COMPETENCIES NEEDED FOR TEACHING FINE AND APPLIED ARTS IN SECONDARY SCHOOLS IN NSUKKA EDUCATION ZONE

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NOVEMBER, 2009
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A PROJECT PRESENTED TO THE DEPARTMENT OF FINE AND APPLIED ARTS IN PARTIAL FULFILMENT OF THE REQUIREMENT FOR M.A. DEGREE IN ART EDUCATION

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NOVEMBER, 2009
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DEDICATION

This study is dedicated to my children Nwabueze and Adanma and Ifeanyi whose time I used in the course of the study.
ACKNOWLEDGEMENTS

The successful completion of this project has been made possible because of the patience, guidance and co-operation of Dr. E.C. Okoli, who supervised the research, I am greatly indebted to him for his prompt attentions.

I wish to acknowledge with profound gratitude the efforts of all my lecturers in the Department of Fine and Applied Arts, University of Nigeria, Nsukka, for all their contributions to bring me up to this level.

My thanks go to the experts who validated my instrument in both the Department of Fine and Applied Arts and in the Faculty of Education. Also, to the authorities of the Post Primary School Management Board, Nsukka, who gave me unlimited co-operation to carry out this study.

My most profound gratitude goes to my husband, Dr. P.N. Onwuasoanya, who supported and encouraged me with patience to the end of this work. I am grateful to my beloved children and my parents for their constant prayers for me.

Finally, I thank all my friends and classmates who have contributed in one way or the other to the success of this work. To God be the glory forever.
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ABSTRACT
To guide the study, three research questions and two hypotheses were formulated. The survey design was used for the study. The 25 secondary schools in the zone that have fine art teachers were the population. The instrument used was a structured questionnaire. The questionnaire was validated by three experts and it had a reliability index of 0.84 using Crombach alpha. This is a statistics used in determining the reliability of instrument. Data were collected and analyzed using descriptive statistics: Mean and standard deviation for the research questions and t-test for the hypotheses. The following were the findings. The art teachers need the competencies for knowledge of content, methodological competencies, that of classroom management and organization and that of evaluation. The study also showed that the competences will enable the teacher of art to realize the goals and objectives of teaching fine arts. The work indicated that only twenty five schools in the zone have art teachers whose qualification ranged from O.N.D., N.C.E., H.N.D. to B.A. and B.A. Ed. There were no statistical significance in the way specialist and non specialist art teachers perceive competencies to help in teaching arts. The same applied to the male and female art teachers. All the competencies were highly rated by the respondents. This means that they are highly needed by the art teachers. Based on the findings, recommendations were made. The educational implication of the findings, limitations and suggestions for further studies were highlighted.
CHAPTER ONE
INTRODUCTION

Background of the Study

Competencies for teaching art in secondary schools are the requisite skills, aptitudes, interests, required experiences and strategies the art teachers have to be able to impact the knowledge of art to learners, in other words, the skills and the fundamental techniques possessed by the art teachers equips them to be more helpful in solving art learning problems at the secondary school levels. These definitions are focused on the abilities to do something well and effective to attain a high professional standards.

According to Oloidi (1986);

*The traditional African before the influence of foreign cultures had a high structured system of art education that was very effective in ensuring the continuity of its age-old art and culture. The apprenticeship system was intended not only to train or produce a creative, skillful person, but also to prepare a mind, wholly and dutifully, for all aspects of moralistic living (p.48).*

In Nigeria art teaching came into the curriculum of education in 1922, as a result of the efforts of the Aina Onabolu, the first art teacher in Nigeria. His art teaching started in schools located in Lagos and from then to be taught in other schools. After many years of his establishing art teaching, art does not seem to have taken its rightful place in our society (Chikwe, 2006). The reason for this could be in connection to the art teachers’ incompetence’s in their duties.

The colonial education policy in Nigeria during the pre-independence era was meant to serve the colonial interest by producing cheap manpower
resources for the colonial government. The educational system was directed at the teaching of liberal arts. Its recipients were expected to serve as clerks, messengers, interpreters and other menial jobs (Balden, 1990, Shoja, 2005).

After independence, the post-independence socio-economic values and needs of the new nation had to change. This propelled Nigeria, to formulate a new national policy on education. In this regard, it had designed new curricula and programmes which are aimed at the actualization of individual potentials and abilities of Nigerian children.

The National Policy on Education which was first published in 1977 and revised in 1981, 1998 and 2004, has provided a list of school subjects to be taught at all levels of Nigerian education. At the junior second school levels, Fine Art is to be taught, as a pre-vocational subject, while at the senior secondary school level, it is one of the vocational-elective subjects (NPE, 2004).

The classification of art among the pre-vocational and vocational elective subjects is an indication that the National Policy on Education has the desire to tap the hidden talents and potentials in Nigerian children, including those who are handicapped and those who are not born with the cognitive abilities to pursue hardcore academic programme (Ityoban 2007).

In spite of this important provision in the National Policy on Education, schools appear to be failing in the realization of this noble objective. The reasons could be adduced to lack of competences of art teachers in our secondary schools, it is this in the junior secondary school where Fine Art is made compulsory subject. Many students who register for the subject do not receive adequate attention in terms of teaching. It is this that might be responsible for low enrolment of student in Art, but is necessary that as a subject which many students as possible should have registered because its
importance in the secondary school syllabus. Unfortunately, because of this situation evidence shows that at the senior secondary level where art is an elective, many students also drop from art class after the junior secondary school.

Obanya (1986) identified poor teaching as one of the reasons for the drop-out. The ability to deliver the lesson properly depends to a great extent on the skills and competences of the teacher. A teacher of a given subject area including art requires specific skills and competencies that are peculiar to it competency based education emphasizes a minimum standard for effective performance (Houston, 1974). It is believed that the concept of competency based education when used as a basis for training professional teachers, is more likely to guarantee teacher effectiveness in art.

A competent art teacher is an effective art teacher. Farrant (1980) indicated that a good teacher structures his teaching in relation to his students, the curriculum resources and teaching methods. He further stressed that the teacher achieves such structuring of his teaching by a sound knowledge of child development, and teaching competences. In the same line of discussion, Robert (1983), emphasized that an effective teacher is the one who knows what to teach, how to teach it, how to plan and organize a type of curriculum that will be suitable to the needs of the society. Offorma (2002) noted that more effective teachers had greater intellectual effectiveness, were more responsible, used a variety of approaches and activities in their teaching.

Like many other school subjects, the teaching of art has some set objectives which are in line with the national objectives. At the secondary level, the national policy on education has the following objectives for the teaching of art:
a. The training of the mind in the understanding of world around;
b. Through art, students acquire appropriate skills, abilities and competencies that help them in the development of their societies;
c. Ensuring that the Nigerian culture is kept alive through art, music and other cultural studies in the schools as well as through local state and national festivals of art;
d. Inculcation of the sight type of attitudes and values for the survival of the individual and Nigerian society.

Looking at the above objectives, it becomes clear that art education has a significant contribution to make not only to the Nigerian society, but to the individual recipients, knowledge of art is not only relevant in terms of the acquisition of vocational skills. The training of the mind in the understanding of the world around, which is a cardinal objective of art teaching for instance, is not only useful in art but also in other school subjects at all levels of education. The competencies required in the teaching of this all important subject cannot be overemphasized, hence, the need to empirically look at them. This has informed the present work.

**Statement of the Problem**

The pioneers of art teacher in Nigeria had the aim of laying a solid foundation for art teaching. This led to the formal inclusion of art in the curriculum of education in Nigeria. It forms a foundation for many other courses. Architecture, engineering, technology, etc are disciplines, which utilize aspects of art (design) for development and expansion of knowledge.

The heavy drop-out of secondary school students from art classes after the first three years of exposure to art has been the basis for much concern. Only a very insignificant population of students continues with art at the
senior secondary level. The situation calls for many questions. Very often, the performance of students is the reflection of their teachers’ ability to demonstrate the skills and competencies required in a particular subject area. The primary assumption of this study is that a competent teacher can get his students to like art so much by the end of the first three years so as to choose to continue with it in the senior secondary schools? To what extent do teachers in the field possess these identified competencies?

**Purposes of the Study**

The main purpose of the study is to find the needed competencies required for the teaching of art in secondary schools in Nsukka education zones.

Specifically, the study will attempt to:

1. Evaluate the competencies needed for teaching arts in secondary schools.
2. Determine the extent the competencies will enable the realization of the goals and objectives of art learning in the secondary schools.
3. Determine the proportion and pattern of distribution of competent art teachers in the secondary schools.
4. Determine the competencies of specialist and non-specialist art teachers.
5. Determine the competencies of male and female art teachers in the secondary schools.

**Significance of the Study**

The ministry of education curriculum planners, teachers and students will benefit from the result of this study. The findings of the study will expose
art teachers to new approaches of art teaching. This will be actualized when they teach as a result of acquired competencies. The awareness created by this study may help the art teachers to develop appropriate skills and competencies for art teaching. The major aim of this study is to identify competencies needed for effective teaching of art in the secondary school. It is therefore hoped that this study will be significant in the following ways:

The competencies for effective teaching of art identified in this study could be very useful in the instruction in the area of methodology. The competencies would serve as area of particular emphasis in the training programmes of art teachers.

The study will provide opportunities to improve on teaching and learning of art in secondary schools through refresher courses and workshops. The researcher believes that the results of this study will provide a clear view of what art education is all about, so that future aspirants to this profession will have a clear knowledge and challenges of the profession.

**Scope of the Study**

This study will be carried out in Nsukka Education Zone of Enugu State.

The content is limited to the identification of the competencies needed for teaching Fine Arts in secondary schools. It will also include the determination of whether the art teachers in the field have adequate training in the competencies to be identified and the influence of qualification, and experience of the teachers.
Research Question

To guide the study, the following research questions will be asked.

1. What are the competencies required by art teachers as relevant for teaching art in secondary school?
2. To what extent has the competencies been able to realize the expected goals and objectives of art learning in the selected secondary schools?
3. What are the proportion and distributive pattern of competent art teachers in the selected secondary schools?

Hypotheses

The following null hypothesis will be tested at 0.05 level of significance:

\( H_{01} \): There is no significant difference in the perception of important competencies between specialist and non-specialist art teachers as measured by their mean scores in the Competency Rating Scale (CRS).

\( H_{02} \): There is no significant difference in the perception of important competencies by male and female art teachers as measured by their mean scores in the Competency Rating Scale.
CHAPTER TWO
REVIEW OF RELATED LITERATURE

Art is a wide human activity that involves some skills characteristically, it is imaginative, creative and aesthetic. It tends to affect every aspect of man’s life. On this premise, Banjoko (2004) has defined art as “The universal language of self-expression of man in his cultural and natural environments through the use of some materials, skills and techniques to produce various works of self-satisfaction, utility and beauty or aesthetics”.

The above definition has stressed some facts about art which are worth-noting, thus:

i. That art is a means of self-expression of our inner feelings or ideas about things people and the surrounding environment in general.

ii. That art is visual and non-visual representation of human thought, and

iii. That art is also a universal language of expression.

In his own definition, Okpala (1997) maintains that:

Art is a reflection of man’s eternal reaction to environmental and phenomenal stimuli. It is sometimes borne of man’s battled senses in other times of his clarity of perception of purpose and other times, of his vagueness and imagination. It has proved to be man’s most resourceful means of record of invention, of storage and communication.

Ahula (1999) sees art as “a form of language through which one talks about himself and about other people around him”.

Looking at the above definitions among others, one observes that some facts about art have been brought to a clear focus: that art involves some skills of images and impression which are more or less innate, and that it is a cultural medium of expression.
Art Education

Art education in some sense means education through art. Art in this case encompasses the acquisition and application of knowledge and skills for practical purposes (utility and aesthetics), combining creativity, functionality and aesthetics in the works of art.

Art education is not limited to the acquisition of knowledge and skills. It deals with the totality of artistic aptitudes—cognitive, psychomotor and affective. Acquisition and application of these aptitudes are indispensable to all forms of engineering, architecture and design. The medical biological, physical sciences as well as the information technology (IT), are better off with a sound base in artistic aptitude. Art education, therefore, sharpens these aptitudes and increases awareness in the individual thereby changing his outlook in creating, applying, maintaining and sustaining both his immediate and the surrounding environment.

Art education is to be understood to mean an educational process which is directed or aimed at developing in the learner’s the hidden talents in terms of the knowledge skills and attitudes towards the use and appreciation of the natural environment knowledge of art education is thus imperative in development of the child (Ityoban 2007). With this understanding, it is clear that art education is the form of education which aims not only at the development of vocational skills but also the appreciation of the beauty of nature in the learners. The recipients of art education are expected to be environmentally conscious and friendly. This implies that apart from the application of the knowledge and skills they have acquired, they should also develop aesthetic taste.
Art Teaching

Formal art teaching did not take place in Nigeria until Aina Onabolu became the first Nigerian art teacher between 1915 and 1920. Within these years. He moved from one primary school to the other as a part-time art teacher. This was after he had begged and convinced some school headmasters. He traveled to London where he obtained a diploma in art from St. John wood college, London.

When he returned to Nigeria in 1922, he was formally accepted to start art teaching in some Lagos schools. Some of these schools were C.M.S. grammar school, Wesley high school and Christ and church catholic school in Lagos. He continued this art teaching with much vigor until 1926 when he requested for an European artist Kenneth cross Waite Murray (a British teacher) was brought to Nigeria in 1927 to help Onabou in spreading the study of in Nigeria. From here, the training of artists and art teachers in Nigeria started.

Diakparome (2001), pointed out that

The pressures of Aina Onaboul first western trained Nigerian artist, and growing interest in the indigenous arts of Nigeria, caused the colonial government to introduce art into the school system. This effort bore fruits in the coming of Kenneth Murray to Nigeria in 1927 and the emergence of this “siblings”-Ben Enwonwu, Lasekon, Akerdolu, alyegbu, etc. other fruits of the effort include the Methodist college, Uzoakoli, which turned out to be a major centre for the training of art teachers (p.11).

Onwuka (1081), defines teaching as “. a process of making it possible for someone to learn”. This means that teaching that teaching is a process of inculcating into the learning some learning experiences teaching therefore, is
a methodology in the learning process. Through teaching, the educational plan of a nation is implemented. Teachers are therefore vital in educating the young ones. Mkpa and Izuagbe (2003) stated that the teacher is a key factor in curriculum planning and development. It is the teacher who implements the curriculum, takes the final design as regards the actual learning experiences to be provided, how they are presented and evaluated.

Nnadozie (1996) summarized the ideal teacher in Nigerian view. “One who has knowledge of the subject matter he teaches and of the methods and processes involved in the teaching efforts”.

Their (2005), opine that quality education will depend on the quality of teachers because what students learn is directly dependent on what and how teachers teach, which in turn depends on their knowledge, skills and commitment. These are the competencies required of a teacher.

People and Esu (2000) maintain that teaching is a process that requires a display of expertise in helping someone to learn. It demands communication and interaction with the students with the ultimate aim of leading to changes in students’ behaviour…; classroom teaching requires effective demonstration of the possession of the necessary skill that enable students to learn effectively.

Sayloa and Alexander in People and Esu (2005) stated that teaching is act of systematically presenting stimuli. This means that the learning which occurs from teaching results from the knowledge and effort of the teacher. It is the teacher who creates and presents these stimuli that generate learning.

Teachers teach content which leads to the acquisition of skills, values, and experience. Art teacher therefore teaches contents in art, which are for a purpose. The teacher therefore targets his teaching at the purposes, these purposes culminate into the objectives of art teaching.
As a result of the practical nature of art, it requires teachers who are specially trained for its teaching. This makes it inexorable that its teachers are adequately trained in the making and responding to act, so as to prepare them for adequate teaching of the subject. The colleges of education as well as the departments of art in our various universities consequently have the onerous task of producing adequate and qualitative number of art teachers for our schools (Chikwe, 2006).

Teacher education is supposed to be focused on the production of qualitative and adequate number of teachers to make it possible for the achievement of our educational policy. Tahir (2005) agrees with the above as he states that:

*Education is therefore a necessity as it helps to prepare and equip learners for all aspects of life. It provides learners with the basic foundation to function and develop in the society. To achieve this requires a case of highly qualified teachers who are equipped with desirable knowledge, competencies and commitment and are empowered to perform their multiple tasks in the classroom, school and community in a truly professional manner. Teachers are therefore the most critical factor in the education system as the quality of education in any country is neglected by and related to the quality of men and women who serve as teachers.*

**Characteristics of Effective Teacher**

Teacher effectiveness is not really judged by the capability of the teacher to demonstrate each skill separately but on the unique and efficient combination of competencies. Efficient teaching demands that the teacher should have a sound knowledge of all that the students must know, together with an ability or capability to relate the content, method and sequence as
well as the tempo of his work to the individual needs of his students. Writing on effective teachers, Klausmeier and Goodwin (1966) indicated three types of criteria which have been used in evaluating teacher effectiveness as process, product and presage.

Using product as the criterion for evaluation, the art teacher is judged effective through the achievements of his students in the three domains of behaviour (cognitive, affective and psychomotor domains). When process is the criterion for teacher effectiveness, the teacher is judged by what he does, what the students do, the interactions between the teacher and students or all three combined while using the third criterion which is presage. Those who use this criterion do not observe the teachers behaviour in the classroom, rather they measure his intellectual ability by the grades he made in college, his personal appearance and test scores.

Farrant (1980) talking about the characteristics of good teaching indicated that a good art teacher structures his art teaching in relation to his students, the curriculum, resources and teaching methods. He further stressed that the teacher achieves such structuring of his teaching by a sound knowledge of child development and teaching skills.

The major role of the art teacher in classroom instructions is to bring about desirable learner outcomes. This is why the teachers’ competency is often judged in terms of the results he gets with students and not necessarily by the procedures he is following in the classrooms.

A good art teacher has good understanding of what his students need to learn as well as their capabilities to learn. He has the ability to judge how much he needs to intervene in each students learning and the most effective way of assisting. According to Farrant (1980) the skill of teaching lies in knowing whom to teach, what to teach and when to teach.
**Whom to Teach**

Who to teach refers to the students as learners. The art teacher structures his teaching in relation to his students. He does this by being sensitive to their abilities, interests and needs. Knowledge of the learners as the students is very vital to good teaching. A sound knowledge of the learners’ stage of maturity, his intellectual abilities, his past experiences and emotional disposition. This will help art teacher decide on appropriate programmes for the learners. The modern emphasis is on student centered education, not on teacher or subject matter. This is also why instructional objectives in modern times are state in terms of learner activities and not teacher activities; for example define collage.

Collage is derived from French word “coller” which means to give. It involves the making of pictures by sticking together pieces of coloured paper, cloth, yams, etc. on a background or flat surface. This exercise encourages students to use their skill, imagination and initiative in organizing materials found within the environment.

**Procedure**

i. Draw an outline of the picture you wish to produce on the board you have provided.

ii. Cut shapes from different coloured materials already provided. Your materials should have textures and contrasting colours. Arrange them on the table, either spaced out, touching or overlapping.

iii. Rub gum or glue on the surface to be covered and transfer your cut pieces and stick them into their places or positions. Note, your pieces of paper or cloth should not be uniform in size. Vary their size. Vary their
size and shape: some small, large or narrow. Also vary the shade of your colours. Use bright, brilliant, dark and dull colours.

After you have finished the collage, provide a device for handing your work. You can provide a loop with nylon threat or wire after creating two small slots in the board before or after the exercise. Pass the thread through the slots and provide a loop.

**Evaluation**

Various definitions of evaluation have been posed by researchers, some focused on the individual learner while some others tried to evaluate the worth of an education programme with a view to improving the programme. Bennet and Weisinger (1977:15), defined evaluation as a: “systematic and objective way of estimating the worth, quality, importance, relevance, performance of something… with a view of pricing, rating, correcting, improving or changing it”.

Alkin (1969), defined evaluation as: “the process of ascertaining the decision areas of concern, selecting appropriate information, and collecting and analyzing data useful to decision makers in selecting alternatives”. Alkin urged that it is important to conduct evaluation studies at the on-going of a programme or when the programme must have been competed. He further said that internal or external evidences should be used as basis for arriving at results or findings and that decision-makers must study the evaluation reports in detail, and on that decide on specific course of action.

Ndubuis (1981:119) maintained that: “the general concept of evaluation can be perceived as frequency decision-making and judgments which individuals, groups, institutions and government pass on what affects their
lives and those of those”. He reiterates that such judgments are often taken and based on the crucibles of experience information, evidence or data.

As Cronbach (1980:14) puts it: “evaluation is a systematic examination of events occurring in and consequent of a contemporary programme-an examination conducted to assist in improving this programme and other programmes having the same purpose”. He administered that a definition that highlighted the judgmental aspect of evaluation was likely to create some anxiety among potential evacuees, and may raise some resistance among opponents of evaluation.

Hamadache and Martin (1986), have identified two main types of evaluation. These are internal and external evaluation. Both proponents asserted that external evaluation is carried out at the close of a programme or at intermediate points and intended with the objectives set.

Exhibit your collage and those of your classmates. Discuss them and make suggestions for further improvement. Think about the messages the works carry and judge them as an art piece. How satisfactory have the colour and shapes been used in relation to size of the material? Carry out more colleague exercise using cloth, paper and thread.

**What to Teach**

This refers to the curriculum content. The art teacher structures his teaching in relation to the curriculum by being thoroughly familiar with what he is required to teach and by helping his pupils to make sense of their world. A good art teacher encourages the creative abilities in his students and helps them develop emotionally and socially, through the way he values their feelings. In selecting what to teach, a good art teacher bears in mind the objectives as the purpose he aims to achieve. The problem of selecting
learning experiences like Oforma (2004) observed, is how to determine the kind of experiences likely to produce a given purpose and how to set up situations which will evoke in the students the type of experience desired. Herein lies the effectiveness of art teaching.

**How to Teach**

A good art teacher structures his teaching in relation to the teaching methods that builds on a foundation of knowledge already possessed by his students. He uses teaching methods that ensure that learning grows out of useful experiences and experimentation. He makes effective use of specific art teaching strategies to enhance learning and creates in the classroom or the art studios environment that promotes optimum learning. His methods should stimulate art appreciation and other cognitive development that is derived for art learning. The teaching methods should be such that varies in order to get efficient learning for every type of art lesson. No one method is best in art teaching therefore, an effective art teacher uses a variety or a combination of methods that produce the best results.

Coupled with the problem of how to teach is that of when to teach. The art teacher achieves the above structuring of his teaching through having a sound knowledge of how children learn at different stage, and therefore how they need to be taught.

To this effect, Farrant (1980), emphasized that a sound knowledge of child development enables an art teacher to decide how to select teaching materials and methods appropriate to the age and ability of the students. A sound knowledge of child development together with the necessary art teaching skills which embody how to communicate effectively to the children, how to deal with their questions, how to control their behaviours, how to
motivate them to learn how to use varieties of different media in creating works of art and how to plan lessons in the classrooms and art studios, all these make the art teacher effective in the classrooms.

Having examined all these, the next question is, how is the art teacher to be trained to fulfill this role?

It had been identified that training is very important for teacher effectiveness and it had also been revealed that there are certain qualities that make effective teachers generally.

Some of these qualities could be innate but of course a good number of them are acquired through training. So what type of training that would provide the art teacher with the type of competencies he requires for effective classroom teaching? Competency Based Art Teacher Education (CBATE), seem to provide the answer to this question.

**Competency Based Art Education (CBAE)**

Competence Based Art Teacher Education or Performance Based Education, according to Houston (1984), emphasizes a minimum standard for effective performance.

Those who advocate CBE define some types of objectives namely:

2. Performance based objectives
3. Consequence based objectives
4. Affective objectives among others.

In cognitive based objective, the participant is expected to demonstrate knowledge, intellectual abilities in understanding art and art concepts. The ability to use the theories of art as basis to make useful contribution to the society. In the performance based objective, the participant is required to do
something rather than first to know it, that is performance objective lays emphasis on observable or overt actions. One major aspect of art learning is art making. The ability of the teacher to have a strong grasp of this aspect helps him achieve a lot in art teaching. No matter how knowledgeable a teacher might be in art theories and other intellectual dept of art but lacks the ability to demonstrate or perform in art making make the art teacher incompetent. In consequence objective, the participant is required to effect changes in others so as to bring about changes in other people.

The CBE programme emphasize more on performance based objectives and consequence based objective rather than on cognitive based objectives. In this case, what the teacher knows about teaching the theoretical aspects which are the teachers’ ability to teach and bring about changes ins students, this aspect of art learning is also important because theory give direction to practice: that is, it is through theory that what is to be done in art is derived.

Cooper and Weber (1992), define Competency Based Art Teacher Education as a programme that specifies the competencies to be demonstrated by the student, makes explicit the criteria to be applied in assessing the student competencies and holds the students accountable for meeting those criteria. In this definition, the competencies referred to attitudes, understanding, skill and behaviour that facilitate intellectual, social, emotional, and physical growth in children.

The criterion of success is demonstrating overall ability to do the job. Johnson (1992), compared the characteristics of common programmes and CBE that the main indicator of the students achievement is his ability to do job for which he is preparing effectively and efficiently. Secondly, once a student has demonstrated his ability to do the job for which he is being
prepared, it is possible that he may be able to do it after he has completed his preparation or training.

Thirdly, in CBE programme, success is measured by one’s demonstration of his ability to do the job he is expected to do. Mastery criteria are sued to determine how well the student performed, and he must satisfy these criteria if he is to be considered competent.

The Competency Based Teacher Education programme identifies those competencies that are considered desirable for teacher effectiveness. It also measures the level of performance of the teacher with respect to those competencies that have been previously identified and considered important to effective teaching. Competency-Based-Teacher-Education programme specifies the objective for training teachers. Once the objectives are specified, the teacher is made responsible for achieving them.

Competency Teacher Education has the following characteristics:
1. It makes use of one objective at a time and expatiates on it.
2. Learning objectives are classified into three domains: cognitive, affective and psychomotor domains.
3. It considers needs of student.
4. Emphasis shifts from the teacher to the learners.
5. It provides the learner with feed-back.
6. Emphasis is laid on capabilities at exit rather than on entry requirements.
7. It makes for a well qualified individual who possesses the required knowledge and skills.
**Summary of Literature Reviewed**

Evaluation is a process of finding out the strength and weakness of the curriculum programme. Competence is that ability to do something well, effectively, and following professional standards. Many people have defined art in various ways. Arts involve some skills of making images and impression which are more or less innate and that it is a medium of expression.

Art education is the educational process of developing in the learners the hidden talents in terms of the knowledge, skills and attitudes towards the use and appreciation of arts. Teaching is the process of making it possible for someone to learn.

In the review, an attempt was made to look at the competences that will make an effective art teacher. Competency Based Education seems to be the best way of educating an art teacher.
CHAPTER THREE
RESEARCH METHOD

This chapter describes the methods used in carrying out the study, area of the study, population of the study, sample and sampling technique, instrument for data collection, validation of the instrument, reliability of the instrument, method of data collection and method of data analysis.

Design of the Study

The study makes use of descriptive survey design. A survey design according to Ali (2006), is a study which uses the sample data in an investigation to document, describe and explain the present status of a phenomena being investigated. In this type of research a sample of the population is collected and studied as a representation of the entire population.

Area of the Study

The study was carried out in secondary schools in Nsukka Education Zone of Enugu State. Nsukka Education Zone comprises of Nsukka Urban, Igbo-Etiti and Uzo-Uwani Area.

Population of the Study

The population of the study was made up of all the art teachers in secondary schools in Nsukka Education zone. This population was the twenty five secondary schools that have art teachers.

Sample and Sampling Techniques

Twenty five schools out of the sixty secondary schools in the zone have Fine Arts teachers. Purposive sampling technique was used to compose the
thirty art teachers in the secondary schools. The 30 art teachers served as the sample of the study.

**Instrument for Data Collection**

The instrument for data collection was a questionnaire which was developed by the researcher. The questionnaire consisted of two sections, A and B. Section A was made up of the necessary personal information on the respondents including school location, qualification and gender. Section B of the questionnaire contains the items which are the competencies required of an art teacher. The sections were in clusters of five.

The questionnaire was a 4-point modified Likert-Type Scale with the following scoring: SA = Strongly Agree – 4, A = Agree – 3, D = Disagree-2, and SD = Strongly Disagree – 1. According to the Encyclopedia of Psychology (1994), the benefit of Likert method lies in its wide spread usage.

**Validation of the Instrument**

Face validation of the instrument was done by three experts, one in Measurement and Evaluation, Faculty of Education and two in the Department of Fine and Applied Arts of the University of Nigeria, Nsukka. These experts scrutinized the questionnaire items. They made inputs on the wording and structure of the instrument, they suggested that it be arranged in clusters among others.

**Reliability of the Instrument**

The reliability of the instrument was established using Cronbach alpha method. The instrument was administered to 20 art teachers in Enugu
Education Zone. Date obtained was analyzed and it yielded a result of 0.84. That was considered adequate for the research.

**Method of Data Analysis**

The research questions were answered using mean and standard deviation. For the research questions, the acceptance level for the mean was 2.5, being the mean average in the 4 point scale. T-test statistics was used to test the hypotheses at 0.05 level of significance.
CHAPTER FOUR
RESULT

This chapter contains the analysis of the data obtained from the study. The data are organized around the research questions and hypotheses. The mean of 2.5 is the criterion for acceptance of any competency as significant. The standard deviation scores show the extent of variability from the grand mean. The presentation begins with the research questions.

Research Question 1

What are the competencies required by art teachers as relevant for teaching art in secondary schools?

The data for answering research question 1, are presented in table 1 to 5.

Table 1
Mean and Standard Deviations of Respondents’ Ratings on Knowledge of Content:

<table>
<thead>
<tr>
<th>S/N</th>
<th>Knowledge of content</th>
<th>Competencies an Effective art Teacher should have the ability to:</th>
<th>\bar{x}</th>
<th>SD</th>
<th>Decision</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Break a unit into lessons</td>
<td>3.30 0.79 Accept</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Apply the philosophical objective of art education</td>
<td>3.39 0.76 “</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Teach the subject matter well.</td>
<td>3.72 0.62 “</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Teach for understanding rather than reproduction of facts.</td>
<td>3.43 0.66 “</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Present the lessons in sequential and logical form or manner</td>
<td>3.35 0.76 “</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Relate art education lesson to other subjects.</td>
<td>3.29 0.78 “</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>Cluster Mean</strong></td>
<td><strong>3.41 0.41</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

In table 1, all the competencies identified under Cluster A are rated as important. The standard deviation from the acceptance criteria indicates that the competencies are highly rated.
Table 2

Mean and Standard Deviations of Respondents Ratings on Method of Competencies:

Cluster B: Methodological Competencies

<table>
<thead>
<tr>
<th>S/N</th>
<th>Knowledge of Content Competencies</th>
<th>( \bar{x} )</th>
<th>SD</th>
<th>Decision</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Adapt to new knowledge and innovation</td>
<td>3.35</td>
<td>0.71</td>
<td>Accept</td>
</tr>
<tr>
<td>2</td>
<td>Provide learning experience constant with the lesson.</td>
<td>3.47</td>
<td>0.66</td>
<td>“</td>
</tr>
<tr>
<td>3</td>
<td>Use suitable examples to illustrate the lesson e.g. discussion, dramatization, demonstration.</td>
<td>3.59</td>
<td>0.65</td>
<td>“</td>
</tr>
<tr>
<td>4</td>
<td>Apply art lessons to social phenomena within the experience of the students.</td>
<td>3.39</td>
<td>0.77</td>
<td>“</td>
</tr>
<tr>
<td>5</td>
<td>Use principles of human growth and development in learning situations.</td>
<td>3.19</td>
<td>0.62</td>
<td>“</td>
</tr>
</tbody>
</table>

Cluster Mean  3.40  0.68

All the competencies identified under Cluster B are important. Competency number 3 has the highest mean of 3.59, while number 5 has the lowers mean of 3.19. Thus, the means for all the competencies within table 2 range from 3.19 to 3.59.

Table 3

Mean and Standard Deviations of Respondents’ Ratings on use of instructional materials:

<table>
<thead>
<tr>
<th>S/N</th>
<th>Competencies</th>
<th>( \bar{x} )</th>
<th>SD</th>
<th>Decision</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Present information on white or black board</td>
<td>3.31</td>
<td>0.73</td>
<td>Accept</td>
</tr>
<tr>
<td>2</td>
<td>Select appropriate teaching materials for effective presentation of the lesson.</td>
<td>3.43</td>
<td>0.73</td>
<td>“</td>
</tr>
<tr>
<td>3</td>
<td>Use of project to stimulate students’ creativity.</td>
<td>3.19</td>
<td>0.75</td>
<td>“</td>
</tr>
<tr>
<td>4</td>
<td>Identify available resources in the concept of belief system.</td>
<td>3.06</td>
<td>0.73</td>
<td>“</td>
</tr>
</tbody>
</table>

Cluster mean  3.06  0.73

All the competencies in table 3 under cluster C are highly rated. The means for all the competencies of cluster C ranges from 3.06 to 3.43.
Table 4

Mean and Standard Deviations of Respondents’ Ratings on Classroom Organization and Management:

Cluster D: Classroom Management and Organization

<table>
<thead>
<tr>
<th>S/N</th>
<th>Competencies</th>
<th>$\bar{x}$</th>
<th>SD</th>
<th>Decision</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Keep students’ interest in the classroom activities.</td>
<td>3.45</td>
<td>0.70</td>
<td>Accept</td>
</tr>
<tr>
<td>2</td>
<td>Provide opportunities for student-student interaction.</td>
<td>3.40</td>
<td>0.65</td>
<td>“</td>
</tr>
<tr>
<td>3</td>
<td>Provide opportunities for teacher-student interaction.</td>
<td>3.57</td>
<td>0.68</td>
<td>“</td>
</tr>
<tr>
<td>4</td>
<td>Manage facilities in the classroom.</td>
<td>3.53</td>
<td>0.67</td>
<td>“</td>
</tr>
<tr>
<td>5</td>
<td>Regulate the social behaviour of students in the classroom.</td>
<td>3.52</td>
<td>0.67</td>
<td>“</td>
</tr>
<tr>
<td>6</td>
<td>Anticipate students’ behavioural problems.</td>
<td>3.11</td>
<td>0.82</td>
<td>“</td>
</tr>
<tr>
<td>7</td>
<td>Motivate students to take responsibility for their actions.</td>
<td>3.48</td>
<td>0.71</td>
<td>“</td>
</tr>
</tbody>
</table>

Cluster Mean 3.44 0.70

Table 4 shows that the competencies enlisted above were considered important by the respondents. Number 3 has the highest mean of 3.57, while number 6 ranks lowest with a mean of 3.11. Thus, mean range for all the competencies is 3.11 to 3.57. All the items in the cluster showed that they were above the benchmark.

Table 5

Mean and Standard Deviations of Respondents’ Ratings on Evaluation:

Cluster E: Evaluation Competencies

<table>
<thead>
<tr>
<th>S/N</th>
<th>Competencies</th>
<th>$\bar{x}$</th>
<th>SD</th>
<th>Decision</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Employ various evaluation techniques in classroom</td>
<td>3.57</td>
<td>0.67</td>
<td>Accept</td>
</tr>
<tr>
<td>2</td>
<td>Use formative evaluation during lessons presentation.</td>
<td>3.38</td>
<td>0.72</td>
<td>“</td>
</tr>
<tr>
<td>3</td>
<td>Are fair in testing, marking and grading in examination.</td>
<td>3.33</td>
<td>0.75</td>
<td>“</td>
</tr>
<tr>
<td>4</td>
<td>Involve students in the evaluation of their performance through test.</td>
<td>3.27</td>
<td>0.77</td>
<td>“</td>
</tr>
<tr>
<td>5</td>
<td>Keep record of students’ progress and activities.</td>
<td>3.44</td>
<td>0.74</td>
<td>“</td>
</tr>
<tr>
<td>6</td>
<td>Analyze test results on affective behaviour.</td>
<td>3.18</td>
<td>0.71</td>
<td>“</td>
</tr>
</tbody>
</table>

Cluster Mean 3.36 0.73
All the competencies in table 5, Cluster E are rated very important. The means for all the competencies range from 3.18 to 3.57.

**Research Questions 2:**

To what extent has the competencies been able to realize the expected goals and objectives of art learning in the secondary schools?

**Table 6**

**Mean and Standard Deviations of Respondents’ Ratings on the Extent of Competencies in Realizing the goals and Objectives of art in Schools:**

<table>
<thead>
<tr>
<th>S/N</th>
<th>Items</th>
<th>( \bar{x} )</th>
<th>SD</th>
<th>Decision</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>The students develop attitudes for expressing ideas, feelings, and emotions through art experiences.</td>
<td>3.05</td>
<td>0.54</td>
<td>Accept</td>
</tr>
<tr>
<td>2</td>
<td>Students gain understanding of the media of expression through art teaching.</td>
<td>3.15</td>
<td>0.55</td>
<td>“</td>
</tr>
<tr>
<td>3</td>
<td>The students learn proper use of tools, equipment and materials through art teaching.</td>
<td>3.09</td>
<td>0.57</td>
<td>“</td>
</tr>
<tr>
<td>4</td>
<td>Students understand and appreciate works of art through art teaching.</td>
<td>3.07</td>
<td>0.52</td>
<td>“</td>
</tr>
<tr>
<td>5</td>
<td>Through art teaching students develop interest for future vocation in arts.</td>
<td>3.13</td>
<td>0.59</td>
<td>“</td>
</tr>
<tr>
<td>6</td>
<td>Students have adequate skill and competencies for higher education in art through art teaching.</td>
<td>3.08</td>
<td>0.63</td>
<td>“</td>
</tr>
<tr>
<td>7</td>
<td>Many of the students end up pursuing art education in life.</td>
<td>1.75</td>
<td>0.54</td>
<td>Not accepted</td>
</tr>
</tbody>
</table>

In table above indicate the realization of the goals and objective of art teaching through the competencies possessed by the teacher. The mean rating ranges from 1.75 to 3.15. Apart from item number 7, the rest items have mean rating above 2.5. It shows that the teachers through their competencies have realized the goals and objectives of art teaching to a great extent. The only
disagreement is on whether the number of students who further their education on art.

**Research Questions 3**

What are the proportion and distributive pattern of competent art teachers in secondary schools?

**Table 7**

Proportion and Distributive pattern of art Teachers in Secondary Schools:

<table>
<thead>
<tr>
<th>Schools</th>
<th>Art Teacher</th>
<th>Qualification</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>N.C.E</td>
</tr>
<tr>
<td>2</td>
<td>1</td>
<td>N.C.E</td>
</tr>
<tr>
<td>3</td>
<td>1</td>
<td>B.A. Ed</td>
</tr>
<tr>
<td>4</td>
<td>1</td>
<td>N.C.E</td>
</tr>
<tr>
<td>5</td>
<td>1</td>
<td>B.A.</td>
</tr>
<tr>
<td>6</td>
<td>1</td>
<td>B.A.</td>
</tr>
<tr>
<td>7</td>
<td>1</td>
<td>N.C.E</td>
</tr>
<tr>
<td>8</td>
<td>2</td>
<td>B.A. Ed, N.C.E</td>
</tr>
<tr>
<td>9</td>
<td>1</td>
<td>H.N.D.</td>
</tr>
<tr>
<td>10</td>
<td>2</td>
<td>B.A. Ed, N.C.E</td>
</tr>
<tr>
<td>11</td>
<td>2</td>
<td>B.A., B.A.</td>
</tr>
<tr>
<td>12</td>
<td>2</td>
<td>B.A. Ed, N.C.E</td>
</tr>
<tr>
<td>13</td>
<td>1</td>
<td>B.A. Ed</td>
</tr>
<tr>
<td>14</td>
<td>2</td>
<td>B.A. Ed, H.N.D.</td>
</tr>
<tr>
<td>15</td>
<td>1</td>
<td>O.N.D.</td>
</tr>
<tr>
<td>16</td>
<td>1</td>
<td>N.C.E</td>
</tr>
<tr>
<td>17</td>
<td>1</td>
<td>H.N.D., PGDE</td>
</tr>
<tr>
<td>18</td>
<td>1</td>
<td>N.C.E</td>
</tr>
<tr>
<td>19</td>
<td>1</td>
<td>B.A., Ed</td>
</tr>
<tr>
<td>20</td>
<td>1</td>
<td>H.N.D.</td>
</tr>
<tr>
<td>21</td>
<td>1</td>
<td>O.N.D</td>
</tr>
<tr>
<td>22</td>
<td>1</td>
<td>N.C.E</td>
</tr>
<tr>
<td>23</td>
<td>1</td>
<td>B.A.</td>
</tr>
<tr>
<td>24</td>
<td>1</td>
<td>N.C.E</td>
</tr>
<tr>
<td>25</td>
<td>1</td>
<td>H.N.D.</td>
</tr>
</tbody>
</table>

(Source: PSSA Nsukka 2008).
Table 7 above has tried to display the proportion and distributive pattern of competent art teachers in the study. Out of more than 60 secondary schools in the study area only 25 schools have art teachers. Five schools out of the 25 schools have 2 art teachers each. The rest of the schools have one art teacher each. From the able above, there are 11 N.C.E art teachers, 2 O.N.D, 4 H.N.D. plus PGDE, 7, B.A. Ed and 5 B.A. Art teachers distributed in the education zone. Out of the 30 art teachers, 19 were professionally qualified to teach art which gives a 63.3% competent art teachers among the available ones. Furthermore, the gender distribution indicate that there are 17 male and 13 female art teachers in the Nsukka Education Zone.

**Hypothesis 1:** There is no significant difference in the perception of important competencies between specialist and non-specialist art teachers as measured by their mean scores.

**Table 8** t-test of the Significant different of important competencies of the specialist and non-specialist art teachers.

<table>
<thead>
<tr>
<th>Variable</th>
<th>N</th>
<th>$\bar{x}$</th>
<th>SD</th>
<th>DF</th>
<th>d-cal</th>
<th>t-crit.</th>
<th>Decision</th>
</tr>
</thead>
<tbody>
<tr>
<td>Specialist</td>
<td>19</td>
<td>15.8</td>
<td>3.2</td>
<td>28</td>
<td>1.64</td>
<td>1.96</td>
<td>Not Significant</td>
</tr>
<tr>
<td>Non-Specialist</td>
<td>11</td>
<td>8.2</td>
<td>1.8</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Result in table 8, showed that the calculated t-value of 1.64 is less than the critical t-value of 1.96 at 28 degrees of freedom and at 0.05 level of significance. Therefore, the null hypothesis is rejected. There is no significance difference in the perception of important competencies between the specialist and the non-specialist art teachers. However, there is differences in their mean responses in favour of the specialist art teacher which would be attributed to their training. But the difference is not statistically.
**Hypothesis 2:** There is no significant difference in the perception of important competencies by male and female art teachers as measured by the mean scores.

**Table 9:** t-test of the significant difference of important competencies of the male and female art teachers.

The hypothesis is test at 0.05 level of significance.

<table>
<thead>
<tr>
<th>Variable</th>
<th>N</th>
<th>$\bar{x}$</th>
<th>SD</th>
<th>DF</th>
<th>d-cal</th>
<th>t-crit.</th>
<th>Decision</th>
</tr>
</thead>
<tbody>
<tr>
<td>Male</td>
<td>17</td>
<td>3.52</td>
<td>0.74</td>
<td>28</td>
<td>0.56</td>
<td>1.96</td>
<td>N.S.</td>
</tr>
<tr>
<td>Female</td>
<td>13</td>
<td>3.47</td>
<td>0.70</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Table 9 shows the t-test analysis of the responses of the male and female art teachers on the perceptions on the important competences. The analysis revealed that the calculated t-value of 0.56 is less than the critical t-value of 1.96 at 0.05 level of significance. The hypothesis which states that there is no significant difference between male and female art teachers was accepted. The difference was not statistically significant. The male and female art teachers see the important competences the same way.

**Summary of Major Findings**

1. The competences for knowledge and content as in Cluster ‘A’ were identified as very important to the art teachers.
2. Cluster B, identified methodological competencies and they were equally rated as important to the teaching and learning of art.
3. The next major finding of the study is that of instructional materials. They were scored by the respondents to be a required competency.
4. Classroom management and organization is the next ranked competency. The respondents identified them as important in art education.

5. The last cluster is that of evaluation competencies. All the items were perceived to be very important by the respondents. This is also reflected in the cluster mean.

6. The art teachers competencies have to a great extent have realized the goals and objectives of art teaching in the secondary schools.

7. Only 25 schools in the zone have art teachers. There are seventeen male and thirteen female art teachers available. Their qualifications range from N.C.E., O.N.D., H.N.D. to B.A. and B.A. Ed.

8. There is no significant difference in the perception of the specialist and non specialist art teachers with respect to competencies.

9. There is no significant difference between the male and female art teachers’ perceptions about competencies.
CHAPTER FIVE
DISCUSSION, CONCLUSION, RECOMMENDATIONS AND SUMMARY

Discussion of Finding

The discussion of the finding is presented according to the major themes that were studied.

From the results of the study, all the competencies were very highly rated. This means that all of them have high value for effective teaching of art. This finding is quite significant to curriculum planners for art education. It identified competencies required to be inculcated in the would-be art teachers and in-service programme for practicing art teachers.

The first cluster heading in the competencies is “knowledge of content”. The cluster and its components indicate that the ability of an art teacher to present the lessons in sequential and logical manner would imply thorough knowledge of the subject matter. By the same token, the teacher must be conversant with assessing the relevance, significance and validity of the programme objectives and course offerings. This cannot be done successfully without the art teachers’ insight into the philosophy and objectives of the subject. This knowledge will guide and influence his approach and orientation to the subject, thus assisting in designing the lesson. This result is in agreement with Njoku (1990) who asserts that if teachers have idea of how they want them to learn it; the chances are that student may not learn anything because they are not specific to be able to attain their goals. All the competencies here were very highly rated for effective teaching of art education.

The second cluster is on “methodological competencies “. This section considers the ability of art teachers to vary their teaching method. In
supporting this result, Akubue (1992) indicates that it is apparent that in methodology more than one road leads to Rome and since some roads are certainly more circuitous that others, there must be a way of judging in advance whether a given strategy works. Offorma (1994) is also of the same view, that the method adopted by the teacher may promote or hinder learning. This demands that art teachers should be current with innovations in art education. This is to avoid the use of out-dated method or one-sided treatment of content. All the competencies were highly rated by the respondents.

The third cluster is the use of instructional materials. All the competencies identified under this cluster were rated important by all the respondents. This means that a lot of improvisation of teaching materials is required in order to teach art effectively. Since the subject is usually taught to younger learners who learn better by active sensitization of all the senses especially through seeing, hearting and touching. An effective art teacher must be able to improve and utilize the necessary materials. These are the ability to stimulate the students’ creativity. This finding is in agreement with Okoli and Ojie (2005) were they stated that some of the inhibiting factors in JSS III art programme include none-provision of vital facilities (art materials, none-allocation of adequate time for art and none-provision of professional art teachers among other things).

The next competency is that of classroom organization and management. All the competencies under this cluster were rated highly important for effective art teaching by the respondents. The teacher is required to have the ability of keeping the students’ interest in the classroom activity. This can be achieved through well organized classroom and management. The teacher has to create a forum for student-student interaction
as well as teacher-student interaction. Moreso, the teacher has to manage the facilities in the classroom for effective teaching.

The last competency handled is that of evaluation. The components are considered very necessary by the respondents for effective teaching of art education. Ukeje (1986) stated that evaluation indices obtained enable the teacher to identify, select and channel individual talents for their proper and optimum development. Learning theorists have stressed the need for immediate reinforcement as a factor in motivating learners. Based on this, it can be observed that evaluation is an essential aspect of an instructional programme. A programme of evaluation is incomplete if the result of evaluation data are not used to revise or improve a programme where necessary. The ability to do this should constitute an essential aspect of competencies required for effective art teaching. In the study carried out by Ekweonye (1986), Mesumbe (1990), Abubue (1992) Onyejekwe (1991), it was observed that both qualified and non-qualified teachers showed average ability to evaluate the students. In fact, the results indicate that no difference existed in their ability to evaluate students’ performance. Evaluation takes a standard form in the schools which all the teachers follow.

Furthermore, the result of the study has show that the competencies were able to achieve the goals and objectives of art learning in the secondary school. The students are able to develop language for expressing ideas, feelings and emotions through art. They have gain understanding of the media of expression through art, they can also appreciate and understand the work of art. All these are part of the goals and objectives of art education.

The result of the study also showed the proportion and distributive patter of competent art teachers in the study area. Their qualification range from National Diploma (ND), National Certificate on Education (N.C.E),
Higher national Diploma (HND), Bachelor of Arts Degree (BA) to Bachelor of Art Education (B.A. Ed). The N.C.E and B.A. Ed are the ones classified as professionally qualified and they are 63.3% of the available art teachers.

The result obtained from the t-test statistics shows that there is no significant difference in the competence rating of specialist and non-specialist art teachers. This finding is expected since most of the non-specialist art teachers have been handling the subject for quite some time. In this view, Flander (1980), maintained that the retention and sustenance of competencies depends largely on frequency of practice.

Akubue (1992), also argued that even the competencies acquired by non-serving trained teachers gained in training would continue to depreciate due to discuses. Both groups have knowledge of what is required for effective teaching of art. But the non-specialist groups lack the academic content for effective teaching.

The study indicated that there is no significant mean difference in the perception of important competences by male and female art teachers. This finding shows that gender is not a factor affecting perception of competencies required for effective art teaching in secondary schools. This view is supported by Adeleye (1977), which agreed that women are no weaker gender but are living up to their expectation in term of facing challenges of the time.

**Conclusion**

The following conclusions are based on the result of the study:

1. It has been evaluated that certain competencies are needed for the teaching of fine arts in secondary schools in Nsukka education zone. Among the competencies are those in the area of knowledge of content,
methodology, instructional materials, classroom management and organization and evaluation.

2. The competencies when they are present will help the art teacher realize the goals and objective of teaching his/her subject to a great extent.

3. The proportion and distributive patter of competent art teachers showed that there is need for the training and employment of more art teachers. Out of the sixty schools in the studied area, only twenty five have art teachers.

4. When it comes to competencies, there is no variation in the way the specialist and non-specialist art teachers perceive the concept.

5. The male and female art teachers also see the importance of competencies in art teaching the same way.

**Implications of the Study**

The following educational implications emanated from the study. That the fine art teachers should be thoroughly trained and emphasis placed on the competencies required.

The researcher believes that teaching and learning of arts can help in the preparation of the Nigerian youths for useful living even now that the government is encouraging self-reliant. It will also produce youths for higher education as specified in the National Policy on Education (2004). In order to achieve this fully, there is need for a vital art teacher education programme that will produce competent art teachers in the required number.

The competency based teacher education programme according to Olaitan (1978) is suggested as one alternative to the existing programme which tended to be rather theoretical, with emphasis placed on knowing rather
than doing. The competency based teacher education programme according to Weigand (1981) places emphasis on demonstrating and performing the behaviour and tasks of teachers. It would also mean more work for the art teachers since they have to master the competencies in order to proficient in their teaching.

It is equally important to have specialists to teach their areas of specialization in the subject in the Universities and Colleges of Education. This is necessary because it will enable the prospective art teachers to acquire the needed skills.

**Recommendations**

The following recommendations are made base on the findings of the study:

1. The fine art teachers should be thoroughly trained in those competencies they are expected to perform when they enter the teaching field. In order words, their training should be competency based, using the important competencies for effective art teaching.

2. The findings of this study should be sent to the Colleges of Education that train fine art teachers so that the graduates from such colleges will be well informed about the competencies expected of them.

3. The policy of teacher production in our Universities and Colleges of Education should make provisions for the training of more art teachers to provide to the secondary schools with enough art teachers.

4. The fine art teachers should be encouraged to advance in professional competence through in-service courses, seminars, symposia, workshop, professional journal and books.
5. In-service training programmes should be organized for the non-specialist art teachers based on the evaluated competencies. This should be necessary respected of the length of their years of service.

Limitations of the Study

The study covered only one education zone out of the others in Enugu State. To this effect, the generalization of the findings should be done with caution.

Some of the teachers were reluctant to respond to the instrument. They looked at the research process as not part of this business.

There were another hindrance at the office of the State School Management Board, especially at the statistic department. Several visitations were made before information was obtained.

Suggestion for Further Study

1. A study on the evaluation of competencies needed by art teachers in other education zones of Enugu State should be done.

2. Some competencies are developed over a long period. It is therefore recommended that further studies be carried out to find out which competencies should be developed during the pre-service or in-service education of fine art teacher.

Summary of the Study

This study set out to evaluate the competencies needed for teaching fine arts in secondary schools in Nsukka education zone of Enugu State. The major variable of the study was competencies while gender and qualifications of fine art teachers served as minor variables.
Three research questions and two null hypotheses guided the study.

1. What are the competencies required by art teachers as relevant for teaching arts in secondary schools?
2. To what extent has the competencies been able to realize the expected goals and objectives of art teaching in the secondary schools?
3. What are the proportion and distributive pattern of competent art teachers in secondary schools?

**Hypothesis:**

**Ho$_1$:** There is no significant difference in the perception of important competencies between specialist and non-specialist art teachers as measured by their mean scores.

**Ho$_2$:** There is no significant difference in the perception of important competencies by male and female art teachers as measured by the mean scores.

The survey design was used for the study. The population of the study was the twenty five schools in Nsukka education zone that have at least one fine art teacher or more. The population was also the sample of the study.

The instrument for data collection was a researcher constructed questionnaire-Evaluation of art competency questionnaire. The instrument was face-validated by two experts in the Department of Fine and Applied Art and two from the Department of Art Education, all in the University of Nigeria, Nsukka. The instrument was subjected to Cronbach Alpha Reliability which gave an index of 0.84. The data collected were analyzed using mean and standard deviation for the research questions while t-test statistics was used to test the hypotheses at 0.05 level of significance.
The following were some of the result of the findings:

1. The competencies evaluated were very highly rated by the respondents as needed by the fine art teacher.

2. The competencies really enable the fine art teachers in the secondary schools to realize the goals and objective of art teaching.

3. Only twenty five schools out of more than sixty secondary schools have art teachers in the zone. Their qualifications range from O.N.D., N.C.E., H.N.D., B.A. and B.A. Ed.

   Based on the result of the findings, appropriate recommendations were made, one of which is that art teachers should be trained in the competencies that will make them perform better in the field. In other words, the study recommends a competency base training for the art teachers.

   Finally, the limitations of the study were pointed out and suggestions for further studies were given.
REFERENCES


QUESTIONNAIRE
QUESTIONNAIRE FOR ART TEACHERS

Department of Fine and Applied Arts,
University of Nigeria,
Nsukka.

Dear Respondent,

I am a postgraduate student from the above Department. I am working on the Research to Evaluate the Competencies needed by the Art Teachers in Secondary Schools in Nsukka Education Zone of Enugu State.

Please I solicit for your co-operation by filling the questionnaire sincerely to the best of your ability.

The study is purely for research purpose and I promise to keep your responses very confidential.

Thanks in anticipation.

Yours Faithfully,

ONWUASOANYA, F.C. (MRS).
PG/MA/04/35763

SECTION A – PERSONAL DATA
1. Sex: Male ( ), Female ( )
2. Qualification:
   N.C.E ( )
   N.D. ( )
   H.N.D. ( )
   B.A. ( )
   B.A. Ed ( )
   M.A. ( )
   M.A. Ed ( )
   Ph.D. ( )
3. Years of Experience
   a. 0 – 5 years ( )
   b. 6 – 10 years ( )
   c. 11 years – above ( )
Please indicate how you agree with the statement by ticking ( √ ) in the options available.

SA = Strongly Agree
A = Agree
D = Disagree and
SD = Strongly Disagree

SECTION B = COMPETENCIES
Cluster A – Knowledge of Content

<table>
<thead>
<tr>
<th>S/No</th>
<th>Competencies</th>
<th>SA</th>
<th>A</th>
<th>D</th>
<th>SD</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Break the unit into lessons.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Apply the philosophy and objectives of art education.</td>
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</tr>
<tr>
<td>3</td>
<td>Teach the subject matter well</td>
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<td></td>
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<tr>
<td>4</td>
<td>Teach for understanding, rather than reproduction of facts.</td>
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<tr>
<td>5</td>
<td>Present the lesson in sequential and logical form.</td>
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</tr>
<tr>
<td>6</td>
<td>Relate art education lesson to other subjects.</td>
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</tr>
</tbody>
</table>

Cluster B – Methodological Competencies

<table>
<thead>
<tr>
<th>S/No</th>
<th>Competencies</th>
<th>SA</th>
<th>A</th>
<th>D</th>
<th>SD</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Adapt to new knowledge and innovation</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Provide learning experience consistent with the lesson</td>
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<tr>
<td>3</td>
<td>Use suitable examples to illustrate the lesson, e.g.</td>
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<td></td>
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<tr>
<td>4</td>
<td>Discussion, dramatization and demonstration.</td>
<td></td>
<td></td>
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<tr>
<td>5</td>
<td>Apply art lessons to social phenomenon within the experience of the students.</td>
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<td></td>
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</tr>
<tr>
<td>6</td>
<td>Use principles of human growth and development in learning situations.</td>
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<td></td>
</tr>
</tbody>
</table>

Cluster C – Use of Instructional Materials Competencies.

<table>
<thead>
<tr>
<th>S/No</th>
<th>Competencies</th>
<th>SA</th>
<th>A</th>
<th>D</th>
<th>SD</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Present information on white or black board.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Select appropriate teaching materials for effective presentation of the lesson.</td>
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</tr>
<tr>
<td>3</td>
<td>Use of projects to stimulate students creativity.</td>
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<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Identify available resources in the environment e.g. artifacts.</td>
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<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Cluster D – Classroom Management and Organization Competencies

<table>
<thead>
<tr>
<th>S/No</th>
<th>Competencies</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Keep students’ interest in the classroom activities.</td>
</tr>
<tr>
<td>2</td>
<td>Provide opportunities for student-students interaction.</td>
</tr>
<tr>
<td>3</td>
<td>Provide opportunities for teacher-students interaction.</td>
</tr>
<tr>
<td>4</td>
<td>Manage facilities in the classroom and studio.</td>
</tr>
<tr>
<td>5</td>
<td>Regulate the social behaviour of students in the classroom.</td>
</tr>
<tr>
<td>6</td>
<td>Anticipate students’ behavioural problems.</td>
</tr>
<tr>
<td>7</td>
<td>Motivate students to take responsibility for their actions.</td>
</tr>
</tbody>
</table>

Cluster E – Evaluation Competencies

<table>
<thead>
<tr>
<th>S/No</th>
<th>Competencies</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Employ various evaluation techniques in the classroom.</td>
</tr>
<tr>
<td>2</td>
<td>Use formative evaluation during lesson presentations.</td>
</tr>
<tr>
<td>3</td>
<td>Fair in testing, marking and grading in examinations.</td>
</tr>
<tr>
<td>4</td>
<td>Involve students in the evaluation of their performance through test.</td>
</tr>
<tr>
<td>5</td>
<td>Keep records of students’ progress and activities.</td>
</tr>
<tr>
<td>6</td>
<td>Analyze test results on affective behaviours.</td>
</tr>
</tbody>
</table>

Cluster F – Extent of Goals and Objectives of Art Learning

<table>
<thead>
<tr>
<th>S/No</th>
<th>Competencies</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>The students develop attitudes for expressing ideas, feelings, and emotions through art experience.</td>
</tr>
<tr>
<td>2</td>
<td>Students gain understanding of the media of expression through art teaching.</td>
</tr>
<tr>
<td>3</td>
<td>The students learn proper use of tools, equipment and materials through art teaching.</td>
</tr>
<tr>
<td>4</td>
<td>Students understand and appreciate works of art through art teaching.</td>
</tr>
<tr>
<td>5</td>
<td>Through art teaching, students develop interest for future vocation in arts.</td>
</tr>
<tr>
<td>6</td>
<td>Students have adequate skills and competencies for higher education in arts through art teaching.</td>
</tr>
</tbody>
</table>