A STUDY OF THE RELATIONSHIP BETWEEN GENDER AND PREFERRED CONTENT IN PUPIL'S DRAWING AMONG SELECTED PRIMARY SCHOOL PUPILS IN ZARIA METROPOLIS.

BY

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DECLARATION

I declare that the work in the project dissertation entitled Relationship between Gender and Preferred Content in Children's drawing among Selected Primary School Children in Zaria Metropolis, has been performed by me in the Department of Fine Art under the supervision of Professor B. K Olorukooba. The information derived from the literature has been duly acknowledged in the text and a list of references provided. No part of this dissertation was previously presented for another degree or diploma at any university.

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CERTIFICATION

This dissertation entitled: “Relationship between Gender and Preferred Content in Children’s drawing among Selected Primary School Children in Zaria Metropolis”, by Amao-Awogbade Oluremi meets the regulations governing the award of degree of Doctor of Philosophy (PhD) of Art Education of Ahmadu Bello University Zaria, and is approved for its contribution to knowledge and literary presentation.

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DEDICATION

In memory of my late sister:

Mrs Mariam Morenike Aduke Ibrahim (Nee Amao).

Who passed away to eternity on the 26th May, 2005.

May her soul rest in perfect peace.

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ABSTRACT

This study sought to establish the relationship between Gender and Preferred Content in Children's Drawing. A total of 220 pupils stratified into 110 males and 110 females drawn from eleven randomly selected primary schools in Zaria metropolis were used for the study. Four research questions were raised and four null hypotheses were generated. A narrative adopted from Tuman's (1999) study, was validated by experts in the department of Fine Art Ahmadu Bello University, Zaria Kaduna state of Nigeria and used as a major tool for data collection. Chi-square ($\times^2$), cross tabulation, ANOVA and t-test were used for the analyses related to the null hypotheses. A histogram was also used for the distribution of the scores explaining the scores on formal characteristics used by the subjects in the study by sex. The results revealed that none of the four null hypotheses was retained; all the hypotheses were rejected. However, the results revealed that there were significant differences in the drawing content chosen by boys and girls. It also showed that there were significant differences between the way boys and girls use lines, colour, shape, texture, space and composition; there were inter-relationships in the forms and content of drawings of boys and girls and there were significant differences between the drawings of boys and girls in terms of gender characteristics. The findings revealed that girls exceeded the boys in the use of elements of art. It is recommended that provision be made for tests and activities that would allow pupils to think and ask questions that would lead to discoveries and motivate learners to create drawings outside their gender characteristics.

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Glossaries

Art: - The study and creation of things, through the use of forms, texture, lines and colour to give pleasure to the mind and also satisfy the sense of beauty. It is the power of forming and it is also refers to any skill, trade, craft or expertise (Ogumor, 1992).

Visual Elements: - Basic/elementary requirements of art (drawing) which must be present in all forms of graphic illustration (drawing). The components are: lines, texture, colour (organization and variations), movement/rhythm, linear that is, perspective, plane and form.

Drawing: - The art of representing an object in line; using lines to define the shape of objects including man and animal; also a way of training the eyes, promoting visual and muscular coordination.

Line: - A line is a long narrow mark which has length but without breath and thickness. It is the most important element of art because it is the beginning of drawing and drawing cannot exist without line. To an Artist, line is a symbol, used to make a statement or express an idea (Wangboje, 1985).

Colour: - It is the reflected visual rays of the light spectrum. The colours of the spectrum blends into one another. They are violet, indigo, blue, green, yellow, orange and red. Colour is referred to as pigment in art. It is a means of identity. It can be classified as primary, secondary or tertiary colours.

Texture: - The surface quality of an item which can be felt, seen and touched.

It can be rough or smooth. It can be artificial (man-made) or natural.

Random samples: - these are samples selected by using chance methods or random methods. One such method is to number each subject in the population. Then place numbered cards in a bowl, mix them thoroughly, and select as many cards as needed. The subjects whose numbers are selected constitute the sample.

Shape and form: - Anything which has volume or mass. It also refers to an open place or a distance between two objects or points. Shape and form are closely related.

Space: - The distance between or around forms as measured.

Principles of art: - Also referred to as principles of organization. Some of the important principles are: variety, balance, rhythm proportion, dominance, and repetition.

Balance: - The placement and distribution of colour, shape or form in a given space in order to achieve an equilibrium or a balance visually.

Rhythm:- A flow which is achieved as a result of the arrangement of elements of art in repeated way in order to achieve harmony.

Proportion: - The distribution and relationship of various elements in such a way as to avoid monotony.

Teaching strategies: - A sequence of planned activities, arranged, organized and managed by the teacher, designed to ensure pupils learn.

Gender-Identity: - An understanding by a person that he or she is a male or female.

Gender-Role: -Sets of expectations that define the ways in which the members of each sex should behave.

Norms: - Standards of behaviuor that members of a social group share, to which they are expected to conform and that are enforced by positive and negative sanctions.

Perception: The process by which information is gathered and interpreted. It is a 'backbone' word for visual capabilities/abilities and the verifying psycho logic process/processes stimulating 'sight' or 'seeing'

Stereotype: The unscientific and hence unreliable generalization that are made about people either as individuals or as groups, the mental picture that one has about a particular people.

CHAPTER ONE
1.0. Background to the Study

1.1. Introduction

Gender – preferred characteristics of children's drawing has been, for the past century, an area of consistent research focus on children's artistic development (Tuman, 1999). The idea that the spontaneous drawings of young children may throw light upon the psychology of child development and artistic performance have also greatly influenced the objectives of art education and teaching strategies (Garber,2003; Wagner– Ott,2002). The failure of many of these studies to interpret findings (data) on children's drawing in terms of gender stereotyped content has often led to biased / wrong assumptions about the possibility of gender differences in children's drawing.

Thompson (2003) and Tuman (1999) cite Kerschensteiner's (1905) conclusions as an instance of failure to interpret data in terms of gender appropriately. Kerschensteiner, who had earlier concluded that the drawing abilities of boys were superior to those of girls, drew this conclusion based on his analysis of children's ability to show spatial relationships without considering the different social interests such as fight or flowers in the drawing of boys and girls. It is possible that Kerschensteiner's conclusion, if examined, might have led him to different conclusions.

Goodenough's research (1926) on children's drawings of human figure is another study which highlights some of the problems associated with research assumptions on gender and the analysis of data. Goodenough states that primary

school age girls performed significantly better than boys in their abilities to draw the human figure in detail and proportion.

While this finding has been confirmed by American, English and Danish researchers in later years, (Cox, 1993; Papadakis, 1989; Wilson 1977; Koppitz, 1968; Dale 1963), questions are still been asked as to whether these abilities are derived from biological or psycho – cultural differences in the development of the boys and girls used for the study. Scott (1981) argues against the findings of Goodenough, that if these studies focused on elements of drawing and not detail and proportion which are elements traditionally associated with girls' drawings, the study might have concluded that the drawings of boys were significantly better / superior. Other examples of previous researches which have used inconsistent criteria for judging and interpreting gender differences in children's drawings abound in the literature (Blaikie, 2003; Gardner, 1982).

1.2. Statement of the Problem

Child art is something precious. It is fresh, lively and spontaneous. It appears only in childhood and begins to die when the child approaches adolescence. It is damaged by any attempt on the part of the teacher to impose adult standards upon the child. It has aesthetic qualities of vitality and liveliness and also has naturalness which has often been interpreted as freedom, simplicity or sincerity (Carline, 1968; Tomlinson, 1966, Richardson, 1964 and Ruskin, 1907).

Children lost interest in art when their work loses its freshness and vitality. In place of the bright colours and happy spontaneity, there appears the more

laboured and altogether duller work. The lack of interest and decline in the child's artwork has been a source of worry for parents and teachers. It would appear that this situation is only applicable to art because in other subject areas, one might expect ability and skill to increase in proportion to the child's interest and the effort of his\her teachers (Tuman, 1999). Wagner – Ott (2002) suggests that there are certain extraneous factors which cause the child to loose interest in art and which affects children's drawing preference. These are inadequate teaching and instructional methods of art teachers, their gender, interests and attitudes, lack of motivation, environmental factors such as schools, teachers and parents, gender socialization as well as psycho – cultural influence.

Researchers have also suggested possible solutions to problems of children's drawing preferences such as , inadequate teaching and instructional methods of art teachers, their gender and interest. Some of the suggestions include:-

i. The need to improve teaching strategies in art education (Danko-McGhee and Slutsky 2003).
ii. Reflect the diversity of students in the classroom (Garber, 2003; WEEA, 1998).
iii. Include gender and feminist issues in art education curriculum contents (Sadker, 2000; Moore and Trahan, 1997).
iv. Ensure that Parents / teachers constantly motivate children for art (Myra and Sadker, 1998).

v. The need to make children interpret popular art works from a socio-cultural viewpoint to see how gender can affect drawings (Freeman, 1994; 1998).

Research findings point to the fact that improved teaching strategies on the formal characteristics of drawing had resulted in improved performance (Danko-McGhee and Slutsky, (2003) Sadker (2000). Moore and Trahan (1997) also found that the inclusion of gender and feminist issues in art education curriculum content enhanced the understanding of the system of symbols as gender specific drawing.

The attention of recent researchers has been turned away from questions of "superiority" and "inferiority, and have started looking into other differences of the relationship between gender and style. The common trend in the findings of researchers is that girls show a marked interest in drawing of human figure as well- proportioned, realistic and natural (Cox, 1993; McNiff, 1981; Majewski, 1978; Koppitz, 1968 and Machover, 1960). On the other hand, drawings of human and the environment seem less important to be recorded in detail as boys have been found to prefer to draw figures in imagery situations of conflict, humour, fantasy and action with soldiers and machines, fighting among others. (Duncum, 1986; McNiff, 1981; Wilson, 1977; Feinburg, 1977; Lindstrom, 1962; McCarty, 1954).

Researchers in the field argue that preference in art generally results from socialization of gender roles (Flannery and Watson 1995; Duncum, 1986). Flannery and Watson argue that boys' drawing content shows a socialized interest in fantasy and violence which is beyond their daily life experience. On the other

hand, they posit that girls' drawing content seems to be more realistic and can be related to their everyday experience. According to Duncum (1986) gendered content is a reflection of children's developmental preoccupations because they are compelled to conform to social norms

Researchers have also considered as valid, the idea that certain content areas may support/promote tendencies in characteristics. Feinburg (1977) finds that when boys and girls are asked to draw pictures in response to the words "fighting" and "helping", girls drew "fighting" in terms of emotional conflict between friends and family, and "helping" in terms of personal assistance or care for someone they knew. On the other hand, boys drew "fighting" as an indirect aggressive action between violent armies, fantasy creatures and "helping" as a form of contribution to a common task like building a house or constructing a bridge. While the drawings of boys are generally action – packed, those of girls contrasted considerably because they are mainly figure centered symmetrical images. According to Feinburg, girls' preference for symmetry is evidence of two culturally learned approaches to subject matter. The author argues that while girls used a "personal" approach to drawing, boys used a "de-personal" approach. He concludes that these two approaches to subject matter are responsible for the different spatial arrangements in children's drawing.

While the studies examined here have provided an important framework for the understanding of the complex relationship between gender and style in children's drawing, not a single one has questioned whether there is a relationship between gender – preferred content and form. Studies so far conducted in the

area of gender and drawing in Nigeria seem not to explain the complex relationship between gender and style. For example, none of these studies: Zamani – Yusuf (1992); Mohammed (1988); Akiga (1985); Olorukooba (1981); Bakare (1972) and Abiola (1965) present an in-depth analysis of gender differences among the subjects studied. More so, while some earlier studies identified the existence of different styles in the subject content of the drawings of boys and girls, these studies did not examine how the differences affect the artistic development of children (Ballard, 1912; Lark – Horovitz, Lewis and Luca 1967; Eagly, 1987).

Similarly, while later studies have suggested that gender content interferes with children's formal characteristics, some researchers in the field have criticized these studies for not being consistent in their research design and analysis (Majewski, 1978; Feinburg, 1977).

This research will, therefore, examine the relationship between gender and preferred content in children's drawing among selected primary school children in Zaria metropolis. The study will compare the way boys and girls use formal characteristics of forming drawing.

1.3. Objective of study

The purpose of this research is to examine the relationship (if any) between gender and preferred content in children's drawing among some selected Primary School children in Zaria metropolis. Art making is a natural development process that young children engage in to illustrate and explain the world in which they live

(Danko-McGhee, 2003). Children can communicate thoughts and feelings in art before they develop more conventional means of expressing ideas and emotions in words. Expressive art making requires the use of symbols which will assist them in creating meaning (content) for themselves about their world (Lasky and Mukerji, 1981). Again, in the use of symbols, certain visual qualities and processes in children's drawings are gender specific and should be understood by teachers (Laura, 1985). The need for understanding the system of symbols as gender specific (Keifer-Boyd, 2003) in children's art, may not be unconnected with the general assumption that art, as a universal language has no gender barrier, and, or the teachers handling of the subject.

A sizeable proportion of learners find the teaching of art either as uninteresting or unchallenging because of the way the teacher presents the subject. This probably accounts for the diminishing proportion of learners offering art at all levels of education as well as the persistent low performance in art courses (Olorukooba, 1977, 1990; Mbahi, 1995).

Specifically, this research examined the relationship between gender and preferred content in children's drawings among selected primary school children in Zaria. The study compared the way boys and girls use formal characteristics of form in drawing.

1.4. Justification for the Research

Studies so far conducted in this area have reported the existence of certain extraneous factors which are responsible for children losing interest in art: such as:- environmental, lack of effective teaching and, indeed, encouragement of gender difference in the art products of boys and girls and lack of motivation to create drawings outside children's gender characteristics.

1.5. Research Questions

Specifically, this study will seek to answer the following questions: -

1. Is there any gender difference in the drawing content chosen by boys and girls?
2. Will there be any significant differences in the way boys and girls use formal characteristics of forming drawing with:-
   (a) Line,
   (b) Shape,
   (c) Texture,
   (d) Space and
   (e) Composition?
3. Will there be any inter-relationship between form and content in the drawings of boys and girls?
4. Will there be any relationship between the drawings of boys and girls in terms of their gender characteristics?

1.6. Statement of Hypotheses

The following null hypotheses were formulated in this study.

HO_1. There is no significant difference between the drawing contents chosen by boys and girls.

Ho_2. There is no significant difference between the way boys and girls use formal characteristics of forming drawing with respect to

(a) Line,

(b) Colour,

(c) Shape,

(d) Texture,

(e) Space And

(f) Composition.

Ho_3. There is no inter-relationship between form and content in the drawing of boys and girls.

Ho_4. There is no significant difference between the drawings of boys and girls in terms of their gender characteristics.

1.7. Significance of the Study

1. Research in child art has continued to be of interest to art educators, teachers, parents and psychologists because it concerns the psychological development of the child and the aesthetic value of his products. A research into gender – preferred characteristics of children's drawings will no doubt be valuable

to schools at all levels of education–Nursery, Primary, Secondary, Teachers' Training and Department of Fine Arts in various Polytechnics and Universities. The Society of Nigeria Artists (SNA), Nigeria Society for Education through Art (NSEA) and other research bodies like Nigerian Educational and Research Development Council (NERDC) as well as the National Council for Arts and Culture (NCAC) might find the result of this research useful in organizing conferences, workshops, seminars and reviewing of the art curriculum.

2. Studies so far conducted in this area have reported the existence of certain extraneous factors which are responsible for children losing interest in art: such as environment, lack of effective teaching, encouragement of gender difference in the art products of boys and girls and lack of motivation to create drawings outside children's gender characteristics. It is therefore hoped that this study will proffer some solution to the problems enumerated.

3. Research activities so far carried out in this area in Nigeria has not touched on the complex relationship between gender and artistic production (drawing). It is hoped that the outcome of this study will give an insight into gender differences in the drawings, the subjects, as well as examine how these differences affect the artistic development of children.

4. Non – inclusion of gender feminist issues in art education curriculum content has long been a major source of concern. It is hoped that the study will suggest an appropriate form and content for both sexes in art education curriculum at all levels (Nursery, Primary, Secondary and Tertiary).

1.8. Basic Assumptions

The following assumptions were made for the study:

1. The population chosen for this study was representative of primary schools in Zaria metropolis.
2. The topic – "Formal characteristic and elements of art" constitute an aspect of the art syllabus used in the schools sampled and is also appropriate for the sample.
3. The content themes are appropriate for boys and girls

1. 9. Delimitation of the Study

The study was delimited to finding the relationship between gender and preferred content in children's drawing among selected Primary school children in Zaria metropolis as follows:-

1. Subjects for this study were drawn only from the eleven (11) schools where creative arts as a subject is being offered out of seventy-six (76) private primary schools in Zaria metropolis.
2. Only primary six children aged 10-12 were randomly selected for the study.
3. The study was delimited to formal characteristics and elements of art.

1.10. Limitations

The major sources of limitation for this study were time and financial constraints. Only primary schools where creative arts as a subject is being taught were sampled in order to obtain the necessary information needed for this study.

Co- operation from the source of data was also a limitation in the collection of data as some pupils were reluctant to participate in the drawing exercise.

CHAPTER TWO

2.0. Review of Related Literature

2.1. Introduction

Drawing has often been generally regarded as the art of representing objects or forms in lines. It is not only a means of self expression but also develops critical thinking and imagination in learners (Tuman, 1999). The idea that the spontaneous drawings of young children may now throw light upon the psychology of child development was as a result of the child study movement of the early 1900s (Dale, 1963).

Dale argues that instruction in the use of formal characteristics of drawing by male and female learners will lead to better understanding of what is learnt. He adds that it will lead to gaining a new means of communication and also improve artistic performance and competence. This study is concerned with the relationship between gender and preferred content in children's drawing among some selected primary school children in Zaria metropolis.

Literature so far reviewed showed that there is very little evidence of studies conducted in the area as a means of improving the artistic performance and competence of Nigerian children. It is, however, noted that various aspects of this study have been studied extensively in other countries like the United States of America, the United Kingdom, and elsewhere. This chapter reviews some relevant literature on child art, on children's drawing and the gender preferred characteristics of children's drawing. The chapter discusses some theoretical

framework which affects gender and preferred contents like:- home, school, teachers and parents.

Pervious studies which have bearing to this research are also examined and presented in the following order: -

2.2 Theoretical Framework

2.3 The Importance of Child Art.

2.4 Characteristics of Children's Drawing

2.4.1 Description of the Six Characteristics of Art used for this Study.

2.5 Gender Issues in Art Education

2.5.1 Gender Issues in Artistic Development of Children

2.5.2 Theories of Gender and Sex-Role Identification.

2.5.3 Some Common Sex Differences.

2.6. Motivating Children for Art Activity.

2.7. Issues in Evaluating Children's Artwork

2.8. Developmental Stages in Children's Art.

2.9. Implication of literature Review for the Study

2.10. Summary

2.2. Theoretical Framework

The theoretical base on which the study is grounded was derived from Garber's (2003) and Wagner-Ott's (2002) assumption, that the spontaneous drawings of young children can explain the psychology of child development and their drawing performance. Furthermore, the position of Thompson (2003) and

Tuman (1999) supporting Kerschensteiner's (1905) theory, that the drawing ability of boys are more superior to those of girls still needs greater insight and further clarification. Today, there is paucity of empirical evidence on:

(a) the extent to which the spontaneous drawing of children can explain their drawing development and

(b) the position that the drawing abilities of boys are superior to those of girls.

2.3. The Importance of Child Art

The Child study movement, which grew during the last decade of the nineteenth century, witnessed many research activities on Children's art – particularly drawing. The educational possibility of children's drawing was made known during this period. According to Read, (1958) Ruskin's 1857 ultimate intension as a teacher was the production of artists who would later rival the achievements of great artists like Giotto. Ebenezer Cooke (1885), who was inspired by Ruskin's book, developed several research theories on children's art. James Sully (1895) approached the subject from the point of view of child psychology by tracing the evolution of Children's drawings. Also Burt (1921) published the Developmental stages of children's art as variously documented by researchers in the field. However, Goodenough's (1926) demonstration that a large intellectual content is present in the development of children's drawings, further increased scientific studies in this area.

Meeson (1963) describes Child's art as something "Precious" "fresh", "Lively" and "spontaneous" and that it appears only in Childhood and begins to die

when the child approaches adolescence. He adds that it is damaged by any attempt on the part of the teacher to impose adult standard upon the child. Lowenfeld (1964) presents a similar view when he states:

> Child art is a term that is meaningful to every teacher, parent and psychologist. We know the attitudes of child art, the forces that underlie it, its developmental stages, and it's meaning for growth. It has been demonstrated that child art has its distinct attributes and like childhood, represents a very important phase in our development. When we consider the art of the adolescence, however, we find confusion.

Danko – McGhee and Slutsky (2003) point to the fact that the importance of art in early childhood should not be overestimated. While learning and development could occur naturally in children, it will require the intervention of parents and teachers. Lasky and Mukerji (1980) suggested that one way to nurture child development is through art, thus: - "The arts, properly taught, are basic to individual development since they, more than any other subject, awaken all the sense (Arts, Education and Awareness Panel 1977). They went further to say that because young children are generally spontaneous in activities that are art oriented, art making becomes a natural developmental process that children engage in to illustrate and explain the world in which they live. In a similar view, Steel (1997) states that children's art making are important as a non-verbal language, a system of symbols, which emerge from children's early scribbling. Clay (1995) and Applebee (1984) see art making as serving as a fore-runner (precursor) to literacy. They therefore suggest that Art making should be encouraged in order to nurture this natural process towards literacy.

In another related literature, Laura (1985) states that despite the fact that art making can help to develop and nurture skills necessary for other academic areas in the curriculum, art has unique contribution that it can provide to a young child's learning experience. She went further to say that by engaging in art activities, children learn to develop:

- the ability to transform feelings and ideas into a visual form;
- an awareness of the aesthetic qualities in art and life in general;
- an understanding that artwork reflect the time period and culture in which they are produce (Eisner, 1972);
- their knowledge in multiple ways and Media (art as representation of thought)

Laura's position suggests that the learning experiences mentioned above can contribute to quality of life for young children as they develop into adulthood. It would therefore seem that to exclude art making from childhood curriculum would amount to short-changing children from experiencing the world from a variety of perspective.

2.4. Characteristics of Children's Art/Drawing

The study of unusual art abilities in children had led to the identification of characteristics of unusual artistic abilities in children when they occur (Munro, 1960; Read, 1958; Lowenfeld, 1957). Lark-Horovitz and Norton (1960) collected data from several experiments carried out at the Cleveland Museum of Art for the purpose of investigating some aspects of children's art abilities. 1,015 children of

the Museum school aged 6 to 15 were asked to make pictures on topics given to them. There were approximately 50 boys and 50 girls at each age-level in each group. An analysis of the data showed that generally, some characteristics of children's drawing tend to appear together while others appear independent of one another. The outcome of this study-identification and interpretation of the essential characteristics was recorded by a panel of judges who find the following six characteristics which are also used in this study. The six characteristics selected are as follows:-

1. Line
2. Colour
3. Shape
4. Texture
5. Space
6. Composition.

2.4.1. Description of the Six Characteristics of Art used for this Study.

1. Use of line: Line suggests movement in some direction; vertical, horizontal or diagonal. A line may be broad or thick. It may be thin, even sphere. Line also defines space. It may be an edge, which is often referred to as a silhouette or simple tracing of the outline of an object. Line may also define a contour in which the movement expresses the existence of a mass in space. In this study, the quality of line will not count. Children generally use full pressure on a drawing tool to achieve definite, bold, free line. Consideration should be given to whether the

line appears tight, cramped, hesitant, light – indefinite. Lines can show conflicting diagonals, horizontals, upward swirls, downward verticals, vibrating, pyramid – like, rhythmic, spiral, Zigzag, rounded arches, curved or slightly curved (See diagram below and appendix 1a).

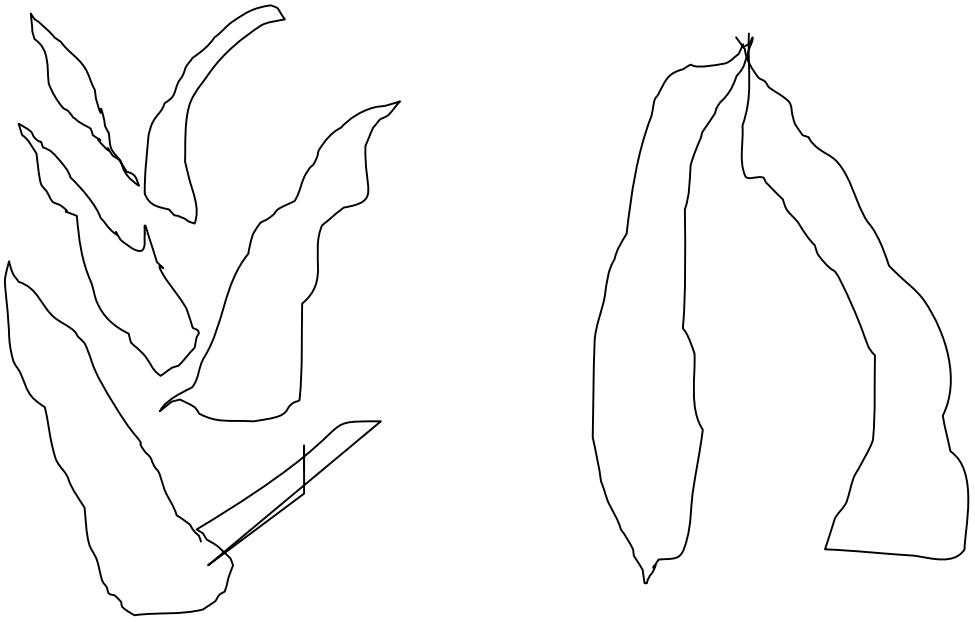
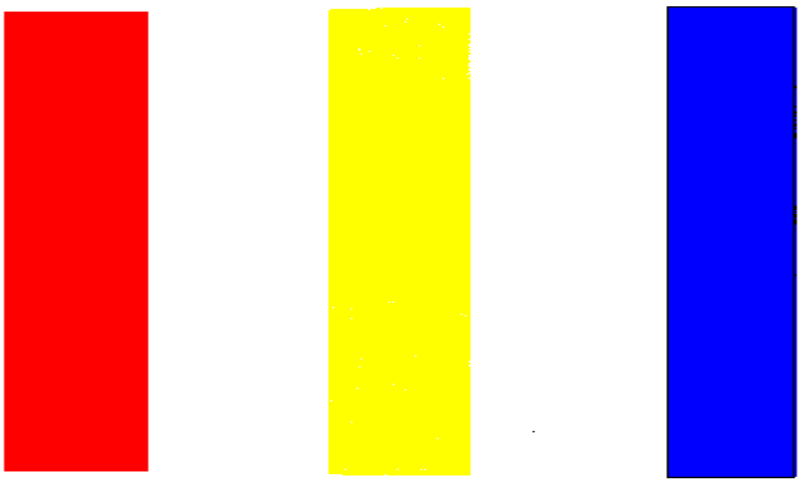


Figure 1
Use of line
Upward swirls

2. Use of Colour: Use of Colour crayons (The chosen medium of drawing), some categories describe the use of colour from the following points of view: actual colour of real objects – described as “True local colour”, example green for leave, a blue for sky among others and “variation of local colours” examples several shades of green for grass or leaves. The use of the three primary colours- red, blue, and yellow, which is supplied, should be emphasized. The result of various combinations of primary colours should be noted (See plate 1 below and appendix 1f).



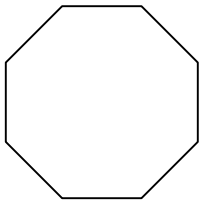
Red Yellow Blue

Plate I
Use of colour/ primary colours

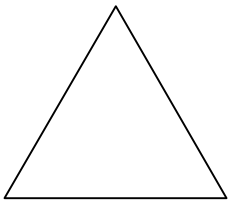
3. Shape: A shape is the flat outline of any form. It is usually regarded as being two- dimensional and flat. It has many varieties. It is an efficient means of visual communication. It enables us to distinguish things from each other. It provides a variety of clearly distinguishable patterns such as leaves, faces among others. Shape (like line) has certain emotional values in a drawing / picture. A jagged shape for example, suggests life, vigour and possibly anger. Smooth curves in a shape suggest peace and calm. Shapes can also arouse feeling because of the associations they suggest (See figure 2 below and appendix 1b).



Rectangle Can



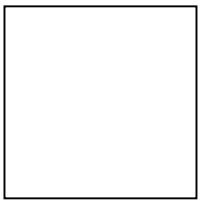
Hexagon



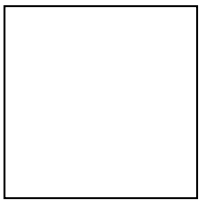
Triangle

Figure 2
Shapes

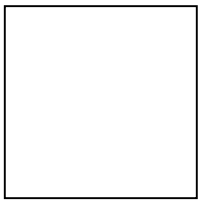
.4. Texture: The appearance or surface quality of an objects or material which has touch value or can be seen. Texture can be real (actual) or artificial. Real or actual texture is one that has real physical touch values such as sand, paper, wool, and glass among others. An Artificial texture has real tactile character but only appears to be so visually because of the effects produced by colour, pattern, tone and line. The tactile effects of texture includes: Smooth, rough, broken and spotted use of colour, tone, pattern, and line contrasts and variations. Texture also has qualities of plastic expressive and decorative values for viewing a piece of artwork (See figure 3 below and appendix 1c).



a



b



c

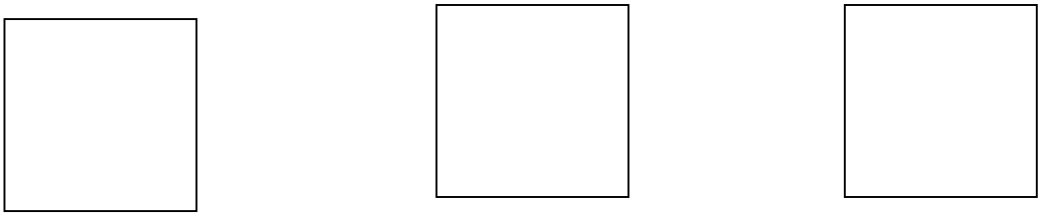


Figure 3
Texture

.5. Space: An element of art: the areas within which the other elements of a work of art is brought together to create a work of art. Space is an important element but has no value until it is used. There are two ways of defining space: two – dimensional and three – dimensional. Space is two-dimensional when it has length, breath and depth. The area occupied by any shape/s in a work of art is known as positive space, while an unused or empty area is referred to as negative space (See figure 4 below and appendix 1d).

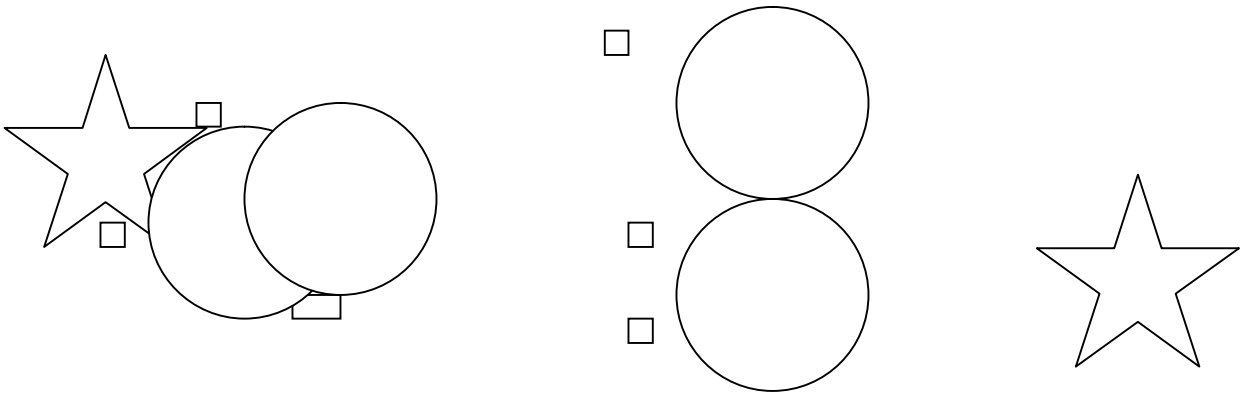


Figure 4
Use of space

.6. Composition:-The use of variety of line, shape and other elements of art in a drawing or design, which is interesting to look at. The drawing or design should be

related to the paper. It should not distract the eye by its uneasiness. A drawing/design must have balance. Example a group of small shapes within a drawing can balance a large shape just like equal-sized shape of different tones can be balanced by the way in which they are placed within the drawing. Objects and figures are built up upon some structural basis of a stable kind, like a pyramid or a triangle. A pyramid or triangular type of arrangement is common though not compulsory because it gives a feeling of a solid presentation at the base of the drawing or picture and can be easily seen (See figure 5 below and appendix 1e).



Figure 5
Composition

.

2.5. Gender Issues in Art Classroom

Garber (2003) states that gender issues still constitute a problem in most classrooms today. She maintains that "textbooks still do not reflect the diversity of students in our classrooms and continue to perpetuate the 'hidden' curriculum

which tells students that males – hold the political power and make almost all the important decisions and discoveries." She cites factors such as race, ethnicity, culture, Language, socio – economic class which are not well considered in the development of education for girls. Garber's position hold true for the Nigerian circumstances because education of the girl child has been and still is a topical issue of serious concern for governments at all levels.

Sadker (2000) also reports that males continue to be the focus of classroom teaching and teachers attention. As Fleming (2000) observes, the Women's Educational Equity Act (WEEA) report found that bias still exists in the classroom climate and it reflects in lower expectations, gender stereotypes and male-focused student/teacher relations which adversely affects the educational successes of girls. Fleming (2000); Moore and Trahan, (1997) also find that both boys and girls find males more valued than females in schools. While lending support to his claim, Fleming (2000) states as an example that while women more often specialize in languages and the arts, men choose areas like computer science, physics and Engineering (Sadker, 2000). Further more, Fleming (2000) and Sadker (2000) report that girls are still only half as likely as boys to take part in physical education particularly because it contributes to positive self esteem and good health (Sadker,2000).

The reports of various researchers continue to point to the presence of traces of gender biases in teachers. For example, Garrahy (2001) conducted a study in which she compared teachers' believe with their classroom practices. She found that all the teachers sampled worked from a "gender – blind – position"

because they believed that they did not take students' gender into consideration when teaching.

However, through classroom observation, she finds that the teachers held different expectations for boys and girls, separated boys from girls, allowed curriculum content decisions to favour boys' interest and selected boys as group/class leaders. The findings of Garrahy are also supported by others such as Lundeyberg (1997), American Association of University Women-AAUW (1999) and Myra and David Sadker (1998b). An important aspect of the reviews of these studies is the need for teachers and teachers-trainer to recognize that, equity issues remain for boys and girls; and that one should not loose sight of what Sadker (2000) calls "a false sense of accomplishment." One need to be aware of gender issues and own biases which according to Moore and Trahan (1997) and Sadker (2000) may not be noticed by teachers. Sadker laments that teacher education and staff development programs do little to prepare teachers to "see" the unintentional but harmful gender bias present in our classrooms today. Art teacher education should therefore include contents about women and their accomplishments in relationship to social and cultural factors.

Since the inception of the first generation art school-the Department of Fine Arts, Ahmadu Bello University, Zaria and the establishment of other arts institutions (Universities, Colleges of Educations and Polytechnics),the population of women graduate artists seem to be abysmally low whether as teachers or practitioners to effectively address the issues raised. The likes of Madam Ngu, Late Hajia Ladi Kwali, Palmer Mohammed, Kparevzua, Ndidi, Akiga Elizabeth,

'Funke Ifeta and a host of others do not appear to be significantly strong enough to positively influence the art curriculum content that would address gender disparity in Nigerian education.

2.5.1. Environmental Influences on Children's Gender Stereotyping

Children develop their sex-type beliefs early and this belief develops early and increases rapidly throughout their early childhood (Bigher, 1995). These beliefs has been found to affect children's play and preferences (Bussey and Bandura, 1992, Huston 1983). While not much has been reported about the origin of these beliefs, two theoretical views have been proposed: environmental learning theory and cognitive developmental theory (Martin and Halverson, 1981 Bandura, 1977). For example, Laura (1985) argues that "….a child's social cognitions cannot be adequately understood without an accompanying understanding of both the social and cognitive contexts in which they occur".

Gender scheme theory suggests that children develop gender schemes concerning the characteristic of males and females (Bem, 1985 and 1981; Martin & Halverson, 1981). According to this theory, gender schema is believed to produce gender stereotyping which also influence gender relayed information. Bem. et.al, therefore suggest that environmental as well as cognitive factors can affect gender schema. One major example of the influence of the environment on gender stereotyping is society's use of gender as a "functional category". For example, the use of gender as a functional category includes using gender where it is not necessary such as – dividing children into "boys" and "girls" teams or

groups; unnecessary emphasis on gender when referring to individuals like; “good morning boys and girls”. According to gender schema theory, once gender-linked associations like the example given above have been learnt, the functional use of gender increases stereotyping. The functional use of gender appears widespread in most societies including Nigeria. Bem (1981) and Laura (1985) note that gender is frequently used as the basis for classifying children in schools. For instance, many primary and secondary school teachers ask pupils/students to perform certain tasks like lining up for early morning parade or prayers; assigning learners to sitting positions (“boy-girl”) based on gender.

2.5.2. Gender Issues in the Artistic Development of Children

Gender issues in art education continue to attract many studies and much literature (Blaikie, 2003 and Anderson, 1994). However, the views expressed by Kindler and Darras (1997) are worth examining. Speaking from a child development perspective, Kindler and Darras say that gender is constructed biologically and socially. Citing Vygotsky (1978:p90), they state:

> Within a general process development, two qualitatively different lines of development, differing in origin, can be distinguished: the elementary processes, which are of biological origin, on one hand, and the higher psychological functions, of socio-cultural origin, on the other hand. The history of child behaviour is born from the interweaving of these two lines.

While supporting the views of Kindler and Darras, Blaikie adds that the idea that children need to conform to socio-cultural convections is evident to the art education literature because constituent evidence of this is often provided. For

example, Duncum (1986) explains that the single most striking feature" is the remarkable consistency of subject-preference, gender differences and thematic concerns". While describing a 1913 research and later studies of children's drawings produced during World War II, examples of the differences observed in the subject matter choices in artwork showed that girls drew flowers and butterflies while boys drew machines, warships, and battle scenes. Duncum further states that "… usually without being consciously aware, children select their subjects in accordance with what they conceive to be the appropriate subjects for their gender, and consequently they find these rewarding". He concludes by saying that children usually choose subject matter for their drawings that will guarantee the acceptance of peer, teacher, family and their community.

2.5.3. Theories of Gender – Role Development in Children

The biological analysis of gender role development has looked to genetic and structural differences, as the most likely causes of sex differences in behaviour. Some theories referred to it as bio-social models (incorporate both biological and socialization processes.

The cognitive developmental tradition has generated two theoretical approaches to gender-role development. The older is a stage model in which children's understanding of gender-role issues proceeds through two stages of identification and gender consistency. Vasta, (1995) states that the stages are assumed to follow an invariant order and to be universal across cultures. Newer approaches, involves information – processing models based on the concepts of

the gender schema and the gender scripts. The gender schema is a cognitive representation of gender believed to help children organize gender-related information, regulate their gender-role behaviour and make inferences regarding gender-role issues.

Social cognitive theory views gender-role behaviours as simply another class of social responses acquired and maintained by learning principles, including reinforcement, mode, and self-regulation.

- Theories of Sex Role Identification

Ernest (1978) had defined socialization as a process of learning to behave in the way in which other members of the society expected one to behave. He asserts that an important component of socialization is learning the behaviours that is appropriate to one's identity as a male or female. Similarly, Leslie (1973) defines socialization as encompassing the whole process of learning, the values, attitudes, knowledge, skills, and techniques which a society possesses – thus, it involves learning the culture.

McNall (1974) opines that during early childhood socialization, one learns to hate certain things and love others. He states that attitudes toward members of other ethnic groups are established during this period, and so are attitudes toward members of the two sexes. Thus, being a male or female is not simply biological matter; there is clearly a social component, perhaps even more important than the biological one that determines standards like dresses for girls and pants for boys. McNall reveals further that girls are taught to be "helper" rather than innovators or initiators in home and in the public schools, through the reading with which they

are presented as well as through the statements that parents and teachers make about what is 'proper' behaviour.

Children learn about sex roles very early in their lives (Howe, 1974) probably before they are 18 months old, certainly long before they enter school. She asserts that children learn their roles through relatively simple patterns that most people take for granted – such as throwing boy-babies up in the air and roughhouse with them, while girl-babies are handled delicately. People choose sex-related colours and toys for children from their earliest days. Energy and physical activity are encouraged for boys, just as girls are to be quieter and more docile. Parents love both their sons and daughters with equal favour, but protest and get disappointed when there is no male child to carry on the family name. Freud (1978) indicates that Biology determines not only one's behaviour, but also one's place; that because of their bodies, men and women develop different needs and abilities and perform different roles in society.

Social learning theorists (Bandura, 1996; Bussey and Bandura, 1992) view gender roles as primarily learned patterns of behaviour that are acquired through experience. According to this approach, many sex-typed behaviours are products of the same learning principles that govern other behaviours, including reinforcement processes, observational learning, and self-regulation. For example, little boys, according Vasta (1995) are more likely to behave in traditionally masculine ways because they receive social approval for this type of behaviour and disapproval when they exhibit traditionally feminine behaviour or preferences. Boys and girls imitate models in their environment – ranging from parents to

teachers, classmates to peer-groups to television characters – who display gender-related behaviours. The school environment being an agent of socialization and the peer group, which probably is formed at play, may influence sex-type behaviours.

A child is usually touched at many points by symbolically transmitted norms of sex role standards. Prominent among these are books, toys, television, and men and women in public life (whose images are often transmitted by the media). In books, boys are shown in adventuresome roles and girls in safe care taking roles. Women are almost never portrayed as working outside the home. An example is a book titled “A Tree Is Nice” by Janice Udry, the author portrayed boys climbing trees, fishing, raking leaves...while the few girls in the book were seen as watching male activities, or helping small children. Howe (1974:p 156) states that book titles distributed by the American National Council of Teachers of English to thousands of teachers for ordering with federal funds are gender biased as she states:-

> …an annotated catalogue of children’s booklist titles under the “Especially for Boys” and “Especially for Girls”. Verbs and adjectives are remarkably predictable through the listings. “Boys discover”, “earn and trains” or “foil” someone; girls “struggle”, “overcome difficulties”. “Feel lost”, “help solve or help (someone) out”. One boy’s story has “strange power”, another move “from truancy to triumph”. A girl on the other hand “learns to face the real world” or makes a difficult adjustment.

She says that in catalogues or on shelves the ‘boys’ of children’s books are active and capable while the ‘girls’ are passive and in trouble.

Similarly, Lever (1976) states that toys constitute sex-type domain. They saw that in a toyshop, buyers were found to purchase more creative toys for boys than girls. However, some girls said their mothers spanked them more and that female teachers took a more compassionate stance at boys' problems than for girls. The inference showed the influence of same-sexed parent on the development of sex-role by children, though with the fact that male sparkling was more glaring in the study.

Kagan (1962) states that both boys and girls suggested the opposite parent "kissed" them the most. The family constituted the "culture" to which most children were exposed and therefore impressions gathered from the culture could be far reaching. Because parents were cultural stereotyped, their treatment of any situation involving their children might in part be due to this role they were expected to play. Family interactions stemmed from multiple motivations and any tendency parents might have to reinforce culturally – stereotyped behaviour in their children might be out weighted by other determinants and might give off unexpected responses (Leaper, 2000).

Papalia (1979) finds that girls in many cultures were proud of their skills and would show off their capabilities in the presence of strangers and, yet, in American society, girls learn from an early age to devalue tasks associated with the sexes. One other study shows that preschool girls expect their adult roles would be more limited than those of the boys purely because they know they are women and had an inclination to think of themselves going to become in adult life, mothers, nurses,

and teachers, whereas the boys look forward to a wide range of activity, exciting and non-family oriented careers (Hartley, 1962).

Some of the reported works of psychologists show other things about parental attitude to their children. For instance, parental attitude is influenced by their differential attitude to the sexes of their children. Abarle and Naegele (1952) Bandura (1996) and Maccoby (2000) state that fathers reported different expectations for boys and girls or sons and daughters and say that they participate in more activities with their sons than with their daughters.

Harper (1975) showed that males are attracted to the outdoors, while females spend more time in sheltered areas, which the author claim might be due to the higher metabolic rate of boys than girls. Evidence also abounds to show that males are better physically equipped and undertake more risky enterprises than females. For instance, Wynne (1962) finds that indigenous tendencies for males to undertake more risky enterprise for hunting large game make biological sense in view of the generally accepted principle that the potential cost to a population of accidentally losing a male (child) was less; that a stable population is more dependent upon the number of females, and that, other things being equal, the number of males might vary more radically without severally threatening the ability of the population to maintain itself, a strong biological tendency to maintain sexual differences.

Howe (1974) reveals that sexual stereotypes are assumed differences, social conversions or norms, learned behaviours, attitudes, and expectations, for example, ‘man is being smart and women being dumb but beautiful’.

2.5.4. Some Common Sex Differences

Differences in drawings of boys and girls during childhood are not the only sex differences that can be commonly observed in growing children. There are probably quite a number of differences in boys and girls ranging from biological to physical and cognitive to social, religious to racial. But for the purpose of this study, only physical, cognitive and social differences will be reviewed and all represent only the average difference across all males and females.

i. Physical differences

The sex of the infant is determined at the moment of conception and depends on a pair of chromosome, the structures in the cell that carries the heredity – bearing material in the genes. According to Green (1978), each human cell contains twenty-three pairs of chromosomes, one chromosome usually determines sex – X and Y. The female egg cell always contributes an X chromosome; the male sperms cell could contribute either an X or a Y chromosome, which determine the sex of the embryo.

ii. Cognitive Differences:

Cognitive difference in the related processes may appear early or emerge later in children's development. Researchers seek the sources of these differences in both biological and environmental variables, thus:-

a. Language and Verbal Activities – There is doubt that young females have greater abilities in some kinds of verbal skills (Feingold,1993); female infants produce more sounds at an early age than males (Harris, 1977); they use words sooner, and the size of their early vocabularies is much larger (Nelson, 1973).

Grammatical development also progresses more rapidly in females. On a variety of measures of language complexity such as sentence length, use of pronouns, use of conjunctions, girls begin to show a marked superiority at about 2 years of age, with the differences continuing through adolescence (Schaefer et al 1976; Koenigsknecht and Friedman, 1976). But comprehensive abilities such as understanding the meaning of words do not favour female's quiet as strongly (Harris, 1977). Research indicates that mothers provide a richer language environment for their infant daughters than for their sons. These and related findings suggest that socialization factors may play a role in this differences.

b. Qualitative Abilities:

The ability to deal with numbers and mathematical concepts reveals an interesting pattern of sex differences. Girls usually begin counting and using numbers before boys. Throughout the elementary years and junior high School, girls tend to be better at computational problems whereas boys do better with mathematic reasoning problems (Fennema and Tarter, 1985; Marshall, 1984). During this period, girls also tend to get higher grades (Kimball, 1989). By high School, however, males begin to perform better, especially at the higher levels of ability, as evidenced by their consistently better performance on the mathematic portion of Scholastic Assessment Test (SAT) (Hyde, Fennema and Lemon 1990; Kimball, 1989 Marshall 1984). This advantage seems to derive, in part, from males' use of more effective strategies, such as sum strategy, decomposition, fact-retrieved technique as well as guessing when approaching mathematic problems (Byrnes and Takahira 1993).

It has been suggested by Vasta el al (1995) that sex differences come about to some degree because girls view mathematic as a male activity and therefore have less interest in it and because parents and teachers offer greater encouragement to males in this area. Some studies support this analysis (Jacobs, 1991; Eccles and Midgely, 1990; Lummis and Stevenson, 1990 and Kimball, 1989), but others do not. Here, too, biological and socialization factors probably combine to produce the observed differences. (Chapman, Brush, & Wilson, 1985).

In another related area, researchers have found that boys are more likely than girls to use computers in their schoolwork and play. They also express a more positive attitude toward computers and are more likely to enroll in computer courses (Chen, 1985; Hess & Miura, 1985). These findings do not mean that males are better at using computers than females. They do suggest, however, the beginning of stereotype that says computers are for males. Females who accept this stereotype may shy away from computers, and so their performance may lag behind. In this way, a new, and perhaps avoidable, gender difference may be created (Lockheed, 1985).

c. Spatial Abilities:

An area in which males repeatedly have been found to out-perform females is spatial abilities (Feingold, 1993; Halpern, 1992). Researchers have studied spatial skills using a number of tasks and techniques; some have produced larger and clearer differences than others. (Horan & Rosser, 1984; Linn & Petersen, 1985) Another task where females generally have more difficulty than males is the water – level task in which the subject is asked to predict how the water will look

when the bottle is tilted (Vasta, Lightfoot, and Cox, 1993 and Liben, 1991). Some sex differences in spatial abilities are present during early and middle childhood (Vasta & Green, 1995; Herman and Siegel, 1978), but the differences tend to increase in adolescence and adulthood (Linn and Petersen, 1985).

Biological explanations of these sex differences have involved several processes. The pattern of differences corresponds reasonably well with what would be predicted by a genetic model if spatial ability were controlled by a recessive gene carried on the X chromosome (Thomas, 1993 and McGee, 1982). Some research also points to differences in the way the left and right hemispheres of the brain are organized in male and females (Waber,1979). It is simply noted that neither of these explanations has escaped major criticism, nor can either account for all of the findings in this area (Newcombe and Dubas 1992).

Socialization analyses have been proposed, as well. Some theories believe that little girls are discouraged from engaging in activities that promote the development of spatial skills (such as playing with blocks and mechanical toys), because they are male – stereotyped activities. Thus boys improve in these skills, as girls fall behind – which, is consistent with the data (Newcombe and Dubas, 1992).

d. Complex Processes.

Boys and girls do not appear to display major differences in traditional aspects of cognition, such as memory, reasoning and problem solving. Some researchers indicate that females are better at using organizational strategies to help them in memory tasks and they also exhibit better recall in tasks that involve

verbal material rather than spatial location (Waters and Schreiber, 1991; Cox, 1986). These findings however may reflect female's superior verbal ability rather than superiority in the memory processes themselves.

iii. Social and Personality Differences.

Sex differences also exist in some areas of social and personality functioning (Eagly 1987). Some of these differences include:

a) Activity and Exploration.

Some evidence suggests that males are more active and like to explore and manipulate more than females. Males also spend more time playing outdoors, use considerably more physical space, and engage more frequently in rough-and-tumble play (Harper 1975).

As infants, males and females are about equally likely to explore a new object, although males are more likely to touch the object, whereas females tend to explore it visually (Mayer, Carter, and Stubbe, 1993). But an interesting sex difference emerges with respect to the type of parental behaviour that encourages infant exploration; Children's willingness to go off on their own can be predicted from how the caregiver reacts when the child is playing alone. Boys become more independent when their mothers do not interfere with their play and permit them to remain by themselves. Daughters treated in this manner, however, respond in the opposite way: They become less likely to explore and more likely to stay close to their mothers. Only when caregivers frequently join in the solitary play of their daughters do these children increase their independent exploration - although female infants are more likely to "check in" with the mother or seek her contact

while exploring (Mayer et al., 1993; Martin, 1981; Martin, Maccoby and Jacklin, 1995). Perhaps related to the last finding, a recent study of social referencing finds that changes in caregivers' facial expressions influence how closely their infant daughters would approach an unfamiliar object, but they have no effect on their infant sons (Rosen, Adamson and Bakeman,1992).

The reasons for the sex differences in exploratory behaviour remain unclear. Some researchers suggest that mothers interact with their male babies in ways that encourage autonomy and independence, whereas they tend to encourage more interpersonal closeness in their female babies (Robinson, Little, and Biringen, 1993). It is also possible that males may simply be biologically more predisposed to explore than females, who need more encouragement to venture out.

b. Social Influence.

The two sexes react differently in situations involving social influence (Maccoby, 2000; Pettit et al, 1990). When attempting to resolve a conflict or influence others to do something, boys take a more heavy-handed approach, often using threats or physical force. Girls are more likely to use verbal persuasion or to abandon the conflict altogether (Pettit et al., 1990 and Miller, Danaher, & Forbes, 1986). Similarly, in stories written by male children, conflict is more often resolved through the use of violence, whereas conflict resolutions in girls' stories usually involve reasoning and compromise (Pierce &Edwards, 1988).

c. Pro-social Behaviour

Females generally are rated as more generous, helpful, and cooperative by their teachers and peers. Some evidence does suggest that they have better affective perspective – taking abilities and experience more empathy (Zahn-Waxler, Robinson, and Emde, 1992; Dodge and Feldman, 1990). But when researchers examine children's actual behaviour, they have found few sex differences in this area (Moore and Eisenberg, 1984; Eagly, 1987). If a difference exists here, it is rather very small.

d. Aggression:

Males generally display more aggression than females. But there exists a good deal of controversy as to exactly what forms it takes and when it occurs (Hyde, 1990; Tieger, 1980). Pre-school and elementary – school males display more physical aggression, such as kicking, pinching, and hitting, than do females of the same age; they are also rated as more aggressive by their peers (Lipscomb, 1988). These behaviours decrease with age, but other forms of aggression may take their place (Eagly, 1987 and Hyde, 1990). All of these findings need to be considered with caution, since observed ratings of aggression tend to be influenced by the gender of the child (Serbin, 1993).

Another source of the sex difference in aggression may be in cognitive differences between boys and girls. Aggressive children are more likely to make hostile attributions in response to ambiguous events than are non-aggressive children. A study finds that when girls experience such events they are more likely than boys to either interpret them in a positive way or to walk away from them.

Males, in contrast, tend to respond to ambiguous provocations in ways that are more likely to lead to retaliatory aggression (Dodge and Feldman, 1990).

2.6. Motivating Children for Art Activity

As mentioned in chapter one, the lack of interest and decline in the child's Artwork as they grow has been a source of worry for parents and teachers. Wagner – Ott (2002) suggests that this is largely due to lack of motivation among other factors. The need to sustain children's interest through motivation and also improve teaching strategies in art have been suggested by Danko-McGhee & Slutsky (2003).

Motivation implies being sufficiently interested in something to act upon that interest (Mbahi 1999; Olorukooba, 1981, 1977; Silverman, 1989). Motivation and achievement are closely related. Without motivation, achievement is doubtful, and where there is achievement, then there will be motivation.

Within the context of education, motivation can be said to be the process of arousing, sustaining, and regulating activity for the purpose of making the learners to perform in a desired way (Good, 1959). Motivation can be classified into two main categories: internal and external.

(a) Internal motivation: Internal motivation are very strong and do present a particular problem in the classroom as they often take precedence over the interest within a school situation such as when a child falls asleep during an art class because his need for rest is greater than what he would get from participating in an art activity. Such motives can be difficult for the art teacher to manage. For instance, when the art teacher threatens to award a failing grade in

order to stimulate greater effort, he cannot be certain if the pupil will try harder, give-up entirely, or respond to the threat by becoming very hostile or display behaviours which can disrupt classroom climate.

(b) External Motivation: Managing children's behaviour by focusing on motivation other than inner or basic drives has often proved successful. Such interests appear to exist outside properties of objects and events. The old idea of conditioning motivation based upon rewarding or punishing basic drives are seen as inadequate. Recent research findings suggest that what really appear to motivate human beings are the desire to know, to urge, to explore, and the need to master one's environment (Greenbelt, 1992).

Research has shown that it is possible to encourage and motivate children for art activities. In a study conducted by Cohen (1967) at the National Training School for Boys in Washington, D.C, he finds that Children must be self-motivated if they are to acquire what is taught. Cohen discusses the rewards that appear to motivate "normal" students such as receiving good grades or $5.00 for every "A". But he concludes that such motivations are of little value. He finds that money is a relevant motive because it would be used to make purchases by the subject's studied because they are in prison. However, since the type of situation presented by Cohen do not obtain in the typical classroom, the art teacher needs to find other ways of motivating children for art activities. While several alternatives have been suggested, the researcher considered the following to be viable and therefore worth consideration:

(a). Opportunities to deal with complexity.

In a study conducted by Janes (1970) using seven and eleven year old children, found that if they are allowed or requested to “do so”, children are usually able to elaborate upon their own ideas. She also found that when encouraged to “doing so”, children can make comparisons and deal with art objects thematically, descriptively and analytically.

While this study does not deal with motivation directly, it has implication for art education because seven and eleven year olds studying art are certainly concerned with those “information” and “complexity” values which are sought after. It infers therefore, that children responding to art in terms of its complexity and information it provides would be motivated in art activities.

(b). The Value of Discussion

Bolton (1979) carried out a study of disadvantaged rural fourth and sixth Grades and found that their creative thinking could be increased through defining, describing, explaining, and interpreting ideas. This study was pre and post-tested using Torrance’s (1962) figural tests – “thinking creatively with pictures” which cover the factors of originality, fluency, flexibility, and elaboration in thinking.

Douglas and Schwartz (1987) studied four – year – olds, while they reacted to opportunities to share in a planned discussion of ceramic pieces for 12 weeks. The discussion centered on questions such as “what is it? Who do you suppose did it? How did he do it? And “could he have done it using another material?” each discussion period was concluded with the question –“Can you talk with clay?” The researchers found that this type of motivation – offering opportunities for greater

verbal and visual stimulation - results in greater participation in working with clay when compared to the non-discussion control groups.

The findings of the two studies above suggest that both participation and accomplishment in art activities are aided by opportunities for talking in relevant ways about art.

(c). Idealistic versus Concrete Activity.

In a study of the effects of lecture versus lecture – activity upon understanding cubism on eight graders, Day (1999) finds that the later method results in students scoring significantly higher on knowledge of Cubism test. He concludes that the children's daily involvement with their own original art work which is based upon ideas introduced through the study of Cubism results in many opportunities for reinforcement of subject matter concepts through casual discussion. He also finds that increased respect and understanding for cubist painting seem to result as children discover through their own efforts the magnitude of cubists' contribution to twentieth century art. It could be inferred therefore that the motivation to learn about the history of art is cultivated through opportunities to actually manipulate concepts in a problem-solving situation.

Wiggin (1981) conducted a study into the preferences of mentally retarded primary and secondary Children and finds that art activities were most meaningful when they;

- were concrete rather than idealistic;
- evoke strong tactile reactions and invoke large muscle activity of a strenuous nature;

- conform to attitudes and preferences of peers and adults; and
- resulted in objects that could be given as gifts.

This study shows that children are motivated by physical and status needed and not the excitement provided by exploration and discovery. They also attain a positive self – concept and pleasure from the use of muscles as well as identified with others.

(d). Deductive Versus Inductive Approaches.

In Michael's (1979) investigation of the effects of awards, adult and peer standards on art behaviours of high school students, he found that creative development appears to be affected by some influences. He concluded that suggestions from peers and adults are more helpful when they are flexible and responsive to discoveries using trial and error approach than when given in a rigid manner. It could be said therefore that opportunities for discovery are relevant for participating in creative activities which encourages flexibility, originality and fluency.

(e). Divergent Versus Convergent Approaches

In Madeja's (1987) studies on the effects of Divergent and Convergent approaches to teaching art at the high school level, he finds divergent methods to be more superior to convergent methods. His finding is in agreement with those of Wiggin (1981) who finds that divergent methods of teaching were most effective with high school students and convergent approaches were more appropriate for children with little art ability. The finding of Wiggin suggests that motivations differ for different groups.

(f). Depth versus Breath Approach

Silverman, et. al, (1989) in their study of well over 1,000 disadvantaged children found that:-

- emphasizing concepts (the depth approach) rather than media and unrelated projects (The breath approach) results in increase in spatial ability and the ability to deal with more advanced concepts.
- well trained and experienced teachers are better able to develop students' drawing skills and their aptitude for visual speed and accuracy; and
- teachers who are able to clearly conceptualize what they intend to teach are better able to develop an understanding of art vocabulary and spatial orientation aptitudes.

From these findings it could be suggested that genuine motivation for art activity should start in the classes of well trained and experienced teachers who are able to conceptualize clearly what they intend to teach and who employ the depth approach to teaching.

The review so far made is an attempt to define and categorize the concept of motivation as presented in the literature. Motivations may be seen in two ways:

- as interests which stimulate actions toward the reduction of anxieties; or
- as interests which contributes to satisfying a person's innate curiosity.

As Bolton (1979) suggests, both of these motives are brought into play when the teacher arouses moderate levels of anxiety in his students by making them aware of what they do not know (or what they can be curious about).

The review has shown that motivation will be stimulated when the art teacher:

- knows about his pupils attitudes for art and what is truly meaningful to them;
- uses a carefully structured, inductive and in – depth approach to teaching which considers differences in the interests in concrete and idealistic materials of slow and fest learners;
- provides opportunities for discussions which attract attention to the complexity of art and thereby, arouse curiosity; and
- helps students to identify the criteria by which they can evaluate themselves as they, work and, thereby serve as a stimulus for accomplishment.

2.7. Issues in Evaluating Children's Art Work

Evaluation in education is usually thought of in terms of testing programs; measuring how far a programme have been attained in terms of the objectives. This is usually with standardized tests or teacher – made testing devices (Bloom, et, al., 1971). The aim is to provide data which will help schools to determine the future direction of programs and promotion of learners. However, evaluation of artworks "has been a sensitive issue" as Mbahi (1999) notes mainly because making judgments about the personal expression of another person may be subjective.

Jordan (1981) points out that professional educators need to know the importance of building into every programme (plan) for an evaluation component:

> Even when evaluation has not been solicited, most educators feel an urgency to pass judgment on programmes, activities, products, and participants. Yet, too often they do little more than deal with the surface factors when we fail to commit ourselves to developing evaluation plans that can yield the most appropriate data for the discussion that must be made.

Finch and Crunkulton (1979) add that evaluation must not only be an integral part of a curriculum development but also a continuous process in order to ensure that the curriculum is relevant to today's needs and for future needs of the society.

Evaluation of art process and product is what successful art teachers strive to achieve. Asch (1987) suggests the need for training the teacher and the children in form of internalized evaluation as a work progress through various stages and up to completion. It does so because of a series of conscious and unconscious selection and rejection made by the maker. Since attitude and methodology concerning evolution are ever changing, Asch suggests that an alternative for better preparing learners to analyze and constructively evaluate their work should be adopted. She concludes that some common evaluation pitfalls can be avoided without compromising art learning and quality.

Some of the beliefs identified are: -

1. belief dealing with accepting students art;
2. encouraging creativity;
3. reinforcing students' self – confidence and moral thought in art.

Some of these beliefs abound in the literature on art education while some exist mainly because they are acceptable by prominent art educators. They however contain a mixture of bias and convention in one way or another. For example,

accepting learners' art work regardless of quality can only lead to decline in the use of evaluative criteria in art. Accepting learners' work can only lead to "Giving approval" to all which means that a teacher would not give criticism and guidance which also suggests that no evaluative criteria could be used to asses the work in terms of growth, learning and teaching effectiveness.

Art teachers should provide a positive, encouraging classroom atmosphere by responding to artworks with warmth and praise, laudable as sound. It appears problematic for the art teacher; to be sincere and yet supportive requires the teacher to be definitive in the type of praise to be offered. Like Eisner (1972) suggests, praise should be given without the usual redundancies of "that's good", or "very nice" – it should apply specifically to each child's work. It is argued that because this might encourage copying, such well meant advice brings about some inconsistencies.

As Asch argues, that if a teacher's comments are equally positive, encouraging, and non-committal, how would the child know, if he has done better in one work than another? How will he/she know when more work is required? Lowenfeld (1982) points out that praise and support are aimed at ensuring that children at whatever age level will enjoy art if encouraged to do so. It is often argued that children will more likely engage in art activity as their efforts receive affirmation and praises. However, as Gaitskell (1975) suggest, the art teacher should not compromise art learning and quality.

Part of the problems and inconsistencies in evaluating children's art work are quality and quantity of art products. While we can count the number of art

works presented by a child, certain uncertainties still exist: through such uncertainties, questions dealing with the meaning of “quality”, arise again. Which characteristics in an art work indicate quality? Indicate growth? Progress? Can one point to universal characteristics in works of art which show evidence of quality? Or, does the meaning of “Quality” differ from one work of art to another, or form lesson to lesson?

Attempts to formulate definite criteria for assessing children’s art work are also frustrated by the importance of “individuality”. The problem is further worsened by the several meanings attached to the term- “Individuality” which is loosely used to include all possible modes of expression. If “individuality” is defined in terms of selected characteristics in works of art, then some degree of subjectivity on the part of the teacher will limit what children are taught and permitted to do in their work. The question individuality and evaluation remains unanswered satisfactorily.

Lowenfeld (1982) suggest that art teachers should be well aware that:-

(a) children have creative moments when a creative idea emerges.

(b) as practicing artists, both vision and product can change many times during art making.

(c) in formulating adequate yet flexible evaluative criteria both (a) and (b) above should be considered.

Lowenfeld suggests further that after a teacher’s initial introduction, both teaching goals and criteria should be adjusted as ideas take new shape. Evaluation in art therefore requires continuous redefinition in order to meet changing needs.

Eisner (1972) suggests three areas for assessing art works: - Technical adequacy, aesthetic and expressive dimensions and creative imagination.

1. Technical adequacy: concern the technical adequacy shown by a child's work such as the extent to which the child can control tools and media.

2. Aesthetic and expressive dimensions: Focus on formal aspects of the art work such as how elements are organized, and the extent to which they express the children's / artists' feelings and ideas.

3. Creative Imagination: the degree of ingenuity and innovation shown through handing of art tools and materials.

However, the use of Eisner's criteria depends on a number of factors such as learner's abilities, teaching philosophy, and the stated objectives of a particular art programme. Eisner listed specific characteristics, which also agree with those of Munro (1960) as also used in this study.

Another school of thought however discourages the idea of grading because it is inconsistent with creative expression. Osborn (1970) maintains that each person's creative response should reflect an individualized way of solving art problems. As Lowenfeld also reminds, each person's creative work should reflect divergent thinking and be accepted by the teacher on that basis. He argues further that grading systems often reflect teacher preference for certain styles, subject matter and other consideration.

Among other arguments and views is that grading diminishes a learner's self-confidence. For instance, those who receive low grades may experience feelings of failure and be discouraged. They may eventually lose interest in further

art activity. Again, it sometimes leads some students to copy works which receive more recognition?

Despite the persistent arguments and views discussed so far, the following questions still need to be properly answered:-

(a) What would be a proper and fair way to communicate to students and parents, where and when art learning has occurred, if and when growth and improvement are shown and recognized.

(b) Can a grading system be devised, which is enough for a student to see the connection between the grade system, the criteria used in arriving at grade, and the individual art experiences?

(c) How can we evaluate the art process, like the finished product, when assessing creativity?

(d) How can discussions on evaluation bring children / learners to a conscious level by discussing finished art products, analyzing the elements, expressing opinions about them and sharing of art tools and materials?

The various discussions and views so far presented, suggest that art evaluation involves an ability to make judgments, concerning the adequacy of art objects in relation to known or understood standards. Such standards must be based on cultural norms and prevailing aesthetic concerns. For this reason, evaluation tends to fluctuate from time to time and place to place. The implication of this for the art teacher is the need to be aware of current art movements and styles in formulating criteria and making judgments about current art works (Mbahi, 1999; Olorukooba, 1977; 1992).

Guilford (1967) reminds that evaluation occurs as ideas are filtered through, eliminated or redefined to meet an intended goal. He adds that it is a complex process which is overlapping and looping between various phases as idea come and develops. From Guilford's view, evaluation in the form of self – evaluation should naturally occur as a learner works. Every stage of a learner's work should include analysis, refinement, and assessment in terms of its relevance to the stated goals. Evaluation should also take place at the end of a project as the learner examines the extent to which he has successfully completed an assignment as indicated by the stated goals. Evaluation of this type provides information about future directions to be followed based on what has been learnt from the previous art experience.

Kneller (1975) opines that for evaluation to be significant, it must become an integral part of the whole art educational enterprise. In other words it must be constructive rather than destructive. He considers constructive evaluation to be one which involves a judgment – making process which is meant to improve a learner's art learning rather than to close it up. To achieve this, he suggests discussion concerning positive points in a work along with areas needing improvement. The teacher should discuss areas of improvement with the learner so as to cooperatively develop criteria to be used in distinguishing between good and poor solutions. In the words of Torrance (1962):

> Children should be taught early not to be afraid to express their ideas. They themselves can be taught to evaluate some of them, and these can be tested or considered further by the group and evaluated on the basis of the evidence. This testing can take place in a sympathetic and constructive manner.

A constructive evaluation situation requires the contributions of both the learner and art teacher. At the beginning of a project, goals should be stated and discussed. Such goals, which will later help in defining the criteria, should be developed jointly in order to avoid the common mistakes of assessing learners according to the teacher's criteria. Such grading will then become a natural outcome of previous evaluative discussion and not arbitrary rewards and punishment.

In spite of the imperfections of evaluations in art and regardless of the commonly held reputation that art education encourages freedom of thought and expression, art learning, products and creativity can be evaluated through constructive evaluative procedure.

2.8 Developmental Stages in Children's Art.

There has been a growing fascination over the past century concerning emotional and psychological aspects of children's art particularly from the field of psychology and psychiatry. From available evidence (Malchiodi, 1998; Kaufman, 1966; Dale, 1963; and Read, 1958), drawings have been undeniably recognized as one of the most important ways that children express themselves and have been linked to the expression of personality and emotion.

The initial studies of Children art expression, according to Malchiodi (ibid), centers on observing both what Children view and how they draw at different stages. Children's drawings were the subject of an early study by Cooke (1885),

who described it in an article, “stages of artistic development”. Ricci (1887) also published his observations on the drawings of Italian children, possibly the earliest collection of children’s drawing on record (Harris 1963).

All children pass through the same stages of development. The stages vary from child to child but are clearly seen in daily drawings (Steel, 1997). Knowledge of the developmental stages in children’s art is essential to sensitive guidance in planning a programme. It will provide knowledge of what to expect, and what not to expect of children. Extensive research studies of child art in previous and present cultures show that children grow through a series of predictable developmental stages in their drawings and paintings (Martin, 2001).

Children develop gradually; they begin with marks on paper progressing through pictures of environmental awareness. Lowenfeld (1982), states that it is difficult to say where one stage of development stops and another begins, that growth in art is continuous, and stages are typical midpoints in the course of development. He notes that not all children move from one stage to another at exactly the same time.

Many psychologists and art educators have different theories and different developmental stages. Some of them are Kellogg (1969) who puts forward four stages, Arnheim (1974) has six stages, Piaget (1959) in his ‘theory of learning” has six stages and Lowenfeld (1982) has six developmental stages. In art education, Lowenfeld’s stages are the most widely used probably because it is very similar to Piaiget’s learning theory.

In an earlier study Burt (1921) Classify children's drawings into stages because of the developmental characters thus: -

1. Scribble (ages 2 –3): He identified the following characteristics:-

- Purposeless penciling enjoyed mainly as motor expression (figure 6 and figure 7).



Figure 6
A $5^{1/2}$-year-old-girl's drawing of a person including toes, fingers, hair, and ears



Figure 7

- Imitative penciling like an adult's movements rather than child's production (See figure 8).



Figure 8
Scribbling drawing by 3-year old boy

- Attempt to reproduce specific parts of an object replace movement of massive scribbling. (See figure 9).

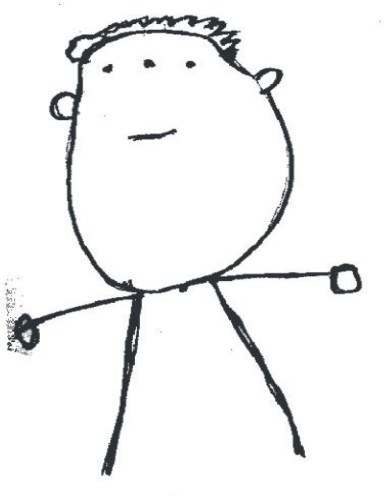


Figure 9

3. Descriptive Symbolism (ages 5-6): Little attention to shape or proportions involving head, body, arms and face features (Figure 10).

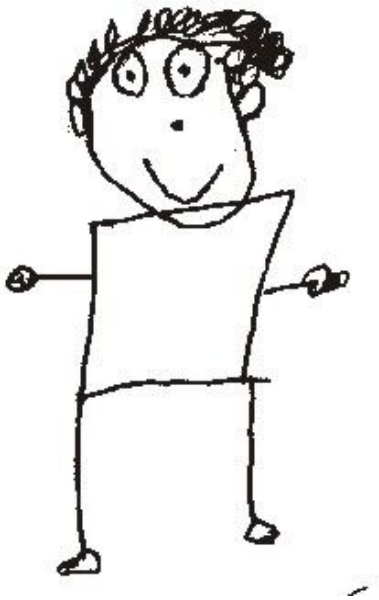


Figure 10
A $5^{1/2}$-year-old-girl's drawing of a person
including toes, fingers, hair, and ears

Realism (ages 7-9 &10): Drawing still symbolizes than represents; clothing and decorative details appear in children's drawings (figure 11).

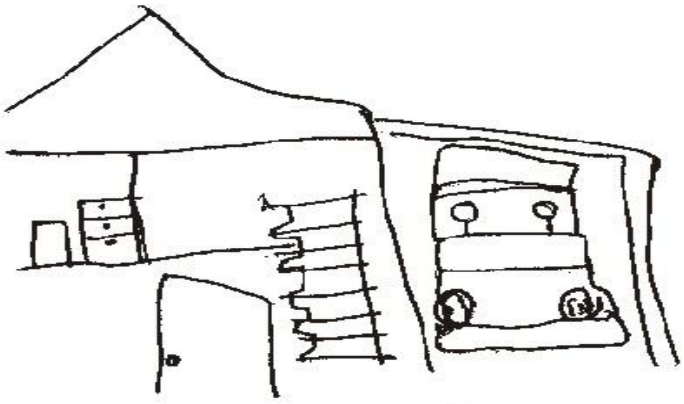
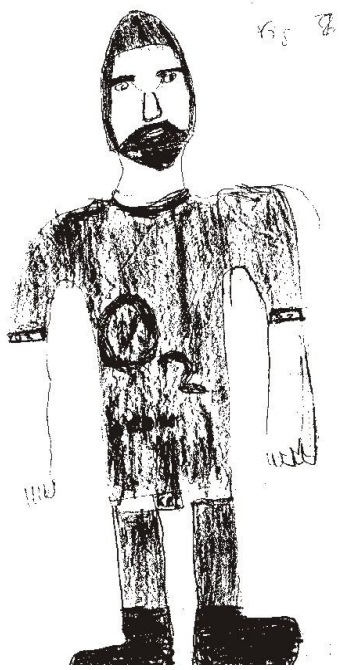


Figure 11
A 9-year old boy's "X-ray" drawing of a house, showing car in the garage and

4. Visual Realism (ages 10-11): Technique improves – children tend to copy or trace the works of others or to draw from a nature. They depict 2 and 3 dimensional drawings of particular persons. Children may attempt landscape and perspective in their drawings (figure 12).



5. Repression (ages11-14yrs): Drawing shows deterioration or regression. Progress is difficult and slow. Some of the decline at this stage may be due to emotional conflicts or lack of motivation.

6. Early adolescent: Drawings are now made to tell stories. Aesthetic elements appear like interest in colour, form and line.



Figure 13

In another related study, Harris (1963) identifies three major stages:-

(i). Primary phase: Occur in very young children in whom their main concern is with the motor and kinetic aspects of drawing. The main motivating factor is producing marks on paper (See figure 6 page 56).

(ii) Imitative/Reproductive Phase: At this stage, the child attempts to build visually oriented ideas to communicate what he sees around him (figure 14).

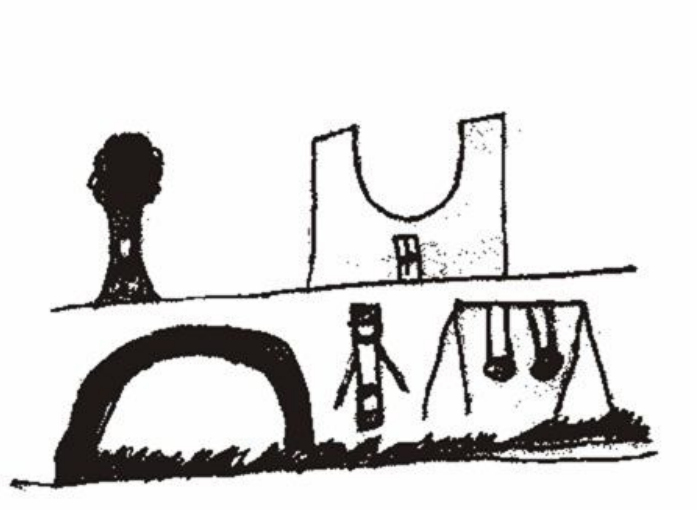


Figure 14

Drawing with two ground line by a 9-year old girl

(iii) Strive for aesthetic effects: Children give attention to the formal elements of visual organization (See figure 13 page 61).

Harris cautions that most children hardly attain stage 3 because they are unable to communicate their ideas through drawings. They therefore turn their attention towards other avenues of expression.

Martin (2001) identifies three major stages thus: -

1. Scribble
2. Schematic, and
3. Realistic or True-to-appearance.

1. Scribble (about ages 2 to 5): Embarks on initial uncontrolled manipulation. Drawing is a motor activity – an extension of bodily movement which later

develops as expression of feelings and ideas. Drawings at this stage consists of lines, which are vertical, horizontal, diagonal, circular, curving, and waving as well as dots. (See figure 6 page 56)

2. Schematic Stage (ages 5-9): Drawings show definite shapes of specific, recognizable forms, such as a man or a house. The child's primary interest is in people. His/her favorite subjects are humans, houses and plants – animals, trains, cars, games. Houses and people are often transparent. Colours are used to fill – in and enrich the linear schema and begin to relate to real – life. Example, grass and trees are green, sky is blue. Drawings are based on memory of things and not actual appearance. (See figure10 page 58 and figure 13 page 60).

3. Realistic Stage (ages 9-14): Peer planning and cooperation sets in. Drawings show girls in skirts and boys in trousers. Favourite objects include: Houses and people. (See figure 12 page 59 and figure 15 below).



Figure 15

The developmental stages inspired from steel's (1997) study are: -

(a) Scribble (18 months to 3 years); children make random scribbles and explore materials in a playful way. Initially, the scribbles are uncontrolled but later become controlled. Children experiment with griping/holding pencil/pen. (See figure 6 page 56 and figure 16).



Figure16
Rudimentary human object by 3 –year old girl

(b) Pre-schematic stage (ages 2-4): Colours are used unrealistically – children tend to use their favorite colours. They draw simple people with few features – a large head on tiny body and extended arms. Objects float in space while X-ray

drawing – shows interiors and exteriors at the same time. (See figure 14 page 61 and figure 17).



Figure 17
Schematic drawing of a person, house, tree, flowers, and bees by a $6^{1/2}$-year-old boy

(c) Schematic Stages (ages 5 – 8) set schema or about a way of drawing is formed. Like drawing a bee, the same way, in many drawings. They use more realistic colour and start to show a skyline and ground line. Body and head of drawings are more proportionate and shows more details. Children start to see the relationship between their art and their world and can create stories to go along with their drawings. (See figure 10 page 58 and figure 17 page 64).

d) Pre-teen Stage (9-11 yrs): Children incorporate more details in drawings. They want images to be very realistic and get frustrated if this cannot be achieved.

It is at this stage that the “I can not draw” ideas set in. They also start developing the use of perspective in space at this level(See figure 11 page 58).

Lowenfeld (1987) Identified six stages thus:-

(i) Scribbling (beginnings of self – expression).

(ii) Pre-schematic (Representational Attempts).

(iii) Schematic (Achievement of a form concept).

(iv) Gang age (Drawing Realism).

(v) Age of Reasoning (Pseudo – Naturalistic Stage).

(vi) Adolescent (period of decision).

Lowenfeld classifies scribbling into three categories:-

(a) Disordered Scribbling (2- 2½ years): Repeated random marks varying in length and direction just as the child swings his arms back and forth and ends in accidental result. The child enjoys the haphazard lines drawn. (See figure 6 page 55 and figure 7 page 56).

(b) Controlled Scribbling (2½ - 3 years): Child gains control over motion and becomes interested as a result of coordination between visual and motion development. They can make lines horizontal, vertically or circles. (See figure 9 page 57).

(c) Named Scribbles (3 -3½ years): Child can relate motions to the world around him. He changes from kinetic to imaginative thinking, and can now add verbal description to his artwork to an adult. (See figure 9 page 57).

(d) Schematic stage (ages 7 – 9 years): The child can now examine ways and methods to be used in relating to the environment. Some times, through imitation or tracing other people's work. Drawing is presented in an X-tray form (transparent) and with no definite front or side view. Baseline is often indicated. (See figure 11 page 58 and figure 14 page 61).

(e) Gang Age Stage (9 – 11 years): Decorative details and colours appear. (See figure 12 page 59 and figure 15 page 62). Work tends more towards realism. Objects and models are well constructed and there is cooperative spirit of team work. (See figure 11 page 58 and figure 12 page 59).

(f) Age of reasoning (12 – 14 years): Child continues to explore methods of showing growth in idea and places greater emphasis on realism. Shapes are seen and analyzed in greater detail (figure 13 page 60).

(g) Adolescent age (14 – 17 years): Marks the final stage of child's art. The child now explores based on previous experiences – maturity – within and outside his environment (figure 13 page 60).

From the stages so far discussed in this review, it would seem that various though similar names have been given to the different stages of artistic development of the child. For example, in another related study, Malchiodi (1998) concluded that children go through Six Stages of artistic development:-

- Stage One: Scribbling stage
- Stage Two: Basic forms
- Stage Three: Human forms and schemata matters
- Stage Four: Development of Visual Schema

- Stage Five: Realism
- Stage Six: Adolescence

It is noted that the major landmarks of each stage are condensed and highlight the importance of the stage. Age range given are approximated; in other words, there may be some overlap in ages, drawing style, skills that may still be considered normal expression at a given stage.

Stage 1: Scribbling

This first stage, according to Malchiodi (ibid) occurs in children from approximately ages 18 months to 3 years and is a time when their very first marks are made on paper (or wall, in books, or other inappropriate surfaces), if the child is not supervised. This stage of artistic development coincides with the latter part of the sensory motor period or cognitive development and to some extent, the beginning of pre-operational thinking (Inhelder, 1971; Piaget, 1959). Malchiodi (ibid) states that in terms of sensory motor experiences, this is the time of a child's life when he/she thinks kinetically: begins to improve eye-hand coordination and starts to climb, walk, and run. She states further that there is a gradual development of goal directed, purposeful behaviour, and children often delight in imitating the speech and actions of others around them. Towards the end of this stage (age 3), she states that symbolic thinking begins and children start to classify what they see in their environment by form, colour and size. Malchiodi adds that the first scribble drawings a child makes at age 1½ years, she states, are spontaneous in that no one teaches a very young child how to scribble. At first, there is little control of the motions that are used to make the scribble; accidental

result occurs, and the line quality of these early drawings varies greatly. (See figure 6 page 56). There are various theories as to the meaning of scribbles, probably because it is hard to attribute meaning to them. Early researchers note that scribbles are unintentional mark – making that merely record movement of arm, waist and hand (Burt, 1921; Goodenough, 1926). However, Malchiodi (1998) is of the opinion that children's scribbles may have meaning in that they may represent something to the child, although not necessarily a pictorial representation. For example, what looks like random lines may represent a dog running or a balloon floating, depicting a gesture that symbolizes a motion rather than a literal picture of the object (See figure 7 page 56).

Winner (1992), Golomb (1990), and Gardner (1980) provide more thoroughly researched concepts for understanding children's drawings from the perspectives of developmental psychology, art and to some extent, anthropology. Gardner (1980) offers a similar descriptive set of stages to that of Lowenfeld, including scribbles, early forms, and development of first human figures, schematic representations, realism, pre-adolescent caricatures, and adolescent artistic abilities. Gardner (ibid) like others agree that young children throughout the world appear to go through specific predictable stages of artistic development beginning at an early age and continuing through adolescence.

Piaget (1959) indicates that the child's cognitive development changes in a predictable pattern and that the type of cognitive operations a child is able to perform are related to his age and stage of development. Piaget distinguished four stages in the development of intelligence:

- First, the sensory-motor period before the appearance of language,
- Second, from about 2 to 7 years of age, the pre – operational period which precedes real operation;
- Third, the period from 7 to 12 years of age; the period of concrete operations; and
- Finally, after 12 years of age the period of formal or prepositional operation.

Rubbin (1984), states that with many different attempts to describe art development, it is clear that there is a general predictable sequence of event for what most children will do in art as they mature. This sequence she mentioned has a kind of cyclical rhythm-moving forward and backward, expanding and contracting with a pervasive progressive thrust over time. She further expatiate that the different list of stages developed by different workers reflect not only the regularity of this process but the fact that the same developmental sequence may be divided in a variety of ways, each with its own logic, and the fact that it may be analyzed in more or less detail from diverse perspectives, each one appropriate to its own frame of reference.

Rubbin (ibid) shares with others an interest in both cognitive and affective aspect of art behaviors. She accounts for both the process and the product of art development - that she finds no existing set of “stages” comfortably applicable to all modes and to the earliest period of creating. As a result of this, she proposes yet another way of describing normal development in art, a way that includes drawing, painting, modeling and construction, and which deals in some detail with the earliest period of expression. The stages she describes as follows:

- Manipulating: The first stage of encounter with materials, regardless of their nature is a manipulative one. At a pre-art phase she states that the manipulation may be inappropriate, for example, putting clay into the mouth or crayon on the wall.

- Forming: As a child matures intellectually and psychologically, he gains increasing control over his movements and begins to take more deliberate charge of what happens when he uses crayon on paper or plays with clay. He practices and soon demonstrates his control over materials by repeating certain motions or activities as in longitudinal or circular scribbling, rolling or flattening clay.

- Naming: A child, names his drawings perhaps because people in his environment often want to know “what” he has made, or perhaps because the child has reached a point where he begins to think of making something. This, according to Rubbin is peculiar with almost every child to name marks, objects as real things. Adults are puzzled because these masse of paint and configurations of clay or wood in no way resemble the real object, they are said to represent but they do “stand” for something else in the same way that a block can “stand” for a car or gun in the hands of a three year old. Their identity, according to Rubbin (ibid) often shifts, because it is not fixed in any quality of the creation but in the child’s association to the form at a particular moment.

- Representing: When true representations emerge from the manipulating, forming and naming processes of children with materials, they are often strange to adult eyes, hard to recognize, and frequently mixed on the same picture space or clay board with non representational items. Yet they are distinct because they

do involve qualities of the object being represented. The early human figures, the well-known “cephalopods” for example, do have a shape which stands for head-body, extensions which legitimately stand for limbs and usually one or more features which resemble that to which the refer (first eyes then mouth, then others). (See figure 9 page 57).

Rhoda Kellogg (1969) conducts some of the most extensive research on children’s early graphic abilities and considers scribbling pictures important to the development of more advanced art expression. She proposed that children go through progressive sequence of scribbling that starts with simple marks and eventually become more complex patterns and designs. Kellogg documented this sequence through observation of drawings and art-making activities of approximately 100 children. Analyzing the study, she arrived at 20 basic scribbles that are foundation for later graphic development (figure 18). Golomb (1990) later simplifies Kellogg’s observations to two types of scribbles – loops and circles (circular movement) and parallel lines (horizontal, vertical or diagonal movement). See figure 6 page 56, and figures 7 page 56 and 8 page 57.



Figure 18

Twenty basic scribbles according to Kellogg. From *Analyzing Children's Art by Rhoda Kellogg* (1969)

Similarly, Kellogg indicates that children at the age of 2 and 3 years may begin to use the space of the paper in various ways indicating the recognition of the paper. They may begin to place lines and marks in various ways of placements. Kellogg identifies 17 of this placement pattern, noting that children also begin to create shapes such as triangles or rectangles in the clustered line (figure19). By about 3 years, (stage two), according to Kellogg, children begin to draw the shapes with a single line instead of group of scribble lines.

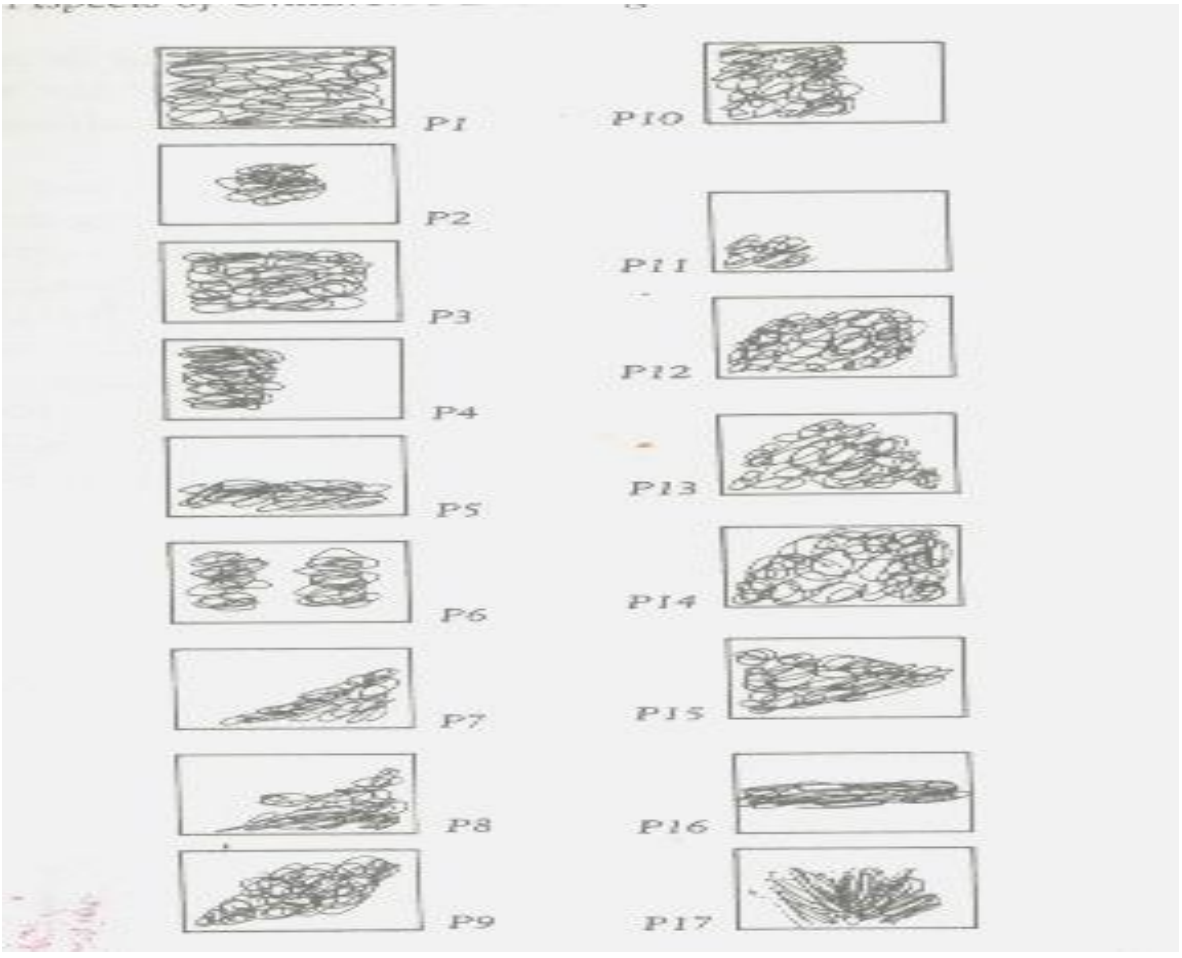


Figure 19

Scribbles placement according to Kellogg analyzing *Children's Art by Rhoda Kellogg* (1969)

Stage 2: Basic Forms

Malchiodi (1998) states that from age 3 to 4 years, children may still make scribbles but they also become more involved in naming and inventing stories about them. This stage of artistic development roughly parallels the early part of the pre-operational period, particularly the pre-conceptual phase lasting from 2 – 4 years (Piaget, 1959). Malchiodi (ibid) points out that during the phase of cognitive development, children are considered to be egocentric and begin to have at least a subjection notion of cause and effect. She states that there is an increasing importance of language, symbolic thoughts start emerging, and children can classify their works through colour, form and size.

Malchiodi adds that scribbles and other artistic expressions made during this stage signal a developmental landmark, since children can connect their motions and marks on paper to the world around them. Because narrative about drawing becomes important at this stage, it is valuable to know that children will actively seek to talk about their drawings even when they appear to adults as unidentifiable scribbles. She concludes that as an observing adult, very little resemblance in the drawing to what the child is meticulously telling in his/her story may not be seen.

Gardner (1980) explores the phenomenon of naming the scribbled image extensively, concluding that there is no simple explanation for the descriptions that children give about their scribbles. She opines that if adults are asking children about their drawings, it may likely be that in order to please them, children simply tell them a story about the image. On the other hand, she feels, since it is difficult to see through the eyes of the child artist, he/she may be genuinely making marks

that have some sorts of meaning and may be moving forward his/her development of representational images. Malchiodi (1998) emphasizes that naming of scribbles occur frequently with some young children and sometimes not at all or rarely with others.

Gardner (ibid) makes an important point about naming scribbles by identifying two types of behaviour in young children that may be significant to understanding their drawings and communications about their images. He observes two types of responses to both the process of scribble making and talking about scribble images, thus:-

1) Some children are “patterners”; that is, they are interested in patterns, and characteristics such as colours, size, and shape. They enjoy exploration and experimentation but often are not particularly interested in social interaction, and

2) other children may be what Gardner calls “dramatists”. They tend to be more interested in actions and adventures, and dramatic stories and tales. These children like to pretend through story-telling and enjoy social contact with peers and adults.

Gardner notes that both “patterners” and “dramatists” seem to like to draw, but “patterners” tend not to make comments about their images unless prompted in order to avoid inquisitive adults. “Dramatists”, on the other hand, find talking about the image as exciting as making the image as well as relating real or imagined stories to listening adults. There may also be children who do not nearly fit into either category or who may seem to fluctuate between the two styles.

Kellogg (1969) states that more complex configuration emerge at this time together with scribbles: "Mandalas" (circular shapes, designs or patterns), and shapes such as triangles, circles, crosses, squares and rectangles. Kellogg indicates that these are elements that provide practice for development of more representational pictures in the near future for the children. She explains that during this stage the child's visual language is rapidly developing to include the basic forms needed to make human figures and other forms, the main milestone in the next stage of artistic development.

Kellogg notes that, when "mandalas" begin to appear, they often include a combination of a cross and a circle, square or rectangle (figure 20).

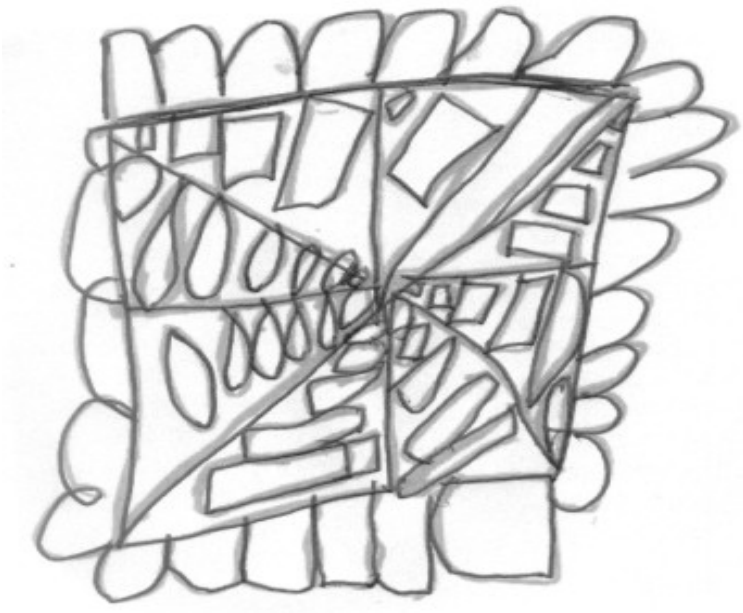


Figure 20

"Mandala" drawing by 4-year old boy

The "mandala" in both children and adult art has received a great deal of attention and speculation from many sources in art, anthropology, and psychology. Many

authors note “mandalas” in children drawings as well as adult drawings in many cultures

(Kellogg,1993). Allan (1988) believes that the “mandala” constituted a typical image of the collective unconscious, symbolizing balance and harmony. Although Kellogg agrees with the above statement, she also observes that the “mandala” recapitulates and combines the previous shapes and lines that children have learned how to make. Allan opines that “mandalas” reflect the development of projective words which function in intra-psychic means of preventing outbursts and behavioural disintegration.

How Kellogg arrived at her findings have been challenged by Golomb (1990) and Gardner (1980). On the basis of a formalized study, Golomb concludes that only 4% of children drew forms that Kellogg described. It is hard to say when children first begin to draw objects and the people they see around them, but many researchers believe that this happens around the age of 3 and 4 years. Rhoda Kellogg, for example, believes that the early shapes and designs which children draw are not connected to what they see. Others like Gardner (1980) think that children are always drawing what is in their environment, and these perceptions are represented through scribbles and other early mark-making.

Gardner states that during the time children begin to name or label scribbles or designs, they are also making connections between their drawings and the world around them. She asserts that they may begin to point to sections of a scribble or shape that reminds them of something they have seen (an apple, a bird) after the drawing has been completed. Gardner (ibid) emphasizes that

children at about this age often find abstract paintings more preferable than realistic ones because of

their colours and designs, and they are more able to identify a specific image in them such as toy or other object.

Stage 3: Human forms and Beginning Schemata

This stage is also part of the pre-operational period (ages 4 to 7 years); particularly the latter part that includes increased symbolic thought, the ability to classify and see relationships, and the ability to understand numbers (Piaget, 1959). Of particular importance during this time are the children's spatial concepts and they generally conceive space as being primarily related to themselves and their own bodies (Malchiodi1998). The most important development in this stage is the emergence of rudimentary human figures, often called tadpoles because they resemble the first stage of a frog (figure 21) (Lowenfeld and Brittain 1982).

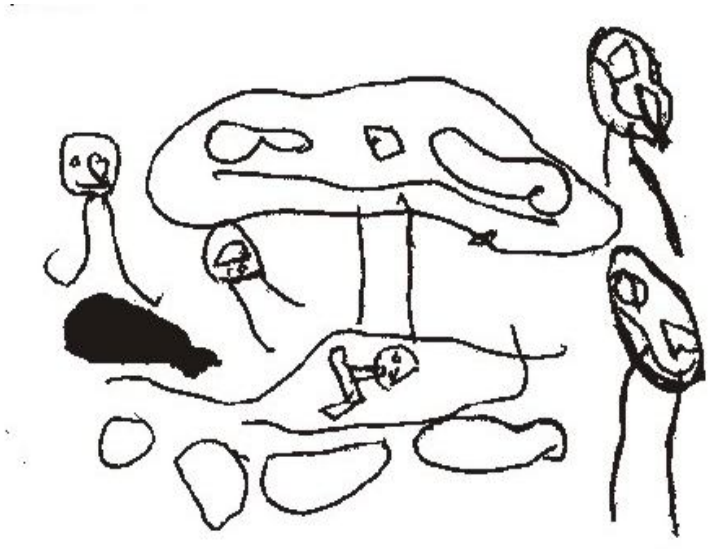


Figure 21

Tadpole drawing by a 2-year old boy

These human figures are often primitive and sometimes quite charming. Malchiodi (ibid) explains further that there may be some slight graphic differences in a particular child's tadpole drawings; they often appear the same even though each may represent different people such as mother, father, sister and baby). These first human figure drawings generally surface in children's art expression anywhere from the age of 4 to 6 years, although for some children, they occur even earlier. There may be a few false starts, however, and some children may revert back to scribbling for a few months before drawing another person (Lowenfeld and Brittain, 1982).

Tadpole figures are thought to consist of a rudimentary head (a circle) and often two legs (two lines from the circle) and less frequently arms (eyes, nose and mouth) and once in a while a belly button in the centre. For this reason, some argue that the circular portion thought to be the head is also representative of both head and trunk (Arnheim, 1974). Arnheim notes that children may try to create the simplest form that can be recognized as human, and since they have a limited graphic vocabulary, they reduce figures to simple geometrical shapes. Cox (1986) notes a transitional tadpole figure in which some children draw a circular head, with features such as arms, belly, button or buttons on clothing drawn below the head. Not all children draw this transitional figure, apparently for most; the head describes both the head and body of the figure during this stage. When asked, according to Cox (1986), children may say that their tadpole has no body because they can not draw or on the other hand, they may show you exactly where it is on

the figure. According to him most children, seem to see it as part of the head and a smaller portion states that it is located between the legs.

Malchiodi (1998) asserts that there is still a subjective use of colour at this stage, although some children may begin to associate colour in their drawings with what they perceive to be in the environment (example, leaves and green). She also notes that children of this age are more interested in drawing the figure or object than the colour of it. At the same time, because colour is still chosen subjectively, it is difficult to determine if unusual use of colour is anything other than the normal experimentation with materials that occurs at this time.

Lowenfeld (1957), Lowenfeld and Brittain (1982) refer to this period as the pre-schematic stage of artistic development, emphasizing the discovery of relationships among drawing, thinking, and reality. Also, there is no conscious approach to composition or design and children may place objects all over a page without concern for ground line or relationship to size. (See figure 22 page 79). A figure may float freely across the page, at the top or sides and some things may appear upside down since children are not concerned with direction or relationship of object. This lack of concern for spatial placement, Malchiodi states, coincides with pre-operational thinking, a period when spatial relationship is yet to be established outside children's concepts of themselves. However, while there may appear to be no logic to the placement of objects on a page, the child may have a personal visual logic which guides his/her layout of forms because this is considered to be a normal aspect of developing artistic expression (Winner, 1982).

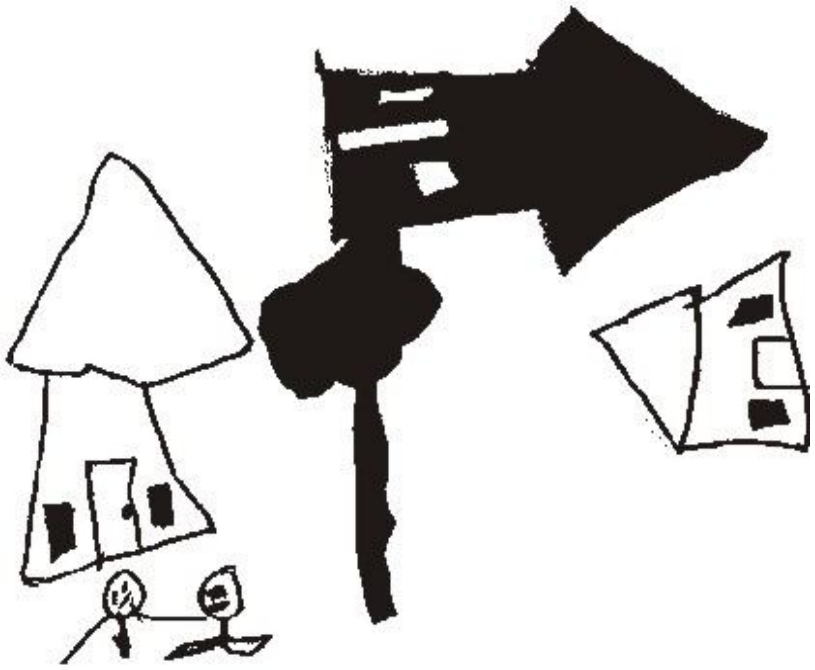


Figure 22

Golomb (1990) finds that children know more about the human figure than they draw. She discovers that when young children are asked to name some various parts they usually mention arms, but often omit them from their human figure drawings. She also finds that if children are asked to draw a person doing an activity that require arms (such as a person throwing a ball), they were most likely to include them.

This underscores the importance of giving young children to discuss human figure drawing because they will often point out details that are not apparent to

adult eyes. For example, a four year old may draw a rudimentary human figure, but can describe in detail various parts of the body that are not obvious in the drawing such as hands and fingers, lips, feet and stomach. These simple figures stand for human beings and, to a child, describe the human body in greater details than one would imagine (Malchiodi, 1998).

Malchiodi (ibid) states that gradually, children become able to draw figures that are more differentiated from one another. The single circle initially used to denote both head and trunk may become two circles, or a circle and another form that stands for the trunk. Towards the end of this stage, most children begin to include more features and characteristics such as toes and fingers, teeth, eyebrows, hair, and ears. (See figure 10 page 58). Individuals of different sizes and shapes appear, and there is slightly different representation for a baby, a father, a sister, and sometimes characters that are on television or read about in books.

There are also rudimentary animals, at first looking like tadpoles with more legs (that is a dog or a horse). Children also develop a schema for houses from rectilinear shapes, and their first identifiable images of common things in the environment such as the sun, flower, and trees (figure 23 page 83). Malchiodi states that, in later years (as in the next three stages), children become more attracted to realism and simplicity, to go on to more complex characteristics in their art expressions.

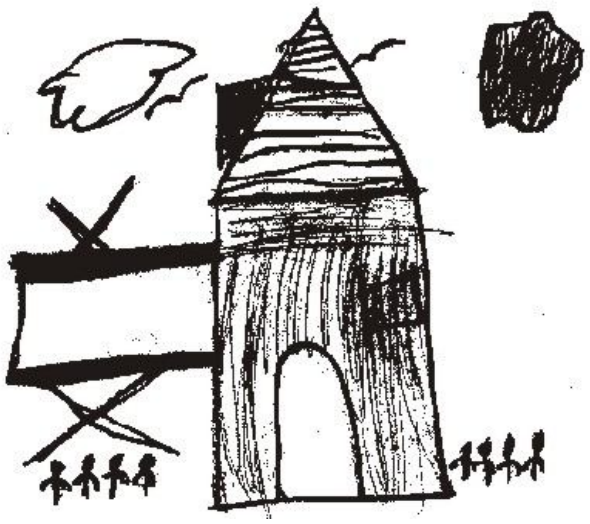


Figure 23

A 7-year-old girl's drawing of a picnic table Illustrating "folding over" and

Stage 4: Development of Visual Schema

The development of visual schema for art expression reflects the child's cognitive abilities at the later part of pre-operational period and the beginning of concrete operations. Children are able to understand concepts of conversation and weight, they can arrange items in a series, and are beginning to be able to organize conceptually (Piaget, 1959; Piaget and Inhelder, 1971). They also become less egocentric and are able to represent objects in relation to one another than only in relation to themselves. During this developmental period, children seek to find order in the environment and to develop rules for behaviour and structure in their lives (example, avoid stepping on cracks in the side walk and other personal rituals) (Piaget, 1959). He states further that this development of a

schema for behaviour also appear in how children express themselves through drawing and other creative expression.

From the age of six to nine years, children rapidly progress in their artistic abilities. The first and foremost of this ability is the development of visual symbols or true schemata for human figures, animals, houses, trees, and other objects in the environment (Lowenfeld, 1957; Lowenfeld and Brittain, 1982). Malchiodi (1998) states that many of these symbols are fairly standard to most children drawings such as a peculiar way to depict a person with a circular head, hairstyle, arms, and legs; a tree often with a brown trunk and green top; a yellow sun in the corner of the page; and a house with a triangular, pitched roof (figure 23 page 83). There is a discovery of relationship between colour and objects, and sometimes colour is even used rigidly (example, all leaves must be the same colour green). The tadpole of the previous stage is fully replaced by a human figure with a head and trunk, as well as additional details, and the figure now usually sits on a baseline, either drawn at the bottom of the paper's edge. In addition to this ground line upon which objects sit, there may also be a skyline (a line across the top of the drawing, often blue, to indicate the sky). While children may include ground lines or skylines, there is no attempt yet to represent the world in a truly three-dimensional way.

Lowenfeld, (1957); Lowenfeld & Brittain, (1982), assert that at 6 years, an average child is unable to represent depth. For example, when drawing a table, a simple profile view may be used and the objects that are on the table are some times drawn as floating above it. By ages seven or eight, the table is still drawn in

the same way, but objects now sits on the top of the table. They may also try to show three dimensions by drawing a bird's eye view of a table top, in addition to including all four legs of a table extended outwards from the surface. (See figure 23 page 83). This phenomenon is referred to as "folding-over". They state that children may also draw a car showing all four wheels or a chair with all four legs. By the end of this stage, some children may draw two separate ground lines indicating one of the first two attempts at depth in their images and also may include a rudimentary form of perspective by placing more distance object higher on the drawing page.

Children also draw through an x-ray picture (see figure 11 page 58) showing a cut away image of a house) where one can see everything inside. (Winner, 1982) notes that there are actually two different types of x-ray drawing. One included drawing that show contents of the inside of an object or a lining, such as depicting what is in an animal's stomach. The other type of x-ray drawing involves transparency in other to show that a person is behind a table. For example, the child may draw a transparent table allowing a figure to show through from behind.

Drawing made by children in Stage 3 and the early part of Stage 4 are often thought to be quite charming, free of rules of convections, and often, to the adult eye, beautifully coloured. Researchers who have studied extensively children's artistic development frequently note that art expression from this age range are very creative and uninhibited, representing the "golden age of artistic expression" (Gardner 1982) and resemble in some ways the work of modern artists (Winner 1982).

Exaggeration in sizes is one element that children at this stage use freely. According to Winner (ibid) it is normal at this stage to use variation in size to emphasize importance. For example, a child may depict him/herself as bigger than the house or tree in the same drawing, if he/she wishes to emphasize the figure or a child depicting a person throwing a ball; may draw a hand much longer than usual. Malchiodi (1998), asserts that this exaggeration or emphasize element or omission in images are important when looking at children's drawings for unusual characteristics, for at this particular developmental stage, it is difficult to say if enlargements, dramatic emphasis, or even obvious omissions of details are unusual and of concern.

During this stage of artistic development (about age 9 through 12 years) the period of concrete operations continues, and children continue to shift away from egocentric thinking. Children begin to consider the thoughts, opinions, and feelings of others. Their understanding of interrelationship, cause and effect, and interdependence is just starting, laying the ground work within groups. Children of this age also become increasingly aware of the world around them, and earlier modes of expression (that is, schematic representation) no longer satisfy children's needs to represent their perception in their drawings.

Malchiodi states that generally, by the age of 9 or 10, children become very interested in depicting what they perceive to be realistic elements in their drawings. There is a movement away from schematic representation and increasing complexity in what is represented through line, shape, and detail. This includes the first attempt to perspective. Children no longer draw a single baseline,

but, instead, draw the ground meeting the sky to create depth. There is a more accurate depiction of colour in nature (for example, leaves can be many different colours, rather than one shade of green), and the figure is more detailed and differentiated in gender characteristics (for example, more details in hair, clothing, and build). (See figure 12 page 59 and 15 page 62).

Many researchers who study children's art believe that drawings done at this age are much less free and less charming than ones done at earlier stages. In reality, children now begin to become more conventional in their art expressions and are more literal because they want to achieve a more "photographic effect" to their renditions. Children in stage 5 are less able to call up imaginary worlds than when they were at 4 or 5 years. Everything is seen from a literal viewpoint, and children believe that the more accurately one can depict an object, person, or environment, the better the art expression. The beginning of this interest in realism starts, however, in the previous stage. Around the age of 6 or 7 years, children's interest in the real world begin to dominate, and they begin to prefer traditional paintings that are more realistic and even may state that photographs are better than painting since they are more lifelike (Gardner, 1982).

Children also realize that the "fold over" qualities in earlier attempts at perspective are incorrect and work to correctly approximate the third dimension. For example, children may now be able to draw a table top as a rectangle with two legs in front and two smaller legs behind. A study by Willats (1977) examined the progressive changes in how children from 5 to 17 years draw objects as he saw

them on a table (figure 24 below). Willats study finds that the youngest children draw a rectangle to represent the table and draw the object floating above it.

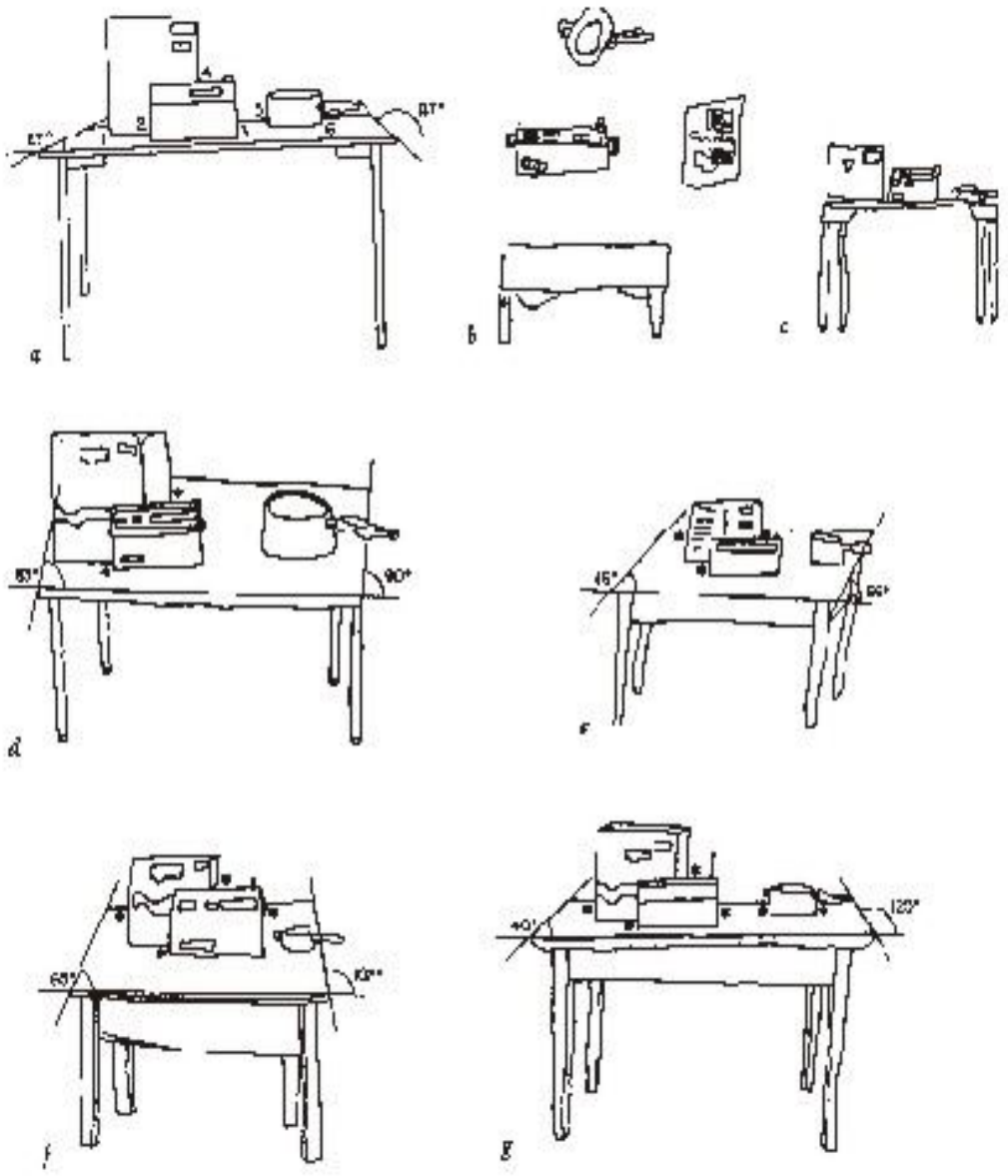


Figure 24
Progressive changes in how children from ages 5 to 17 draw seen on a table.

By ages 7 or 8 children draw a straight line for the table and place the object on that line; the line seems to serve a similar function to that of the schematic base line previously described in stage 4. At age 9 children begin to graphically represent depth, drawing a table top with parallel sides, and including the objects on the table's surface. Following this, children gradually begin to draw a more accurate parallelogram for the table top but lack true perspective. Finally, adolescences (stage 6) are able to draw in perspective; the far side of the table is drawn smaller than the nearer side.

Stage 6: The Stage of Adolescence

Many adults never reached this stage of artistic development because they may discontinue drawing or making art at around the ages of 10 or 11 due to other interest of feeling of discouragement over lack of technical competence (Malchiodi, 1998). However, by the age of 13 or 14 years, children who have continued to use art will be able to:-

-use perspective more accurately and effectively in their drawings;

- include greater details in their works;

- have an increasing critical perception of the environment;

- have an increasing mastery of materials;

- be more attentive to colour and design; and

- be able to create abstract images.

When young people are encouraged and given the opportunity to develop and increase skills in drawing, their work can be quite impressive, detailed, thoughtful, and creative in both style and concept. (See figure 25 page 88).

Some adolescence progress to artistic skills of adult artist not only because they have sophisticated technical competences but also because they begin to make choices about how they portray an object, person, or scene. For example, in creating a still life the adolescence who draw it thought carefully about how to render the images to create a mould and personal statement (Malchiodi (ibid) (figure 25).

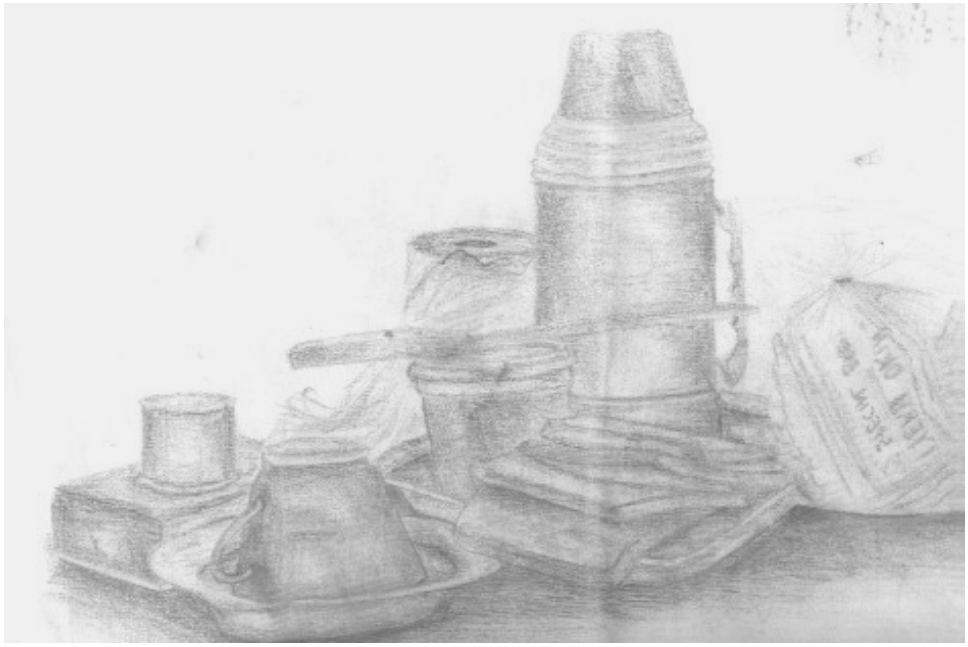


Figure 25

Still-life drawing of 14-year old Adolescent, Demonstration

While young children focus on making images of people, animals, and environment, adolescents may use those elements not only as part of their

composition but also to purposefully symbolize and communicate ideas about issues, personal philosophies and themselves.

This study examined the relationship (if any), between gender preferred characteristics of children's drawing in form and content.

2.9. Implication of Literature Review for the Study

The implications of the several literature reviews in the area of gender preferred characteristics of children's drawings may be captured as follows:-

(1) Most of the studies so far reviewed suggest that failure to interpret children's drawings appropriately has often led to biased assumptions about gender differences in children's drawing.

(2) A good proportion of the previous research studies used inconsistent criteria for judging and interpreting gender differences in children's drawing. Children loose interest in art because of factors such as lack of motivation on the part of parents and art teachers; non-conducive environment (home / school); poor instructional style, teacher's lack of understanding of the importance of gender socialization and psycho-cultural influence.

It is in realization of these shortfalls that the researcher considers it essential to expose art teachers to possible solution to these problems through teaching. With proper teaching, motivation and evaluation, it is hoped that the children will develop greater interest in art and teachers will de-emphasize gender biases.

Janes (1970) and Cohen (1967) achieved success in motivating children for art lessons using different methods. The evaluation pit falls identified (Mbahi 1999; Olorukooba, 1977, 1992; Asch, 1987; and Eisner, 1972) can be avoided where the art teacher follows the suggestions presented severally in this review.

2.9.1. Uniqueness of the Study

This study may be seen as a unique contribution to the field of art education for the following reasons:-

1. This is a new area of study / research in Nigeria. The findings of this study will therefore be of interest to art educators and institutions who have for sometime expressed concern over children's loss of interest in art.
2. The researcher is not aware of the existence of any empirical study on the relationship of gender and drawing among Nigerian children. The outcome of the study will point out the gender – role preferences of Nigerian children in art.

2.10 Summary

Previous research studies in the area of gender preferred characteristics of children's drawings failed to interpret findings in terms of gender stereotype content. Most researchers conclude that the drawing abilities of boys are superior to those of girls. For some researchers, gendered content is in conformity with psycho-social and cultural considerations. While some researchers identify the

difference in style and content of drawings made by boys and girls, they did not examine the complex relationship between gender and style. Lack of interest in art (drawing) has been found to affect Children's drawing preferences and performance. Researchers have identified factors responsible to include: lack of motivation, poor instructional style and gender socialization among others.

From our various review of pertinent literature in the field of child's art, the different developmental levels in children's art, gender role development theories, sex – role identification theories, some common sex differences, motivating children's art activity, issues in evaluating children's artwork, and developmental stages in children's art have been examined. It is against this background that this study examined the relationship between gender and preferred content in children's drawing.

CHAPTER THREE

3.0. Methodology

3:1 Introductions

The purpose of this research is to establish the relationship (if any) between gender and preferred content in children's drawing among selected primary school children in Zaria metropolis. This chapter presents a description of the method used for data collection. The discussion is presented in the following order:-

3:2. Research design

3:3. Population of the study

3:4. The sample and sampling procedure

3:5. Selection of the topic

3:6. Instrumentation

3:6:1. Art Instructional Package (AIP)

3:6:2. Content validity

3:7. Pilot study

3:8 Data collection, scoring and analysis

3.9 Scoring

3.9.1. Reliability of the instrument

3:2 Research Design

A two-group pretest posttest design of Charles (1995) was adopted for this research. The subjects (N=220) who were randomly assigned to experimental and control groups took the art test as pretest. The two groups were given a pretest to help determine how nearly equivalent they were before one group received the experimental treatment. After the pretest, the experimental group which comprised (110) subjects were exposed to instruction on formal characteristics of drawing while the control group which comprised of (110) learners were taught using the Traditional Method. The topics taught to both groups was “line, shape, texture, space, composition as basic characteristic of forming drawing” Teaching lasted for six weeks. The posttest was administered to both groups at the end of the treatment period. There was no difference in both the pretest and posttest. (See appendix 6).The design of the study can be diagrammed as follows; -

Group 1 → Pretest → Experimental Treatment → Post Test

Group 2 → Pretest → ---------- → Post Test

3:3 Population of the Study

The population for this study comprised of randomly selected Primary six pupils in Zaria Metropolis of Kaduna State. In all, 220 subjects comprising of 110 boys and 110 girls drawn from 11 Primary Schools took part in this study (see, table 3.1)

Table3:1. Primary Schools in the Study

S/No	Name of School	School status	School type	Location	Male	Female	Total
1	Ahmadu Bello University Staff School	Private	Mixed	Samaru	10	10	20
2	Shalom Internation School	Private	Mixed	H/Danyaro	10	10	20
3	Command Children's School.	Private	Mixed	Zaria	10	10	20
4	Montessori Primary School.	Private	Mixed	Zango	10	10	20
5	Vital Years Primary School.	Private	Mixed	Samaru	10	10	20
6	Standard Primary School.	Private	Mixed	Wusasa	10	10	20
7	Therbow Primary School.	Private	Mixed	Zaria	10	10	20
8	Islamic Trust Primary School.	Private	Mixed	Zango	10	10	20
9	Zaria Children School.	Private	Mixed	G R A	10	10	20
10	Model Learning Primary and School.	Private	Mixed	H/Dogo	10	10	20
11	God's Time Primary School	Private	Mixed	Samaru	10	10	20
	TOTAL				110	110	220

The subjects are considered suitable for this study in terms of their age and academic experience. The age range of the subjects is between 10 and 12 years. The Primary Schools sampled for study can be categorized thus:-

(a) Kaduna State Government owned primary schools

(b) Primary Schools owned by private individuals/ organization

All the Primary Schools sampled are co-educational.

3:4 Sampling and Sampling Procedure

The school sample was drawn mainly from the eleven (11) schools that offer creative art out of (76) private primary schools in Zaria metropolis. The eleven schools are relatively similar in the variables of interest and educational standards thus:-

(a) They offer creative art as a compulsory subject using prescribed creative art syllabus provided by the Federal Government.

(b) They have adequate compliment of creative art teachers.

(c) Art materials, equipment are regularly provided by proprietors and proprietresses.

(d) They are co- educational and they have reasonably large population which will make for reliable data collection, interpretation and generalization.

(e) The schools are within easy reach of the researcher

The schools studied were selected using stratified random sampling technique by using the “Hat –Trick-Method”. The eleven schools randomly selected were as follows: -

1. Ahmadu Bello University Staff School, Samaru.
2. Shalom International School, Hayin Danyaro.
3. Command Children School, Army Depot, Zaria.
4. Montessori Primary School, Zango.
5. Vital Years Nursery Primary School, Samaru.
6. Standard Nursery Primary School, Wusasa.
7. Therbow Primary School, Zaria.
8. Islamic Trust Primary School, Zango.
9. Zaria Children School, G. R. A. Zaria.
10. Model Learning Nursery Primary School, Hayin Dogo.
11. God’s Time Nursery Primary School, Samaru.

The eleven schools were randomly grouped into the experimental and the control groups. Children from Ahmadu Bello University Staff school, Samaru, Shalom International Primary School, Hayin Danyaro, God's Time Primary School, Samaru, Command Children School, Depot, Zaria and Montessori Primary School, Zango, Zaria, and Standard Nursery Primary School Wusasa comprised the experimental group while the control group consisted of Vital Years Primary School, Samaru, Model Learning Primary School, Hayin Dogo, Therbow Primary School, Zaria, Islamic Trust Primary School, Zango and Zaria Children school, G.R.A. The effects of children's interaction during the study were eliminated by the considerable distance in the location of the experimental and control groups.

Table.3:2 Distribution of the Sample into Experimental and Control Groups

EXPERIMENTAL			CONTROL		
Name of School	Type	Population	Name of school	Type	Population
Ahmadu Bello Univ. Staff School	MIXED	20	Therbow Primary School.	MIXED	20
Shalom Int. School	MIXED	20	Islamic Trust Primary School.	MIXED	20
Command Children's School.	MIXED	20	Zaria Children School.	MIXED	20
Montessori Primary School.	MIXED	20	Model Learning Primary School.	MIXED	20
Standard Primary School	MIXED	20	Vital Years Primary School.	MIXED	20
God's Time Primary School	MIXED	20	-	-	-
TOTAL		120			100

The pretest score was used in matching the two groups used for the study. The pretest scores showed that both groups were reasonably equal academically since no significant difference was found between the mean scores of the two groups. (Appendix 6). The outcome of this pretest suggested the possible use of these groups for the study.

The population used for this research was primary school children offering creative arts as a subject in the schools sampled. In all, 220 Children (110 boys) and (110 girls) were sampled from eleven (11) primary schools as shown in Table 3.1 The samples were randomly selected (i.e., numbering each subject of the population and then select every 8th subject),among primary six pupils of ages between 10 – 12 years in Zaria metropolis. This is because children of this age have become increasingly aware of the world around them and their earlier modes of expression no longer satisfy their needs to represent their perceptions. According to Malchiodi (1999), by the age of ten children become very interested in depicting what they perceive to be realistic elements in their drawings. This is a movement away from schematic representations and increasing complexity in what is represented through line, shape, and detail.

3:5 Selection of the Topic

The topic chosen for this study is "the use of symbols and formal characteristics of drawing by children" The choice of this topic was guided by the following consideration: -

(a) The topic is in line with the demand of curriculum for the schools.

(b) The topic constitutes the foundation of artistic expression through drawing and has often proven difficult to learners from their formative years.

(c) The topic is also ideal for the study because of the practical activities involved in the use of formal characteristics and elements of art such as: - line, form, texture, tone, colour, value and space in a classroom situation.

3.6. Instrumentation

3.6.1 Introduction

The researcher used four instruments for data collection thus:-

1. The Art Instructional Rating Scale of Drawing Characteristics (AIRSDC) adapted from Munro, et al. (1960) for measuring the art performance of children in drawing (Appendix 1)

2. Tuman's (1999) narrative Drawing Test for children ages 6-12 mainly to measure male/female preferred imagery in drawing (Appendix 2)

3. Checklist Rating Scale on Conceptual Contents in Drawings (CRSCCD) Tuman (1999) (Appendix 3).

4. Lesson notes on characteristics /elements of art (Drawing) (Appendix 4), and scoring sheet for jurors (appendix 5)

3.6.2. Validity and Reliability of the Instrument

The content validity method used in determining the validity of the instrument was in accordance with the suggestion of Charles (1995) who stated that the use of content/construct validity provide "a rational, ideal and empirical content".

The drafts of the instruments were submitted to a panel of 5 jurors who specialize in creative arts at the primary level for vetting and assessing the face and content validity. The suggestions / recommendations made were used in restructuring some of the items which were found irrelevant or ambiguous. The final draft with the exception of the background information of each child was

then reproduced and used for the pilot study to test the content and construct validity and reliability.

To determine the reliability of the instruments, the researcher computed the scores for each student using the spearman – Brown split – half method through the computer programme SPSS. The results of the analysis of scores as obtained from the pilot test of this study showed the reliability coefficient to be 0.76.

Inter-rater reliability was computed separately for the content and formal characteristics by finding the percentage of agreement between the judges for a random sub-sample of 40 children's drawings used for the pilot study. The inter-rater reliability showed a high degree of agreement between the judges on the variables. This showed that the criteria for scoring the content and formal elements were highly consistent across judges. The inter-rater correlations on the content variables ranged from .53 to 1.00, while that for the formal elements ranged from .69 to .99.

3.7. Pilot Study

According to Adetoro (1986), a pilot study prepares the foundation on which the main research is built. Based on this reason, a pilot study was conducted to determine the instruments and to ascertain the appropriateness of the instrument. Forty (40) randomly selected primary six pupils from Zaria Children School, Vital Years Primary School, Ahmadu Bello University Staff School and Standard Primary School were used for the pilot study. Data collection, scoring and analysis of the pilot study were carried out to ascertain the reliability of the instruments.

The outcome of the pilot study suggested the need for some amendments as follows: -

(i) The period allocated for the drawing exercise (20minutes) was found to be Inadequate, because participants require 10 more minutes; (5 minutes) for motivation at the start – presentation, and another 5 minutes at the end for evaluation/collection;

(ii). the scope of the "male" and the "female" preferred themes should be widened, more flexible by including among others, cycling and boxing for the boys and knitting and platting for the girls.

(iii). with increase in time to allow 5 minutes for the initial motivation of the subjects and 5 minutes at the end of the exercise, the length of time for the test was increased to 30 minutes as suggested by Neperud (1971) and Olson (1997).

3.8. Data Collection, Scoring and Analysis

After effecting necessary amendments / corrections on the final draft of the instruments with the necessary instruction on how to respond, the information was statistically analyzed. Cross tabulation, Chi-square(x^2) statistics, ANOVA and t-tests were used in comparing male and female results. Also, a histogram of the distribution of the scores was used in explaining the scores on formal characteristics used by the subjects in the study by sex.

3.9. Scoring

Five judges scored the drawings made by the children: the researcher, two female art educators and two male art educators. All the judges are academically and professionally able because they are experienced teachers of creative arts at the primary level for upwards 12 years. Also, they had postgraduate training in art education. The researcher organized training sessions for the judges so as to enable them identify the content areas, drawing elements and characteristics to be scored.

The judges were introduced to the three instruments to be scored. (Appendix 1, 2 and 3). They were also introduced to the six characteristics on a score sheet. Each judge was allocated 20 drawings for a start. After each judge scored this first set (20 drawings), a second judge who used separate scoring sheet, re-evaluated the drawings. An identification number was given to each scoring sheets for the drawing as well as rater identification and a rating number (appendix 5). A rating number of either “1” or “2” was given, depending on whether it was the first or second rating of the drawing. The drawings were then redistributed to a third judge who compared the first and second independent scoring sheets. Where there were disagreements between the scores given by the first two judges, the third judge determines the appropriate choice. Final scores were made on the first scoring sheet with a red biro. The third judge shows all areas of disagreements between the first two by placing a tick (√), if the first judges’ assessment of a quality that was not drawn was later found to in the drawing, or zero if the second judges’

assessment that a quality was judged and was considered as not present in conformity with the first judges' assessment.

CHAPTER FOUR

4.0. Analysis of Data and Findings

4.1 Introduction

The study is an attempt to establish the relationship (if any) between gender and preferred content in children's drawing among primary school pupils in Zaria metropolis. To achieve this purpose, a projective test was conducted among pupils in some selected primary schools in the area. The activity was conceived as an educational process- whereby pupils could express themselves. The evaluation of the test by experts enabled the researcher to collect relevant information/data on gender preferred contents in the drawings of children.

In this chapter, the researcher presents an analysis of the data collected in accordance with the research instruments used. Schools sampled are listed in chapter 3 page 87. In presenting the data analysis, only the numbers attached to each school is used in place of the names of schools sampled. A total of 220 pupils were sampled from 11 primary schools that offer creative art. Approximately 20 pupils were sampled in each school. This is summarized in the table below**.**

Table 4:1. Distribution of Pupils by sex.

	MALE		FEMALE		TOTAL	
	NUMBER	%	NUMBER	%	NUMBER	%
1	10	9.09	10	9.09	20	9.09
2	10	9.09	10	9.09	20	9.09
3	10	9.09	10	9.09	20	9.09
4	10	9.09	10	9.09	20	9.09
5	10	9.09	10	9.09	20	9.09
6	10	9.09.	10	9.09	20	9.09
7	10	9.09	10	9.09	20	9.09
8	10	9.09	10	9.09	20	9.09
9	10	9.09	10	9.09	20	9.09
10	10	9.09	10	9.09	20	9.09
11	10	9.09	10	9.09	20	9.09
	110	100	110	100	220	100

4. 2. Analysis of data

4.2.1 Hypothesis 1

Ho_1 States that there is no significant gender difference in drawing contents

chosen by boys and girls. To test this hypothesis, ANOVA: single factor was employed for significant difference among drawing content chosen by boys and girls. The result is represented in Table 4:2

Table4:2. Drawing content chosen by boys and girls.

Source of variance	Deg of Freedom	Sum of sq	Mean of Sq	F-Ratio	Remark
Between group Within group Total	2 33 35	3321.555 7631.333 10952.89	1660.778 231.252	7.181	Significant

F(35) = 3.254924 P< 0.05

An examination of the table above indicates that the calculated F is 7.181663 at degree of freedom (35) and the alpha level of 0.05. The critical F is found to be 3.28 since the calculated value 7.181 is greater than the critical value, the hypothesis is therefore rejected. This hypothesis is supported on the content because girls favour realism, and boys' favour fantasy. Boys' drawings showed more action than girls' drawings. Girls tended to choose "feminine" content of social experience, care and concern, domestic life, physical appearance, nature, animals, while boys tended to choose traditional "masculine" content such as danger, power, aggression, violence, heroism, sports, mechanical objects, and humour. Boys tended to have more human figures in their drawings than girls.

4.2.2. Hypotheses 2

Ho_2, states that there is no significant difference between the way boys and girls use formal characteristics of form in drawings. To test this hypothesis, t-test

for equality of variance was employed. The result is represented in the table below.

Table 4:3 Characteristics of Form drawing (Medium, line, space, colour, shape and composition)

	GENDER	N	$\bar{X}$	SD.	Df	Sig.	T	Decision
MEDIUM	MALE	110	7.11	.850	218	.009	.583	S
	FEMALE	110	7.04	.995				

An examination of the table reveals that the calculated t for medium is .583 at 218 degree of freedom and at alpha level of 0.05. This value is found to be significant because the calculated value .583 is greater than the critical value .009. Therefore, the null hypothesis that states that, there is no significant difference between the way boys and girls use medium in formal characteristics in drawing is rejected. A significant number of boys (79.2%) used rectilinear lines than girls (55.6%). Also, boys used more expressive lines. On textural detail, girls showed more features than boys (71.2% to 44%). There were no significant difference between boys and girls on the use of space. For use of colours, girls were more likely than boys to blend colours (39.2% to 21.6%).

Boys tended to use more geometric forms than girls. For composition, boys were more likely than the girls to compose asymmetrical drawings (62.4% to 34.4%). Girls were more likely to make symmetrical drawings than boys. Hypothesis two was supported for colour usage because girls used more harmonious colour combination than boys who used fewer colours. Boys tended to use more rectilinear lines than girls who preferred curvilinear lines. While girls

prefer more organic shape, boys prefer more geometric shapes in their drawings. Girls concentrated more on features than boys.

No difference was observed between boys and girls in the use of space. However, girls centralize their drawings on the page while boys prefer to scatter their drawings all over the page.

Table 4:4. Use of formal Characteristics of form in drawing (line)

	GENDER	N	$\bar{X}$	SD.	Df	Sig.	Cal. t	Decision
LINE	MALE	110	5.91	.924	218	.000	1.907	S
	FEMALE	110	5.70	.685				

Hypothesis 2 (Ho_2, states that there is no significant difference between the way boys and girls use line in formal drawing. The Calculated t for line is 1.907 at 218 degree of freedom and at alpha level of 0.05. The value is found to be significant. The critical value .000 is less than the calculated value of 1.907. Therefore, the null hypothesis is rejected.

Hypothesis 2: Table 4:5. Use of formal Characteristics of form in drawing (form)

	GENDER	N	$\bar{X}$	SD.	df.	Sig.	t	Decision
FORM	MALE	110	5.80	.915	218	.814	3.498	S
	FEMALE	110	6.23	.488				

Hypothesis 2 (Ho_2), states that there is no significant difference between the way boys and girls use form in formal drawing. The calculated t for form is 3.498 at 218 degree of freedom at alpha level of 0.05. The value is found to be

significant, for the critical value .814 is greater than the calculated value 3.498. Therefore, the null hypothesis is rejected.

Hypothesis 2: Table 4:6. Use of formal Characteristic of form in drawing (Space)

	GENDER	N	$\bar{X}$	SD.	Df	Sig.	t	Decision
SPACE	MALE	110	4.62	.690	218	.011	-.790	NS
	FEMALE	110	4.68	.948				

Hypothesis 2 (Ho_2), states that there is no significant difference between the way boys and girls use space in formal drawing. The table reveals that calculated t for space is -.790 at 218 degree of freedom and alpha level of 0.05. The value is found not to be significant as the calculated value -.790 is less than the critical value of .011 therefore, the null hypothesis is retained.

Hypothesis 2: Table 4:7. Use of formal Characteristic of form in drawing (colour)

	GENDER	N	$\bar{X}$	SD.	Df	Sig.	t	Decision
COLOUR	MALE	110	5.30	.710	218	.057	.813	S
	FEMALE	110	6.20	.468				

Hypothesis 2 (Ho_2), states that there is no significant difference between the way boys and girls use colour in formal drawing. Calculated t for colour is .813 at 218 degree of freedom and alpha level of 0.05. The value is found to be significant, as the calculated value .813 is greater than the critical value .057 hence, .the null hypothesis is rejected.

Hypothesis 2: Table 4:8. Use of formal Characteristic of form in drawing (Texture)

	GENDER	N	$\bar{X}$	SD.	Df	Sig.	t	Decision
TEXTURE	MALE	110	4.77	.585	218	.079	4.451	S
	FEMALE	110	5.80	.566				

Hypothesis 2 (Ho_2), states that there is no significant difference between the way boys and girls use texture in formal drawing. Calculated t for texture is 4.451 at 218 degree of freedom and alpha level of 0.079. The value is found to be significant; as the calculated value 4.451 is greater than critical value .079 therefore the null hypothesis is reject.

Hypothesis 2 is hereby rejected because there are significant differences between the way boys and girls used formal characteristics in forming drawings as shown in the tables above and as it is also noted from the mean in table 8 below that girls exceeded boys in the use of form, texture and colour. Likewise, the boys narrowly exceeded the girls in the use of line, medium, and space.

Hypothesis 2: TABLE 4:8 Group Statistics (Mean)

	GENDER	N	Mean	Std. Deviation	Std. Error Mean
MEDIUM	MALE	110	7.11	.850	.081

	FEMALE	110	7.04	.995	.095
LINE	MALE	110	5.91	.924	.088
	FEMALE	110	5.70	.685	.065
FORM	MALE	110	4.55	.510	.085
	FEMALE	110	5.50	.513	.087
SPACE	MALE	110	4.62	.488	.047
	FEMALE	110	4.68	.690	.066
COLOUR	MALE	110	5.30	.470	.045
	FEMALE	110	6.20	.523	.068
TEXTURE	MALE	110	4.77	.585	.056
	FEMALE	110	5.80	.566	.054

4.2.3 Hypothesis 3

Ho_3 states that there are no inter-relationship between form and content in the drawing of boys and girls. This hypothesis was tested using Chi-square.

Hypothesis 3: Table 4:10. Inter-relationship between Form and Content in the Drawings of Boys and Girls

Chi Square Test Statistics

	BOYS CHARACTERISTICS	GIRLS CHARACTERISTICS
Chi-Square	.833	1.500
Df	10	8
Asymp. Sig.	1.000	.993

The decision of the χ^2 is to retain the null hypothesis, since, the critical value (18.30) at significance level 0.05 on asymptotic distribution of test statistic is greater than observed value (.833) for boys and critical value (15.50) is greater than the observed value (1.50) for girls as indicated in table 9, it is significant. There is no sufficient evidence to retain the null hypothesis which states that there is no inter- relationship between form and content in boys and girls drawings. Perhaps we can explain how content could shape form as shown in this result.

Drawings that showed subjects within the content area of aggression, e.g. violence, anger, and power, showed use of formal elements like: low use of colour, structural line and asymmetrical composition .Drawings in the area of adventure (travel, mechanical objects) used elements/geometrical shapes. Drawings in the humanistic area (showing care, concern and animals) used many colours, harmonious colour schemes, and organic shapes. Drawings in social context area showed at least two female figures, social experience and physical appearance-show high use of colour. This data suggest that content and formal elements are related. However, this data does not show whether they are related in a gender-based manner.

The overall outcome of hypothesis 3 above showed how content could shape form as follows:-

(a) Drawings that show subjects within the content area of aggression such as fantasy, aggression, violence, danger, power and activity indicated the use of the following formal elements :-

i) Low use of colours,

ii) Colour contrasting,

iii) Expressive,

iv) Structure lines, and

v) Asymmetrical line.

(b) Drawings in the content area of adventure are drawings showing one male figure, adventure, travel, mechanical objects and technology. These drawings showed the use of the following elements:-

i) Use of many colour,

ii) Harmonious colour schemes,

iii) Curvilinear line,

iv) Features,

v) Symmetrical composition, and

vi) Lack of symptomatic line.

(c) Drawings in social content areas are those that depicted at least two female figures, social experience, and physical appearances. Such drawings used the following formal elements:-

i) High use of colour,

ii) Harmonious colour schemes,

iii) Features,

iv) Rectilinear line, and

v) Low use of expressive line.

(d) Drawings that showed humanistic content area such as care, concern, and animals used the following formal elements:-

i) Use of many colours,

ii) Harmonious colour schemes,

iii) Curvilinear line,

iv) Organic shape,

v) Features,

vi) Symmetrical composition, and

vii) Lack of symptomatic line.

4.2.4 Hypothesis 4

Ho_4 states that there is no significant difference between the drawing of boys and girls in terms of their gender characteristics. The graph below reveals that there are significant differences between the drawings of boys and girls in terms of gender characteristics. The findings are also supported by the findings of hypothesis 1 (Table 1)

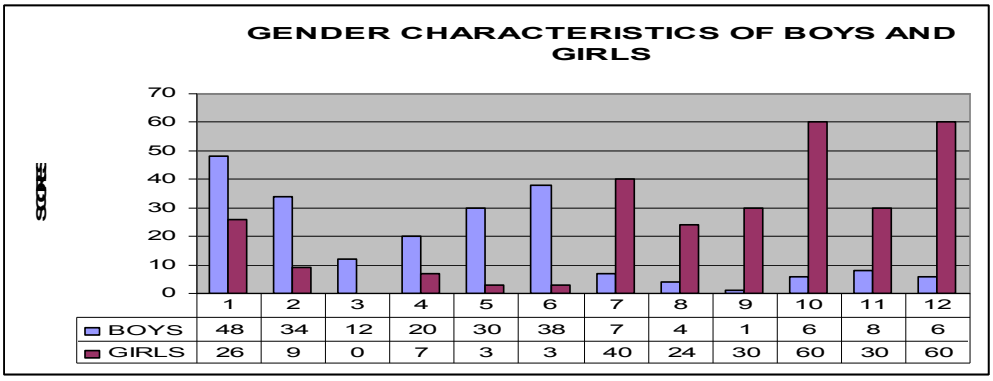


Figure 4.1

4.3. Summary of Results

Hypothesis one on conceptual theme content choices used in children's drawings was supported on content. It showed that while girls favoured realism, boys favoured fantasy. The drawings of boys showed more action than those of girls. Girls tended to show "feminine" content of social life experience, care, and concern, domestic life, physical appearance, nature and animals. On the other hand, boys chose the usual "masculine" content such as power, danger, aggression, violence, heroism, sports, mechanical objects and humour. The drawings of boys also showed more human figures than those of girls which do not support the popular assertion of some authors.

Hypothesis two on differences in the ways in which boys and girls used formal characteristic of form in drawing (line, colour, shape, texture, space and composition) was also supported for use of colour because girls used more colours than boys. Girls blended their colours more and also used contrasting colour combination. On the other hand, boys used more rectilinear lines than girls who preferred more curvilinear. Also, boys used more expensive symptomatic lines than girls. It also showed that girls preferred more organic shapes than boys who generally preferred more geometric shapes in their drawings. The drawings of girls showed more features than those of boys and also showed greater use of organic shapes. Both the boys and girls did not show any significant difference in the use of space in their drawings. However, girls centralized most of their drawings on the paper presented and also used symmetrical or partially symmetrical compositions as against the drawings of boys mainly shown to be all over the page while their composition tended to be asymmetrical.

Findings on hypothesis three concerning interrelationship between form and content in the drawing of both boys and girls which would give their gender directed style showed that although content and formal elements are related, the findings did not show how they are related in gender-based way.

Findings on hypothesis four on the nature of motivation which can make it difficult for boys and girls to draw without been influenced by their gender showed that the classified drawings of girls showed scenes of adventure while those of boys showed humanistic and social ideas.

CHAPTER FIVE

5.0. Findings, Conclusions and Recommendations

5.1. Introduction

This chapter gives a summary of the procedure of study and presents the major findings of the study. It also outlines some recommendations based on the findings of the study.

5.2. Statement of Specific Objective

Specifically, this research examined the relationship between gender and preferred content in children's drawings among some selected primary school children in Zaria metropolis. The study compared the way boys and girls use formal characteristics in drawing. Specifically, this study sought answers to the following questions: -

1. Is there any gender difference in the drawing content chosen by boys and girls?
2. Will there be any significant difference in the way boys and girls use formal characteristics of forming drawing with
   (e) Line,
   (f) Shape,
   (g) Texture,
   (h) Space and
   (e) Composition?
3. Will there be any inter-relationship between form and content in the drawings of boys and girls?

4. Will there be any relationship between the drawings of boys and girls in terms of their gender characteristics?

5.3. Descriptions of procedure

Various methods were used in the study to collect information on the relationship between gender and preferred content in the drawing of boys and girls in the primary schools. These included:

(a) The Art Instructional Rating Scale of Drawing Characteristics (AIRSDC) which was used to measure the art performance of children in areas of drawing thus: - Line, Shape, Texture, Space, Composition and Colour (Appendix 1)

(b) Tuman's (1999) Narrative drawing test was used to measure the "preferred" imageries in the drawings of boys and girls.

(c) The Check List Rating Scale on conceptual contents in drawing was used to measure areas of the conceptual content preference of "boys" and girls. The instrument consisted of eighteen items (Appendix 3).

(d) The lesson notes on characteristics of art element (drawing) was used to teach units 1-6, Line, Shape, Texture, Space, Composition and Colour as in Appendix 4. It also has scoring sheet for the five jurors (Appendix 5).

5.4. Major Findings

The findings of the study showed that there is a relationship between gender and preferred content in children's drawing. Children's concepts of sex are undoubtedly reflected on the features they select to draw. The girls exceeded the

boys in the complexity of their drawings of both sexes. The findings show that drawing designates the sex identification of the drawer as many of the children drew their own sex first.

Themes of children's' drawings are also gender-related. It was observed that general differences exist in the theme of boys and girls' drawings. It was also observed that spontaneous productions of boys reveal an intense concern with act of violence and destruction, machinery, and sports contents, whereas, girls showed more social scenes, family life, landscape, and children at play.

The findings also showed that children (boys and girls) used elements of art (line, colour, shape, texture, space and composition) in different ways. The study also showed that line and form may express feelings as colour and line express feelings and tone. Based on the simple criterion of the number of elements on which of the sex exceeds the other, regardless of amount, it was found that girls exceeded the boys in the use of elements of art. The study further showed that girls drew human frequently better than boys. Boys, however, excelled in drawing composition. Girls frequently used mass and boys more frequently worked with outlines. The girls excelled in the motoric aspects of drawing while boys excelled in the "intellectual organization of space" in drawing. It was also noted that boys appear to excel in the use of medium, space orientation and composition.

The study further showed that drawing reveals children's feelings and desires. Such free activity they hold, expresses not only the needs and emotions dominant at the time but also the lasting characteristics referred to as 'personality'.

Children probably draw reflecting gender characteristics of the sex group with which they may have had more contact, and thus are more closely identified.

Society and culture certainly shape what boys and girls draw, and children's art expressions are formed, to some extent by traditional gender roles and images of gender in the media and literature as impacted by the gender values and beliefs of adults with whom children come in contact. They also reflect social and cultural factors or merely incidental and situational influences.

The findings reveal that most teachers in the schools selected seem not to be aware of the concept of creativity hence it cannot be nurtured. The study has identified factors responsible for gender preferred contents to include: poor motivation, poor instructional style and gender socialization among others. It was observed that television ,video, and internet may affect the sexual content of some children's drawings, this is becoming more apparent and could change what was previously considered 'norms' in the appearance of gender differences in children's art expression.

5.5. Conclusions

From the findings above, it can be safely concluded that there is a relationship between gender and preferred content in children's drawings. If the objectives and the goals of including art in the school curriculum are to be achieved, deficiencies such as poor motivation, poor instructional style/technique, and gender socializations need be addressed.

5.6. Recommendations

The following recommendations are made based on the findings of this study

- Teachers at all levels of education – nursery, primary, secondary and tertiary institutions should place greater emphasis on the use of elements and characteristics of art - since they are the very foundation of artistic practice.
- Provision should be made for tests and activities that would allow pupils to think and ask questions. This could lead to discoveries and series of experiments, hence motivating pupils to create drawings outside their gender characteristics;
- Inclusion of gender feminine issues in art education curriculum will provide appropriate form and content for both sexes at all levels;
- Concrete and dynamic approaches should be taken and considered to educate art teachers from the grassroots in order to improve them and make them become more innovative in their teaching engagements;
- The schools should provide inviting materials and tools, together with stimulating and encouraging environment, otherwise, very little will be done in teaching art. Therefore, the organization of this aspect can be seen as an integral part of teaching.
- Teaching children to look and see, touch and feel in order to enjoy imagery through sounds and words should be an on-going experience from elementary to tertiary level.

5.7. Suggestions for Further Studies

Since the study confined itself to Zaria metropolis of Kaduna state, it is suggested that a similar study be carried out in other parts of the state with a view to comparing what obtains in such areas with the findings of this study. On the other hand, an attempt should be made to compare the relationship between gender and preferred content in children's drawing in the rural areas with those in the urban areas of the state to ascertain whether poor motivation, poor instructional technique, and socialization, among others, affect the difference. It is hoped that the results of the findings will go a long way in inspiring those concerned to bring about necessary understanding about child's art.

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APPENDICES

APPENDIX 1

ART INSTRUCTIONAL RATING FOR DRAWING CHARACTERISTICS INSTRUCTIONAL CHECKLIST RATING INSTRUMENT FOR DRAWING (AIRDC)

(a). LINE:

Which of the following types and values of lines do you use in drawing?

	Very often	Often	Sometimes	Not at all
Horizontal Suggest Calm and repose				
Vertical suggest Dignity and stability				
Diagonals suggest Instability movement and action.				
Vibrating lines suggest nervousness, shyness, and timidity.				
Pyramids suggest Stability, strength and endurance.				
Rhythmic curves suggest grace, joy, youth and playfulness				
Spiral lines suggest genesis and generative forces.				

(b). SHAPE:
Which of the following would you like to show in your drawing?

		RESPONSES				
S/N	OBJECTS	VERY OFTEN	OFTEN	UNDECIDED	SOMETIMES	NOT AT ALL

1 2 3 4 5 6 7 8 9	Orange Bottle of soft drink/mineral e.g Coke, Fanta. Egg Ruler Ball Cup Spoon Plate Book					

(c). TEXTURE:

Touch and feel the surface of the items provided and describe how you feel running your fingers on each object in the space provided by ***ticking*** (√) against the correct answer.

		RESPONSE	
S/N	OBJECTS	ROUGH	SMOOTH
1	Cotton wool		
2	Surface of glass/mirror		
3	Ball		
4	Mat		
5	Calabash		
6	Bark of trees		
7	Kitten Fur		
8	Feather		
9	Skin		
10	Goat Skin		
11	Glass/Sandpaper		

(d) SPACE:

From the large framed photograph showing a football field with your school at the centre, how would you describe the area occupied by your school as well as the area not occupied by your school?

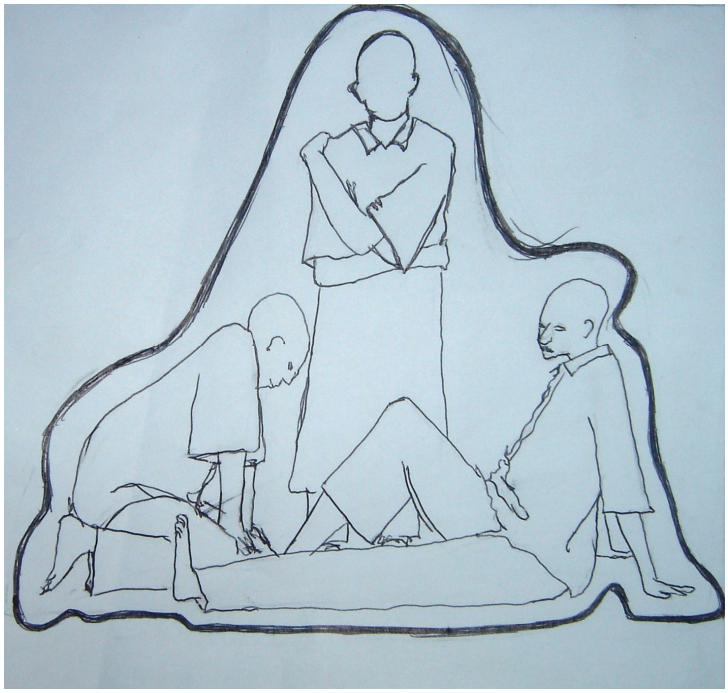
Tick (√) against the correct answer.

(a) School ground ( )

(b) School area ( )
(c) Space ( )
(d) Field area ( )
(e) Football area ( )

(e) COMPOSITION

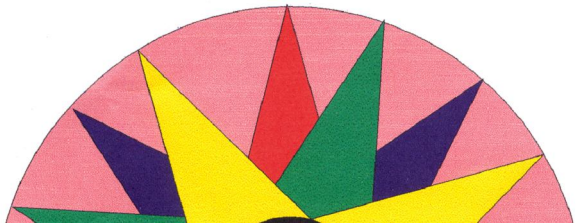
You are provided with a sketch below. Look at the sketch carefully and ***tick*** *(*√) against the correct response that follows each question:



- The activity within the sketch resembles a pyramid.
  (YES/NO)
- The activity within the sketch resembles a triangle**.**
  (YES/NO)
- The activity within the sketch gives a feeling of weight at the bottom of the sketch
  (YES/NO)
- The sketch shows three people at a meeting.
  (YES/NO)
- The sketch is a composition.
  (YES/NO)

(f) COLOUR:

You are provided with a colour-wheel below. Place the correct number on the wheel that corresponds to the number shown in the squares presented below the colour-wheel.



- Identify each of the colours and the THREE main colours.
- What numbers would you give to primary colours as shown?
- Would you say that number 6 is brighter than number 3?
- What numbers would you give to secondary colours?

APPENDIX 2

DRAWING TEST: STORY /NARRATIVE (ADAPTED FROM TUMAN, 1999)

The narrative/story used for the study was an adaptation of one used by Tuman (1999). The narrative was chosen for the following reasons: -

1. The story line appealed to children living within Zaria environment;
2. The story was balanced by themes of males and female preferred imagery.

Care was taken to ensure that the story appealed to children living in middle class sub-urban socio-economic homes and environments like Zaria. The story was written to present an exaggeration of typical home life experience. Children were requested to draw what they liked best in the story narrated. They were then requested to write a brief descriptive title for the artwork. They used pencils and crayons supplied by the researcher and drew their responses on the A4 paper (8" X 11") provided.

The female "preferred" imagery in the story consisted of scenes from a naming ceremony whereby some girls wore over-sized (sister-hand-me-dresses), one girl wore skirt and blouse while another was in complete traditional attire (buba, iro and headgear). In one of the scenes, a girl dressed like a bride, in another scene, girls were playing together on a lawn, while in another, girls were washing plates, dishes and cooking.

The male "preferred" imagery in the story focused on the young brother of a girl who cannot be bothered about the naming ceremony. He had a punctured bicycle tyre and was in a hurry to join other friends to play ball on the field. He did some hop-step and jump on his way to the field. He expressed joy that his side won the contest. He got covered in mud and also sustained some injuries all over his legs and arms while playing with his friends. In another scene, he described how he scored the winning goal to his father and how he punched the huge goalkeeper who jumped on him to prevent him from scoring the goal. He ended his story by describing how a fight ensued and how the entire field was covered in the dust raise.

The narrative was designed to find out the relationship (if any) between gender and preferences of children in their drawings. The subjects were expected to use the pencil / crayon's provided in expressing their ideas (drawings). The same narrative was used for the pilot study.

APPENDIX 3
CHECKLIST/RATING SCALE FOR SCORING AREAS OF CONCEPTUAL CONTENT IN DRAWINGS

Below are areas of content often used in describing the drawings of boys and girls. A rating scale is provided to rate your preferred areas and frequency of use of contents in your drawings.

S/N	AREAS OF CONCEPTUAL CONTENT	VERY OFTEN	OFTEN	UNDESIDED	SOMETIMES	NOT AT ALL
1.	Drawings showing sporting activities/games					
2.	Drawings that shows realism/close resemblance to objects					
3.	Drawings showing danger/risk					
4.	Care and concern Aggression					
6.	Social experience					
7.	Mechanical objects-cars, bicycles					
8.	Domestic life					
9.	Violence					
10.	Nature					
11.	Power					
12.	Animals					
13.	Heroism					
14.	Physical appearance/Landscape					
15.	Travel					
16.	Humour					
17.	Adventure					
18.	Humanistic					

APPENDIX 4

LESSON NOTES

Unit 1

Subject: Creative Art

Time: 30 minutes

Class: Primary Six (6)

Topic: Using lines in drawing

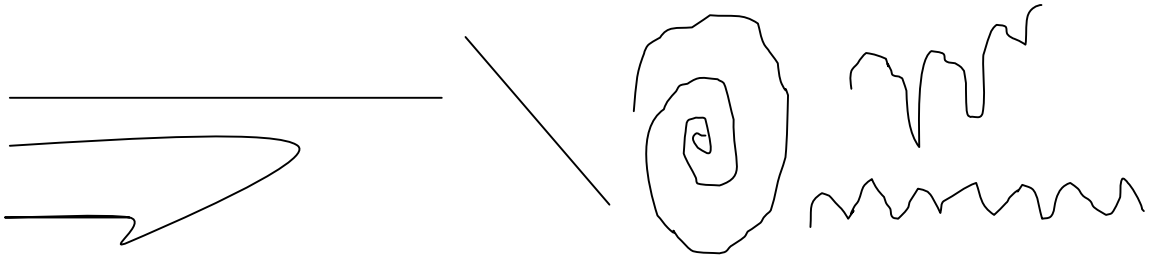
Materials: Pencil papers crayon and water colour

Teaching Aid Charts

Methodology

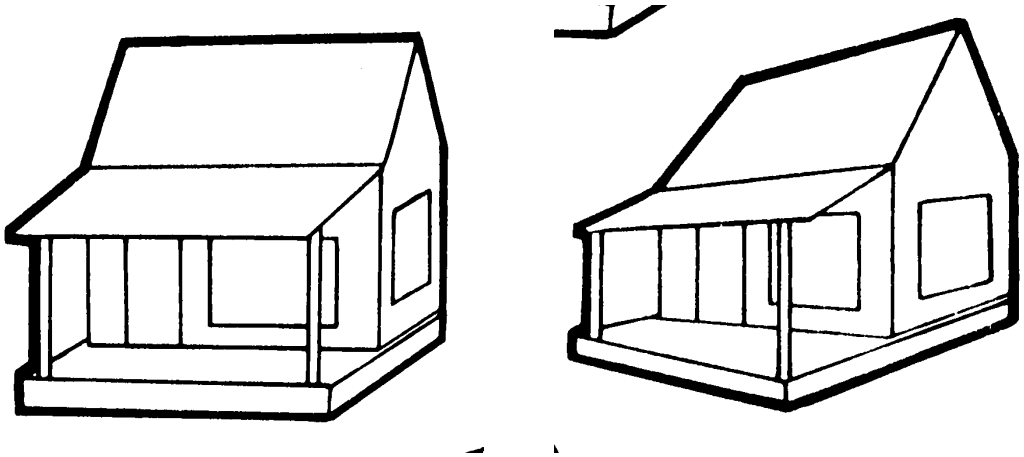
Step 1 The teacher introduces her lesson by asking the pupils to state the elements of art:
-line
-texture
-colour
-shape/form
-space.

Step 2 teacher describes lines with the aid of chart. Lines are bold, thin or slim, long and short, curved, horizontal, vertical or slanting/oblique position.



Step 3 The teacher explains further, that line is used to create shape in drawing. Drawing has to do with making lines, and the first line a person thinks of when drawing objects belong to the outline or silhouette.

Steps 4 With the aid of a chart, the teacher demonstrates the effects of line.



The outer edge is a contour; turn the object slightly and the outer contours changes. Inside the main shape of an object are other contour changes that reveal themselves either through gradual shading or more sharply through line where lighter areas contrast with darker areas. When people draw, they use lines and shading to mark the position of these contours. Once the outer contour shape has been drawn, the task is to put in the lines showing the easy-to-see internal contours. The final stage is to put in whatever contour details and shadings.

Step 5 The teacher takes the pupils out of the class room to draw the block of classrooms.

Conclusion Teacher goes round to give necessary guide.

Evaluation The teacher asks the following questions:

1. What is a line?
2. How does one feel running a finger at the edge of a ruler?
3. How can line be used to produce a drawing?
4. Mention any three types of lines you know.
5. Give any two examples of good line drawings.

Summary The teacher asks the Pupils to copy types and uses of lines on the blackboard.

Unit 2

Subject: Creative Art

Time: 30 minutes

Class Primary Six (6)

Topic: Element of art (Shape)

Behavioural Objective: At the end of the lesson, the pupils should be able to identify the element (Shape) of art.

Previous knowledge: The pupils already know the usefulness of line in drawing.

Materials: Pencil papers crayon and water colour

Methodology

Step 1. The teacher introduces the lesson by asking the pupils some questions. What is art?
It is a means of expression.
It is a means of communication.
Mention two importance of art to the society
It helps the society to preserve the legend of the people,
It informs the society, it enriches the love of pupils.

Step 2. The teacher illustrates shape/form with diagrams of circles, squares, cubes etc. The teacher states that shape is form and lines create shape and form in drawing. She explains to pupil that shape/form is an important aspect of drawing because where there is no form/shape then, there is no drawing.

Step 3. The pupils are allowed to mention and describe objects of various forms and shapes such as: Orange is round; bottles are of different shapes- some are long, some are short, some are fat, some are flat; ball, books are squared, rectangular in form, etc.

Step 5. The teacher instructs the pupils to make drawing of objects of their choices.

Conclusion The teacher goes round to see that the pupils are drawing, mark and make necessary corrections were needed.

Unit 3

Subject: Creative Art

Time: 30 minutes

Class: Primary Six (6)

Topic: The use of texture

Behavioural Objective: 1. At the end of the lesson, the pupils should be able to define texture as surface quality;
2. Produce drawings with texture.
3. Describe the feeling one get when one runs his fingers on objects like cotton wool, mat , bark of a tree etc.

Previous knowledge: The pupils already have knowledge of some of the elements that makes up a drawing.

Materials: Pencil papers crayon and water colour

Methodology

Step 1. The teacher introduces the lesson by defining texture as surface quality.

Step 2. The teacher explains that different objects have different textures. Examples, most domestic animals such as dogs and cats have fur which is smooth; Reptiles such as Crocodiles and Lizards have rough skin; Tree bark, sand paper and mat are rough; glass surface is smooth; some calabashes are rough while some are smooth.

Step 3. The teacher reemphasis texture as surface quality and make pupils to feel the texture of as many objects as possible by running their fingers on them**.**

Step 4. The teacher instructs the pupils to make drawing of objects like ball, butterfly, bird, tortoise, or fish and indicate texture discussed.

Conclusion The teacher goes round to see that the pupils are drawing, mark and gives necessary advice were needed.

Summary The teacher asks pupils questions such as:
Why do we draw?
(To communicate idea and information)
What are the elements needed for drawing?
(Line, shape, texture, colour and space)
What do you understand as texture?
(Surface quality)
Give examples of textures (smooth, rough)

Unit 4

Subject: Creative Art

Time: 30 minutes

Class: Primary Six (6)

Topic: The use of space in drawing.

Behavioural Objective: At the end of the lesson, the pupils should be able to utilize
space accordingly .

Previous knowledge: The pupils already have knowledge of some elements that

makes up a drawing such as shape and texture.

Materials: Pencil papers crayon and water colour

Methodology

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Step 1. The teacher reminds the pupil that drawing is an important aspect of art because it's the basic for communicating ideas and information in art.
The teacher explains that every pupil can draw naturally but can still learn to draw, just as pupils could learn to read.

Step 2. The teacher explains that drawing has bonds with making lines, space, colour, texture, form and shape as she illustrate and explain each of the elements with the aid of a chart.
The teacher reminds the pupils that the more objects drawn the more it is known. That, with further practice, such objects can be drawn from memory. But for any drawing to be meaningful, space need to be put into consideration.

Step 3. The teacher illustrates space with diagrams, showing space well utilized. The teacher engages the pupils in the discussion on space by asking them to comment on different pictures with space well used and not properly used.

Step 4. The teacher instructs the pupils to draw any object of their choice bearing in mind the use of space.

Conclusion The teacher goes round to see that the pupils are drawing, mark and gives necessary advice were needed.

Summary The teacher ask pupils questions and answers as follows
Why do we draw?
(To communicate idea and information)
What are the elements needed for drawing?
(Line, shape, texture, colour and space)

Unit 5

Subject: Creative Art

Time: 30 minutes

Class: Primary Six (6)

Topic: You can draw (composition).

Behavioural Objective: At the end of the lesson, the pupils should be able to make simple composition of figure drawing.

Previous knowledge: Pupils already know the usefulness of art in the society.

Materials: Pencil papers crayon and water colour.

Methodology

Step 1 The teacher introduces her lesson by asking some motivating leading question such as
-can you draw?
-how big is the head in comparison with the body?
-how big are the hands?
-put your hands over your face, did you realize your hands are so big?
-how big are your feet?
-were the arms the largest? At the shoulder or at the waist?
-were is the leg the largest? At the ankles or near the hips?
-were does the body, the leg or the arm bend?
-how high can the arm reach above the head?
-how far can the body swing around?
As the teacher asks the questions, the pupils respond.

Step 2 The teacher explains that drawing has bonds with making lines, space, colour, texture, form and shape and all these put together creates composition
The teacher reminds the pupils that the more practice they make, the better their composition. That, with further practice, such composition can be drawn from memory.

Step 3 The teacher arranges some objects (composition) and instructs the pupils to draw the composition.

Step 4 The teacher goes round to guide the pupils in their drawings.

Conclusion Pupils' drawings are collected and mounted on the blackboard for collective discussion. Each drawing is picked and analyzed by the pupils and teacher.

Unit 6

Subject: Creative Art

Time: 30 minutes

Class: Primary Six (6)

Topic: Introduction to colours.

Materials: Pencil papers crayon and water colour

Teaching Aid Charts and prism.

Behavioural Objectives At end of the lesson**,** the pupils should be able to point
out the pure, warm, and cool colours on a colour wheel
and be able to recognize and appreciate the beauty neutral colours.

Previous Studies The pupils are familiar with the use of lines in forming drawing.

Methodology

Step 1 The teacher introduce her lesson by asking the pupils to state the types of lines they know. The teacher remained the pupils that line is an aspect of the elements of art so is shape, texture, space, composition and colour

Step 2 teacher describes colour with the aid of chart on colour wheel. Stating that, the colour wheel shows pure colours. And those pure colours can be seen in a rainbow. The teacher pause to explain that pure colours are colours we see in a rainbow. They are made when light shines through raindrops.

Step 3 The teacher demonstrates the spectrum of colours with the aid of a prism. The teacher asks the pupils to mention six pure colours. The teacher focusing on the colour wheel, ask the pupils to name and point out the warm and cool colours on the wheel.

Step 4 The Teacher calls on pupils to explain the names of the colour families. Warm colours remind us of the sun, fire and so on, Cool colours remind us of water, grass and so on.

Step 5 The teacher explains the colours in the chart. The painting has many neutral colours. Neutral colours are brown, black, grey, and white. Artists often use neutral colours. You can create a picture with neutral colours too.

Step 6 The teacher allows time for the pupils to paint the colour wheel on their papers as it is in the chart. And also paint and label the neutral colours.

Conclusion Teacher goes round to give necessary guide.

Evaluation The teacher collects pupils work for mounting.

APPENDIX 5
FINAL SCORING SHEETS

Characteristics of Art Elements

Scoring Sheet Number……

Rater Identification/ Name/ Number……..

…….

Characteristics	Scores
1. Line 2. Shape 3. Texture 4. Space 5. Composition 6. Colour	

.

APPENDIX 6

Pr e test and Post test Mean Scores Analysis for Control Group.

t-Test: Two-Sample Assuming Equal Variances

	Variable 1	*Variable 2*
Mean	7.59	7.6
Variance	0.446364	0.464646
Observations	100	100
Pooled Variance	0.455505	
Hypothesized Mean Difference	0	
Df	198	
T Stat	-0.10477	
P(T<=t) one-tail	0.458332	
T Critical one-tail	1.652586	
P(T<=t) two-tail	0.916664	
T Critical two-tail	1.972016	

Pre test and Post test Mean Scores Analysis for Experimental group.

t-Test: Two-Sample Assuming Equal Variances

	Variable 1	*Variable 2*
Mean	7.545455	7.563636
Variance	0.305254	0.431693
Observations	110	110
Pooled Variance	0.368474	
Hypothesized Mean Difference	0	
Df	218	
T Stat	-0.22213	
P(T<=t) one-tail	0.412209	
T Critical one-tail	1.651874	
P(T<=t) two-tail	0.824417	
T Critical two-tail	1.970907	

APPENDIX 7

Children's Drawings

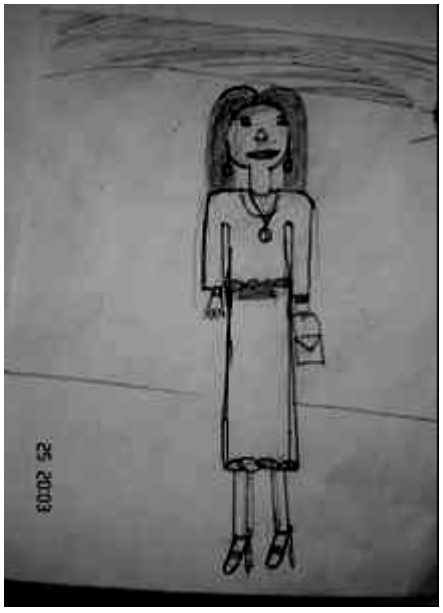


Plate II
'Girls prepared for party'
Drawing of a 10 year old girl.



Plate III
'A girl in "iro & buba" attire'
Drawing of a 10^{+} year old girl.



Plate IV
s' Returning home after the football match'
Drawing of a 10 year old boy.



Plate V
The boy & his punctured tire'
Drawing of a 10^{+} year old boy.



Plate VI
'Puntured tire'
Drawing of a 10 year old boy.

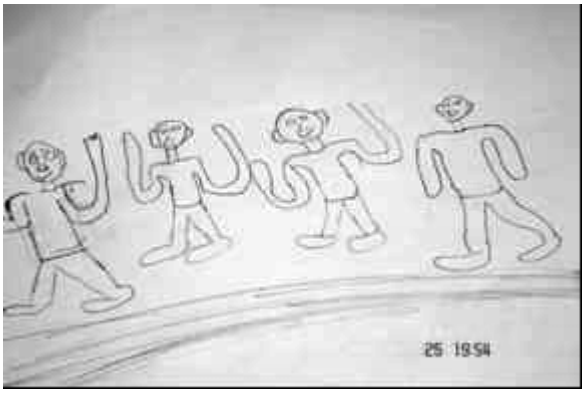


Plate VII
'Boys going to watch football match'.
Drawing of a 10 year old boy.

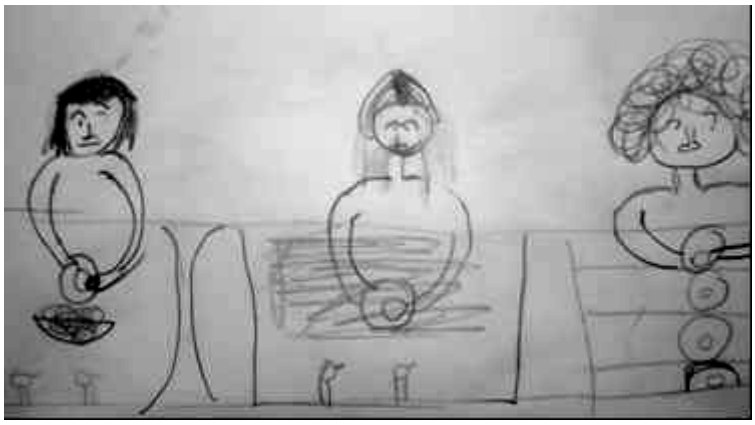


Plate VIII
'Girls washing plates'
Drawing of a 10^{+} year old girl.

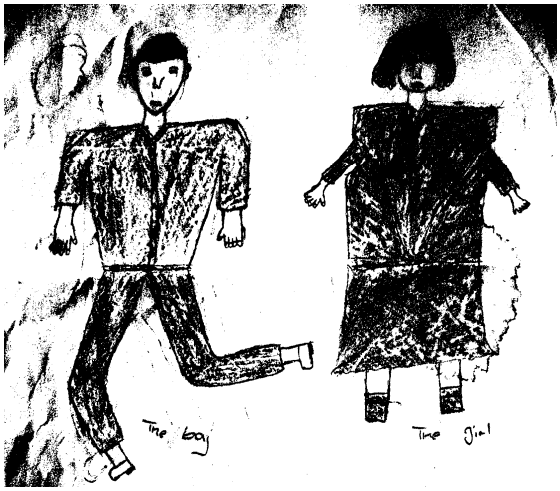


Plate IX
'Brother and sister dancing'
Drawing of a 10 year old girl.

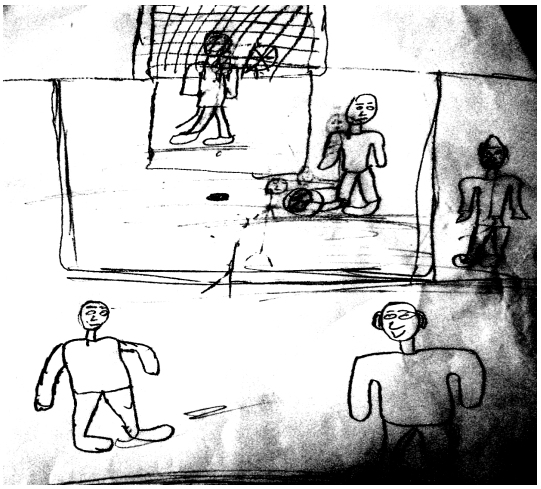


Plate X
'Boys at football pitch'
Drawing of a 10 year old boy.



Plate XI
'A boy on a bicycle and his friend with a ball'
Drawing of a 10 year old boy.



Plate XII
'A girl dressed like a bride'
Drawing of a 10 year old girl.



Plate XIII
'Father waiting to receive his guests'
Drawing of a 10 year old boy.

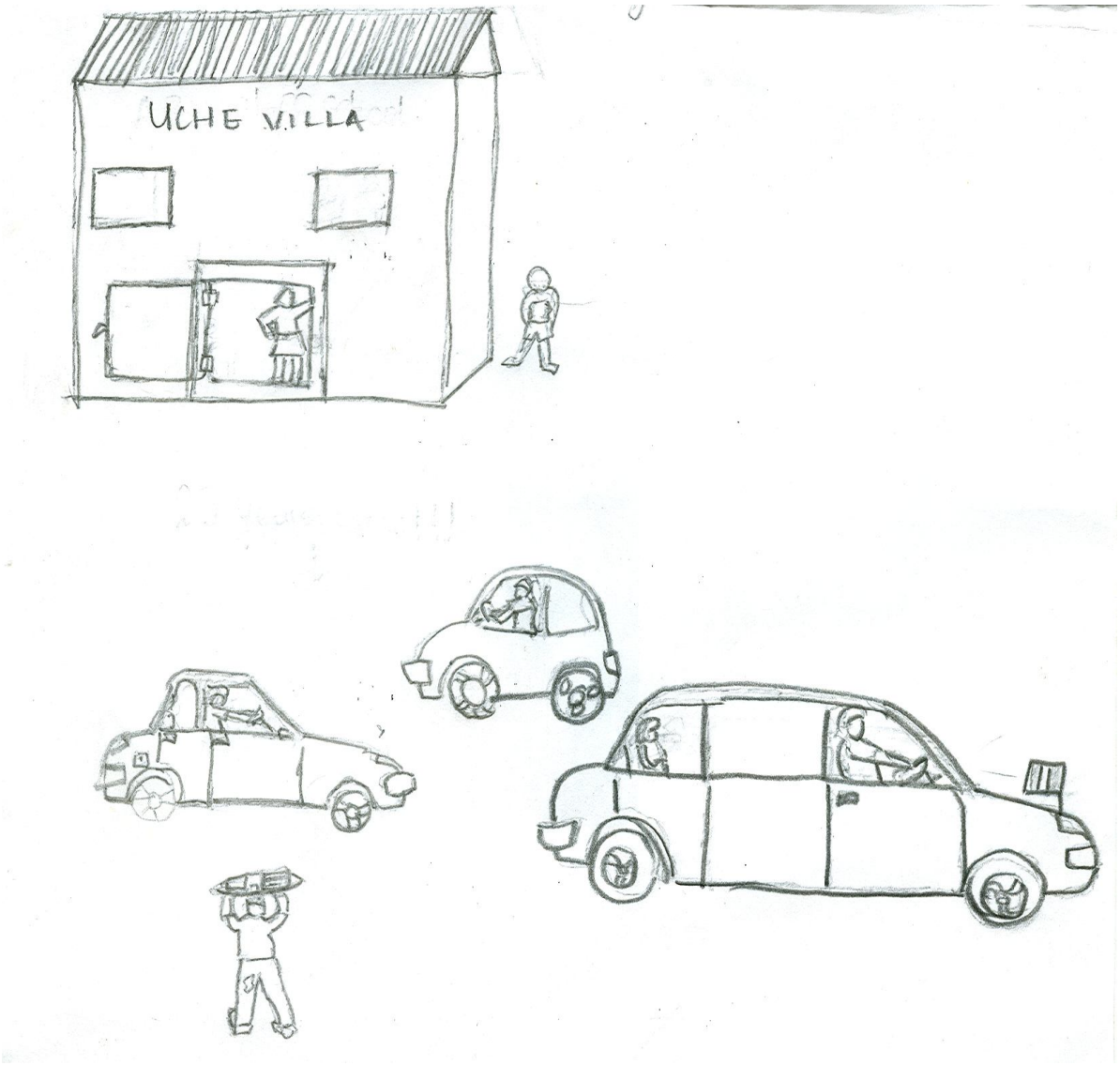


Plate XIV
Journey to the naming ceremony'
Drawing of a 13 year old boy.

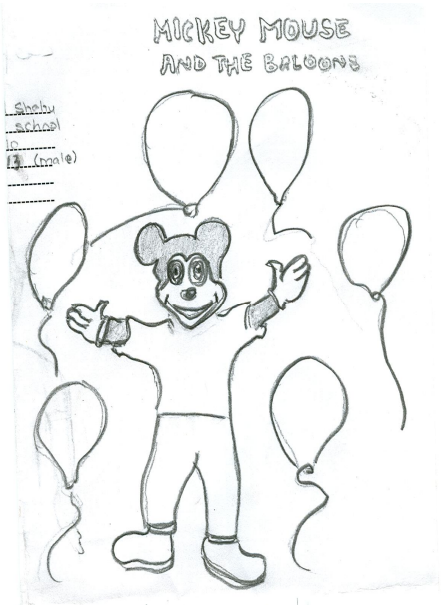


Plate XV
'A clown displaying balloons at the party'
Drawing of a 13 year old boy



Plate XVI
'A boy on playing football'
Drawing of a 12 year old boy

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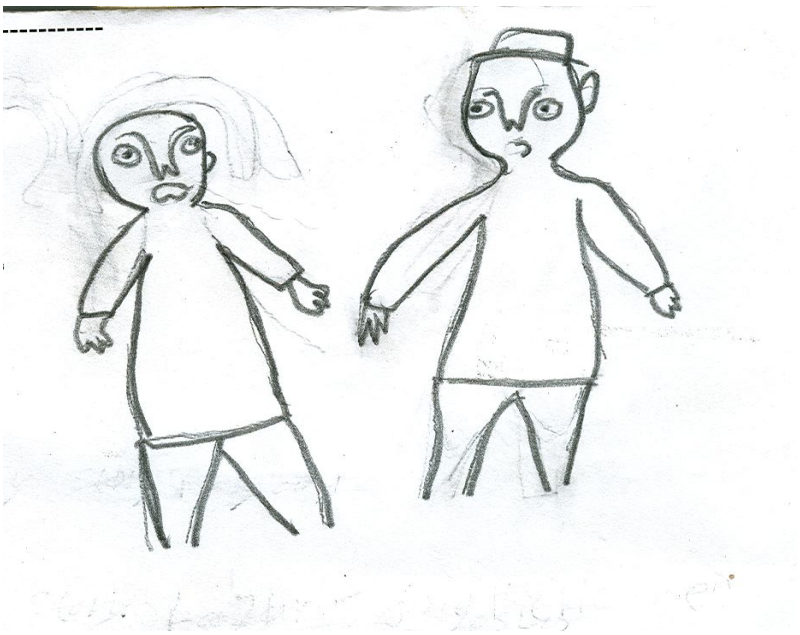


Plate XVII
'Father Band his son'
Drawing of a 10 year old boy



Plate XVIII
'Mother and the new born baby'
Drawing of a 11 year old boy



Plate XIX
'Dancing at the naming party'
Drawing of a 11 year old boy