

Comparative Effectiveness of Three Instructional Approaches in Enhancing Student's Attitude and Performance in Creative Arts

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Abstract

The study employed pretest, posttest control group design. Four Junior Secondary Schools were purposely selected from Jos North Local Government Area. These schools were selected based on availability of Fine- Arts teachers and schools that have consistently offer / teach Fine - Arts for over five years. A sample of 300 Junior Secondary School III Students was randomly selected from the 4 schools and was also randomly assigned into one control and three experimental groups (groups A – D). Two research instruments were developed and used to collect data, they are Fine -Arts Achievement Test (FAAT) and Students Attitude to Fine -Arts Questionnaire (SAFAQ). The FAAT contained 40 multiple choice questions on Art History and Appreciation while the SAFAQ was rated on four point Likert Scale ranging from Strongly Agree (SA) to Strongly Disagree (SD).The instruments were validated for content validity while the reliability coefficient of 0.78 and 0.82 were obtained respectively for the two questionnaire. There were three experimental groups selected from three separate schools, they were taught Fine Arts using three approaches as follows: (i) guided tours approach (ii) school outreach museum programme (iii)combination of guided tours and school outreach museum programme.(iv)The control group that formed the fourth group was exposed to lecture method. All the four groups were exposed to a pretest during the first week, while the second to the fourth week was used to teach all the four groups. The students also presented a write up of their findings and experiences during the fifth week; the sixth week was used for the post test in all the groups using the same two instruments SAFAQ and FAAT. The result showed that there was a significant difference in the performance of students exposed to Guided Tour, School Outreach Museum Programme and those exposed to the Conventional Method ($F = 18.679$) $df = (2,186)$ $p < 0.05$). It was further observed that the combination of Guided Tour and School Outreach Museum Programme were more effective than other methods ($F=5.767$ $df=(3,185)$ $p < 0.05$). On the attitude of students towards Fine- Arts, the data analyzed showed that there was significant difference in the attitude of the sample ($t=-6.79$, $df=(198)$ $p < 0.05$).

Keywords: *Museum Educational Outreach Programmes, Provocative tool, culture and African Traditional Education*

1. Introduction

The fact that culture is very significant in promoting and facilitating learning cannot be over-emphasized. Understanding the culture of learners is also paramount in ensuring effective communication in the classroom. More significantly, an understanding of the cultural background of learners will help teachers to adopt appropriate teaching and learning style that will make learning and teaching more effective.

In all African societies and in Nigeria in particular, adulthood marked the beginning of full -fledged membership of the traditional community. In this respect, adults especially those at the upper segment of

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adulthood that have passed through all the age –grades are regarded as the custodians of tradition, the “library of the community,” and the accepted authority in cultural matters. They are also recognized as the repositories of folklore, animal tales, myths, charms and superstitions within the community. They perfect all the occupations, including the art of farming, hunting and warfare. This they do through constant practices aimed at empowering the younger generation. From this vantage point, traditional adult education in Nigeria is marked with imitation and learning by doing. In African traditional education, both theoretical and practical approaches were employed in teaching, through poems recitations, riddles, songs etc. “Schools” and “classes” were usually located in secluded places or at the king’s or chief’s palaces which normally house the community artifacts or relics (Ocitti, 1973; Datta, 1984 and Adeyinka, 2006). Thus, education in African socio-cultural milieu is concerned with the transmission of a traditional culture conditioned by the accepted values of the society (Ezimah, 2004). In the Nigerian traditional society, Children are expected to be versatile in culture – language, folklore, arts, norms, customs and morals of such society and they are held with high esteem. However, these cultural values and artifacts that are cherished in the traditional Nigerian society are rarely known and appreciated by the present day youths and children.

A critical look at the school system reveals a departure from the past where pupils/ students love to go to school. Over the years, high rates of drop-out, truancy and poor performances were being recorded at terminal examinations. The situation is more worrisome because subject like Creative Arts are affected. Some of the identified factors are total neglect of our culture, lack of appropriate facilities and instructional materials. In addition, is the poor method of teaching with emphasis on didactic method that made the subject very boring to students? It is a popular axiom that whenever concrete basis for abstract conceptualization is lacking, perception and effective understanding of Fine -Arts concepts will not take place. Hence, it is of the opinion that lack of consideration of the norms and culture of the people and non usage of the traditional artifacts/ tradition methods are partly responsible for the high rate of truancy and students lack of interest in schooling. This study is therefore designed to investigate the extent to which guided tours and museum outreach programme can be used as an effective and provocative approach to improve students’ performance in Fine -Arts in selected secondary schools in Jos metropolis. It will also examine the influence of the methods on student’s attitudes in uplifting their culture and Creativity. This is with ultimate view of improving students interest in Art History with the belief that when students are motivated, their attitude will changed positively. This may subsequently lead to better performance in Fine- Arts. Speaking further on the need to improve the teaching of Creative Arts, Osuji (2004) opines that, there is need to commit more resources towards educating the youth through formal, alternative and non- formal education approaches in order to cater for overstretched educational facilities borne out of population explosion that has contributed to poor performance in Visual Arts among junior secondary schools in Nigeria. The above is possible when teachers of Fine- Arts complement teaching with the use of museum intramural and extramural facilities in teaching Art History and Appreciation. These can help to bridge the gap between the past and the present.

Museum in Teaching and Learning

Museum is the driving force of historical, aesthetic, public and scientific literacy. Museum stimulates a spontaneous, individualized form of learning and a long life education process through their collections, exhibition, public and school programmes, publications, public relations activities, scholarly activities and several other programmes. Learning in museum present visitors with ample opportunity to experience new ideas, access beautiful and unfamiliar objects, or come in contact with cultural values and experiences different from the one they are familiar with. Museum has evolved into an interdisciplinary field that support and inspire studies in various field of knowledge. According to Hein (2005) museum is seen as collection of artistic, technical, scientific, historical or archaeological material, including zoo and botanical gardens, but excluding libraries, except in so far as they maintain permanent exhibition rooms”. It can also help to transfer norm, value, culture i.e. legacies of the past for the present and consolidate future development. Romiszowski (1995) says that instructional materials could be seen as an extension

by which man communicates with one another. Usman (2004) opines that newly acquired skills, values and experiences that enable individual modify or alter his actions is the core of all Museum programmes, and activities that could bring about permanent acquisition and habitual utilization of learned things. Samphat, Panneerselvam and Santhanam (1998) are of the opinion that exploratory skill of students could be revived through guided tours and school outreach museum programme. These include real objects and direct experience that could be sourced through organized visits to museum or other cultural places or by taking museum to school. The above authors were also of the view that during guided educational tour to Museum or school outreach museum programme led by museum educators or school teachers/students can develop concrete learning experiences with a real life experience. According to Thomson (1979) who quoted Aristotle describes Arts as something that partly complete what nature cannot bring to a finish. Johnson (1970) advises teachers to de-emphasize didactic teaching but employ creative method that encourages skills development such as visual discrimination, manipulating and critical thinking. Usman (2004) posits that the use of motifs and symbols derived from Museums can help to develop imagination and sensitivity. Roediger (2007) supports this claim when he affirms that museum is a useful place where information could be acquired. Roediger also believe that museum is one of the resources that could be used to promote teaching, learning, research and cultural awareness. However, in Nigeria the resources are under utilized. Commenting on the significance of museum, Wittich and Schuller (1973) state that “museums are more of educational resource than centers for mere recreational and recesses”. Green- Hill (1998) describes museum as a centre that offers an educational experience across a wide range of variables and in relation to a wide range of institutions and organizations. Prabhas (2008) also sees museums as “a centre for intellectual stimulation and entertainment or exhibition halls. To Prabhas, the hall must be properly arranged and contain primary/ secondary collections. The centre must also provide such services like guided tours, travelling exhibitions, school class visits, loan services to the schools, training courses to the teachers, illustrated lectures, motion pictures, film strips and publications”. Arinze (1983) says, “the relationship of museum to the education system begins at the pre- school age and continues up and beyond. .

Different Forms of Museum Programmes

The educational unit of most museums are designed to provide the public with vast educational goals such as: (i) intramural programmes (ii) Extra-mural programmes. Intra-mural programmes consist of guided tours, organized school visits, Saturday Art Club, holiday activities, special events, gallery discussion and talk. Guided tour is a programme where interested group are guided around the exhibition gallery. It is made possible by a guide who is a qualified education specialist, the visitor on request is conducted round the gallery and have all his questions answered. Garba (1997) opines that as a complement to the courses taught in schools, educational tours represent real life experience that could enhance classroom teaching. Such educational tours are motivating, such visits to an educational centres, like monumental sites are likely to ensure confidence between teachers and students.

According to Panathi (1997), museum could concretize learned when people are encouraged by one of the programmes study for themselves and regard the artistic treasures or scientific relics they encounter in the museum as live history in which human beings were trying to be creative or solve technical problems, but regardless of the roles of museum, low funding of its activities is a constraint that should be taken into consideration. Preference for guided tours could be traced to its ability to provide students with a firsthand information or real life experience of what they have been taught in the classroom. Also as an addendum to the above, Samphat, Pannerselvam and Santhanam (1998), recognition leads to close observation and better understanding. Students should not be surprised and perplexed on seeing things but should be properly instructed on what they are to expect and do when guided tours is compulsory. It is very important to state that a museum tour without a careful planning of predetermined objectives and without being integrated into a school subject or topic, or linked to a specific classroom activity is just a day off school for both teachers and students. A rewarding museum tour starts in class and finishes in class also. This means that an educational museum tour is not just the few hours that students spend in the museum. It is in fact a series of preparatory activities that should have taking place prior to the trip and

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other follow-up. As Vasiliki (2007), shows, the design of a guided museum tour should be done in a systematic way i.e. there has to be definite steps that should be considered before we ever commence planning to embark on a guided tour. The first step is establishing purpose of the tour, followed by audience characteristics. Based on the aforementioned roles of museum and its low utilization by Nigerian teachers, it is necessary to determine whether it is an effective tool or a provocative and a motivating instructional approach in Nigerian settings.

The Specific Objectives of the Study

The specific objectives of the study are to:

1. discuss the educational potentials of Museum
2. compare the relative effectiveness of School outreach Museum Programmes and Guided tours on students' performance in Fine Arts and
3. examine the influence of these methods on students' attitude to Fine Arts.

2. Methodology

The study employed pretest, posttest control group design. Four Junior Secondary Schools were purposely selected from Jos North Local Government Area. These schools were selected based on availability of Fine -Arts teachers and schools that have consistently been offering / teaching Fine -Arts for over five years. A sample of 200 Junior Secondary School III Students was randomly selected from 4 schools. The two hundred students were also randomly assigned to three experimental and one control groups (groups A – D). Two research instruments were developed and used to collect data; they are Fine -Arts Achievement Test (FAAT) and Students Attitude to Fine Arts Questionnaire (SAFAQ). The FAAT contained 40 multiple choice questions on Art History and Appreciation while the SAFAQ was rated on four point Likert Scale ranging from Strongly Agree (SA) to Strongly Disagree (SD). There were three experimental groups selected from three separate schools, these were taught Fine- Arts using three approaches as follows: (i) the guided tours approach (ii) school outreach museum programmes (iii) guided tours and school outreach museum programmes. The control groups, which is the fourth group, was exposed to lecture /expository method. Group A employed guided tour to cultural centre and museum, while Group B stayed in school tutored by museum educational officers. Group C was exposed to both museum and guided tours. All the four groups were exposed to a pretest during the first week ,while the second to the fourth week was used to teach all the four groups, in addition students were made to present a write up of their findings and experience during the fifth week, the sixth week was used for the posttest in all the groups using the same SAFAQ and FAAT. The data collected was converted into percentages, and t- test as well as ANOVA.

3. Results and Discussions

The result showed that there was a significant difference in the performance of students that were exposed to Guided Tour, School Outreach Museum Programme and those exposed to the Conventional Method (F = 18.679) df (2,186) p < 0.05).

Table 1: ANOVA showing the difference in the effectiveness of the three methods

	Sum of Squares	Df	Mean Square	F	Sig.
Between Groups	765.127	2	382.563	*18.679	.000
Within Groups	2723.932	186	20.481		

*significant at 0.05

It was further observed that the combination of Guided Tour and School Outreach Museum Programme were more effective than other methods (F =5.767 df=(3,185)p < 0.00).

Table ii: Multiple Comparisons (Scheffe Post-Test Scores for all the Groups)

(J) Experimental Groups	Mean Difference (I-J)	Std. Error	Sig.	95% Confidence Interval	
				Lower Bound	Upper Bound
Guided Tour	-1.47333	.92991	.288	-3.7754	.8287
	4.29415*	.95349	.000	1.9337	6.6546
Guided Tour/School Outreach Museum Programme	1.47333	.92991	.288	-.8287	3.7754
	5.76748*	.97706	.000	3.3487	8.1863
Outreach Museum Programme	-4.29415*	.95349	.000	-6.6546	-1.9337
	-5.76748*	.97706	.000	-8.1863	-3.3487

On the attitude towards Fine Arts the data analyzed also showed that there was significant difference in the attitude of sample ($t_c = -6.79$, $df (198)$ $p < 0.05$).

Table iii: t-test showing the Difference in Attitudinal Score for Pre and Post Test

Period of Questionnaire Administration	N	Mean	SD	t	df	p
Pre-Test	100	55.73	5.74	-6.79	198	<.05
Post-Test	100	59.69	3.94			

4. Conclusion

Based on the findings of this study, the following conclusions were drawn. The combination of school museum outreach programmes and the Guided tour proved to be more effective and motivating learning tool than either the traditional approach or the School Museum Outreach Programme when used alone. It was also observed that both guided tour and school outreach museum programme positively enhanced student’s attitude towards Fine-Arts. The results further showed that Museum is an effective resource for improving teaching and learning; however the students must be guided by an experienced museum specialist with background in education as a major subject.

5. Recommendations

More sensitization programmes will have to be embarked upon by the Education Outreach Units of the National Museums in the country about the Educational potentials of their Units.

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More funds should be allocated to the Museums in other for them to effectively perform this role. The government at the local level should renovate many of the dilapidated historical monuments and artifacts within their local community .When this is done it will encourage tourism. And also be a source of revenue generation. Schools should also be encouraged to visit these centers for educational purposes under a guide. Museum/ Tourim Education should also be integrated into the school curriculum right from the primary school level.

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