

**EFFECTS OF SELF-DIRECTED AND COOPERATIVE LEARNING
STRATEGIES ON JUNIOR SECONDARY SCHOOL STUDENTS' LEARNING
OUTCOMES IN FINE ARTS IN OGUN STATE, NIGERIA**

BY

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ABSTRACT

Fine Arts is one of the five themes broadly taught under Cultural and Creative Arts subjects at the junior secondary school level, which facilitate transfer of knowledge and have practical application in other subject areas. These qualities notwithstanding, many students are still deficient in the rudiments of fine arts (principles and elements of art/application of colours), and this contributes to the persistent decline in students' learning outcomes. Despite the focus of previous researchers on different methods such as computer-assisted instruction and videotape as means of improving students' achievement in fine arts, their performance in the subject has not improved. Hence, this calls for the strategies that do not require highly technical facilities that will center on hand-on/mind-on activities such as Self-Directed Learning (SDL) and Cooperative Learning (CL). This study, therefore, examined the effects of SDL and CL Strategies on students' achievement in and attitude to fine arts. The moderating effect of creative ability and parental influence were also determined.

The study adopted the pretest-posttest, control group, quasi-experimental design. Participants comprised six intact classes of JS2 made up of 180 students from six purposively selected secondary schools in Ogun East Senatorial district. The schools were randomly assigned to Self-Directed Learning, Cooperative Learning and Conventional Method (CON) groups. The treatment lasted six weeks. Four instruments were used: Fine Arts Achievement Test ($r = 0.73$); Students' attitude to Fine Arts Questionnaire ($r = 0.72$); Creative Ability Test ($r = 0.730$) and Parental Influence Scale ($r = 0.83$). Instructional guides for each of the experimental and control groups were employed. Seven null hypotheses were tested at 0.05 level of significance. Data were analysed using Analysis of Covariance and Scheffe's post hoc analysis.

Treatment had significant main effects on students' achievement in Fine Arts ($F_{(2, 165)} = 3.67$; $\eta^2 = .43$). Those exposed to SDL had higher achievement mean score ($\bar{x} = 21.91$), followed by CL ($\bar{x} = 20.57$) and CON ($\bar{x} = 17.89$) respectively. There was a significant main effect of treatment on students' attitude to Fine Arts ($F_{(2, 165)} = 7.202$; $\eta^2 = .80$). Participants in SDL had higher attitude mean score ($\bar{x} = 84.0$) than the CL ($\bar{x} = 83.65$) and CON ($\bar{x} = 72.11$). There was no significant main effect of creative ability on students' achievement in and attitude to fine arts. There was also no significant main effect of parental influence on students' achievement in and attitude to Fine Arts. Furthermore, there was no significant interaction effect on parental influence and creative ability on students' achievement in and attitude to Fine Arts.

Self-directed and Cooperative Learning Strategies enhanced students' achievement in and attitude to fine arts. Fine arts teachers in secondary schools should therefore adopt both strategies for improving learning outcomes. Also there is need to train Fine Arts teachers in the use of the strategies.

Keywords: Self-directed and Cooperative Learning strategies, Learning outcomes in Fine Arts, Junior Secondary School Students in Ogun State.

Word count: 475

DEDICATION

This work is dedicated to the Almighty God, the beginning and the finisher of my faith, I Am that I Am, Alpha and Omega, Rock of Ages, Jehovah Elohim, Jehovah Nissi, Jehovah El-Shadai and my beloved parents Late Deacon David Abayomi Adenugba and Late Deaconess Alice Olabisi Adenugba.

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Great is thy faithfulness!

Great is thy faithfulness!

Morning by morning new mercies I see;
All I have needed Thy hand hath provided,
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CERTIFICATION

I certify that this work was carried out by Anuoluwapo Olusola ADENUGBA of Educational Technology Unit in the Department of Teacher Education, Faculty of Education, University of Ibadan.

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LIST OF ABBREVIATIONS

ANCOVA	Analysis of Covariance
CAT	Creative arts Ability
CCAs	Cultural and Creative Arts
CL	Cooperative Learning
CLS	Cooperative Learning Strategy
CON	Conventional Method
FGN	Federal Government of Nigeria
FME	Federal Ministry of Education
FRN	Federal Republic of Nigeria
FAT	Fine Arts
IGCON	Instructional Guide on Conventional Method
IGCLS	Instructional Guide on Cooperative Learning Strategy
IGSDLS	Instructional Guide on Self-Directed Learning Strategy
JSCE	Junior Secondary Certificate Examination
JSS	Junior Secondary School
MCA	Multiple Classification Analysis
MDGS	Millennium Development Goals
NCE	National Council on Education
NEEDS	National Economic and Empowerment Development Strategy
NERDC	Nigeria Educational Research and Development Council
PICS	Parental Influence on the Choice of Subject
PIS	Parental Scale
PRO	Personal Responsibility Orientation
PSI	Personalised System of Instruction
SAFAQ	Students' Attitude to Fine arts Questionnaire
SDL	Self-directed Learning
SDLS	Self-directed Learning Strategy
SSCE	Senior Secondary Certificate Examination
SSS	Senior Secondary School
WAEC	West African Examination Council

CHAPTER ONE

INTRODUCTION

1.1 Background to the Study

Art is an important medium of communication, through which feelings, ideas emotions and cultures are expressed and shared. Art empowers individuals with creative skills that widen the base of participation in the society, create jobs, self-reliance, identity, communicates by creating, recording and transferring ideas. The role of art in the education of scientists, mathematicians, engineers and architects is enormous and as a result, much attention should be given to its teaching and learning especially as a course that relates with many disciplines because of its effective and instrument in the teaching and learning process..

Fine Arts has practical application in other subject areas and technological functions that facilitate the transfer of knowledge. No effective visual illustration and production can take place without arts. Fine Arts skills are present in other subject field and help students tackle problems of drawing, diagrams and illustrations in all areas of study. In other words, art is a *sine qua non* to the development of any nation and its application is virtually in all spheres of human life. Students learn to develop the necessary imaginative, intellectual, theoretical and practical skills to equip them for continuing personal development and professionalism (Ajibade, Enamhe and Oloidi, 2011). As a potent instrument for the economic development of a nation, this perhaps explains its introduction into the curricula at all levels of education.

In Nigeria, Fine Arts is a medium of expressing ideas in the primary, secondary and tertiary educational institutions. Besides, Fine Arts skills are necessary requirement for job opportunities, educational advancement and entrepreneurial initiatives in the areas of textile (clothing and fashion- adire/ fabric designs to mention few), graphics (production of greeting cards, picture for the book illustrations, figures and alphabets, advertising, flex posters, sign posts direction), horticulture, industrial designs- (interior and exterior decorations), sculpture (statue/effigy of heroes and kings), painting (portrait, pictures and photographs), ceramics (kitchen utensils), computer games and instructions, production of toys and instructional materials and many others. In fact, it improves private enterprise which means Fine Arts occupies a very cogent role in the economic development of a nation.(Enamhe, 2013)

In the light of these, the Federal Government emphasised the importance and relevance of Fine Arts to dynamic human society, culture and global reformation to introduce the 9-year basic education programme to attain the Millennium Development Goals (MDGs) by 2015. The critical targets of the National Economic Empowerment and Development Strategies (NEEDS) summarized it as: value, reorientation, poverty eradication, job creation, wealth generation and using education to empower the people. Based on this, with the direction of National Council on Education (NCE), the Nigerian Educational Research and Development Council (NERDC, 2007) re-structured and re-aligned the existing primary and junior secondary curricula to meet the targets of the 9-year Basic Education.

The National Council of Education (NCE) approved the new curriculum structured for upper basic education curriculum (JS1-3) for the following reasons, to:

- re-orientate Nigerians to have positive values for the enhancement and development of arts;
- properly equip young Nigerians with manipulative skills which will make them to be job creators;
- partnerships among Nigerians in promoting our rich cultural heritage and creativity;
- achieve universal basic education in the training of future generations of Nigerians
- acquisition of knowledge and basic skills to promote technological functions that facilitate transfer of knowledge (NERDC, 2007).

Fine Arts is one of the pre-vocational subjects in the school curricula and one of the five themes broadly taught under Cultural and Creative Arts (CCAs) at the junior secondary school level, they are:

- i) Fine Arts
- ii) music
- iii) local craft
- iv) drama
- v) art and culture (NERDC, 2007)

The Nigerian Educational Research and Development Council (NERDC, 2007) recommends each course should be taught adequately by a specialist in various components of CCAs. Therefore, this study focused on Fine Arts as one of the theme aspect of CCAs in JSS 2.

Fine Arts has variety of interrelated activities: it is ability of the hand on / mind on to present, interpret, recognise, appreciate, construct, create, produce and make students acquire basic arts skills, concepts and principles needed for further studies (Emeji, 2008). Knowledge in the subject cannot be divorced from the technicalities of life (Adeyemi, 2010) because it is a veritable language of expression. Benedict and Adekoya (2003) are of the view that there is no written or verbal education without arts, because through the arts, experiences and communication are shared, and without it, most objectives cannot be achieved. Fine Arts is important for cultivation of talents, personality of the learner, development of skills for problem-solving, critical thinking, opportunity for developing appropriate skills and abilities that allow an individual to function effectively and contribute significantly to the development of the society (Ozovehe, 2006; Soge and Olanipekun, 2007).

The improvement in the teaching and learning of Fine Arts in Nigerian schools is a joint effort of the subject teachers, some pertinent institutions, professional organisations and other stakeholders (Anidugbe, 2001; Cornelius, 2004; Iriwieri, 2010). These organisations and institutions often organise workshops, lectures, seminars and conferences on how to improve the teaching and learning of Fine Arts through the use of some other improved instructional strategies alongside conventional teaching method. For teaching and learning of Fine Arts to be effective in all the institutions of learning, there is the need to develop and improve students' achievement in and attitude to the subject in all the institutions of learning. (Obaseki, 2000; Fadare, 2004; Kparevzua, 2006).

Despite all these importance and relevance of Fine Arts in the school curriculum and all facets of life as well as its relation to learners' cognitive, affective and psychomotor development, there is a decline in the number of students interested in the subject. There are observable problems plaguing the teaching and learning of the subject especially at the secondary school level. These problems include poor teaching strategy (Ojelola, 2004; Emi, 2004). This is supported by the assertion of Ibidun (2005) and Adekoya (2010) that attributed to the deterioration in students' achievement in Fine Arts to ineffective teaching strategies. Others are, learners negative attitude to Fine Arts (Adesanya, 2006), improper exposure to create hands-on/mind on activities (Benedict and

Adekoya, 2003; Adejumo, 2006; Bartel, 2007), parental influence on the choice of subjects (Oyewole, 2004; Olatoye and Agbatogun, 2009) and challenges of new media (Benedict, 1988; Filani, 1997; Oladunmiye, 2000; Azeez, 2006).

These perhaps may be the reasons for students' poor academic performance in the subject at the junior secondary school level. Based on these deplorable trends of poor performance, Fine Arts educators have designed some instructional strategies over the years to curb the problem of underachievement in the subject. Filani (1997), Denny (2000), Oladimeji, (2002), used interlocking aspect of art and technology in solving problems for better achievement in Fine Arts. Bada (2006) used videotape instruction to improve students' learning achievement in and attitude to the subject. The findings show that students who were taught using these strategies apart from conventional method performed better than those in the control group. Badru (2006) carried out an experimental study on the effects of Compute- Assisted Instruction (CAI) in students' learning outcomes in Fine Arts, based on the findings from the study, the researcher recommend CAI in classroom for better performance in Fine Arts, changing learners' negative attitude, developing their creative ability and making them pursue other Fine Arts related courses.

Likewise, Benedict (1988), Oladunmiye (2000) and Azeez (2006) examined the use of 3D media presentation skills on students' achievement in Fine Arts. The findings show that students who were exposed to 3D media presentation skills, performed significantly better than those in the control group. The researchers therefore recommended that 3D media presentation skills improved performance of students in Fine Arts. Ibidun (2005) and Oluwole (2008) studied the effects of low-enrolment in Fine Arts, they observed that the enrolment is declining and affecting Fine Arts department in tertiary institutions. Based on these findings, Fine Arts teachers should focus on the change of negative attitude of students to the subject and learners' oriented instructional strategies that to improve learners' academic achievement in Fine Arts should be used to teach the subject.

In spite of the scope, depth and efficacy of these strategies as presented in the highlighted findings, Fine Arts students at the JSS level continue to exhibit poor performance in the subject. Lamentably, the chief examiner's report on students' performances in Fine Arts at JSCE (Junior WAEC, 2005) in Ogun State Ministry of Education affirmed that the performance is low and many candidates scored below average. In 2006 for instance, part of the chief examiners' report points to the fact that the

performance of the candidates did not improve significantly (WAEC, 2006 Chief Examiners' report,) and the standard of candidates' performance was still low. This showed lack of preparedness on the part of the candidates. Table 1.1 shows the performance situations in Ogun State Junior Secondary School Certificate Examination between 2007 and 2012 in Fine Arts. This is presented in Table 1.1

**Table 1.1. Ogun State Junior Secondary Certificate Examination (JSCE)
Students' Performance between 2007 and 2012 in Fine Arts**

Year	No of Student Enrolled	Percentage Grade A	Percentage Grade Credit	Percentage Grade Pass	Percentage Grade Fail
2007	71,012	8.5	28.5	6.6	56.4
2008	80,005	8.9	21.2	10.0	59.9
2009	73,434	10.0	24.0	13.0	53.0
2010	70,124	8.5	23.6	15.0	52.9
2011	85,944	10.5	20.5	10.0	58.0
2012	89,123	10	21	10.5	57.5

Source: Ogun State Ministry of Education, Abeokuta (2012)

From Table 1.1 in 2007, only 8.5% obtained distinction, 28.5 % obtained credit, 6.6% passed and 56.4% failed. The year 2008 revealed 8.9% had distinction, 21.2%, credit; while 10.0% passed and 59.9 failed. Result of 2009 revealed 10.0% had distinction, 24.0%, credit; 13.0% passed and 53.0% failed. In 2010, 8.5% had distinction, 23.6%, credit; 15.0% passed and 52.9% failed. In 2011 the result indicated distinctions of 10.5%, credit, 20.5%; passed grade was 10.0% while 58.0% failed. In 2012 10% had distinction, 21% credit; 10.5% passed, while 57.5% failed. These performances are unsatisfactory, as it did not reach the average level of 50%. The percentage rates of failure in the years examined was high and this is not encouraging enough. This report further revealed that the candidates were observed to be generally weak in the following areas: rudiments of art: principles of art, elements of art and application of colours.

This study focused on JSS, but it is worthwhile to recall the level of students' performance in the subject over the years in Senior Secondary School Certificate Examination (SSCE) to bring to light the state of performance in the subject at the school certificate level. A report by the West African Examination Council (2005) indicates that,

in two consecutive years 2001 and 2002, the results in the SSCE were poor with only 20% and 25% passing at credit level respectively. This shows the low ability of students' performance in Fine Arts in Nigeria secondary schools. Similarly, the results of the SSCE conducted by West African School Certificate Examination Council in Nigeria have shown consistent unsatisfactory performance of students over the some years.

Adediran (2001) and Adeoti (2008) note that the performance of students in the subject at all levels of educational system was not encouraging. Adesanya (2004) and Adeoti (2008) reviewed the performance of students in Fine Arts at SSCE from 1992 to 1993 and 2001 to 2002, they observed the failure rate in the SSCE was widespread and that students' overall academic performance was declining. Recent trends in students' poor academic achievement in SSCE examinations in the subject have lent credence to the reality of continued decline in students' performance. Table 1.2 indicates the students' performance in SSCE between 2008 and 2012 in the subject.

Table 1.2 Students Performance in Senior Secondary School Certificate Examination (May/June) between 2008 and 2012 in Fine Arts

Year	Total enrolled for WAEC	Total No Examined in Fine Arts	Credit and Above A1-C6	Pass7-8	Fail 9
2008	1,201,240	7,011 (5.83%)	2,617 (33.32%)	1,801 (25.68%)	2,593 (36.98%)
2009	1,289,305	7,283 (5.64%)	2,717 (37.30%)	1,787 (24.53%)	2,779 (38.15%)
2010	1,398,885	8,222 (5.87%)	3,217 (39.12%)	2,735 (33.26%)	2,270 (27.60%)
2011	1,405,889	7,211 (5.13%)	2,113 (29.30%)	1,711 (23.72%)	3,387 (44.96%)
2012	1,697,887	6,444 (3.75%)	2,440 (37.80%)	1,568 (24.33%)	2,436 (37.80%)

Source: Department of Statistic, West African Examination Council (WAEC) Lagos.

Table 1.2 shows the total number of candidates that sat for the examination in 2008, only 33.32% obtained the credit grade A1-C6, 25.68% had 7-8 grades while 36.98% failed. In 2009, 37.30% obtained grade between A1-C6, 24.53% with grade 7-8 while 38.15% failed. In 2010, 39.12% of the candidates obtained grades between A1-C6, 33.26% with 7-8 grades while 27.60% had F9. In the 2011, only 29.30% had A1-C6, while 23.72% had 7-8 grades and 44.96% failed. In 2012, the most recent year, 37.80% obtained A1-C6, while 24.33% had 7-8 grades and 37.80% failed. As a result of the poor

achievement, studies have been carried out on how to improve teaching and learning of the subject by using innovative teaching strategies to arrest the negative trend.

The low performance of the learners in Fine Arts at SSCE has caught some researchers' attention in Nigeria who identified some reasons for the low performances. Some reasons identified were teaching strategies and learners' attitude to the subject. Adejumo (2006) observes some important factors responsible for perennial failure rate in Fine Arts at the JSCE are the students' inability to grasp the rudiments of the subject (principles and elements of art) and poor application of colours into their art works tested under the guises of design, drawing and pattern-making in Fine Arts at the school certificate level, learners' negative attitude and ineffective instructional strategies. Ojelola (2004) contends that poor academic achievement, lack of commitment, failure to exhibit creative ability, poor self-ideas and poor motivation are some of the bane of Fine Arts teaching and learning in Nigerian schools.

The effect of these reflects in departments of Fine Arts/visual arts at the institutions of higher learning as they often do not have enough students when compared to other subjects/courses. This is due to the fact that the significant numbers of students that take the subject at the SSCE level were few. Enamhe and Echeta (2001), Emi (2004), Banjo (2003) and Akande (2006) ascertain that the number of Fine Arts experts in the world is inadequate and this may be due to low turnout of students from the secondary school to tertiary institution to study the discipline. Fine Arts need a new and modern curriculum which will bring about a total change in the strategies, methods, techniques, concepts and functions of teaching it (Layiwola, 2008; Adekoya and Okunlola, 2008). Hence, the student must be taught using instructional strategies that would meet their current requirement. This is why this study focused on the JSS where all students study Fine Arts as a pre-vocational subject. To encourage and improve the learners' academic achievement in and attitude to the subject and there is need to improve teaching strategies from the JSS level.

The importance of developing effective instructional strategies and favourable attitude to Fine Arts is therefore a necessity since it has been shown through various researches that instructional strategies and students' attitude to the subject affects their achievement. Kparenvzua (2004) asserts that positive attitude is likely related to high achievement therefore, to achieve the aim of teaching and learning, students must be involved in classroom activities. Imonikebe (2010) concludes that achievement and

attitude are mutually related. Therefore, there are various strategies which could make students participate effectively in Fine Arts lessons and probably perform better in classroom. It is important that, Fine Arts should be taught in such a way that it will cross the various aspects of the school curriculum (Fadare, 2004). Since attitude is very important in whatever one is doing in life, its importance cannot be neglected in teaching and learning. It should be noted that attitude can be acquired or learnt. Hence, attitude will be examined as one of the variables that are likely to determine students' academic achievement in Fine Arts.

In spite of the efforts made by past researchers to stem the trend of underachievement in Fine Arts, the instructional strategies adopted by teachers have not solved the problem probably because the strategies adopted have not actually focused on learners as constructors of their creativities, philosophies and knowledge (Adejumo, 2006). This state of affair may also be due to the fact that classroom activities have been purely teacher-centered. Students do not learn by simply sitting in a classroom, listening to the teacher, and copying teacher drawings. Students must freely express what they are learning, draw, practice, relate it to past experiences and apply it to the daily lives. Hence, learners need to be trained in practical activities that will develop their practical skills to improve academic achievement in the subject.

The decline in the academic achievement of students in Fine Arts is the students' attitude to the subject. Etta (2001) and Osokoya (2010) affirm that learners' attitude to learning significantly affects their performance. This means that the nature of the relationship between the teacher, students, media and instructional strategies used in imparting knowledge have impact on learners' academic achievement and attitude to the subject. Learners' attitude and the way they are taught (teaching strategies) are perhaps major factors in determining attitude to the subject (Ogunkunle, 2008). Ojelola (2004) and Mamza (2007) had earlier pointed out that achievement in Fine Arts entails cognitive, affective and psychomotor developments.

Apparently, the kinds of attitude students have do affect learning. Students with positive attitude to learning will inevitably experience success and impressive achievement in their learning through reinforcement to perform and achieve better than those students with negative attitude, who will achieve little or nothing. Although attitude may be somehow resistant to change, the teacher in his/her appropriate selection of learning goal structures could be in a better position to effect appropriate changes in

students' attitude towards Fine Arts. This implies that, attitude, achievement and instructional strategies are essential ingredients for a learner to perform better and function as a competent citizen in a contemporary technology-based society.

Based on this, there is need to search for more improved instructional strategies that will expose students to hand-on /mind-on activities where they will participate actively in the teaching-learning process, that will assist learners in finding information (investigation), retain longer, improve their achievement in and attitude to the subject (see Appendix1). Ubangida (2004), observes that instructional strategies used by teachers have not often given the learners the maximum opportunities to adequately prepare for practical aspect of the subject early enough. Adeoye (2004) corroborates this view by stating that students' poor performance in Fine Arts is an indication of poor method of teaching the subject. The use of conventional method by teachers who deliver the content to students passively should be discarded.

Conventional method is teachers-centered where teacher could be seen as a dictator and who dominates the teaching-learning process. The students listen to teachers' explanation draw and copy teachers' activities on the board and teacher evaluates. Conventional method of teaching Fine Arts does not place much value on the influence on rudiments of art is what Alale (2002a) expressed that should make learners to be able to improve and extract the correct meaning irrespective of rudiments of art constraints. He further express that conventional method (CON) of teaching Fine Arts places emphasis more on theory rather than expression of self ideas on any medium.

The subject teachers need to expose learners to hand-on / mind-on activities where they will participate actively and exhibit creativities in the teaching and learning process instead of copy and paste method. And there are various strategies which could make students participate effectively in Fine Arts classroom, probably perform better in class and to help students identify their abilities especially in creativity. Such teaching strategies include Self-directed Learning, Cooperative Learning strategy, collaborative learning strategy, demonstration learning strategy, mastery learning, self-interactive; peer-tutoring assisted instruction, problem-solving strategy and competitive strategies. These strategies have been found to enhance students' achievement in other subjects. However, they have not been tested in Fine Arts. The solution to some of the stated problems in this study informs the researcher's attempt to use Self-directed Learning (SDL) Cooperative Learning (CL) strategies on learners' outcomes in Fine Arts.

Self-directed Learning (SDL) is an instructional strategy acclaimed worldwide because of its logical sequence which can be in form of lineal programming. It is a learning strategy where control gradually shifts from teacher-directed learning to learners-directed learning (Wiley, 2002). Experts have identified the importance and usefulness of SDL as a strategy in teaching-learning process that continue engagement in acquiring, applying, and creating knowledge as well as skills in the context of an individual learner's unique problems. SDL creates new challenging requirement for learning technologies. Domain-oriented environment addresses these challenges by allowing learners engage in their own problems, by providing contextualized support and exploiting breakdown opportunities for learning (Long, 2010).

A number of foreign educationists and researchers (Brockett and Hiemestra, 1990; Candy, 1991; Warner and Christie, 2000; Richards, 2005; Gibbon, 2010) affirmed the use of Self-directed Learning (SDL). Also, many Nigerian educators supported the introduction and effective implementation of SDL in our Nigerian schools (Adesoji, 1991; Ajiboye, 1996; Kayode, 2006; Oluwole, 2008; Anyasodo, Okoye, Udeze, 2010). When learners need extra practice to achieve skills on some learning activities, such as, learning specific skills in Fine Arts, it can best be taught with SDL.

Adekoya (2010) advocates for more research works on SDL teaching art in Nigerian schools and ensure its effectiveness. Gibbons (2010) affirms that the major shift from the teacher-directed learning to Self-directed Learning is a shift in the locus of control from the teacher to student as Self-directed. He identifies further, Self-directed Learning as resources for learning, selecting, implementing, and evaluating learning outcomes. When learners need extra practice to achieve certain skills on learning activities, this can best be taught with SDL strategy.

Self-directed Learning (SDL) makes learning effective and meaningful to learners, improve and develop problem-solving abilities and also take care of all categories of learners (Richards, 2005), stimulate effectiveness of observation (Anidugbe, 2001), develop skills and practices that facilitates technology adoption Anyasodo, Okoye, and Udeze (2010). Self-directed Learning is a critical attribute for lifelong learning in order to survive in an environment profoundly influenced by economic and technological changes. Self-directed Learning can also develop basic attitude of acquiring values needed to think independently and individually (creative thinking) either in or outside the classroom. Knowles, Holton and Swanson (1998) prediction says, by year 2020, all

learning will be based on principles of SDL. Research findings on positive achievements in the use of SDL have been obtained in Science (Adesoji, 1991; Ige 2003), Adult Education (Brockett and Hiemestra, 1990; Tennant, 1992; Grow, 1994), Instructional Technology (Warner and Christie, 2000), Health (Sofowora, 2001), Mass Education (Anyasodo, Okoye and Udeze, 2010), English Language (Mabekoje, 2013), Social Studies (Ajiboye, 1996; Oyejide, 2012), and many others. The positive results in other subjects, is a reason to investigate the effect of SDL strategy on learning outcomes in Fine Arts.

Cooperative Learning (CL) is another strategy that has generated a lot of interest. It is one of the best pedagogical strategies in the history of education research with over 1,000 research studies on the topic, dating as far back as 1898, its benefits have been demonstrated in a number of studies and several meta-analyses (Johnson and Johnson, 2006; Kinney, 2008). Cooperative Learning is more than having students work in groups: it is a fundamental shift from teacher as information provider and sole source of truth, to teacher as facilitator (Adesanya and Dada, 2012). It is a step-by-step strategy based on the philosophy of “learning by doing”. According to Springer (1999), Cooper, Prescott, Cook, Smith, Mueck and Cuseon (2002), CL is an active learning strategy with many variations in which partners or group member’s work together to solve problems. It is also described by Johnson and Johnson (1999) and Sonnier-York and Stanford (2002) as a means of providing opportunities for students to learn together as a team, accomplishing a set of given objectives, responsible for their team mates’ learning, as well as individual work. Therefore, CL can be useful in teaching skill subjects and vocational courses, such as Fine Arts, Technical Education and Home Economics for positive learning outcomes.

Cooperative Learning (CL) is also a generic term referring to numerous ways for organising and conducting classroom learning. It has many variation, most of which have never been studied in-depth. It encompasses the following instructional models:

- Group Investigation (Sharan and Sharan, 1990);
- Cooperative Learning Structure (Slavin, 1999);
 - Teams-Games-Tournaments; and Think-Pair-Share (Andrini, 1991);
 - Jigsaw (Aronson, 1960; Mabekoje, 2013)
 - Learning Together (Johnson and Johnson, 1999);
 - Student-Teams-Achievement-Divisions (Slavin, 1991);
 - Constructive Academic Controversy (Johnson and Johnson, 1995);

- Complex Instruction (Cohen, 1994);
- Numbered-Heads-Together (Kagan, 1994);
- Team Assisted Individualisation (Slavin, 1991).

Group Investigation (GI) is one of the variants of Cooperative Learning Strategy (CLS) selected by the researcher for experimentation in this study. Group Investigation is a successful and extensively researched Cooperative Learning strategy that involves task specialisation (Zingaro, 2008). The choice of Group Investigation as CL variant for this study was based on the findings that over 600 studies have been conducted during the past 90 years for the effectiveness of this by many scholars (Gunderson and Johnson, 1980; Jacob and Mattson, 1987; Cohen 1994; Johnson and Johnson, 1995; Slavin and Cooper, 1999; Cooper, Prescott, Cook, Smith, Mueck and Cueson, 2002; Omosheyin, 2004; Tan, Sharan and Lee (2006), Armstrong, Johnson and Balow, 2006; Godwin, 2007; Mitchell, Holder, Stuart, 2008; Zingaro, 2008; Uyoata, 2010; Mabekoje, 2013).

The more one works in GI as variant of CL, the more that person learns, the better she understands what she is learning, the easier, it is to remember what she learnt, and the better she feels about herself, the class, and his classmates. Group Investigation has been conducted by a wide variety of researchers in different decades with participants of different ages, in different subject areas, and in different settings. Hence, this research work evaluates the effects of CL on academic achievement in Fine Arts, since there has never been a study demonstrating the effect of Group Investigation as a CL strategy on academic achievement in Fine Arts.

Group Investigation as a variant of CL was developed in Israel by Sharan and Sharan in 1990. Group Investigation is a general classroom organisation plan in which students work in small groups using cooperative inquiry, group discussion, as well as and cooperative planning and projects. Group Investigation is a collaborative model for classroom instruction and school learning participation, teamwork and communication in the classroom with the process of academic inquiry. According to Uyoata (2010), the implementation of Group Investigation had five stages: determining subtopics and organising into groups; planning investigation; carrying out investigation; planning a presentation; as well as giving a presentation and evaluating achievement. Group Investigation as Cooperative Learning variant is made up of individuals with different aptitudes and perspectives. In this study, students were assigned to a six- member team to work on academic materials that have been broken into sections, while the teachers are to

select the learning tasks, assigned specific tasks to learners and supervise. The teacher explains the skills in instruction, with leaders interchanging within the groups, doing the demonstration step-by-step so as to involve all the learners in each group. The reason for using teacher-observation method in Group Investigation is to make the teacher exhibit good organisational skills in planning and structuring the learning experience. It should be noted that a number of studies have been carried out on the use of this strategy in different subject areas in the sciences, social sciences, education, and some vocational studies etc. However, not much research has been recorded in Fine Arts learning, particularly as it affects the attitude, academic achievement and creative ability of learners

Therefore, Group Investigation (G.I) as a variant of Cooperative Learning (CL) will be useful in teaching subject like Fine Arts for a positive change in students' learning outcomes and also students working collaboratively create knowledge and develop critical thinking skills that will be useful to them as adults in democratic societies. It is hoped that if Self-directed Learning and Cooperative Learning Strategies are used in the teaching Fine Arts, there will be an improvement in the cognitive achievement and positive change in the attitude of learner, which will increase participation of the learners to study the subject and related courses at all levels of education.

Creative ability has been identified as one of the factors in the learning process that will determine achievement (Animasaun, 2007). Banjoko (2005) observes the low standard of self-expression and exhibition of creativity in Fine Arts. Benedict and Adekoya (2003) as well as Imonikebe (2010) add that learners need to apply creative skills into imagination in various art works to meet their practical needs. The consequence of the inability to apply this skill will greatly affect students in expressing themselves adequately in drawing, painting and graphics aspect of Fine Arts. According to the WAEC Chief Examiners' Report (2006), the answers to the graphics and drawing aspect, many candidates were unable to express themselves correctly in exhibiting elements and principles of arts skills in their art works, students lost substantial marks allotted to the rudiments of art and application of colours in art works.

Part of what must have been responsible for poor exhibiting of creative ability by students was also highlighted by Torrance (1990), Benedict and Adekoya (2003) and Adeoti (2008), they observed that those children of the same age have different cognitive, as well as creative ability, cannot be expected to learn the same body of content in the

same way and length of time and in the same way. These scholars further explained that it is better to diagnose learners' need, encourage and develop their interest so as to be given self-direction to improve their creative ability skills. More importantly, the degree to which learners exhibit their creative ability varies, depending on numerous factors, such as learners' skills development, and their interest in the task at a given time.

Another factor that assumed is associated with the decline in learning outcomes of students is parental influence on the choice of Fine Arts as a course of study. Some parents hold wrong notion about the subject; they take the subject to be a pastime from which only the dull and lazy ones make a living (Iriwieri, 2009). Hence, while many parents are prepared to pay huge investment on textbooks and extra lessons on some other school subjects, interest in Fine Arts continues to decline. In addition, Lovell and White (2011) identify some influences affecting choice of subject in schools like: parent's area of specialisation, parent's likeness for a particular subject, sibling's area of study and many others. Oyinloye (2006) reveals that many parents seem to have negative attitude to Fine Arts and parental attitude concerning the subject invariably affect students learning outcomes. Adediran, (2011) supports this view and also hold the opinion that there are fewer students studying Fine Arts as a specialised discipline at the tertiary institutions because few candidates from secondary schools apply to study the subject. The negative attitude and poor academic performance in Fine Arts have also continued to be issues of concern to arts educators and researchers. This arises from the findings of Alale (2002b), Kathleen, Hoover and Howard (2008), Ojeolola (2010) and Adesanya (2010) and a host of others which maintain that parental influence on the choice of the subject may have impacted negatively on academic achievement in and attitude to the subject.

There are many other factors under parental influence on the choice of studying Fine Arts. Some parents are not aware of the significance of arts to education, child moral development and national development. They only associate it with fetish (god and goddesses), stage artists, poor earning and also not dully recognised in the society like other professions. Adeyanju, Egbedokun and Idowu (2006) notes that some parents have the opinion that Fine Arts is just to draw and nothing else, this makes some parents discourage their wards whenever they notice from childhood that their children often draw on the wall, paper or any material around the house. Instead of encouraging such a child, such parents focus their wards attention on careers like medicine,

engineering, and banking. Adesanya (2010) observes that most parents would rather prefer their wards to read courses like medicine, law and engineering rather than Fine Arts. She adds that majority of these parents would like to be called fathers and mothers of lawyers, doctors and engineers or the like. Some parents fail to realise that all the book illustrations, postal, audio-video advertisements, architectural designs, moral decorations, textile designs, horticulture as well as the hair styles, faces, body decoration, calabash, beads decorations and many others contribute to the development of the child, enhance and improve industrial development of a nation. Likewise, Irivieri (2010) acclaim that all the above- mentioned components of arts add to the beauty, continuity of life and hence Fine Arts can never be divorced from human life.

The school subject selection according to Barnard (2004) should rather be guided by the career educators or counsellors available within the school, instead of parents. Hairton (2000) as well as Soge and Olanipekun (2007), suggest that our wards need to be self-employed in tackling joblessness to sustain their family in the future, and there is need to become self-reliance in an increasingly deregulated economy like Nigeria. Therefore, this study considered parental influence as one of the variables affecting learning outcomes in Fine Arts.

In spite of the number of studies reported above, not a single literature was found where Self-directed Learning and Cooperative Learning Strategies were used on learners' achievement in and attitude to Fine Arts among Junior Secondary School Students Two (JSS II). It could be established from afore stated that, there is a relationship existing between achievement, attitude, creative ability and parental influence to Fine Arts; this explains reason for including these variables in this study.

Therefore, this study examined the effect of Self-directed and Cooperation Learning Strategies on JSS II achievement in and attitude to Fine Arts. Also, this study examines the moderating effects of creative ability and parental influence on learning outcomes in Fine Arts.

1.2 Statement of the Problem

The persistent poor performance of learners in Fine Arts has been a major concern for Fine Arts educators and researchers. Several factors were adduced to be responsible for this trend. One of these is ineffective method of instruction, which does not make a good level of achievement and attitude of the learners to the subject. Despite the focus of

previous researchers on the use of technology-based instructional strategies such as Videotape, Compute-Assisted Instruction, 3D-based as well as Media-Based as means of improving students' achievement in Fine Arts, their performance in the subject has not improved.

These strategies facilitate achievement in Fine Arts but due to the cost of procuring the necessary equipment they have not been popular in their usage. Some other factors have been identified as responsible for inability to exhibit creativity and parental influence on the choice of the subject. These have implications for the candidates' interest and poor performance in the subject. The nature of Fine Arts, as a practical and skill-oriented subject, requires active learning strategies for its teaching and learning, hence, this calls for strategies that do not require highly technical facilities that will center on hand-on/ mind-on activities such as Self-directed and Cooperative Learning strategies on the students' achievement in and attitude to Fine Arts.

This study therefore, examines the effects of Self-directed and Cooperative Learning Strategies on JSS II students' learning outcomes (achievement and attitude) in Fine Arts. This study further examine the moderating effects of creative ability and parental influence on the choice of subject on students' achievement in and attitude to Fine Arts on the two dependent measures.

1.3. Hypotheses

The following null hypotheses are tested in the course of this study at 0.05 level of significance.

Ho₁ There is no significant main effect of treatment on students'

- a. Achievement in Fine Arts,
- b. Attitude to Fine Arts.

Ho₂ There is no significant main effect of creative ability on students'

- a. Achievement in Fine Arts,
- b. Attitude to Fine Arts.

Ho₃ There is no significant main effect of parental influence on students'

- a. Achievement in Fine Arts
- b. Attitude to Fine Arts.

Ho₄ There is no significant interaction effect of treatment and creative ability on students'

- a. Achievement in Fine Arts,

- b. Attitude to Fine Arts.
- Ho₅ There is no significant interaction effect of treatment and parental influence on students'
- a. Achievement in Fine Arts,
 - b. Attitude to Fine Arts.
- Ho₆ There is no significant interaction effect of combined creative ability and parental influence on the choice of subject on students'
- a. Achievement in Fine Arts,
 - b. Attitude to Fine Arts.
- Ho₇ There is no significant interaction effect of treatment, creative ability and parental influence on the choice of subject on students
- a. Achievement in Fine Arts,
 - b. Attitude to Fine Arts.

1.4 Scope of the Study

One hundred and eighty Junior Secondary School (JSS) II students from six JSS in three local governments in Ogun East Senatorial District participated in the study. This study adopted two modes of instructional strategies in teaching Fine Arts. These are Self-directed and Cooperative Learning strategies. It also determines the moderating effects of creative ability and parental influence on academic achievement in and attitude to Fine Arts. The concepts taught are: principles of art, elements of art and application of colours in Fine Arts. These three concepts are the major aspect of Fine Arts selected from the section of module prepared by the Federal Government of Nigeria (NERDC, 2007) for all JSS. These three topics were selected because they feature in all Fine Arts courses right from Primary to Tertiary level. The concepts selected were based on the WAEC chief examiners' reports (2009), (2010) and (2011) which indicate that students are not performing well in the selected topics.

1.5 Significance of the Study

There are so many factors which determine the effective classroom teaching and learning as identified from the literature. One of the principal factors is the mode of delivery on content. These two strategies (Self-directed and Cooperative Strategies) are therefore considered significant in the sense that it has revealed the efficacy of each strategy on secondary school students in Fine Arts achievement in and attitude to Fine

Arts. It has also provided empirical data on the effects of moderating variables of creative ability and parental influence on Fine Arts achievement in and attitude to Fine Arts. Self-directed Learning (SDL) and Cooperative Learning (CL) would assist classroom teachers to select the appropriate strategy of directing the learners in the classroom to make them active participants. It would also help teachers having in using SDL and CL Strategies which would make teaching and learning flexible and allow students acquire necessary skills at using these strategies in learning Fine Arts.

The Fine Arts teachers would be conversant with the relevant skills needed as a teacher to teach rudiments of Fine Arts (Principles and elements of art/ application of colours) in the classroom. And would further assist Fine Arts teachers on various ways of motivating students to be committed to Fine Arts for better performance in cognitive achievement and make the subject more interesting and productive.

To the learners, the two strategies (SDL and CL) would assist learners in identifying their roles as active learners occupying a vital and central position in the teaching and learning process; making meaningful contributions and performing activities at every Fine Arts lesson presented by the teacher. It would further assist the learners in acquiring specific skill that would investigate, discover and initiative of the learners rather than regurgitating the teacher's view point as passive learners.

To art educators and researchers SDL and CL would provide the prospects of these strategies to open up channels that would bring about workshops, conferences, seminars and training for better improvement in teaching the subject. Finally, it would serve as a reference point for further researches in the area of Art Education.

1.6 Definitions of Terms

The following were operationally defined as follows:

Achievement in Fine Arts: This is the knowledge the learner are able to display after their exposure to the learning activities provided. This was measured using the Fine Arts Achievement Test (FAT).

Attitude to Fine Arts: This describes Junior Secondary students' feelings, emotions, opinion, beliefs and interest, about Fine Arts due to the exposure of selected Fine Arts topics. This was measured using the Student's Attitude to Fine Arts Questionnaire (SATFAQ).

Cooperative Learning Strategy: This is an instructional strategy whereby each group work together to exchange ideas in joint and supportive manner in Fine Arts class activities.

Conventional Teaching Strategy: This is a prevailing strategy used by Fine Arts teachers in teaching the subject, used as control groups in this study. It does not involve the use of any learning packages by the students but purely teacher-centred approach of teaching.

Creative Ability: This refers to skill used in this study to enhance students' intuitive and imaginative power to display individual aptitude on a given information and knowledge. Students scored 165 and above are regarded to have high creative ability while those scored below 165 have low creative ability. This was measured using the adopted creative ability test.

Parental Influence: This describes the effect of parents' or guidance attitude towards' choice of subject in this study. This was measured using the parental influence on choice of subject scale (PICSS).

Self-directed Learning Strategy: This is an instructional strategy whereby individual learners are in full control of their learning in Fine Arts class, with the use of Instructional Guides followed step-by step.

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CHAPTER TWO

LITERATURE REVIEW

The review of literature related to the study will be organised into the following sections:

2.1 Theoretical Framework of the Study

2.1.1 Keller Plan Approach

2.1.2 Fitts Three-phase Theory

2.2 Empirical Study

2.2.1 Self-directed Learning Strategy

2.2.2 Cooperative Learning Strategy

2.2.3 Group Investigation as a Cooperative Learning Variant

2.2.4 Concepts of Fine Arts

2.2.5 Strategies for Teaching Fine Arts at the Secondary School Level

2.2.6 Self-directed Learning and Students' Learning Outcomes in Fine Arts

2.2.7 Cooperative Learning and Students' Learning Outcomes in Fine Arts

2.2.8 Creative Ability and Achievement in and Attitude to Fine Arts

2.2.9 Parental Influence on the Choice of Subject and Achievement in Fine Arts

2.2.10 Appraisal of Literature Review

2.1 Theoretical Framework

This study has a strong base in two learning theories, namely: Keller Plan Approach and Fitts Three-phase Theory.

2.1.1 Keller Plan Approach

Keller Plan Approach was advanced by Keller in 1968. The "Keller Plan Approach", also known as the Personalised System of Instruction (PSI) meaning individualised instruction has been widely used in many disciplines.

Keller Plan Approach focuses on how students learn individually, where self-directed, independent study, self-pacing, individual paced, mastery, and motivational active learning take place. The theory emphasised learning as an active process in which learners learn through some steps/units/modules with the use of Instructional Guides until the objectives of the lesson are achieved. It is from instruction to discovery, teacher-

centred to learner-centred approach, absorbing learning materials to learning how to route and from the teacher as a transmitter to the teacher as a facilitator.

Keller Plan Approach has profound implication for this study. The course materials are divided into a number of units/ steps; each unit/step has specified learning objectives and the learners receive a study guide which suggests a number of means to achieve these objectives. Apart from this, strategic instruction in the use of Self-directed Learning (SDL) to help learner incorporate learning aids and other structured learning materials specially prepared for use in the course, while the learner works at their own pace. The teacher supports learners in discussing any problem during the activities on the unit. Keller Plan Approach has been used with a wide range of subjects (Brockett and Hiemstra, 1990; Tennant, 1992; Sofowora, 2001; Ajila, 2003)

This Approach is useful for teaching skills subject like Fine Arts because The Approach is based on several fundamental observations. First, if students are all expected to achieve mastery, and then they cannot all be expected to do it in the same time. Secondly, smaller amounts of material are more digestible than larger amounts. This leads to the adoption of a "modularised" course. Thirdly, students will learn better if they are given frequent and immediate rewards. These rewards are, in the Keller Plan, instant feedback on tests and credited marks for success in each unit. This means that the students would be allowed to take the initiative, with or without the help of others, to diagnose their learning needs, identify resources for learning, select and implement learning strategies and evaluate learning outcomes.

2.1.2 Fitts Three-phase Theory

Fitts Three-Phase Theory was developed by Fitts and Posner in 1967. The theory describes the achievement complex skills in learning tasks that would make learners pass through overlapping stages to make a sudden change in behaviour. Fitts Three-phase theory involves demonstration, monitoring and practice, which can easily enhance transfer of knowledge. This is applicable to Cooperative Learning (CL). The Fitts Three-phase theory is based on achieving complex skills in learning tasks. It is necessary for the learner to pass through overlapping phases which may be in continuous form as against sudden-change.

The view of Fitts on complex skills learning acquisition is based on the achievement of semi-independent and sub-skills. The three phases of Fitts model are the:

- Cognitive;
- Association/Interactive; and
- Autonomous.

In the first cognitive phase, learners seek to identify what has to be done and understand the background connected with the tasks to be learnt. In this phase, the teacher is expected to guide the learners towards previous knowledge. As presentation of learning tasks continues, recurring errors are pointed out and learners are shown how to acquire the practice needed for the acquisition of the learning tasks. The second, interactive phase is concerned with building responses into the learner's memory through demonstration and practices within the group.

The autonomous phase is the final. This is where the learners are expected to perform the learning task automatically without having to stop and think of what comes next. Improvement in the rate of performance through corrective feedback occurs in this phase. This theory is relevant to the Cooperative Learning Strategy (CLS), as it requires more directions to learners' activity in the areas of clear instruction, demonstration, monitoring, explanation and practices which are likely to enhance transfer of knowledge, retention and increase motivation in learning.

Fitts Three-phase theory promotes the acquisition of meaningful learning task. It maximises motivation and transfer of learning as well as reduces passive rote learning, which characterises the conventional classroom teaching. This theory provides some useful information on how to plan and present learning tasks in teaching and learning through CL. Fitts Three-phase theory has been used by a number of researchers (Slavin and Cooper, 1999; Wolford, Heward and Alber, 2001; Sonnier-York and Stanford, 2002; Ajila, 2003; Ibidun, 2005; Uyoata, 2010).

2.2 Empirical Literature

2.2.1 Self-directed Learning Strategy

Self-directed Learning (SDL) is a process whereby learners construct their own ideas, facts and knowledge through their involvement and participation in different step-step learning activities. Learners are in full control of their learning, seeking information for themselves rather than the teacher providing them information. It also includes performing simple experiment or demonstration independently (Brockett and Hiemestra,

1990; Grow, 1996; Bonwell and Elson, 2009). SDL strategy helps individual learners take the initiative, with or without the help of others, to diagnose their learning needs, formulate learning goals, identify resources for learning, select and implement learning strategies, and evaluate learning outcomes (Coffield, Moseley, Hall and Ecclestone, 2004).

Self-directed Learning is a descriptive model of lifelong learning, based entirely on the locus of control for decision making about the objectives and means of learning. The Self-directed Learning situation occurs when learners-not the institution control both the learning objectives and the means of learning. It is the teacher of course who must see that the learning arrangement is suitable for each learner, because learning is the process whereby knowledge is created through the transformation of experience (Kolb, 1999). Knowledge results from the combination of grasping experience and transforming it.

Kolb's Learning Style Model

The model classifies students as having a preference for:

- 1) Concrete experience or abstract conceptualisation (how they take information)
- 2) Active experimentation or reflective observation (how they internalised information).

Kolb's learning theory sets out four distinct learning styles, which are based on a four-stage learning cycle. In this respect, Kolb's model differs from others since it offers both a way to understand individual learning styles, which he named the "Learning Styles Inventory" (LSI), and also an explanation of a cycle of *experiential learning* that applies to all learners.

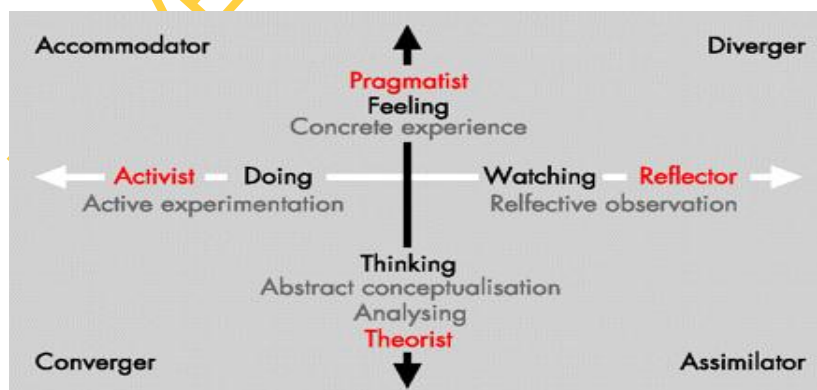


Figure 2.1 Adapted from Kolb's learning style model.

In Kolb's learning style model (1999), learners choose how to *acquire* information (either concretely through the senses or abstractly by analysing) and *process* it (reflectively by watching or actively by doing). According to Honey and Kolb (2000), assimilators become reflector-theorists and accommodators become activist-pragmatists.

The four types of learners in this classification scheme according to Kolb (1999) are:

Type 1: Concrete reflective- A characteristic questions of this learning type is “why?” Type 1 learners respond well to explanations of how course materials relates to their experience, interaction and future careers. To be effective with Type 1 students, the instructor should function as a motivator.

Type 2: Abstract reflective- A characteristic question of this type is “what?” Type 2 learners respond to information presented in an organized, logical fashion and benefit if they face time for reflection. To be effective the instructor should function as an expert.

Type 3: Abstract active- A characteristic question of this learning type is “how?” Type 3 learners respond to having opportunities to work actively on well defined tasks and to learn by trial – and –error in an environment that allow them to feel safety. To be effective the instructor should function as a coach, providing guided practice and feedback.

Type 4: Concrete active- A characteristic question of this learning type is “when?” Type 4 learners like applying course materials in new situations to solve real problems. To be effective the instructor should stay on the way maximizing opportunities for the students to discover things for themselves.

The model is a two-by-two matrix of learner and institution-control. The self-directed learning situation occurs when learners not the institution-control both the learning objectives and the means of learning. The following situations occupy on the other cells of the matrix:

- formal learning- in which institutions, not learners control objectives and the means of learning,
- non- formal learning- in which learners control the objectives and institutions control the means,

- informal learning- in which institutions control the objectives but learners control the means of learning (Honey and Kolb, 2000).

According to Corder (2002) self-directedness depends on the question of who is in charge, who decides what should be learnt, who should learn it, what methods and resources should be used, and how the success of the effort should be measured. To the extent that the learner makes those decisions and the learning is generally considered to be self-directed.

Nkom (2006) observes that to develop students' Self-directed Learning ability, new curriculum must be put in place with new objectives. According to him, some of the important objectives are to:

- stimulate and motivate students to learn;
- guide students to self-teaching materials; and
- organise students to discuss issues.

Impact of Self-directed Learning Strategy

Fishkin (1998), Mcknight (2013), Guglielmino (2014) identify some of the impacts which Self-directed Learning (SDL) Strategy has on learning outcomes, these are it:

- allows each learner progress at his/her own pace.
- moves a learner ahead while others work at their own speed (if the diversity of learner need is considered in the teaching strategy and curricula).
- explains a lesson or demonstrates a technique to each learner at a time.
- raises a learner's interest and improve cognitive skills in academic achievement of the learner.

According to Coffield, Moseley, Hall and Ecclestone (2004) to reach all types of learners, an instructor should:

- explain the relevance of each topic;
- present the basic information and methods associated with the topic;
- provide opportunities for practise in the methods; and
- encourage explanation of application. The term teaching around the cycle was originally coined to describe this instructional approach.

Benefit of Self-directed Learning Strategy

Tennant (1992), Warner and Christie (2000) as well Lander (2014) identify some benefits of applying Self-directed Learning Strategy in learning outcomes. They are to:

- provide a framework, that would aid good teaching practice and match the teaching style with the learner's stage of self-direction;
- make the appropriate teaching style to help the learners' advance towards greater self-direction;
- support the use and strength of a wide-range of teaching strategies, styles and methods (as many different teaching styles will work well when appropriately applied).

Self-directed Learning can be achieved when the learners follow the Instructional Guides without teacher's intervention or with a minimum of teacher's guidance. Furthermore, Grow (1991, 1994) suggested a staged model of transition from a dependent to Self-directed Learning. This model would make a way for fine art teachers to be vigorously influential while empowering students towards greater autonomy and will also allow learners to follow the steps to achieve a successful end result (Swan-Hudkins, 2002).

Self-directed Learning (SDL) is the acceptance of responsibility for one's own learning which increases interest in learning and creativity, gives positive orientation to the future and creates ability to use basic study skills and problem solving skills (Gaudet, 2008). Self-directed learning has gained importance in recent times as a critical attribute for lifelong learning in order to survive in an environment profoundly influenced by economic, technology and social changes. Knowles, Holton and Swanson (1998) predicted that by year 2020, all learning will be based on principles of Self-directed Learning.

2.2.2 Cooperative Learning Strategy

Cooperative Learning is the instructional use of small groups so that students works together to achieve shared goals. It is a teaching arrangement that refers to small, heterogeneous groups of students working together to achieve a common goal (Kagan, 1994). Students work together to learn and are responsible for their team mates' learning as well as theirs. Cooperative Learning (CL) can be described as a means of providing opportunities for pupils to work together as a team in accomplishing a set of given

objectives. It is collaborative in nature and focuses on individual accountability in achieving team success.

A major benefit of Cooperative Learning (CL) according to Johnson and Johnson (2006) include the nurturance and development of social interaction skills. Students learn more information at higher levels when they learn in cooperative groups (Leicester, Modgil, and Modgil, 2000). CL produces an effect size of 1.25 standard deviations related to higher-order thinking when compared with more traditional teaching techniques (Bennett and Rolheiser, 2001).

Cooperative Learning (CL) makes learners found how to work together and experience successfulness; increase the learner's motivations for high performance and self-esteem in both educational fields and outside the school. Omosheyin (2004) have shown that Cooperative Learning has significant effects on academic peer relationships and social development. Mabekoje (2013) research result shows that students who have opportunities to work collaboratively learn faster and more effectively, have greater retention and feel more positive about the learning experience.

The essential components of CL was identified by Gilles and Ashman (2000), Emmer and Gerwels (2002) and Godwin (2007). CL activities according to these researchers must be designed to include the five elements which can be used for instruction, these are :

- Positive Interdependence;
- Face to Face Promotive Interaction;
- Group Accountability;
- Interpersonal Skills;
- Group Processing/Teamwork.

These five elements make CL activities student-centred while the students engaged in working by themselves and with others to analyze, investigate and discover information (task-work) and to exercise their communication skills (team-work). Johnson and Johnson (2006) posit that CL strategy has its greatest effects on students' learning when groups are recognised or rewarded based on the individual learning of the group members.

Cooperative Learning has also been observed to enhance achievement of female African American students and members of groups that are under-represented in various disciplines (Kinney, 2008). Students in mixed groups (different races, genders, learning

styles) tend to have a deeper understanding of the materials and remember more than those in homogeneous groups. Emmer and Gerwel (2002), as well as Uyoata (2010) describe CL as a beneficial in that weaker learners are presented with the materials from a source other than the teacher (their partner/group mates) and stronger learners reinforce their knowledge by explaining the material to others.

Elements of Cooperative Learning

Kagan (1994) presents the following basic elements of Cooperative Learning:

- Positive interdependence - occurs when individuals or teams are positively correlated;
- Individual accountability - occurs when all students in a group are held accountable for doing a share of the work and for mastery of the material to be learned;
- Equal participation - occurs when each member of the group is afforded equal of responsibility and input; and
- Simultaneous interaction - occurs when class time is designed to allow many student interact during the period.

Emmer and Gerwel (2002) further explain that Cooperative Learning Strategy follows a definite pattern that makes it different from the conventional teaching strategy (chalk and talk). They added that its main goal is to present learning tasks, in an accurate and succinct way, so as to develop imaginative prospect in learning to upper limit.

Also, Cooperative Learning (CL) is particularly useful in teaching skills subjects. Godwin (2007) and Uyoata (2010) demonstrate effects of CL in enhancing students' perception in science. Gillies and Ashman (2000) as well as Emmer and Gerwels (2002) used Cooperative Learning and computer at the lower elementary schools to improve learning outcomes, Sherman (1991) and Armstrong (1998) demonstrate effects of Cooperative Learning in social issues, Adesanya and Dada (2012) used grouping strategy as a tool for teaching in classroom organisation while Mabekoje (2013) determined the effect of Cooperative Learning in English Language.

Five Stages in Cooperative Learning

Johnson and Johnson (2006) identify five stages that the learners can pass through effectively, to achieve an effective instruction and understanding in CL, these are:

1. Assign group;
2. Provide guidelines;
3. Assign tasks with parameter;
4. Assessment; and
5. Share Results.



Cooperative Learning Strategy

Figure 2.2: Adapted Johnson and Johnson (2006)

Johnson and Johnson (2006) describe the first step as assign group, where the students are assigned to small groups or teams (ideally no more than 6-10 members in a group). The second stage involves providing guidelines that the teams will follow in the activity and why the teams are comprised of students of different ability levels. In the assign task with parameter stage, the immediate intention here is that each member of the team accepts the responsibility to achieve the goal(s) of instruction where each student demonstrates his/her activity personally.

The fourth stage includes the assessment, the tasks or activities that are assigned which can vary in nature depending on the grade level. The ultimate goal is to promote positive relationships and mutual respect among team mates, to foster accountability

(both individual and group), and to provide a venue for problem solving as a team. Lastly, they explained that in the share results, each group work is displayed for works sharing ideas to each group achievement. This fosters encouragement and improvement of individuals and learning tasks. Cooperative Learning strategy requires the process where the teacher explains with the basic processes of demonstration (step-by-step) and prepares learners for independent practice, which could enhance effective assimilation. The components of CLS are designed and structured to lead to the acquisition of meaningful learning task, maximising transfer of learning, retention, motivation and to minimise inactive rote learning (Lee, 1995; Johnson and Johnson, 2006).

Cooperative Learning increases student's attendance, participation, communication and flexibility associated with learning outcomes (Kuntz, McLaughlin and Howard 2001). They added that Cooperative Learning improve classroom climate and practices. CL has the same value in arts as in other subjects. In their conclusion, they stressed the point that it enables the weaker learner to see his/her effort alongside the brighter learners. The weaker can learn from the brighter, and she/he can also feel that he has shared in the success. Efforts and help to complete the whole work improve classroom practices. Gilles and Ashman (2001) findings show that there is effectiveness in the use of CL strategy in teaching and learning because it develops understanding and appropriate way of doing things. Their result also revealed that CLS helps individual to learn from the group after the teacher's instruction.

The use of CL as a strategy is used for explanations and illustrations of some basic concepts in Fine Arts. It requires a well-organised, predictable environment and the learning task, that are presented clearly in a step-by-step form by the teacher so as to provide adequate opportunities for the success of learners of varied learning abilities in a general classroom setting. In a demonstration class, learners are given clear instruction, explanation, demonstration, practice and feedback.

Researchers like Scrivener (2000) and Alale (2002) state that in teaching and learning the effect of Cooperative Learning has a lot of advantages, which include:

1) A lot more is done in a shorter time:

- One advantage of working in groups is that a problem can be solved faster and easier.
- Anytime more than one person works together to solve a problem it is usually more efficient.

- When working in a group it allows for people to think as one and help others become "unstuck." Problem solving becomes easier when people work together.

2) Each member of the group has something unique to contribute:

- People often get stuck in their own unique ways of thinking; listening to another person's ideas helps them to broaden their horizons.
- The saying "three heads are better than one" is definitely true.

3) Motivated by others in the group:

- Reassurance from others and trusting their own thoughts.
- Because of the group students do not give up on doing assignment.
- Group keeps each other on hand.
- Partner explains things that are not easily understood.

4) Students relate to one another more easily than to a teacher:

Students feel more comfortable asking their own peer questions because they are on the same level:

- Group creates a comfort zone;
- Makes the assignment or project more fun.

5) Long-term benefits

- Teaches social skills such as cooperation, teamwork, and communication skills useful in later life;
- Learn to work together to achieve a common goal and how to solve problems together which is required in the workplace.

Cooperative Learning (CL) is a strategy of instruction that involves direct and systematic presentation of critical information by the teacher to the learner. The learners learn more effectively through CL because it focuses on the learners' different learning abilities in a regular classroom teaching.

Cooperative Learning Steps of Teaching

There are some steps outlined by Slavin and Cooper (1999), Sonnier-York and Stanford (2002) that can assist teachers determined the appropriateness of CL strategy. These include:

Step I: Grouping.

Step II: Analysis of learning tasks step-by- step.

- Step III: Clear demonstration.
- Step IV: Prerequisite of much guided practice with corrective response.
- Step V: Exploit strategies to keep the learner on task and mentally engaged.
- Step VI: Close monitoring of each learner's improvement.
- Step VII: Arrangement of successful practice and application of creative knowledge and skills.
- Step VIII: Regular correction of formerly taught knowledge and skills.
- Step VIII: Develop ways of evaluating what each group has done.

2.2.3 Group Investigation as Cooperative Learning Strategy

Dewey has been credited by educational researchers for the foundational work in this area. For Dewey (2007), the goal of education is to develop socially responsible citizens who understand how to work together to solve problems and construct knowledge. Thus, educational environments should mirror real-world democracies in that the students have the opportunity to make choices and discuss ideas and thoughts.

These criteria were present in Dewey's classrooms of the early 20th century and continue on in today's Group Investigation (GI): students get to choose the subtopic of study, and then are free to explore their own ideas and the ideas of their group mates in order to arrive at consensus. This is to be contrasted with traditional teaching in which this horizontal flow of information is re-placed by a vertical command-and-control philosophy that runs against the core of what Dewey believed. Meaningful learning occurs when students' experience and knowledge is generated (Simpson, Jackson and Aycok, 2005). Dewey's view of teaching and learning takes into consideration the organizational, social interactive, motivational, and cognitive aspects of the process of schooling. This method is applicable to most branches of human knowledge. Dewey (2007) states that student should work collaboratively to create knowledge and develop critical thinking skills that would be useful to them as adults in democratic societies. Group Investigation is a successful and extensively researched Cooperative Learning strategy that involves task specialization (Tan, Sheran and Lee, 2006). Working in small cooperative groups, students investigate a specific topic, decide how to study the topic and divide the work among themselves. The information collected is then compiled into a whole and presented to the entire class (Sharan, 1995).

Group Investigation as a democratic approach in a classroom setting, allows student to:

- be directly involved in how they obtain knowledge;
- be more than mere recipients;
- engage with the group on various levels: cognitive, affective, and behavioural;
- have opportunities for cooperative peer group interaction, while also creating the conditions necessitating conflict resolution;
- reduce their anxiety;
- produce extraordinary results; and
- have synergy in order to be successful. (Kohn, 2004)

Using one teaching approach to enhance another is perhaps the most effective method of learning. Since 1943, studies have refuted the notion that students in social environments would be outperformed by students in offers teachers the opportunity to encourage students to reach high levels of learning. As part of the investigative process, the teacher acts as a resource person, guide, consultant, and classroom manager (Pedersen and Digby, 1995). According to these researchers, preparing students to work in the Group Investigation framework, formulating an interesting question or issue to investigate, and choosing appropriate monitoring and assessment procedures, the teacher implements the process.

Group Investigation can be used to study a wide range of subject areas, as long as the question or issue being investigated lends itself to broad inquiry. In order to motivate the class to participate and ensure student learning, teachers must design the problem around curricular expectations and students' interest. It is critical that a teacher have a firm grasp of the subject matter being investigated. It is not the teacher's responsibility to answer every question; however, the teacher should appreciate the students' questions and be able to assist them in finding an answer (Uyoata, 2010). After introducing the topic, teachers must allow students time to discuss and formulate their own questions. Students can then take ownership of the issues raised and eventually researched.

The Stages of Implementing Group Investigation

For effective implementation in group investigation, the stages were as follows:

Stage 1: Class determines sub topics and organises into research groups

- Stage 2: Groups plan their investigations
- Stage 3: Groups carry out the investigation
- Stage 4: Groups plan their presentations
- Stage 5: Groups make their presentations
- Stage 6: Teachers and students evaluate their projects

It is important for teachers to monitor student groups closely. If a group member is not participating, the teacher may choose to meet with the student individually. At this time, the teacher can offer helpful and encouraging advice on how to deal with the particular situation. Teachers may also provide worksheets for students to record information such as group goals and progress. By asking students to record the group's plan, individual and group accountability will be ensured. Encouraging students to capitalise on learning experiences outside the classroom such as visiting libraries, museums, workplaces, or parks enhances the Group Investigation learning process (Parkay, Oaks and Peters, 2000). In addition, if students experience difficulties locating resources, the teacher can provide assistance. Because the final presentations differ, teachers may also assist students with the appropriate materials and technologies.

Group Investigation lends itself to a wide variety of assessment and evaluative tools. Teachers may choose a variety of methods that consider both diagnostic (anecdotal observation records) and formative assessment (test). Sharan and Sharan (1992) suggest several methods of evaluation including collaborative, ongoing, and reflective processes, as well as assessments such as written tests, discussions, reports, and presentations. Research on the effects of Group Investigation indicates that this method yields superior student outcomes compared with those achieved by peers in classes conducted with the traditional whole-class method (Shachar and Fischer, 2004)

In a study of the Group Investigation method to teach collaborative research activities reported by Agada (1998), it was found that learners realised gains in both social skills and cognitive knowledge. These two domains serve as a model for reporting the effect of group investigation. Similarly, the need to appraise others' ideas and sometimes confront them with opposing points of view brought about such dispositions as empathic understanding, critical thinking, and cognitive flexibility (Agada, 1998; as well as Parkay, Oaks, and Peters, 2000).

In a study that employed a modified Group Investigation method on students' earth science achievement in secondary schools, results indicated that there was no significant benefit found between the experimental groups and the control groups when overall achievement, knowledge-level, and comprehension- level test items were considered (Mitchell, Montgomery, Holder, Mitchell and Shart, 2008). However, their findings show that students who worked cooperatively performed significantly better than students who worked alone on the application- level test items. A possible explanation for this tension in then literature is pointed out by Zingaro (2008), who report that the Group Investigation method affected students from different achievement levels differentially.

The effect of the Group Investigation method on low and middle level achievers was significant, yet the effect on high-level achievers was negligible. Other studies support the positive effect of group investigation. In a study of the effect of using Group Investigation for teaching chemistry at the secondary level, a learning process checklist revealed that there was sharing of ideas, opinions and materials, helping of one another, planning, interpreting, and interacting purposefully in the instructional tasks (Mun, Ngoh, and Lian, 2004). Tan, Sharan and Lee (2006) report that students expressed more positive attitudes toward the study of science, were more relaxed and less tense about studying science, and demonstrated superior laboratory skills than the students in traditional classrooms. Taking responsibility for their own learning, establishing tasks, and setting deadlines are all reported benefits to learners using the Group Investigation method (Jongeling and Lock, 1995).

The use of Group Investigation as a variant of Cooperative Learning strategy in teaching and learning skill subject like Fine Arts, increases students' retention, promotes positive relationship that ensures satisfaction with the learning experience and develops skills. Slavin (1991), Alebiosu, (1998), Uyoata (2010) and Mabekoje (2013) make similar submission on the use of Group Investigation as a variant of Cooperative Learning strategy in instruction, improves learning outcomes. Also, Group Investigation creates positive relationship in a basic pattern for student-student interaction (Slavin and Cooper, 1999) promotes students healthy psychological adjustment to school, (Gillies and Ashman, 2000) improves students' learning and academic achievement, (Kagan, 1994; Ekpo, 1999; Emmer and Gerwels, 2002; Iyiola, 2011). Also it develops cognitive skills and help students learn better when observing the demonstration activities within the group (Sherman, 1991; Uyoata, 2010; Adesanya and Dada, 2012).

2.2.4 Concepts of Fine Arts

Fine Arts is an imaginative, creative and aesthetic subject. For expression to be really artistic, it must have pleasant forms that satisfy sense of beauty because Fine Arts deals with art that addresses primarily the sense of visual and applied arts (Wangboje1935 in Banjoko 2005). The 'Fine' as the name indicates, has to do with the art that appeals to man's sense of beauty and higher emotion, which is inbuilt and springs from impulse.

Art is the first form of human expression and medium for calculating the stages of intellectual advancement of human race right from the period of dark ages to the present time (Iriwieri, 2010). Fine Arts therefore, is a personal expression in drawing, painting, and sculpture. In the view of educational psychologist (Discroll, 2004) Fine Arts promotes intrinsic motivation and positive self-esteem. He described self-esteem as imaginative, artistic, holistic, and empowering young people to envision positive futures which they feel confident and proactive towards creating. That is why art developed the means of acquiring language for expression, ability to learn the proper use of tools, equipment and materials in order to develop creative and innovative skills and interest for future vocation.

The history of art stretches back to 2 million years ago. Art could be seen on cave walls drawn by using stone tools and this was known as Paleolithic art and occurred between 2 million years ago to 13,000 BC. (Jegade, 1988 in Ifeagwu, 2002). From there it moved to the Mesolithic art, 10,000 to 5,000 BC, the period that describes times in Europe, Africa, Asia and when people formed statues out of stone. And then to Neolithic art, 10,000 to 5,000 BC. Neolithic arts were mainly pottery. This is how art got started and kept evolving to where it is today. Art is an expression of someone's vision. Art is all around us, created by everyone (Adepegba, 1999).

The distinctions in the arts have arisen by custom and convenience as part of a historical process. Art forms are continually changing as society changes (Oladimeji, 2002), as art takes a new form in every age, new techniques are invented and old forms are discarded, reviewed or combined with the new form. The architect, hardly established in a new profession, turns from building to town planning. Young painters, gradually arming themselves with new materials and scientific knowledge restlessly search for new forms, and may produce an art in sympathy with the new scientific age (computer). Their aesthetic inventions are then discharged into industry and the mass media Fine Arts were identified with the advent of the British colonialists and missionaries. In 1909, the

colonial government in Nigeria took over the control of formal education and the curriculum in schools geared towards the provision of suitable education to train clerks for the colonial administration (Fadare, 2004). Little was thought of arts education in secondary schools at that time, until a report by Aina Onabolu (1882-1963) recommended to the government that native indigenous hand craft be taught. Aina Onabolu (1882-1963) began arts teaching in a few top schools in Lagos, including King's College, Lagos and CMS Grammar School, Lagos (Wangboje, 1985). He presented requests for the introduction of modern arts education in secondary schools to the colonial government (Wangboje, 1985). Notably, the requests were rejected by the colonial education officers. During the time, there were implicit suggestions by the colonial officers that the natural limits of Africans were in pottery and craft (Adedokun, 2011). When art teaching was introduced as part of Western Education in Nigeria, through Aina Onabolu “the father of arts” it was done in an atmosphere in which the traditional ceremonies and art works were regarded as “pagan” and something to be discouraged (Olaosebikan, 1982 and Egwonwa, 1988). Asobede (1992), Adediran (2001), Mbahi (2000) and Cornelius (2004) explain further that art teaching continued in one form or the other and all that were found in schools then was few clay works, with teachers complaining about lack of funds to buy art materials and no motivation in the teaching methods. They explained further that contemporary art has completely knocked out traditional arts forms while this old traditional arts were paraded abroad as Nigeria’s treasure.

The important of art works according to Irivwieri (2010a), art works are recognised all over the world, for instance, Dar-es-Salam in Tanzania where art works are acquired and exported to other parts of the world by art collectors. In that country, craftsmen working in small groups are concentrated along tourist routes so that tourists may find interesting objects to purchase. He further explained that government acquires artworks for different purposes. For instance, Nigeria government through the Department of Culture acquired 241 contemporary art works between 1972 and 1981 for display in art exhibitions. In the UK, the 1980 Annual Report of the National Arts Collection Fund (incorporated under Royal Charter of which Her Majesty is the Patron) shows that a substantial amount was released for the purchase and distribution of artworks for museum in London and environs (Babalola, 2006 and Adedokun, 2011). The report stated that in 1980 alone, about 1.1 million pounds sterling went to London Gallery and Museums while similar amount was also allocated to Museums and Galleries outside

London. This shows that the concept of fine were recognised all over the world and so important in all sectors of life.

2.2.5 Strategies for Teaching Fine Arts at the Secondary School Level

Teaching through the arts can be done in many different ways depending on the teacher's interests, but truly, it is the only way to reinforce the students learning experience, and teachers need to be more informed and educated on the negative impacts of the loss of the Fine Arts programme in the school time-table (Oyewole, 2004). What is missing in classrooms is the lack of teacher's knowledge of the benefits of maintaining an art-based curriculum (Burns, 2003; Fadare, 2004; Kohn, 2004). Fine Arts expand the boundaries of learning for the students and encourage creative thinking, as well as a deeper understanding of the core subjects (Banjo, 2004), which are language arts, mathematics, science, and social studies. Fine Arts, Music, Dance, local craft, art and culture has been incorporated into Creative Arts in schools curriculum (NERDC, 2007), which are the tools for students to be motivational unlock a deeper understanding of their education.

Teaching arts is the most powerful tool that teachers can present in their classrooms because it enables students to achieve their highest level of learning. Fine Arts offers learners livelihood and equally enable them to render services to their society and the nation at large. Therefore, Fine Arts could be seen as the cornerstone of a nation's development and it has contributed immensely to the knowledge of education and aesthetic, thereby improving the sense of appreciation, train the hand-on/ mind-on, attention and concentration which are bound to be useful for students throughout their lifetime (Adepegba, 2003; Adeyemi, 2010).

Meanwhile, Fine Arts works are not only for decorations but also for documentation of events, values on culture, prospects and inspiration of arts and culture. According to Torrance (1990) and Strand (1998) in Adesanya (2004), students' learning increases if learners frequently engage in strategic learning behaviours needed to improve instructions. Learners need to be made to construct their own ideas and knowledge in learning (Adejemilua, 2002; Yang, 2004). Hence, students must be taught by using instructional strategies that would meet their current requirements (Osokoya, 2010).

Basically, there are many strategies that can be used for the teaching of Fine Arts. Alale (2002a) and Cornelius (2004) assert that discussion, cooperative, demonstration, investigation, discovery, individual/self-learning and peer tutoring strategies have been

found useful for teaching Fine Arts. Among all these learning strategies, however, Cooperative learning is relevant to these topics (principles of design, elements of design and application of colours) picked from Fine Arts syllabus for this study. Since Fine Arts is the process and product of skills and enrichment of ordinary living achieved with competence and also satisfies sense of beauty, reflects unity and harmony. Its effect leads to the development of a better and more refined functions and aesthetic works of art (Kukoyi, 2002). It is these qualities which man perceives in creative forms that entice sense of appreciation after the process.. Doyle (2003) conclude that, Fine Arts is an activity that reflects creativity; such as drawing, painting (in 2 dimensional work), and sculpture (constructivism works and modelling in 3 dimensional method) as a means of self- expression.

The society has duly recognised the school as one of the social institutions for transmitting cultural and artistic heritage in form of arts. Adeyemi (2010) states that students thus imbibe cultural and artistic heritage through school art programmes, which make Fine Arts lies at the centre of education that all categories of people need to be creative. The influence of the society on the choice of Fine Arts as a course of study in basic schools plays a big role on the learners. Society includes parents/ guardians, subject peer-group, school principals and teachers, who are involved in the process of implementing the desired aims and objectives of vocational education curriculum. Oyewole (2004) and Adenugba (2005) state that the success of Fine Arts depends largely on the type and quality of the leadership based on the system of education in Nigeria. They said some school principals are the instructional leaders of schools and can thus, symbolise professional purposes and competency, while most principals have less interest in Fine Arts probably may be because they believed it is money consuming and space demanding. A teacher's attitude plays important role in learners' choice of course of study. The teacher is the primary motivating force in the school system, his/her influence the teacher through concomitant learning is incalculable. The first duty of teachers and students are to make effort to build up positive attitude to do something worthwhile and noble for human.

Mbahi (2000) research findings show that Fine Arts teachers were not motivated, because in some schools, some were asked to teach other subjects since there was no proper atmosphere for learning, there were no tools and equipment, no standard Fine Arts studio, no seminars and workshops the teachers and the students to upgrade their

knowledge. Alale (2000) indicates that variety in teaching strategies makes learning more interesting and meaningful to the learners. There are varieties of strategies that can be used for the purpose of teaching and learning Fine Arts. Therefore, teachers need to use appropriate teaching strategies to bring about the desired goals and objectives. Ogunyemi (2000) Adesoji (2002), Ayodele and Adegbile (2003) identified some of these strategies to include: creativity activity, constructivism, demonstration, problem-solving, simulation games and many others.

Strategies in teaching and learning have systematic relationship and are mutually interdependent in different subject area depending on the curriculum. Slone (2005) and Saskatoon (2013) add that some other strategies like project method, role-playing/dramatisation, demonstration, self-interactivity and self-activity (individualised) can aid learning. Akinbote (2000) observes instructional sequencing modes and the instructional processes in teaching and learning are required for better understanding of concepts. Ajila (2003) laid emphasis on the need to carefully plan the curriculum, focusing on instructional strategies. Olaleye (2005) and Layiwola (2008) intend that curriculum is an educational plan that spells out the goals and objectives to be achieved. Meanwhile, the effective goal of any approach depends on many factors, namely:

- teacher's interest and attitude,
- learner's interest and attitude,
- background of the learners; and
- the availability of the necessary materials (Leicester, Modgil and Modgil, 2000).

Strand (1998), Alale (2002) and Ogunkunle (2008) suggest the following guide for teachers that can improve teaching and learning Fine Arts to:

- guide students in acquisition of skills practiced in the art classroom by asking individual or small group of students to define problems and suggest solutions;
- use sketching to generate and clarify thoughts before class activities;
- emphasise problem solving in art as in many other areas of life. This is a process of developing individual solutions to complex problems;
(This teaches student to make choices within the structure of the arts);
- make students learn the basics of art, stretch their thinking by initiating serious discussions about what makes one art medium distinct from another;

- discuss with learners the purpose of different types of questions e.g. application, synthesis or opinion questions to get students thinking about the processes of critical and creative thinking and problem solving in arts;
- compare opposing critiques of a work of art and query the sources of any difference of opinion;
- emphasise the value of self-reflection in the process of artistic growth, that is, provision of numerous opportunities for students to consider the impact of their creative choices; and
- help the learners to learn, examine and constructively evaluate students' and professional works of art.

Sawa (1985) in Adeoti (2008), established that for any meaningful teaching and learning to occur, there is need for creative presentation of the lessons for conceptual understanding and achieving the function of the teachers in bringing life into the curriculum content, instructional design and educational objectives. Furthermore, the adoption of teaching strategies that will arouse the interest of the learners in a subject is necessary in teaching and learning process.

Oladunjoye (2003) adds that instructional strategies are conceptually supported by coherent formulation of learning objectives and applications of stimulating instructional materials and strategies. He explains further that the teacher who is equipped with adequate mastery of the subject imaginative resourcefulness should adopt suitable materials and methods. Such strategies could encourage and motivate students' participation in teaching and learning process. Therefore, to Mbahi (2000) and Kparenvzua (2004) the role of art teachers in methodical presentation of learning task is to have well planned instructional strategies, materials, time and proper organisation of learning environment, to develop creative initiative, as well as intellectual and affective abilities in learners. It is the responsibility of the teacher to bring about a high degree of competence in the learners' creative abilities skills, since all aspects of Fine Arts deal with creativity.

Learners learn most effectively through balanced programmes in which the teacher observes draws, discovers and accesses guides for them. Furthermore, discussion, observation, demonstration, experimentation, manipulation, production of things or situations would inspire students. Meaningful teaching and pleasant learning of basic

concepts and processes can only be accomplished within the instructional framework with the combination of teaching strategies and approaches. It is therefore necessary for practicing teachers to have a sufficient functional knowledge of the typologies of instructional strategies that would facilitate learners' cognition, concentration and inclination towards education.

Teaching of Fine Arts in Junior Secondary School

The beginning of modern Nigerian art marked the starting of the Department of Fine Arts at the Nigeria College of Arts, Science and Technology, Ibadan, in 1953. It was then moved to Zaria in 1955 (Irivwieri, 2008). Thus, Fine Arts teaching was recognised and became a career in Nigeria. After the successful introduction of Fine Arts into the curriculum (Asobede, 1992) Murray, Jeremiah Akeredolu, Uthman Ibrahim, Etso and Akin Olasebikan, Ben Enwonwu, Solomon Irein Wangboje and many others, as founding fathers and pioneer teachers, made efforts to upgrade Fine Arts in schools (Asobede, 1992 and Fadare, 2004) They encouraged learners, improved good classroom practices and developed teachers' programmes. In 1948, the Yaba Technical Institute which later became Yaba College of Technology was founded and a sandwich programme in art designed for part time students was introduced. Between 1952 and 1953 Colleges of Arts, Science and Technology were founded, with Enugu, Zaria, Ibadan and Lagos becoming pilot regions. In 1962 Ahmadu Bello University was established in Zaria and by 1965 and 1966 it had a full functioning Fine Arts Department (Babalola, 1994).

The spread of schools offering Fine Arts began from the Southern parts of the country—Lagos, Ibadan, Enugu and other places that had welcomed the Western education system (Uzoagba and Oloruntoba, 1991). It spread gradually to the north, and by early 1970, it had reached more schools, including St. Paul's College, Wusasa, and St Stephen College in the Northern part of Nigeria. The same happened in the south, where teaching of drawing, painting sculpture and craft began in some schools. Since art teachers were few, Fine Arts pioneer teachers organised a crash programme for local craft men and carvers, they acted as resource persons to teach in some mission schools (Adeyanju 1994) and since these craft men had no formal education, they were not positioned to deliver the instructions in a meaningful way, hence, the aim of teaching and learning arts could not be achieved in all schools but very few ones. Further, Fishkin (1998), Emeji (2008) and

Enamhe (2013) outlined some reasons that justify the teaching of Fine Arts in junior secondary schools. Some of these are to:

- make learners aware of who they are, their natural characteristics as human beings and their civilisation as distinct from other people.
- sharpen and develop learners' senses to enable them understand better and enjoy fully the world around them. For instance, their senses are sharpened through art when they become aware of colours, shapes and the subtle relationship of things (objects), balance, proportion and other aspects of sensual awareness.
- provide learners with good foundation for pursuing studies such as architecture, engineering, industrial design and many others. Fine Arts provide various experiences of cultures, philosophies and attitudes. It helps the learners to become more informed and tolerant of the world outside their own environment.

Art is an important aspect of culture, social, economic, political and other aspects of society. Students learn to develop the necessary imaginative, intellectual, theoretic and practical skills to equip them to continuing personal development and professionalism (Adekoya, 2007; Enamhe and Echeta, 2010; Ajibade and Enamhe, 2012). Also, the purpose of Fine Arts teaching includes cultural values, education purposes, character development of a child, especially when future aspiration is considered and the way learning tasks are delivered. Art Education enables students to become creative arts practitioners and be able to cope with the future challenges of the dynamic society (Enamhe, 2013). In Fine Arts teaching, a variety of materials could be employed for its effectiveness and efficiency.

Attempts have been made through the organisation of educational debates and research to provide practical suggestions and to bring about meaningful learning among learners. However, there has not been a general agreement on the best mode of presenting learning tasks that may result in different learning outcomes. Therefore, the mode of presenting learning task is an important factor to be considered in order to achieve meaningful learning outcomes (Mamza, 2007).

Although, the National Policy on Education (FGN, 2004) has recognised the teaching of arts (Visual Arts, Applied Arts, Cultural and Creative Arts,) at all levels of

education, but the subject is faced with inadequate art teachers (Adediran, 2001; Cornelius, 2004 and Ogunkunle, 2008).

There is need for a deliberate and purposeful training of art teachers to teach the subject effectively. Layiwola (2008) and Adekoya (2010) explained that teaching students about arts is a good idea because:

- with the early exposure visual art, music, or drama, it will promote activity in the brain of the children.
- art helps children understand other subjects much more clearly from mathematics and science to language arts and geography.
- art nurtures inventiveness as it engages children in a process that aids in the development of self-esteem, self-discipline, cooperation, and self-motivation.
- participating in art activities helps children gain the tools necessary for understanding human experience, adapting and respecting other people's way of working and thinking, developing creative problem-solving skills, and communicating thoughts and ideas in a variety of ways.

The quality of education in any society to a great extent depends on the quality of teachers in the schools. To Mbahi (2000) there is need for a deliberate and purposeful training of arts teachers for the nation's school system because there are many schools that do not have art teachers to teach the subject. His view focused on the problem of training of teachers as following: (i) recognition and policy mankind (ii) curriculum planning and development, and (iii) there are no enough arts educators to cope with the increasing demand for art teachers.

Goals and Objectives of Secondary School Art Curriculum

The origin of art dates far back to antiquities. Traditional African society was always looking for individuals of talent to produce such art as would satisfy people's social and religious craving (Adepegba, 2003). At this period, art remained at the height of excellence in its quality. However, changes took place with the emergence of European values and influences which led to divergence from the traditional native interest in the visual arts.

The society has recognised the school as one of the official institutions for transmitting cultural and artistic heritage in form of visual arts. Students thus, imbibe cultural and artistic heritage through school art programmes (Aruyingbo and Sage, 2006).

It is thus, an erroneous conception held by many that, the teaching of Art Education is to make professional artist out of every student who takes Fine Arts as a course of study (Anidugbe, 2001). Fine Arts taught as a school subject develops students, makes them develop skills in the use and handling of materials and art media. These experiences could be transferred to other subjects that need illustrations (Aruyingbo and Sage (2006).

The teaching and learning Fine Arts in the past was the practise of an option between Fine Arts and craft, drama and music. Today, the curriculum was reviewed and renewal to ensure relevance of Art to dynamic human society, culture, technology and respond to global reformation. The introduction of the 9-year Basic Education programme by the Federal Government to attain the Millennium Development Goals (MDGs) by 2015 and the critical targets of the National Economic Empowerment and Development Strategies (NEEDS) to achieve the value, re-orientation, poverty eradication, job creation, wealth generation and using education to empower the people. The Nigerian Educational Research and Development Council (NERDC) were mandated by the National Council on Education (NCE) to conduct the renewal of the existing curricula for primary and junior secondary schools. The curriculum was reviewed, restructured and realigned to fit into 9 years Basic education programme and the NCE approved the new curriculum structured with subject listing (NERDC, 2007).

The art curriculum is subdivided into three parts:

1. Lower Basic Education (class 1-3)
2. Middle Basic Education (class 4-6)
3. Upper Basic Education, comprising 7-9 (former JS 1-3), unlike what used to be practised in the past, the present curriculum collate all into single subject which has to be taught as such:

Lower Basic Education (Primary 1-3)

The curriculum is developed along with four basic themes as follows:

- Arts and craft
- Entertainment (Music and Dance)
- Values
- Customs and traditions

Middle Basic Education (Primary 4-6)

The art curriculum is based on the following fives themes:

- Arts and Craft

- Music
- Drama
- Art and culture and
- Values

Upper Basic Education (JS1-3)

The art curriculum is based on the following five themes broadly taught under Cultural and Creative Arts:

- Fine Arts
- music
- local craft
- drama
- art and culture (NERDC, 2007)

According to Nigeria Educational Research and Development Council (NERDC, 2007) each theme are broadly organised under the topics, performance objectives, content, activity (teacher and pupils), teaching and learning materials as well as evaluation guide. The expectation is that all the themes have to be adequately taught by specialists in the various components of the subject. Also, pupils will be involved in the individual and group/ team activities and go out to meet with professional practitioners in the locality. In addition, the pupil's worksheet and Instructional Guides will be adopted. In primary and secondary education, art teaching is in the service of general development of the pupils, which actually starts with drawing and illustrations in demonstrations of events which are supposed to be read out (Adekoya, 2010).

2.2.6 Self-directed Learning and Students' Learning Outcomes in Fine Arts

The available findings on Self- directed learning (SDL) strategy from literature are mostly foreign research reports which used small samples. Few of such studies include Brockett and Hiemestra (1990), Candy, (1991), Hiemestra (1994), Warner and Cristie (2000), Richard (2005), Boucouvalas (2009), Long (2010), Gureckis and Markant (2012), Long (2013) and Gugliemino (2014) who conducted a case study to the effect of SDL in education and a great deal of interest within higher education and training in the UK. The Importance of Self-directed Learning to Interdisciplinary Education by Lander (2014), using the lenses of cognitive psychology and learning theory, the benefits of Self-directed Learning for interdisciplinary education and the methods of incorporating Self-

directed Learning in interdisciplinary education. Tennant (1992) in Gibbon (2002) specifies and explains the comparison of conventional teaching strategy (chalk and talk) with other teaching strategy amongst learners (Bloom's higher cognitive domains), and teaching towards desirable attitude (Bloom's affective domains) compared with methods of learning that involve group discussion, participative and simulations which are more learners activity (Bloom's psychomotor domains). In conventional method of teaching, learners spend most time listening to teachers or writing notes. It is non-interactive, learners are forced to proceed at one pace and teachers have opportunity for feedback from the students.

The main goal of Self- directed Learning is to develop a system whereby learners learn by themselves (Gugliemino, 2014). This idea may be necessary to minimise the problems facing the teaching of Fine Arts especially in the extra-large classes where teachers cannot meet the individual learners. For the teacher to carry out this strategy in the classroom, he/she must be able to identify the materials, the ability to manipulate and other requisite methods that will be essential for the usefulness of this strategy in the Fine Arts classroom. The zeal of the learner to learn and ability to apply what is being learnt is what he or she has achieved. The ability of the teacher to create in the students a desire and interest in Fine Arts will have a positive attitude toward creativity that will facilitate and enhance learning.

An effective and productive teaching is linked with the ability of the teacher to create interest in learners to change their negative attitude towards a subject (Wiley, 2002). Students can learn individually and exhibit abilities in different ways. Benedict and Adekoya (2003) support the fact that art instruction reduces flexibility in standardised education and environment through which teachers can promote diversity and individual instruction. Lohan and Finkelstein (2000), Boucouvalas (2009), Hiemstra and Brockett. (2012) and Long (2013) findings contend that Self-directed Learning (SDL) help students to set learning objectives, practice methods, and learn by themselves in the actual situation, combine with the basic objectives and requirements. These researchers add that SDL strategy also provide learners a highly flexible system of learning which is geared towards individual life and learning style. In the use of SDL strategy, the teachers play supportive role, rather than conventional teaching whereby the teacher assumes a central control role and strongly dominates the class.

Adediran (2001) and Lander (2014) assert that a wide range of approaches has been developed and used at different levels of education. According to them these vary from individualised learning within an existing educational environment by extensive use of resources-based learning to system where practically all of the conventional barriers to educational opportunity have been removed which means that a potential learner can learn successfully regardless of any age or background.

A related difficulty is that the teachers' perception of a subject is not necessarily the same as that of the learners in all cases. Learner's attention tends to fall off fairly rapidly with time. Emi (2004) finding shows that blame and ridicule destroy self-confidence, but sympathy and judicious praise are likely to stimulate learning effectively and Fine Arts teachers must use great caution because it is most necessary that learners should feel self-confident. Warner and Christie (2000) described Self-directed Learning (SDL) strategy as a flexible and appropriate strategy that can be used to teach skill subject because SDL allows each learner to work and develop to the limited capacity without either being left behind by the high fliers or held back by the low abilities learners in the classroom. Also, Gibbons (2002) notes that the strategy allows each learner to be given immediate personal assistance if he encounters problem and if at all others do not. Gibbons (2002) adds that SDL strategy is of great benefit to slow learners as it protects them from inappropriate tasks and instruction. It also helps the slow learners to avoid failure, save the fast learners from the boredom of unnecessary instruction and allowing more time for more challenging activities.

Learning outcomes in Fine Arts is related to the four modes SDL strategy to achieve a positive learning' outcomes:

- Concrete experience (feeling): Learning from specific experiences and relating to different creativity. (Sensitive to other's feelings);
- Reflective observation (watching): Observing before making a judgment by viewing the aesthetic from different perspectives. Looks for the meaning of things;
- Abstract conceptualization (thinking): Logical analysis of ideas and acting on intellectual understanding of a creative ability;
- Active experimentation (doing): Ability to express ideas things and emotion through demonstration on any medium. Includes risk-taking (Adesanya, 2013).

Depending upon the situation or environment, the learners may enter the learning cycle at any point and will best learn the new task if they practice all four modes (Kolb, 2000). Self-directed Learning has been shown to be associated with increased curiosity, critical thinking, quality of understanding, retention and recall, better decision making, achievement satisfaction, motivation, competence and confidence and which is associated with teaching and learning Fine Arts.

Self-directed Learning (SDL) has a long tradition in the arts. The nature of art is often solitary and individual and, as a result, artists tend naturally towards Self-directed way of learning. SDL is also appropriate for students who are working within the group dynamics of a studio environment as it closely fits the way artists operate in their independent careers (Heimestra, 1994). He explains further that the School of Arts, Curtin University of Technology offers a SDL programme for students undertaking their final year of undergraduate study and honors qualification. Experience shows that, self-directed learning can be one of the most appropriate teaching strategies that can be used for the development of an advanced body of art work (Knowles, 1998).

2.2.7 Cooperative Learning and Students' Learning Outcomes in Fine Arts

Tan, Sharan and Lee (2006) observe that minority students expressed a greater preference for learning in groups than the majority students. Zingaro (2008) observes that students in Group Investigation sections were more willing to ask the instructor questions (in class) than those in traditionally taught sections. Johnson and Johnson, (1998), Springers (1999) as well as Mitchell, Montgomery, Holder and Stuart (2008) students engaged in Cooperative Learning like the subject and the school better. Kuntz, McLanghlin and Howard (2001) reviewed 67 studies, 61% of the Cooperative Learning classes achieved significantly higher test scores than the traditional classes. According to these researchers, Cooperative Learning can be described as means of providing opportunities for learners to work together as a team in accomplishing a set of given objectives. Emmer and Gerwels (2002) focused on individual accountability to team success which is collaborative in nature. A major benefit of Cooperative Learning includes the nurturance and development of social interaction skills.

Charp (1991), Kagan (1994), Lee (1995) as well as Sonnier-York and Stanford (2002) did extensive meta-analyses across hundreds of studies and discovered that cooperative arrangements were found superior to either competitive or individualistic structures on a variety of outcome measures. It generally shows higher achievement,

higher-level reasoning, more frequent generation of new ideas and solutions, and greater transfer of what is learnt from one situation to another. Studies have shown that students who work in cooperative groups do better on tests, especially with regard to reasoning and critical thinking skills than those that do not Sharan, (2002).

Iriwieri (2010) agrees that Fine Arts teaching being exposed to Cooperative Learning (CL) motivate learners to participate effectively in the classroom activities. When the students get into some task, motivation is a great necessity in order for them to proceed successfully. If they are motivated, they get new ideas which they are eager to share with their group members and as this continues each student gets more into understanding of the concept better. CL allows each learner to work together and develop to the limited capacity without either being left behind by the high fliers or held back by the low abilities learners in the classroom.

2.2.8 Creative Ability and Students' Learning Outcomes in Fine Arts.

The ability of the student to reach the level of right understanding of creative thinking through treatment intervention has a link with his or her creative ability. Creative ability is a capacity to display and make use of any given skill (Animashaun, 2007). Ability is a general term used to refer to any characteristics of a person that makes it possible for him or her to carry out some sort of activity successfully. According to Callahan (1991), Adeoye (2004) as well as Animashaun (2007) methods of assessing achievement in creativity may be grouped into categories representing the four P's: process, personality, product and press.

- **Process** estimates creative potential; uses divergent thinking recognised constructs (fluency, originality, flexibility, elaboration); used to measure effects of creativity training,
- **Personality** may be standardised, group (report by others) administered; frequently use a personality, attitude, forced choice or Likert-type scale biographical. Personality evidence of children's self-perception (self-report) and feelings,
- **Products** assess products in varied domains,
- **Press** research tool to study creativity of (situation) classroom, combination measures input from diverse sources regarding the child's likelihood to be creative.

Shashasi (1997), Oladunjoye (2003), Banjo (2004), as well as Adesanya (2006) findings show that there was no significant difference between the performance of male and female students instructed by traditional method.

Similarly, Adekoya (2010) in his comparison of self-instruction and traditional method in teaching skills improvement in creative art conducted a t-test in order to investigate whether there would be any significance difference in the performance of male and female students. The t-test revealed no significance difference between the performances of male and female students. Arts classes potentially consist of learners with wide range of students' knowledge and skills. Learners may exceed or fall short of a course's general student expectations for a number of reasons, such as supplement art studies or newness to a school's art program.

In addition, the learning environments for art classes support diverse approaches to exploring ideas and media. The combination of different experience levels and diverse learning styles make Self-directed Learning an important teaching strategy. In support of this Animashaun, (2007) posits that measuring creativity in learner, the teacher needs to use standardised creative ability test to identify creativity in the student. Rousseau Pestalozzi, Froebel and Montessori in their different contributions to ideal learning demonstrated the need to make learning child-centred. Maria Montessori (1870-1952) in Rome taught little children with concrete materials in order to get children close to reality of their learning environment. She found that learners get their motivation through activities that involve the use of several of the sense organs. In creative art, learners gain the skill of manipulation as they mould in clay, scribble and play with paint, wet sand and many others.

2.2.9 Parental Influence and Students' Learning Outcomes in Fine Arts

The family is a place in which children learn to interpret reality and parents serves as significant interpreters for children of information about the world and children's abilities (Barnard 2004). Researchers (Hairton, 2000; Okpala, Okpala, and Smith, 2001; Adesanya, 2010) have studied the influence of parents and the family on children's career decision and development. Much of these researches have demonstrated links between career development and such factors as socio-economic status, parents' educational, occupational attainment and cultural background. Societal expectations sometimes form the basis for how parents influence the career choice of their children. Ghysens and Break, (2008) opine that it is a bad educational policy to force a child to do a course for w

high he or she does not have aptitude for. Conduction of aptitude test becomes the best way of selecting students to pursue any course in higher education.

Certain family variables such as economic status of parents may also affect the career choice of a child (Bernard, 2004). For instance a student may have a flair for Mathematics and other related courses, which places him in a better position to do courses such as engineering and chemistry. But if the parents do not have money enough to finance the training of such course, they may tell him or her to do Mathematics single honours which they can finance. But regardless of parental and societal expectations, the individual should be allowed to discover his needs, values and aspirations to shape his career choice. They should not be forced into doing a course they do not have aptitude for.

Kathleen, Hoover and Howard (2008) maintain that of the factors that influence career choice process and family members in particular are the most influential determinants of career guidance needs, neither teachers nor counselors can replace or influence parents on their sons and daughters' career plans. The occupational orientation of parents familiarizes children to develop their vocational talents in their quest to support Art Education career. Parents provide the learning environment that motivates the aspirations of children (Lawrence, 1999). From the above, it clear that the roles of the parent is influencing the learner choice of subject.

A number of studies have explored issues relating to Parental Influence about future careers and the impact this can have on choices relating to subject study. Dellar (1994) states that career decision should be recognised as a normal stage in the career development process.

In light of this, career guidance which emphasises the identification of a goal and the systematic progression towards that goal fails to recognised appropriate changes of mind that can accompany and increase the vocational maturity (Lovell and White, 2011). These researchers further state that in Australia it is often the case that students were asked to identify future study and potential career goals when choosing subjects for senior school. Students become increasingly aware of career opportunities and the availability of vocational pathways during their final years of senior schooling. When decisions have to be made in relation to subject selection for senior school, choices must be made that influence future career opportunities and aspirations (Hairton, 2000). While many career theorists caution against making early decisions in relation to careers, but

institutions often require that a choice be made by students when they are still relatively young, not only by the parents.

Other investigations provide further insights into parental influence on career and subject selection. Dellar (1994) highlights the lack of knowledge regarding subject selection issues from the perspective of the parents and the actual nature of the decisions made. Australian studies (Ainley, Robinson, Harvey-Beavis, Elsworth and Fleming, 1994; Lovel and White 2011) have identified a range of external factors which constrain subject selection, which include the following:

- diminished subject availability;
- limited timeframe for subject selection;
- timetabling restrictions;
- compulsory subjects;
- tertiary prerequisites; and
- eligibility for entry to tertiary courses.

Internal issues such as locus of control, self-assessment of ability, vocational awareness, gender and interest in the subjects offered also appear to affect the manner in which parents choose subjects for their wards (Ainley, Robinson, Harvey-Beaves and Elemening, 1994). They further finds that with regard of obtaining relevant information, students appeared to access informal channels such as parents and siblings, rather than career education or counselling resources available within the school.

Adesanya (2010) investigation also reveals a large minority of students reported that their parents wanted them to progress to further education because their parents had been to university, other siblings were at university, and some parents believed that additional study would improve their children's job prospects. Emeji (2008) reports the impression given by the general public that Art Education as a career is meant for those that are unable to create ahead with normal academic programme in a school system. In order to put the novice perception wrong on Art Education, the career (Art Education) has greatly helped a lot of people to become more employable in one group of occupation or the other.

Despite the government's effort in sensitising the public on the importance of Art Education as a career for nation building (Okunlola, 2009) most parents still perceive Fine Arts as a career for the less than average students. He adds that social interactions

sometimes form the basis for how parents influence the career choice of their children focusing on some professions like medicine, law and engineering. Adesanya (2010) notes the fact that, Art Education career throughout the world today is highly acceptable as it is seen as a career that can improve the economy of a nation like Nigeria.

2.3 Appraisal of Literature Review

Research studies conducted at national and international levels focused on the use of instructional strategies to improve students' learning outcomes in Fine Arts. Such strategies include: media presentation skills (Benedict, 1988), interlocking aspect of art and technology strategy (Filani, 1997 and Oladimeji, 2002). video-taped instruction, (Bada, 2006), Compute- Assisted Instruction (Denny, 2002 and Badru, 2006), Self-directed Learning strategy (Gardner, Fox, Knowles and Jeffrey, 1996), Other studies on Self-directed Learning and Cooperative Learning strategies were in the area of Instructional Technology, Health, Science, Social Studies, Computer Studies and many others. From these studies, a good number of design, guidelines, parameters and government policies indicate the efforts being made from time to time on the search for the improvement and standardisation of instructional strategies.

Further, literature is replete with reports and results of different studies on the effects of only one or two instructional strategies on the academic achievements and attitude of students. Effects of variables like students' attitude, teachers' attitude, and instructional strategies on students' achievement and attitude were extensively reported and documented. However, none of these studies investigated the combined effects of Self-directed Learning (SDL) and cooperative Learning (CL) strategies or studied the interactive effect of creative ability and parental influence on the choice of subject in relation to students' performance in Fine Arts.

These studies have small samples and reported positive correlation between the use of SDL and CL strategies on students' achievement in Fine Arts. Also, none of those studies investigated the two strategies at the same time to observe the in combined effects. SDL strategy is recognised to encourage learners to be motivated, attentive, identifying misconceptions correcting their misconceptions and being in full control of their own learning. The important role of the teacher as a facilitator/ instructor in the successful implementation of this strategy and the conditions that would promote the effective application of the strategies was stressed. The review of literature reveals that when learners are exposed to instructional strategies which support interactive learning

between students and teachers such as SDL and CL Strategies, student becomes active and learning becomes interesting. SDL and CL Strategies make students demonstrate creativity, exposes to new ideas, individual reasoning and to work collaboratively with peers which allows immediate observation, especially when use in practical subjects like Fine Arts. Thus, this means that it would allow the student to learn, remember, understand and perform in different ways. It has been observed that when learners are in the centre of learning, students find out their initial ideas that motivates student to explore the concepts and generate investigations, promotes conceptual change, change learners' attitude and improve academic achievement to the subject. Thus, the concept selected in Fine Arts for the study becomes understandable and students are enabled to independently and in group carried out the demonstration, increases the level of creativity, focus on the observation and through interaction with peers build confident, learning together and share results.

According to Gureckis and Markant (2012), cognition offers several explanations that help to account for the advantages of Self-directed Learning (SDL). For example, SDL helps optimise our educational experience, allowing us focus effort on useful information that we do not already possess and exposing us to information that we do not have access to through passive observation. The active nature of SDL also helps in encoding information and retaining it over the time.

However, Ajila, (2003), Oladunjoye (2003), Egbedokun (2005), and Osokoya (2010) opine that to provide practical suggestions and meaningful learning among learners, there must be a general agreement on the best mode of presentation of learning tasks that will bring positive result in learning outcomes. Ojelola (2004) also examines the effects of independent study as an instructional strategy purposefully provided to foster the development of individual student's initiative, self-reliance and self-improvement in Fine Arts. Self-directed Learning (SDL) is inductive, learner centred, and activity oriented. It has been observed that in SDL and CL strategies when an activity occurs, reactions and observations are shared, pattern and dynamics are determined, principles are derived and plans are made to use learning in new situations (Gardner, Fox, and Jeffrey, 1996; Alale, 2000; Gilles and Ashman, 2000; Anidugbe, 2001; Box and Little, 2003; Kinney, 2008; Adeyemi, 2010; Adesanya and Dada, 2012; Boyer, 2013; Guglielminol, 2014). Group Investigation has the potential powerful variant of Cooperative Learning (CL) poses challenges for teachers in terms of structure and

evaluation. Group Investigation nonetheless offers students the opportunity to take ownership of their own learning and to demonstrate their knowledge and understanding.

Notably, not much work has been done using SDL and CL strategies in the teaching of Fine Arts especially the aspect of principles of art, elements of art and application of colours. Also, no known research has focused on the interactive effects of creative ability and parental influence on students' achievement in and attitude to Fine Arts using the two instructional strategies. Hence there is need to carry out further empirical investigation of the two strategies in terms of their effects on achievement and attitude. The decline in achievement has been traced to the type of instructional strategies being used in the teaching the subject which is predominately conventional method. Therefore, in the light of this neglect, this study examined the effects of Self-directed and Cooperative Learning Strategies on Junior Secondary School students' learning outcomes in Fine Arts.

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CHAPTER THREE

METHODOLOGY

This chapter discusses on aspects of methodology adopted in the study as follows: research design, population, sample and sampling procedure, research instruments, research procedure and method of data analysis.

3.1 Research Design

This research adopted pretest, posttest, control group, quasi experimental design with a 3x3x2 factorial matrix.

The design is structurally shown below:

E ₁ -	O ₁	X ₁	O ₂
E ₂ -	O ₃	X ₂	O ₄
C -	O ₅	X ₃	O ₆

Where:

X₁ represent treatment for Group I (Self-directed Learning strategy)

X₂ represent treatment for Group II (Cooperative Learning strategy)

X₃ represent control group exposed to Conventional Method (CON)

O₁, O₃, O₅ represent pretest for all groups (experimental group I, II, and control group respectively)

O₄, O₅, O₆ represent posttest for all groups (experimental group I, II, and control group respectively).

The research design used in the study is shown in Table 3.1

Table 3.1: A Tabular Representation of the Research Design

Treatment Group	Pretest	Self-directed Learning Strategy (SDLS)	Cooperative Learning Strategy (CLS)	Conventional method (CON)	Posttest
Experimental I (SDLS)	✓	✓			✓
Experimental II (CLS)	✓		✓		✓
Conventional Method (CON)	✓			✓	✓

The factorial matrix employed in the study is shown in Table 3.2

Table 3.2: A Tabular Representation of the 3x3x2 Factorial Matrix

Treatment	Parental Influence	Creative Ability		
		High	Middle	Low
1. Experimental Group I	High			
	Low			
2. Experimental Group II	High			
	Low			
3. Control Group III	High			
	Low			

A 3x3x2 matrix was used in the study refers to three levels of the independent variable (instructional strategy) namely: Self-directed, Cooperative Learning Strategies and conventional method as well as two moderator variables - creative ability at three levels (high, middle and low) and parental influence at two levels (high and low).

3.2 Variables in the Study

Three categories of variables were used in the study namely:

- (a) Independent Variable
- (b) Moderator variables
- (c) Dependent Variables

a. Independent Variable: The independent variable was instructional strategy which was varied at three levels:

- (i) Self-directed Learning Strategy
- (ii) Cooperative Learning Strategy
- (iii) Conventional Method

b. Moderator Variables: These were

- (i) Creative Ability: This was varied at three levels
 - 1. Low creative ability
 - 2. Middle creative ability
 - 3. High creative ability
- (ii) Parental Influence: This was varied at two levels
 - 1. Low
 - 2. High

c. Dependent Variables: The dependent variables were:

- (i) Achievement in Fine Arts
- (ii) Attitude to Fine Arts.

Table 3.3: A Tabular Representation of the Variables in the study

Independent Variable (Instructional Strategy)	Moderator Variables	Dependent Variables
(i) Self-directed Learning Strategy	(i) Creative Ability a. Low b. Middle c. High	(1) Students' achievement in Fine Arts
(ii) Cooperative Learning Strategy	(ii) Parental Influence a. Low b. High	(2) Students' attitude to Fine Arts
(iii) Conventional Method		

3.3 Selection of Participants

The target participants of the study consisted of all Junior Secondary (JSS) class II students in public secondary school in Ogun East Senatorial District of Ogun State. Junior Secondary Students (JSS) in class II were selected because they were expected to have acquired creative skills in preparing for JSS Examination. Random and purposive sampling techniques were used in selecting the participants for the study. Ogun State is stratified into three Senatorial Districts and random sampling technique was used to select a senatorial district. Ogun East Senatorial District has nine local government areas random sampling technique was used to select three local government areas (Ikenne, Ijebu central, and Ijebu North local government areas).

At the second stage, purposive sampling technique was used in selecting six schools from the local government areas. In each school, one intact class was randomly selected. Two intact classes were randomly assigned to each of the treatment groups and the control group. The first two schools were exposed to Self-directed Learning Strategy (Experimental group I), while another set of two schools were exposed to Cooperative Learning (Experimental group II) the remaining two schools constituted the control group and they were exposed to Conventional Method. The chosen schools were evenly

distributed and were distantly located from one another so that no interaction takes place between students from the schools. A school was eligible to participate in the study if it:

- (i) is a public school.
- (ii) is a co-educational Secondary School (school consisting of male and female students).
- (iii) have professionally qualified Fine Arts teacher handling Junior Secondary Two (JSII) (i.e B.Ed or B. A degree in Fine Arts/visual arts)
- (iv) have Fine Arts room and well-equipped.
- (v) has presented candidates for Junior Secondary School Certificate Examination (JSCE) for a minimum period of ten years.
- (vi) has completed Fine Arts curriculum as at the time of the study.

3.4 Research Instruments

Four instruments used in this study were:

- a. Fine Arts Achievement Test (FAT)
- b. Students' Attitude to Fine Arts Questionnaire (SAFAQ)
- c. Creative Ability Test (CAT)
- d. Parental Influence Scale (PIS)

Other Instruments used were:

- i. Instructional Guides on Self-directed Learning Strategy (IGSDLS)
- ii. Instructional Guides on Cooperative Learning Strategy (IGCLS)
- iii. Instructional Guides on Conventional Method (IGCON)

3.4.1 Fine Arts Achievement Test (FAT)

Fine Arts Achievement Test (FAT) was designed by the researcher to measure students' level of performance in the knowledge, understanding and application level of cognition (i.e. ability to recall, relate and apply any of the information received on the three selected topics in Fine Arts concepts), before and after treatment. The instrument contained two sections A and B. A is on demographic information and B dwells on 20 objective questions. It contains one correct answer and three other distracters, it attracts one mark each. The achievement test was based on:

- (a) Principles of art;
- (b) Elements of art; and
- (c) Application of Colours;

The table of specification for the text items is shown in Table 3.4

Table 3.4: Table of Specification for Fine Arts Achievement Test (FAT).

Content Area	Level of Objectives			Total Number items
	Application	Understanding	Knowledge	
Meaning of Fine Arts	5	1, 2,	3	4
Principles of art	6	7, 8	9	4
Application of Principles of art	4	14	11	3
Elements of art	12	15	10	3
Application of Elements of art	18,	19		2
Application of Colours	13, 17,20, 21, 22, 23,	16, 24,25, 26, 27, 30	28, 29	14
Total	11	12	6	30

The test was given to two Fine Arts teachers at Secondary School level, four Fine Arts Lecturers at the Colleges of Education and University who specialised in Fine Arts to determine its suitability. A test re-test was used to establish reliability of the test. The reliability co-efficient was 0.73.

3.4.2 Students' Attitude to Fine Arts Questionnaire (SAFAQ)

The questionnaire on students' attitude to Fine Arts was constructed by the researcher. It consists of two sections, A sought demographic data on the students (name of school, class, sex, age, etc); while B contained 20 items which sought information in students' attitude to Fine Arts. The questionnaire is a modified Likert type with four scales strongly agree, agree, disagree and strongly disagree.

The questionnaire was scored as follows:

For positively framed statements:

- i. Strongly Agree = 4 points
- ii. Agree = 3 points
- iii. Disagree = 2 point
- iv. Strongly Disagree = 1 point

For negative framed statements:

- (i) Strongly Agree = 1 point
- (ii) Agree = 2 points
- (iii) Disagree = 3 points
- (iv) Strongly Disagree = 4 points

The content validity of the instrument was ascertained using experts in the Tai Solarin University of Education, Ijebu Ode. Cronbach's alpha method was used to determine the reliability of the instrument, which was 0.72.

3.4.3 Creative Ability Test (CAT)

Creative Ability Test (CAT) was adapted from Animasahun (2007) in a Success Potential Battery (SPB). In the SPB, there were 16 creativity tests; the sixth test was adapted consisting 33 items. The 33 items were used to classify participants into three creative ability levels (low, middle and high). Animashaun (2007) determines the appropriateness of its use by subjecting it to reliability test using Cronbach Alfa Coefficient and Equal length Sparemanbrown. In order to ensure its reliability again, 180 copies of CAT were administered to JSS2 students and split-half technique was used to determine this and 0.73 was obtained.

The five-point ordinal scales for each skill observed 5, 4, 3, 2, 1. It contains negative and positive items. Students were assigned into creative ability levels as follows: 165 and above scores were grouped as high creative ability students, while below 165 scores were grouped as low creative ability.

3.4.4 Parental Influence Scale (PIS)

This instrument was designed by the researcher to measure the parental influence on the choice of subject (PICSS) of JSS II students in Fine Arts. The instrument was

made up of two sections (A and B). Section A dwells on personal information about the learners' class and best subject. Section B contains 10-items to elicit information from the participants on their Parental Influence on the choice of Fine Arts. Parental influence scale was used to indicate Parental influence on the choice of Fine Arts. The items consists positive and negative questions on Parental influence on the choice of the subject based on low and high parental influence. This was used before the treatment. The content validity of the instrument was ascertained using experts in Fine Arts and guidance and counseling unit in Secondary School. Cronbach's alpha method was used to determine the reliability of the instrument, which was 0.83.

3.4.5 Instructional Guides on Self-directed Learning Strategy (IGSDLs)

The Instructional Guides consist of six lessons used to teach experimental group I. The lesson plan was based on steps by Kolb's model (1999). The main features of the guide are: the facilitator introduced the concept, the individual students collect their materials, students interact with the materials collected, the students follow the procedural steps, each student performs the activities, facilitator moves round the class to observe the individual efforts, each individual ask questions on their activities, assessment and feedback by the facilitator to reinforce the learning process. The Instructional Guides is made up of seven procedural steps. In this group, learners work individually using the Instructional Guides and worksheets provided.

The Instructional Guides for Self-directed Learning strategy was given to two University Lecturers at the Fine Arts department to examine its face and content validity. Their comments and suggestions were used to reconstruct the guide.

3.4.6 Instructional Guides on Cooperative Learning Strategy (IGCLS)

The instrument for Cooperative Learning Strategy (CLS) consists of six lessons used to teach each experimental group II. The lesson plan was based on the steps listed by Johnson and Johnson (2006). The main features of the guide are: introduction of the concept, the teacher divides the students into groups, each group approaches the problem with the use of guidelines provided, the facilitator moves round the class and give assessment, results of each group were shared.

The guide was given to two experienced Fine Arts teachers in a College of Education and Fine Arts Department at Tai Solarin University of Education to examine

content and face validity. The recommendations given were used to reconstruct the final guide.

3.4.7 Instructional Guides on Conventional Method (IGCON)

The Instructional Guides consists of six lessons used to teach JSS II students in the control group. The lessons were based on conventional way of writing lesson notes. The main features of the guide are; general information, introduction, presentation and teaching, content, summary, evaluation and conclusion.

The Instructional Guides was given to two Fine Arts lecturers in College of Education for review, their suggestions were incorporated in the final draft of the guide.

3.5 Research Procedure

The treatment procedure followed these steps. Ten weeks were used for the procedures and six weeks for the treatment. The research was carried out in stages as follows:

Stage One: Visitation to six schools. The researcher visited the six selected schools and got familiar with the schools and the school authorities. The researcher sought for permission and was permitted to carry out the research in the schools. The Fine Arts teachers who served as research assistants in each school were selected. This stage lasted for one week.

Stage Two: Training Programme. The researcher organized a training programme for the research assistants and they were trained for one week. The purpose of the research was explained to these research assistants. Six schools were used for the research. A total of twelve teachers were selected for the study. Four teachers (two teachers per school) were trained on how to use Self-directed Learning Strategy to teach Fine Arts to students in Experimental group I (two schools). The other four teachers (two teachers per school) were exposed to use the Cooperative Learning Strategy to teach Fine Arts topics selected to the students in Experimental II (two schools). Four teachers were used in the control group (two teachers per school) but they were not exposed to any training. At the end of the training programme in each school, demonstration lessons were conducted by the researcher to serve as model to the research assistants. (The training was carried out in each school).

Stage Three: Pretest: After the completion of the selected process and at the first contact session of the study, adequate briefing was made to explain the purpose of the study to the participants. The questionnaire was administered to the participants as a pretest assessment tools. The questionnaire was collected from them after completion. Days and time of meeting during the week were agreed upon with each treatment group. The data gathered through the administration of these instruments served as covariate in the Analysis of Covariance (ANCOVA).

Stage Four: Treatment: The treatment was given to the students (Experimental groups one and two) for a period of 6 weeks in their respective treatment groups.

Stage Five: Posttest: After the treatment, achievement and attitude test were administered to the participants as posttest. The questionnaire was collected after completion. The data gathered through the administration of these instruments were analysed using ANCOVA. The time table for the execution of the study on Table 3.5

Table 3.5: Time-table for the study

Time duration	Expected Activities
Week 1	Visitation to schools
Week 2	Training of research Assistants
Week 3	Administration of Pre-test
Week 4-9	Self-directed Strategy (Experimental I)
Week 4-9	Cooperative Strategy (Experimental II)
Week 4-9	Conventional Method (Control Group)
Week 10	Administration of Post-test/Appreciation

Treatment Procedure for Group I: Self-directed Learning Strategy (SDLS)

Students in the experimental group 1 were exposed to Self-directed Learning Strategy (SDLS) with the assistance of trained teachers as research assistant. The trained teachers in the schools were instructed to maintain the learning condition throughout the treatment period. The students were opportune to perform the activities individually following steps according to Kolb’s model (1999).

Instructional procedure of Self-directed Learning Strategy (Experimental group 1):

Procedure of Self-directed Learning Strategy:

- Step I:** The facilitator introduces the learners to the concepts to be learnt (5 minutes).
- Step II:** Facilitator prepares and activates the students' interest in Fine Arts by asking those questions that will stimulate their prior knowledge on the topic they are going to do. Facilitator elicits students' experience related to the topic treated (15 minutes)
- Step III:** Individual learner takes over the task with facilitator helping and intervening when necessary. Facilitator watches without assisting the students as they use the strategy independently with the use of Instructional Guides. Individual select the materials needed and draw different shapes to make a design that depict principles of art and applied principles of art to the arranged patterns. Individual identified the elements of art in the pattern made and applied these elements of art in their pattern. Individual identified the different primary colours (Red, Blue, Red), followed the Instructional Guides, mixed the primary colours (primary colour +primary colour = secondary colours i.e. Red+Yellow = Orange, Blue = Red = Purple, while Yellow + Blue= Green). Individual learner coloured the shapes/ patterns drawn (30minutes).
- Step IV:** Facilitator and the students further explore the topic by sharing their understanding of the topic. (5 minutes)
- Step V:** Individual ask questions on their discoveries and the facilitator checks them out (10 minutes)
- Step VI:** Assessment and feedback from the facilitator (10 minutes).
- Step VII** Individual takes assignment (5 minutes)

Eighty minutes (double periods of 40 minutes each) was used to teach Experimental group I.

Treatment Procedure for Group II: Cooperative Learning Strategy (CLS)

Students in the experimental group II were exposed to Cooperative Learning Strategy (CLS) with the attention of the trained teachers as research assistant. The trained teachers

in the schools were instructed to maintain this learning condition throughout the treatment period. The individual in the group were allowed to perform the activities rotationally in line with the instructional guidelines of Johnson and Johnson (2006).

Instructional procedure of Cooperative Learning strategy (Experimental group II):

Procedure of Cooperative Learning Strategy:

- Step I:** The facilitator introduces the basic strategy in Cooperative Learning. And the learning tasks. (10 minutes)
- Stage II:** Learners were assigned to groups (six in a group) (5minutes)
- Stage III:** Groups collected the guidelines and art materials needed for the activities (10 minutes)
- Stage IV:** Groups were assigned to the task. Each group follows the Instructional Guides to tackle the tasks. Each group takes over the task with facilitator helping and intervening when necessary. Facilitator watches without assisting the students as they use the strategy cooperatively with the use of Instructional Guides. Groups select the materials needed and draw different shapes to make a design that depict principles of art and applied principles of art to the arranged patterns. Groups identified the elements of art in the pattern made and applied these elements of art in their pattern. Groups identified the different primary colours (Red, Blue, Red), followed the Instructional Guides, mixed the primary colours (primary colour +primary colour = secondary colours i.e. Red+Yellow = Orange, Blue = Red = Purple, while Yellow + Blue= Green i.e. Orange, Purple and Green are secondary colours). Individual learners in each group applied colours to their shapes/ patterns drawn (30 minutes).
- Stage V;** Facilitator moves round to observe the group's activities (10 minutes)
- Stage VI:** Groups make their presentations and Teachers evaluate the activities (10 minutes)
- Stage VII:** Result were shared by assessing each group activities and groups takes assignment (5minutes)
- Eighty minutes (double periods of 40 minutes each) was used to teach Experimental group II.

Group III: Conventional Method (CON)

Procedures of Conventional Method are:

- Step I:** General introduction (10 minutes)
- Step II:** Teacher explained the theoretical bases of the topic (5 minutes).
- Step III:** Presentation: Teacher asked the students to read the content of the lesson step-by-step and set them at work (20 minutes)
- Step IV:** Teacher summarised the lesson and copy notes on the chalkboard (20minutes).
- Step V:** Teacher concluded the lesson by answering students' questions (10 minutes).
- Step VI:** Teacher collected students' works for assessment (10minutes)
- Step VII:** Teacher gave assignment to the student for further practice (5 minutes). Eighty minutes (double periods of 40 minutes each) was used to teach control group.

The duration of 10th week was used for the procedure. The researcher, with the help of the research assistants administered and supervised the participants.

3.5 Method of Data Analysis

Data collected were analysed using descriptive statistics of means, standard deviation and inferential statistics of Analysis of Covariance (ANCOVA). ANCOVA was used to determine the effects of the independent variable on the two dependent variables. Scheffe post-hoc analysis for pair-wise comparison was used to determine source of difference if a significance main effect of treatment was observed. The hypotheses were tested at $p < 0.05$ level of significance. Also, when there was no significant 2-way interaction effect, bar graph was used to explain the interaction.

CHAPTER FOUR

RESULTS AND DISCUSSION

The results are presented in the order of the hypotheses formulated for the study in Chapter One.

4.1 Presentation of Results

Ho1a: There is no significant main effect of treatment on students' achievement in Fine Arts

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Table 4.1: Summary of ANCOVA of Posttest Scores of Participants Achievement in Fine Arts by Treatment, Creative Ability and Parental Influence

SOURCE	Type III Sum of Square	Df	Mean Square	F	Sig.	Partial Eta Square
Corrected Model	1455.455*	14	103.960	8.342	.000*	.414
Intercept	1580.463	1	1580.463	126.1816	.000*	.435
PRERACH	396.329	1	396.329	31.801	.000*	.162
TRTMET	91.389	2	45.695	3.667	.028	.043
CRA	58.089	2	29.044	2.331	.100	.027
PARINF	.830	1	.830	.067	.797	.000
TRTMET*CRT	35.101	3	11.700	.939	.423	.017
TRTMET*PATINF	70.975	2	35.488	2.848	.061	.033
CRA*PATNF	.825	2	.413	.033	.967	.000
TRTMET*CRA*PATINF	.119	1	.119	.010	.922	.000
Error	2056.342	165	12.463			
Total	74714.000	180				
Corrected Total	3511.778	179				

*r Square = .414 (Adjusted r squared =.365

*Significant at p< 0.05

Table 4.1 shows that there is a significant main effect of treatment of (SDL and (CL) on students' academic achievement in Fine Arts ($F_{(2, 165)} = 3.67; \eta^2 = .43$). This indicates that there is a significant difference in the achievement of students exposed to SDL, CL and CON. Hence, hypothesis 1a was rejected.

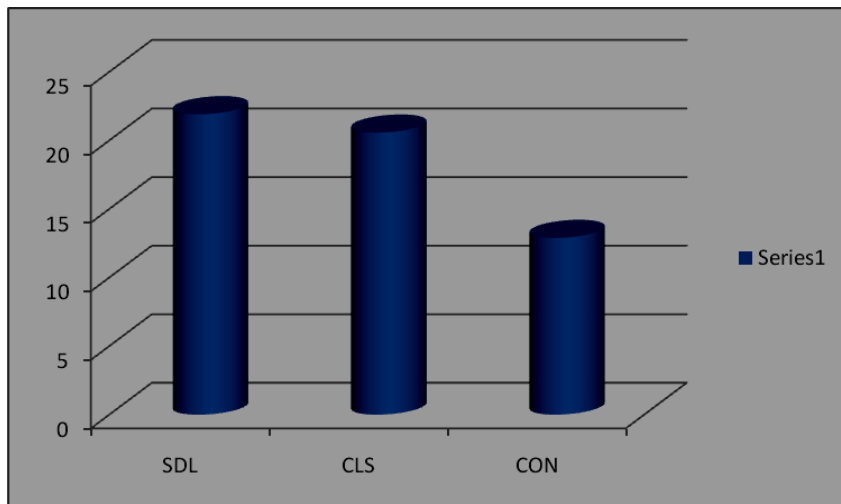
Table 4.2 reveals the magnitude of performance across the groups.

Table 4.2: Estimated Marginal Means on Students' Achievement across the Groups

Treatment Group	N	Mean	Std. Error
Self-directed Learning Strategy (SDLS)	60	21.906	.804
Cooperative Learning Strategy (CLS)	60	20.568	.532
Conventional Method(CON)	60	17.889	.980

Table 4.2 reveals that students exposed to SDL obtained the highest Fine Arts achievement mean score ($\bar{x} = 21.91$); followed by those exposed to CL ($\bar{x} = 20.57$), while those exposed to CON obtained the lowest achievement mean score ($\bar{x} = 17.89$). This implies that, SDL is more effective than CL and CON.

The Bar chart in Figure 4.1 is presented to illustrate the students' level of achievement across the groups after treatment in Fine Arts.



Self-directed Learning (SDL) Cooperative Learning Strategy (CLS) Conventional Method (CON)
 Fig 4.1: Bar Chart showing the level Achievement in Fine Arts across the Groups after Treatment

Fig. 4.1 illustrates the marginal means on students' achievement across the groups. It shows that SDLS is more effective (21.91), followed by CLS (20.57) and CON (17.89).

Table 4.3: Scheffe-Post Hoc Students' achievement in Fine Arts across the groups

Instructional Strategies	N	Mean \bar{x}	Treatment		
			Self-directed Learning Strategy (SDLS)	Cooperative Learning Strategy (CLS)	Conventional Method (CON)
Self-directed Strategy (SDLS)	60	21.906			*
Cooperative Learning Strategy (CLS)	60	20.568			*
Conventional Method (CON)	60	17.886	*	*	

*Pairs groups significantly different at $p < 0.05$

Table 4.3 shows that Self-directed Learning (SDL) Strategy is significantly different in mean score ($\bar{x} = 21.91$) when compared with Cooperative Learning (CL)

Strategy ($\bar{x}=20.57$) and Conventional Method (CON) ($\bar{x}=17.89$). Also, CON differs significantly from the two treatment groups. In effect, the treatments are significantly different from each other in the achievement of participants in Fine Arts. This implies that SDL and CL were the two pairs of groups that contributed to the significant effect of treatment on student's achievement in Fine Arts.

Ho1b: There is no significant main effect of treatment on students' attitude to Fine Arts.

To test this hypothesis, the ANCOVA was carried out on the posttest scores of students in their attitude to Fine Arts the result is presented on Table 4.4

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Table 4.4 Summary of ANCOVA of Posttest Scores of Participants' Attitude to Fine Arts by Treatment, Creative Ability and Parental Influence

Square	Type III Sum of Square	Df	Mean Square	F	Sig.	Partial Eta Square
Corrected Model	7297.616*	14	521.258	4.304	.000*	.267
Intercept	17062.869	1	17062.869	140.886	.000*	.461
PREATT	14.258	1	14.258	.118	.732	.001
TRTMET	1744.590	2	872.295	7.202	.001*	.080
CRA	21.148	2	10.573	.087	.916	.001
PARINF	42.770	1	42.770	.353	.553	.002
TRTMET*CRA	2.552	3	.851	.007	.999	.000
TRTMET*PARINF	39.997	2	19.999	.165	.848	.002
CRA*PARINF	141.645	2	70.823	.585	.558	.007
TRTMET*CRA*PARINF	32.334	1	32.334	.275	.601	.002
Error	19983.379	165	121.111			
Total	1161907.000	180				
Corrected Total	27280.994	179				

* $r^2 = .276$ (adjusted $r^2 = .205$)

* Significant at $p < 0.05$ level

Table 4.4 shows that there is main significant effect of treatment on students' attitude towards Fine Arts ($F_{(2, 165)} = 7.202$; $\eta^2 = .80$). This implies that there is a significant difference between the mean scores of students exposed to SDL and CL strategies groups and those in the CON method group. To this end, H_0 was rejected

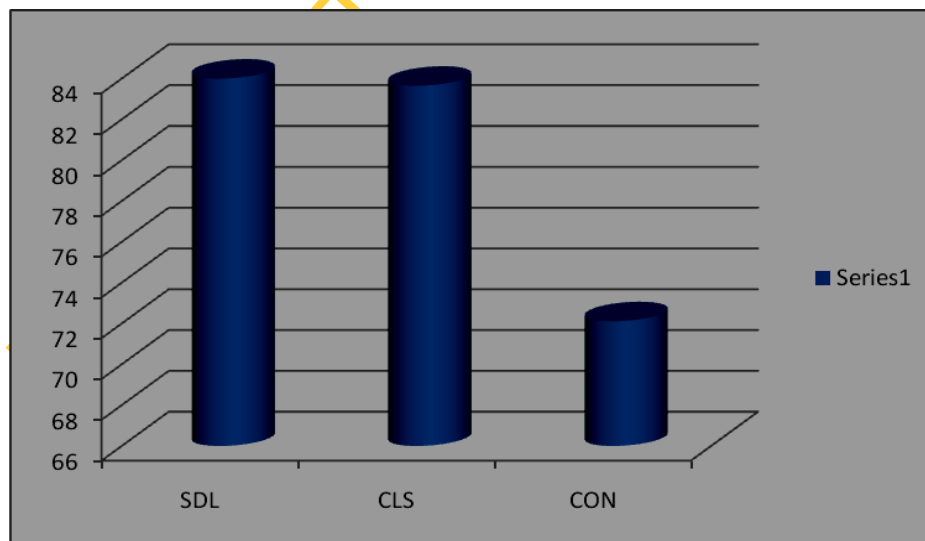
Table 4.5: Estimated Marginal Means of Students across Levels of Attitude by Treatment

Treatment Group	N	Mean \bar{x}	Std. Error
Self-directed Learning Strategy (SDLS)	60	84.00	2.503
Cooperative Learning Strategy (CLS)	60	83.568	1.658
Conventional Method (CON)	60	72.113	2.980

*Pairs groups significantly different at $P < 0.05$

Table 4.5 reveals that students exposed to SDL strategy obtained highest attitude mean score ($\bar{x} = 84.00$); followed by those exposed to CL strategy ($\bar{x} = 83.65$), while those in the control group, CON method obtained the lowest ($\bar{x} = 72.11$).

Fig. 4.2 depicts this information in a graph form.



Self-directed Learning Strategy (SDL) Cooperative Learning Strategy (CLS) Conventional Method (CON)

Fig 4.2 Bar chart showing students' levels of Attitude to Fine Art after the treatment

Figure 4.2 illustrates the marginal means of students across level of attitude towards Fine Arts. It shows that Self-directed Learning is more effective (84.65), followed by Cooperative Learning (83.00) and conventional method (71.11).

Table 4.6 shows the Pair wise comparison of students' attitude.

Table 4.6: Scheffe Post Hoc Pair-wise Comparison on Students' Attitude across the groups

Instructional Strategies	N	Mean \bar{x}	Treatment		
			Self-directed Learning Strategy (SDLS)	Cooperative Learning Strategy (CLS)	Conventional Method (CON)
Self-directed Strategy (SDLS)	60	84.65			*
Cooperative Learning Strategy (CLS)	60	83.00			*
Conventional Method (CON)	60	17.11	*	*	

*Pairs groups significantly different at $p < 0.05$

Table 4.6 reveals that there is no significant difference in the attitude to Fine Arts between participants in the treatment groups (SDL and CL). This implies that Self-directed Learning and Cooperative Learning strategies are significantly better than CON in enhancing students' attitude towards Fine Arts.

Ho2a: There is no significant main effect of creative ability on students' academic achievement in Fine Arts. From the Table 4.1, there is no significant main effect of creative ability on students' academic achievement in Fine Arts ($F_{(2, 165)} = 2.331$; $p < 0.05$). This implies that there is no significant main effect of creative ability on students' academic achievement in Fine Arts among students with low, middle and high level of creative ability. Therefore, hypothesis 2a was not rejected.

Table 4.7: Estimated Marginal on Students' Achievement across Levels of Creative Ability

Treatment Group	N	Mean \bar{x}	Std. Error
Self-directed Learning Strategy (SDLS)	60	2.29	.577
Cooperative Learning Strategy (CLS)	60	19.47	.331
Conventional Method (CON)	60	19.461	.884

*Pairs groups significantly different at $p < 0.05$

Table 4.7 reveals that students' with high creative ability recorded highest achievement mean score ($\bar{x} = 21.29$), followed by those with middle creative ability ($\bar{x} = 19.47$) while those with low creative ability obtained lowest ($\bar{x} = 19.46$), the difference among them is not significant. Hypothesis was not rejected.

Ho2b: There is no significance main effect of creative ability on students' attitude to Fine Arts. Table 4.4 shows that creative ability of students have no significant effect on their attitude towards Fine Arts ($F_{(2,165)} = 0.087$; $p < 0.05$). Therefore, the hypothesis 2b was not rejected.

Table 4.8: Estimated Marginal on Students' Attitude across Levels of Creative Ability

Level	N	Mean \bar{x}	Std. Error
High	60	80.67	1.789
Middle	60	80.01	1.3031
Low	60	77.25	5.805

Table 4.6 reveals that students obtained highest attitude in creative ability mean score ($\bar{x}=80.67$), followed by those with middle creative ability ($\bar{x}= 80.01$) while those with low creative ability obtained lowest ($\bar{x}= 77.25$), again this difference is not significant.

Ho3a: There is no significant main effect of Parental Influence on the choice of subject on students' academic achievement in Fine Arts. Table 4.1 also shows that Parental Influence on the choice of subject has no significant effect on their achievement in Fine Arts ($F_{(1, 165)} = 0.087$; $P > 0.05$). Hence, hypothesis 3a was not rejected.

Table 4.9: Estimated Marginal Means on Students' Achievement across Levels of Parental Influence

Level	Mean \bar{x}	Std. Error
High	20.54	.707
Middle	19.49	.567

Table 4.9 reveals that students with high parental influence obtained higher mean score in achievement in Fine Arts ($\bar{x}=20.54$), followed by those with low parental influence ($\bar{x}=19.49$), but the difference between them is not significant.

Ho3b: There is no significant main effect of parental influence on the choice of subject on students' attitude to Fine Arts. From Table 4.4, parental influence on the choice of subject has no significant effect on students' attitude to Fine Arts ($F_{(1, 165)} = 0.353$; $P > 0.05$). Therefore, hypothesis 3b was not rejected

Table 4.10: Estimated Marginal Means on Students' Attitude across Levels of Parental Influence

Level	Mean \bar{x}	Std. Error
High	78.546	2.229
Middle	18.49	1.800

Table 4.10 reveals that students with high Parental Influence on the choice of subject recorded highest mean score in attitude to Fine Arts ($\bar{x}=78.55$), followed by those with low score ($\bar{x}=18.13$), but the different between them was not significant.

Ho4a: There is no significant interaction effect of treatment and creative ability on students' academic achievement in Fine Arts. Table 4.1 shows that there is no significant interaction effect of treatment and creative ability on students' achievement in Fine Arts ($F_{(3, 165)} = 0.94$; $p > 0.05$). Therefore, hypothesis 4a was not rejected.

Ho4b: There is no significant interaction effect of treatment and creative ability on students' attitude to Fine Arts.

Table 4.4 shows that interaction effect of treatment and creative ability on students' attitude to Fine Arts is not significant ($F_{(3, 165)} = 0.007$; $p > 0.05$). Therefore, hypothesis 4b was not rejected

Ho5a: There is no significant interaction effect of treatment and parental influence on the choice of subject on students' academic achievement in Fine Arts.

Table 4.1 shows that interaction effect of treatment and parental influence on the choice of subject on students' achievement in Fine Arts is not significant ($F_{(2, 165)} = 2.85$; $p > 0.05$). Hence, hypothesis 5a was not rejected.

Ho5b: There is no significant interaction effect of treatment and parental influence on the choice of subject on students' attitude to Fine Arts.

Table 4.4 shows that interaction effect of treatment and parental influence on the choice of subject on students' attitude to Fine Arts is not significant ($F_{(2, 165)} = 0.165$; $p > 0.05$). This implies that, hypothesis 5b was not rejected.

Ho6a: There is no significant interaction effect of creative ability and parental influence on the choice of subject on students' academic achievement in Fine Arts. From Table 4.1, the interaction effect of creative ability and parental influence on the choice of subject on students' achievement in Fine Arts is not significant ($F_{(2, 165)} = 0.033$; $p > 0.05$). Therefore, hypothesis 6a was not rejected.

Ho6b: There is no significant interaction effect of creative ability and parental influence on students' attitude to Fine Arts.

Table 4.4 shows that interaction effect of combined creative ability and parental influence on the choice of subject on students' attitude to Fine Arts is not significant ($F_{(2, 165)} = 0.59$; $p > 0.05$). Therefore, Ho6b was not rejected.

Ho7a: There is no significant interaction effect of treatment, creative ability and parental influence on students' academic achievement in Fine Arts.

Table 4.1 shows that interaction effect of combined treatment, creative ability and parental influence on the choice of subject on students' achievement in Fine Arts is not significant ($F_{(1, 165)} = 0.010$; $p > 0.05$). Hence, hypothesis 7a was not rejected.

Ho7b: There is no significant interaction effect of treatment, creative ability and parental influence on the choice of subject on students' attitude to Fine Arts.

Table 4.4 shows that there is no significant interaction effect of treatment, creative ability and parental influence on the choice of subject on students' attitude to Fine Arts ($F_{(1, 165)} = 0.28$; $p > 0.05$). Therefore, Ho7b was not rejected.

4.2 Discussion of Results

4.2.1 Main Effects of Treatment on Students' Achievement in and Attitude to Fine Arts

There was significant effect of treatment on students' achievement in Fine Arts. It was also revealed that Self-directed Learning (SDL) and Cooperative Learning (CL) strategies facilitated learning more than the conventional method. Self-directed Learning (SDL) and Cooperative Learning (CL) Strategies are activity oriented. The result of the study agrees with the results of studies carried out by Ogunkunle (2008) and Oluwole (2008) that students exposed to activity based Strategies performed significantly better than those in the control group. The effectiveness of Self-directed Learning Strategy proved superior to the Cooperative Learning strategy and Conventional Method due to the fact that, the learners in the group performed simple and specific activities individually in order to identify their views and expressed some ideas on the topic of the lesson. Examples of such activities and ideas are "50% quantity of Yellow colour added to 50% quantity of Blue colour gives -----", "Justify your expectation", observe your

mixture and explain your observation". Specifically, the individual learner is expected to perform the above activities on the worksheet, - collect the colours (primary colours), identify the colours, mix the colours and give correct answers. These intellectual ideas assisted the learners in becoming self-involved and responsible learners in the classroom as they made contributions to what the teacher taught rather than being passive learners. The learners played specific and important roles in the classroom setting.

The important role played by the individual learners helped in developing self-learning. The finding of this study also shows that Self-directed Learning strategy is more effective than all other strategies used in this study in agreement with the earlier results of Warner and Christie (2000) as well as Anidugbe (2001). This is because in the two learning strategies, students actually engaged in activities, practical thinking and doing i.e. hand-on-mind-on activities. Adeoye (2004) asserted that Fine Arts should be taught through appropriate strategies. The highest scores in Self-directed strategy groups is probably because Self-directed is student-centred. Therefore, in self-directed, the teacher is a facilitator and support when called for and to connect previous knowledge to the new knowledge to be learnt. The findings also support the submission of Sofowora (2001), Ibidun (2005) and Ogunkunle (2008) that the use of self-directed learning strategy enhanced students' achievement.

Also, there was a significant main effect of treatment on students' attitude to Fine Arts. Students exposed to self-directed learning strategy had the highest attitude mean score compared with those exposed to conventional method. Observing the three strategies (Self-directed Learning, Cooperative Learning strategies and conventional method) conventional method had the lowest post attitude mean score. The study confirmed that the Self-directed Learning and Cooperative Learning Strategies developed students' positive attitude to Fine Arts. This proof that Self-directed Learning and Cooperative Learning strategy involved learning by doing that makes the learners develop self-confidence, self-control, self-direction and self-ability and acquire relative change in attitude to Fine Arts. Hence, the activities acquired by learners in these groups are better than those acquired by learners in other control group.

The Self-directed Learning Strategy is also more effective than the Conventional Method, because the learners in the Self-directed Learning strategy group are responsible for their own learning and acquired a critical attribute for lifelong learning to survive in an environment profoundly influenced by economic, technology and social changes. The

findings are in line with those of Adesanya (2006), Anyasodo, Okoye and Udeze, (2010) that Self-directed Learning empowers students to take ownership of their learning as they move from teacher oriented learning to student- oriented. The two strategies fostered activity-based instruction, practical thinking, sharing ideas, and working together to solve problems.

4.2.2 Main Effects of Creative Ability on Achievement in and Attitude to Fine Arts

The result from this study shows that there was no significant effect of creative ability on students' achievement and attitude. Nevertheless, there are still differences in the mean scores of students' attitude to Fine Arts across the groups. The differences are not significant. It is however observed that the students exposed to Self-directed Learning Strategy (SDLS) had the highest attitude mean score than their counterparts exposed to Cooperative Learning Strategy (CLS) and Conventional Method (CON), while those in Cooperative Learning strategy scored higher than those that used CON. This implies that the SDLS and CLS are significantly better than the conventional method. In enhancing students' attitude to Fine Arts, the findings was in agreement with those of Knowles, Holton, and Swanson (1998) who predict that by year 2020, all learning will be based on principles of Self-directed Learning which will in turn increase students' attitude to the subject.

This study discovered that there was no significant difference in the effect of creative ability on students' attitude to Fine Arts this is in agreement with Bear (1994), Strand (1998), Ozovehe (2006), Adeoti (2008). Who found positive effect of creative ability on attitude to learning of Fine Arts. Also, the finding supports Obaseki (2000) and Ogunkunle (2008) who observe no significant effects of creative ability on achievement and attitude of students to Fine Arts.

4.2.3 Main Effects of Parental Influence on Choice of Subject on Achievement in and Attitude to Fine Arts

There was no significance main effect of parental influence on the choice of subject on students' achievement in and attitude to Fine Arts. Students with high creative ability performed better than those with low creative ability. As an intervening (moderator) variable in this study, parental influence was discovered that the difference between them was not significant.. This finding support Oyenuga (1998) who reports that

the impression given by the general public is that Fine Arts as a career is meant for those unable to cope with normal academic programme in a school system, which is not true. The findings also corroborates Olatoye and Agbatogun (2009), Adesanya (2010) who recommends parental and societal expectations, the individual to discover his/her needs, values and aspirations to shape his/her career choice. They should not be forced to study courses they do not have aptitude for. Okpala, Okpala and Smith (2001) suggested that parents should be advised get to know their children, try to understand them, and be aware of their natural talent and abilities. They then can give direction based on learners' interest, rather than parental desires or expectations.

INTERACTION EFFECTS

2-way interaction

4.2.4 Interaction Effects of Treatment and Creative Ability on Achievement in and Attitude to Fine Arts

There was no significant two-way interaction effect of treatment and creative ability on students' achievement in Fine Arts. The implication of this findings is that treatment had no effect on creative ability. The result shows that the two-way interaction effects of treatment and creative ability on achievement and attitude are not significant implying that irrespective of students' creative ability in Fine Arts, student can still perform. Students with high creative ability perform better in achievement and attitude but the differences are not significant. The result supports Brockett and Hiemestra (1990) and Adekoya (2010) who observed no significant effects of creative ability on achievement and attitude of students to Fine Arts.

4.2.5 Interaction Effects of Treatment and Parental Influence on Choice of Subject on Achievement in and Attitude to Fine Arts

The result reveals that there was not significant two-way interaction effect of treatment and parental influence on choice of subject on students' achievement and attitude to Fine Arts. It was observed that parents had no influence on career chosen. Pamela (2005), Olatoye and Agbatogun (2009) reveal that majority of the students can easily identify their future career through counsellors in most schools who help students to discover their needs, values, and aspirations as well as shape their career choice. This result is in tandem with that of Hairton (2000) and Pamela (2005) that parents must not restrict their children to a particular choice regardless of their God-given gifts and

talents. Rather, they need to find ways to encourage and support their children and help them discover the career in line with their gifts and most complementary to those gifts. Kathleen, Hoover and Howard (2008) and Adesanya (2010) recommend that students should not be forced into studying a course they do not have aptitude for.

4.2.6 Interaction Effects of Creative Ability and Parental Influence on the choice of the subject on students' Achievement in and Attitude to Fine Arts.

There was no interaction effect of creative ability and parental influence on the choice of the subject on students' achievement in Fine Arts. This implies that creative ability combined with parental influence did not have effect on students' achievement in Fine Arts. The implication of this result is that if effective instructional strategies such as Self-directed and Cooperative Learning Strategies are used, the high, middle and low levels of creative ability and high and low level of parental influence would produce better achievement and attitude to Fine Arts. Although there were differences in the achievement and parents influence on choice of subject, these differences were not significant. The result supports Ghysens and Break (2008) who observed no significant effects of creative ability and parental influence on the choice of subject on achievement and attitude of students to Fine Arts.

3-way Interaction

4.2.7 Interaction Effects of Treatment, Creative Ability and Parental Influence on Choice of Subject on Achievement in and Attitude to Fine Arts

There was no significant 3-way interaction effect of treatment, creative ability and parental influence on choice of subject on students' achievement in Fine Arts. The findings indicate that treatment, creative ability and parental influence on the choice of subject on students' achievement in and attitude to Fine Arts. This result agreed with Oyinloye (2006) who discovered that there is no significant difference between the achievement score in Fine Arts. This shows that, if the same treatment is given to all groups, similar result would be achieved in achievement and attitude to Fine Arts.

CHAPTER FIVE

SUMMARY, CONCLUSION, IMPLICATION AND RECOMMENDATIONS

5.1 Summary of Findings

Seven null hypotheses are tested and interpreted at 0.05 level of significance. The results are thus summarised.

1. There was significant main effect of treatment on students' achievement in and attitude to Fine Arts.
2. There was no significant main effect of creative ability on students' achievement in and attitude to Fine Arts.
3. There was no significant main effect of parental influence on students' achievement in and attitude to Fine Arts.
4. There was no significant 2-way interaction effect of treatment and creative ability on students' achievement in and attitude to Fine Arts.
5. There was no significant 2-way interaction effect of treatment and parental influences on the choice of subject on students' achievement in and attitude to Fine Arts.
6. There was no significant 2-way interaction effect of creative ability and parental influence on the choice of subject on students' academic achievement in and attitude to Fine Arts.
7. There was no significant 3-way interaction effect of treatment, creative ability and parental influence on the choice of subject on students' academic achievement in and attitude to Fine Arts.

5.2 Conclusion

Based on the findings of this study the following conclusions are drawn:

The study established that Self-directed Learning (SDL) and Cooperative Learning (CL) Strategies were effective instructional strategies that can be used to improve students' performance and acquisition of knowledge in Fine Arts at junior secondary school level. In addition, the use of conventional dialogues with the two strategies (SDL and CL) embodied ensures students' involvement and active participation in Fine Arts lessons. The two strategies (SDL and CL) also encouraged and developed self-learning, self-esteem, and helps students investigate skills without the help of the teacher, allowed for high level of interaction with peers during learning together in the

class. They were therefore, committed to make self-contribution to what the teacher taught. Learners engaged themselves in doing different activities as the teacher facilitated the classroom activities. Further, the two strategies made teaching and learning more flexible promote communication and cooperation towards an effective learning among the students and provide for instant feedback to teachers and students hence, thereby improving students' learning outcomes.

5.3 Educational Implication of the Study

The findings has profound implication for teaching of Fine Arts in Nigeria because the strategies Self-directed Learning (SDL) and Cooperative Learning (CL) have found to be effective and viable alternative to the Conventional Method that is in the practice in most of the schools in Nigeria. And the use of these strategies (SDL and CL) will minimise the use of conventional method.

The study established that while students' performance, success and failure in schools are dependent upon the strategies used in instruction, it is noted that Self-directed and Cooperative Learning Strategies influence academic achievement significantly. Self-directed and Cooperative Learning Strategies should be utilised to improve cognitive, affective and psychomotor achievement and positive attitude of participants to Fine Arts. This will help to reduce the rate of failures in Fine Arts.

In summary, the result of these strategies (Self-directed and Cooperative Learning Strategies) have shown the need for using students-centred instructional strategies such as Self-directed and Cooperative Learning Strategies that do not require highly technical facilities but centred on hand-on/ mind-on activities for improving learning outcomes in Fine Arts.

5.4 Limitations to the Study

The study focused on the use of Self-directed and Cooperative Learning strategies on students' achievement in and attitude to Fine Arts in Junior Secondary School (JSS) II students. And the study was restricted to JSS II and this made it difficult to generalize the result of the study beyond the class. Also, fewer schools offer the course because of the fewer Fine Arts teachers, so the researcher made effort to search for schools offering the course within the selected local government areas.

The intact classes were used so as not to disorganise the school arrangement. Also, the content coverage was restricted to principles, elements of art and application of

colours in Fine Arts in the school syllabus. Further, the short period (10 weeks) of carrying out the experiment may equally influence the generalisation of the results. It should be noted that attitude and achievement do take time to manifest

Among other intervening variables, only creative ability and parental influence on the choice of subject were considered. It is possible that other intervening variables such as gender, parental educational background, area of specialisation, career, and home background could serve as limitation on the level of generalisation of the findings. However, despite these limitations, the findings of the study would serve as an essential groundwork for further studies in Self-directed and Cooperative Learning strategies and their effective utilization in teaching and learning Fine Arts.

5.5 Recommendations

In view of the results obtained, the following recommendations are made:

- (1.) That the use of Self-directed and Cooperative Learning strategies are recommended for teaching Fine Arts in secondary schools because it yielded significantly better in achievement and attitude to the subject than conventional method.
- (2.) The use of Cooperative Learning strategy is recommended for improving positive relationship in a basic pattern of student-student interaction, learning together as a team in accomplishing a set of given objectives.
- (3.) Students should be encouraged by Fine Arts teachers to express their ideas, feelings, identify conceptions and misconceptions and they should be allowed to correct their misconception with little assistance from teachers in any Fine Arts class.
- (4.) The Fine Arts teachers in Nigeria secondary schools should be encouraged to adopt Self-directed and Cooperative Learning strategies for improving learning outcomes.
- (5.) Curriculum planners and experts in Fine Arts should design curriculum that are students' activity-based.
- (6.) Government should re-train secondary school teachers in the use of SDL and CL strategies through organisation of workshops, seminars and conferences for Fine Arts teachers. This would help them to acquit themselves with innovative strategies such as Self-directed and Cooperative Learning Strategies.
- (7.) To improve students' achievement in and attitude to Fine Arts, parents and society should be enlightened on the importance of the subject to national development.

(8). Fine Arts develops creativity, facilitate transfer of knowledge and find practical application in other subject areas therefore, the use of an effective strategies (Self-directed and Cooperative Learning strategies) is required to boost students interest in offering the course and other related courses.

5.6 Suggestions for Further Studies

Further studies can be conducted to address the following areas:

- Replication at other levels of formal education to further ascertain the application of the strategies that can best be used in teaching Fine Arts.
- Extended to evaluate the effectiveness of Cooperative Learning strategy on academic achievement in other areas of Art Education.
- Other Cooperative Learning structure variants apart from the ones used in this study can also be evaluated to ascertain the effectiveness on academic achievement of Fine Arts learners.
- Increase the level of integrating technology and incorporating Self-directed and Cooperative Learning strategies into Fine Arts teaching
- Replicated to cover more local government area and states of the federation so that generalisation can be made.
- Other moderating variables other than students' creative ability and parental influences on the choice of subject should be investigated.

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APPENDICES

APPENDIX I

INSTRUCTIONAL GUIDES FOR SELF-DIRECTED LEARNING STRATEGY CLASS (IGSDLS)

Lesson 1

School:

Date:

Subject: Fine Arts

Topic: Meaning of Fine Arts

Sub Topic: Branches of Fine Arts and its uses

Duration: 80minutes (Double period)

Previous Knowledge: Student had been taught, Branches of Fine Arts

Instructional Objectives: At the end of the lesson student should be able to:

- 1) Give the meaning of Fine Arts
- 2) List Fine Arts materials and equipment
- 3) List four importance and its uses.
- 4) Define drawing.

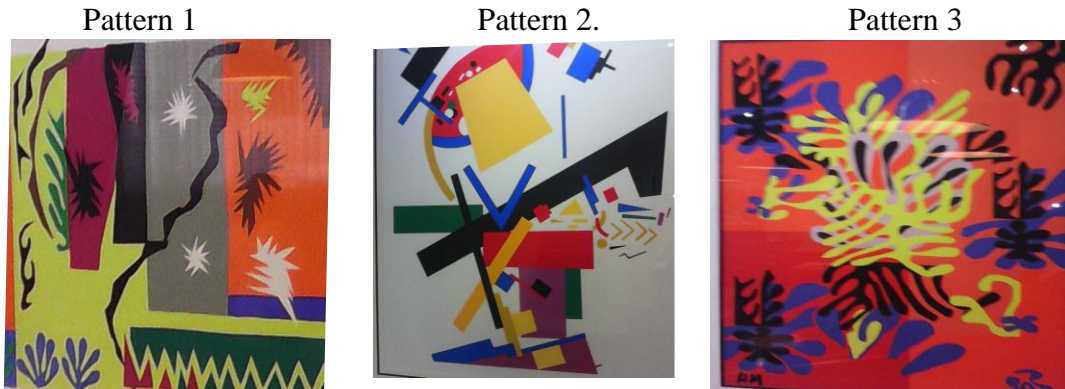
Instructional Materials: Chart of branches of arts and patterns of different colours

Read the meaning of Fine Arts:

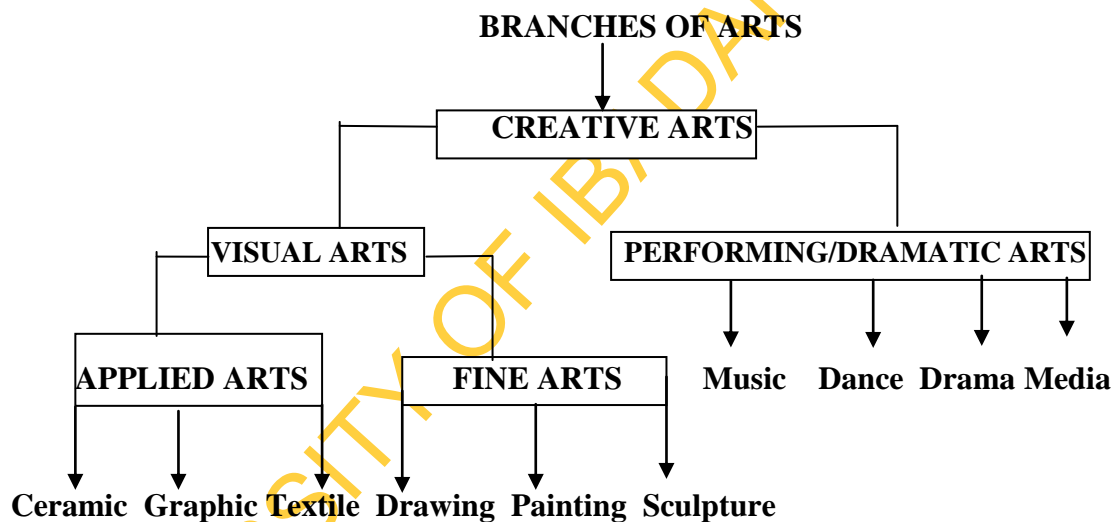
- ❖ Fine Arts is the creation or expression of what is beautiful, expression of a thought, feelings or ideas through visual, verbal, written or a medium.
- ❖ The branches of Fine Arts are the painting, drawing and sculpture.
- ❖ The importance of Fine Arts is to make the learners to be able to express their feelings and ideas independently, develop their thinking capacity and to enable them to acquire creative skills and interest for a future vocation

Provision for Individual Practice

I) Study some of the Fine Arts works in the Instructional Guides.



ii) Study the diagram of the branches of arts displayed.



iii) Select the materials needed for the individual practice. (2B Pencils, ruler, eraser, razor blade/scissors, cardboard).

Answer the following questions in the work sheet.

1. Define Fine Arts.
2. List the branches of Fine Arts you have studied
3. _____ , _____ and _____ are the types of Fine Arts
4. Name the parts of applied art
5. Mention the materials selected for Fine Arts activity

Lesson 2

School:

Date:

Subject: Fine Arts

Topic: Principles of art

Sub Topic: Identification of principles of art

Duration: 80 minutes (Double period)

Previous Knowledge: Student had been taught, the meaning and materials in art.

Instructional Objectives: At the end of the lesson student should be able to:

- i) Draw a motif correctly.
- ii) List the Principles of art.
- iii) Identify the Principles involve in an art work.

Instructional Materials: Chart, shapes, paper, razor, gum, ruler and eraser.

Individual learner read about Principles of art

- ❖ Balance, Dominance, Proportion, Repetition, Rhythm, and Variety.
- ❖ Drawing is the representation of shapes in lines, and line is used to describe or define the shape of an object.
- ❖ Balance is one of the most fundamental in the principles of art
- ❖ Dominance emphasizing certain parts in order to create center of interest.
- ❖ Repetition is close to rhythm because it needs the repeated use of a number of art elements.
- ❖ Rhythm is a flow of arranging the elements of arts in a repeated manner.
- ❖ Lay emphasis on the fact that principles of art are principles of organization.
- ❖ Proportion as the distribution and relationship of various design to avoid monotony,
- ❖ Rhythm is to achieve the harmony in an art work, while
- ❖ Variety in it component make design more interesting and appealing,

Provision for Individual Practice

Make your design and follow the instructions:

- ii) Select the materials needed.

- iii) Draw different shapes or patterns,
 - a) Make use of different types of lines to form your patterns.
 - b) Create a design that will identify all the principles of art.
 - c) Achieve the principles of art for harmony, movement and unity in your design.

Checking your understanding:

Answer the following questions in your work sheet

- a) Summed up the total activities you perform.
- b) Correct the error and repeat the activity in which error has occurred.
- c) Answer the following questions in your worksheet.
 - a) What is the meaning of Principles of art.
 - b) List the Principles of art.
 - c) Identify arrow to show Variety in your art works.
 - d) Rhythm is the _____ in an art work

Lesson 3

School:

Date:

Subject:

Fine Arts

Topic:

Application of Principles of art

Sub Topic:

Pattern making

Duration:

80minutes (Double period)

Previous Knowledge:

Student had been taught, Branches of Fine Arts

Instructional Objectives:

At the end of the lesson student should be able to:

- i) Draw shapes to make a pattern to use.
- ii) Transfer the shapes into a design.
- iii) Identify the Principles of art in the motif.

Instructional Materials: Chart, shapes, paper, razor, gum, ruler, eraser, patterns of different colours.

Read the instruction and answer the questions.

1. List the Principles of art?
2. What is Balance in art?

3. Proportion is -----
4. Variety in a design makes it look attractive (YES / NO)
5. Drawing is the representation of shapes in lines, and

Read the notes in **Lesson 2** on Principles of art before applying it in your art work and get your motif/pattern of the design and select your materials

Provision for Guided Practice

Select the drawing materials; 2B pencils, drawing sheets, drawing board, eraser, razor.

Get your motif/pattern of the design. And,

- Spread your drawing sheet on the drawing board.
- Place the motif on the drawing sheet and apply repetition of the motif on the paper
- Apply Variety on the pattern when placing by using two or three pattern at the same time (Variety)
- Arrange your art pattern to depict Rhythm
- Distribute the various patterns to be able to avoid monotony (Proportion)
Emphasize certain parts in order to create them as centres of interest by achieving size, shape colour texture and value.

Checking your understanding, answer the following questions in your work sheet

- a) Summed up the total of your activities.
- b) Correct the error and repeat the activity in which error has occurred.
- c) Answer the following questions in your worksheet.
 - a) What is the Principle of art?
 - b) Can you identify the principles of art in your pattern?
 - c) 5 Principles of art are; Balance, _____, _____, Repetition, and _____

Lesson 4

School:

Date:

Subject: Fine Arts

Topic: Elements of art

Sub Topic: Identification of elements of art

Duration: 80minutes (Double period)

Previous Knowledge: Student had been taught principles of

Instructional Objectives: At the end of the lesson student should be able to:

- i) Identify the elements of art
- ii) Draw shapes to make a design to depict these elements.
- iii) Transfer the shapes into a design.

Instructional Materials: Drawing materials: 2Bpencil, razor blade, drawing sheet.

Individual Session

Read the notes on elements of art before applying it in your art work.

Get your motif/pattern of the design and select your materials.

Read:

Elements of art are;

Colour- is the reflection of light and they are types of colours.

Texture- is the quality surface of the materials.

Line- is it used to describe or define the shape and line is important in elements of design.

Value- refers to the relation of one part of a picture to the other with reference to the degree of lightness or darkness, and

Form and Space- Form is a term used to define the shape of anything and space is a distance between two pattern and objects.

Note that until a design is drawn the elements of art cannot be appreciated.

Individual Practice:

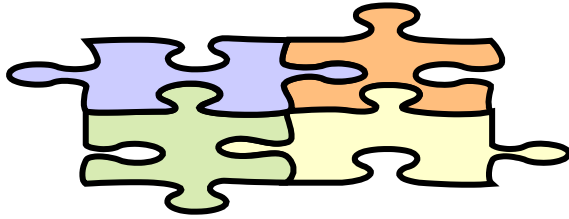
Select your drawing materials: 2Bpencils, colours, palette, water, drawing sheets, drawing board, eraser, razor.

Follow the instructions:

- Draw the pattern to be used by using different types of line to depict the pattern; straight, wavy, basic shapes, block arrows, zigzag lines etc

- Identify the elements of art in your patterns
- Bring out various shades of form
- Measure the distance between the shapes before arranging the pattern.

Study this picture to identify some elements of art



A pattern

Checking your understanding, answer the following questions in your work sheet.

- a) Summed up the total activities performed.
- b) Correct the error and repeat the activity in which error has occurred.
- c) Answer the following questions in their worksheet.
 - i) What are the Elements of art?
 - ii) Draw pattern that will depict any three of the elements of art?
 - iii) Mention the elements of art you can see in the picture?

Lesson 5

School:

Date:

Subject:

Fine Arts

Topic:

Application of Elements of art

Sub Topic:

Preparing pattern

Duration:

80minutes (Double period)

Previous Knowledge:

Student had been taught the different elements of art

Instructional Objectives: At the end of the lesson student should be able to:

- i) Draw shapes to make a design to use.
- ii) Transfer the shapes into the art work.
- iii) Identify the elements of art in an art work

Instructional Materials: Drawing materials, 2Bpencil, razor blade, drawing sheet.

Instructional Guides

Read the instruction and answer the questions

- 1 List the Elements of art?
- 2 What is colour in a design?
- 3 Texture is _____
- 4 Colour in a design makes it look attractive (YES / NO)
- 5 Form is a term we use to define..... of anything

Individual Session

Instruction

Read the notes on Elements of art in **lesson 4** before applying it your art work.

Get your motif/pattern of the design and select your materials

Select your drawing materials; 2B pencils, drawing sheets, colours, palette, water, drawing board, eraser, and razor.

Follow Instructional Guides.

- Get your motif/pattern of the design.
- Spread your drawing sheet on the drawing board.
- Place the motif on the drawing sheet and apply repetition of the motif on the paper.
- Apply the Value on the pattern by making the relation of one part of a pattern to the others with reference to the degree of light and dark.
- Arrange your art pattern to depict form.
- Select the area to apply the colours and identify the colours of each pattern. Emphasize certain parts in order to create them as centres of interest by achieving size, shape colour texture and value

Checking your Understanding answer the following questions in your work sheet

- a) Each learner summed up the total activities performed.
- b) Learner corrects the error and repeats the activity in which error has occurred.
- c) Learners answer the following questions in their worksheet.
 - i) What are the Elements of art?
 - ii) Can you identify 3 the elements of art in your work?
 - iv) 5 Elements of art are; Colours, _____,
 - v) _____, Value, and _____.

Lesson 6

School:

Date:

Subject: Fine Arts

Topic: Application of colours

Sub Topic: Mixing of colours

Duration: 80minutes

Previous Knowledge: Student had been taught create a pattern that depicts the rudiments of art

Instructional Objectives: At the end of the lesson student should be able to:

- i) Draw shapes to make a pattern to use.
- ii) Transfer the shapes into a design
- iii) Identify the Elements and Principles of art in the design made.
- iv) Mix colours appropriately and apply it.

Instructional Materials: 2Bpencil, razor blade, drawing sheet. Colours, palette, brushes of different sizes

Instructional Guides

Read the instructions and answer the questions.

- 1 List the Principles and Elements of art?
- 2 What is Colour in a design?
- 3 Balance is
- 4 Variety in a design makes it look attractive (YES / NO)
- 5 Line is
- 6 List materials needed for your design

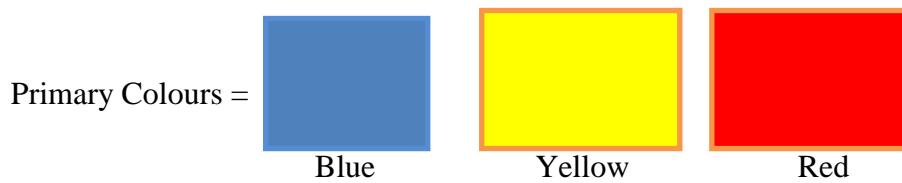
Individual Session (Practical)

Read the notes on Principles and Elements of art in **Lessons 2 and 4** before applying it in your art work.

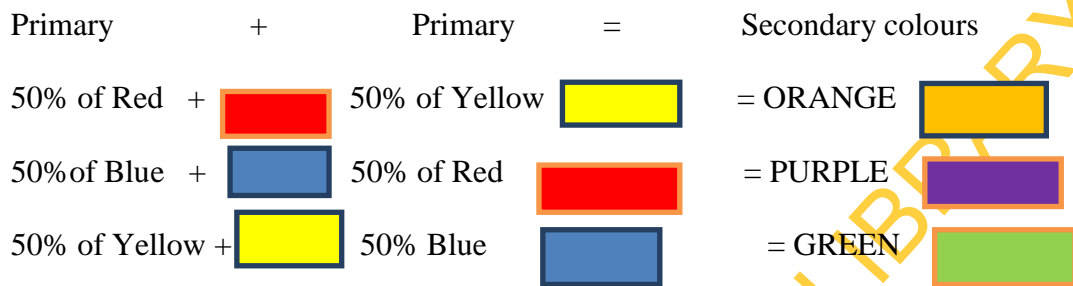
Colour is the reflection of light

Study this-

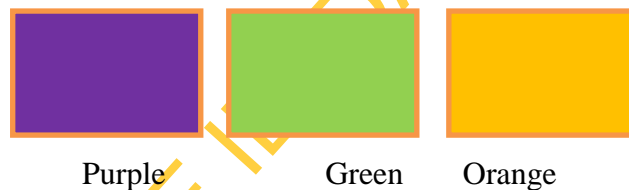
Types of colours:



Mixture of two primary colours of the same quantity is secondary colour



Therefore, secondary colours are:



Get your motif/pattern of the design and select your materials. To practice your exercises.

Provision for Individual Practice

Select your drawing materials; 2B Pencils, drawing sheets, drawing board, eraser, razor, colours, water, and palette. The teacher distributes the Instructional Guides to individual learners.

Follow the instructions

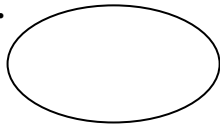
- Get your motif/pattern to use.
- Spread your drawing sheet on the drawing board.
- Select your pattern with the use of different lines to form the patterns.
- Place the motif on the drawing sheet and trace it out in repeated pattern on the paper
- Apply all the principles and elements of art on the pattern when placing.
- Arrange your art pattern to depict the principles/ elements of art.

- Mix your selected colours (not more than three colours)
- Apply colours on the design.

Exercises

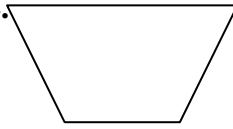
Mixture schedule- Collect your work sheet and practice the following:

A. 1.



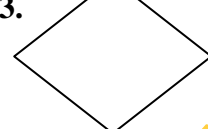
Paint this Red

2.



Paint this Yellow

3.



Paint this Blue

B. Collect 20 % Of Red and mix with 20% of Blue.

C. Create your pattern to depict Proportion and Variety

D. Give it a colour from primary and 2 colours from secondary colours

Mount your work for evaluation and assessment by using window frame of cut and paste.

Checking your Understanding answer the following questions in your work sheet

- Summed up the total activities performed.
- Correct the error and repeat the activity in which error has occurred.

Assignment:

- Create a pattern for a woman scarf or a man tie with only 2 primary and 2 secondary colours.

Name of School:

Date:

Topic:-----

LESSON:-----

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APPENDIX II

INSTRUCTIONAL GUIDES FOR COOPERATIVE LEARNING STRATEGY CLASS (IGCLS)

Lesson 1

School:

Date:

Subject: Fine Arts

Topic: Meaning of Fine Arts

Sub Topic: Branches of Fine Arts and its Uses

Duration: 80 minutes (Double period)

Previous Knowledge: Student had been taught, Branches of Arts

Instructional Objectives: At the end of the lesson student should be able to:

- 1) Give the meaning of Fine Arts
- 2) List Fine Arts materials and equipment
- 3) List four importance of Fine Arts.
- 4) Define drawing.

Instructional Materials: Chart, shapes, paper, razor, gum, ruler, eraser, patterns of different colours

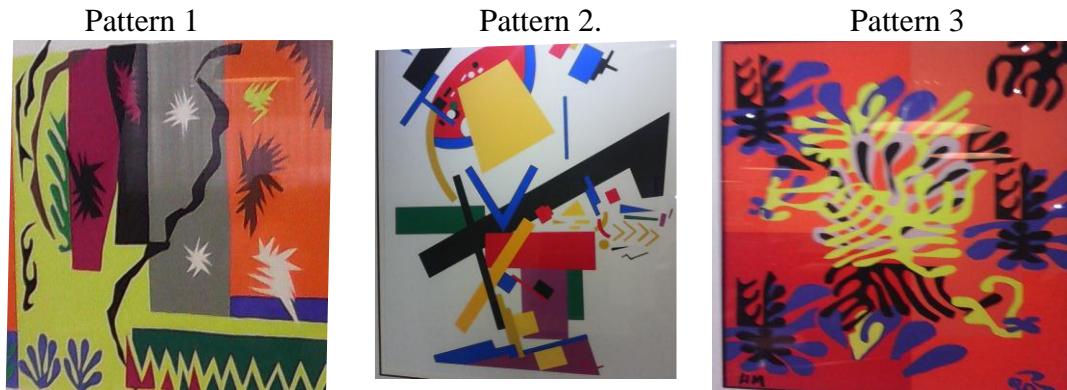
Each group to read the following:

Fine Arts is the creation or expression of what is beautiful, expression of a thought, feelings or ideas through visual, verbal, written or acted medium.

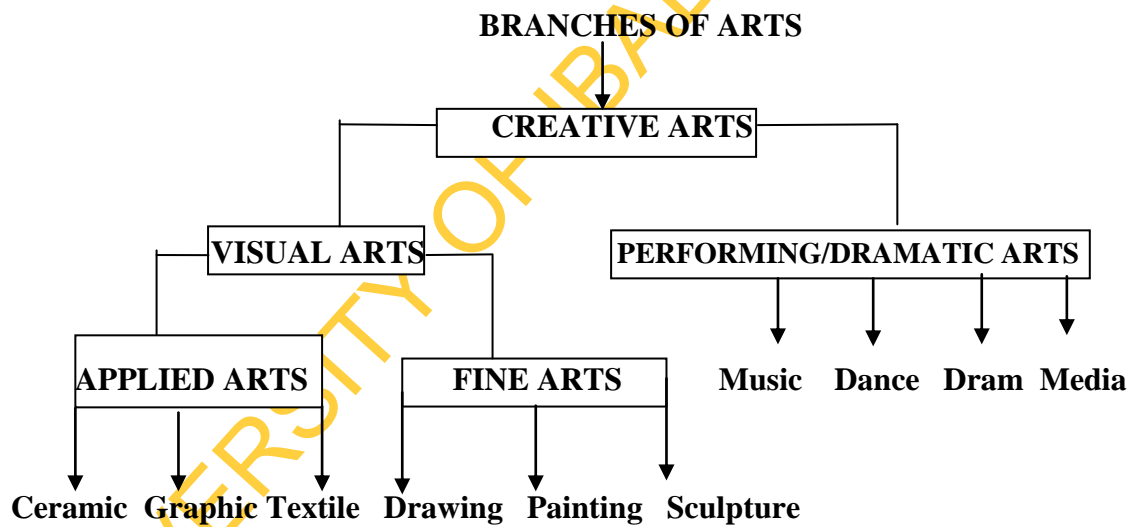
- ❖ The branches of Fine Arts are the painting, drawing and sculpture.
- ❖ The importance of Fine Arts is to make the learners be able to express their feelings and ideas, develop their thinking capacity and to enable them to acquire creative skills and interest for a future vocation

Provision for Group Practice

Each student in the group to study the Fine Arts works in the Instructional Guides.



ii) Study the diagram of the branches of Fine Arts displayed in the guide.



iii) Select the materials needed. (2B Pencils, ruler, eraser, razor blade/scissors, cardboard).

Answer the following questions in the work sheet.

1. Define Fine Arts.
2. List the branches of Fine Arts you have studied

3. _____ , _____ and _____ are the types of Fine Arts
4. Name the parts of applied art
5. Mention the materials selected for the practical.

Lesson 2

School:

Date:

Subject: Fine Arts

Topic: Principles of Art

Sub Topic: Identification of Principles of Art

Duration: 80 minutes (Double period)

Previous Knowledge: Student had been taught the meaning of fine art

Instructional Objectives: At the end of the lesson student should be able to:

- i) List the principles of art.
- ii) Draw a motif correctly.
- iii) Identify the principles involve in an art works.

Instructional Materials: Chart, shapes, paper, razor, gum, ruler, eraser, patterns of

Individual in each Group read about Principles of art rotationally:

- ❖ Balance, Dominance, Proportion, Repetition, Rhythm, and Variety.
- ❖ Drawing is the representation of shapes in lines, and lines are used to describe or define the shape of an object.
- ❖ Balance is one of the most fundamental principle in the principles of art
- ❖ Dominance emphasizing certain parts in order to create center of interest.
- ❖ Repetition is close to rhythm because it needs the repeated use of a number of art elements.
- ❖ Rhythm is a flow of arranging the elements of arts in a repeated manner.

Provision for Guided Practice (rotationally)

- Draws a pattern to depict the principles in art
- Lay emphasis on the fact that principles of art are principles of organization.
- Proportion is the distribution and relationship of various design to avoid monotony,

- Rhythm is to achieve the harmony in an art work, while
- Variety in its component makes design more interesting and appealing,

Individual in each group make a pattern and follow the instructions:

- ii) Select the materials needed.
- iii) Draw different shapes,
 - a) Achieve the principles of art for harmony, movement and unity in a design.
 - b) Make a design that will show all the principles of art.
 - c) Draw your design with the use of different types of lines.

Group checking their understanding

Group activities: Answer the following questions in the work sheet

- a) Summed up the total activities your groups perform.
- b) Each group to correct the error and repeat the activities in which error has occurred.
- c) Answer the following questions in your worksheet.
 - a) What are the Principles of Art.
 - b) Identify Variety in the group activities.
 - d) Rhythm is the _____ in an art works

Lesson 3

School:

Date:

Subject:

Fine Arts

Topic:

Application of Principles of Art

Sub Topic:

Pattern making

Duration:

80 minutes (Double period)

Previous Knowledge:

Student had been taught the types of Principles of art.

Instructional Objectives: At the end of the lesson student should be able to:

- i) Draw shapes to make a pattern.
- ii) Transfer the shapes into a design.

iii) Identify the Principles of art in the created shapes.

Instructional Materials: Chart, shapes, paper, razor, gum, ruler, eraser

Each group to read the instruction and answer the questions.

Read the notes in **Lesson 2** on Principles of art before applying it on the art works and get produce the pattern of the design and select your materials

1. List the Principles of art?
2. What is Balance in art?
3. Proportion is -----
4. Variety in a design makes it look attractive (YES / NO)
5. Drawing is the representation of shapes in lines, and

Provision for Guided Practice for each Group

Select the drawing materials; 2B pencils, drawing sheets, drawing board, eraser, razor.

Get your motif/pattern of the design.

- Spread your drawing sheet on the drawing board.
- Place the motif or pattern created on the drawing sheet and apply repetition of the patterns
- Apply variety on the pattern when placing by using two or three pattern at the same time (Variety)
- Arrange your art pattern to depict Rhythm
- Distribute the various patterns to be able to avoid monotony (Proportion)

Note: Emphasize certain parts in order to create them as centre of interest by achieving size, shape colour texture and value.

Checking the group understanding, answer the following questions in individually

- a) Summed up the total of your activities.
- b) Correct the error and repeat the activity in which error has occurred.
- c) Answer the following questions in your worksheet.
 - a) What are the Principle of art?
 - b) Can you identify the principles of art in your pattern?
 - d) 5 Principles of art are; Balance, _____, _____, Repetition, and _____.

Lesson 4

School:

Date:

Subject: Fine Arts

Topic: Elements of art

Sub Topic: Identification of elements of art

Duration: 80 minutes

Previous Knowledge: Student had been taught application of principles of art

Instructional Objectives: At the end of the lesson student should be able to:

- i) Draw shapes to make a design to use.
- ii) Transfer the shapes into a design.
- iii) Identify the Elements of art in the motif.

Instructional Materials: Drawing materials: 2Bpencil, razor blade, drawing sheet.

Group Session

Each group to read the notes on elements of art before applying it in your art work.

Get your motif/pattern of the design and select your materials.

Read:

Elements of art are;

Colour- is the reflection of light and they are types of colours.

Texture- is the quality surface of the materials.

Line- is it used to describe or define the shape and line is important in elements of art.

Value- refers to the relation of one part of a picture to the other with reference to the degree of lightness or darkness, and

Form and Space- Form is a term used to define the shape of anything and space is a distance between two pattern and objects.

Note that until a design is drawn the elements of art cannot be appreciated.

Group Practice:

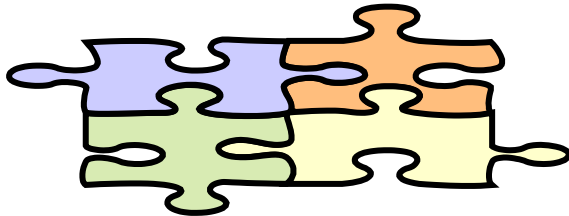
Select your drawing materials; 2Bpencils, colours, palette, water, drawing sheets, drawing board, eraser, razor.

Each group to follow the Instructional Guides:

- Draw the pattern to be used by using different types of line to depict the pattern; straight, wavy, basic shapes, block arrows, zigzag lines etc

- Identify the different types of colours; primary, secondary, tertiary, neutral colours etc.
- Bring out various shades of form in your design
- Measure the distance between the shapes before placing the pattern.

Study this picture to identify some elements of art



Checking group understanding, answer the following questions in your work sheet.

- a) Summed up the total activities performed.
- b) Correct the error and repeat the activity in which error has occurred.
- c) Answer the following questions in their worksheet.
 - a) What are the Elements of art?
 - b) Draw pattern that will depict any three of the elements of art?
 - c) Mention the elements of art you can identify in the picture above?

Lesson 5

School:

Date:

Subject:

Topic:

Sub Topic:

Duration:

Previous Knowledge:

Instructional Objectives:

able to:

Fine Arts

Application of Elements of art

Preparing of pattern

80minutes (Double period)

Student had been taught, elements of art

At the end of the lesson student should be

- i) Draw shapes to make a design to use.
- ii) Transfer the shapes into the art work.
- iii) Identify the Elements of art in an art work

Instructional Materials: Drawing materials, 2Bpencil, razor blade, drawing sheet.

Instructional Guides

Each group to read the instruction and answer the questions

- 1 List the Elements of art?
- 2 What is colour in a design?
- 3 Texture is _____
- 4 Colour in a design makes it look attractive (YES / NO)
- 5 Form is a term we use to define..... of anything

Group Session

Read the notes on Elements of art in **lesson 4** before applying it your art work.

Get your motif/pattern of the design and select your materials

Select your drawing materials; 2B pencils, drawing sheets, colours, palette, water, drawing board, eraser, and razor.

Follow the instructions

- Get your motif/pattern of the design.
- Spread your drawing sheet on the drawing board.
- Place the motif on the drawing sheet and apply repetition of the motif on the paper.
- Apply the Value on the pattern by making the relation of one part of a pattern to the others with reference to the degree of light and dark.
- Arrange your art pattern to depict form.
- Select the area to apply the colours and identify the colours of each pattern.
Emphasize certain parts in order to create them as centres of interest by achieving size, shape colour texture and value

Checking group understanding answer the following questions in each individual in the group work sheet

- a) Each learner summed up the total activities performed.
- b) Learner corrects the error and repeats the activity in which error has occurred.
- c) Learners answer the following questions in their worksheet.
 - a) 5 Elements of art are; Colours, _____, _____, Value, and _____
 - b) Identify 2 elements of art in youR group pattern.

Lesson 6

School:

Date:

Subject: Fine Arts

Topic: Application of colours

Sub Topic: Mixing of colours

Duration: 80 minutes (Double period)

Previous Knowledge: Student had been taught, supplication of elements of art

Instructional Objectives: At the end of the lesson student should be able to:

- i) Draw shapes to make a pattern to use.
- ii) Transfer the shapes into a design
- iii) Identify the elements and principles of art.
- iv) Mix and apply colours.

Instructional Materials: 2Bpencil, razor blade, drawing sheet. Colours, palette, brushes of different sizes

Group Instructional Guides

Each group to read the instruction and answers the questions.

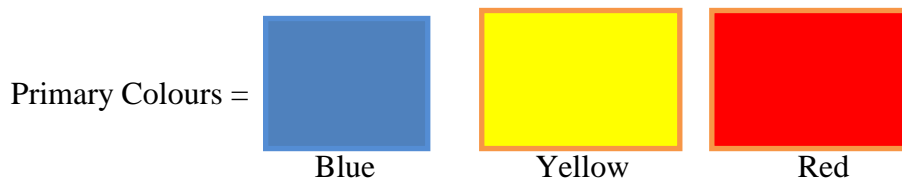
- 1 List the principles and elements of art?
- 2 What is Colour in a design?
- 3 Balance is
- 4 Variety in a design makes it look attractive (YES / NO)
- 5 Line is
- 6 List materials needed for your design

Group Session

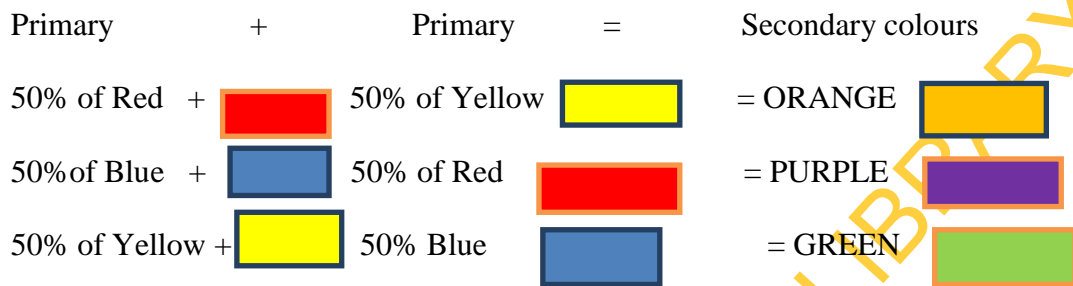
Each group to read the notes on Principles and Elements of art in **Lessons 2 and 4** before applying it in your art work.

Colour is the reflection of light

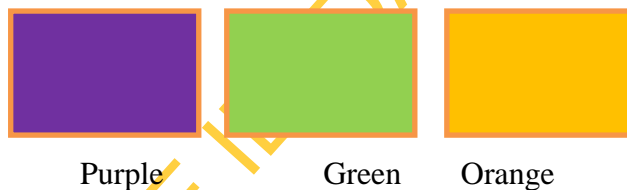
Types of colours:



Mixture of two primary colours of the same quantity is secondary colour



Therefore, secondary colours are:



Each group to motif/pattern of the design and select their materials. To practice their exercises.

Provision for Guided Practice for the group

Groups select their drawing materials; 2B Pencils, drawing sheets, drawing board, eraser, razor colours, water, and palette. The teacher gives the Instructional Guides to follow for each group

- Get your motif/pattern of the design.
- Spread your drawing sheet on the drawing board.
- Place the motif on the drawing sheet and trace it out in repeated pattern on the paper
- Apply all the principles of art on the pattern when placing.
- Apply all the elements of art on the pattern.

- Arrange your art pattern to depict repetition.
- Apply colours of your choice to the design.

Evaluation and assessment:

Mount group works by using window frame of cut and paste.

Checking Group Understanding answer the following questions in individual in the group worksheet

- a) Summed up the total activities performed.
- b) Correct the error and repeat the activity in which error has occurred.

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Name of School:

Date-----

Topic-----

LESSON -----

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APPENDIX III

INSTRUCTIONAL GUIDES FOR CONVENTIONAL METHOD

(IGCON)

Lesson 1

School:

Date:

Subject: Fine Arts

Topic: Meaning of Fine Arts

Sub Topic: Branches of Fine Arts and its Uses

Duration: 80 minutes (Double period)

Previous Knowledge: Student had been taught, Branches of Arts

Instructional Objectives: At the end of the lesson student should be able to:

- 1) Give the meaning of Fine Arts
- 2) List Fine Arts materials and equipment
- 3) List four importance and the uses of Fine Arts.
- 4) Define drawing.

Instructional Materials: Chart, shapes, paper, razor, gum, ruler, eraser.

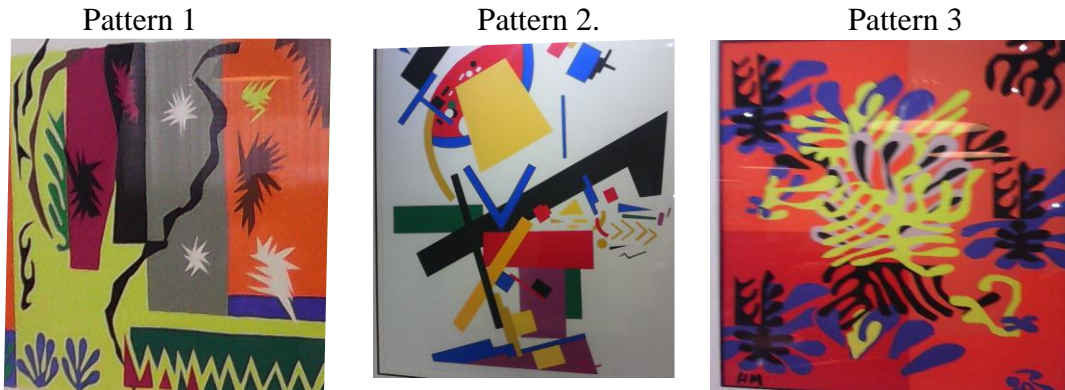
The teacher explains the following to the students:

- ❖ Fine Arts is the creation or expression of what is beautiful, expression of a thought, feelings or ideas through visual, verbal, written or acted medium.
- ❖ Branches of Fine Arts are the painting, drawing and sculpture.
- ❖ The importance of Fine Arts is to make the learners to be able to express their feelings and ideas, develop their thinking capacity and to enable them to acquire creative skills and interest for a future vocation

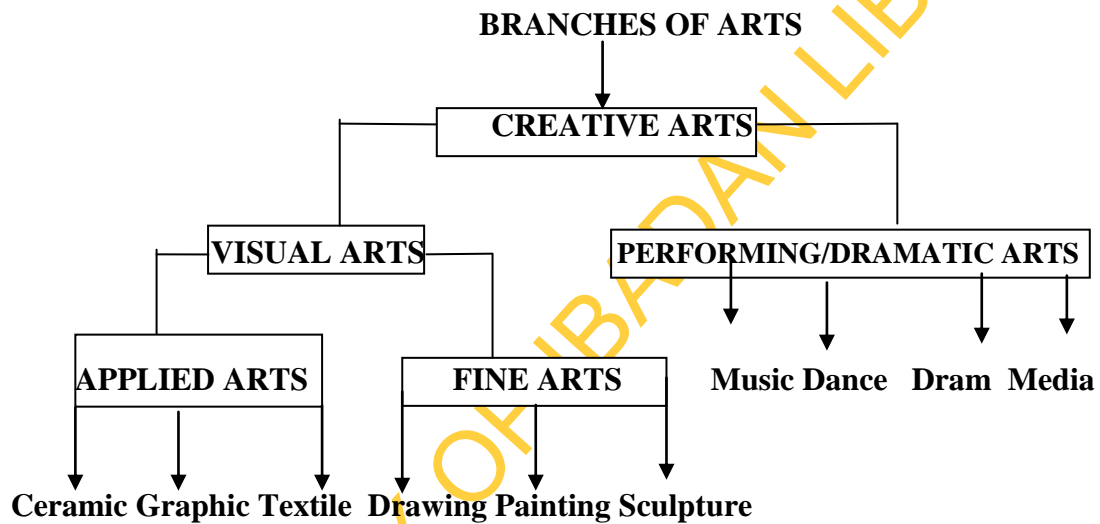
Provision for Guided Practice

The teacher shows and writes on the chalkboard the following:

- i) The teacher shows some of the Fine Arts works round the class



ii) The teacher draws the diagram of the branches of arts and explain to the students.



iii) The teacher writes the materials on the chalkboard for the students to copy. (2B Pencils, ruler, eraser, razor blade/scissors, cardboard).

The teacher ask the following questions

1. Define Fine Arts.
2. List the branches of Fine Arts you have studied
3. _____ , _____ and _____ are the types of Fine Arts
4. Name the parts of applied art
5. Mention the materials selected for Fine Arts activity

Lesson 2

School:

Date:

Subject:

Fine Arts

Topic:

Principles of Art

Sub Topic:

Identification of principles of art

Duration:

80 minutes (Double period)

Previous Knowledge:

Student had been taught, the meaning and materials in art.

Instructional Objectives:

At the end of the lesson student should be able to:

- i) Draw a motif correctly.
- ii) List the principles of art.
- iii) Identify the principles involve in an art work.

Instructional Materials: Chart, shapes, paper, razor, gum, ruler, eraser.

The teacher explains and writes the principles of art on the chalkboard

- ❖ Balance, Dominance, Proportion, Repetition, Rhythm, and Variety.
- ❖ Drawing is the representation of shapes in lines, and line is used to describe or define the shape of an object.
- ❖ Balance is one of the most fundamental in the principles of art
- ❖ Dominance emphasizing certain parts in order to create center of interest.
- ❖ Repetition is close to rhythm because it needs the repeated use of a number of elements of art
- ❖ Rhythm is a flow of arranging the elements of arts in a repeated manner.

The teacher:

- Draws a pattern to depict the principles in art
- Lay emphasis on the fact that principles of art are principles of organization.
- Proportion is the distribution and relationship of various design to avoid monotony,
- Rhythm is to achieve the harmony in an art work, while
- Variety in it component make design more interesting and appealing,

Teacher explains and demonstrates the following instructions:

- ii) Select the materials needed.
- iii) Draw different shapes,
 - a) Achieve the principles of art for harmony, movement and unity in a design.
 - b) Make a design that will show all the principles of art.
 - c) Make a design by making use of different types of lines.

Teacher set the learners on the work and checks the understanding

Teacher ask the following questions

- a) Summed up the total activities you perform.
- b) Correct the error and repeat the activity in which error has occurred.
- c) Answer the following questions in your worksheet.
 - a) Principle of arts mean.
 - b) List the 5 Principles of arts.
 - c) Identify Variety in an art works.
 - d) Rhythm is the _____ in an art works

Lesson 3

School:

Date:

Subject:

Fine Arts

Topic:

Application of Principles of art

Sub Topic:

Pattern making

Duration:

80 minutes (Double period)

Previous Knowledge:

Student had been taught principles of art

Instructional Objectives:

At the end of the lesson student should be able to:

- i) Draw shapes to make a pattern to use.
- ii) Transfer the shapes into a design.
- iii) Identify the Principles of art in the motif.

Instructional Materials: Chart, shapes, paper, razor, gum, ruler, eraser.

Teacher reads the instruction and asks questions from the student

1. List the Principles of art.
2. What is Balance in art?
3. Proportion is -----

4. Variety in a design makes it look attractive (YES / NO)
 5. Drawing is the representation of shapes in lines, and
-

Teachers demonstration:

The teacher selects the drawing materials; 2B pencils, drawing sheets, drawing board, eraser, razor. The teacher demonstrates the following to the students:

- The teacher spread the drawing sheet on the drawing board.
- The teacher place the motif on the drawing sheet and apply repetition of the motif on the paper
- The Teacher apply variety on the pattern when placing by using two or three pattern at the same time (variety)
- The teacher arrange the art pattern to depict Rhythm
- The teacher distribute the various pattern to be able to avoid monotony (Proportion) and emphasise certain parts in order to create them as centres of interest by achieving size, shape colour texture and value.

Teacher ask the following questions

- a) The teacher instruct the students to answer the following questions in their worksheet
 - b) What is the Principles of art?
 - c) Identify the principles of art in the pattern?
 - d) 5 Principles of art are; Balance, _____, _____, Repetition, and _____

Lesson 4

School:

Date:

Subject:

Fine Arts

Topic:

Elements of art

Sub Topic:

Identification of elements of art

Duration:

80 minutes (Double period)

Previous Knowledge:

Student had been taught Application of principles of art

Instructional Objectives: At the end of the lesson student should be able to:

- i) Draw shapes to make a design to use.
- ii) Transfer the shapes into a design.
- iii) Identify the Elements of art in the motif.

Instructional Materials: Drawing materials: 2Bpencil, razor blade, drawing sheet.

Introduction

The teacher reads the notes on Elements of art before applying it

The teacher demonstrates and read the following:

The teacher gets the pattern of the design and selects the materials.

The teacher explains the elements of design.

Colour- is the reflection of light and they are types of colours.

Texture- is the quality surface of the materials.

Line- is it used to describe or define the shape and line is important in elements of design.

Value- refers to the relation of one part of a picture to the other with reference to the degree of lightness or darkness, and

Form and Space- Form is a term used to define the shape of anything and space is a distance between two pattern and objects.

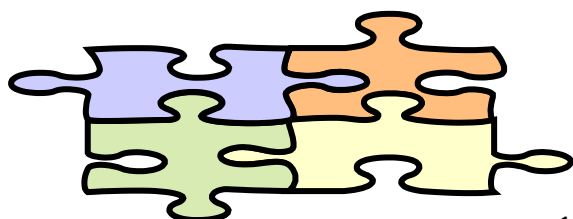
Teachers Demonstration:

Teacher selects drawing materials; 2Bpencils, colours, palette, water, drawing sheets, drawing board, eraser, razor.

Teacher demonstrates the follows:

- Draw the pattern to be used by using different types of line to depict the pattern; straight, wavy, basic shapes, block arrows, zigzag lines etc
- Identify the different types of colours; primary, secondary, tertiary, neutral colours etc.
- Bring out various shades of form in your design
- Measure the distance between the shapes before placing the pattern.

Teacher ask the students to study this picture in order to identify some element of art



Teacher checking students understanding, with the following questions

- a) Summed up the total activities performed.
- b) Correct the error and repeat the activity in which error has occurred.
- c) Answer the following questions in their worksheet.
 - a) What are the Elements of art?
 - b) Draw pattern that will depict any three of the elements of art?
 - c) Mention the elements of art you can see in the picture?

Lesson 5

School:

Date:

Subject: Fine Arts

Topic: Application of Elements of art

Sub Topic: Preparing of pattern

Duration: 80 minutes (Double period)

Previous Knowledge: Student had been taught, elements of art.

Instructional Objectives: At the end of the lesson student should be able to:

- i) Draw shapes to make a design to use.
- ii) Transfer the shapes into the art work.
- iii) Identify the elements of art in an art work

Instructional Materials: Drawing materials, 2B pencil, razor blade, drawing sheet.

Teachers activities

Teacher reads the instruction and ask the questions

- 1 List the Elements of art?
- 2 What is colour in a design?
- 3 Texture is _____
- 4 Colour in a design makes it look attractive (YES / NO)
- 5 Form is a term we use to define..... of anything

Teacher explains the notes on elements of art in **lesson 4** to the students

Teacher selects drawing materials; 2B pencils, drawing sheets, colours, palette, water, drawing board, eraser, and razor.

Teacher explains the following to the students and direct them to perform it

- Get a motif/pattern of the design.
- Spread the drawing sheet on the drawing board.
- Place the motif on the drawing sheet and apply repetition of the motif on the paper.
- Apply the Value on the pattern by making the relation of one part of a pattern to the others with reference to the degree of light and dark.
- Arrange the art pattern to depict form.
- Select the area to apply the colours and identify the colours of each pattern. Emphasize certain parts in order to create them as centres of interest by achieving size, shape colour texture and value

Teacher checked the understanding

- a) Teacher corrects the error and repeats the activity in which error has occurred.
- b) The student answer the following questions in their worksheet.
 - a) List are the elements of art?
 - b) Can you identify the elements of art in your work?
 - c) 5 Elements of art are; Colours, _____, _____, Value, and _____.

Lesson 6

School:

Date:

Subject:

Fine Arts

Topic:

Application of colours

Sub Topic:

Mixing of colours

Duration:

80 minutes (Double period)

Previous Knowledge:

Student had been taught, application of elements of art of Fine Arts

Instructional Objectives:

At the end of the lesson student should be

able to:

- i) Draw shapes to make a pattern to use.
- ii) Transfer the shapes into a design

iii) Identify the Elements and Principles of art.

iv) Mix and Apply colours.

Instructional Materials: 2Bpencil, razor blade, drawing sheet. Colours, palette, brushes of different sizes

Teachers activities

Teacher reads the instruction and ask the questions from the students.

- 1 List the principles and elements of art?
- 2 What is Colour in a design?
- 3 Balance is
- 4 Variety in a design makes it look attractive (YES / NO)
- 5 Line is
- 6 List materials needed for your design

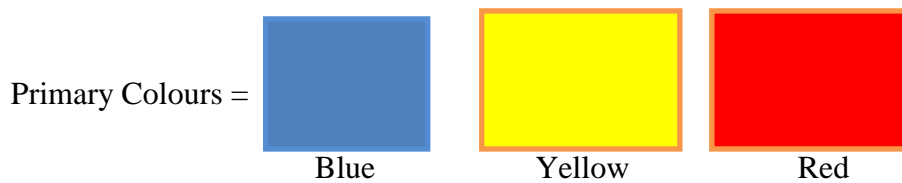
Teachers' Session

The teacher reads the notes on principles and elements of art in **Lessons 2 and 4** before applying it on the art work.

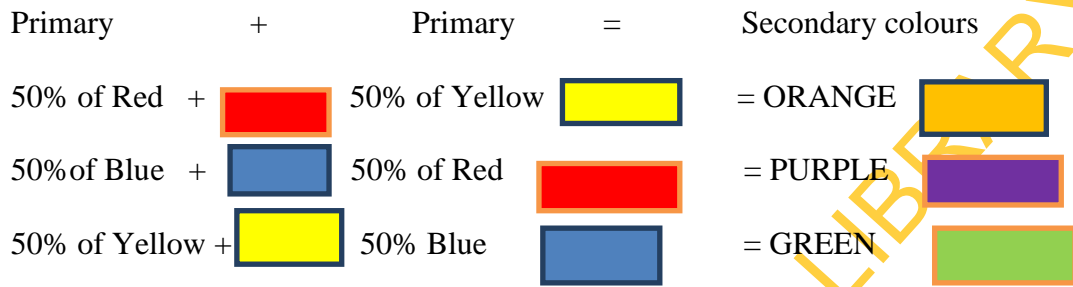
Teacher explains that colour is the reflection of light

The teacher mentions the types of colours:

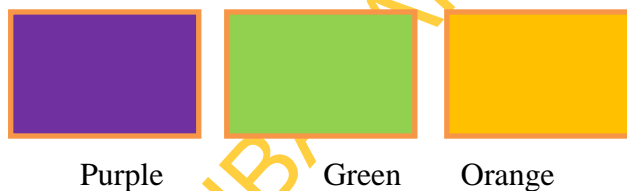
Types of colours:



Mixture of two primary colours of the same quantity is secondary colour



Therefore, secondary colours are:



The teacher mention the materials needed: drawing materials; 2B Pencils, drawing sheets, drawing board, eraser, razor colours, water, and palette. The teacher explains to the learners the following and set them at work:

- Get the motif/pattern of the design.
- Spread the drawing sheet on the drawing board.
- Place the motif on the drawing sheet and trace it out in repeated pattern on the paper
- Apply all the principles of art on the pattern when placing.
- Apply all the elements of art on the pattern.
- Arrange the art pattern to depict repetition.
- Apply colours of choice to the design.

Evaluation and Assessment

The teacher

- a) summed up the lesson.
- b) gives assignment to the student

Name of School:

Date;

Topic:

LESSON 1

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APPENDIX IV

**UNIVERSITY OF IBADAN, IBADAN, NIGERIA.
FACULTY OF EDUCATION
DEPARTMENT OF TEACHER EDUCATION
Postgraduate (Doctoral) Programme.**

STUDENT'S QUESTIONNAIRE

FINE ARTS ACHIEVEMENT TEST (FAT)

This questionnaire is to test student's application, understanding and knowledge in the three Fine Arts selected topics. It consists of twenty (30) multiple-choice objective

SECTION A:

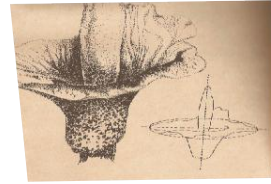
Name of school _____

Class: _____

SECTION B

Now answer the following questions and circle the correct answer.

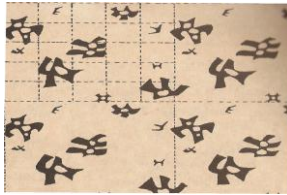
1. Fine Arts is an expression of -----or through visual, verbal, written or any medium. (a) human thought (b) feeling (c) ideas (d) All
2. 2-dimensional works of art are:
(a) Painting (b) Painting and Drawing (c) Painting, Drawing and Textile
(d) None
3. The branches of visual art are:
(a) Fine and Applied arts (b) Performing arts (c) A and B only (d) None
4. The early men started
(a) drawing on plate (b) drawing on walls of the caves (c) A and B (d) None
5. The quality of drawing is very much determined by the quality of-----used in defining the shapes.
(a) Sculpture (b) Painting (c) line (d) All of the above



6. The functions of line in this drawing is to _____

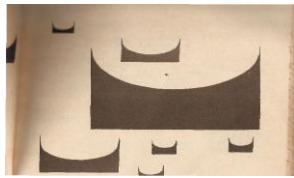
- (a) define the object and create form (b) Indicate the outer shape (c) Stimulate feeling of movement (d) All of the above

7. This design depict ----- as one of the Principles of art



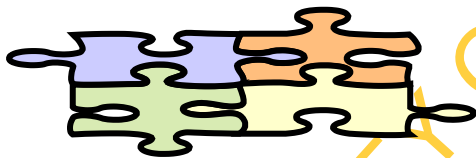
- (a) dominance, (b) proportion (c) variety (d) None

8. This design depict ----- as one of the Principles of art



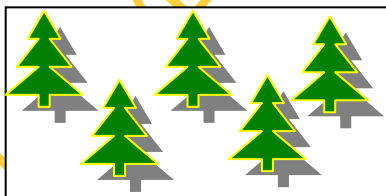
- (a) balance (b) proportion, (c) variety (d) None

9. This pattern show _____ as one of the Principles of art



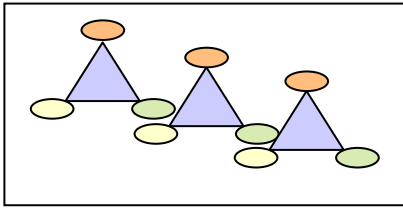
- (a) Variety (b) rhythm (c) dominance (d) None

10 _____ as one of the elements of arts



- (a) proportion (b) balance (c) A and B (d) None

11. This is _____ shown in this design as one of the principles of art



(a) variety (b) proportion (c) repetition

12. _____ are used to make a shape



(a) colour (b) brown (c) clay (d) lines

13. This colour on this design is _____



(a) green (b) blue (c) red (d) purple

14. One of the principles of arts is _____ (a) Colour (b) value (c) repetition (d) none

15. Texture is one of the _____ (a) design (b) elements of arts (c) Colours (d) none

16. Colours play an important role in ____ (a) classroom (c) art works (c) A only (d) none

There are five elements of art, they are:

17 _____ (a) roll (b) variety (c) balance (d) colour

18 _____ (a) Form (b) pit (c) balance (d) class

19 _____ (a) colour (b) texture (c) A and B (d) None

Section C

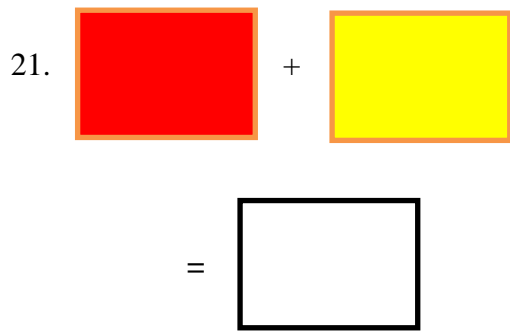
Use colours to identify your answer in Questions 20-30.

Instruction: Find the trail of colours in each box. Starts with the primary colours at the start

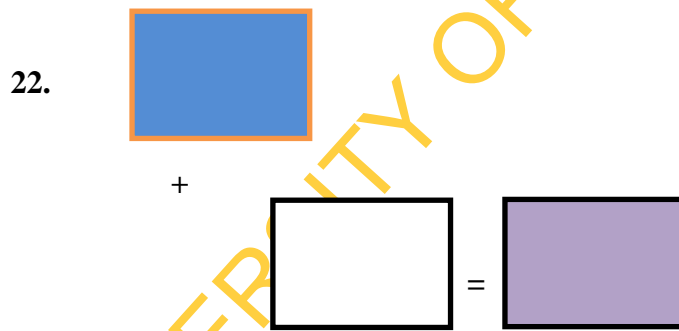
position and end with the colour in single square. Move vertically or horizontally.



- (a) Blue (b) Yellow (c) Red (d) Green

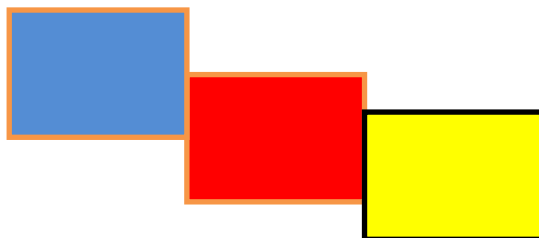


- (a) Red (b) Yellow (c) Blue (d) Orange



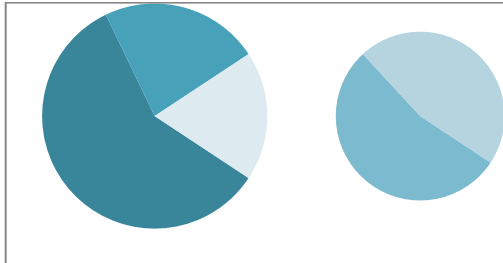
- (a) Purple (b) Red (c) Blue (d) Yellow

23. These three colours are _____



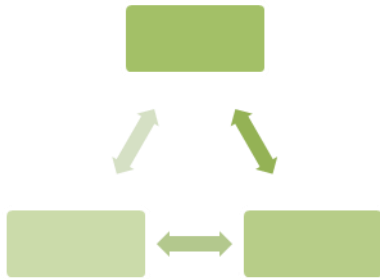
(a) Primary Colours (b) Secondary Colours (c) Neutral colours (d) None

24. This colour is Monochromatic -----



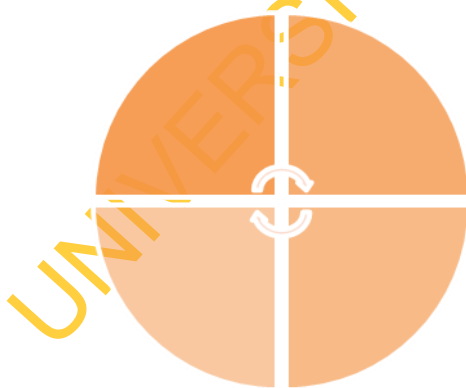
(a) Yellow (b) Blue (c) Red (d) Purple

25. This colour is Monochromatic -----



(a) Red (b) Blue (c) Green (d) Yellow

26. This colour is Monochromatic -----

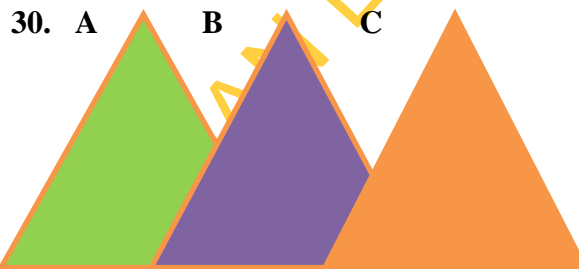
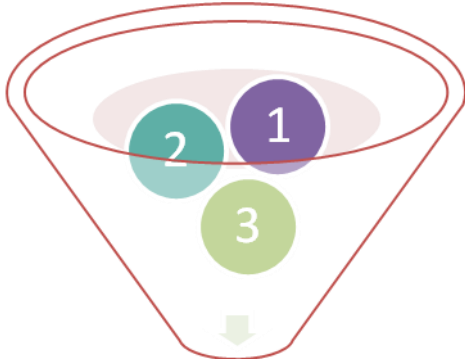


(a) Red (b) Orange (c) Green (d) Yellow

27. Colour number one is ----- (a) Purple (b) Red (c) Blue (d) Yellow

28. Colour number two is ----- (a) Blue (b) Yellow (c) Purple (c) Red

29 Colour number three is ----- (a)Yellow (b) Green (c) Red (d) Blue



The three secondary colours are-

(a) A,B,C (b) A only (c) A and B (c) None

APPENDIX V

STUDENTS' ATTITUDE TO FINE ARTS QUESTIONNAIRE (SATFAQ)

Questionnaire is designed to elicit information about the students attitude to Fine Arts. These information are meant for research purpose, so your cooperation is highly required. Thanks.

SECTION A: DEMOGRAPHIC DATA.

Strongly Agree (SA) Agree (A) Strongly Disagree (SD) Disagree

Instruction: Read the statement carefully and tick () in the appropriate column in front of each statement. Mark only one option out of the two responses. There is no wrong or right answer

SECTION B

S/N	QUESTIONS	SA	A	SD	D
1	I enjoy Fine Arts lessons more than most school subjects.				
2	Fine Arts ideas improve my drawing in other subjects.				
3	The teaching strategy used by my teacher did not encourages me to do Fine Arts.				
4	I score very low marks in Fine Arts.				
5	I feel bored when I sit long in Fine Arts class.				
6	I like Fine Arts because I can easily express myself in drawing				
7	My teacher draw on chalk board and I copy it, so I feel bored.				
8	We have less Fine Arts teacher in our school so am no encouraged.				
9	Fine Arts class helps in developing a sense of observation.				
10	I score very high in Fine Arts.				
11	Too many things are learnt in Fine Arts.				

12	Using colours makes me to express my feelings in Fine Arts class.				
13	I feel happy when I am in Fine Arts class.				
14	Fine Arts is a difficult subject.				
15	My teacher makes Fine Arts lesson not interesting.				
16	I find Fine Arts class interesting when am exhibiting my creativity.				
17	I like Fine Arts because it is hand-on/mind-on activity				
18	Fine Arts as a subject that increases creativity.				
19	Fine Arts is an interesting subject.				
20	Fine Arts is a exposes me to other subjects				

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APPENDIX VI
CREATIVE ABILITY TEST (CAT)
TICK THE APPROPRIATE OPTION

S/N	TEST	SD	D	UD	A	SA
1.	I like to generate new ideas all the time					
2.	I am always thirsty for new knowledge					
3.	I feel tired doing the same thing all the time.					
4.	I keep myself busy doing all things I do					
5.	I am original in all thing I do					
6.	I copy what my predecessor do because the legacy must not die					
7.	I have never ventured into doing anything that has utility or value					
8.	I am highly inquisitive					
9.	I bother to look critically at what people don't normally notice.					
10.	I have turned many of my life problems into gainful ventures.					
11.	I never bother to restructure old ideas to new ones					
12.	I have great determination on anything I lay my hands on.					
13.	I have never done anything special to impress or to benefit people.					
14.	I am too much in a hurry to pay attention to details					
15.	People marvel and admire me for my usual contributions in a groups					
16.	I am rather enthusiastic than being bother about my life's problems.					
17.	I always strive to let people benefit from my					

	endeavours					
18.	I am afraid of taking risks					
19.	I strive to bring order into a chaotic situation					
20.	I am always attracted to difficult, disorderly and ambiguous situation.					
21.	I often find faults and criticize what people do.					
22.	I like to be lonely at a times to devote time for thinking.					
23.	I am a non-con-conformer and so I disagree with people say many times.					
24.	It is not good order to question order of superior					
25.	I am afraid of making mistakes					
26.	I am above average intelligence.					
27.	A variety of ideas to solve certain problem run through my mind					
28.	I often run dry of ideas.					
29.	I find it difficult to start with a discussion					
30.	I can easily adapt something for other to use					
31.	I don't care for what people say so far I am moving forward.					
32.	My contributions and introduction make me happy and healthy.					
33.	I don't bother to be self actualized because God handles all things.					

APPENDIX VII

PARENTAL INFLUENCE ON THE CHOICE OF SUBJECT SCALE (PICSS)

Instruction: Read the statement carefully and tick () in the appropriate column in front of each statement. Mark only one option out of the two responses.

SECTION A:

A. My parent wants me to be in-----

1. Science class () 2. Art class () 3. Commercial class ()

B Who chose subject to offer for you?

1, Myself () 2. My friend () 3. My Parents ()

C Can you reject the subject chosen for you by your Parents?

1. Never () 2. Yes, If not my interest () 3. Yes ()

D. If your parents choice contradict your choice, would you reject your parent choice?

1. I can never () 2. I will try to () 3. Yes ()

E. My parents will like it if i study Fine Arts

1. No, they will not allow me 2. () Only if I like it () 3. Yes ()

F. My parents care about my course of study:

1. Yes they will determine it () 2. Yes, but can be change () 3. No ()

G.. My parents do encourage me to do well in Fine Arts

1. No () 2. Yes, but not to study it at higher level () 3. Yes ()

H. My parent would not like it if I chose Fine Arts as my course of study

1.No () 2. Yes if I my performance is high 3.() No if my performance is low ()

I. My would not allow me because it was attached to

1. Fetishes () 2. goddess () 3.Both ()

J.. My parents feel lazy student studied Fine Arts

1. Yes () 2. No () 3. Both ()

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APPENDIX VIII

Answer to Fine Arts Achievement Test (FAT)

Section A: ONE mark each =30marks

S/N	ANSWER	S/N	ANSWER
1	D	16.	C
2.	C	17.	D
3.	C	18.	A
4.	B	19.	B
5.	C	20.	B
6.	A	21.	D
7.	C	22.	B
8.	B	23.	A
9.	B	24.	B
10.	C	25.	C
11.	C	26.	B
12.	D	27.	A
13.	D	28.	A
14.	C	29.	B
15.	B	30.	A

APPENDIX IX
Breakdown of the Topic on Weekly Bases

Weeks	Topics
1.	<p>Meaning of Fine Arts</p> <ul style="list-style-type: none"> - Branches of Fine Arts - Importance of Fine Arts - Uses of Fine Arts
2.	<p>Principles of Art</p> <ul style="list-style-type: none"> - Meaning of Principles of art - Mention the Principles of art (Balance and Proportion, Rhythm, Repetition Dominance and Variety).
3.	<p>Application of Principles of art</p> <ul style="list-style-type: none"> - Drawing of Shapes to make a design - Using Motif as a design - Identification of Principles in art
4.	<p>Elements of Art</p> <ul style="list-style-type: none"> - Meaning of Elements of art - Mention the elements of art (Value, Texture, Shape, Colour)
5.	<p>Application of Elements of art</p> <ul style="list-style-type: none"> - Preparing a motif - Stages involve in making design - Identification of the elements of art in an art works.
6.	<p>Colour Application</p> <ul style="list-style-type: none"> - Types of Colours – (Primary and Secondary) - Materials for the design - Application of Colours into the design.

APPENDIX X

LESSON PLAN FOR SELF-DIRECTED LEARNING STRATEGY

Lesson 1

Class:	J. S. 2
<u>Subject:</u>	Fine Arts
<u>Topic:</u>	Meaning of Fine Arts
<u>Sub Topic:</u>	Branches of Fine Arts and its uses
<u>Duration:</u>	80 minutes (Double period)
<u>Previous Knowledge:</u>	Student had been taught, Branches of Fine Arts
<u>Instructional Objectives:</u>	At the end of the lesson student should be able to: 1) Give the meaning of Fine Arts 2) List Fine Arts materials and equipment 3) List four importance and its uses. 4) Define drawing.

Instructional Materials: Chart of branches of arts and patterns of different colours

References Books:

- Adesanya, A.O 2006. Cultural and Creative Art Teaching in Schools. Ijebu Ode.
Lucky Odoni, Publisher.
- Ifeagwu. D. (2002). The Basics of Art History for Students and Teachers, Lagos,
Dic Publishing Company.
- Olaosebikan. W. A. (1992). Cultural and Creative Arts: A score for Teachers.
Evans Brother (Nig) Publisher.

PRESENTATION:

- Step I: Individual students read the definitions the meaning of Fine Arts in
- Step II: Individual students study the chart that shows branches of Arts in
- Step III: Individual students read the importance of Fine Arts in the
Instructional Guides
- Step IV: Individual students read the definition of drawing and identify what
line is been used for in drawing.
- Step V: Students takes home

Lesson 2

Class:	Junior Secondary School Two
<u>Subject:</u>	Fine Arts
<u>Topic:</u>	Principles of art
<u>Sub Topic:</u>	Identification of principles of art
<u>Duration:</u>	80minutes (Double period)
<u>Previous Knowledge:</u>	Student had been taught, the meaning and

Instructional Objectives: At the end of the lesson student should be able to:

- i) Draw a motif correctly.
- ii) List the principles of art.
- iii) Identify the principles involve in an art work.

References Books:

- Adesanya, A.O 2006. Cultural and Creative Art Teaching in Schools. Ijebu Ode.
Lucky Odoni, Publisher.
- Ifeagwu. D. (2002).The Basics of Art History for Students and Teachers, Lagos, Dic
Publishing Company.
- Olaosebikan. W. A. (1992). Cultural and Creative Arts: A score for Teachers.
Evans Brother (Nig) Publisher.

PRESENTATION

- Step I: Individual students read the meaning of Principles of art in the
- Step II: Individual students identifies the principles of art
- Step III: Individual students study the chart showing principles of art in the
- Step IV: Individual students studies the patterns that show the principles of art in the Instructional Guides and practice it.
- Step V: Individual students take home work

Lesson 3

Class:	J.S. 2
Topic:	Application of Principles of Art
Sub Topic:	Pattern making
Duration:	80 minutes (Double period)
Previous Knowledge:	Student had been taught the principles of Art.

Instructional Objectives: At the end of the lesson, students should be able to:

- i) Draw shapes to make a pattern to use.
- ii) Transfer the shapes into a design.
- iii) Identify the principles of art in the motif
- iv) Recognized the Principles of art in the pattern.

Instructional Materials: Drawing materials: 2B Pencil, Shapes, Razor blade, drawing sheet.

References Books:

Adesanya, A.O 2006. Cultural and Creative Art Teaching in Schools. Ijebu Ode. Lucky Odoni, Publisher.

Ifeagwu. D. (2002). The Basics of Art History for Students and Teachers, Lagos, Dic Publishing Company.

Olaosebikan. W. A. (1992). Cultural and Creative Arts: A score for Teachers. Evans Brother (Nig) Publisher.

Wangboje S. I.(1982). *A textbook on ART for Junior Secondary Schools*. Evans Brothers (Nigeria Publisher) Limited.

PRESENTATION

- Step I: Individual student collects the different shapes
- Step II: Individual student organises the principles of art in the drawing.
- Step III: Individual student mount the patterns on the drawing board.

Lesson 4

- Class: J. S 2
- Topic: Elements of Art
- Sub Topic: Identification of elements of art
- Duration: 80 minutes (Double period)

Previous Knowledge: Student had been taught the Principles art and its application

Instructional Objectives: At the end of the lesson, students should be able to:

- i. Identify the Elements of art
- ii. Draw shapes to make a design to depict these elements
- iii. Transfer the shape into a design .

Instructional Materials: Chart showing Elements of art.

Reference Books:

Ifeagwu. D. (2002). *The Basics of Art History for Students and Teachers*, Lagos, Dic Publishing Company.

Olaosebikan. W. A. (1992). *Cultural and Creative Arts: A score for Teachers*. Evans Brother (Nig) Publisher.

Wangboje S. I. (1989). *A new Course in ART for Junior Secondary School Book One and Two*, Evans Brothers (Nigeria Publisher) Limited.

Wangboje S. I (1982). *A textbook on ART for Junior Secondary Schools*. Evans Brothers (Nigeria Publisher) Limited.

PRESENTATION

- Step I: Individual student identify the Elements of art
Step II: Individual student list the Elements of Art
Step III: Individual student identify the importance of Elements of Art in an
Step IV: Individual students plan the elements of art in the art work.

Lesson 5

Class: J. S 2

Topic: Application of Elements of Art

Sub Topic: Preparing pattern

Duration: 80 minutes (Double period)

Previous Knowledge: Student had been taught the different elements of art

Instructional Objectives: At the end of the lesson, students should be able to:

- i) Draw shapes to make a design to use
- ii) Transfer the shapes into a design
- iii) Identify the elements of art in an art work.

Entry Behaviour: Students must have identified the various elements of art.

Instructional Materials: Drawing materials, 2B Pencil, razor blade, drawing sheet.

Reference Books:

References Books:

Adesanya, A.O 2006. *Cultural and Creative Art Teaching in Schools*. Ijebu Ode. Lucky Odoni, Publisher.

Ifeagwu. D. (2002). *The Basics of Art History for Students and Teachers*, Lagos,

Dic Publishing Company.

Olaosebikan. W. A. (1992). Cultural and Creative Arts: A score for Teachers.

Evans Brother (Nig) Publisher.

PRESENTATION

- Step I Individual students collect the materials needed for the activities
- Step II Individual students identify these elements the pattern drawn.
- Step II: Individual students start the activities using Instructional Guides and
- Step III: Individual students transfer the pattern drawn into bigger drawing sheet
- Step IV: Students plan and arrange the elements of arts in their art works.

Lesson 6

Class: J. S 2

Topic: Application of Colours

Sub Topic: Mixing of Colours

Duration: 80 minutes (Double period)

Instructional Objectives: At the end of the lesson, students should be able to:

- i) Draw shapes to make a design to use
- ii) Transfer the shapes into a design
- iii) Identify the Elements and Principles of art in the drawing.
- iv) Mix the colours
- v) Apply Colours in the art works

Previous Knowledge: Students must have appreciating some colours, shapes and patterns of art works in their environments.

Instructional Materials: drawing materials, colour Palette, water, water containers 2B Pencil, razor blade, drawing sheet.

References Books:

Adesanya, A.O 2006. Cultural and Creative Art Teaching in Schools. Ijebu Ode.

Lucky Odoni, Publisher.

Ifeagwu. D. (2002).The Basics of Art History for Students and Teachers, Lagos,

Dic Publishing Company.

Olaosebikan. W. A. (1992). Cultural and Creative Arts: A score for Teachers.

Evans Brother (Nig) Publisher.

PRESENTATION

Step I: Individual student analyses both the Principles and Elements of art in the pattern making

Step II Individual students begin to freely think on creative approaches to the problem by collecting the three primary colours.

Step II: Individual student list the types and the importance of colours

Step III: Individual students mix the primary colours to get secondary colours.

- i) Primary Blue + Primary Red =Secondary Purple
- ii) Primary Yellow + Primary Blue =secondary Green
- iii) Primary Red +Primary Yellow = Secondary Orange

Step IV: Individual students carry out the practice

Step: IV: Individual student apply the colours on the pattern to depict the principles and elements of art

Step V: Individual student mount their works for assessment

Step VI: Teacher evaluates the individual works and assignment is given

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APPENDIX XI

LESSON NOTE FOR COOPERATIVE LEARNING STRATEGY

Lesson 1

Class: J. S. 2

Topic: Meaning of Fine Arts

Sub Topic: Branches of Art and its uses

Duration: 80 minutes (Double period)

Previous Knowledge: Student had been taught Forms of Arts.

Instructional Objectives: At the end of the lesson, students should be able to:

- i) Give the meaning of Fine Arts
- ii) List Fine Arts materials and equipment
- iii) List four importance of Fine Arts.
- iv) Define drawing.

Instructional Materials: Chart for Branches of Art, different shapes of both plastics and Wooden objects.

References Books:

Adesanya, A.O 2006. Cultural and Creative Art Teaching in Schools. Ijebu Ode.
Lucky Odoni, Publisher.

Ifeagwu. D. (2002). The Basics of Art History for Students and Teachers, Lagos,
Dic Publishing Company.

Olaosebikan. W. A. (1992). Cultural and Creative Arts: A score for Teachers.
Evans Brother (Nig) Publisher.

PRESENTATION:

- Step I: Teacher divides the students into groups of 6 students of mixed ability
- Step II: Group collect their materials from the Teacher
- Step III: Group studied the chart that shows branches of Arts is given to each group
- Step IV: Each group identify the importance of Fine Arts from the Instructional Guides
- Step V: Each group identifies the definition drawing.

Lesson 2

Class: Junior Secondary School Two
Topic: Principles of Art
Sub Topic: Identification of Principles of art
Duration: 80 minutes (Double period)

Previous Knowledge: Student had been taught branches of Arts, its uses and use of lines to make a shape.

Instructional Objectives: At the end of the lesson, students should be able to:

- i) List the Principles of Art
- ii) Draw a motif
- iii) Identify the Principles involve in an art work

Instructional Materials: Principles of art chart, drawing chart of different patterns and

References Books:

- Adesanya, A.O 2006. Cultural and Creative Art Teaching in Schools. Ijebu Ode. Lucky Odoni, Publisher.
- Ifegwu. D. (2002).The Basics of Art History for Students and Teachers, Lagos, Dic Publishing Company.
- Olaosebikan. W. A. (1992). Cultural and Creative Arts: A score for Teachers. Evans Brother (Nig) Publisher.
- Wangboje S. I 1982.A textbook on ART for Junior Secondary Schools. Evans Brothers (Nigeria Publisher) Limited.

PRESENTATION

- Step I: Teacher defines and explains the principles of art
- Step II: Chart showing the principles of art is display to each group.
- Step III: Each group identify the importance of each principles of art in the Instructional Guides.
- Step IV: Each group list the principles of art in the chart.

Lesson 3

Class: J.S. 2
Topic: Application of Principles of Art

Sub Topic: Using motif to make a design

Duration: 80 minutes (Double period)

Previous Knowledge: Student had been taught the Principles of art.

Instructional Objectives: At the end of the lesson, students should be able to:

- i) Collect different shapes from the facilitator
- ii) Draw shapes to make a design/pattern.
- iii) Identify the Principles that govern organization of principles of art
- iv) Recognized the Principles of art in the pattern.

Instructional Materials: Drawing materials: 2B Pencil, Shapes, Razor blade, drawing sheet.

References Books:

Adesanya, A.O 2006. Cultural and Creative Art Teaching in Schools. Ijebu Ode. Lucky Odoni, Publisher.

Ifeagwu. D. (2002).The Basics of Art History for Students and Teachers, Lagos, Dic Publishing Company.

Olaosebikan. W. A. (1992). Cultural and Creative Arts: A score for Teachers. Evans Brother (Nig) Publisher.

PRESENTATION

Step I: Each group identify various principles of art in s a design

Step II: Group leader demonstrate to the students how to arrange the principles of art.

Step III: Individual in the group was set at work.

Step IV: Students plan and arrange the principles of art in their art works.

Lesson 4

Class: J. S 2

Topic: Elements of Art

Sub Topic: Identification of elements of art

Duration: 80 minutes (Double period)

Previous Knowledge: Student had been taught the Principles art and it application

Instructional Objectives: At the end of the lesson, students should be able to:

- i. Draw shapes to make a design to use

- ii. Transfer the shapes into a design
- iii. Identify the Elements of art in the motif.

Instructional Materials: Chart showing Elements of art.

References Books:

Adesanya, A.O 2006. Cultural and Creative Art Teaching in Schools. Ijebu Ode.
Lucky Odoni, Publisher.

Ifeagwu. D. (2002).The Basics of Art History for Students and Teachers, Lagos,
Dic Publishing Company.

Olaosebikan. W. A. (1992). Cultural and Creative Arts: A score for Teachers.
Evans Brother (Nig) Publisher.

PRESENTATION:

- Step I: Individual learners in the group defines and explains the meaning of Elements of art
- Step II: Charts that show Elements of art is been placed in each group.
- Step III: Group list the importance of Elements of art in an art works.
- Step IV: Each group identifies the elements of art and apply it to their works.

Lesson 5

Class: J. S 2

Topic: Application of Elements of art

Sub Topic: Preparing of pattern

Duration: 80 minutes (Double period)

Previous Knowledge: Student had been taught the elements of art

Instructional Objectives: At the end of the lesson, students should be able to:

- i) Draw shapes to make a design to use
- ii) Transfer the shapes into a design
- iii) Identify the Elements of art in an art work

Entry Behaviour: Students must have identified the various elements of art.

Instructional Materials: Drawing materials, 2B Pencil, razor blade, drawing sheet.

Reference Books:

References Books:

- Adesanya, A.O 2006. Cultural and Creative Art Teaching in Schools. Ijebu Ode.
Lucky Odoni, Publisher.
- Ifeagwu. D. (2002).The Basics of Art History for Students and Teachers, Lagos,
Dic Publishing Company.
- Olaosebikan. W. A. (1992). Cultural and Creative Arts: A score for Teachers.
Evans Brother (Nig) Publisher.

PRESENTATION

- Step I: Each group identify the distribution of various elements of art in a design
- Step II: Each group demonstrates on the worksheet how to arrange the elements of art.
- Step III: Individual were set work in each group.
- Step IV: Each group arrange the elements of arts in their art works.

Lesson 6

- Class: J. S 2
- Topic: Application of Colours
- Sub Topic: Mixing of Colours
- Duration: 80 minutes (Double period)

Instructional Objectives: At the end of the lesson, students should be able to:

- i) Draw shapes to make a design to use
- ii) Transfer the shapes into a design
- iii) Identify the Elements and Principles of art in the drawing.
- iv) Mix the colours
- v) Apply Colours in the art works

Previous Knowledge: Students must have appreciating some colours, shapes and patterns of art works in their environments.

Instructional Materials: drawing materials, colour Palette, water, water containers 2B
Pencil, razor blade, drawing sheet.

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References Books:

Adesanya, A.O 2006. Cultural and Creative Art Teaching in Schools. Ijebu Ode.

Lucky Odoni, Publisher.

Ifeagwu. D. (2002).The Basics of Art History for Students and Teachers, Lagos,

Dic Publishing Company.

Olaosebikan. W. A. (1992). Cultural and Creative Arts: A score for Teachers.

Evans Brother (Nig) Publisher.

PRESENTATION

Step I: Individual in each group defines and explains the meaning of colours.

Step II: Individuals in each group list the types and the importance of colours.

Step III: Individuals in each group demonstrates the mixing of colours

Step:IV: Individuals in each group mix the colours and apply to their works.

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APPENDIX XII

LESSON NOTE FOR CONVENTIONAL METHOD

Lesson 1

Class: J. S. 2

Topic: Meaning of Fine Arts

Sub Topic: Branches of Art and its uses

Duration: 80 minutes (Double period)

Previous Knowledge: Student had been taught branches of arts.

Instructional Objectives: At the end of the lesson, students should be able to:

- i) Give the meaning of Fine Arts
- ii) List fine art materials and equipment
- iii) List four importance of Fine Arts.
- iv) Define drawing

Instructional Materials: Chart for Branches of Art, different shapes of both plastics and wooden

References Books:

Adesanya, A.O 2006. Cultural and Creative Art Teaching in Schools. Ijebu Ode.
Lucky Odoni, Publisher.

Ifeagwu. D. (2002).The Basics of Art History for Students and Teachers, Lagos,
Dic Publishing Company.

Olaosebikan. W. A. (1992). Cultural and Creative Arts: A score for Teachers.
Evans Brother (Nig) Publisher.

PRESENTATION:

Step I: Teacher defines and explains the meaning of Fine Arts

Step II: Teacher display the chart that show Classification of arts

Step III: Teacher list the importance of Fine Artss

Step IV: Teacher defines drawings

Step V: Students copy the notes and draw the classification of arts.

Lesson 2

Class: Junior Secondary School Two
Topic: Meaning of Principles of Art
Sub Topic: identification of principles of art
Duration: 80 minutes (Double period)

Previous Knowledge: Student had been taught branches of Arts, its uses and use of lines to make a shape.

Instructional Objectives: At the end of the lesson, students should be able to:

- i) Draw a motif correctly
- ii) List the Principles of art .
- iii) Identify the Principles of art involve in an art work

Instructional Materials: Principles of art chart, drawing chart of different patterns and shapes

References Books:

- Adesanya, A.O 2006. Cultural and Creative Art Teaching in Schools. Ijebu Ode. Lucky Odoni, Publisher.
- Ifeagwu. D. (2002).The Basics of Art History for Students and Teachers, Lagos, Dic Publishing Company.
- Olaosebikan. W. A. (1992). Cultural and Creative Arts: A score for Teachers. Evans Brother (Nig) Publisher.

PRESENTATION

- Step I: Teacher defines and explains the principles of art
- Step II: Teacher display the chart showing the principles of art.
- Step III: Teacher explains the importance of each principles of art in a design.
- Step IV: Students copy the notes and study principles of art chart.

Lesson 3

Class: J.S. 2
Topic: Application of Principles of art
Sub Topic: Pattern making

Duration: 80 minutes (Double period)

Previous Knowledge: Student had been taught the Principles of art.

Instructional Objectives: At the end of the lesson, students should be able to:

- i) Draw shapes to make a pattern to use
- ii) Transfer the shapes into a design
- iii) Identify the Principles art in the motif

Instructional Materials: Drawing materials: 2B Pencil, Shapes, Razor blade, drawing sheet.

References Books:

Adesanya, A.O 2006. Cultural and Creative Art Teaching in Schools. Ijebu Ode. Lucky Odoni, Publisher.

Ifeagwu. D. (2002).The Basics of Art History for Students and Teachers, Lagos, Dic Publishing Company.

Olaosebikan. W. A. (1992). Cultural and Creative Arts: A score for Teachers. Evans Brother (Nig) Publisher.

PRESENTATION

- Step I: Teacher explains the distribution of various principles of art in a design
- Step II: Teacher demonstrates to the students how to arrange the principles
- Step III: Teacher set students at work individually.
- Step IV: Students plan and arrange the principles of art in their worksheet.

Lesson 4

Class: J. S 2

Topic: Elements of Art

Sub Topic: Identification of elements of art

Duration: 80 minutes (Double period)

Previous Knowledge: Student had been taught application of principles of art

Instructional Objectives: At the end of the lesson, students should be able to:

- i. Draw shapes to make a design to use
- ii. Transfer the shapes into a design .

- iii. Identify the Elements of art in a motif

Instructional Materials: Chart showing Elements of art.

References Books:

- Adesanya, A.O 2006. Cultural and Creative Art Teaching in Schools. Ijebu Ode.
Lucky Odoni, Publisher.
- Ifeagwu. D. (2002). The Basics of Art History for Students and Teachers, Lagos,
Dic Publishing Company.
- Olaosebikan. W. A. (1992). Cultural and Creative Arts: A score for Teachers.
Evans Brother (Nig) Publisher.

PRESENTATION:

- Step I: Teacher defines and explains the meaning of Elements of art
- Step II: Teacher display the charts that show elements of Art
- Step III: Teacher list the importance of Elements of Art in an art works.
- Step IV: Students copy the notes and identify the elements of art.

Lesson 5

Class: J. S 2

Topic: Application of Elements of art

Sub Topic: Preparing of pattern

Duration: 80 minutes (Double period)

Previous Knowledge: Student had been taught the Elements of art

Instructional Objectives: At the end of the lesson, students should be able to:

- i) Draw shapes to make a design to use
- ii) Transfer the shapes into a design
- iii) Identify the Elements of art in an art work

Entry Behaviour: Students must have identified the various elements of art.

Instructional Materials: Drawing materials, 2B Pencil, razor blade, drawing sheet.

References Books:

- Adesanya, A.O 2006. Cultural and Creative Art Teaching in Schools. Ijebu Ode.
Lucky Odoni, Publisher.

Ifeagwu. D. (2002).The Basics of Art History for Students and Teachers, Lagos,
Dic Publishing Company.

Olaosebikan. W. A. (1992). Cultural and Creative Arts: A score for Teachers.
Evans Brother (Nig) Publisher.

- Step I: Teacher explains the distribution of various elements of art in a design
- Step II : Teacher demonstrates to the students how to arrange the elements of art.
- Step III: Teacher set the students at work individually.
- Step IV: Students plan and arrange the elements of arts in their art works.

Lesson 6

Class: J. S 2

Topic: Application of Colours

Sub Topic: Mixing of Colours

Duration: 80 minutes (Double period)

Instructional Objectives: At the end of the lesson, students should be able to:

- i) Draw shapes to make a design
- ii) Transfer the shapes into a design
- iii) Identify the Elements and Principles of art
- iv) Mix the colours
- v) Apply Colours in the art works

Previous Knowledge: Students must have appreciating some colours, shapes and patterns of art works in their environments.

Instructional Materials: drawing materials, colour Palette, water, water containers 2B Pencil, razor blade, drawing sheet.

References Books:

Adesanya, A.O 2006. Cultural and Creative Art Teaching in Schools. Ijebu Ode.
Lucky Odoni, Publisher.

Ifeagwu. D. (2002).The Basics of Art History for Students and Teachers, Lagos,
Dic Publishing Company.

Olaosebikan. W. A. (1992). Cultural and Creative Arts: A score for Teachers.
Evans Brother (Nig) Publisher.

PRESENTATION

- Step I: Teacher defines and explains the meaning of colours.
- Step II: Teacher lists the types and the importance of colours.
- Step III: Teacher demonstrates the mixing of colours
- Step:IV: Students copy the notes and mix the colours to apply to their works.
- Step V Teacher gives assignment

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