THE EFFECTS OF THE SOCRATIC METHOD ON STUDENTS ART PERFORMANCES IN SECONDARY SCHOOLS IN KADUNA- NIGERIA

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A THESIS SEMINAR SUBMITTED TO DEPARTMENT OF FINE ARTS, FACULTY OF ENVIRONMENTAL DESIGN AHMADU BELLO UNIVERITY, ZARIA IN PERTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE AWARD OF MASTER OF ARTS INART EDUCATION.

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DECLARATION

I declare that the work in the thesis entitled **"THE EFFECTS OF THE SOCRATIC METHOD ON STUDETS ART PERFORMANCE IN SECONDARY SCHOOLS IN KADUNA NIGERIA"** has been performed by me in the Department of Fine Arts under the supervision of Professor Musa P. Mamza and Dr. (Mrs.) R. A. Nkom. The information derived from the literature has been duly acknowledged in the text and a list of references provided. No part of this thesis was previously presented for another degree or diploma at any university.

……. …… ……

Abrak, Abigail Hadassa Signature Date

CERTIFICATION

This thesis entitled **"THE EFFECTS OF THE SOCRATIC METHOD ON STUDENTS ART PERFOPMANCE IN SECONDARY SCHOOLS IN KADUNA NIGERIA"** meets the regulation governing the award of degree of Master of Ahmadu Bello University Zaria and is approved for its contribution to knowledge and literary presentation.

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Chairman, Supervisory Committee Date

…… ……..

Member, Supervisory Committee Date

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Head of Department Date

…… ……

External Examiner Date

…….. …….

Dean, School of Post graduate Date

DEDICATION

This thesis is dedicated to my father and my mother Mr. & Mrs. Abrak and friends

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My gratitude goes to Almighty God for his glory, honor and power that He gave me to complete this work. There are people whose contributions I particularly esteem acknowledge: Thanks to my supervisory committee members, Professor Musa P. Mamza and Dr. (Mrs.) R. A. Nkom who supervise and advised me throughout this work. My sincere thanks go to Dr. Kefas Danjuma, Dr. Gambo and other lecturers in the Department of Fine Arts for their advice and support. Thanks to my brother Sunday Katung, Mrs. AsabeOlokwo and Mr, Umaru Williams.

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ABSTRACT

This study was carried out to determine the effects of Socratic Method on student's art performance in secondary schools in Kaduna Metropolis Nigeria. The specific objectives are to find out students performance when exposed to Socratic Method, determine if male students will perform better than female students when exposed to the Socratic Method, and determine if Socratic Method would have any effect on students performance in fine arts in both private and public schools. The study was a quasi-experimental design where pre-test and post-test control and experimental group was used. Forty (40) fine arts students (boys and girls) from four selected secondary schools were involved in the study. Simple random sampling was used to select the students. The instrument used for the study was a self-designed Art Appreciation Test (AAT) consisted of twenty (20) multiple choice items which was administered personally by the researcher for the collection of data. Obtained data was analyzed in frequency and percentage. The major findings obtained revealed that students perform better in fine art when taught using Socratic Method as compared to the conventional method. Female students are better in fine art performance when taught using Socratic Method. Private schools perform better than public schools when taught using Socratic Method. Based on the findings from the study, it was concluded that Students perform better in art when taught using Socratic Method as compared to conventional method. It was recommended that the teaching of art would be highly effective if art teachers start to use innovative teaching techniques such as Socratic Method to enhance the cognitive performance of art students.

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Operational Definition of Terms

Socratic Dialogue: The Socratic Dialogues refer to a *literary genre* in which Socrates explores ideas by means of a structured conversation.

Socratic Dialectic: The Dialectic refers to an evolved, *formalized version* of the questioning approach used in the Socratic Dialogues.

Socratic Method: The Socratic Method refers to any method of inquiry that uses *questioning of premises* to reveal internal inconsistencies. This tends to be a less structured and more informal application of the Dialectic.

Socratic Questioning: Socratic Questioning is a way of responding to student inquiries with logically leading questions, where an original inquiry is responded to as if it were an answer. The purpose is to bring students to reason their way to a correct understanding or conclusion. This is also referred to as teaching by questioning.

CHAPTER ONE
Introduction

1.0 Background of the Study

The National Policy on Education (NPE, 2007) presents the visual arts as a core subjects at the junior secondary school level, but made it optional to student at the senior secondary school level. The Government of the Federal Republic of Nigeria realizes the importance of art and culture in the development of science and technology and gives visual art education its legitimate right in the nation's educational system. The visual arts curriculum is an integration of visual arts, drama and music and is primarily concerned with the role of arts and culture in education at present and future. At the junior secondary school level it is called Cultural and Creative Arts. It is made up of drawing, painting, pattern and design, 3-dimentional works, crafts and art appreciation.

Arts subjects constitute a major part of the subjects being offered in most post-primary institutions in Nigeria today. These subjects are so important that the Federal Government National Policy on Education states in specific terms that the Secondary education shall provide trained manpower in the arts, sciences and technology. The National Policy on Education further states that art is core at junior secondary school and elective at senior secondary schools. The importance attached to art by the Federal Government could be due to the general belief that art is capable of improving and changing skills, attitudes and cognition by increasing student's store of knowledge's about themselves, their environment and their world.

Methodology is very vital in any teaching-learning situation. The method adopted by the teacher may promote or hinder learning. It may sharpen mental activities which are the bases of social power or may discourage initiatives and curiosity thus making self-reliance and survival

difficult. There are different types of methods for effective teaching. Visual arts are taught through different teaching methods such as laissez faire, demonstration, project, story-telling, and assignment among others. Teaching is an art of assisting students to learn. All good teaching should therefore be characterized by proper teaching methods. Laissez faire and storytelling has been the most common methods used in the teaching of creative arts at the junior secondary schools but Socratic Method could be the most effective in the teaching visual arts. Correct use of an appropriate teaching method is critical to successful teaching and learning art.

The Socratic Method is teaching by questions whereby answers and discussions are used to elicit the expected learning. Here the teacher leads and guides the students to express their opinions and ideas with the view to find answers to problems collectively. Eisner (2002) explained that the discussion method works on the principle that the knowledge and ideas of several people are more likely to find solutions or answers to specified problems or topics. This is in line with the saying that "Two good heads are better than one". Discussion method of teaching engages both the teachers and students in thinking. It also develops in students social skills of talking and listening.

However, it is the teacher who selects the strategy according to the needs of the students. Mamza (2008) opines that the best scheme of education becomes a bad scheme if the teachers handling it are bad: even so a bad scheme can, in practice, be made a good one, if the teachers are good. Teaching method are patterns of teacher behavior that occur either simultaneously or in sequence in a verified way. Choosing specific teaching methods that best achieves course objectives is one of the most important decisions a teacher faces. Knowing what methods are available and what objectives each method is best suited for, help teachers make this decision more easily.

Socratic Method may take a variety of forms such as small group, round table, panel discussion, opposing panel and debate (Adeyeyi, 2003). Some of the advantages of the method is that it allows for sharing of ideas by students, development of social skills of taking and listening, clarification of ideas and promotion of team work. This study was an attempt to investigate the effectiveness of discussion method in the subject of creative arts in secondary schools in Kaduna Metropolis. The study was experimental and a pretest/posttest control group design was used.

1.2 Statement of the Problem

Student's persistent poor performance has been partly ascribed to inadequate teaching and instructional methods adopted by art teachers (Mamza, 2008). Mbahi. (2001) in supporting this view reported the seriousness of the deplorable performance of secondary school students in art subjects and identified persistent use of conventional mode of instruction as one of the major short-coming affecting the learning in art subjects.

The traditional teaching techniques of laissez faire and others have not improved the performance of students in arts, so there are reasons to look for innovative instructional methods by secondary school art teachers, visual arts lessons are still characterized by the conventional laissez faire, demonstration, project, story, assignment, among others. Discussion is used as part of classroom procedures, but lessons are not based on discussions. It will be worthwhile to find out the effect of Socratic Method on students performance in art. The technique will be based on Socratic Method of Teaching by questions and answers to elicit the expected learning outcomes from students and follow with discussion.

The problem of effective teaching and learning of art in Nigerian Secondary Schools has become a sensitive issue that needs urgent attention. It has been observed that the issue is

affecting the performance of students in both internal and external exanimations adversely. It has also been discovered that the poor academic performance of students is related to the conventional laissez faire, demonstration among others used to teach art by teachers.

In view of the foregoing, this study examines the effect of Socratic Method on student art performance in secondary schools in Kaduna Metropolis. Since the orthodox techniques seems not to yield results as expected on students performance. It is appropriate to try other techniques for better results.

1.3 Aim and Objectives of the Study

The aim of the study is to determine if Socratic Method can be considered as a better technique for art learning. The specific objectives are to:

1). find out students performance when exposed to Socratic Method.

2). determine if male students will perform better than female students when exposed to the Socratic Method.

3). determine if Socratic discussion method would have any effect on student's performance in fine arts in both private schools and public schools

1.4 Research Questions

The following research questions were generated for the study:

1). What is the students' performance in arts before and after exposure to the Socratic method?

2).Will there be gender effect on fine art students performance when exposed to the Socratic method?

3). Will student's performance in art improve when exposed to Socratic discussion method in private and public secondary school?

1.5 Justification of the Study

The teaching of art in secondary schools has for long been dominated with the conventional methods such as lecture, laissez faire and others and the exams results of students at the end of the year has been very poor (Mamza,2008 and Mbahi, 2001). This may be attributed to the poor methods of teaching art by art teachers. This research is justified by looking for an alternative method of teaching art in secondary school that could improve the performance of the students in art.

1.6 Significance of the Study

The findings of this study will be of benefit to the art teachers, students and the curriculum planners. The findings will help the students who have lost hope in doing well in fine arts that all hope is not lost as they can still understand the subject by improvement in teaching methods used by their teachers. The teachers will benefit since the study will help them to understand the appropriate methods of teaching to be employed in carrying out their duties. The curriculum planners will get used information that will enable them improve in their planning of art curriculum.

The overall significance is that it will provide a teaching/learning strategy that teachers of fine arts could adopt so that students in their classes will benefit maximally, thereby meeting the needs of individual students in the class.

1.7 Basic assumptions

It is assumed in this study that:

1) The schools used for the study were representative of secondary schools in the Kaduna Metropolis.

2) The Socratic Method of teaching are appropriate for teaching the topic selected.

3) The selected topic is appropriate for the class (SSII) used in the study as it is stated in the scheme of work.

1.8 Scope of the study

The study covers the upper level classes (SS1I) of the selected secondary schools offering creative arts in Kaduna Metropolis (Kaduna North and Kaduna South local Government Areas). The Senior Secondary School (SSS1I) students have a better command of language (the weapon for discussion) in both private and public schools.

1.9 Organization of the Study

The study was organized in five chapters: the first chapter contained the introduction, background of the study, stamen of the problem, aims and objectives of the study, research questions, justification of the study, significance of the study, basic assumption, scope and limitation of the study and the definition of terms. The second chapter contained: the review of related literature form journals, magazines, and thesis, and newspaper articles, primary and secondary sources. Third chapter consisted of the research methodology: the research design, population, sample, instrumentation, pilot study, data collection and data analysis. Chapter four consisted of the discussion of the data analysis. Chapter five is the summary, conclusion and recommendations.

CHAPTER TWO

Review of Related Literature

2.0 Introduction

The literature review addresses the following sub-topics:

1) Conceptual framework

2) Fostering Critical Thinking in Socratic Method

3). The use of Socratic Method:

    3.1). Socratic Instruction

    3.2). Socratic Discussion

4). Concept of Brain Storming (Osborn)

5) Discussion Method

6) Fine art in the Classroom

7) Art Appreciation

8) The Subject Area of Fine Arts

9) Attitude to Arts

10) Strategies of Teaching Fine Arts

11) Performance in Fine Arts

12) Previous Related Studies (Empirical)

13). Summary

2.1 Conceptual framework

This study uses the educational theory of Socratic Method as a relevant framework for actively engaging students with the critical thinking process. Socratic method (also known as *method of elenchus, eclectic method*, or *Socratic debate*), named after the classical Greek

philosopher Socrates, is a form of inquiry and discussion between individuals, by asking and answering questions to stimulate critical thinking and to illuminate ideas. It is a dialectical method, often involving a discussion in which the defense of one point of view is questioned; one participant may lead another to contradict himself in some way, thus strengthening the inquirer's own point (Gose, 2009).

In the Socratic Method, according to Reich (2003), there are no lectures and no need of rote memorization. But neither, as you might In the Socratic method, the classroom experience is a shared dialogue between teacher and students in which both are responsible for pushing the dialogue forward through questioning. The "teacher," or leader of the dialogue, asks probing questions in an effort to expose the values and beliefs which frame and support the thoughts and statements of the participants in the inquiry. The students ask questions as well, both of the teacher and each other.

Socrates believed that there were different kinds of knowledge, important and trivial such as cognitive, affective among others. He acknowledges that most of us know many "trivial" things. He states that the craftsman possesses important knowledge, the practice of his craft, but this is important only to himself, the craftsman. But this is not the important knowledge that Socrates is referring to. The most important of all knowledge is "how best to live." He posits that this is not easily answered, and most people live in shameful ignorance regarding matters of ethics and morals. (Brick house et al 2000).

Through his method of powerfully questioning his students, he seeks to guide them to discover the subject matter rather than simply telling them what they need to know. The goals of education are to know what you can; and, even more importantly, to know what you do not know.

Socrates makes the claim there are two very different sort of knowledge. One is ordinary knowledge. This is of very specific (and ordinary) information (Brickhouse et al 2000).
They claim that to have such knowledge does not give the possessor of said knowledge and expertise or wisdom worth mentioning.

The higher could possibly be described as definitional knowledge Socrates is extremely interested in defining words and concepts. He accepts the pursuit of definitional knowledge as a priority to philosophical discussion. (Brick house et al (2000) devotes much of their thought to this concept of belief.

2.2). Fostering Critical Thinking in Socratic Methods

The literature on this topic reviews and explores how the Socratic Method can be used to promote critical thinking in classroom discussions. It is based on the article, "The Socratic Method; what is and how to use it in the classroom" published in the newsletter, Speaking of Teaching, a publication of the Stanford Center for Teaching and Learning. The article summarizes a talk given by Political Science Professor Rob Reich, on May 22, 2003, as part of the centers Award Winning Teachers on Teaching lecture series. Reich, the recipient of the 2001 Walter Gores Award for Teaching Excellence, describes essential components of the Socratic Method and urges his audience to " creatively reclaim (the method) as a relevant framework" to be used in the classroom (Reich, 2003).

Socratic Method was developed by the Greek philosopher, Socrates. The Socratic Method is a dialogue between teacher and students, instigated by the continual probing questions of the teacher, in a concerted effort to explore the understanding beliefs that shape the students views and opinions. Though, often misunderstood, most Western pedagogical traditions, from Plato on is based on this dialectical method of questioning.

Scott, (2002) also provides tips for fostering critical thinking in the classroom by opining out the following:

> *1). Socratic inquiry is not "teaching" par se. It does not include Power Point driven Lecture "the sage on the stage' nor the guide on the side". The students are not passive recipients of knowledge;*
> *2). The Socratic Method involves a shared dialogue between teacher and students. The teacher leads by posing thought-provoking questions. Students actively engaged by asking questions of their own. The discussion goes back and forth;*
> *3). The class environment is characterized by "productive discomfort" not intimidation. The questioning proceeds open-ended with no pre-determined goal; and*
> *4). The focus is not on the participants statements but on the value system that underpins their beliefs, actions, and decisions (p23).*

For this reason, any successful challenge to this system comes with high stakes-one might have to examine the change one's life, but, Socrates is famous for saying, : thee unexamined life is not worth living..

2.3). The use the Socratic Method

The Socratic Method is a powerful tool to inspire students to take a deep interest in their own enthusiastically willful education and thriving in life. This helps students become more attentive and thoughtful as a matter of their natural character. A high quality and persistence of attentiveness is the most fundamental difference between merely existing and expressing the art of living (Benson, 2000).

The Socratic Method, within its influence on the structure of communication and participation, inspires people to attentively embrace and express their own original thinking and creative doing as they enthusiastically participate in the art of living an examined life. Character traits such as deep curiosity, fearless inquiry, and the unending passion to embrace a lifelong quest for understanding and self improvement are a natural result of the successful use of the Socratic Method (Scott, 2000). When such character traits gain the ability to express themselves

in peaceful and productive dialogue with other human being people are empowered to embrace the reality of citizenship with excellence. The habits of Socratic communication are the habits of good citizenship in creative dialogue. These character traits are developed as students experience regular exposure to teachers, classmates, parents or guardians who are able to engage a Socratic style of discourse (Brick et al, 2000).

Socratic inquiry focuses vigorously on thinking about what it means to live well. It lavishes attention on important life questions that everybody needs to consider. The Socratic Method with its focus on critical thinking in the context of life's importance quest is fundamental to human moral development.

2.3.1). Socratic Instruction

This review introduces the principles and practices of Socratic inspired instruction and seeks to clarify the various forms. Socratic instruction has proven extremely powerful in teaching students to think carefully about their own assumptions as well as the questions which define the contours of the discipline they are studying (Copeland, 2010).

According to Chorzempa and Lapidus, (2009), Socratic instruction aims to bring students to recognize the limits of their own understanding. It helps students define their ignorance around a topic, but in doing so, it gives them intimate experience with the structure of the dilemmas still requiring resolution. According to them Socratic instruction methods dissect the making of an argument rather than present new information, the discussion often ends with students reaching an intellectual impasse. They don't know the answers, but they explore the question as far as they know how to. At this point, the discussion is often followed by a short review of the general principles and tensions brought to light by the discussion.

Both of these applications of Socratic instruction require meticulous preparation on the part of the teacher. Also, teacher must have a clear understanding of the underling logic and complexities of the issue addressed and the likely directions the discussion might take. While the dialectic does not define a predetermined outcome to the discussion and the questioning method does, both require the teacher to know what he hope students will learn from engaging in the discussion.

2.3.2). Socratic Discussion

Socratic Discussion is patterned after the way Socrates conducted learning activities in Ancient Greek. According to Mangrum, (2010) all of his students were expected to share their thought and opinions regarding the written and spoken word. Students were further requested to read, analyze and evaluate assigned materials prior to class discussion. Socrates remained silent to allow true discussion to flow from the students.

When a class is conducted using Socratic Discussion method, students are also required to come prepared to discuss assigned materials and share ideas and opinions using the text or real life experience to back up their answers. They are not permitted to participate in the class unless they are prepared. This method of instruction can be used effectively according to Copeland, (2010) for any given or subject, fiction or nonfiction.

Developing good questions is essential to an effective Socratic Discussion. Again, teacher must use good type of questions in their order: student's preparation prior to the discussion, students are to ask to read the text, magazine article or newspaper, watch the video, listen to the news among others and to record their answers to the questions which the teacher has developed. According to Gose,(2009) in place of the more formal dialectic, teacher may use the method of sequential questioning referred to as Socratic Questioning to help student grasp a

particular concept. Unlike the other forms which are about eliminating false or incomplete understandings, this method of questioning uses careful prepared and sequenced questions to walk students down a particular logical path, avoid common misconceptions and arrive at a self-reasoned understanding of the concept.

2.4). Concept of Brain Storming (Osborn)

The word "brainstorming" has taken on a variety of popular meanings. For some it means simply to get together and have a casual discussion in order to come up with a few ideas. Some believe that the term brainstorming is the same thing as idea generation. For others, brainstorming is a universal treatment (the only way to be creative) or synonymous with the entire creative problem solving process (Beaton, 1990, Isakens, 2010, and Matthew, 2008).

In a widely distributed book "Applied Imagination", Osborn (1953) outlined a variety of tools and approaches to creative problem solving (CPS). He made some bold assertions regarding brainstorming effectiveness. Osborn backed up his claims by indicating that, in one study; a group using brainstorming produced 44% more worthwhile ideas than individuals thinking up suggestions without the benefit of group discussion. Many were eager to try this new approach, and it quickly becomes a sensation. This increased popularity created some misunderstanding and misuse of the term and the tool.

As Michael's (1992article points out – even though brainstorming dates back to Plato, much of what they did in 1957 and what we do today is based on work by Alex Osborn. Brainstorming is a good descriptive word. "Having a brainstorm" means having a brilliant idea. Although the basic technique of brainstorming by groups has been in use at least since the days of Plato, it is generally conceded that Alex F. Osborn, who contributed his name as well as his creative genius to the famous advertising firm of Batten, Barton, Dustin & Osborn, has been

chiefly instrumental in advocating the use of brainstorming and bringing it to its present status and public recognition. Today, in scores of corporations, the modern technique of brainstorming is consciously applied to the solution of all kinds of problems. Other than being slightly dated – making reference only to men and a mention of stereo typists, it is an evergreen article. Bring together those most capable of solving the problem.

According to Isaksen, (1998) teachers should be certain the problem is not multiple or, if it is, brainstorm only part at a time. State the problem so all will understand it. Define and secure agreement on all words. Ask if the proposition is understood. If not, clear up any question. Before brainstorming the problem the group may hold a brainstorming session to determine the wording of the problem. A problem well stated is a problem half solved.

At the heart of successful brainstorming are the creation and maintenance of an informal, noncritical, non-judicial atmosphere. To achieve this free-wheeling, productive, think-shop atmosphere, the discussion leader must make clear at the outset that no one is to do or say anything negative. No one, by look or action, may indicate that he thinks another's idea is harebrained or useless. No one is to say anything to cast doubt on the value of any contribution. It is explained that any criticism of an idea must he held until a later time. Everyone must cooperate in a positive, productive, creative spirit from beginning to end. It must be brought home to every person in the group that the sky is the limit, that preposterous, screwball, and even impossible solutions are welcome – even expected as a matter of course – along with the more numerous sensible and practical suggestions. Barnstormers' learn to expect that in almost any session an idea that seems "screwy" enough to end all ideas will, in turn, spark subsequent contributions of excellent, practical ideas that will pay off when put into operation (Paulus, 2003).

The major objective of Brainstorming is quantity of ideas. While this is not a guaranty of an increase in quality of ideas, it is almost always true that with increased numbers comes increased quality. The leader according to Paulus, (2003) should use various devices to hurry along the group responses. One is a clock in view of all. The leader may say, "Let's see if we can get 50 good ideas in ten minutes." After asking the recorder how many ideas have been contributed, he may say, "Good! Let's make it an even 100 before stopping." Or he may say, "We'll stop in exactly seven minutes. How many ideas can we contribute before our time is up?" The chairman uses the word "we" correctly, because he, too, may quite properly contribute any ideas he may have. He must not, of course monopolize the session.

Participants are urged to contribute — non-critically — ways in which other ideas may be improved. Participants learn that there is great value in trying to turn Smith's good idea into a better idea. There is value, too, in combining Jones' suggestion and Smith's into an even better solution to the problem under discussion. Psychologists call this "association"; barnstormers' refer to it as "idea-hitchhiking" or cross-fertilization (Scott, 2000, Benson, 2000). It is instructive to note how often out of 65 to 75 contributions made by a group, the last half or third will tend to be the best.

The chairman must remain in control of the group. Because it is important that the recorder get down every contribution, the leader must see that a high degree of order is maintained while retaining an atmosphere of informality. The leader may ask anyone who wishes to contribute to raise his hand. This prevents several from speaking at once and simplifies the task of the recorder. The leader may ask contributors to snap their fingers if they wish to contribute a hitchhiking idea. The group will be further stimulated by hearing the hook-on ideas.

At a subsequent conference the ideas gathered in the brainstorming session are subjected to judicial decision. This follow-up is essential; it should be done as promptly as possible. Sometimes the same persons may be reconvened to go over the ideas. Or, only the key members of the group may be assembled. Sometimes an entirely different group will go over the ideas. Duplicate ideas will be eliminated. Some ideas may be combined. The solutions may he arranged in order of importance. Some ideas will be of immediate practical application. Some ideas may be useless. Others may become the subjects of future brainstorming sessions.

According to Benson, (2000) participants must be thanked for the time and energy spent during the session and must be appraised of the action taken on the ideas. Human beings want recognition. The wise group-discussion leader will give a verbal or written “thank you” to each participant and will supply him with a copy of the list of ideas contributed during the session. These are psychic rewards. If the solutions suggested in the brainstorming session produce commercially or socially valuable answers to the problem, it may follow that participants will receive more tangible awards for their contributions. Contributors should be given the assurance that something concrete resulted from their session. Thus they will be enthusiastic. They will look forward to future sessions of brainstorming.

The original approach to brainstorming was developed by Madison Avenue advertising executive, Alex Osborn, in the 1950s. Since then, many researchers have explored the technique, and have identified issues with it. The steps described here seek to take account of this research, meaning that the approach described below differs subtly from Osborn's original one. Brainstorming combines a relaxed, informal approach to problem-solving with lateral thinking. It asks that people come up with ideas and thoughts that can at first seem to be a bit crazy. The idea here is that some of these ideas can be crafted into original, creative solutions to the problem you're trying to solve, while others can spark still more ideas. This approach aims to get people unstuck, by "jolting" them out of their normal ways of thinking.

During brainstorming sessions there should therefore be no criticism of ideas: You are trying to open up possibilities and break down wrong assumptions about the limits of the problem. Judgments and analysis at this stage stunt idea generation. Ideas should only be evaluated at the end of the brainstorming session – this is the time to explore solutions further using conventional approaches.

2.5). Discussion Method

Different people and even experts will have differing definitions of what exactly is discussion. A very concise, yet highly intelligent definition has been given for the word and teaching strategy known as Discussion. According to Applebee et al,(2003) discussion is characterized as a structured conversation among participants who present, examine, compare and understand similar and diverse ideas about an issue. Nystrand et al, (2006, 2001) stated that discussion is an effective way to promote higher-level thinking, develop student attitudes, and advance student capability for moral questioning. In short, discussion provides opportunities for student thoughtfulness about information received in class. This is believed to be the crux of what effective teaching is, no matter what strategy is utilized by a teacher; ensuring that your pupils are properly and effectively absorbing and assimilating all information given to them. Ultimately, the goal of every teacher for their students should be to ensure that the students take what they learned, and apply it to not one, but multiple aspects of their education and even their lives.

To shed further light on what discussion is as a teaching strategy, Adeyeyi (2003) stated that genuine classroom discussion (the exchange of questions and perspectives among all participants) seems most likely to nurture expressions of wondering… This definition exposes a slightly different ideology of the concept of discussion. The term "wondering" is defined by

Applebee et al (2003) as being a largely internal dialogue, which defies prediction and precise measurement. Applebee et al (2003) states wondering discourse is the exploratory talk embedded in discussion, which she states provides a rich base for drawing educational implications about ways to support classroom discussion. This concept seems intriguing, for it demands from the teacher the ability to both encourage and allow students to carefully think about what they say and share in discussion. In fact, time and time again, experts have stated the importance of the teacher taking an overt stance when conducting discussion. As a teaching strategy, discussion works to incorporate the combined knowledge of mainly the students involved, with minimal yet important guidance and assistance from the teacher, to facilitate the spread and assimilation of knowledge.

According to experts, for discussion to be effective in the classroom, teachers must know how to allow the students to take control of the discussion, but at the same time, direct and instruct the students in how to have meaningful discussion (Beck and McKeown, (2006). This would obviously be important, because students must know how to have a discussion and where they are going with the discussion for the discussion to be useful and meaningful to them. In reference to the teacher's role in classroom discourse according to Cazden, (2001) students have a propensity to elaborate more fully in response to their peers' comments or questions than to those of the teacher. This seems logical, since students are more likely to debate and discuss various subjects and materials with an individual on their intellectual level rather than with an individual who they feel is on a higher, more advanced intellectual level, such as their teacher. In addition, Fall et al (2000) states that discussion may require teachers to relinquish to students more of their authority over the instructional process than recitation or questioning does. Teachers feel they have more control over their classes when they recite (lecture) or ask

questions to which they expect prescribed, concrete answers. It must be stated once again, however, that for discussion to be effective in the classroom, teachers must take an overt stance, allowing the students free range in their discussion, but with focus on the topic at hand. This is where the issue of interactions within discussions comes into focus. According to Fall et al (2000) interactions among students, and also between the teacher and students, are an assumed component of classroom discussion. This is obviously important, because in addition to the students talking amongst themselves, the teacher must, at times, provide input that fosters and promotes deeper, focused thinking, which in turn enhances any discussion.

Returning to a previously mentioned aspect of discussion that is extremely important to the strategy is the fact that, for discussion to be effective, another necessary component is knowledge of how to discuss. Paulus (2000) stated that if citizens (in this case, students) are to engage in discussions that allow for the development of opinions and positions on issues common to a group, then competence in the skills of discussion is required. Paulus continues to expound, through Nystrand, (2006) and Cazden (2001)), that possible discussion skills include listening, clearly making claims, supporting claims with facts, helping a group move through obstacles, critiquing ideas and not individuals (keeping a high respect for human dignity), and developing together a shared understanding of the problem or issue. Murphy et al (2007) seems to be in agreement with this thinking, stating that the teacher should focus on helping students *build* some sort of conversation – the students' immediate need – before s/he focuses on *deepening* that conversation. This is most important to the art of discussion, because if students are not sure exactly how to have meaningful discussions, then how can it be expected of them to learn from any discussions they are involved in it.

Therefore, in summary, discussion is of course utilized for the benefit of the students, but not simply to learn material, topics, or subjects, but to also teach students how to become well integrated, functioning members of their society. According to Nystrand,(2006) it seems reasonable to expect that an education which is intended, among other things perhaps, to initiate young people into (democratic) processes should include preparation in the art of discussion or more specifically those forms of discussion associated with the processes of deliberation and decision making.

Additionally, Gall and Gall (1990) expounds upon their theory of "what are the standards for an ideal discussion group". They reassert the fact that the quality of any discussion group can only be determined from its outputs, its effectiveness. They lay out a framework for what variables are necessary to conduct effective discussion. They first mention that *members*, (obviously), are a necessary component. They also states that members share basic values and beliefs relevant to the purpose of their being a group and toward each other. They expect certain things from each other, such as cooperation, compromise, and mutual support, just to mention a few. Gall, (1990) then mentions that *numbers* are an important variable in conducting effective discussion. He states that smaller groups are more effective, but that they should be large enough to supply a wide variety of knowledge and skills necessary to fulfill the requirements of high quality discussion. In relation to this, Gall also states that a divergence of backgrounds and perspectives within the numbers would provide the ideal discussion group. Yet, another variable that Gall mentions is *resources*. He states that discussion groups need adequate, reliable resources to ensure that the objectives of the group are achieved. Gall states that when reliable facts are at the disposal of members of a group, then reasoned opinions and ideas could be either taken from the facts themselves or generated by the group. Once again, it must be stated that this

is key to a discussion group, and key to the learning process of individual members of a group. This should be clear, simply because if they (both the group as a whole and its individual members) can organize knowledge based on what resources they have and through discussion in the group, then the goal of having the group discussion in general has been achieved.

Gall and Gall (1990) continues by stating that the *group's relation to other groups* should be one that will place that particular group at an intellectual and effectual level equivalent, if not more superior, to any other groups, if there are other groups involved. A group in the midst of other groups should stand out in terms of what its ideals are, and what its foundation is. They gave an example within this variable to support this idea by stating that an advisory group of workers whose suggestions are never accepted or acted upon is meaningless. This is so very true. One would be able to tell the success that a discussion group is attaining by the way it affects or influences other individuals or groups, in whatever way.

2.6 The Importance of Fine Arts in the Classroom

Fine Arts is defined in the Encarta Dictionary as being," any art form, for example, painting, sculpture, drawing or engraving, that is considered to have purely aesthetic value" (Encatra, 2004). Though this definition is used in relationship with the arts in the regular world, in regards to teaching, fine arts is defined as a subject beneficial, not essential, to the learning process and is often phased out because of lack of time, little learning potential. Fine arts are simply seen as painting and drawing, not a subject studied by an academic scholar (Burnaford et al, 2007).

According to Eisner, (2002) what is missing in classroom is the lack of teacher knowledge of the benefits of maintaining an art-based curriculum. Teachers have very little understanding of the arts as disciplines of study. They think of the arts instruction as teacher-

oriented projects used to entertain or teach other disciplines (Eisner, 2002). A fine art expands the boundaries of learning for the students and encourages creative thinking and a deeper understanding of the core subjects, which are visual arts, theater arts, and applied arts among others. The art gives the students motivational tools to unlock a deeper understanding of their education. Teaching arts is the most powerful tool that teachers can present in their classroom because this enables the students to achieve the highest level of learning (Deasy, 2002).

The arts can open the minds of students in ways mere reading and writing will never be able to accomplish. Yet, the point of teaching this subject is not to teach about the arts, but to teach through the arts. Jacobs explains, teaching through the arts requires student to engage in the act of creative art. For example they can might draw a picture, write a poem, act in a drama, or compose music to further their understanding of concepts in content areas other than the arts. Teaching through the arts also helps students experience concepts rather than simple discussing or reading them (Burnaford et al 2007).

2.7). Art Appreciation

Mbahi (2000) reveled that art appreciation was developed as a result of dissatisfaction with practices which deal with making art, but neglect the history and appreciation of art. According to him this methods involves understanding works of art by providing information about who crated them. What functions they serve the cultural contents in which they were made, as well as how and why art has changed over time. Aesthetically, oriented teaching or art appreciation shows how artists styles, and periods follows each other, what works from different civilizations were produced at the same time and how art has evolved through the ages, it tells us why certain works are considered prominent example of a particular period, why works look the way they do.

Art appreciation enables learners according to Eisner, (2004) understand works of art from past and present and understand how art reflects values, political, and economic beliefs of a society and how art has made distinctive contributions to society. Art appreciation gives children a greater appreciation of how cultures communicate through visual forms and helps them gain insight into relationships between the past and the present.

Art Appreciation is the knowledge and understanding of the universal and timeless qualities that identify all great art. The more you appreciate and understand the art of different eras, movements, styles and techniques, the better you can develop, evaluate and improve your own artwork.

2.8).The Subjects Area of Fine Arts

Art is a creative and intellectual endeavor that involves artists and other arts practitioners in a reflexive process where the nature and function of art is questioned and challenged through the production of new art. Contemporary Art is a broad and dynamic field encompassing a wide range of approaches, technologies, contexts, theories, traditions and social functions (Seidel et al, 2009). Knowledge and reflection are embodied in artistic practices and processes. Specific to art is an aesthetic approach to questioning and exploration, opening up new ways of understanding and producing meaning and knowledge.

Fine Art education involves an integrated approach to production, theory, critical reflection professional practice, technical developments and public manifestation. Diversity is a characteristic of Fine Art higher education in Europe. It is important that Fine Art programmes continue to define their own specific qualities, weighting and approaches to their curricula (Mamza, 2008).

Fine Art education enables students to become creative arts practitioners. Students learn to develop the necessary imaginative, intellectual, theoretical and practical skills to equip them for continuing personal development and professional practice within the arts. Students are required to actively participate in their own education and to define their own area of practice, theory and research and the relevant professional skills that their practice requires. Fine Art education involves modes of study that lay stress on creativity, improvisation and the questioning of orthodoxies (Egonwa, 2001).

Art is vital for the functioning of the whole of society and Fine Art programmes play an active role in providing the necessary creative human capital. Career paths following the study of Fine Art include: working as an artist; as a teacher of art; as a curator or arts administrator; as a critic or in some other role in the field of culture. The transferable skills that students acquire during their studies are also relevant and valued in a range of other working contexts, in particular creative and entrepreneurial contexts and management. In the course of their studies students are given the opportunity to develop an individual practice and perspective and are provided with the intellectual and physical space and technical resources where the transformation from a passive mode to an active form of learning can take place. This approach to learning enables students to become self managing reflexive practitioners.

The Fine Art studio is a crucial space in which ideas can take form. The studio is both a dedicated workspace for individual students and a discursive space shared by a group of students and tutors who negotiate its use. The studio is a ‘laboratory’ environment where students can experiment and test out ideas and approaches, making discoveries and ‘mistakes’. For second and third cycle students may have organized and established studio space independently based

on the specific requirements of their practice (Fredman, (2010, Emey. 2006 and Sidel et al, 2009).

For those involved in studying and teaching Fine Art there is a shared commitment to improving and contributing to the quality and vitality of cultural experiences. The role of the 'artist-teacher' is essential to all Fine Art programmes (Mamza, 2008). Curators, researchers, theorists and other arts professionals should also be involved in the delivery of the programme. Art practice is an activity shared by both students and their tutors, in this way discussions about the dilemmas and issues raised are both practical and theoretical and are based on case studies and direct experience. There are opportunities for students and staff to work alongside each other on exhibitions and projects and to share the process of installation and the evaluation of the event (NAEA, 2001).

The fine arts assist in the teaching of how to use both verbal and nonverbal symbols to communicate ideas, feelings, and events. The fine arts move beyond the factual accounting of experience to provide deeper and more personal interpretation. They enable us to gain insight into the meaning of our experiences at new levels and depths of understanding (Deasy, 2002).

The fine arts promote critical thinking and problem solving, which can be applied to other aspects of learning and can facilitate success in the work place. They nurture intellectual and imaginative growth and enrich the spirit and heart while deepening one's sensibilities and understanding of human values (Eisner and Day, 2004).

The arts provide a means for young people to gain knowledge about the world in which they live and an understanding and appreciation of past civilizations. When the arts are an integrated part of learning, they enhance the quality of life in the school and in the community at large. The fine arts are a methodology for teaching and learning. Individuals learn in many

different ways and the arts facilitate success by providing a variety of options for students to demonstrate what they know and what they can do.

2.9) Attitude towards art by Teachers and Students

A review on the attitude towards art was guided by conceptual frame work based on theory of attitude formation and hinge as discussed in the works of various scholars such as Branford et al,(2007) and Addison and Lesley, (2000). Attitudes impel people to react to objects, situations or propositions in ways that can be called favorable or unfavorable (Gadsden, 2008). Linder (2007) enumerates two general sources of attitudes: external influences such as from parents, peer, teachers and students. The second general source is internal influences due to personal conflicts such as students making a choice of career to pursue. Career choice is a complex exercise involving unconscious decisions that are constrained by culture and social traditions. Environmental, curriculum and administrative related factors influencing students' and teachers' attitudes towards art are moderated by what happens in their schools, homes, cultural norms and labor market orientations (Mbahi, 2000). Factors influencing students' and teachers' attitudes towards art are formed due to past experiences encountered identification and due to ones past behavior and actions.

All these may be termed as environmental influences. Amissah et al (2002) argues that attitude generally involves an emotional or affective component (for instance, liking or disliking) a cognitive component (beliefs) and a behavioral component (tendency to act towards these items in various ways). In other words, attitudes as described here indicate that they are strongly held beliefs, opinions and feelings, which are reflected in people's behaviors. Similarly, administrative related factors such as the school policy may demand that art and design should

only be offered in one stream out of five or six streams (Evans-Solomon, 2004). This hinders talent nurturing for the students who may not be in the stream that offers art and design curriculum. Everybody can be an artist except that the talent is never given room to grow (Naoe & Toshio, 2007). Art and design curriculum are demanding especially the practical part which carries 70%. If the school is not supportive in terms of facility provision and favorable learning environment (Art Room), attitude development may occur towards the curriculum such as the number of schools offering the curriculum declining and students' enrolment being as low as one student.

Oloidi, (2008) has shown that both feelings and information are critical factors in the formation of attitudes and that attitudes are critical components of cross-cultural understanding. In other words, attitudes as described here indicate that they are strongly held beliefs, opinions and feelings, which are reflected in people's behaviors. Attitude also affects implementation of the objectives, content, methods of teaching and evaluation procedures of art and design curriculum by the students especially if the students' attitude is negative. For example, when the time stipulated on the time table is not sufficient for the teacher and the student to handle a still life drawing and painting arranged before the students in a double lesson, the teacher has to dismantle the still life which will affect the accuracy in its arrangement in the next class. The triadic model of attitude sees attitudes as having three components, affective, behavior and cognitive. The implication of the triadic model is that these three components form a system and are interdependent. Steers, (20090 and Upitis et al, (20020) have noted that a change in one component of the system should produce changes in the other components in order to maintain consistency. They further say that evidence exists that the cognitive and affective components of attitudes are closely related. The affective component encompasses our positive or negative

emotions about something-how we feel about it. The behavior component consists of a predisposition or intention to act in a particular manner that is relevant to our attitude. Finally, the cognitive component refers to the belief and thoughts we hold about the object of our attitude.

Students may view art and design curriculum as a subject involving talent and hence this factor leads to attitude formation. For example students' attitude toward art and design curriculum may consist of positive emotions (the affective component). An intention to drop or proceed with art and design curriculum (the behavior component) and the belief that Art and Design is a curriculum for talented students (the cognitive component). Attitudes can also take different forms, especially in the process of change. For instance, they can be selective, biased, arouse effect when challenged or resist change in the face of new experience for example the teaching experience from teachers coupled with in-service training may lead to positive attitudes.

Attitudes are hypothetical constructs, they cannot be directly observed and their existence is inferred from a person's behavior. This behavior can of course take many forms for example students dropping the Art and Design Curriculum and schools developing a low priority towards Art and Design Curriculum (Wheeler and Katharine, 2005).

2.10). Strategies of Teaching Fine Arts

The traditional secondary school philosophy that we 'teach children, not subjects' (Yokley, 1999) is unnecessarily polarized. The truth is that we teach both, and it is the teacher's understanding of the individual child on the one hand, and the nature of the subject on the other, that lies at the heart of good Fine Art practice in the classroom. Fine Art education in the secondary school according to commentators such as Eisner and Day, (2002) and Seidel et al

(2009) have described and classified in fairly precise terms the stages of development of children's image making. The main tenet underpinning their work is the notion that children have to pass through one clearly definable stage of development before they are ready for the next. Eisner and Day, (2004) for instance, who compiled a very large collection of young children's drawings, has identified twenty different basic scribbles which, they argues, are the starting point for an orderly progression through to the eventual schema for the human figure. Burnaford et al , (20070 on the other hand, draws on a range of research, including her own, to take a more critical look at these theories and demonstrates that children do not necessarily learn in stages that are linear and hierarchical. Amongst the research they quotes is that of Langer, (2001) who gives examples of experiments, many of which can be replicated in the classroom, and which throw further light on how children draw. Early image making is important for pupils' development generally. It serves a number of different functions. Sometimes, drawing is the graphic equivalent of role play, often accompanied by simultaneous commentary and sound effects; it can be the starting point for emergent writing as children begin to realize that symbols represent sounds and, ultimately, words.

Similarly in art, the teacher has a positive role in the creative process, which is crucial in helping pupils to develop their image-making beyond the stereotypical. Without it, the majority of older pupils (apart from the talented few) retain their earlier basic schematic diagrams to represent every day things, such as a house, a dog, a tree, and so on, and there is little progress or development. The cry of 'I can't draw' is heard in the classroom. In helping teachers to understand their role in the creative process, Khurshid and Ansari,(2004) pedagogical principles provide a useful guide. They suggest that a valid way to learn a discipline (or subject) is to behave in ways that are similar to a mature practitioner. If we apply his theory to teaching art,

then we can be guided by examining how artists, craft workers and designers work. Their influences come from a wide range of sources, such as their environment; their life experiences; the work of other artists; society, cultural traditions, politics, literature, music, the materials they work with, and so on.

2.11). Conventional Teaching Methods in Art

The conventional teaching methods of teaching have been in use since the period of the great philosophers like Socrates (470-399 BC and Plato (427-347 BC). The most commonly used conventional method in art is: laissez faire, projects, storytelling, and assignment among others. Charman, (2006) and Eisner, (2002) believes that these methods techniques or approaches the teacher adopts in trying to impart knowledge of art to the learner. There is no just one method of teaching art. Every art lesson class or learning environments requires different teaching methods, strategies and tactics. It is therefore, very important for teachers' to know various teaching methods and instruction suitable for children according to their development and level of education.

One of the popular teaching methods adopted by many art teachers is lecture method. Lecture method is one of the earliest methods of teaching and most commonly used in classrooms where the teacher verbally presents information and sometimes along with a visual presentation, and there is not much interaction between the teacher and the students. The teacher talks, explains and addresses students by means of reading notes while students listen and sometimes take notes. Lecture method is the practice of having the teacher, at the front of the class talking to the students.

The other method used in teaching art is demonstration method. This method is based on the principle that one learns best by doing. It has been described as audio-visual explanation that

emphasizes the important point of a process, product or an idea. It involves telling, showing and doing for the benefit of a group of persons. Langer (2001) and Kochar (2004) opined that demonstration method can be used to provide examples that enhance lectures and\to offer effective hands-on, inquiry based learning opportunities in class. This method also is used when the teacher or an expert on the topic being taught, performs the task step-by-step so that the learners will eventually be able to complete the same task independently.

Learning-by-doing is another method used in teaching art. According to Naoe and Toshio, (2003) learning-by-doing is learners practice how to manipulate things. Children learn to do to know by doing things without guidance. This method is also known as hands-on learning. It is an educational method that directly involves the learner, by actively encouraging them to do something in order to learn about it.

2.12). Previous Related Studies (Empirical)

Fall et al (2010) undertook a study to investigate the effectiveness of teaching methods in the subject of social sciences. The study was experimental in nature and a pre-test and post-test control group was used. The sample of the study consisted of 62 students of grade II. The students were grouped into control and experimental group equally. Both groups were pre-tested. Two teaching methods (discussion and lecture methods) were used in the study. The experimental group was taught with discussion method along with lecture method while the control group was taught with lecture method only. Pre-test and post-test were developed for each topic. The results of the pre-test revealed that there was no significant difference in the performance of both groups. While the results of pos-test revealed that there was significant difference in the mean score of both experimental and control group. The result of the study

indicated that mean score of the experimental group was higher than the control group. It was concluded that discussion method was more effective than lecture method.

Abdu-Raheem, (2011) investigated the effectiveness of discussion method of teaching on students achievement and retention in social studies. The study adopted quasi-excremental, pre-test, post-test control group design. The sample for the study consisted of 240 junior secondary school class II students. Simple random sampling was used to select 50 students from six secondary schools in Ekiti State Nigeria. The instrument used for the study is the social studies achievement test (SSAT) designed by the searcher. Four hypotheses were formulated and tested at 0.05 level of significance were analyzed using student t-test and ANCOVA statistical tools. The result indicted that there was a significant difference between the pre-test and achievement means scores of students in the experimental and control group. On the basis of the findings it was concluded that discussion method was better than the conventional lecture method in improving student's achievement and retention in social studies.

Paul and Dantani (2012) conducted a study to determine the effect of lecture and demonstration methods on academic achievement of students in chemistry in the Nasarawa Local Government Area of Kano State. Fifty eight (58) chemistry students (boys and girls) in the senior secondary school one (SS1) from two randomly selected were involved in the study. The data collected were analyzed using t-test at a significant level of 0.05. Results obtained reveled that students perform better in chemistry when taught using the demonstration method as compared to the lecture method. It was concluded that the adoption of demonstration methods in the teaching and learning of chemistry and science in general is herby recommended.

Sajjad, (20000 carried out a study to determine the effectiveness of various teaching method used for teaching students at graduate level. Two hundred and twenty (2200

undergraduate students studying in eleven (11) department of Faculty of Arts, University of Karachi were interviewed about their perceptions of best and effective teaching method and the reason for that. Most of the students rated lecture methods as the best teaching method. Reasons included: teacher provides all knowledge related to topic; time saving; students attentively listen and take notes among others. The group discussion was rated as the second best method of teaching because of: more participation of students; the learning is made effective among others.

Ogumbeyi (2012) conducted a study on the irrelativeness of inquiry method and teaching guided discussion method as against the conventional and traditional methods in teaching and learning outcome of some aspects of social studies in secondary schools. A pre-test, post-test, control group experimental design involving two excremental groups and one control group was used in the research work. The subjects of the study consisted of one hundred and twenty (120) junior secondary schools (JSS2) social students in Ifo Local Government Area of Ogun State. A twenty item objectives questions consisted of fill-in the gap and multiple choice objectives test was used for relevant data collection. The results of the pre-test and post-test scores in SSAT were analyzed using both the descriptive and inferential statistics. The findings showed that there was significance among the teat situations. The inquiry method was found to have been most effective in enhancing learning outcome of the subject.

2.13). Summary

The chapter explores various literatures relevant to this study with the Socratic Discussion method and how it can be used to promote critical thinking in classroom discussions. It was based on the article “The Socratic Method: What it is and How to use it in the Classroom” by Reich (2003). Reich was a recipient of the 2001 Walter Gores Award for Teaching Excellence. Socratic Method was developed by the Greek Philosopher, Socrates; the method is a

dialogue between teacher and students instigated by continual probing questions of the teacher in a concerted effort to explore the underling beliefs that shape the students view and opinion. Reich (2003) also provided steps for fostering critical thinking through Socratic Discussion method; the use of critical thinking through Socratic Method was reviewed.

The concept of Brainstorming similar to the Socratic Discussion method was also reviewed and is probably one of the most well-known tools of creative problem solving (Beaton, 1990), Matthew, (2008) and Paulus, (2000). Its popularity stems from the long-standing and pervasive need to improve the productivity of groups. One of the most popular techniques for enhancing the number of ideas or solutions to problem is that of Brainstorming. Developed by Osborn 1963, it is specifically designed to foster idea generation by the use of four rules: 1). Come up with as many ideas as you can; 2). Do not criticize one another's idea; 3) Free wheel and share wild ideas, and; 4) expand and elaborate on existing ideas. Most research has shown that these rules of brainstorming tend to improve group performance.

Art appreciation is the knowledge and understanding of the universal and timeless qualities that identify all great art (Mbahi,2001). The more you appreciate and understand the art of different eras, methods, style and techniques the better you can develop, evaluate and improve your own art work. A lesson plan is a highly structure document in art teaching and learning. It includes the name of the class and the date of lesson is to be given. It has sections for objectives, materials, activities, procedures, differentiation and extensions. A lesson notes are abbreviated form of a lesson plan that a teacher might keep in the classroom to help him prompt from one activity to the next. The teacher notes usually are those personal writing a teacher would put down as reminder to themselves and anyone that may read the lesson plan as to what materials may be used in the lesson. Assessment and evaluation in art offers a wide variety of traditional

and alternative assessment, some of which are familiar whereas others may be new approaches to assessing students learning.

Previous related studies was reviewed with contributions of Abdu-Rasheem (2011), Paul and Dantani (2012), Sajeed (2000) and Ogumbeyi (2012) had variety of empirical research on the effect of teaching methods on the performance of students on particular subject. Most of the researchers used pre-test, post-test quasi-experimental and control groups.

CHAPTER THREE

Research Methodology

3.0 Introduction

This chapter provides the methodology and procedures adopted in the conduct of the study. It includes the research design, population and sample, research instruments, data collection procedures and data analyses techniques.

3.1 Research Design

The nature of the research is experimental. It will use a pre-test/post-test control group design that includes the matching of participants to random assignment to control group or experimental group. Two groups are to be used for this study; that is experimental group students (exposed to Socratic discussion method) and the control group of students (exposed to conventional method [This design has been described by Kelinger (1973 and used by Roscoe, (2012)].

3.2 Population

The target population for the study comprised of the entire senior secondary schools (SS1) in Kaduna Metropolis (Both Kaduna North and Kaduna South local Government Areas). There are total of ten (10) schools in the Kaduna Metropolis offering fine arts. The total population of SS1 is 80 which consist of 45 boys and 35 girl's art students.

3.3 Sample and Sampling Procedure

The sample in this study involves four schools (Government Secondary School Sabon Tasha, Government Secondary School Riga Chukun, Christ Ambassador College Sabo Tasha

and Dambo International College). The school selected at random using stratified random sampling techniques even and odd numbers. The even number formed the control group and the odd formed the experiment group.

The sample size was made up of 40 (forty) girls and boys of SS1 Art students. This sample size is in accordance with the suggestions made by Roscoe (2012) that at least 10% of the total population can be taken as sample size.

Table 1 Sample size for the study.

S/N	Institution	Female	Male	Total
1	Government Secondary School Sabo Tasha	5	5	10
2	Government Secondary School Riga Chukun	5	5	10
3	Christ Ambassador College Sabo Tasha	5	5	10
4	Dambo International College	5	5	10
	Total	**20**	**20**	**40**

N=40
Source: Field Survey 2014

3.4 Research Instrument

The instrument for the study was a self designed Art Appreciation Test (AAT). These were objective type test consisting of 20 multiple-choice items. The test was prepared with the help of the supervisor and experts in the content area of art appreciation for secondary school students using a topic on “NOK ART”.

3.4.1Pilot Test of Instrument

During the instrument development phase, a pilot test was held with four (4) students, two each from two schools (one private and one public school). These are neutral schools other than the sample (Army Secondary School 44 Barrack and Barnawa Government Secondary School). The aim of the test was to evaluate the content and format of the instrument and to insure that the instruments were reliable. Respondents involved in the pilot test provided feedback on the ease or difficulty of completing the items which papered to be difficult.

To ensure the validity of the instrument three judges on the topic of the study (two Reade and one Senior Lectures from Fine Arts Department of Fine Arts A.B.U Zaria) were asked to examine the content in relation to the objectives of the study. Their feedback was used to revise the instruments. For reliability the results of the pilot test identified items that were unclear to respondents identified. It resulted in change/removal of a number of difficult ambiguous items from the test.

3.5 Data Administration and Collection Procedures

An introduction latter was collected from the department of fine arts for the schools to obtain permission to carry out the research. Four schools were involved with students at the same level (SSII). Art Appreciation Test (AAT) a survey designed based on use of questionnaire was used.

Control Group- The control group was kept as constant and was taught by the researcher with the conventional method on the same topic (the researcher used any other method of teaching art).

Experimental Group-The other group (Experimental group) was taught by the regular teacher who used the Socratic Method in teaching the same topic.

Both groups were pre-tested before the teaching of the topic. After the exercise students are post-tested using multiple choice questionnaires [Art Appreciation Test, (AAT)] on the topic taught to determine whether there is difference between the performance of the experimental group and the control group.

3.6 Data Analyses Techniques

The research design generated qualitative and quantitative data. The data was analyzed by use of descriptive statistics on the thematic categories based on the research objectives. The data is reported in the form of frequencies, percentages and distribution tables mean was used for the analysis.

CHAPTER FOUR

Data Presentation, Results and Discussion

4.0 Introduction

This chapter deals with presentation, interpretation and analysis of the data collected from the field. Both groups (experiment/control groups) were taught the same topic "NOK ART' for three weeks, after which they were given a post-test. Experimental group was taught using Socratic Method by the teachers. The control group was taught using conventional method by the researcher. A twenty (20) item multiple choice tests with tree (3) options (see appendix 1I) were used to assess their performance in the test.

The students used for the study in both experimental and control groups were subjected to a pre-test and post-test which was marked and recorded. This means that the students of both groups were equal in terms of their prior knowledge on the selected topic at the start of the study.

Table 2: Results for the Pre-test (control group)

Item	No of Pass	No of Fail	% Pass	% Fail
1	8	12	40%	60%
2	7	13	50%	50%
3	10	10	45%	55%
4	6	14	75%	25%
5	6	12	60%	40%
6	5	15	60%	40%

7	9	11	50%	50%
8	10	10	80%	20%
9	3	17	50%	50%
10	7	13	60%	46%
11	10	10	70%	39%
12	8	12	45%	55%
13	6	14	70%	30%
14	9	11	55%	45%
15	6	14	35%	65%
16	9	11	70%	30%
17	8	12	55%	45%
18	10	10	50%	50%
19	9	11	65%	35%
20	11	9	50%	50%

N=20

Source: Field Survey 2014

Table 3: Results for the Post test (control group)

Item No of pass No of fail % pass % fail

1	8	12	40%	60%
2	12	8	75%	25%
3	4	16	65%	35%

4	6	14	65%	35%
5	5	15	80%	20%
6	6	14	60%	40%
7	14	6	55%	45%
8	3	17	85%	15%
9	15	5	70%	30%
10	13	7	55%	49%
11	5	15	85%	15%
12	15	5	75%	25%
13	6	14	60%	40%
14	8	12	75%	25%
15	15	5	65%	35%
16	3	17	70%	30%
17	13	7	55%	45%
18	6	14	75%	25%
19	13	7	50%	50%
20	11	9	55%	45%

N=20

Source: Field Survey 2014

The interpretation of Table 2 Pre-test and Table 3 Post-test Scores (Control Group)

In table 2 and 3 item 1, forty per cent (40%) passed the pretest and sixty per cent (60%) failed. For the same item in the post test forty per cent (40%) passed sixty per cent (60%) failed

there was no change in the student performances in both the pretest and the post test for item one. For item 2 fifty per cent (50%) of the students passed and fifty per cent (50%) failed. For the same item in the post test seventy five per cent (75%) passed and twenty five per cent (25%) failed: there was slight improvement in the performance of the students in post-test probably due to the teaching of the topic by the classroom teacher. For item 3 forty five per cent (45%) of the student passed and fifty five (55%) failed. For the same item in the post test sixty five per cent (65%) passed and thirty five per cent (35%) failed. There was an improvement in the performance of the student in the post test as a result of teaching the topic by the class teacher. For item 4 seventy five per cent (75%) of the students passed and twenty five (25%) failed. For the same item in the post test sixty five per cent (65%) of the students passed and thirty five per cent (35%) failed. There was no improvement in the performance of the students in the post test which shows some student have probably forgotten what have been taught. For item 5 sixty per cent (60%) of the student passed and forty per cent (40%) failed. For the same in item in the post test eighty per cent (80%) of the students passed twenty per cent (20%) failed. There was great improvement in the performances of the student in the post test due to the teaching of the topics. Item 6 sixty per cent (60%) passed and forty per cent (40%) failed. For the same item in the post test sixty per cent (60%) passed forty per cent (40%) failed. There was no change in the student performance in both the post test and the pre test .Item7 fifty per cent (50%) passed and fifty per cent (50%) failed. For the same item in the post test fifty (55%) passed and forty five per cent (45%) failed. There was improvement in the performances of students in the post test may be due to the method of the teaching. Used by the classroom teacher. For item 8 eighty per cent (80%) passed and twenty per cent (20%) failed. For the same in the post test eighty five per cent (85%) passed fifteen per cent (15%) failed. There was improvement in the performance of students in

the post test.Item9 fifty per cent (50%) passed and fifty per cent (50%) failed. For the same item in the post test seventy per cent (70%) passed and thirty per cent (30%) failed. There was improvement in the performances of student in the post test as a result of familiarity with the topic. For item 10 sixty per cent (60%) passed and forty per cent (40%) failed on the same item in the post test fifty five per cent (55%) passed and forty per cent (49%) failed. There was no improvement in the post test. Probably the students have not remembered what have been taught. Item 11 seventy per cent (70%) passed and thirty per cent (30%) failed. For the same item in the post test (85%) passed fifteen per cent (15%) per cent failed. There was slight improvement in the performances of the students in the post test. Item 12 forty five per cent (45%) passed and fifty five (55%) failed. For the same item in the post test seventy five per cent (75%) passed and twenty five per cent (25%) failed. There was great improvement in the performance of student in the post test probably due to the method of teaching. For item 13 seventy per cent passed (70%) passed and thirty per cent (30%) failed. For the same item in the post test sixty per cent (60%) passed and forty per cent (40%) failed. There was no improvement in the performances of student in the post test. For item 14 fifty five per cent (55%) passed and forty five per cent (45%) failed. on the same item in the post test seventy five per cent (75%) passed and twenty five per cent (25%) failed there was improvement in the performances of student in the post test probably due to the topic on item 15 thirty five per cent (35%) passed and sixty five per cent (65%) failed for the same item in the post test sixty five per cent (65%) passed and thirty five per cent (35%) failed there is improvement in the performance of student in the post test probably the student are conversant with the topic. On Item16 seventy per cent (70%) passed and thirty per cent (30%) failed. For the same in the post test seventy per cent (70%) passed and thirty per cent (30%) failed there was no change in the student performance's in both the pre-test and the post test for

item sixteen. On Item 17 fifty five per cent (55%) passed and (45%) failed. For the same item in the post test fifty five per cent (55%) passed and forty five (45%) failed there was no change in the student performance in both the pre-test and the post test in item seventeen. item 18 shows that fifty per cent (50%) passed and fifty (50%) failed. For the same item in the post test seventy five per cent passed (75%) passed and twenty five (25%) failed. There was a slight improvement in the performances of students in the post test. Item19 reveals that sixty five per cent (65%) passed and thirty five per cent (35%) failed. For the same item in the post test fifty per cent (50%) passed and fifty per cent (50%) failed. There was no improvement in the post test. For item 20 fifty per cent (50%) passed and fifty per cent (50) failed for the same item in the post test fifty five per cent (55%) passed and forty five per cent (45%) failed. There was improvement in the post test.

The scores in the pre-test of the control group are almost the same distribution of grades in post-test results. The results obtained shows few passed more failed the test in both pre-test and post-test. This means there is no significant difference between the conventional method and the Socratic methods used in teaching fine art.

Table 4: Results for Pre-test Experimental Group

Item	No of pass	No of fail	% pass	% fail
1	10	10	50%	50%
2	10	10	50%	50%
3	9	11	45%	55%
4	15	5	75%	25%

5	12	8	60%	40%
6	12	8	60%	40%
7	10	10	50%	50%
8	16	4	80%	20%
9	11	9	50%	50%
10	12	8	60%	40%
11	17	3	85%	15%
12	9	11	45%	55%
13	14	6	70%	30%
14	11	9	55%	05%
15	7	13	35%	65%
16	14	6	30%	70%
17	11	9	70%	30%
18	10	10	50%	50%
19	13	7	65%	45%
20	10	10	50%	50%

N=20

Source: Field Survey 2014

Table 5 Post test for Experimental Group

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

N=20

Source: Field Survey 2014

The Interpretation for Table 4 and 5 of Experimental Group (Pre-test and Post-test)

In table 4 and 5 item 1, fifty per cent (50%) passed and fifty per cent (50%) failed. For the same item in the post test forty per cent (40%) passed and sixty (60%) failed there was a change in the student performances 0f students in the post test. Item 2 fifty (50%) passed and fifty (50%) failed. For the same item in the post test seventy five per cent (75%) passed and twenty five per cent (25%) failed there is improvement in the performances of students in the post test probably due to the teaching method. Item 3 forty five per cent (45%) passed and fifty five per cent (55%) failed for the same item in the post test sixty five per cent (65%) passed and thirty five per cent (35%) failed there was an improvement in the students performances in the post test it may be due to the teaching method item 4 seventy five per cent (75%) passed and twenty five per cent (25%) failed for the same item in the post test sixty five per cent (65%) passed and thirty five per cent (35%) failed. there is no improvement in the performances of students in the post test it may be due to the topic that was taught. Item 5 sixty per cent (60%) passed and forty per cent (40%) failed for the same item in the post test eighty per cent (80%) passed and twenty per cent (20%) failed. There was improvement in the student performances of the students in the post test probably due to the teaching of the topic by the class teacher. Item 6 sixty per cent (60%) passed and forty per cent (40%) failed. for the same item in the post test thirty per cent (60%) passed and seventy per cent (40%) failed there was no change in the students performances in both the pre-test and the post test of item 6. Item 7 fifty per cent (50%) passed and fifty per cent

(50%) failed for the same item in the post test fifty per cent (55%) passed and forty five per cent (45%) failed there is slight improvement in the performance of students in the post test probably due to the question that was asked. Item8 eighty per cent (80%) passed and twenty per cent (20%) failed for the same item in the post eighty five per cent (85%) passed and fifteen per cent (15%) failed the student perform well in the post test probably due to the teaching method used in the classroom. Item 9 fifty per cent (50%) passed and fifty per cent (50%) failed for the same item in the post test seventy per cent (70%) passed and thirty per cent (30%) failed there was a slight improvement in the performance of student in the post test probably the teaching method have change. Item 10sixty per cent (60%) passed and forty per cent (40%) failed for the same in the post test fifty five per cent (55%) passed and forty five per cent (45%) failed there was no improvement in the performances of students in the post test probably due to the teaching method. Item 11eighty five per cent (85%) passed fifteen per cent (15%) failed for the same in the post test eighty five per cent (85%) passed and fifteen per cent(15%) failed there was no change in both the performance of students in the post test and the pre-test may be due to the teaching method. Item 12 forty five per cent (45%) passed and fifty five per cent (55%) failed for the same in the post test seventy five per cent (75%) passed and twenty five per cent (25%) failed there was improvement in the performances of student in the post test probably due to the teaching in the classroom Item 13seventy per cent (70%) passed and thirty per cent (30%) failed for the same in the post test sixty per cent (60%) passed and thirty per cent (30%) failed there was no improvement in the students performances in the post test. Item 14 fifty five per cent (55%) passed an d forty five per cent (5%) failed for the same in the post test seventy five per cent (75%) passed and twenty five per cent(25%) failed there was improvement in the performance of student in the

post test probably due to the teaching method. Item 15 thirty five per cent (35%) passed and sixty five per cent (65%) failed for the same in the post test sixty five per cent (65%) passed and thirty five (35%) failed there was an improvement in the performance of students in the post test probably is the teaching. Item 16 seventy per cent (70%) passed and thirty five per cent (30%) failed for the same in the post test seventy per cent (70%) passed and thirty per cent (30%) failed there was no change in the performance of student in the post test probably is the teaching method. Item 17 fifty five per cent (55%) passed and forty five per cent (45%) failed for the same in the post test fifty five per cent (55%) passed an forty five per cent (45%) failed there is no change in both the performance of students in the post test and the pre-test probably due to the teaching method. Item 18 fifty per cent (50%) passed and fifty per cent (50%) failed for the same in the post test seventy five per cent (75%) passed and twenty five per cent (25%) failed there was improvement in the performances of students in the post test probably the student understand the method of the teaching. Item 19 sixty five per cent (65%) passed and forty five (45%) failed for the same in the post test fifty per cent (50%) passed and fifty per cent (50%) failed there was no improvement in the performance of student in the post test probably is the teaching method by the teacher. Item 20 fifty per cent (50%) passed and fifty per cent (50%) failed for the same in the post test fifty five per cent (55%) passed and forty five per cent (45%) failed. There was no improvement in the student's performances in the post test.

The scores in the pre-test and post-test of the experimental group shows noticeable more pass and reduction in failure. One can conclude from this result that Socratic Method was more effective than conventional methods in teaching fine arts. This shows that the Socratic Method facilitated the students understanding of the subject and thus better performance

compared to the conventional method. This finding was ascertained by Smilan and Miraglia, (2009)

4. 1 Analysis of Research Question One:

The First Question: What is the student's performance in fine arts when exposed to the Soratic Method?

Table 6 The Summary of Post-test Results for the two groups

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

N=40

Source: Field Survey 2014

The statistics in table 6 indicates post-test results displaying a clear difference between experimental group and control group. Clearly the experimental group outperformed the control group. The results get further clarify the frequency of various ranges of scores. Experimental group has the highest scores ranging from 50 to 100% (with 2A, 7B, and 8C). About 85% of the students (17) are above average, while the Control Group (with only 2A, 5B, and 4C grades) thus 55%. The statistical analysis of the post test revealed that there was significant difference in the

performance of the two groups as a result of using an innovative method in teaching fine arts such as the Socratic Method. The results are similar with those in a study by Shoaib and Dornyei (2005) and Abidin et al (2012). They advocated that innovative method in teaching is an important instrument in motivating teaching and learning in all fields.

4.2 Analysis of Research Question Two:

The Second Question: Will there be gender effects on fine art student's performance when exposed to Socratic Method?

Table 7 Performance of students due to gender when exposed to Socratic Discussion Method

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

N=20

Source: Field Survey 2014

In table 7 it can be deduced from the table that there is significant difference between the boys and girls when exposed to the Socratic Method. From the table 7 it indicate that 17 (85%) of the Females performed above average while 5 (25%) performed above average. According to

the results, female students have a more positive attitude towards art than the male students. Gender is an important perspective when adopting Socratic Methods in teaching fine arts because female shows more interest, positive behavior and better performance compared to males (Eisner, (2002), Gadsden, (2008) and Deasy, (2002).

4.3 Analysis of Research Question Three:

The Third Question: What will students performance in art when exposed to Socratic Method in private and public school?

Table 8 The comparison of student's performance in both Private and Public Schools when exposed to Socratic Method.

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

N=20

Source: Field Survey 2014

In table 8 it indicates the comparison of the students' performance when exposed to Socratic Discussion Method. The Private school performed better than the public school with 2A, 5B, and 4C that is 55% while the public schools have only 2B and 1 C above average (30%).

There is a meaningful difference between private school and public schools student's scores when exposed to Socratic Method of teaching. This shows that students change attitude to innovative method of teaching and changes according to the type of school they attend. This also is associated with academic achievement for students in any field (Dorn, et al (2004) and Freedman, (2003). Moreover studies by Yokley, (1999), Eisner (2004) and Hickman, (2004) discuss a range of topics related to fine arts teaching.

4.4 Discussion of Major Findings

The First Question: What is the student's performance in fine arts when exposed to the Soratic Method? The statistical analysis of the post test revealed that there was significant difference in the performance of the two groups as a result of using an innovative method in teaching fine arts such as the Socratic Method. The results are similar with those in a study by Shoaib and Dornyei (2005) and Abidin et al (2012). They advocated that innovative method in teaching is an important instrument in motivating teaching and learning in all fields.

The Second Question: Will there be gender effects on fine art student's performance when exposed to Socratic Method? According to the results, female students have a more positive attitude towards art than the male students. Gender is an important perspective when adopting Socratic Methods in teaching fine arts because female shows more interest, positive behavior and better performance compared to males (Eisner, (2002), Gadsden, (2008) and Deasy, (2002).

The Third Question: What will students performance in art when exposed to Socratic Method in private and public school? The results shows that students change attitude to innovative method of teaching and changes according to the type of school they attend. This also

is associated with academic achievement for students in any field (Dorn, et al (2004) and Freedman, (2003). Moreover studies by Yokley, (1999), Eisner (2004) and Hickman, (2004) discuss a range of topics related to fine arts teaching.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATIONS

5.0 Introduction

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

5.1Summary

This study was carried out to determine the effects of Socratic Method on student's art performance in secondary schools in Kaduna Metropolis Nigeria. The specific objectives are to find out students performance when exposed to Socratic Method, determine if male students will perform better than female students when exposed to the Socratic Method, and determine if Socratic Method would have any effect on students performance in fine arts in both private and public schools. The study was a quasi-experimental design where pre-test and post-test control and experimental group was used.

Forty (40) fine arts students (boys and girls) from four selected secondary schools were involved in the study. Simple random sampling was used to select the students. The instrument used for the study was a self-designed Art Appreciation Test (AAT) consisted of twenty (20) multiple choice items which was administered personally by the researcher for the collection of data. Obtained data was analyzed in frequency and percentage.

The major findings obtained revealed that students perform better in fine art when taught using Socratic Method as compared to the conventional method. Female students are better in fine art performance when taught using Socratic Method. Private schools perform better than public schools when taught using Socratic Method.

5.2 Conclusion

Based on the findings emanating from the study, the following conclusions were drawn. The outcome of this study as far as the objective are concerned is quite reveling. The study revealed among others that students perform better in art when taught using the Socratic Method as compared to the conventional method. Female are better in academic achievement in art when taught using Socratic Method than male students. The teaching of Fine Arts should be done in such a way that students learn effectively and perform to achieve high. The use of Socratic Method seems to be suitable in achieving this goal. The use of conventional method of teaching has been found in the study not be appropriate with respect to performance in the learning of art. Art teachers should therefore exercise caution and expertise in its use so as to avoid a situation where low achievement in the outcome of instruction. It was revealing that private school students perform better than public school students when exposed to Socratic Method.

5.3 Recommendations

Based on the results, the following are recommended:

1). The use of Socratic Method has been found in the study to be appropriate with respect of art teaching and learning in secondary schools. It was recommended that art teachers should use this method to improve art performance.

2). Public schools should be given more incentives by the Government in assisting the schools by encouraging art teachers in the use of Socratic Methods to improve art performance.

3). Art Teachers and Principals should also organize on-the-job training, workshops, seminars symposia and conferences for the art teachers of art in secondary schools to update their knowledge on the application of Socratic Method in the teaching of art.

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APPENDIX I

APPENDIX II

Art Appreciation Test (AAT)
(Questionnaire Instrument)

TOPIC: NOK ART

Class: SS1I

QUESTION

1. Is the Nok found?
    a. in Nok central state
    b. in north east region
    c. found near the village of Nok in southern Kaduna
2. Where is the Nok found
    a. dated back 13BC
    b. dated back to five century before Christ
    c. dated in 15 BC
3. What was the style of their art?
    a. late stone age
    b. early iron age
    c. all of the above
4. What type of people are the Nok
    a. they are fishers
    b. They are farmers
    c. they are hunters
5. Most of their sculptures are in
    a. terracotta
    b. clay ceramics
    c. bronze
6. The type of the sculpture are also found around
    a. southeast of Abuja
    b. Jama'a

c. Wamba

7.The sculpture are mostly;

a. abstract

. realistic

c. naturalistic

8. Sculpture works are treatment of forms and hardly any:

. decorative details

b. realistic details

c. sign of representative

9. One head has triangular eye sockets in shape of the mouth

a. true

b. false

c. none of the above

10. Some animal figures are treated in a much more

a. naturalistic

b. abstract form

c. realistic form

11. Nok sculpture are sculpture style rather than addictive style

a. true

b. false

c. all of the above

12.Sculpture vary in size from a few centimeter to over one nature

a. false

b. true

c. none of the above

13.which people occupying the area around Nok still produce pottery work like the Nok art?

a.Bajju people

b.Jaba people

c.Kataf people

14.who are the people most engaged in the sculpture work?

a. young people

b. old people

c. women

15.What is their family background?

a. homogeneous

b. a and c

c. all of the above

16.there is evidence that the Nok people used iron

a. true

b. false

c. none of the above

17.What is another name for terracotta?

a. clay

b. fire

c. bronze

18. Describe the Nok head

a. triangular socket shape

b. shape eye

c. short head

19. what did the work represent?

a. hills

b. hill

c. human figures

20. what type of did they produced

a. sky

b. terracotta

c. none of the above

APPENDIX III

Step 6: How do they prepare the materials for work both clay and iron smelting

Conclusion:

The Nok artists basically used two materials clay and iron.

Summary:

The materials they used were what were available and they could handle very well.

Evaluation:

a). What type of materials did the Nok artists used?

Clay and Iron

b). How did they treat the materials before and after use?

Bake, Smelt

APPENDIX IV

Step 3

If you see a Nok art can you identify it?

Present Nok Terracotta Head

Conclusion:

Nok art works are mainly in terracotta and both animal and human figures are represented.

Summary:

The art works are varied.

Evaluation:

Can you identify art works from Nok art? What are they mainly make up of?

APPENDIX V

Step 2

Pick several particular heads:s

How do the eyes look?

Pierced

How does the mouth look?

Pierced

How does the nose look?

Setp 3

What do you think the artist treated them that way?

Conclusion:

What is the styles and characteristics of Nok art?