and smooth outlet for them to express their emotions, ideas and thoughts. The children reflect a variety of feelings and ideas which are hidden within them. It is essential to provide plenty of encouragement to children to draw, paint, colour, or even sculpt in whatever form they are interested in.

Hutson (2010) believes that there are therapists who recommend art as a form of therapy to help children open up and to build self-confidence and that art provides children with many opportunities to express themselves; and if children are not provided with an opportunity to draw, it may be impossible to connect with other children. So art helps them to express themselves in a safe environment. He further states that it is absolutely important that children are exposed to these media which is also a form of self-expression. Davidson's (2010) recommendation supports this view. It states that "the role of teachers and parents is to expose children to a variety of materials so that they can create art, and once the variety is offered, children will then have a choice whether they want to use the materials or not." Montessori Method believes that children at the early age do best at being creative with real things. She gives opportunity for creativity and more importantly, there is the development of the senses at all stages that will be the foundation of higher creativity later on. Even though the conventional teaching methods do not have much freedom as the Montessori

Method, creativity is taught to children, but with fewer opportunities to explore their environment.

2.15 **Factors Influencing children's art**

Art is an important part of the child's life; it can describe their happiness, unhappiness, future dreams, past lives and continuing lives as they want, through their drawings (Oguz, 2010). Oguz (2010) also stated that there are two factors that influence children's drawings: the factors which are specific to the child (specific readiness, maturation, age, intelligence, motivation, general state of arousal and anxiety, physiological state, individual difference, and child psychology), and environmental factors (family, school, teacher, peer group, socioeconomic and cultural status).

Crockett (2010) reported that the classroom does have a participatory side, but it is sorely lacking in interactivity drawing, and the art is the best way to bring interactivity into the child's life. Crockett (2010) also said that drawings and the art develop many important aspects of a child's ability to focus on task at hand, which carries over into all areas of the child's life. It is able to better understand visual, spatial, and perceptual tasks essential to the creative process, and it is also fun and leads to interest in other artistic endeavours, promotes problem solving ability, and self-expression. Art increases cognitive abilities and drawing is the primary building block in artistic expression. Kids start to draw when they are very young and will continue to if they feel they can learn to draw better (Roland, 2010).

Much has been written about how art enhances creativity, imagination, and self-expression, but far less is said about how art encourages cognition, critical thinking and learning, and as a result, arts programs are being reduced or even eliminated from classrooms, to accommodate more didactic teaching methods (Reyner, 2010).While arts educators and child development specialists recognize that the arts are not a "frill" or enrichment activity, the arts are basic to education, with many challenges the education system faces today, combining art with academic subjects in the classroom becomes increasingly important (Reyner, 2010).

According to Deasy and Stevenson (2002), studies have shown that arts teaching and learning can increase students' cognitive and social development. They further stated that arts can be a critical link for students for developing the crucial thinking skills and motivation which they need to achieve at higher levels. Belden and Fessard (2001) believe that arts engage children's senses in open-ended play and help them develop cognitive, social, emotional and sensory-motor skills. Art is a cooperative learning experience that provides pleasure, challenge and a sense of mastery. They concluded that instruction in the arts is one of the best ways in which to involve the different modes of learning: through art, children learn complex skills and master development tasks.

Child development is a sequential process (Reyner, 2010). They progress from simple to complex abilities, and art activities provide children with sensory learning experiences they can master at their own rate. Just as with other areas of development, Farrell-Kirk (2007) noted that children's art goes through a predictable progress of steps as they age, and by becoming familiar with these stages of development, as defined by Viktor Lowenfeld, you

can understand and encourage young children's artistic development by selecting the appropriate projects and materials for the children to use at each stage. Bullard (2010) agrees that children increase their artistic knowledge, skills and creativity while enhancing emotional, social, cognitive and physical development as they participate in art; they are also more likely to develop a "love of the arts" when they are exposed to art at a young age. Although most children will not chose to be professional artists when they become adults, they will nevertheless be surrounded by images. Through early childhood art, they can increase observation skills, learn art techniques, begin to understand the relationship of art to culture and history, and learn to appreciate art. They will also have the experience of joy that comes from creating unique products (West, 2006).

Lian (2010) believes that children need significant free time to explore possibilities and follow the call of their inner process. Lian also stated that children should be given the freedom to choose what they want because children that are given that freedom show higher creativity than those who have their choices made for them. Art is the only place where children can create for themselves in a spectacular way even when instructions are not given to them. When they are given enough time and space, they create unimaginable things on their own.

2.16 **The Role of Parents and Teachers in nurturing Children's drawings**

Children have an endless well of creative energy; it shows up in the whimsical lyrics they sing, their imagination, their play, and in their innate ability to make something out of anything. Because they do not fret over what anyone else will think, they are free to live an authentic life that reflects their unique style (Creativity Portal, 2010). According to experts,

it is possible to encourage or inhibit the development and expression of creativity in young children. Most theories of child development view young children as highly creative with a natural tendency to fantasise, experiment, and explore their physical and conceptual environment. Teachers are expected to develop and provide the child with a natural environment that will be good for creative work. Mbahi (2000) noted that the responsibility of the teacher is to enable pupils to express and interpret their reaction, thoughts and feelings of experience and to be aware of the kinds of developmental changes they may expect from their pupil as they impinge on their art work. Oladapo, (2000) advised that teachers need to recognize the difference in the children's physical development, social adjustment, emotional stability, and mental abilities all of which constitute learning process. Olorukooba (1990) also emphasized that the role of teachers at the primary level should be to influence the lives of learners. He again said that educators often emphasize the central role of the child because the child is the most important subject of a teacher. It is part of the teacher's role to understand the need of the child by studying pupils and relating subject areas to his growth patterns.

Every child has creative ability just waiting to be tapped; infants, toddlers, pre-schoolers, early school age and older children all delight in opportunities for expression through colours, shapes, and sounds. From a very early age, children respond to colour, sound and movements. Everything is a new experience for the child, and all they need is supplies of assorted tools for creative growth. It is vitally important to continue to nurture creativity in children at the early stage, because as they start elementary school and begin spending more and more time with a wider circle of people, it is not uncommon for them to lose interest in certain activities. By recognizing creativity in children's play and the use of their

imagination, a parent or a teacher can offer a significant resource for excellence in everything they pursue. Edging their way towards the teenage years, older school-age children have frequently developed strong interest and bonding friendships; their school and social activities for this age are the ones that will allow their minds to grow and their imagination to flourish.

Montessori in Rusk (1979) emphasized a child-centred education where children are free to exercise their freedom with little interference by the teacher; she believes that freedom to play implies making use of their environment freely. It also requires providing a suitable place for the child where they can freely move around and work with teaching/learning materials provided by the teachers. Montessori emphasized the provision of good environment for effective learning and promotion of play activities. Montessori teachers should observe children and follow their interest and give careful, individual lessons, and not to interrupt when they are concentrating on an activity. Total freedom should be given to the children and they should be allowed to choose which activity they want to explore, and be left to discover their own mistakes. Montessori Method again emphasized materials, environment, structures, play, exercise, concept and practicality. An important guiding principle of Montessori philosophy is that the teacher or parent is to respect the unique individuality of the child, as well as impact upon the development of the child's personality. There should also be much physical and intellectual freedom for the child.

Martin (2001) added that children should be encouraged to be perceptive, imaginative, and creative when they are guided by knowledgeable, sympathetic persons who allow freedom to express ideas, feelings in a mode appropriate to their developmental level of ability. She

stresses that this sort of freedom is nurtured in an atmosphere where children are provided with time, place, suitable materials, and an ideal motivated from the child's own world or experience and feelings. The role of parents and teachers in the life of a child is an important factor. The parents and teachers should be able to arouse and sustain the interest of the child in any activity. Awoniyi (2007) stated that as long as a child finds something satisfying, he or she continues to be interested in that particular thing. He also stated that the interest of a child depends on his physical and mental development, and when a child is physically and mentally fit, the child will show interest and will always be ready to work.

It has been observed that parents and teachers can encourage art expression by offering art materials to children at an early age and the materials should be of good quality, not too expensive so that they can perform as they are intended since children enjoy experimenting with variety of art materials. Adults can help children understand that art is self-expression and there is nothing wrong with what the child chooses to express. Parents and teachers should always praise the child's work; this is because some children get discouraged when their works are criticized.

2.17 **Encouraging Creativity in Children's Art Expression**

Brainy-child.com (2010) agrees with Montessori's suggestions on how to encourage creativity in children's art. Children should be provided with an environment that allows them to explore and play without undue restrictions, and also the choice of art materials will help them become very productive and imaginative especially if they have help in selecting, organizing, and arranging them. Edwards (1995) said that time, space, materials, climate and occasions are very important in encouraging creativity in children. Children

should not be hurried when they are engaged in creative activities because the best and most exiting work involves an intense or arousing encounter between themselves and their inner and outer world. Teachers can provide adventures, and encourage them to present their knowledge and ideas before and after they have watched an absorbing show, taken a field trip, or observed and discussed an interesting plant or animal brought into the classroom.

Montessori approach is very vital because it encourages creativity, and it is also a means of self-expression. As a child grows up in this world, self-exploration/discovery is important in forming their being. The objective of the Montessori teacher is to motivate children by allowing them to develop confidence and inner discipline so that there is less of a need to intervene as the child develops (Edward, 2002). Montessori stated that young children process everything through their senses, therefore, a well prepared environment is a sensorial one which reflects beauty, simplicity, and order and it provides well-chosen materials and activities which are required for learning and also to facilitate learning. This prepared environment provides calm, neutral, quiet background that encourages and supports learning.

The approach of Conventional method also needs creativity and imagination because they are necessary in all aspects of life; it can also foster creative learning environment at home and at school to improve problem-solving abilities in children. Hernandez (2007) is of the opinion that auditory stimuli in the class can also help encourage children to be creative. Children should be offered opportunities to be creative, think of some projects and introduce to the class, and obviously a creative teacher makes creative students. It is clear

even from the foregoing that children should be free to follow their own interest within their environment, rather than be forced to learn something that is inappropriate to the developmental stages. Children develop in a natural way and are highly motivated, and the result is that they develop good discipline and master basic skills and in many cases much early in life.

DeBord and Amann (2000) suggested that teachers and parents can help children to learn to think and solve problems in creative ways. When freedom to make mistakes is allowed and when ideas in solving a problem creatively is respected, room for thinking is expected. Children need to be able to see a variety of perspectives and to generate several solutions. Children who are given choices show more creativity than children who have all choices made for them. DeBord and Amann (2000) further suggested that the physical environment designed to stimulate the senses can enhance creative problem solving. They will exhaust their first mental images and begin developing ideas from what they see in their surroundings; an environment that provides both novelty and variety will greatly aid creativity. Mattlovesamber (2010) also suggested some ways to improve children's creativity with art. As adults, we sometimes overlook the importance of art time to young children, we just see a child randomly throwing paint on a piece of paper, and tend to focus more on the mess the child is making instead of how they benefit from it. Children's art should be appreciated, because art not only allows children to just be kids and have fun, it also helps their development.

2.18 **Use of Art Materials**

The use of crayons, brushes, markers helps children develop their fine motor skills and hand-eye coordination. It makes them become aware of colours, texture, line and form; it also gives the opportunity to express their feelings in a positive way. If we appreciate the importance of arts, we are more likely to encourage children. We should understand the stage the child is in. Children usually begin scribbling around 15months, but they do not yet understand the connection between their movements and the marks on the page. Forming basic shapes usually begins around 3years; children at age 5 typically begin to make their first drawings, they visually depict their views of the world and use unrealistic shapes and colours; so never expect too much from a child's artwork.

Vercillo (2010) thinks that one of the worst things that a parent can do is to squelch their child's creativity. Creativity is how children approach the world in order to learn about it and to learn about themselves and it is how they express the way that they feel and how they share themselves with the world around them. Parents squelch that creativity without realizing that they are doing it. At other times, parents just simply fail to nurture the buds of artistic expression that their children start blooming. As parents, it is crucial to work on doing things that encourage children to express themselves, through creativity.

In the National Association of Child Care Resource and Referral Agencies (NACCRRA) (2010), when being creative, whether it is in drawing a picture or trying to figure out how to make something work, several elements are in play; and developing these elements can affect a child's growth and development on all levels. Such elements are self-expression, curiosity, exploration/experimentation, imagination, and open-ended thinking. These

elements or qualities that are natural in creativity are important to children's development. They provide a foundation for children to acquire problem solving skills, feel good about themselves, develop a sense of uniqueness, and help to expand their intellectual or cognitive skills, as well as their perseverance.

These are important skills that children can use in daily life and continue to use as they grow into adults. All children are creative; all the elements used in the creative process are natural and inborn for children. They all need self-expression, are curious, like to explore, are imaginative and do not know what the expected outcome or answers are unless they are told. The outcome of most creative effort is usually something you can touch, see, hear and taste. When a child uses crayons, a finished drawing may be the result of your child being engaged and creative. It is not the drawing that you want to encourage, but the process of creating it. Encouraging creativity builds children's thinking skill. Children learn to solve problems and come up with their own ways to do just about anything. It is important to allow children express and try their own way, self-expression; and being involved in creative activities not only help them learn, it is a lot of fun for them. Let your child learn by playing, exploring, imagining, creating, and ultimately discovering new ways of seeing the world.

2.19 **Empirical Studies on Creative Art Education**

Over the years, there have been studies conducted on methods of teaching by researchers. Namot's (2006) study on 'A study on the effect of Montessori Teaching Method on Creative Performance of Nursery School children in Mangu L.G.A of Plateau State was carried out among one hundred (100) pupils selected in five (5) nursery schools from the

four (4) educational zones of Mangu Local Government Area. The instrument used for the study includes a performance test, and observation schedule. Single factor analysis of variance was used for the analysis. The overall findings of the study showed that Montessori teaching strategy can enhance the development of creative potentials in children better than the conventional methods or strategies among the nursery school children in Mangu Local Government Area.

Another study was by Tijani (2007) titled "The effect of cooperative learning strategies and traditional methods on the drawing performance of selected primary school children in Lagos Metropolis". The population consisted of three hundred and sixty (360) girls and two hundred and sixty eight (268) boys. The primary pupils were randomly selected from fifteen (15) schools in Lagos metropolis. Two main research questions were generated for the study and pre-test, post-test design was adopted. The data collected from the drawing test were analysed using t-test statistics to answer the research questions. It was recommended that art teachers should be encouraged to use cooperate learning methods in art classes since it is found to improve the performance in art.

Highfield (2006) compared children at the private inner-city Montessori schools with those who attended traditional schools; his study suggested that Montessori education equips children with better social and academic skills. The method was based on observing young children and learning about their characteristics and needs. In his study, 59 children from families with similar income levels enrolled at the Montessori schools while 53 children enrolled in other schools using traditional methods. Children were evaluated at the end of the two most widely used levels of Montessori education: primary (3 to 6 year-olds) and (6

to 12 year-olds) for their cognitive and academic skills, and for their social and behavioural skills. He found significant advantage for the Montessori children in their test for both age groups.

The five year old Montessori children proved to be significantly better prepared than the non-Montessori children. They also displayed better abilities on the social and behavioural tests, while the older children in Montessori schools were more creative. Montessori children also displayed better abilities on social and behavioural tests, with five year olds demonstrating a greater sense of justice and fairness. On the play ground, they were more likely to engage in "emotionally positive play" with peers, and less likely to engage in rough play. The researcher concluded that when strictly implemented, Montessori education fosters social academic skills that are equal or superior to those fostered by other types of schools. Though the method is not without criticism, some say that it is "too free" while others see Montessori principle of "freedom without limits" as stifling creativity. There are others also who see Montessori as elitist while others question its teaching priorities, decay children spending time on such menial task as washing tables or arranging flowers, or the lack of homework, making it difficult for parents to get a clear picture of how well or poorly a student was doing.

Seldin's (2009) research provides some indications about how children benefit from Montessori education. Seldin's research findings over the years suggest that Montessori students achieve at greater levels as compared to their non-Montessori peers and develop more positive social skills. Seldin's said that the best result most likely occur for children who complete the entire three year early childhood program and then continue through the

entire elementary and middle school program. He suggested that Montessori children score highly in one study and not fair in as well in other studies. Seldin's research tried to take into account the background of the children and their parents, including the involvement of parents in their children's education. He focused on the history of Montessori education, beliefs, and attitudes of Montessori's teachers, and the benefits from Montessori's education for children who are at risk or who are exceptional learners; and the achievement and social development for Montessori children verse non-Montessori children. In general, research findings suggest that Montessori children achieve greater levels as compared to the non-Montessori peers, and develop more positive social skills.

In a study that compare the outcomes of children at a public inner-city Montessori school with children who attended traditional preschools indicates that Montessori education leaves children with better social and academic skills (Lillard, 2006). Lillard said that Montessori education is characterized by multi-age classrooms, a special set of educational materials, student-chosen work in long time blocks, a collaborative environment with student mentors, absence of grades and tests, and individual and small group instruction in academic and social skills. The Montessori school study is located in Milwaukee and serves urban minority children. Students at the school were selected for enrolment through a random lottery process. Those students who "won" the lottery and enrolled at the Montessori school made up the study group. A control group was made up of children who had "lost" the lottery and were therefore enrolled in other schools using traditional methods. In both cases, the parents had entered their children in the school lottery with the hope of gaining enrolment in the Montessori school.

The children who attended the Montessori school, and the children who did not, were tested for their cognitive and academic skills, and for their social and behavioral skills. Lillard found significant advantages for the Montessori students in these tests for both age groups. Particularly remarkable are the positive social effects of Montessori education. Typically, the home environment overwhelms all other influences in that area. Among the 5-year-olds, Montessori students proved to be significantly better prepared for elementary school in reading and math skills than the non-Montessori children. They also tested better on "executive function," the ability to adapt to changing and more complex problems, an indicator of future school and life success. Montessori children also displayed better abilities on the social and behavioral tests, demonstrating a greater sense of justice and fairness; and on the playground, they were much more likely to engage in emotionally positive play with peers, and less likely to engage in rough play.

2.20 **Summary of literature Review and uniqueness of the study.**

This research discusses two types of teaching methods, the Montessori and the Free Activity Methods of teaching creative art. The study tried to find out the effect of Montessori teaching method and Free Activity teaching methods on children's artistic development in some selected primary schools in Zaria, Kaduna States. The study adopted Lowenfeld's (1975) theory on artistic development based on systematic creative and cognitive stages of children's artistic development. Each stage demonstrates specific characteristics and has an age range, and these developmental stages shifts from one stage to another. Previous studies have been conducted over the years on the different methods of teaching creative arts, and from the previous studies, there is a general conclusion that good teaching methods enhance children's performance in art. Children should have the freedom

of expression; this is because art increases children's' sense of competence and well-being throughout their lives, and that through play, children also learn to appreciate their own unique approach of doing things.

The Montessori Method allows for freedom for the child and this freedom helps children develop their own abilities. The Montessori Method emphasized the provision of good environment for effective learning and promotion of play activities. The Free Activity Method which is the dominant style of teaching in Nigerian schools helps to develop academic and social skills, and instructions are provided primarily through lecture. Another teaching method discussed is that of Waldorf's Method of teaching which is to produce individuals who will be able to create meaning in their own lives. Just like the Montessori Method, the Waldorf Method encourages teachers to explore new ideas and allows them to be guided by the exploration of the students; Waldorf Method does not give grades to the children. Nwangwu (2012) believes that a lot of teaching methodologies employed do not encourage free thinking and active participation and articulation by the students. We find this in most classrooms in Nigeria, where the entire education experience is focused on the teacher. The class is designed for listening to the teacher rather than engaging the students in learning.

The review of literature also looked at the characteristics of children's development that determine art expression as stated by several researchers, and these researchers concluded that each child develops from one stage to another and each of these stages fuses into one another as the child progresses chronologically. Children are encouraged to be perceptive, imaginative and creative when they are guided by knowledgeable sympathetic persons who

will allow them freedom to express ideas, feelings. Such freedom is nurtured in an atmosphere of acceptance where children are provided with time, place, and materials. Children love to experiment with whatever media is available to them, art, being a natural expression, gives children an easy and smooth outlet for them to express their emotions, ideas and thoughts. Oguz (2010) stated that there are two factors that influence children's drawings, the factors which are specific to the child (specific readiness, maturation, age, intelligence, motivation, general state of arousal and anxiety, physiological state, individual difference, and child psychology), and environmental factors (family, school, teacher, peer group, socio-economic and cultural status).

Teachers are expected to develop and provide the child with a natural environment that will encourage creative work. Mbahi (2000) was of the view that the basic function of a teacher at the children's developmental stages is to understand their characteristics and to be mindful of his relationship to the children. He added that the responsibility of the teacher is to enable pupils to express and interpret their reaction, thoughts and feelings of experience and to be aware of the kinds of developmental changes they may expect from their pupils as they impinge on their art work. Olorukooba (1990) noted that the role of teachers at the primary level should be to influence the lives of learners; he also said that educators often emphasize the central role of the child because the child is the most important subject of a teacher. DeBord and Amann (2000) suggested that teachers and parents can help children to learn to think and solve problems in creative ways by giving them the freedom to make mistakes and by respecting their ideas in solving a problem creatively. Children need to be able to see from a variety of perspectives and to generate several solutions. Children who are given choices show more creativity than children who have choices made for them.

The research examines similar studies that concluded on children's use of Montessori Teaching Method performing better than children under the Conventional Method. The findings seem to have a general conclusion that teaching method enhances children's performance in art. This study is very unique because most of the previous studies concentrated more on the area of pure sciences. It is thus necessary to study the areas that affect children and their art works, as arts is considered the best way to express one's self.

This study therefore attempts to compare the effects of Montessori and Free Activity Methods of Teaching Creative Arts in Primary schools. The two teaching methods are here considered as the independent variables for the study. The Flow Chart (Appendix 4) is developed by the researcher as a model showing the interaction between the independent and depended variables of the effect of Montessori and Free Activity Methods on the children's creative ability and their performances when these two methods are used.

Chapter Three

METHODOLOGY

3.0 Introduction

The methodology specifically deals with description of research design, population of the study, sample and sampling method. Others include description of research procedures, pretesting, validity and reliability of the instruments as well as data collection and analysis.

3.1 Research Design

The research design was quasi-experimental. The quasi-experimental design consists of administering an outcome measure to two groups or a programme or treatment group for comparison.

3.2 Population

According to Kaduna State Ministry of Education 2012, the population for the study were all the children in the primary schools in Zaria. They consisted of six (6) public primary schools derived from eight (8) District Educational Zones in Zaria. These Zones include Sabon Gari, Jafaru, Muchia, Anchau, Dogarawa, Basawa, Samaru, and Bomo. The schools used for the study are Zabi Primary School, Marmara Primary School, Amina Primary School, Bomo Model Primary School, Basawa Model Primary School, and Hanwa Primary School, Model Learning and Tender Touch Nursery and Primary School. Two primary Schools were used for the pilot study.

3.3 **Sampling**

Pupils were sampled within the classes of primary one (1) to six (6), with age range of five (5) to twelve (12). The pupils from the primary schools were sampled using the stratified random sampling procedure; this was because the pupils in their various stages of artistic development could be identified as belonging to the different classes in the primary schools. A total of one thousand and thirty (1,030) pupils were sampled according to their developmental stages. Therefore, one arm of each class was randomly selected using the hat drawn method. All the "B" classes were picked. The children were classified according to gender as either male or female.

3.4 **Research Instrument for Data Collection**

3.4.1 **Interview**: A fifteen point semi-structured interview schedule was developed for the study. The teachers who taught the children in the classes sampled for the study were interviewed to solicit relevant data including their qualifications as shown on Tables 5 and 6:

Table 5: Distribution of Teachers by their qualification in Public School N= 32

S/N	Public Schools	Degree	N.C.E/HND	Grade II	Others	Total
1	Zabi	-	4	-	-	
2	Marmara	2	5	-	-	
3	Amina	3	4	-	-	
4	Bomo	1	3	-	-	
5	Basawa	1	4	-	-	
6	Hanwa	2	3	-	-	
Total		9	23			32

Table 6: Distribution of Teachers by their qualification in Private School

S/N	Private Schools	Degree	N.C.E/HND	Grade II	Others	Total
1	Model learning	4	1	-	-	5
2	Tender Touch Nursery/Primary	2	3	-	-	5
Total		6	4			10

Some other items contained in the interview schedule included questions on the methods used for teaching, teacher re-training programmes, availability of teaching and learning materials, the creative arts environment, the teachers knowledge of the children's artistic developmental stages, and so on.(See Appendix 1)

3.4.2 **Drawing Test:** Two drawing tests were given to the children, each based on the teaching method they had been exposed to. A six (6) point assessment scale, developed by the researcher was adopted for the assessment of the drawings done by the children. These include skill, enthusiasm, eclecticism, imagination, expression and detail.

3.4.3 **Drawing test using the Free Activity Method**: A drawing test using the Free Activity Teaching Method was administered on the pupils sampled. The instructions were given to the children by their teachers. The instructions stated that the teachers should use the materials provided and conduct their lessons as they had been used to. The teachers were thus asked to give instructions based on what they normally do to the pupils (See Appendix 3).

3.4.4 **Drawing test using Montessori Teaching Method**: The drawing test given to the children using Montessori Teaching Method stated that the children should draw whatever they wanted using the materials provided without any interference from any of the teachers.

3.4.5 **Observation**: Observation takes place in schools and classrooms where behaviour occurs naturally. It was necessary to visit the schools sampled in the course of data collection for the study to ensure that behaviour observed occurred naturally and not

significantly influenced by the mere presence of the researcher. An observation checklist was developed and used as a guide for the observation; the checklist contained six (6) items which covered few content areas such as: environment or space, availability of materials, freedom of expression, teachers' encouragement, and details in the children's drawings among others (See Appendix 2).

3.5 **Pre-test of the Research Instruments**

For the purpose of pre-testing the research instruments, Two (2) primary schools were randomly selected. Children were sampled within the classes of primary one (1) to six (6), age's five (5) to twelve (12). A total of one hundred and twenty (120) children were sampled for the pre-test. It was possible to categorize the pupils according to their developmental stages which in turn correspond to the specific requirements of the various class levels as presented in the table 7 below:

Table 7: Sample Population for the Pre-test
N= 120

S/N	Primary Schools	Pre-schematic stage (4-6)	Schematic stage (7-9)	Gang stage (9-11)	Total
1	Samaru LEA	20	20	20	60
2	Hayin Dogo LEA	20	20	20	60
	Total	40	40	40	120

3.6 **Validity of the Instruments**

The pre-test was aimed at test running the instruments so as to know the extent of their validity and reliability in order to measure the children's performance in creative arts in relation to Montessori's Method of Teaching and the Free Activity Method of Teaching. The instruments were tested in the two schools used for the pre-test during an art period of

40 minutes. The instruments used for collecting data included interview, drawing test and observation.

Table 8: Distribution of Teachers by their qualification

S/N	Primary Schools	Degree	N.C.E/HND	Grade ll	Others	Total
1	Samaru LEA	4	2	-	-	6
2	Hayin Dogo LEA	-	6	-	-	6
	Total	4	8	-	-	12

3.7 **Rating Scale**

The rating scale, which was developed by the researcher, was subjected to validation. A total of 15 purposefully selected experts responded to the questionnaire on validation of the instrument for assessing the children's drawings. The experts were selected because they are specialists in Creative arts and Arts education in the department of Fine Arts. There are six items on the rating scale. These include skill, enthusiasm, eclecticism, imagination, expression and details.

The scores of 40% on strongly agree and 33.3% on agree, making a total of 73.3% indicate that skill is rated as a valid item for the assessment of the children's drawings. Similarly enthusiasm was rated eighty six point six (86.6%), eclecticism sixty eight (68%), imagination eighty six point seven (86.7%), expression one hundred (100%) and details eighty (80%). The overall assessment of the six items on the rating scale was fifty six point seven (56.7%) and twenty four point four (24.4%) for agree making the total of eighty one point one (81.1%). This shows therefore that the rating scale has been accepted as valid for this study.

3.8 **Reliability of the Instrument**

Reliability refers to the extent that a measure or a concept, whether it is a product attribute or a concept such as brand recognition, would deliver the same results no matter how many times it is applied to the random members of the same target group. For this study, Cronbach Alpha, Spearman-Brown's and Guttman's Split-Half in the Statistical Package for Social Science (SPSS) was compared and used to ascertain the reliability of the instrument. The reliability of the six point rating scale used for the pre-test is shown on table 9:

Table 9: Reliability of the six items on the rating scale

Cronbach's Alpha	part 1	value	.895
		N of items	3a
	Part 2	value	.902
		N of items	3b
		Total N of items	6
Correlation Between Forms			.870
Spearman-Brown Equal Length			.930
Coefficient Unequal Length			.930
Guttman Split-Half Coefficient			.930

a The items are: skill, enthusiasm, eclecticism
b The items are: imagination, expression, detail

All the scores for skill, enthusiasm, and eclecticism, constituted part 1, and imagination, expression and detail constituted part 2. These were compared using Spearman Brown split half, Cronbach Alpha and Guttman Split Half, in the Statistical Package for Social Science (SPSS). The reliability coefficient for Spearman Brown equal length and unequal length are .930 respectively. These agree with Guttman Split Half coefficient of .930. The reliability coefficient using Cronbach Alpha was .895 for part 1 and .902 for part 2 and correlation between forms was .870, all these coefficient show high reliability for the instrument.

3.9 **Data Collection**

The researcher visited the schools (Zabi Primary school, Marmara Primary school, Amina Primary school, Bomo Model Primary school, Basawa Model Primary school, Hanwa Primary school, Model Learning, and Tender Touch Primary School) before administering the test. This helped to maintain a normal class atmosphere as well as an attempt to eliminate or reduce to the minimum novelty, factors that could have been created among the pupils and teachers by the presence of the researcher. The teachers scored the drawings as they were used to. The scores were collected in addition to the responses of the teachers interviewed as some data for the study.

3.10 **Scoring**

The sampled drawings were scored by three jurors. The jurors were selected based on the level of their experiences in dealing with matters of child art. Specifically, the jurors are holders of National Certificate of Education (NCE), first degree and master's degree in art education. Kendall's Measure of Concordance is an instrument used for measuring the degree of agreement or bias among raters' or jurors, also available in the Statistical Package for the Social Sciences (SPSS). This was used to calculate the level of bias among the scores that were generated using the assessment scale. Although the score of 0.3 indicates that there was agreement between the scores of the jurors, the mean of their scores were used for the analysis in order to further minimize intrinsic flaws that might arise from the ratings.

3.11 **Results of the Pre-test**

The following is the results of the pre-test:

1 The 40minutes normally allocated for the art lesson was adequate for the drawing tests in the actual study.

2 There were no available art materials found in the schools and no art studios. Each of the children used whatever was provided for creative arts from home. Thus, it was necessary to provide the children with standard size drawing paper and pencils that would not be very different from the ones they have been used to.

3 The validity of the rating scale was confirmed by the responses of the experts and could therefore be accepted and used in this study. The reliability coefficient of the rating scale was also accepted for the study.

4 The Montessori Method of teaching was better adopted than Free Activity Method of teaching in the primary schools.

5 The finding of the study revealed that the performances of children from different transitional stages vary from the pre-schematic, schematics and gang stage.

3.12 **Data Analysis**

The data for the study were collected and analysed using percentages, mean, standard deviation, t-Test, ANOVA and Chi-square as provided in the Statistical Package for Social Science (SPSS).

Chapter Four

DATA PRESENTATION, RESULT AND DISCUSSIONS

4.0 Introduction

This chapter presents the statistical analysis of the findings on the effects of the Montessori and Free Activity Methods in the development of children's art from Pre-schematic Stage to Schematic Stage and Gang stage of children in primary schools. Assessments were presented along the research questions. Each of the item and variables in the respective sections are analysed with mean scores and standard deviation. Decisions on each of the items and variables were based on agreement signified by the magnitude of the score. The study's hypotheses and discussions of the findings from the analysed data were also presented.

Table 10**: Demographic Characteristic of Respondents**

Variables	Frequency	Percentage
Children artistic developmental stages		
Pre-schematic stage	396	38.2
Schematic stage	373	36.0
Gang stage	261	25.2
Total	1030	99.3
No response	7	.7
Total	1037	100.0
Sex of the Pupils		
Male	619	59.7
Female	411	39.6
Total	1030	99.3
No response	7	.7
Total	1037	100.0

From Table 10, 38.2% are in pre-schematic stage and 36.0% are in schematic stage while 25.2% are in Gang stage. This implied that the majority of the pupils assessed are in one of their artistic developmental stages or the other and it was further shown that more pupils

fall within the pre-schematics stage. The table also shows that 59.7% are males while 39.6% are females. This implied that both sex were involved in this research.

4.1 Analysis of Research Questions

Research Question One: *What are the effects of the Montessori Method of Teaching on children's creative arts performance at the Pre-schematic, Schematic and Gang stages of their artistic development?*

Table 11**:** **Effects of the Montessori Method of Teaching on Creative Arts Performance of Children**

Variables	**Mean**	**Standard deviation**
Scores of juror 1 for skill in Montessori Teaching Method	3.56	1.643
Scores of juror 1 for enthusiasm in Montessori Teaching Method	3.58	1.533
Scores of juror 1 for eclecticism in Montessori Teaching Method	3.99	1.623
Scores of juror 1 for expression in Montessori Teaching Method	4.03	1.691
Scores of juror 1 for skill in Montessori Teaching Method	3.47	1.478
Scores of juror 1 for enthusiasm in Montessori Teaching Method	3.61	1.306
Aggregate mean score	3.71	1.55

Table 11 shows the mean and standard deviation on the effects of the Montessori Method of Teaching on Creative Arts performance of children. On the overall, the aggregate mean score of 3.71 and 1.55 of standard deviation as against the fixed mean score of 3.50. Five point scale where decision at 3.50 above is termed agreement, while below it, is termed disagreement which means Montessori method of teaching creative arts had effects on pupils' performance and helped in their artistic development, leading to appropriate transition from Pre-schematic stage to schematic and also to gang stage. The pupil's performance was affected by the Montessori Teaching Method because of the freedom that

was given to them. The pupils were asked to draw anything of their choice, drawing materials was also provide for them; therefore they were able to express themselves freely thereby displaying their different developmental stages.

Research Question Two: *What are the effects of Free Activity Method of Teaching on children's creative arts performance at the Pre-schematic, Schematic and Gang stages of their artistic development?*

Table 12**:** **Effects of Free Activity Method Teaching on Creative Arts Performance of Children**

Variables	**Mean**	**Standard deviation**
Scores of juror 1 for skill in Free Activity Teaching Method	3.87	1.691
Scores of juror 1 for enthusiasm in Free Activity Teaching Method	3.80	1.648
Scores of juror 1 for eclecticism in Free Activity Teaching Method	3.23	1.571
Scores of juror 1 for expression in Free Activity Teaching Method	3.60	1.588
Scores of juror 1 for imagination in Free Activity Teaching Method	3.54	1.593
Scores of juror 1 for details in Free Activity Teaching Method	3.28	1.539
Aggregate mean score	3.55	1.61

Table 12 shows the mean and standard deviation and revealed the effects of the Free Activity Method of Teaching on Creative Arts performance of children. On the overall aggregate mean score of 3.55 and 1.61 of standard deviation as against the fixed mean score of 3.50 because of five point scale where decision at 3.50 and above is termed agreement while below it, is termed disagreement which means the Free Activity method of teaching creative arts had effects on pupils' performance and help in their artistic development, leading to appropriate transition from Pre-schematic stage to schematic and also to gang stage. Though the children did not have much freedom and materials to use as

in the Montessori Teaching Method, they were able to display to an extent some characteristics of their developmental stages. This was because the teachers told the children what to draw, and all the children drew the same thing. Overall, it was revealed that the Montessori Method of teaching was better than the other counterpart of teaching creative arts with mean scores of 3.71 as shown in Table 11.

Research Question Three: *What are the differences between the creative arts performances of children using Montessori and Free Activity Teaching Methods?*

Table 13**:** **Effects of the Methods on Artistic Performance of the Children at all stages of development**

Variables	**Mean**	**Standard deviation**
Scores of juror 2 for skill in Free Activity Teaching Method	3.28	1.583
Scores of juror 2 for enthusiasm in Free Activity Teaching Method	3.54	1.295
Scores of juror 2 for eclecticism in Free Activity Teaching Method	3.29	1.182
Scores of juror 2 for expression in Free Activity Teaching Method	3.35	1.166
Scores of juror 2 for imagination in Free Activity Teaching Method	3.31	1.250
Scores of juror 2 for details in Free Activity Teaching Method	3.57	1.375
Aggregate mean score	3.39	1.31

Table 13 shows the mean and standard deviation and reveal the effects of the methods on artistic performance of children. On the overall aggregate mean score of 3.39 and 1.31 of standard deviation as against the fixed mean score of 3.50 because of five point scale where decision at 3.50 and above is termed agreement while below it, is termed disagreement. This implies that the artistic performance in pupils is not affected by the Free Activity

methods and did not lead to their appropriate transition from pre-schematic, schematic and gang stage. Therefore it implies that the performance of the pupils had a positive effect on the Montessori Teaching Method. This is also because of the freedom given to the pupils which helped them display their developmental stages.

Research Question Four: *What are the effects of the Montessori and Free Activity Teaching Methods on the artistic performance of the children at all the stages of the artistic development? (Pre-schematic, schematic and gang stage)*

Table 14**: The Mean differences between the creative arts performances of children using Montessori and Free Activity Teaching Methods**

Variables	**Montessori Method Teaching**	**Free Activity Method**
Scores of juror 2 for skill	3.48	3.28
Scores of juror 2 for enthusiasm	3.48	3.54
Scores of juror 2 for eclecticism	3.23	3.29
Scores of juror 2 for expression	3.54	3.35
Scores of juror 2 for imagination	3.43	3.31
Scores of juror 2 for details	3.37	3.57
Aggregate mean score	3.42	3.39

Table 14 reveals the difference between Montessori and free Activity methods of teaching creative arts and the children's performance. The aggregate mean score indicates Montessori had 3.42 while Free Activity had 3.39. This implies that Montessori Method of teaching creative arts had more effects on children than the other counterpart of teaching method.

Research Question Five: *What is the effect of the Montessori Method on children's performance?*

Table 15: **What is the effect of the Montessori Method on children's performance?**

Variables	**Mean**	**Standard deviation**
Scores of juror 3 for skill in Montessori Teaching Method	3.28	1.381
Scores of juror 3 for enthusiasm in Montessori Teaching Method	3.58	1.265
Scores of juror 3 for eclecticism in Montessori Teaching Method	3.30	1.051
Scores of juror 3 for expression in Montessori Teaching Method	3.97	1.320
Scores of juror 3 for imagination in Free Montessori Teaching Method	3.28	1.381
Scores of juror 3 for details in Montessori Teaching Method	3.58	1.265
Aggregate mean score	3.50	1.28

Table 15 reveals what the effect of the Montessori Method is on children's performance. The aggregate mean score of 3.50 and 1.28 of standard deviation which is equal to the fixed mean score of 3.50 on point scale where decision at 3.50 and above is termed agreement while below it is termed disagreement. The assessments of the jurors reveal that the Montessori Method can have effect on children's performance in creative arts.

4.2 **Analysis of the Hypotheses**

In pursuance of the objectives of this study and to provide statistical solutions to the questions raised, five null hypotheses were formulated. The hypotheses were tested as follows:

Hypothesis One: *There is no significant effect of the Montessori Method on the artistic performance of children in primary schools.*

Table 16**:** **One sample t-test on Montessori Method on the Artistic Performance of Children**

Variables	N	Mean	Std. deviation	t-Cal	t-Crit	DF	P
Montessori method on the artistic performance of children	1030	3.58	1.533	74.883	1.96	1029	.000

N=Number of Respondents, t-Cal= t-Calculated, t-Crit= t-Critical, DF=Degree of Freedom, Sig. =Probability value

Table 16 the pupils sampled from primary schools were1, 030. The observed t-calculated is 74.883 which is greater than the t-critical of 1.96 at the degree of freedom of 1029 and the probability level of significance observed in the test is .000 (P<0.05). This indicated that there was significant effect of the Montessori Method of teaching art. Therefore, the null hypothesis that states there is no significant effect of the Montessori Method on the artistic performance of children in primary schools was rejected. The alternative hypothesis was therefore accepted.

Hypothesis Two: *There is no significant effect of the Free Activity Method on the artistic performance of children primary school.*

Table 17**:** **One sample t-test on Free Activity Method on the Artistic Performance of Children**

Variables	N	Mean	Std. deviation	t-Cal	t-Crit	DF	P
Free Activity method on the artistic performance of children	1030	3.61	1.306	87.374	1.96	1029	.000

N=Number of Respondents, t-Cal= t-Calculated, t-Crit= t-Critical, DF=Degree of Freedom, Sig. =Probability value

Table 17 shows that 1030 pupils were sampled from primary schools. The observed t-calculated is 87.374 is greater than the t-critical of 1.96 at the degree of freedom of 1029 and the probability level of significance observed in the test is .000 (P<0.05). This indicated that there was significant effect of the Free Activity Method of teaching on the artistic performance of children. Therefore, the null hypothesis that states there is no significant

effect of the Free Activity Method on the artistic performance of children in primary schools was rejected. The alternative hypothesis was therefore accepted.

Hypothesis Three: *There is no significant difference between the performance of children when the Montessori Method of Teaching and the Free Activity Methods are used.*

Table 18**: Paired Sample t-test between Montessori Method and Free Activity Method on the Performance of Children in primary schools**

Variables	N	Mean	Std. deviation	t-Cal	t-Crit	DF	P
Montessori Method	1030	3.87	1.691	5.708	1.96	1029	.000
Free Activity method	1030	3.43	1.861				

N=Number of Respondents, t-Cal= t-Calculated, t-Crit= t-Critical, DF=Degree of Freedom, Sig. =Probability value

Table 18 revealed that 1030 children were sampled from primary schools for both the Montessori Method and Free Activity Method of teaching. The observed t-calculated is 5.708 is greater than the t-critical of 1.96 at the degree of freedom of 1029 and the probability level of significance observed in the test is .000 (P<0.05). This indicated that there is significant difference between Montessori Method and Free Activity Method of teaching. Therefore, the null hypothesis that states there is no significant difference between the performance of children when the Montessori Method of Teaching and the Free Activity Methods are used was rejected. The alternative hypothesis was therefore accepted.

Hypothesis Four: *There is no significant difference between the performances of the children comparing all stages of development*.

Table 19: **ANOVA test on the performance of children comparing all stages**

		Sum of Squares	df	Mean Square	F	Sig.
Pre-schematics stage	Between Groups	90.682	2	45.341	16.321	.000
Schematics stage	Within Groups	2853.144	1027	2.778		
Gang stage	Total	2943.826	1029			

Table 19, shows that the calculated f-value of 16.321 is greater than the f-critical of 2.66 with degree freedom 1029, this means that there was significant difference in stages of development from pre-schematics, schematics and gang stages. The null hypothesis which stated that, there is no significant difference between the performances of the children comparing all stages of development was observed.

Hypothesis Five: *There is no significant relationship between the Montessori Method and the stages of artistic development.*

Table 20**: Chi square test on the Montessori Method and Stages of artistic development**

Variables	**N**	**X^2-Cal**	**X^2-Crit**	**DF**	**Sig.**
Montessori Method	1030	65.539	3.841	16	.000
Stages of artistic development	1030				

N=Number of Respondents, X^2-Cal=Chi-square-calculated, X^2-Crit= Chi-square-critical, DF=Degree of Freedom, Sig. =Probability value.

Table 20 reveals that there were 1030 respondents. The calculated chi-square of 65.539 was greater than the critical value of 3.841. The observed level of significance difference in the test is .000 (P> 0.05). This indicated that the null hypothesis that states there is no significant relationship between the Montessori Method and the stages of artistic development was rejected. The alternative hypothesis was therefore accepted.

4.3 **Findings**

Major findings that generated from the result are presented as follows:

1. Montessori Method of Teaching had positive effects on the performance of the children's artistic development in the primary schools in Zaria. The pupils had the opportunity and freedom to express themselves freely; they were also given materials to draw with. The pupils had a general positive and enthusiastic attitude towards creative arts. At each stage of their development, the children drew

according to their different stage. Those at the pre-schematic stage displayed drawings of transparent houses, cars, trees and different things found in the environment. For those at the schematic stage also displayed drawings according to their developmental stage, there were more details in their drawing, at the gang stage, the children also drew more details in their drawings like human figure with all the details, that is the eyes, mouth, fingers and so on which are not seen in the drawings of those at the pre-schematic stage. This shows that when children are given the opportunity and enough art materials to express themselves in art, they will be able to display their characteristics in art as stated by Roland (2006), and Lipoff (2010).

2. The Free Activity Method of teaching also had positive effects on the children, being the conventional way of teaching art in primary schools in Zaria, even though there were insufficient art materials found in the schools and no art studios available. Each of the children used whatever was provided for art test. Thus, was necessary to provide the children with standard size drawing paper and pencils that would not be very different from the ones they have been used to.The children all drew what their teachers asked them to draw; some of the teachers drew on the board and asked the children to copy. It was discovered that all the children in the class drew the same thing. Based on the overall performance, the pupils performed better using the Montessori Method.
3. Comparatively, the Montessori Method of teaching was better adopted than Free Activity Method of teaching on the development for the creative artistic abilities of children in the primary schools. When the pupils were told to do the second test using the Montessori Method, they were told to draw anything of their choice; and

they all displayed their different characteristics commonly identified based on their individual stages.

4. It was discovered that the performance of children from different transitional stages are not the same, and the creative artistic abilities vary from the pre-schematic, schematics and gang stage among primary schools. This agrees with DeBord, (2010) where he emphasised that children will enter and leave each stage at their own pace.
5. From the findings, it was also discovered that the developmental stages Pre-schematic, Schematic, and Gang stage are related in terms of creative arts development using Montessori Method of teaching among primary school pupils in Zaria.

4.4 **Discussion**

The study of Montessori Method and Free Activity teaching Method was carried out to make a comparative study on children's artistic development in Zaria, Kaduna State. The findings revealed the effects of the Montessori and Free Activity Methods in the development of children's art from Pre-schematic Stage to Schematic Stage and Gang stage of children in primary schools. Some objectives were raised which included: examination of the effects of the Montessori Method of Teaching on children's creative arts performance at the Pre-schematic, Schematic and Gang stages of their artistic development; examine the effects of Free Activity Method of Teaching on children' creative arts performance at the Pre-schematic, Schematic and Gang stages of their artistic development; determine the effect of Montessori and Free Activity Methods on the creative art performance of children at the different stages of artistic development;

Compare the creative arts performance of the children at the various stages of their artistic development using Montessori with those of the Free Activity Method of Teaching; and evaluate at what stage the Montessori Method of Teaching has effect on children's performance.

The research questions showed the aggregate mean score for Montessori Method to be 3.71 which is greater than the fixed mean score of 3.50, which shows that children taught with the Montessori Method performed excellently in their artistic performance than those taught with the Free Activity Methods; which has a mean score of 3.39 as shown in table 4, and this led to their appropriate transition from Pre-schematic, schematic and gang stage.

Children were taught using the Montessori Method and the Free Activity, in this study, the children did not display their different characteristic using the Free Activity method as much as the Montessori Method because they did not have freedom to draw anything of their choice.

The appropriate transitions from pre-schematic, schematic and gang stages were also assessed to know the artistic developmental stage in children. The study agreed with the Montessori philosophy where children should be allowed the freedom to express themselves freely with little or no interference from their teachers. When the children were given the freedom and appropriate materials to express themselves, they displayed improvements in all their various artistic developmental stages. Therefore, the study agreed with the findings of experts (Namot, 2006; Highfield, 2006; Seldin, 2009; and Lillard, 2006) who studied the Montessori Method with other teaching methods concluded that the

Montessori Method is better than the Free Activity Method and the Montessori Method enhanced children's performance in creative arts.

The observed significant level is 0.000 ($p<0.05$). The theory of artistic development is based on systematic, creative and cognitive stages. Each stage demonstrates specific characteristics and has an age range. This theory, according to Roland (2006), Lipoff (2010), Lowenfeld (1975), and Steele (1997), states that children's development shift from one stage to another and has served as a basis for other theories.

The analysis in this study showed significant differences in the performances of the children at the pre-schematic, schematic and gang stages between the Montessori and Free Activity teaching methods. In all the artistic stages, the evaluation based on the six points (skill, enthusiasm, eclecticism, imagination, expression and detail) assessment scale revealed that the children performed better when taught using the Montessori Method than the Free Activity Method.

Chapter Five

SUMMARY, CONCLUSION AND RECOMMENDATIONS

5.0 Introductions

The chapter presents the summary, conclusion and recommendations of the study based on the results of the investigation. The conclusion was also made based on the results of the major findings.

5.1 Summary

The study was carried out to make a comparative study of Montessori Method of Teaching and Free Activity teaching Method on children's artistic development in Zaria, Kaduna State. In order to achieve the aim of the study, five objectives were raised which included: examination of the effects of the Montessori Method of Teaching on children's creative arts performance at the Pre-schematic, Schematic and Gang stages of their artistic development; examine the effects of Free Activity Method of Teaching on children' creative arts performance at the Pre-schematic, Schematic and Gang stages of their artistic development; determine the effect of Montessori and Free Activity Methods on the creative art performance of children at the different stages of artistic development; Compare the creative arts performance of the children at the various stages of their artistic development using Montessori with those of the Free Activity Method of Teaching; and evaluate at what stage the Montessori Method of Teaching has effect on children's performance.

In line with these objectives, research questions were formulated which included: What are the effects of the Montessori Method of Teaching on children's creative arts performance at

the Pre-schematic, Schematic and Gang stages of their artistic development? What are the effects of Free Activity Method of Teaching on children's creative arts performance at the Pre-schematic, Schematic and Gang stages of their artistic development? What are the differences between the creative art performances of children using Montessori and Free Activity Teaching Methods? What are the effects of the Montessori and Free Activity Teaching Methods on the artistic performance of the children at all the stages of the artistic development? (Pre-schematic, schematic and gang stage), Why the Montessori Method is not widely practised?

Also, five null hypotheses were formulated to include; HO_1 - There is no significant effect of the Montessori Method on the artistic performance of children in primary schools.
HO_2 - There is no significant effect of the Free Activity Method on the artistic performance of children in primary school. HO_3 – There is no significant difference between the performance of children when the Montessori Method of Teaching and the Free Activity Methods are used. HO_4 – There is no significant difference between the performances of the children comparing Pre-schematic, Schematic and Gang stages of development. HO_5 – There is no significant relationship between the Montessori Method and the stages of artistic development.

A total of one thousand and thirty (1,030) primary school pupils were sampled. Structured instrument was used to gather data from the pupils. The data collected were presented in tables. The null hypotheses were tested using simple t-test, ANOVA and chi-square test at 0.05 level of significance.

The study compared the effects of using Montessori Method and Free Activity Method of teaching and to know the effects of the methods on the artistic development in children, and three (3) Jurors were used to score their performances. The Free Activity Method of teaching does not impart on children's artistic development as compared to the Montessori Method of teaching based on the three (3) Jurors scores. The methods of teaching were assessed on children's developmental stages in creative artistic development between the pre-schematic stage, schematic stage and gang stage. The study proved that the Montessori Method of teaching had a positive effect compared to that of the Free Activity method. When freedom is given to children during creative process a lot of creativity will show in the children's drawings. Encouragement should also be given to the children to strengthen the existing practice in art activities in which art periods can be more effective with minimum supervision by the art teachers.

5.2 **Conclusion**

The Free Activity Method is the dominant teaching style in the primary schools in Zaria. The method being similar to the Montessori Method where children should learn on their own, according to the curriculum is a more restrictive method, where the teacher controls the classroom situation, and the children were told what to do. The teachers gave instructions for the pupils to draw and the pupils would copy from the board or they were told what object to draw, so all the pupils drew the same thing. In this study the children did not display their different characteristic using the Free Activity method as much as the Montessori Method because they did not have freedom to draw anything of their choice. This concurs with Mbahi's (2015) conclusion that the success and failure of art teaching method depends on how teachers interpret and understand Montessori's philosophy. This is

because the value of the method lies in the freedom which the Montessori's Method gives to the children to choose what they want to express.

Therefore, this study agrees with the findings of other experts (Namot, 2006; Highfield, 2006; Seldin, 2009; and Lillard, 2006) that the Montessori Method is better than the Free Activity Method in the occurrences that the Montessori Method enhances children's performance in creative arts. The findings of the study agree with the Montessori philosophy where children should be allowed the freedom to express themselves freely with little or no interference from their teachers. This study found out that when the children were given the freedom and appropriate materials to express themselves, they displayed significant improvements in all their various artistic developmental stages. Thus, freedom, appropriate creative arts materials, favourable environments are essential for meaningful performance of children at the pre-schematic, schematic and gang artistic developmental stages.

The finding of the study which revealed that the performances of children from different transitional stages vary from the pre-schematic, schematics and gang stage is in accord with Lowenfeld (1975), Steele (1997), Roland (2006), and Lipoff (2010) that each child develops from one artistic stage to another and each of these stages fuses into another as the child progresses chronologically. The study showed that the transition of the children's artistic performances between the various stages did not carry along all the children at the same time. While a few of them transited faster to the next artistic stage, a few others stagnated at their current artistic stage longer especially when the Free Activity Method was considered. However, the transition of the children's artistic performance appeared to

have carried along more of the children through the various artistic developmental stages using the Montessori Method. That is while there were more individual artistic expressions, the transitions from pre-schematic, schematic and gang stages in the Montessori Method appeared to have enhanced the chances of transition of more children per class to the next artistic stage. This is because there were fewer cases of faster or slower transitions between the stages in the Montessori Method.

The model developed through the study which resulted in the flow chart used gave the opportunity to make a holistic comparative overview of the effects of the Montessori and the Free Activity teaching method on the children's artistic performances at the pre-schematic, schematic and gang stages. The results of previous empirical studies (Namot, 2006; Lillard, 2006) showed the superiority of the Montessori teaching method over the conventional methods and this agrees generally with the findings of this study. However, the analysis in this study particularly showed significant differences in the performances of the children at the pre-schematic, schematic and gang stages between the Montessori and Free Activity teaching methods. In all the artistic stages, the evaluation based on the six points (skill, enthusiasm, eclecticism, imagination, expression and detail) assessment scale revealed that the children performed better when taught using the Montessori Method than the Free Activity Method.

This study found that none of the teachers had neither any formal art training nor art teaching training at the tertiary level of education and none of the teachers tried other methods of art teaching apart from the conventional authoritarian methods. Also, all of the schools environments studied neither had any specific art classroom nor any particular

situation made conducive for art teaching and learning. Moreover, all the schools did not at all have any basic art materials for teaching and learning. These findings agree with Mohammed (2006), Tijani (2006), Olorukooba (2003), Mamza (2000), Mbahi, (1990), Fatuyi, (1986) among others earlier reported the lack of qualified art teachers and points to the dismal nature of art teaching in Nigeria, which is due to dearth qualified art teachers, lack of funds, art materials, studio facilities as well as the negative attitude of parents and government at all levels. These problems thus appear to have affected proper children's artistic development in Zaria.

5.3 **Recommendations**

Based on the major findings of the study, these recommendations were made:

1. Teachers should adopt the Montessori teaching method in all primary schools in Zaria this will help develop the children's creative arts abilities. The Educational Board or Ministry of Education should also include Montessori teaching method as part of the curricular or method of teaching creative arts in primary schools. Also, the school management should build in a programme using the Montessori Method that can enhance every developmental stage of children.
2. A careful observation on children's developmental stages should be encouraged, to be able to develop creative thinking in children when it is necessary to use the Free Activity Method, since this is the teaching method that is often used in the primary schools. This approach will also help the teachers to evaluate the children's drawings with more precise records of their specific progress at each artistic developmental stage.

3. Items on the assessment scale (skill, enthusiasm, eclecticism, imagination, expression and detail), should be adapted as a standard method of assessing children's drawings. The assessment scale will help the teachers to give specific attention to the development of the children, using the two teaching methods, and thereby monitor their appropriate development with more precision. The assessment scale will also help teachers to give specific attention to the development of the children.
4. As children progress in their art works, their development should be based, at least, on each of the items on the assessment scale (skill, enthusiasm, eclecticism, imagination, expression and detail), therefore appropriate art materials, and encouragement should be given to the children.
5. There should be a need for constant or periodic in-service training using the Montessori Method and Free Activity Method for better understanding of children's developmental stages, thereby teachers can promote creativity in children, because creativity can enhance artistic abilities in primary schools children.

5.4 **Contribution to knowledge**

1. The study established six (6) specific assessment points (skill, enthusiasm, eclecticism, imagination, expression and detail) for monitoring the transition of children's artistic abilities through the various developmental stages.
2. Contrary to previous observation, the study discovered that children's artistic transition from one stage to the other is a gradual process with multiple sub-stages which the Montessori (and other teaching method) could adopt to the advantage of children's artistic development.

3. The study through flow chart developed, provided a platform for effectiveness of teaching methods in relation to the various stages of children's artistic development.

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APPENDIX A

A semi-structured and opened-ended Interview Guide by the researcher for the teachers at the primary schools used for the study.

1. **What is your qualification?**

   . Grade 2

   . N.C.E

   . First Degree

   . Others

2. Do you have any experience in art?
3. How many teaching Methods do you know?
4. Do you have any specific teaching Method that is used in art class?
5. Is creative art part of the curriculum?
6. Is creative art properly implemented in your school?
7. Are you familiar with Montessori Method of teaching?
8. Is the Montessori Method implemented in the school?
9. Do you think the Montessori Method will help children express themselves freely?
10. Do the teachers attend any training programmes?
11. Are there available art materials in the school?
12. Are the classrooms conducive for the teaching of creative art?
13. Do you know how many developmental stages there are in children's art?
14. Do you think the children are displaying their characteristics in art?
15. Do the children express themselves freely during their art period?

APPENDIX B

An observation checklist developed by the researcher to be used during the test.

Observation checklist

1 Environment/Space

a – are the pupils comfortable?

b – is there enough space for movement?

c –is the environment adequate for expression?

2 Availability of art materials

a – are there adequate art materials?

b – are the pupils familiar with the art materials to the?

c- are the art materials accessible to the pupils?

d – are the art materials suitable for their age?

3 Freedom of Expression

a – do the pupils express themselves freely?

b – do the pupils use art materials freely?

c – do the pupils show interest while at work?

4 Does the teacher supervise the pupil's works/give clear explanation?

a – do the teachers supervise after or during the class?

b – do the pupils understand the teacher?

c – do the pupils respond positively?

d – are the pupils enthusiastic about the activity?

5 Details in their drawings

pre-schematic stage

a – Drawings are more controlled

b – Recognizable forms related to the environment

c – Tadpole figures, no arms, large head

d – X-ray drawings

e – Geometric shapes

schematic stage

a – Represent human figures, trees, houses

b – Drawings are floating

c – Baseline drawings

d – Introduce colours in their drawings

e – X-ray drawings showing details of things inside the house

Gang stage

a – More realistic drawings

b – Differences between girls and boys

c – Girls draw house, dolls

d – Boys draw cars, wars, guns

e – Drawings appear real

f – Proportion, perspective

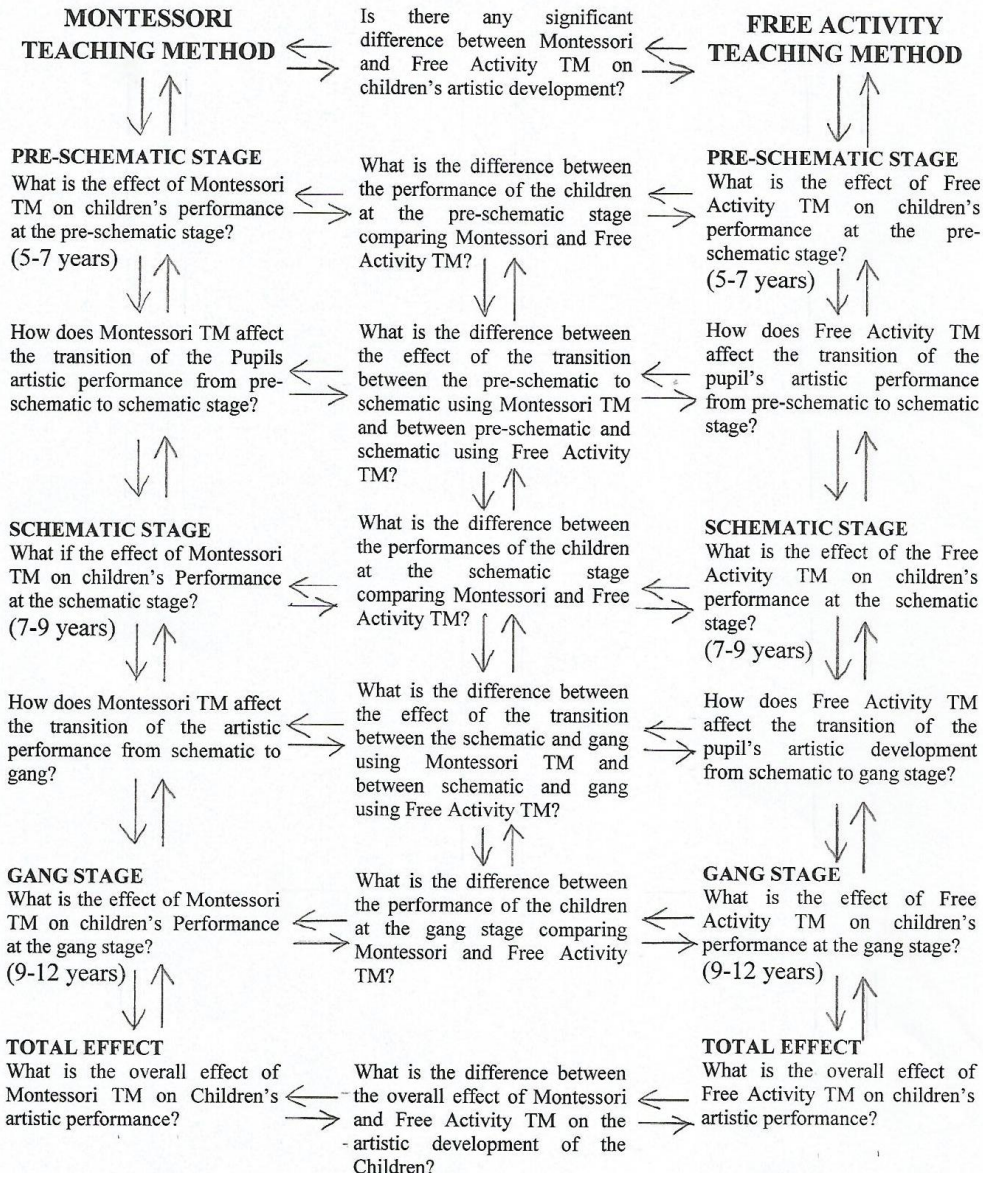
APPENDIX C

Instruction for the drawing test.

Drawing test using Montessori Teaching Method: The drawing test to be given to the children using Montessori Teaching Method states that the children should draw whatever they wanted using the materials provided without any interference from any of the teachers.

APPENDIX D

Flow Chart



APPENDIX E

Plate 5



Plate 5 shows children at the pre-schematic stage ages 6-7 drawing, the children were drawing during the Free Activity drawing test conducted by their teacher.

Plate 6



Plate 6 shows children at the pre-schematic stage ages 6-7 drawing, the children were drawing during the Montessori drawing test conducted by the researcher. The classroom situation was not very conducive for freedom of expression.

Plate 7



Plate 7 shows children at the schematic stage ages 7-9 drawing, the children were waiting for instruction from their teacher during the Free Activity drawing test.

Plate 8



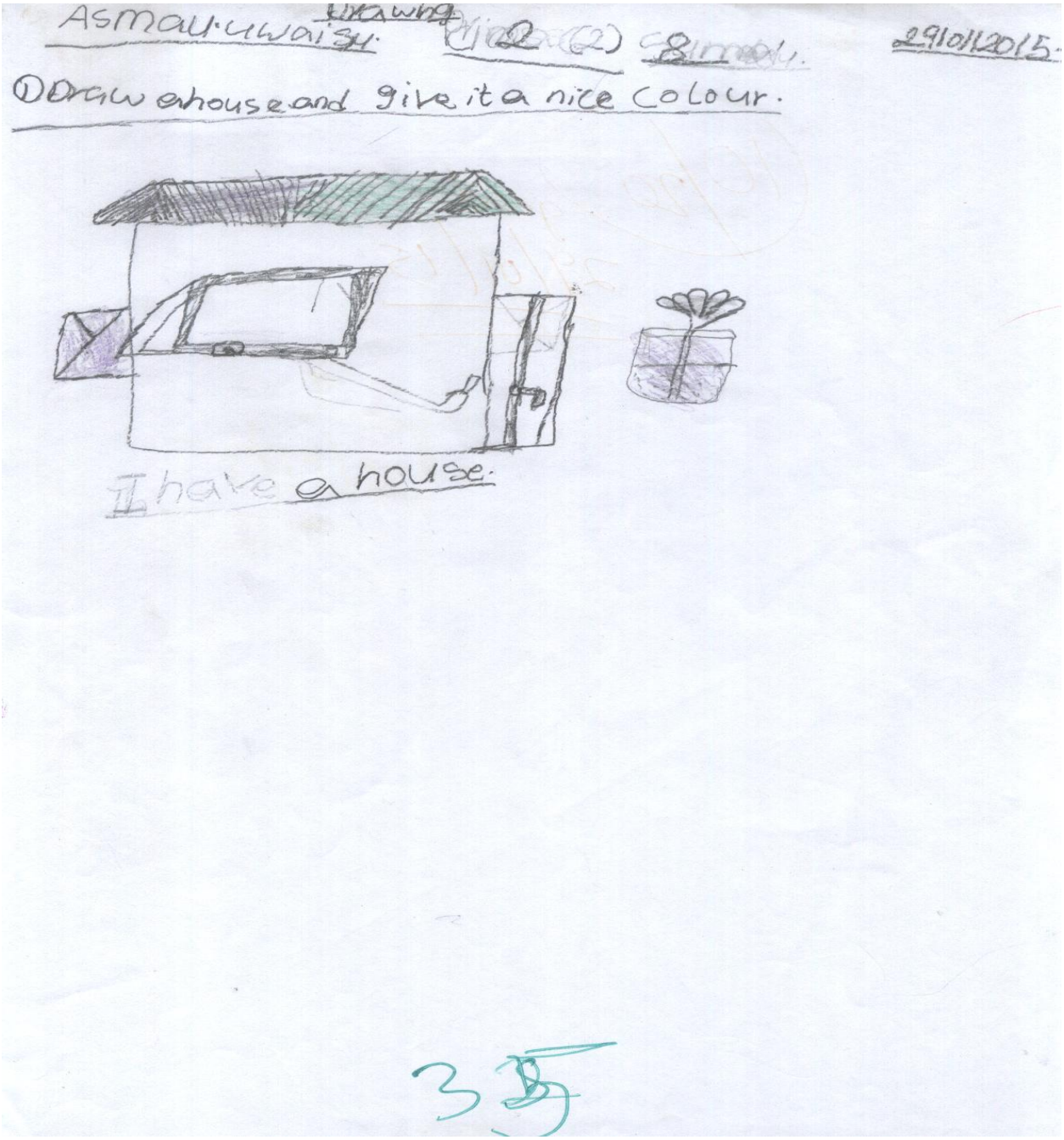
Plate 8 shows children at the gang stage ages 9-11 drawing, the children were drawing during the Free Activity drawing test conducted by their teacher.

Plate 9



Plate 9 shows children at the gang stage ages 9-11 preparing for their drawing test, drawing materials are being distributed to the children by their teacher.

APPENDIX F

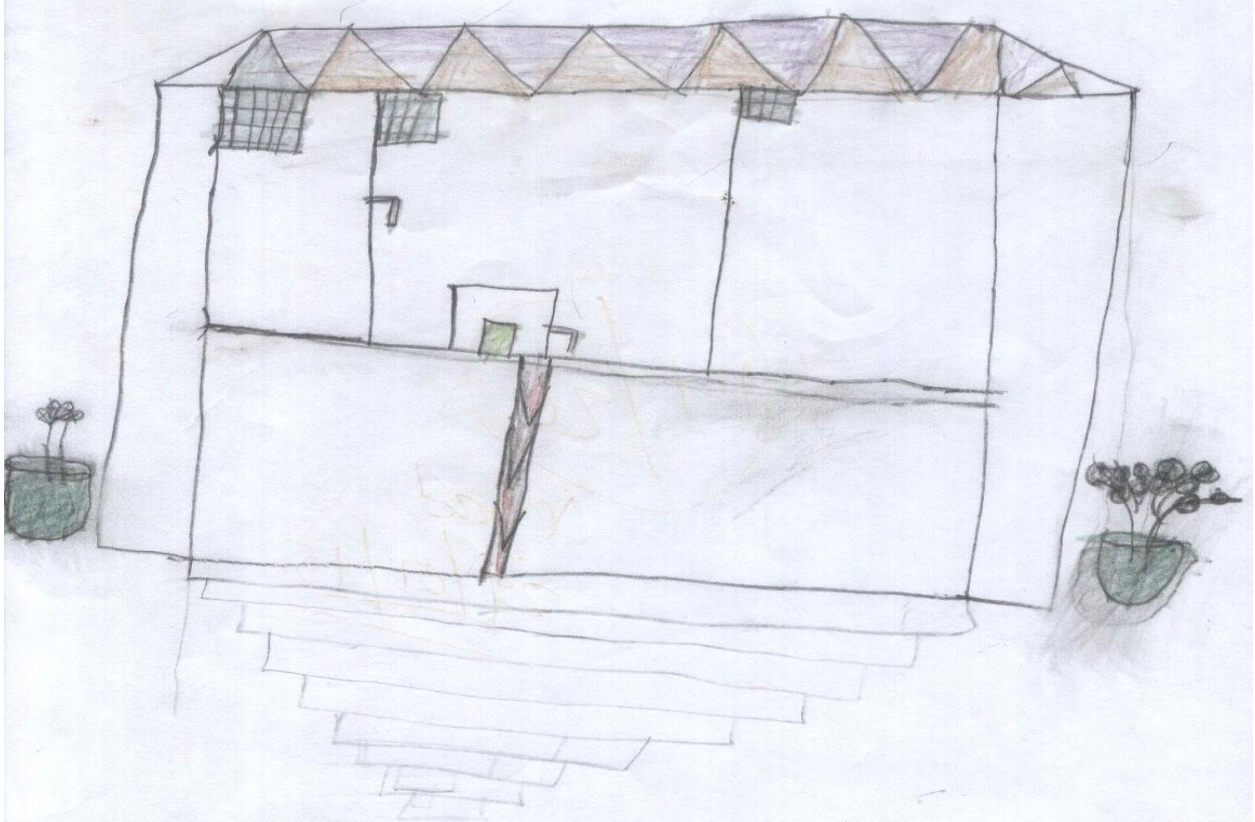

Asmau Uwais
29/01/2015
1. Draw a house and give it a nice colour.
I have a house.
35


Asmau Umar Sa'u 5/12/2015 (2) (8)
House:
APPLE:
Basket
35
Backet

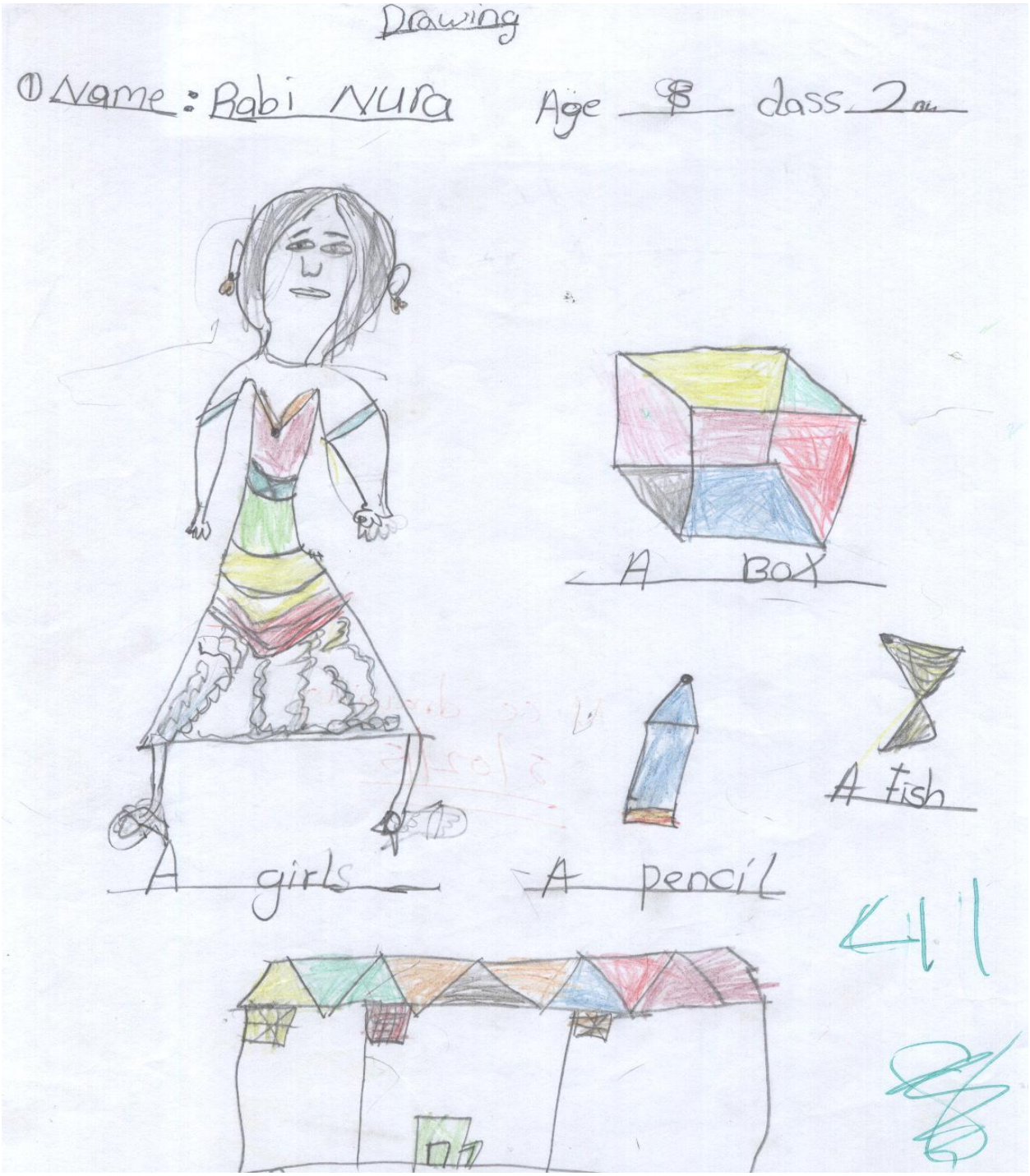
Drawing

Name: Babi Nura Age: 8 class: 2

① Draw a house and give it a nice Colour.



8 41


Drawing
① Name : Babi Nura Age 8 dass 2
A girls
A BoX
A pencil
A fish
41


Drawing 29/01/2015
Name Khadija Aliyu Age 8 Class 2
Draw a house and give it a nice colour
Draw a house and give it a nice colour
h H o 9
37


Drawing 5/2/2015
Nam Khadija Aliyu Age 8 class 2
A Television
A ball
37

NAME AHMAD AUWAL

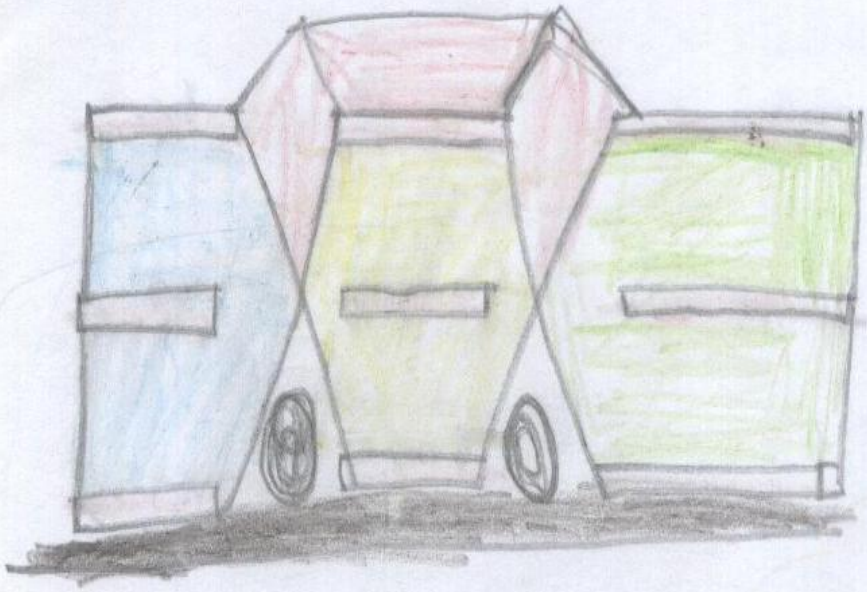
Class Primary THREE

Age: 9

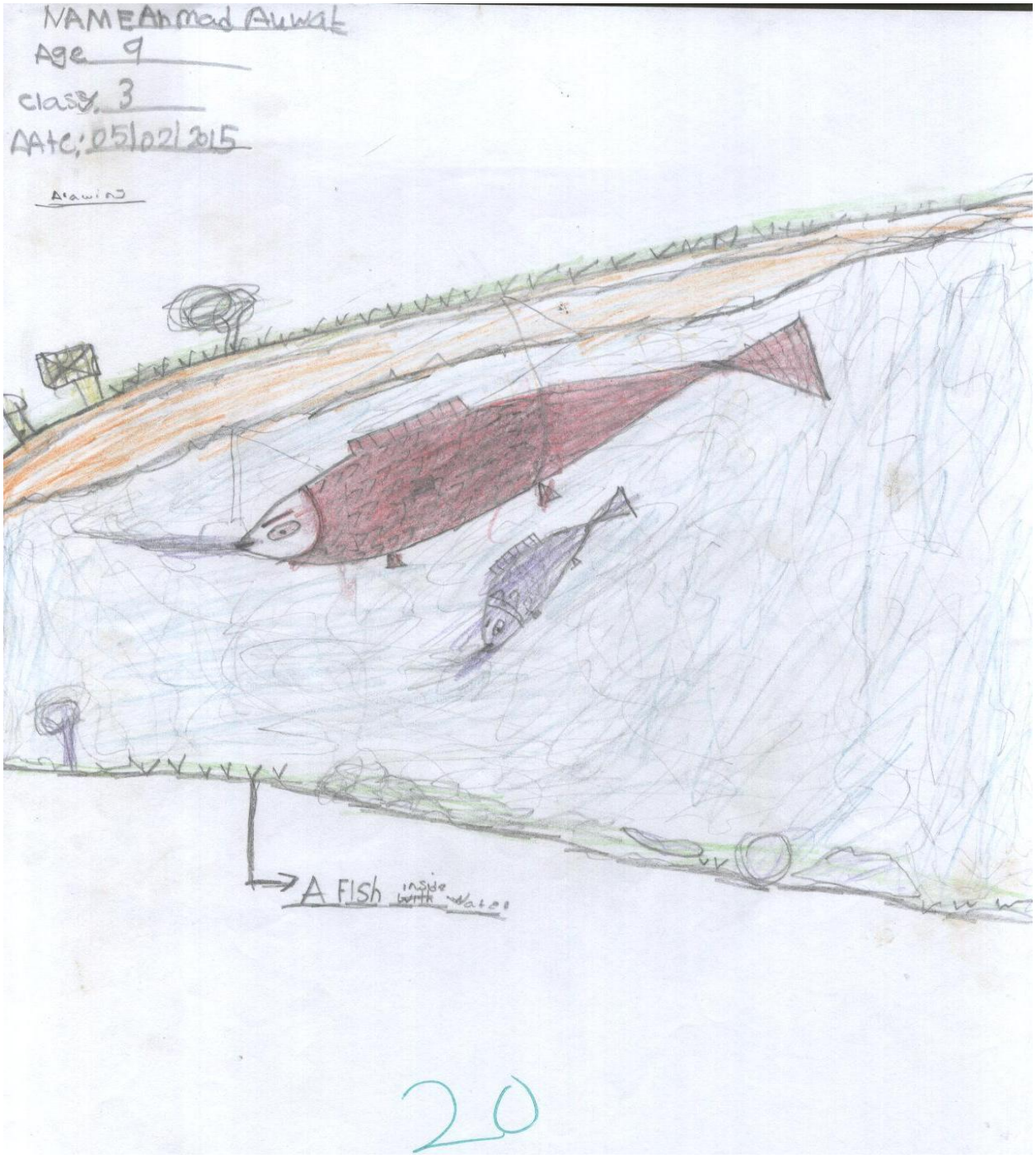
subject: Drawing

DATE: 29/01/2016

DRAW A ~~CART~~ car OF ARM

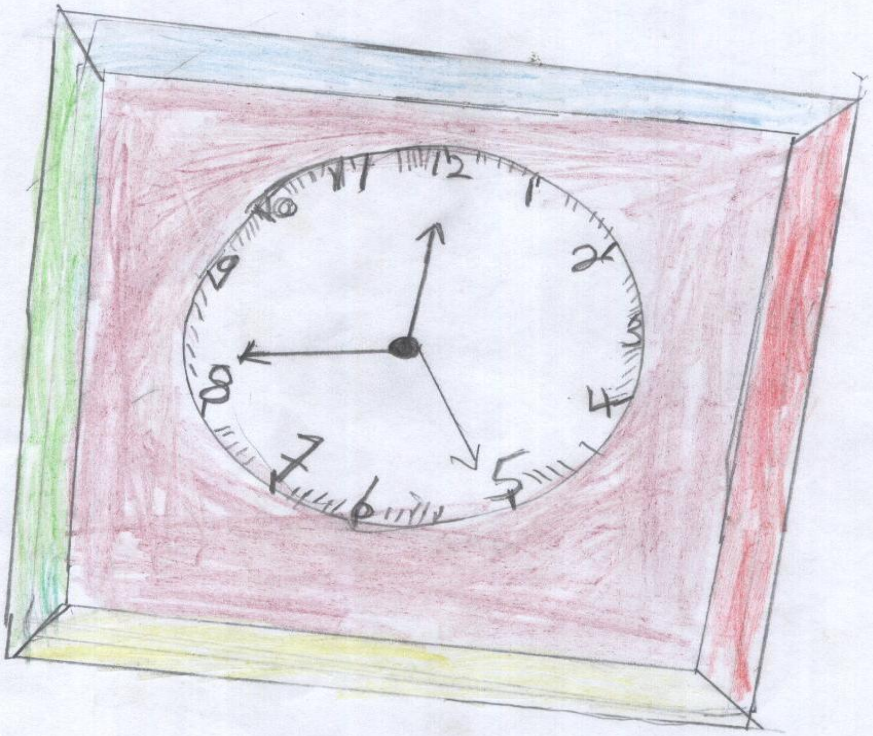


A CAR


NAME Ahmad Auwal
Age 9
class. 3
DATE: 05/02/2015
Drawing
A fish inside water
20

RAMATU Shuaibu 29/1/15

~~Primary~~ ~~four~~ Drawing (year) 13



A CLOCK

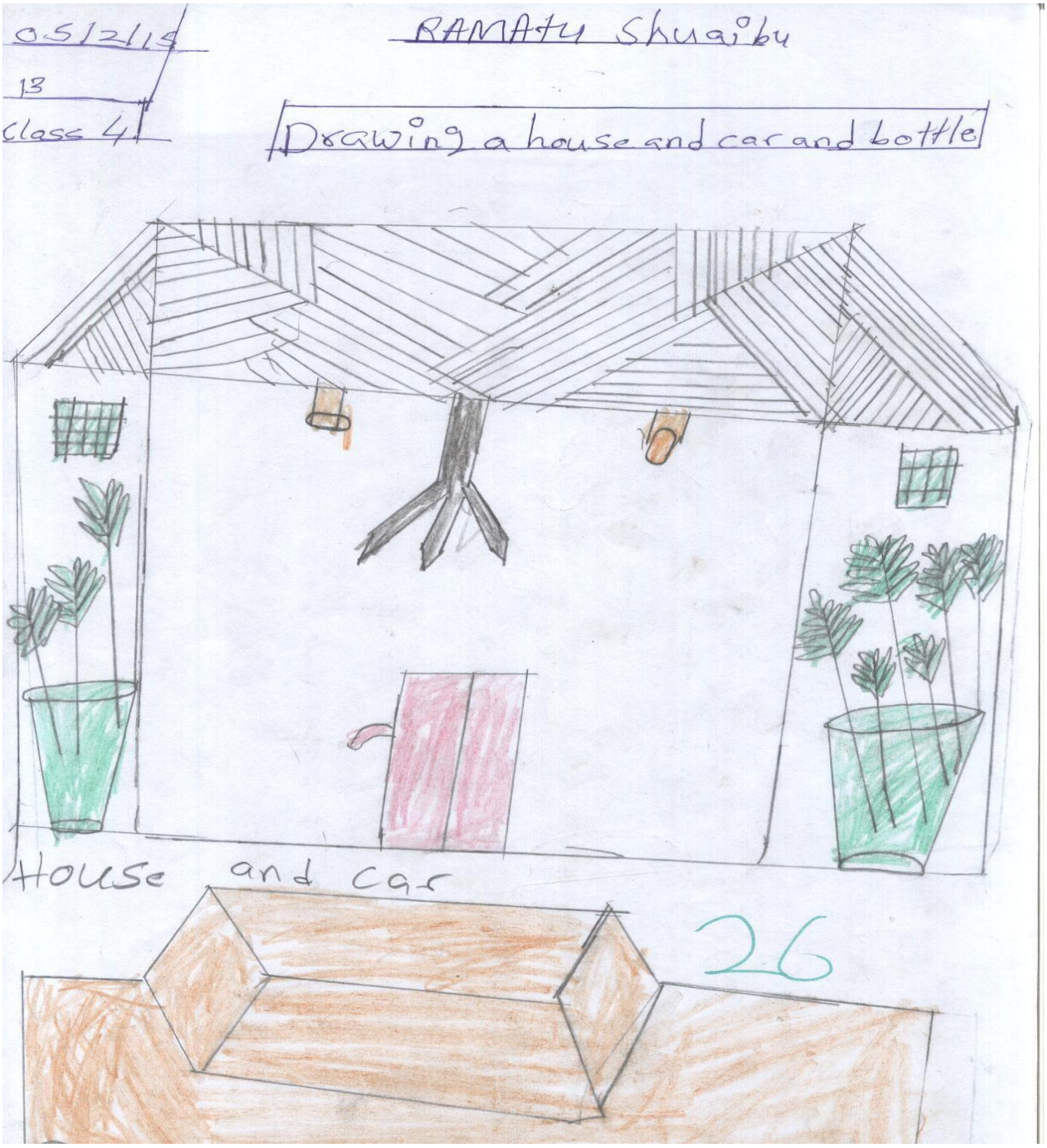
05/12/14

13

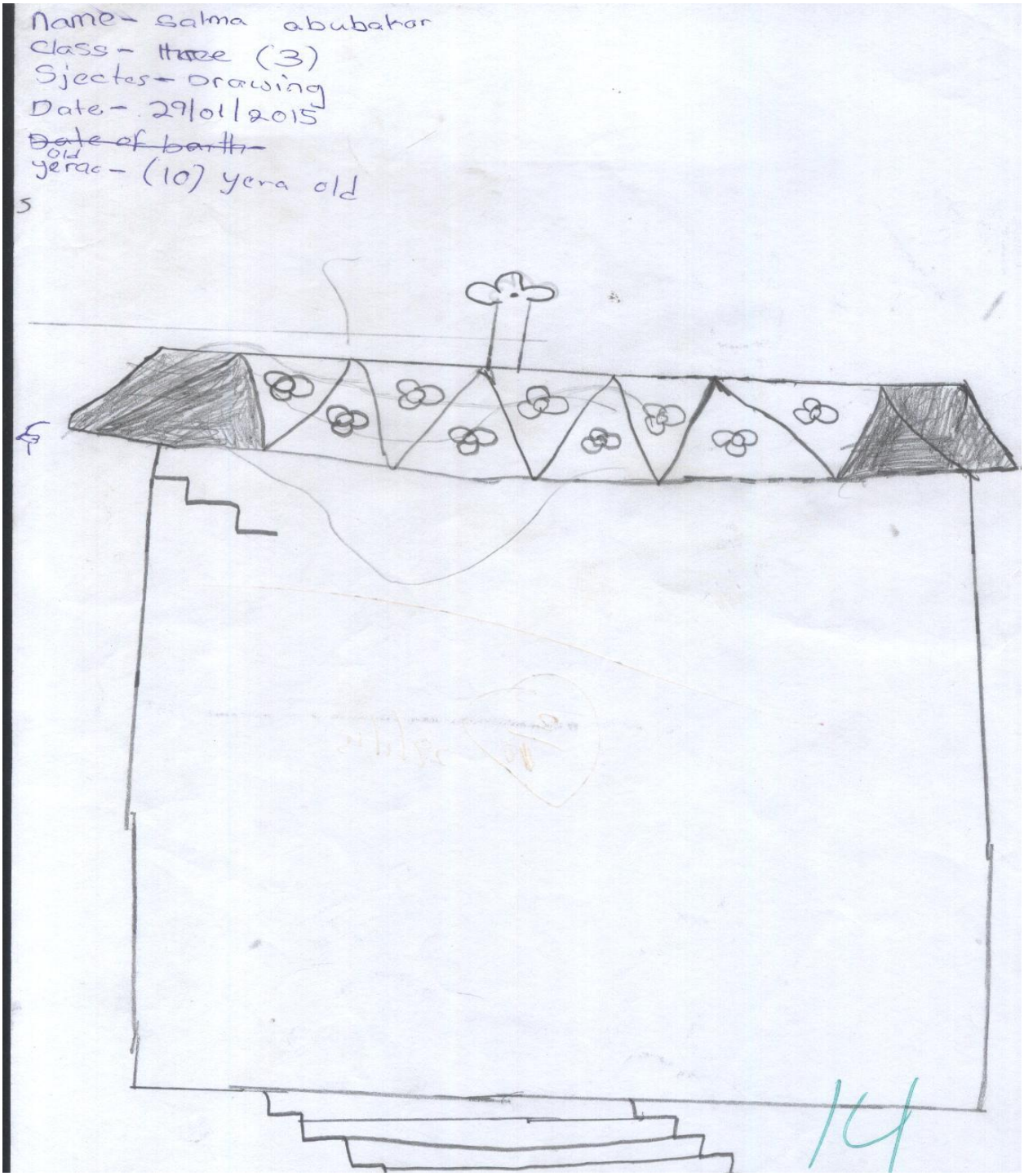
class 4

RAMATU Shuaibu

Drawing a house and car and bottle

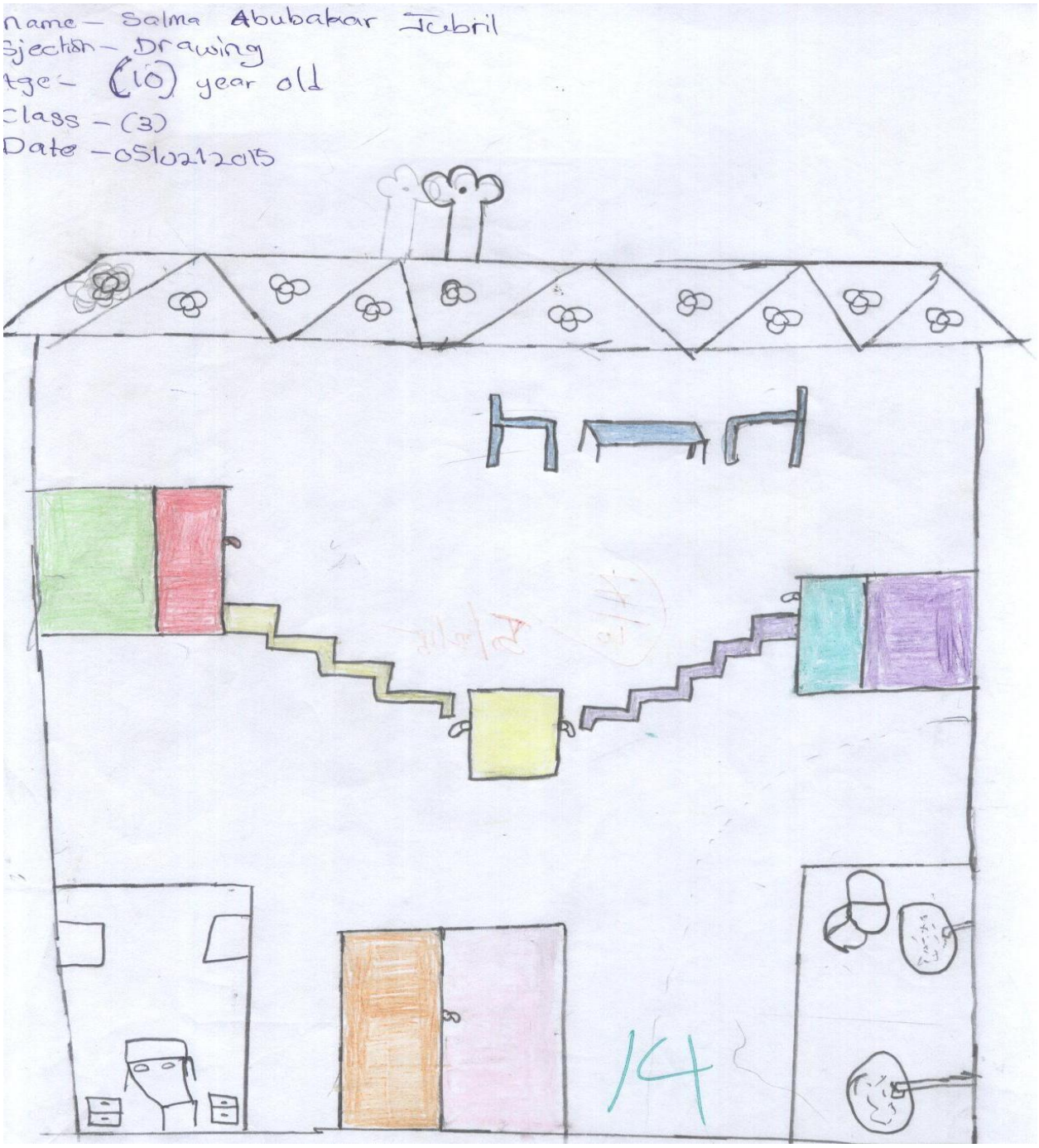


Name- salma abubakar
Class- ~~three~~ (3)
Sjectes- drawing
Date- 29/01/2015
~~Date of barth~~
old
yerac- (10) yera old



14

Name – Salma Abubakar Jebril
Subject – Drawing
Age – (10) year old
Class – (3)
Date – 05/02/2015

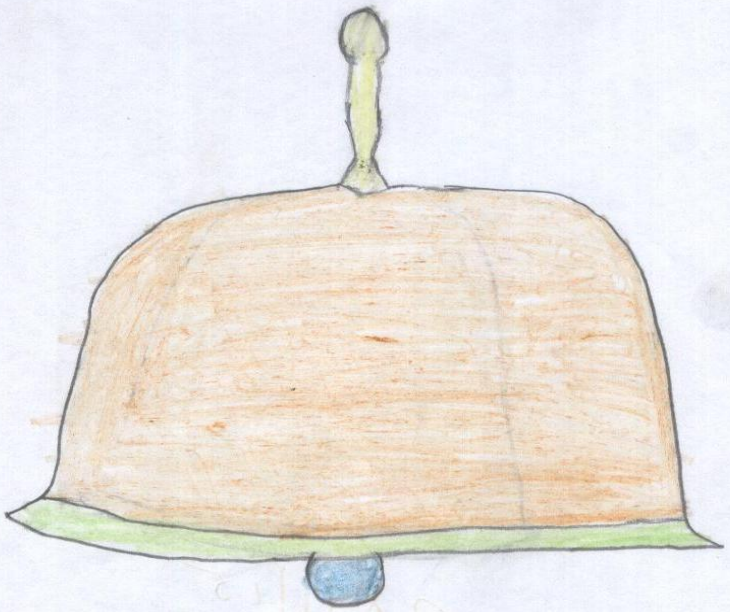


Name : Abhiram Kaushik

Date: 28/11/2015

Class : (5) Five

Age : (9) nine



This is a colourFULL

Bell

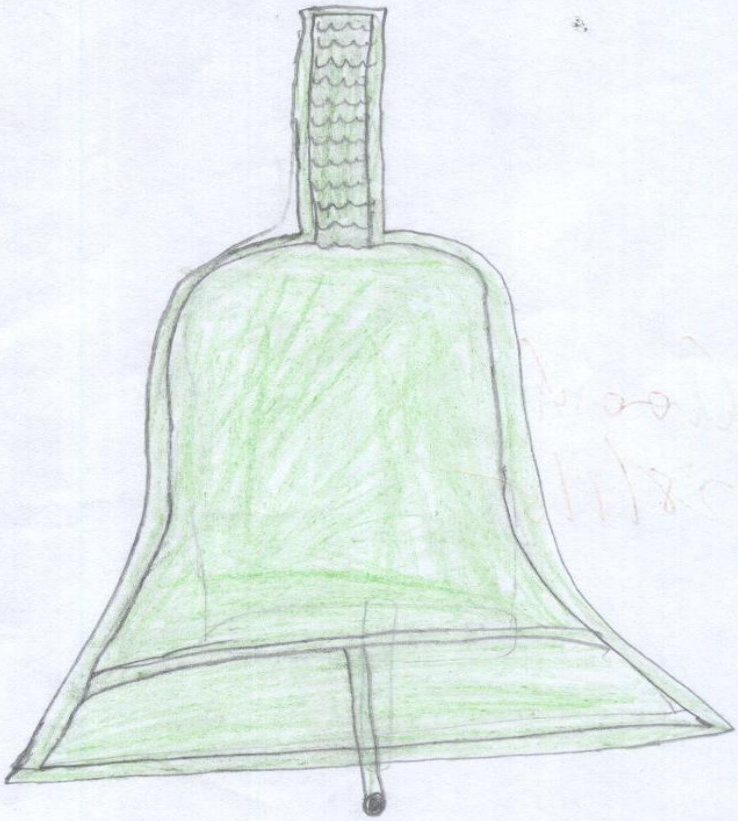

Name: [illegible]
Age: 9
Class: FIVE
Date: 4/2/15
Drawing
2

Name: Ishaaja mustapha

Class: Primary (5)

Age: 11year 28/1/2015

Draw a school bell.

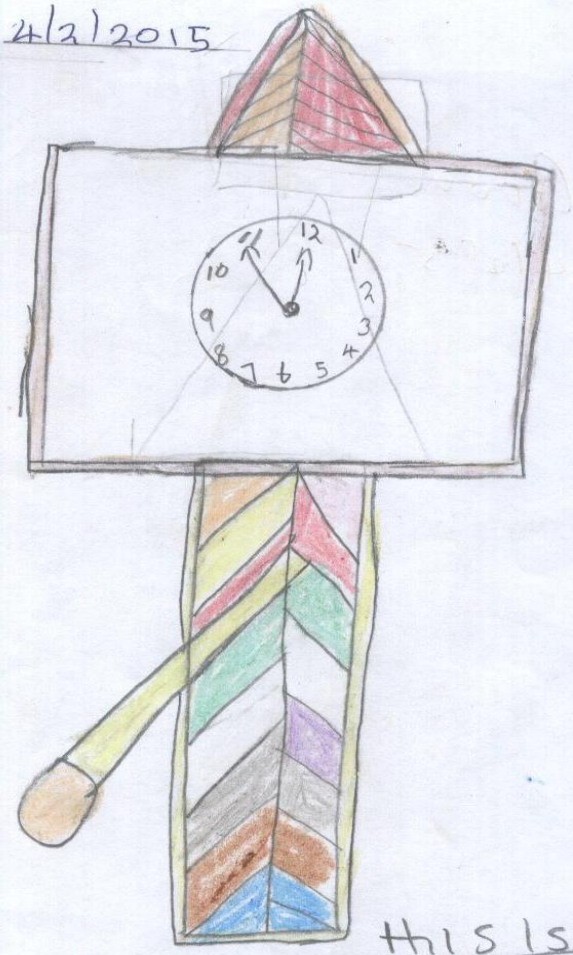


This is A Beautiful School Bell

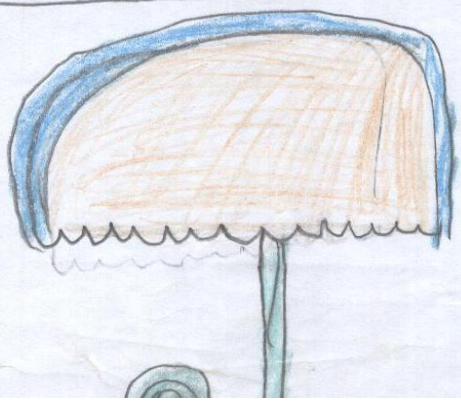
Name: Khadija mustapha

class: (5)

Age: 12 4/2/2015



this is a pendulum clock



6

NAME: LATIFAT Abdullateef

class: Primary (5) five

Age: 11 years

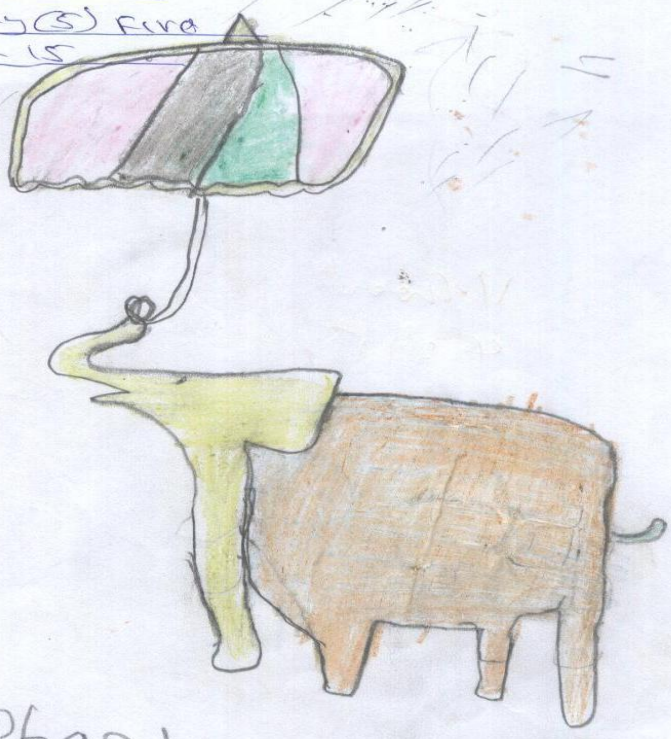
Draw A School bell



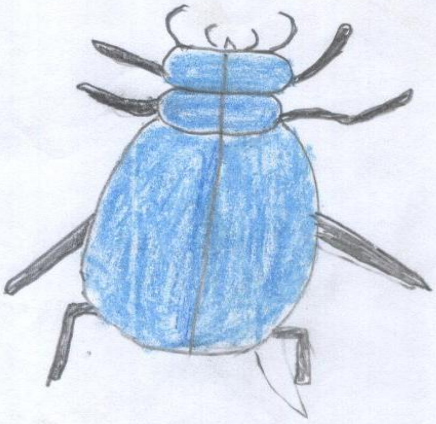
THIS IS A
beATIFUL
BELL

13

NAME: LATIFAT Abdullateef
Age : 11 years
Class : Primary (5) Five
Date : 4-2-15



A Elephant



13

This is a cockroach