

**TEACHER-STUDENT INTERACTION IN ART EDUCATION  
CLASSES: A STUDY OF CLASSROOM PRACTICE IN SELECTED  
SECOND CYCLE PRIMARY SCHOOLS OF ADDIS ABABA**

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## TABLE OF CONTENTS

	<b>PAGE</b>
ACKNOWLEDGEMENTS.....	i
TABLE OF CONTENTS.....	ii
LIST OF TABLES .....	vi
LIST OF ACRONYMS .....	vii
ABSTRACT.....	viii
CHAPTER ONE: BACKGROUND OF THE PROBLEM .....	1
1.1 Statement of the problem .....	5
1.2 Objective of the study .....	6
1.2.1 General objectives of the study.....	6
1.2.2 Specific objectives of the study .....	7
1.3 Significance of the study.....	7
1.4 Delimitation of the study.....	8
1.5 Limitation of the study.....	8
1.6 Operational definitions of terms .....	9
CHAPTER TWO: REVIEWS OF RELATED LITERATURE	
2.1 Teaching art.....	10
2.2 Judging the merits of the child's picture.....	13
2.3 Teaching art in classroom .....	14
2.4 Development and improvement in art education.....	18

2.3.2 Scheme of work in art education & transforming ideas in to visual work.....	19
2.3.3 General characteristics of classroom art education .....	21
2.4 Art education in the elementary school.....	22
2.5 Content and visual art standards .....	25
2.6 The history of art education in Ethiopian primary schools .....	28
2.7 Interaction analysis.....	28
2.8 Types of classroom observation .....	30
2.9 The role of classroom teachers.....	32
2.10 Pupil's definition of classroom interaction.....	32
2.11 Teacher-pupil interaction .....	33
2.12 Findings of interaction analysts .....	36

### CHAPTER THREE: THE RESEARCH DESIGN AND METHODOLOGY

3.1 Methodology .....	37
3.2 Sampling techniques .....	38
3.3 Data collection instruments.....	38
3.3.1 Structured observation system .....	39
3.3.2 Videotaping recordings .....	40
3.3.3 Questionnaires to students and art teachers .....	42
3.3.4 Pupils' original art works.....	43

3.4 Procedures used to construct the master-master matrix and interpreting data from VTR.....	45
3.5 Analysis of classroom interaction .....	47

CHAPTER FOUR: PRESENTATION AND ANALYSES OF DATA

4.1 Presentation and discussion of data from Video Tape Recording (VTR) of art classes .....	49
4.1.1 Findings of verbal behaviors from VTR.....	50
4.1.2 Data recording and analysis of non-verbal behavior through At-task Technique.....	59
4.1.3 Presentation and analysis of data for out of classroom activities observations .....	61
4.2 Presentation and discussion of data from questionnaire .....	63
4.2.1 Presentation and discussion of data from students' questionnaires .....	63
4.2.2 Presentation and discussion of data from teachers' questionnaires .....	66
4.3 Analysis of photography .....	74

CHAPTER FIVE: SUMMARY, CONCLUSION AND RECOMMENDATION

5.1 SUMMARY .....	75
5.2 CONCLUSIONS.....	78
5.3 RECOMMENDATIONS .....	79

REFERENCES .....	82
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APPENDICES

Appendix A- Teachers' questionnaires

Appendix B- Students' questionnaires

Appendix C- VTR code representations of the twelve sections

Appendix D- Sample artworks of students

Appendix E –Seating arrangements of students

Appendix F- Checklist for observing students activities in group work

Appendix G- Checklist for 15 minutes At-task observation

Appendix H- Teacher and student respondents & sample schools in Addis Ababa

## LIST OF TABLES

Number	Page
1. Categories in Flanders' System of Interaction Analysis .....	44
2. Sample pairing of FIAC code numbers.....	46
3. Sample-tabulation .....	46
4. Sample master matrix .....	47
5. Master-Master matrix of the study.....	51
6. Communication teaching behaviors.....	52
7. Single visual class communication teaching behaviors .....	53
8. Teachers tendency to the ideas and feelings of students.....	55
9. Summary of various behavior ratios comparing to the findings .....	59
10. At-task and off-task behaviours .....	59
11. At-task and off task activities in the 12 sections.....	60
12. Thirty minutes observations of the three groups.....	62
13. Pupils' responses regarding their interest to their art classes.....	63
14. Students' tendency on knowing what to do in art class .....	64
15. Students' responses regarding their freedom in their art classes .....	65
16. Teachers' responses on seating arrangements.....	66
17. Teachers' responses about classroom management.....	67
18. Teachers' responses about curriculum organization items .....	68
19. Teachers' responses about teaching methods .....	69
20. Teachers' responses on disciplinary problems with regard classroom interaction .....	71
21. Teachers' responses on factors affecting student teacher interaction .....	73

## LIST OF ACRONYMS

TT -	Teacher talk.
PT-	Pupil talk.
SC-	Silence or Confusion
TQR-	Teacher Question Ratio
PIR-	Pupil Initiation Ratio
TRR-	Teacher Response Ratio
TRR 89-	Instantaneous Teacher Responses Ratio
TQR 89-	Instantaneous Teacher Question Ratio
CCR-	Content Cross Ratio
SSR-	Steady State Ratio
PSSR-	Pupil Sustained Discourse / Separate Steady State Ratio/
FIAC-	Flanders Interaction Analysis Categories

## ABSTRACT

The main purpose of this study was to analyze the verbal and non-verbal student-teacher interaction of art education classes in six second cycle primary schools in Addis Ababa. Two non-governmental and four governmental second cycle primary schools were selected for the study using random sampling techniques.

Multiple data collecting instruments were used for the study. Flanders interaction analysis technique was used to collect and analyze the verbal behaviours of students and teachers recorded in the VTR and Questionnaires were also used to explore the classroom interaction in depth. The non-verbal data from the VTR was interpreted and analyzed using modified at-task technique.

The findings indicate that, on average teachers consumed about 65% of the class time for talk, while students used only about 18%. Art teachers were found using direct influences in teaching. Art classes were characterized by low teacher use of questions i.e. about 16% while the norm is 26%. The teachers' tendency to react to the ideas and feelings of pupils and students self introduced ideas were low. Percentage of silence or confusion in most classrooms was found to be in agreement with Flanders normative expectations. Based on the findings and conclusions, to reduce the existing low student-teacher interaction of art education classes, the following solutions are recommended. Student-teacher interaction Should be given due emphasis in the pre-service and in-service programmes. Activities like exhibiting pupils' art works within classroom and in the school should be practiced. Moreover, students should often be given the opportunity to go on excursions to museums and art galleries.

## **CHAPTER ONE**

### **BACKGROUND OF THE PROBLEM**

Art education fosters the growth of aesthetics and the development of creativity in the child. As Osborne (1970:1) puts it “appreciation of art and natural beauty is in some sense a matter for every one.” Research and experience show us that art practices are not limited only to a few and specific talented people. Gayne as cited in Beck (1956:213) states that “Art education program should serve every one.”

The nature of art education makes us responsible to give proper emphasis to the subject in a school curriculum. In line with this statement Jameson and Hick ‘s (1960:166) states that “whatever happens to the child in home, in the school, in his total environment to reinforce and establish an appreciation for and creative ability in aesthetics can be defined as art education”

One has solid foundation not only to include in the school curriculum but also to offer art education in proper manner. The most influential person who has written on the role of children’s art in education is Herbert Read. In her book “Education through Art” (1943) She propounded that art should be the basics of education. Several researchers, such as Stendier, (1958), Jameson and Hicks, (1960), Arnheim, (1991) stated the following points on the contribution of art education in the elementary school: It enhances and develops interest in learning; provides a balance of mental and physical activities; higher level of self-expression; gives tangible experiences in projects that can be seen, gives opportunity

to view pupils creations, to compare their performances with the work of classmates; helps to develop appreciation and emotion, helps to develop pupil's awareness and sensitivity to their environment; gives opportunity for children to work together and to share ideas, etc Similarly, in "School Arts, The Art education magazine for teachers" the following supplementary notion is stated, "...by extending their world-view through selected paintings, it is hoped that the children will become more open and receptive to their own environment" (George, 1967:2). Even though art education has such meaningful contribution in the lives of children there are huge problems in practicing it in the classroom. Dimondstein, (1974) in his book "Exploring The Arts with Children" suggests the following idea on the nature of learning art experiences. To call forth children's natural attributes and encourage them to develop a feeling of commitment towards learning art, the scene is important because the relationship between expression and the environment in which it takes form is inseparable. According to Dimondstein, (1974) a physical environment must be compatible with the arts because they have their own physical requirements. As one can easily understand the working space and the amount of time are given equal consideration. In case of art education, one needs to think of space in terms of how much is required for the comfortable execution of the experience itself and how much is necessary to allow a child to put distance between him and others, and between herself and her work.

Shortage of qualified teachers is the other major problem that exists even in developed countries. Research findings of art classes show that the average elementary school teacher feels inadequate when she/he comes to teach art. Schultz & Shores, (1961) agree

that the teacher may have little training or experience in art and sometimes they may not have any experience at all.

The teacher's role in enhancing art education by encouraging students, sympathizing and when necessary, by giving suggestion is highly essential. The art teacher can play a great role in creating the right atmosphere, and in finding materials with which the child can best express his ideas. The role of the student is also equally important. If the teacher and the children can work together and share in a discussion as to what is to be attempted, and if the teacher really can understand the needs and experiences of each child and suggest accordingly, then there is likely to be real progress.

Art education, specially at the elementary level should be full of enjoyment, and should help the child to express himself and his surrounding freely. So long as a child is genuinely working to express his ideas the teacher should not interfere. The child has his ideas and the teacher has his own. Unless the child asks the teacher should not attempt to correct his/her effort in picture making (Stanfield N.F 1976). Similarly Gibbs, (1948:14) asserts, "Almost every child if given a pencil will spend hours covering a paper with symbols, difficult for the grown-up to understand. The child is naturally endowed with all qualities necessary for creative work." It must not be imagined, however, that a child will, if surrounded by materials, express his ideas through them without the help of the art teacher. The teacher's stimulus and encouragement is essential.

The main purpose of art education at elementary school level is to enhance the child's imagination, sense of colour, and feeling for pattern. In addition enhancing the understanding, interest and appreciation of the child can be considered as the goal of art education.

From these different perspectives of the nature and contribution of art education, it becomes important to investigate the status of art education in the Ethiopia elementary schools. Hence Classroom interaction is the major issue considered in this study. In Flanders words "...the purpose of interaction analysis is to study teaching behavior by keeping track of selected events that occur during classroom interaction" (Flanders 1970:3).

From late thirties onwards many research works have been done on teacher-student interaction analysis. Delamont, (1983) considers Flanders as a known exponent of student-teacher interaction analysis.

A research trend on student-teacher interaction analysis is very limited in Ethiopian educational research. Few very broad study and still very few studies dealing with the interaction analysis were made. Abdulkader Ali, (1983) & Patrica, (1994) conducted studies on Interaction analyses for their M.A thesis in English and mathematics respectively. We can find very few more research works on this area. It seems that in Ethiopia no research has been made on student-teacher interaction in visual arts.

### **1.1.Statement of the problem**

The purpose of interaction analysis is to study teaching behaviour by keeping track of selected events that occur during classroom interaction (Flanders 1970). Accordingly the central issue of this study is, to analyze patterns of teaching behaviour in art classes in selected primary schools through Flanders' indicators in order to find out the level of the effectiveness of art education in the schools under the study. A close investigation into the student-teacher interaction in art education classes and examining learning behaviours of these classes is necessary in order to verify to what extent art education helps:

- a) to broaden the boundaries of children's experiences.
- b) to sharpen children's creative and imaginative abilities and extends their capacity for inquiry.
- c) to give children joy of personal accomplishment.
- d) to express themselves and their surroundings.

As the interaction of teacher and student is one of the most important aspects of the educational process, it determines the effectiveness of the learning situation, the attitudes and interest of pupils. Research findings have made it clear that what facilitator teachers do in the classroom greatly influences the educational development of their pupils and improves the quality of teaching by reducing the gap between intent and action. It is in the light of this truth that the stated problems of this research will be undertaken.

In order to address the main purpose of the study, the following research questions are forwarded.

- 1) Are classes of art instruction methods indirect or direct?

- 2) Are there relationships between teacher behaviour and pupil response?
- 3) Does the student-teacher interaction in art education classes help to realize pupils' art potential?
- 4) Are art classes consistent with the FIAC norms in:
  - a) the degree to which teachers react to students ideas and feelings?
  - b) in initiating pupils to participate by themselves?
  - c) the rate of interchange in communication between teachers and students?

## **1.2 Objective of the study**

### **1.2.1 General objectives of the study**

This research will be undertaken to study student-teacher interaction in art classes to investigate the current classroom practices in selected primary schools in second cycle level. By doing so the research is expected to contribute its share to analyze patterns of teachers and pupils behaviour and to assist the classroom teachers in improving their classroom teaching behaviour.

### **1.2.2 Specific objectives of the study**

In addition to the general objective this research has the following specific objectives

- 1) To investigate the role of teachers and learners in relation to classroom interaction in observed schools.
- 2) To find out what proportion of the classroom time is shared between teachers and pupils activities.
- 3) To analyze the current practice of art's teaching in the classrooms observed.

- 4) To identify the teachers behaviour in instructing art and pupils attitude towards learning art.

### **1.3. Significance of the study**

Children have potential ability; however they cannot create something out of nothing. There must be proper student-teacher interaction that can provide the impetus. Identifying student-teacher interaction in primary art classes is the main purpose of this study. Conclusions drawn from the interaction analysis of current practices of art classes is expected to contribute to the improvement of art education.

In addition to this major significance, the result of this research finding is expected to:

- Identify art teachers' position in creating the right atmosphere for the learners to express themselves and their surrounding through art.
- Assist art teachers to analyze their own teaching behaviors objectively.
- Give additional tools for those who train art teachers.
- Stimulate educational policy makers to give attention to art education at primary schools level.

### **1.4. Delimitation of the study**

The scope of this study is delimited to examining and analyzing patterns of teaching behaviours. The study focuses on the selected second cycle primary schools art classes for three major reasons. The first reason is that second cycle of Ethiopian primary schools is the only level that art education is given as a subject. The second reason to delimit the study is theoretical. By the time children reach the ten-to- twelve years of age (grade

5&6) they would be able to interpret and to appraise art according to its intended communicative function. In addition, the creative power and interest of a child at the age of adolescence (comparing to children of early primary school age) diminishes to a large extent and needs the teacher's encouragement and initiation Jameson et al, (1960), D'Amico, (1960). This study is therefore confined to this specific age groups based on its characteristics of a group of children that it encompasses. The third reason is that the study is conducted using continuous and intensive observations, so that the writer is obliged to take only selected primary schools.

### **1.5 Limitations of the study**

The major limitation of this study was lack of adequate art materials concerning student-teacher classroom interaction in art education. This was notably true in regard to the non-existence of literature on the subject in Ethiopia. The study was limited to six schools and twelve sections. The other limitation was the number of art teachers included in the study. The reason for involving limited number of teachers was that in some schools only one art teacher was teaching in both grade five and six. As the subject was offered only in the first two grades of the second level of primary schools, the objective condition itself limits the grade level of the study. Due to these reasons, the present study was limited to observing nine art teachers who taught in the specified two grade levels. Even though the research has come out with objective and relevant results despite its limitations, it would be advantageous if similar research would be carried out in different regions and in many sample schools.

## **1.6 Operational Definitions of Terms.**

**Art education:** is a subject that includes painting, modeling, collage and artistic drawing. Art education has different designations. Visual arts, Plastic arts, Art lesson and Decorative art are some of its designations.

**At-task:** Pupils active artistic involvements in their art education classes such as drawing, cutting, pasting, etc.

**Off-task:** Pupils lack of active involvement in their art education lesson.

**Extended watching:** Pupils listening of the teacher talk for longer period of time without involving in At- task activity.

**Central group:** Students who are actively doing art, in the 'out of class' observation.

**Peripheral group:** Students who are moderately involved in doing art in their activity in the 'out of class' observation.

**Disengaged group:** Students who are idle in their activity in the 'out of class' observation.

## CHAPTER TWO

### Review of related literature

#### 2.1 Teaching art

The quality of classroom interaction undoubtedly has direct relationship to the conditions that the teaching process takes place. According to Conrad, (1964) effective art teaching require:

- a) understanding by the teacher that the effects of art activity are evident in the behaviour of the children.
- b) proper environment and facilities, which make effective art education activities possible.

An art classroom should be organized in such a way that it will invite the children to become involved in art activities. The teacher should plan the room so that tools and materials will be available (easily accessible) to the children. Describing the way that art education should be presented in the classroom and its expected outcome, Conrad (1964:6) states "The classroom will invite art activity if it reflects the work the children do. Work in progress as well as completed work needs to be seen continuously, and displays should change as the children's understandings and knowledge changed and grew." In addition to the question, how student's art work should be presented is helpful to know about the process of art education in order to have a complete knowledge on the observation of art class.

The concept of process implies flux, a purposeful rhythm of work and change. According to Conrad, (1964) in art education, 'process' refers to the things children have done, the

influence of the past performance on present activity, and the contribution of this activity to the children's physical, mental and emotional growth. Process can help teachers to identify their students' artwork in that, once an art object comes into existence; it becomes a means for helping the children see what they have accomplished. They will also be helped to establish new directions for thinking and working. Each art activity is thus a stage in a continuing process, a basis for knowing how to make other artwork. In order to examine teacher-student effective interaction the relation of result vis-à-vis process has meaningful significance. In classroom practice, process evolves out of children's needs. Art activity can be a motivating and a valid learning experience if the teacher understands the important needs of children. Process operates in a context consisting of children, their cultural characteristics and the classroom-teaching situation. It is also clear that in order to develop a process of finding directions for growth, teachers should provide children with opportunities to judge their efforts i.e. to say, they should give them chance to examine their own process. According to Conrad, (1964) this can be done in two major ways. First, the children can discuss their work individually with the teacher. Second, the teacher can engage the children in-group discussions. In discussing the concept of process in art education, and in examining its importance in the art classroom activity, one should know that process and result are highly interrelated. Every child has some artistic ability, which can be developed if the child is allowed to work spontaneously and with freedom.

The old method of teaching art was unimaginative, organized with narrow academic limits, stifled the child's natural creative impulse and failed to understand the meaning of art or its purpose. In the old method, the art class was a class in which a certain number

of rules and theories had to be learnt by heart. The chief error as Gibbs, (1948:9) states it was “the assumption that it was necessary to teach the child to “draw”, i.e. mechanically to copy the appearance of objects.” This was done by imposing formula, a dull conventional abstract of what artists in the past have discovered about perspective and colour, and the rendering of light and shade. Geometrical shapes, such as skeleton cubes and prisms, had to be drawn scientifically and shaded with great neatness and care. Children were taught the construction of common objects, and as an exercise for testing their grasp of the rules. It is helpful to say few points on the acceptable method of teaching art, to give an idea for the reader because this is the light in which art classes shall be observed. The art teacher shall have some understanding on the process by which an artist works and what he is trying to express in his artwork in order to set up correct standards and correct methods. So much of the misunderstanding of the artist’s work is due to the confusion of his vision with that of the camera. The camera makes a record of what is in front of lens, as seen for fraction of a moment. The camera rejects almost nothing, and has an impersonal vision. The artist works mainly from imaginary conception or may be making a picture inspired by something before him. How the artist sees and what he feels depends on his individual experience and personality. His vision is personal and reflective, and it is in this respect that it differs from that of the camera. Expressing something individual is the characteristics of humankind not that of the camera. As Gibbs, (1948:14) clearly puts it “no amount of skill in representing the appearance of the thing will make it a work of art.” If this is understood, it is obvious that the old method of teaching art was fundamentally wrong, for it aimed at training the child to represent the appearance of things.

The correct method of teaching art urge the child to express himself as Gibbs, (1948:14) puts it the art teacher should know that "...almost every child if given a pencil will spend hours covering a paper with symbols, difficult for the grown-up to understand."

Art teachers at the elementary schools should not impose rules and theories, and dictating methods, but by realizing that the child is naturally endowed with all qualities necessary for creative work, the teachers function is to bring out these qualities by encouragement, sympathy, and when necessary, by suggestion Gibbs, (1948). But this does not mean that modern way of teaching art oppose external suggestions. On the contrary the method accepts the fact that child a can work a little without stimulus or encouragement. What this method tries to say is, just as teachers should be free to suggest, so should children be free to reject the suggestion in favour of their own ideas. In other words, among the main art teacher's behaviour, encouragement value a lot, even though suggestion and giving direction are not unimportant.

## **2.2 Judging the merits of a child's picture**

The problem of how to judge the merits of a child's picture and what to say to him about it, and how to teach art is a great issue especially to non-specialist teachers. In relation to this issue Ruth, (1955:49) states " The experience of things seen, remembered or imagined is wholly personal, the interpretation of them in terms of line, tone or colour must also be personal." Ruth, (1955:49) continues "...a picture can not be assessed and marked as it is possible with other subjects, for we must accept a child's way of recreating his subject, however amazing that may be, and judge it, first on its sincerity

and then on the ability the child has to sum up its qualities.” Any comment or criticism on the child artwork must allow for the child’s sensitivity, and must be based on a sympathetic relationship between the child and the teacher. A frank discussion on the child’s artwork is the best approach on the act of judging the merits of a child’s picture. It is known that only few children are the future artists. The rest are of average, or very limited ability. To help all these children, as far as art education in primary and secondary school is concerned, accepting the child inherent form of expression has vital importance. On the contrary it is highly important also to know that all children have the confidence to express their ideas in their own way.

### **2.3 Teaching art in classroom**

Large classes are often unnecessary nightmare to art teachers. The organization of materials and the problem of space are undoubtedly troublesome, especially in primary schools, but with children of diverse ability a preliminary general talk gives them all something to start on, and then the teacher can move around the class, mentioning problems as they arise. Drawing or painting is a very personal form of expression, and unobtrusive suggestions are often more helpful and less embarrassing than detailed criticism and advice, which involves stopping the work of an individual child at perhaps an inappropriate moment. No one can anticipate the next step in a child’s picture, and sudden definite instruction may destroy his original conception. It is only when a child appeals for help that direct intervention is necessary. Children learn a lot from each other’s work, and there should not be a question of cheating if they help each other, but if

they come to depend upon it, the habit should be discouraged. In addition, it is helpful to allow them, to wander round the class to see what is going on, and a child whose interest is flagging can in this way be spurred on to fresh effort. When the picture is finished, the teacher should give his opinion of it. Children may be temporarily flattered by indiscriminate praise, but they quickly lose their regard for the effusive teacher, and consequently their interest in their work. If a child has made no effort, there will be nothing to praise in his work, and it does him no harm to tell him so. But when he has worked hard there is bound to be some quality that is praiseworthy, either in drawing, the colour, the handling of the paint or the feeling for the subject. The teacher should start by mentioning what is good, and then point out weaknesses, and suggest ways in which another time difficulties could be avoided or problems solved. In art education, the teacher is trying to increase each child's sensibility to art and to nature, and to develop his power of visual expression. All advice and criticism must be directed towards these ends, and the teacher must be constantly questioning his motives, making sure that he has the education of every child at heart, and is not merely trying to propagate his own fancies. As much as possible, art classes shall be followed by pinning the pictures on the wall and by making general discussion at the end of the lesson. Children should have the satisfaction of seeing their work on the walls of school, and of knowing that can make a contribution to their own world.

The other best way to encourage students to become actively involved in their visual art lesson is to have each student develop a visual art portfolio. ([http:// www. Madison planning Art Guide htm/](http://www.MadisonplanningArtGuide.htm/)) the portfolio may functions from recording observations about themselves, their environment and their art class to problem solving and research. The

purposes of the student's art portfolio are: to encourage students to express themselves, plan and work out ideas, and collect ideas and information that are of interest and relevance to them.

The following are some suggestions and guidelines that art teachers may wish to establish for students to use in the development of their art portfolio.

- \*use a notebook, binder, sketch pad, etc. for the portfolio, depending on availability and convenience.

- \*write the date at the top of each entry.

- \*Decide the time whether portfolio entries will be an ongoing or if entries will be recorded bi-weekly, weekly etc.

- \*Decide whether the portfolio will be personal or open for teachers and other students to observe.

- \*Inform students that teacher checks will be frequent and non-threatening. Teachers should review portfolio to observe that the students are expressing their opinions, insights, research, observation, etc. in meaningful way.

- \*Indicate that time spent on the portfolio will be flexible.

The portfolio serve as a reference for observing students' improvement, provide new teachers with insights into their students' previous interests, learning, activities and experiences, which will aid in the development of a more relevant programme for their students.

Children cannot create out of a vacuum. They must have something to say and be motivated to draw what they have in mind. The art teacher in the elementary school

frequently has little paper or paint, only a few scrubby brushes, and has to work in ordinary classroom, packed with desks and with no water and other materials immediately available. The difficulties of most art teachers are not only material, many of them are non-specialists, the teaching of art certainly needs an understanding of the nature and use of the various art media, and personal, experience in drawing and painting. Yet as in any subject the art teacher is expected to achieve some expected standards. One cannot hope to achieve anything unless healthy and constructive tradition in art education is established. The fact that “there is no right or wrong in art, only thoughtful or lazy work” Ruth, (1955:21) made art teaching more serious. However teaching art is not without methods.

Ruth, (1955) tries to generalize the teaching approaches of art in to three.

1. Copying: This approach makes a child able to copy an adult’s drawing. On the negative effect of this method Ruth, (1955:21) writes, “The copying of an adult’s drawing has more far-reaching consequences than is generally realized When a child is told that this is the right way to draw a tree and that he/she is to copy it, he/she is immediately and finally convinced of his own ineptitude.” Copying leads the child to lose his confidence and initiative. This method leads the child to the habit of reproducing the teacher’s drawing on the blackboard than developing his observation ability to the infinite varieties of nature.
2. Free Expression: At the other extreme of teaching method of art is the theory that considers that the child, especially the child in the primary school, should be left to develop at his own rate and in his own way. According to this method, any adult intervention will only hamper the child’s development. In criticizing this theory Ruth,

(1955:22) writes “In an ideal society this might be a feasible educational theory, but in our far from ideal twentieth-century world it is irresponsible to accept a preconceived evaluation of the child and his attributes.” It is not difficult to accept the criticism because some students have had encouragement to make or do things themselves while others do not have this chance. Others have had a lot of encouragement but perhaps in the wrong way and all children may not develop their artistic ability equally.

3. Active learning: This teaching method is based on, as art activity gains much of its strength from the children’s direct involvement, the processes of forming concepts in to physical structures with their hands. The method gives place to the teachers and classroom. The other two extremes are not acceptable in this approach by opposing copying; active learning encourages the use of invention, imagination with practicing of real experience. It also opposes the irresponsible approach of free expression.

### **2.3.1 Development and improvement in art education**

The major criticism on art education is that ‘there is no evidence of any development or improvement, and that the work of a fifteen year old is no better than that of a child of six.’ As far as proper art teaching takes place the criticism remains true because both the young and the old child use primitive symbolism for their drawing, i.e., their natural language of visual art. But if the art class is supported with corresponding years of practice in drawing and painting, the work of the fifteen-year old cannot be similar with the work of art at the age of six. On the other hand the repetition, year after year, of the same lack of control, the same primary colours and the same formalized, evenly

distributed shapes, proves that certain manifestations of the same expression are a dead end in different ages of the child. The critics are justified in expecting some sign of development in the work of every child; the point at issue is the kind of development to be encouraged. Composition, line, tone, and the actual substance of the medium are the aesthetic qualities which are inherent in any work of art and which we must seek to develop in children's art works. Concerning the expected development and improvement of children's art works through art education Ruth, (1955) agrees with the following ideas. The drawings remain primitive, the composition may always be formal, and colors, remain primary colours and line and tone remain unimproved unless each child is given chance to endow his subject with his own vision and unless these elements of visual art are developed in children's works. True development and improvement should be sought in these essentials that are common to all art. The few specially endowed children should develop in technical skill, but all should evolve from the unconscious to the conscious practice, in the real meaning of the word, preserving their confident, spontaneous delight in things they see around them and in their powers of expressing them, yet making more and more deliberate decisions in the form and nature of their work.

### **2.3.2 Scheme of work in art education and transforming ideas into visual work**

The scheme of work in art education primarily should acknowledge children's differences in achievement. A scheme of work for any age group can reasonably state that the children will have practice in pencil, pen-and-ink, crayon, watercolour and powder colour, related to observed, remembered and imagined subjects. After his general

introduction the teacher can give details of his plans for each class, remembering that these are not sacred in themselves, but are to serve the needs of the children, and that they may have to be adapted or even abandoned. Children must not be regimented to fit a scheme; the scheme must be flexible, acknowledging their ability and development, and must fit them.

In transforming ideas into visual form, the following steps could be helpful. (<http://www.Transforming ideas into visual forms htm. />

1. Have students brainstorm and create a web around the general area of interest that the student or class has chosen to explore.
2. Have the students take an idea from the brainstormed list and create a more specific web.
3. Have students research and observe, get a sense of how ideas listed in their web be realized into visual form.
4. Define the problem to be solved. Help the student to state what he/she is trying to do. Remember that each student or group of students define the same problem in unique way.
5. Encourage students to explore and experiment with images. At this point, some students may have chosen to work on individual project, while a few others may want to participate on a group project.
6. Make a plan. Think of the media possibilities, such as painting, sculpture, etc.
7. Begin working.
8. Stop and reflect on how the plan is working.
9. Propose solutions through guided discussions.
10. Go back to the original intention. The teacher can ask, "Do you want to change your intention, or do you want to stick with your original idea?"

11. Make a decision about which proposed solutions are most appropriate for the situation.

Remember, there are many solutions to the problem.

12. Try the solutions.

### **2.3.3 General characteristics of classroom art Education**

1. Art education contributes to the whole education in the school. The use of innovation, imagination, the organization of real experience, and the construction of forms that give added meaning to children's experiences and learning make art education able to contribute to the whole education in the elementary school. Understanding of the nature of the creative process makes clear the contribution of art education to all education. Studies make clear that creativity is an essential element in all-human accomplishment. The processes employed in the art activity are precisely those that are basic and absolute requisites for the act of creativity. As long as creativity has major part in all education, all subject areas can be affected by the art education, which consider creativity as its major input.
2. Art education is an active learning. It gains much of its strength from the children's direct involvement in the process of forming concepts into physical structures with their hands.
3. The need of children is the base for art education. Art education has validity if it evolves out of the needs children recognize or are helped to recognize. Art education is most effective when it is planned in terms of the needs and experiences children know about and can understand; it is also necessary that children draw inspiration from the classroom itself.

4. The classroom is a workshop for art education in the primary schools. The organization of the classroom provides the environment that helps to motivate the children to activity. The child get opportunities to develop concepts and understandings related to his living from his classroom organization.

#### **2.4 Art education in the elementary school**

As it is discussed in chapter I the role which art plays in the lives of children is vital. So it is obvious that art is an integral part of elementary school education. Art is a subject, which is readily adapted to basic learning principles. The subject can easily be integrated with other curricular areas. Art enhances interest and learning. In addition to its intrinsic value, art serves the important function of contributing pleasure to the learning in many other subjects.

Art education has a solid foundation to be included as part of the total curriculum. According to Jameson & Hicks, (1960) the following educational objectives and their respective contributions are evidences for including Art education in primary schools.

Educational objectives.

The educational program should provide:

A balance of mental & physical activities.

Opportunity for a variety of means of self expression

For tangible experiences.

Opportunities for children to judge their work critically.

Experiences, which help children, develop appreciation and emotions.

Opportunity for children to develop an awareness and sensitivity to their environment.

Opportunity for children to work together and to share ideas.

Contribution of Art:

In art, children have the opportunity to combine activities of both physical and mental nature.

Art helps teachers meet this objective.

Art education results in projects that can be seen, felt, handled & touched.

Art instruction results in concrete product by pupils. Pupils can develop ability to judge their own progress in art.

Art has an important role in helping teachers meet this educational objective. Art is one of the basic medium through which children can learn the importance of appreciation and emotions.

Art is the main highway to develop awareness and sensitivity.

Pupils work together on many art projects, and art projects, must be preceded by the sharing of ideas.

Jameson et al (1960:167)

In the classroom, art instruction largely depends on the quality and understanding of the teacher. The existence of suggested curriculum guide in the school system is not sufficient for good art education. There are several significant factors, which shape the teacher's philosophy of art instruction. A teacher who looks art as a programme of skills to be developed primarily through imitation is following the disappearing philosophy of today's art education. Jameson et al, (1960), D'Amico ,(1960) Jameson and other writers mentions the following roles of art:

1. Art is creativity. D'Amico strongly argues that art teachers should know that the child is the true artist. Mendelowitz, (1963) on her book "Children Are" artists also confirm the above stated factor. Jameson et al (1960:169) writes the following on this point: "As teachers, you must encourage children to be themselves in art expression. You must believe all normal children can create...children must be given freedom to express their ideas in their own way."
2. Art is beauty. Appreciation of the beautiful needs greater emphasis in the elementary-school programme. Art teacher (others too) should take time to discuss with children those things in life that are beautiful. Art teachers should make their best to examine, discuss and analyze as well as helping children to give their reflection on beauty.
3. Art is a form of communication. In this regard, Mendelowitz (1963:1) writes: "As soon as communication goes beyond practical day-to-day needs, it is cast in some art form literature, music, painting etc." Children should have time in class to think about the artist's message. The art teacher should help them appreciate how the artist communicates. The art teacher can use children's art as one way of communication (self-expression) as writing, speaking and acting.
4. Art is entertainment. This is the other major point on the philosophy of art instruction. Children enjoy art activities in today's elementary school. Some wrong evaluations like demanding imitation in art and judging the art of children by adult standards prevent children from enjoying art. In today's world children need experiences in art which are satisfying and enjoyable and which help develop greater sensitivity to aesthetic experiences.

UNESCO publication on teaching of art in primary and secondary schools states the following about Ethiopian primary schools art education of the time.

Art is taught in all classes of the primary schools in Ethiopia under the heading of arts and crafts. The time devoted to it varies from one to five periods a week. It is a separate subject, but there is some coordination with other subjects. Although art is a compulsory subject, there is no formal examination in it”(UNESCO 1955:138)

Today art education has a significant place in the first two grades of second cycle primary level of our school curriculum. In the first cycle of primary level, art education is given through ‘integration’ with physical education and music education. The subject is given for 45 periods per semester and 90 periods in one academic year. Due to the scope of this study, we shall not go further into explaining and analyzing the content of grade 5-6-art syllabus that our schools are using today.

## **2.7 Interaction analysis**

One of the major areas in educational research is direct observation of teachers and pupils inside classrooms. What do teachers say and do in their classrooms? How is what is said and done by teachers related to how students behave and what they learn? These are primary questions confronting classroom researchers who choose to study teaching, teachers and instruction. However, much educational researches avoid studying classroom instruction. Regarding this fact Stubbs and Delamont, (1976:1) writes, “It is a paradox that research concerned with teaching and learning has often so assiduously avoided looking directly at what happens between teacher and pupil.” According to Medley and Mitzel, (1963), there is no a more obvious approach to research on teaching

than direct observation of teachers while they teach and pupils while they learn. Yet rare studies were conducted in this area.

Currently educational research is entering a new phase in that it gives due attention to classroom practice. As stated in Delamont, (1983:16) the best-known tradition in classroom studies stems from "...work done between the late thirties and mid-fifties by Anderson, Lewin, Lippitt and Whit; Bales; Withal, and is carefully documented by Amidon and Hough (1967). The approach's best-known exponent is Ned Flanders..." Interaction analysis, and research done by giving attention to classroom observation is now widespread in USA, UK, Australia, etc. According to Amindon and Hunter, (1966) verbal interaction category systems have been developed first by Anderson in 1939 and others developed it. John Withall, Flanders, Medley and Mitzel, Hughes, Smith, Bellack, Gallagher and Aschner and Taba are particularly well known. According to Delamont, (1983) central to interaction analysis coding schedules are notions of freedom and control. Teachers are assessed according to the limits they place on pupils' freedom of speech. The more freedom the pupils have the better the teacher's score. Using FIAC system the observer would expect to observe the average American teaching nine-year-olds talks 53 per cent of the time, teaching twelve-years olds 61 per cent.

"Research reported from all over the world shows a similar pattern: In India, Belgium, Iraq, South America ...the teacher keeps on talking...politics teachers in Scotland talk 77 percent of the time! Morrison (1973), Wragg (1973) found that pupils' share of classroom talk fell throughout secondary school from 32 percent in the first year to 23 percent in the fifth and sixth years." Delamont, (1983:117)

## 2.8 Types of classroom observations

In the words of Cangelosi, (1991:44) “A measurement for which the primary data source is viewing of and/or listening to what occurs in a classroom or other type of teaching/learning environment (e.g., playing field for a physical education) is a classroom observation.” Cangelosi, (1991) categorize formal classroom observation into four:

1. Structured observation systems: a scheme that specifies both the events that the observer is to record and the procedure to be used in recording them. In this system the observer’s attention is limited to a predetermined set of behaviors corresponding to items on a recording instrument. FIAC is a good example of structured observation system.
2. Rating scale: as cited in Anderson, (1989:136) Good defines a rating as “an estimate, made according to some systematized procedure, of the degree to which an individual person or thing, such as classroom, possesses any given characteristic.” Rating scales have been used more often in classroom research than other approach to observation particularly in studies conducted in higher education.

In the above two types of observation systems the observer is required to attend to specific events and types of events.

3. Ecological observation: An ecological observation is an attempt to record virtually every event and activity that occurs in a classroom during a span of time. Ideally, the observer simply observes what happens without preconceptions as to what is important or what types of events and activities will be recorded. Anderson, (1989) terms this approach specimen records or classroom chronicles.

4. Ethnographic observation: It is similar to ecological observation. However, where as ecological observers passively record all available information, the ethnographic observer responds to the classroom environment, selecting events and activities to be recorded as they occur. Anderson, (1989) termed this approach Naturalistic or Field Notes. In ecological observation and ethnographic observation systems observers are free to make a written record of all the events that occur in the order in which they occur, or to attend to whatever events they believe important in order to address the questions guiding the research.

## **2.9 The role of classroom teacher's**

Integrative types of teachers have qualities and personal characteristics that make them successful in their field. Grambes etal (1964) identify 31 points for teachers to measure themselves. To mention but a few: Do I like the pupils? Do I like to be around them? Do I help them without their being aware of it? Do I enjoy finding out more about things I already know? Do I often notice how a person has learned anew habit or skill? Do I enjoy studying and learning? Do I readily see the humor in situations? Am I more apt to be happy and relaxed than anxious and tense? Etc. These qualities are helpful to make them able to play their classroom role correctly.

## **2.10 Pupil's definition of classroom interaction.**

The pupil's classroom principal task in creating good classroom interaction is maximizing rewards and minimizing cost by pleasing the teacher. Several writers have noted the centrality of this phenomenon from the pupil perspective. As cited in Hargreaves, (1972) Miles, (1964:178) suggests, "The student's here-and-now task, as classroom learning goes forward, is, in effect to please- or at least not to displease the teacher." Hargreaves writes three techniques that pupils used in creating good relationship with the teacher.

First technique: Finds out what pleases and displeases the teacher.

Second technique: Brings to the teacher's attention those things that please the teacher and conceal from him those behaviors that will displease him.

Third technique: Remembering that it is a competitive situation the pupil must try to please the teacher and avoid displeasing him more than other pupils.

## **2.11 Teacher-pupil interaction**

The distinctive quality of teacher-pupil relations in traditional classrooms is that the pupils are compelled by law to be present in school. Pupils at school are required to enter into interaction with the teacher despite their choice. The other distinctive feature of traditional teacher-pupil interaction is the enormous power differential between the student and the teacher. As Hargreavs, (1974:139) describe it "In classrooms, teachers are permitted to and frequently do make almost all the decisions affecting the child's

The distinctive quality of teacher-pupil relations in traditional classrooms is that the pupils are compelled by law to be present in school. Pupils at school are required to enter into interaction with the teacher despite their choice. The other distinctive feature of traditional teacher-pupil interaction is the enormous power differential between the student and the teacher. As Hargreavs, (1974:139) describe it "In classrooms, teachers are permitted to and frequently do make almost all the decisions affecting the child's behaviours. What the teacher says goes. It is the duty of the pupil to accept and obey preferably without question."

The outcome of these two distinctive characteristics of teacher-pupil interaction is the great inequality of the two participants in the process of defining the situation. In such type of interaction, "pupil's classroom behaviour is a product of and a response to the teacher's interpretations of his role and his teaching style." Hargreavs, (1972:139) Different studies show that dominative teachers work against the pupils in that they think that they know best, issue orders and impose pupils decisions, wishes the pupils only to obey and conform, dislike discussion and tend to blame. In the contrary the following features describe the integrative teacher: Work with others, request rather than order, consult the pupils and invite their co-operation, share the control and responsibility, encourage the pupil's ideas and initiative. Under integrative teachers, the pupils make greater contributions to the lesson; show great appreciation of others; are more friendly and cooperative; are less inattentive, aggressive and resistant to instruction. Describing the relationship between teachers' behaviour and pupils' response in the classroom, many research findings come to the conclusion that when pupils move from an integrative to a dominative teacher (or vice versa) marked changes in their behaviour occur. So it is

under the influence of the art for art's sake movement and the later support of progressive education, the role of art teacher is dramatically changed.

The teaching of art is part of the broad stream of an educational heritage and procedure that share common problems requiring common resolutions. Yet, it is also a rather special happening because of its highly unique nature and its stress upon singular creative expressiveness. Kaufman, (1966) summed up the necessary personal attributes in art teaching in the following manner:

1. Art teachers must be persons of awareness if they are to alert students to their own capabilities and potential.
2. Art teachers have to create the appropriate climate in which students may respond, learn and create.
3. Art teachers need also to sense a relationship to other people. Teaching methods should never be frozen into codified means, impersonally implemented. In teaching of art, it is necessary to be cognizant of and sympathetic to the social qualities of art.

In today's globalization concept, an Art teacher can play the following role. /[http://www.gosh.edu. Art education non-violence. htm.](http://www.gosh.edu/Art%20education%20non-violence.htm) /

-He/she can model positive interaction with his students and use the art class as a place to teach the art of community building.

-He/she can teach his students to express their anger and frustration in healthy, positive, non-violent ways. He/she can give assignments to his students that are structured to help them grapple with their own bad feelings. Working things out visually is a healthier and more helpful than acting out irrationally against others. An art teacher can encourage

Another potential application for interaction analysis is that of the relationship between teacher behavior and pupil attitudes and achievement.

## **CHAPTER THREE**

### **THE RESEARCH DESIGN AND METHODOLOGY**

#### **3.1 METHODOLOGY**

Basically, since this study is aimed to analyze student-teacher interaction in art education classes, to identify whether or not proper interaction exists in the classes, descriptive survey research method was employed. The study employed descriptive research method, because it attempted to secure pieces of information, as they currently exist. The study has attempted to analyze verbal teaching behaviours of the art classes through Flanders' (1970) indicators, in order to find out the pattern of teacher-student interaction of art education in the schools under this investigation. Efforts have also been made to find out pupils attentiveness by observing the students and teachers nonverbal behaviours while they were at task, by using modified Perotts' (1983) at task technique.

In order to achieve the objective a relevant and related literature is reviewed, and data regarding the student- teacher interaction is collected from six primary schools in Addis Ababa. Lastly the study is summarized its findings and conclusions are set forth, and recommendations are offered.

### **3.2 Sampling techniques**

The sampling technique used was random sampling. Out of the total city zones of Addis Ababa three zones were selected by random sampling. As the numbers of governmental schools are many compared to non-governmental schools, it was decided by the writer to observe four governmental and two non-governmental schools. While selecting one section each from grade five and six random sampling technique was used. A total of twelve sections were randomly selected from the six schools for video recordings. All grade five and six art teachers in the six schools and 240 students i.e. 20 students from each section participated in the questionnaire. The 20 students from each class who fill the questionnaires were selected using the same sampling method.

The observation also includes out of classroom activities. Out of classroom art activities were considered as part of the art lesson because today's art educations do not restrict art activities only to the classroom.

Original students art works were photographed after selecting the pupils' art works randomly. Among the randomly selected pupils art works, few works were selected with the help of professional artists to identify the works of gifted students. The writer believes that it was necessary to know whether or not gifted students exist, in order to pave way for further studies like searching art talent.

### **3.3 Data collection instruments.**

Multiple data collecting instruments were used for the study.

1. Structured observation system specifically FIAC is used.

2. Video recordings were used for gathering both verbal and non-verbal behaviours of students and teachers of art classes in this study.
3. Questionnaires to students and art teachers were used to collect pertinent data from teachers and students
4. Photography of pupils original art works by digital camera was used for collecting classroom activities of students.
5. Various types of checklists were used to gather appropriate data for the study.

All the research tools were of great importance in generating data that are useful to answer the basic questions of the study.

**3.3.1 Structured observation system:** Specifically FIAC is used. Exponents of the system such as Flanders, (1970), Anderson, (1989), Cangelosi, (1991), forward the following strong points about its strength and advantage as well as its reliability. The system:

- 1) Increases the likelihood that one who knows or uses the system will share a common understanding of the events that are to be observed.
- 2) The criteria used to define the types of events to be observed and the rules that govern the recording of events increase the likelihood that the same events will be recorded in the same way by every one who uses the system.
- 3) The nature of the evidence derived from structured observation systems makes quantitative analysis possible and easily accomplished with the aid of computer. Thus the evidence, once gathered, can be analyzed very efficiently.

**3.3.2 Videotape recordings:** In this study FIAC was used for obtaining data from the videotaped classroom. The videotape recordings were important for data collection on both verbal and non-verbal practices of the classes. Second semester art classes of grade five and six in 2003/04 academic year were recorded. The videotape recording procedures and coding the data was made as follows: In each school, the purpose of the study was explained and schedule for the recordings was agreed with directors and classroom teachers. After arranging the schedules and making clear the purpose of the study, the researcher made two visits in every class, using paper and pencil to collect data and to use the opportunity to be familiar with the class. In the second visit of each class the cameraman pretended to videotape the class. The practical videotaping was practiced only on the third visit. Such procedure was exercised to minimize observer effect and to make familiar both teachers and students with the observation.

To interpret the verbal data, the ten Flanders interaction analysis categories were used. Four hours practice was made by the writer of this study at the time of pilot study and another four hours practice was exercised to be able to code every bit of verbal behaviours revealed by teachers and students. The experience helped the observer to code an average of 20 symbols per minute.

From the data compiled on the master- master matrix, several behaviour ratios were obtained using formulae developed by (Flanders, 1970). To calculate the frequency of each category and the ratios, the percentage system of data analysis was employed. Below are the main (communication teaching behaviours) formulae.

**Behaviour ratio**

**Formulae**

$$\text{Teacher Talk (TT)} = \frac{1+2+3+4+5+6+7}{N} \times 100$$

$$\text{Pupil Talk (PT)} = \frac{8+9}{N} \times 100$$

$$\text{Silence or Confusion} = \frac{10}{N} \times 100$$

In the formulae Arabic numbers refer to the total frequency in specific categories while N refers to the total frequency of ratios.

The non-verbal data from the VTR was interpreted and analyzed using modified at-task techniques. The at-task chart has two major categories. In the first category, students and teachers' non-verbal activities in the classes in progress were coded. These include students' at-task, and students visited by the teacher. The more at task activity observed the more interaction is expected. In the second category, off-task patterns of behaviors of teachers and students were coded. These include categories of behaviours like being idle, extended watching of teacher and doing unrelated work. The more off-task activities observed the less interaction is expected.

For the out of classroom observation Adams, (1975) grouping patterns was used. These were:

1. Central groups- who actively interact among themselves and with the teachers.
2. Peripheral groups- who were moderately active.
3. Disengaged groups-who were idle and less active.

Proper pupil-teacher interaction observation is possible when the researcher has a method that can make real the highly complex behaviour of classroom into a few concepts that will allow him to make sense of the more elaborate whole. To divide all the behaviour that can observe into a relatively small number of categories, and then categorize each 'bit' of behaviour as one observe it is one technique of preserving every person's behaviour sufficiently. Then, we can count up the number of 'bits' in each category and use these as a means of drawing picture of 'what went on'. In fact, it is an incredibly difficult task. Because even a film of the class in action cannot preserve every person's behaviour sufficiently well and complete. Therefore using questionnaires as additional instrument for complete documentation for pupil-teacher classroom interaction is advisable.

**3.3.3 Questionnaires to students and art teachers:** Items of students and teachers questionnaires were tried in the pilot study to prove its clarity to the intended goal. The pilot study had much help and resulted in some necessary changes. The items in the teachers and students questionnaires were adopted from works of Anderson and Burns (1989), Stubbs (1976), Flanders (1970), and Perrott (1986). In addition, the items both in teachers and students questionnaires were prepared based on the literature reviews. On the top of this, the questionnaires were commented by educational expertise. Ten questions were prepared for students to gather pertinent information from students on

their interest and feelings on art education. The answers of students for the ten items had great contribution in examining the student-teacher interaction. Teachers' questionnaires were employed to acquire qualitative data on matters that affect classroom interactions. Teacher's questionnaires have 30 questions on five major items. These are: 1. Seating arrangements. 2. Classroom management 3. Curriculum organization. 4. Teaching method 5. Disciplinary problems measures. All these items have meaningful impact in interpreting and analyzing student-teacher interactions.

**3.3.4 Pupils' original art works:** These were photographed to witness the level of effectiveness of art education in the schools as well as to identify whether or not gifted art students are seen. For the latter purpose, the writer took the opportunity of being himself a teacher at AAU School of Fine Art and Design and sought professional assistant from a professional artist in selecting the works of gifted students in art.. The professional artists select a gifted child artwork using basic art elements of art among the randomly selected works.

**3.3.5 Coding sheets:** Coding sheets were employed as instruments for data collection. Modified Perrot's (1983) at task chart was used as coding sheet to collect non-verbal behaviours of students and teachers. (See appendix G). Flanders interaction analysis category was the major instrument used to collect data for the verbal classroom interaction. (See table 1).

**Table1. Categories in Flanders' System of Interaction Analysis**

Flanders, (1970:34)

Teacher Talk	<p><b>Response</b></p> <p>Accepts feeling. Accepts and clarifies an attitude or the feeling tone of a pupil in a non-threatening manner. Feelings may be positive or negative. Predicting and recalling feelings are included.</p> <p>Praises or encourages. Praises or encourages pupil action or behavior. Jokes that release tension, but not at the expense of other individual; nodding head, or saying "Um.. hum?" or "go on" are included.</p> <p>Accepts or uses ideas of pupils. Clarifying, building, or developing ideas suggested by a pupil. Teacher extensions of pupil ideas are included but as the teacher brings more of his own ideas into play, shift to category five.</p>
	<p>4. Asks questions. Asking a question about content or procedure, based on teacher ideas, with the intent that a pupil will answer.</p>
	<p><b>Initiation</b></p> <p>5Lecturing. Giving facts or opinions about content or procedures; expressing his own ideas, giving his own explanation, or citing an authority other than a pupil.</p> <p>6 Giving directions. Directions, commands, or orders to which a pupil is expected to comply.</p> <p>7. Criticizing or justifying authority. Statements intended to change pupil behavior from non-acceptable pattern; bawling someone out; stating why the teacher is doing what he is doing; extreme self-reference.</p>
Pupil Talk	<p><b>Response</b></p> <p>8. Pupil-talk response. Talk by pupil in response to teacher. Teacher initiates the contact or solicits pupil statement or structures the situation. Freedom to express own ideas is limited.</p>
	<p><b>Initiation</b></p> <p>9. Pupil-talk initiation. Talk by pupils, which they initiate. Expressing own ideas; initiating a new topic; freedom to develop opinions and a line of thought, like asking thoughtful questions; going beyond the existing structure.</p>
Silence	<p>10. Silences or Confusion. Pauses, short periods of silence and periods of confusion in which communication cannot be understood by the observer.</p>

When using Flanders interaction analysis technique the following procedures were deemed necessary:

- a) Coding every bit of behaviours as they occur and then pairing every two consecutive bit of behaviours in the sampled observation time.
- b) Develop a 10x10 matrix for one section by tallying in cells.
- c) Master matrix shall be produced for single school observation.
- d) Combining the six schools master matrices shall produce the master-master matrices of the six schools.

The master-master matrix enabled the analysis of data on the behaviours of art teachers and students to be carried out as a group. Based on the master-master matrix computation of various behaviours ratios shall also be done to analyze teacher-students interaction.

### **3.4 Procedures used to construct the master-master matrix and interpreting data from VTR**

The steps used to construct the master-master matrix:

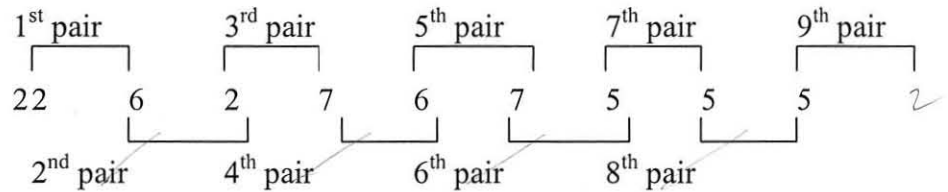
Step 1. Each category number was coded from top to bottom as it occurs. For example, encouragements of the teacher (category 2) followed by encouragement (category 2) → followed by giving direction (category 6) → followed again by encouragement (category 2) → followed by criticism (category 7) → followed by giving direction (category 6) → followed by criticism (category 7) → followed by extended lecture (category 5) → (category 5) → (category 5) → could be coded as:

2 7 5  
2 6 5  
6 7  
2 5

(See Appendix “C” for the twelve sections code representations)

Step 2. Single category code gives fragmented information, such as encouraging pupil, t giving direction and criticizing. In order to get more information in more organized level it is necessary to construct two consecutive pairs of events as a unit. To give illustration, the above ten single codes could be paired as presented in Table 2.

Table2. **Sample paring of FIAC code numbers**



To form a pair, each code symbol is used twice except for the first and last symbol.

Step 3: - Once we have pair of code number from an observation the tabulation procedure can be practiced.

The ten pairs in Step Two can be tabulated as presented in Table 3 below.

Table. 3 **Sample tabulation**

CATEGORY	1	2	3	4	5	6	7	8	9	10
1										
2		\				\	\			
3										
4										
5		\			//					
6		\					\			
7					\	\				
8										
9										
10										

Step 4. After formulating tabulation matrix, a number matrix can be constructed. The following matrix from one of the schools in this study can be presented as illustration of number matrix. School X section B number matrix presented next in table 4

Table 4 **Sample master matrixes**

Category	1	2	3	4	5	6	7	8	9	10	Total
1	1	2	-	-	1	-	-	-	1	-	5
2	-	5	-	-	1	1	1	-	-	3	11
3	-	-	1	1	-	-	-	-	-	-	2
4	-	-	-	1	-	-	-	4	-	-	5
5	-	1	1	-	50	2	4	5	2	15	80
6	-	-	-	1	4	9	1	5	-	3	23
7	-	-	-	-	2	6	6	2	-	4	20
8	-	1	-	1	3	2	1	3	9	7	27
9	4	1	-	-	2	2	1	1	12	10	33
10	-	1	-	1	17	2	6	6	9	20	62
Total	5	11	2	5	80	23	20	27	33	62	268
%	1.86	4.10	.74	1.86	29.8	8.58	7.46	10.07	12.31	23.13	100%

Step 5: The last step is obtaining the master- master matrix that is the combination of the master matrixes. It shows classroom interaction for the total observations.

### 3.5 Analysis of classroom interaction

The interactions that took place in the classroom could be interpreted from the master-master matrix of the observations. To analyze the verbal behaviour, Flanders analysis technique was used. For each class observation matrix was developed and on completion of one school's observation the matrixes were combined to produce master matrix for

that particular school. Finally the master-master matrix was obtained by combining the master matrixes of the six schools.

By carefully studying the master-master matrix an interested reader can get a variety of information. For instance, if one wants to find out the percentage of questions asked by the teachers, he/she can easily see the frequencies under Category Four that stands for asked questions. In this way the master-master matrix formed the basis for analysis of classroom interactions. Since one of the main objectives of this study was to analyze visual art teachers' and students' verbal behaviours, the master-master matrix has practical value in providing concrete evidence on these central issue of the study.

## CHAPTER FOUR

### PRESENTATION AND ANALYSES OF DATA

This study tries to analyze student-teacher interaction of art education classes in six second- cycle primary schools of Addis Ababa. To this end, multi research tools were used. Video recordings and questionnaires were used as main research tools, while photography were used as supplementary instruments. In the first part of presentation and discussions, the verbal behaviours of art classes were presented and analyzed using Flanders's interaction analysis. The non-verbal activities were presented and discussed using modified at task technique. Efforts also were made to present and analyze out of classroom activities by adapting Adams, (1975) grouping patterns (see appendix E).

In the second part, data obtained both from students' and teachers' questionnaires are analyzed, interpreted and discussed. Finally sample art works of pupils that were photographed from the twelve sections of the total six schools have been presented as evidences of the existing art talents in the schools.

#### **4.1 Presentation and discussion of data from Video Tape Recorded (VTR) of art classes**

Description of classrooms collected through videotape recording and other data collection instruments is important to the presentation and discussion of classroom interaction. The number of students in many of the classes in the six schools was 50 to 60. In one of the two non-governmental school that there were 75 students in a class. In most of the classes

two or three students sit in one desk and almost all the seating arrangements were on row bases or students facing a teacher. Scarcity of art materials, including pencil sharper\cutter\, drawing paper, scissors and rubber are very common in the art classes. It was only in one non-governmental school that students were seen using watercolours.

#### **4.1.1 Findings of verbal behaviors from VTR**

The visual arts' classrooms have been dominated by teacher talk. It was found that 65.88 per cent of the time was devoted to teachers talk while only 18.16 per cent of the observed teaching learning time was used to pupil talk. Out of the total teacher talk 34.64 per cent was used to give information (lecture). Category Four, i.e. questioning by the teacher took 6.76 per cent, praise took up 1.96 per cent of the teacher talk and 4.98 Per cent of the time was used for accepting feeling of students by the teachers. Direct teacher talk was 50.50 per cent while the indirect teaching behaviour took up 15.37 per cent of the teacher talk. Regarding pupil talk, out of the total 18.6 per cent of pupil talk 8.27 per cent was practiced due to teachers initiation, and it was only the remaining 9.89 percent of pupils talk that was practiced by the initiation of the students themselves.

**Table 5 Master-master matrix of the study**

Category	1	2	3	4	5	6	7	8	9	10	Total
1	15	29	1	9	6	2	-	2	7	3	74
2	20	77	6	16	17	18	7	3	11	13	188
3	3	5	13	12	14	2	3	3	5	3	63
4	3	7	-	14	21	10	5	148	6	41	255
5	7	20	5	80	982	63	27	21	13	88	1306
6	2	15	2	26	60	204	19	15	14	60	417
7	-	-	-	12	23	24	66	10	7	39	181
8	2	12	21	48	49	14	12	73	45	36	312
9	18	10	12	10	37	15	8	5	228	30	373
10	4	13	3	28	97	65	34	32	37	288	601
Total	74	188	63	255	1306	417	181	312	373	601	3770
%	1.96	4.98	1.67	6.76	34.64	11.06	4.80	8.27	9.89	15.94	100%
%	15.37				50.50			PT18.16			
%	TT 65.88										

Percentage of the total teachers talk (TT) in terms of events was obtained by adding columns 1to7 and multiplied by 100 and divided by the total number of tallies.

$$TT = \frac{\text{Add totals for columns 1 to 7} \times 100}{\text{Total number of tallies}} = \frac{74+188+63+255+1306+417+181 \times 100}{3770} = \frac{248400}{3770} = 65.88\%$$

Percentage of the total pupils talk was obtained by adding columns 8 and 9 multiplied by 100 and divided by the total number of tallies.

$$PT = \frac{\text{Total tallies in category 8+9} \times 100}{\text{Total number of tallies}} = \frac{312+373 \times 100}{3770} = \frac{68500}{3770} = 18.16\%$$

Percentages of the total silence or confusion time was obtained by multiplying total number of tallies in category 10 and multiplying by 100 and divided by total number of tallies.

$$\frac{\text{Percentage of SC} = \text{total tallies in category 10} \times 100}{\text{Total number of tallies}} = \frac{601 \times 100}{3770} = \frac{60100}{3770} = 15.94$$

The above three-communication teaching behaviours namely, teacher talk, pupil talk, and silence or confusion of the visual art classes compared to normative expectations is clearly shown in Table 6.

**Table 6 Communication teaching behaviours**

Variable	Symbol	Norm	Art classes
Percent teacher talk	TT	53	65.87
Percent pupil talk	PT	32	18.16
Percent Silence or Confusion	SC	15	15.94

As depicted in table 6 teachers talk took 65.87 percent of time, pupil talk 18.16 per cent of time and silence and confusion took 15.94 per cent of the total observation time in the total twelve sections observations. The SC was similar to Flanders normative expectation while TT is above the norm and PT is below the normative average.

Even though the total picture of the three communication behaviours was observed as indicated in Table 6, there were discrepancies between the schools. The following example is from one of the schools observed in Grade Five. This illustration is presented to compare a single visual art class master matrix with the normative expectation.

**Table 7 Single visual art class communication-teaching behaviours**

Variable	Symbol	Norm	Art class observation
Percentage of teacher talk	TT	53	54.40
Percentage of pupil talk	PT	32	23.38
Percentage of silence or confusion	SC	15	23.13

In the case of this particular class, teacher talk was in agreement with the norm while pupil talk was below the norm and silence and confusion was much higher than the norm. It seems proper to compare the art classes' pupils and teachers' initiative and response behaviour ratio to the normative expectations in order to interpret the level of freedom and control in the interaction processes. Reciprocal relationships are normally expected between teacher statements and pupil statements. The more the teacher takes the initiative, the more likely pupils are to respond. As stated in Delmont, (1976) central to interaction analysis coding schedules are notions of freedom and control.

The Teacher Response Ratio (TRR), i.e. the teacher's tendency to react to the ideas and feelings of the pupils was calculated using the Flanders's Formula:

$$\text{TRR} = \frac{\text{category } 1+2+3 \times 100}{1+2+3+6+7} = \frac{74+188+63 \times 100}{74+188+63+417+181} = \frac{32500}{923} = 35.21$$

The accepted norm of TRR for the grade level of this study is 52. The finding shows that teacher's tendency to react to the ideas and feelings of the pupils 35.21 percent, is much

less than the expected norm, which is 52 percent. The implication of the finding is that there was less initiative taken by the teachers and less pupils' response.

The Teacher Question Ratio (TQR) i.e. the tendency of a teacher to use questions in the study was calculated using the formula:

$$\text{Category 4} \times 100 = \frac{255 \times 100}{1561} = 16.33$$

$$\frac{4}{4+5}$$

The TQR of this study was 16.33, while the expected average TQR, is 26.

Pupil Initiation Ratio (PIR) is proposed to indicate the proportion of pupil talk by their own act of initiation.

The pupil initiation ratio of this study was calculated by using Flanders formula:

$$\text{PIR} = \frac{\text{Category 9} \times 100}{8+9} = \frac{373 \times 100}{312+373} = \frac{37300}{685} = 54.45$$

The average PIR of this study was expected to be fairly close to 34, but there were high a initiation of pupil talk with in the restricted percentage of pupil talk. In other words, even though the total percentage of pupil talk was only 18.16% the pupils talk by their own initiation. Hence it was 54.45 per cent, which is much higher than the expected norm, which is 34 per cent.

Table 8 shows quite clearly the teachers tendency to react to the ideas and feelings of students, the tendency of teachers to use questions and the tendency of students to talk by their own initiation.

**Table 8 Teachers' tendency to the ideas and feelings of students**

Variable	Symbol	Norm	Art classes observation
Teacher Response Ratio	TRR	52	35.21
Teacher question Ratio	TQR	26	16.33
Pupil Initiation Ratio	PIR	34	54.45

Teachers' tendency to react to ideas and feelings was low by 16.79 per cent; the tendency of teachers to use questions was also low by 9.67 per cent compared to the norm. On the contrary, the pupils' initiation to talk by their own initiation was higher by 20.45 per cent than the expected average norm.

Instantaneous teacher response ratio (TRR 89) can be defined as the tendency of the teacher to praise or integrate pupils' ideas and feelings into the class discussion at the moment pupil stop talking (Flanders1970). The behaviour patterns of teachers in important classroom interactions such as their verbal encouragement when students stop talking and their response to pupils talk with questions were computed using the formula:

$$TRR\ 89 = \frac{\text{Category } 1+2+3+8+9 \times 100}{1+2+3+6+7+8+9} = \frac{74+188+63+312+375 \times 100}{101000} = 62.81$$

The norm for instantaneous teacher response ratio (TRR89) for the grade level of this study is 77, while the finding of TRR89 of this study was 62.81. According to the

finding, the tendency of art teachers to praise or integrate pupils ideas and feelings in to the class discussion was below the average expected norm.

Instantaneous teachers question ratio (TQR89) can be defined as the tendency of the teacher to respond to pupil talk with questions based on his own ideas, compared to his tendency to lecture. The TQR89 is calculated by adding the frequencies in cells (8-4)+(9-4), multiplying by 100, and dividing by the total tallies in the four cells (8-4)+(8-5)+(9-4)+(9-5). Thus the TQR89 of this study was:  $\frac{48+10}{48+49+10+37} \times 100 = \frac{5800}{144} = 40.20$

$$\frac{48+10}{48+49+10+37} \times 100 = \frac{5800}{144} = 40.20$$

The norm expected for instantaneous teacher question ratio at the grade level is 45. The finding for TQR 89 was 40.20. The implication of this finding is that, the art teacher's tendency of moving to new questions, compared to lecturing was less than the expected norm.

Computation of CCR and SSR behavior ratios: Content Cross Ratio (CCR) indicates the emphasis that teachers put on the subject matter, while Steady State Ratio (SSR) reflects the tendency of teachers and pupil talk to remain in the same category for periods longer than 3 seconds.

Content Cross Ratio is found by calculating the percent of all tallies that lie within the columns and rows of category 4 and 5. This ratio indicates the emphasis teachers put on the subject mater. A high Content Cross Ratio is an indication of focus on subject matter.

To calculate CCR we use the formula:  $CCR = \frac{\text{Total tally of category 4+5} \times 100}{\text{Total frequency}}$

$$\frac{255+1306}{3770} \times 100 = \frac{156100}{3770} = 41.40$$

The accepted norm given by Flanders to CCR for the grade level in this studies i.e. for Grade Five and six is 47. Thus the art teachers observed in this study took less active role in maximizing and motivating students participation.

The Steady State Ratio (SSR) implies the level of rapidity of interaction between teacher and pupil. The higher this ratio, the less rapid is the interchange between the teacher and pupils. As indicated above SSR refers to the length of time that which a teacher or pupil remain in the same category. To calculate SSR the formula is the sum of numbers in all similar row and column cells divided by total frequency. The SSR of this study is

$$\frac{(1-1)+(2-2)+(3-3)+\dots+(10-10) \times 100}{\text{Total frequency}}$$

Total frequency

In the master-master matrix of this study raw1 column 1 cell is 15; raw 2column 2cell is 77 etc. The steady state ratio can be calculated as follows:

$$\frac{15+77+13+14+987+204+66+73+228+288 \times 100}{3770} = \frac{196000}{3770} = 51.98$$

The Steady State Ratio (SSR) of the art classes in the twelve sections observed was 51.98. The norm is 48. As discussed above, the higher the Steady State Ratio means the less rapid in the interchange between the teacher and pupils. Accordingly, the finding of this study shows high SSR than the expected norm. Generally, there was less rapid interaction between teachers and students in the observed classes. To give picture to the reader on cases of particular classes concerning SSR: in one non-governmental school the SSR was (Lets call it class B)

$$\frac{0+4+0+0+47+18+2+4+6+26 \times 100}{273} = \frac{10700}{273} = 39.19$$

In one of the governmental school the SSR was (Lets call it class M)

$$\frac{4+4+2+0+108+15+2+0+81+12}{302} \times 100 = \frac{22800}{302} = 75.49$$

In school B the SSR was below the expected norm while in school M the SSR was higher than the expected average. It means in school B the teacher and students do not stay in one type of category for longer period of time, while in school M the teacher and students used to stay for longer period of time in the same type of category. As the result of this phenomena there was rapid interchange between students and the teacher in school B while less rapid exchange between students and teacher was observed in M. Note that the higher the ratio in SSR is the less rapid the exchange between the teacher and the students, or longer stay in the same category means less rapid interaction between teacher and students.

Separate Pupil Steady State Ratio (PSSR) is an even more sensitive index to the rapidity of the teacher-pupil interchange. PSSR is calculated by adding the frequencies in the (8-8)+(9-9) cells, multiplying by 100, and dividing by all pupil talk tallies. Accordingly the art classes of this study's PSSR can be calculated from the master-master matrix:

$$\frac{73+288}{312+373} \times 100 = \frac{36100}{685} = 52.70$$

The expected norm of Separate Pupil Steady State Ratio (PSSR) is around 35 or 40. As the finding in this study is higher than the norm the implication is that the interchange between teacher and pupil were lower. Table 8 shows the summary of the expected norms comparing it to the findings of various behaviour ratios in this particular study.

**Table 9 Summary of various behaviour ratios comparing to the findings**

Variable	Symbol	Norm	Art classes
Teacher Immediate Response Reaction	TRR89	77	62.81
Teacher Immediate Question Ratio	TQR89	45	40.20
Content Emphasis	CCR	47	41.40
Total Sustained Discourse	SSR	48	51.98
Pupil Sustained Discourse	PSSR	40	43.94

#### 4.1.2 Data recording and analysis of non-verbal behavior through At-task Technique

Non-verbal activities of both teachers and students in art classes were recorded and analyzed through at task and off task category behaviours by using at task-technique. It was necessary to limit observation and recordings to section/group/of pupils in a class at one particular time in order to see what task was going on at one particular time. It was also necessary to devise a set of symbols to represent a range of At- task category. Accordingly, the following category of behaviour and symbols were devised by modifying Perrott's At- task technique to record and analyze the non-verbal activities of pupils and teachers in the art classes of this study.

**Table 10 At-task and off task behaviours**

At task Category Behaviour	symbol	off task category behaviour	symbol
Student's At-task	A	Idle	C
Students visited by the teacher	B	Extended watching	D
		Doing unrelated work	E

Each school's non-verbal activities were gathered and analyzed from the video recordings of the twelve observed classes. Table 11 clearly shows the student-teacher interactions in the twelve classes of this study.

**Table 11 At-task and off-task activities in the 12 sections**

Category	Symbol	15 minutes observation							
		1 <sup>st</sup>	%	Mid	%	Last	%	Total	%
		5m.		5m.		5m.			
Students At-task	A	200	21.60	373	40.30	351	37.90	942	42.60
Students visited by teachers	B	198	45.40	121	27.70	117	26.80	436	20.10
Total At-task									62.70
Idle	C	13	9.40	47	34.30	77	56.20	137	6.30
Extended watching	D	302	49	166	26.90	148	24	616	28.40
Doing unrelated work	E	10	19.20	14	26.91	28	53.80	52	2.40
Total Off-task									37.10
Total		723		721		721		2165	100%

As can be seen in Table 11, 21.60 per cent of the students observed were At-task in the first five minutes of the observation time, 40.30 per cent in the middle 5 minutes of the observation and 37.90 per cent of students were at task in the last 5 minutes of the observation time. On the other hand the total percentage of students who were at task was 42.60 per cent. The number of students visited by the teacher in similar sequence of time

was 45.40, 27.70, and 26.80 per cent respectively. The total percentage of students who were visited by their teachers was 20.10 per cent. The total number of students who were at task was 62.70 per cent. As the percentage of students observed at task is lower it is proper to give the conclusion that the student-teacher interaction obtained using at-task technique is below the expected interaction level. The finding of the verbal interaction discussed earlier by using Flanders interaction analysis is in agreement with this finding. The Off task activities of the study was: 6.30 per cent of the observation time i.e. the time students were idle, 28.40 per cent of the pupils time was spent by extended watching of the teacher's activity and 2.40 per cent of the Off task time was spent by students doing unrelated work. A total of 37.10 per cent of students time was spent by the off task activity. Based on these findings, it is proper to conclude that less student-teacher interaction was experienced in the observed twelve classes. To give an example of extreme cases of at task observations of the twelve sections at single class level, in one of the schools in grade Six 92.40 per cent were at task while only 55.30 per cent of the other school at the same grade level were at task. Similarly, in one of the schools in this study 55.30 per cent of the students were at off task while only 6.6 per cent of students at the same grade level were in the same category behaviour.

#### 4.1.3 **Presentation and analysis of data for out of classroom activities observations**

In one school observations for outside classroom activity were conducted on Saturdays. The reason for conducting the out of classroom observation was that in today's art

education practices art classrooms are not restricted to the classroom. The observations were both photographed and videotaped. Both the photography and video recording shows active student-student and teacher-student interactions.

Three groups were observed in the out-side classroom observations. 30 minutes video recording was made to be analyze on the counted 24 groups in the observation time. Careful identification of the groups by repeated rewinding and viewing of each group's activities at a time in the three-interaction level gave the following result.

**Table 12 Thirty minutes observation of the three groups**

Types of groups	Thirty minutes observation				
	1 <sup>st</sup> 10m.	Mid. 10m	Last. 10m	Total	%
Central group	6	7	4	17	70.83%
Peripheral group	2	-	2	4	16.66
Disengaged group	-	1	2	3	12.50

Out of the total 24 groups, 70.83% were central groups, 16.66% were peripheral groups and 12.50% were disengaged. This result clearly shows that there was high level of interaction in the art lessons outside the classroom. The sum of actively interacting and moderately interacting groups was 87.49% while only 12.50% were idle and less actively interacting.

## 4.2 Presentation and discussion of data from questionnaire

### 4.2.1 Presentation and discussion of data from students' questionnaire

Students' questionnaire was one of the major tools used in this research to generate information from students. It is necessary to use such data, as classroom teacher-student interaction is the heart of the educational process (Bush 1954).

Ten questions were presented to grade 5 and 6 students in the six schools observed. (See Appendix "B"). The total number of students who were involved in the questionnaire was 240. The questions were presented to students in order to identify pupil's interest towards their art classes, discussions in art classes, their class works, their feeling of freedom in their art classes in particular and in their art education in general.

**Table 13 Pupils' responses regarding their interest to their art classes**

Item	Yes Responses		No Responses		Total Responses	
	Number Of students	%	Number Of students	%	Number Of students	%
1. Most of the time I am interested in my art classes	230	95.83	10	4.16	240	100
2. I really like the discussions of my art classes	210	87.50	30	12.50	240	100
3. I am interested in my art classes	224	93.33	16	6.66	240	100
4. I have no interest to learn art.	234	97.50	6	2.50	240	100

The majority of respondents indicated that they have a very high interest in their art classes. It was only 4.16%, 12.50%, 6.66%, and 2.50% of the total respondents said they lack interest in their art classes, class discussion, class works and learning art respectively.

**Table 14 Students tendency on knowing what to do in art class**

Item	Yes Responses		No Responses		Total Responses	
	Number of Students	%	Number of Students	%	Number of Students	%
1. 'Mostly I know what to do as soon as I begin work in the classes	236	98.33	4	1.66	240	100

Item 1 in Table 14 is considered as a higher value item and treated separately. This Item helps to know whether students know what they should do or not in their art classes or to know whether they were confused for longer period of time after the class started or not. Experts in the subject baldly claim 'children are artists' Mendelowetz, (1963) and they also declare "Every child must use his own eyes if he is to learn or do anything worthwhile and he must interpret what he sees through his materials in his own way" Mock, (1955:21). Mendelowetz (1963), Dimondstein (1974) and others are some of art education expertise that agrees on allowing the child to express his/her ideas through art medium. Gibbs, (1948:14) states:

"...there seems no reason why the child, thus naturally equipped, and in the right atmosphere, should not work as an artist works. The teacher's position, then, calls for great subtlety. He must do all in his power to create the atmosphere of spontaneity and freedom so necessary for creative work"

In this study, students' response to Item in table 14 was in agreement with the ideas of the expertise of the subject. Out of 240 respondents 98.30% respond yes to the item 'mostly I know what to do as soon as I begin work in the class'.

**Table 15 Student's responses regarding their freedom in their art classes**

Item	Yes Responses		No Responses		Total Responses	
	Number of students	%	Number of students	%	Number of students	%
1. Most of the time my teacher seemed interested in the ideas of my art works	228	95	12	5	240	100
2. My teacher encourages me to do artworks and to express my ideas.	184	76.66	56	23.34	240	100
3 My art teacher allows me to move around the classroom during certain kinds of learning activities.	178	74.16	62	25.84	240	100
4 Most of the time my teacher expected me to be quiet.	218	90.83	22	9.17	240	100
5 My teacher allows me to evaluate each other's art works.	190	79.17	50	20.83	240	100

Items in table 15 in general indicates whether or not pupils have a feeling of freedom in their art classes or not, whether they feel their art works as well as their ideas in their art classes are accepted or rejected by their art teachers and whether they interfere in each others works or not. In four of the items in Table 15 students' responses conform that teachers were sufficiently in support of their students' freedom and feelings. Regarding Item 4 in this table that read: 'Most of the time my teacher expects me to be quiet' more than 90 per cent of the response of students was 'yes'.

#### 4.2.2 Presentation and discussion of data from teacher's questionnaire

Teacher's questionnaire (see Appendix A) was employed to acquire qualitative data on factors that affect classroom pupil-teacher interactions. The thirty questions presented to teachers were useful to identify the knowledge and practices of art teachers on seating arrangements, curriculum organization, and classroom management and in relation to the type of interaction in their classes. Teachers 'yes' responses to the items 1 to 24 except questions 10, 14, 16, 17 & 18 indicates the teachers' low awareness on the factors that create proper interaction. Questions 25 to 30 were asked to identify the physical, material and subjective factors that strongly affect student-teacher interactions.

**Table 16 Teachers' responses on seating arrangements**

Item	No. Respondent	Yes Answer %	NO Answer %
1. Do your pupils decide for themselves where they sit in the classroom?	10	50	50
2. The seats in your class are usually arranged so that pupils sit in pair or in groups of 3 or more	10	100	—
3. Do pupils stay in the same seats or groups for most of the periods in the week/month or semester?	10	90	10

The teachers' responses shows that 50% of the teachers allow their students to decide where they sit, while equal number of teachers don't give this chance to their students. According to the teachers' response for Item 2 the seating arrangement was in groups of 3 or more. The direct classroom observation by the writer of this study also confirm this, however the theoretically accepted arrangement (giving chance to students to work in group of 3 or more) was not found on conscious decision of the classroom teachers but it

was the result of the existing large class size problem. ‘Pupils stay in the same seats for most of the periods in the week, month or semester’ was responded ‘yes’ by 90% of the teachers. This is an indication for creating better opportunity in the student-teacher classroom interaction through using preferable seating arrangement.

**Table 17 Teachers’ responses about classroom management**

Item	Number of Respondents	Yes Answers %	No Answers%
1. Do you usually allow your pupils to move around the classroom?	10	10	90
2. Do you allow your pupils talking in groups or with individuals in the classroom?	10	70	30
3. Do you expect your pupils to ask your permission before leaving the classroom?	10	100	–
4. Do you expect your pupils to be quit most of the time?	10	30	70
5. Do you appoint monitor with responsibility for the learning teaching?	10	50	50

Items 1 to 5 in Table 17 deal with curriculum organization that has meaningful impact on student-teacher interaction in art classes. The above five items on classroom organization had high practical value to create the expected classroom student-teacher interactions. The situation described in Item 1 of Table 17 is one of the basic conditions for art education. Nine out of the ten respondents confirm that they do not allow pupils to move around the classroom in their art classes. Concerning pupil-pupil talk seven teachers out

of ten answered yes. All the ten teachers unanimously answered yes to Item 3. The unanimous answer to item six indicates that the teachers were trying to be purposeful when they allow pupils leaving the classroom. The answer for Item 4 shows that teachers were highly authoritative in that they expect their students to be quiet most of the time. Item 5 in table 17 has high value for art classes because art education needs more collecting and distributing of materials, which is expected to be done by the help of monitors with responsibilities. On the contrary only, 50% of teachers respond yes to this item.

**Table 18 Teachers' responses about curriculum organization items**

Items	Total Respondents.	Yes Answer %	No Answer %
1. Do you regularly take pupils out of school as part of your normal teaching activity	10	20	80
2. Do you use all available time in a pre-determined schedule for organizing the week's work?	10	80	20
3. Which one of the two does you use more often for art subjects- Textbooks or specially prepared materials?	10	50	50
4. Art requires different materials. Do you supply most of these materials for your pupils?	10	20	80
5. Do you regularly give homework to your pupils?	10	80	20

Items 1 to 5 in Table 18 deal with curriculum organization item, which has impact on student-teacher interactions.

Yes responses for the above five items were 20%, 80%, 50%, 20% and 80% respectively. Taking pupils out of school as part of teaching activities has a very low percent response even though this experience is a determining factor in art education (Conant, 1963). Using available time in a predetermined schedule was responded at higher level, which is a sign of weak art teaching experience. Using flexible and personally guided children's creative growth manifests good art programme. High degree of using textbooks was responded by 50% of the teachers and teachers' responses on asking pupils to find materials for their own was responded only by 20 percent of the respondents. The only item that was responded in higher percentage was Item 5, which was about giving homework. However, this item itself was not responded satisfactorily because all teachers are expected to give homework regularly. Note that less achievement means less student-teacher interaction.

**Table 19. Teachers' responses about teaching methods**

Items	Total Respondents	Yes answers%	No answers
1. "Do you think that you speak much of the time in your art classes?"	10	50	50
2. Do you encourage creativity and originality in art classes, even in difficult classroom situations?"	10	100	–
3. "Do you require your pupils to study art rules and theories by heart?"	10	70	30
4. Anticipation of the next step in a child's picture and interfering on the child's creativity	10	70	30
5 Correcting each step of the child art work	10	70	30
6. Are tick, stars or mark or their equivalent, given to pupils who show better effort to produce the 'best work'?"	10	100	–
7. "Do you usually teach/instruct in groups"	10	60	40
8. "Who lead discussion in your class"	10	30	70

Items 1 to 8 in Table 19 were used to collect pertinent information on teaching methods in relation to student-teacher interaction. 'Yes' choice answers of the teachers questionnaires indicate the awareness and or practices of teachers on good student teacher interactions while 'No' choice answers indicate using poor teaching method of art education.

Item 1, which read as "Do you think that you speak much of the time in your art classes?" was responded 50% yes. As much talk is a sign of less interaction, the response for this item has similar implication.

Item 2, which read as "Do you encourage creativity and originality in art classes, even in difficult classroom situations?" was answered yes by all respondents. This indicates the teachers' goodwill. Student's questionnaires discussed previously give evidence of the positive inclination of students to learn art education.

Item 3. Which says "Do you require your pupils to study art rules and theories by heart?" was answered yes by 70 per cent of the respondents. As discussed in the literature review section, to study rules and theories by heart is an old method of teaching art (Gibbs 1948). Item 3 tells us that in the schools under this study, there was a tendency to follow old method of art teaching – a method that implies weak student-teacher relationship.

Item 4, which talks about anticipation of the next step in a child's picture and interfering on the child's creativity and Item 5, which talks about correcting each step of the child art work were answered yes by 70 per cent of the respondents. A majority of respondent's response to the two Items shows less interactiveness. Item 6, which read as, "Are tick, stars or mark or their equivalent given to pupils who show better effort to produce the 'best work'?" was responded yes by all teachers in this study. This item was responded in

a way that teachers try to encourage their students in their method of teaching through evaluation, which was a good attempt in creating better interaction between art teachers and students. Items, 7 and 8, which read as “Do you usually teach/instruct in groups” and “who lead discussion in your class” were answered yes by 60 & 30 percent of respondents respectively. Both items, which are important for good student-teacher interactions were responded in low percentage even though these small percentage itself was not observed in the classroom practices.

**Table 20 Teachers’ responses on disciplinary problems with regard classroom interaction**

Items	Total Respondents	Yes Answers %	No Answers %
1. “Do many of pupils in your class create a disciplinary problems?”	10	30	70
2“Do you find verbal reproof and or reasoning normally sufficient?”	10	80	20
3.“For persistent disruptive behavior, where verbal reproof fails to gain the pupils’ cooperation, do you use any of the following disciplinary measures? i Extra work	10	–	100
ii Smack	10	80	20
iii Withdrawal of privilege	10	30	70
iv. Send to the head teacher	10	40	60
v. Send out of the classroom	10	60	40

Disciplinary measures are important elements for the existence of good student- teacher classroom interaction. The higher disciplinary problems and weaker disciplinary measures existed the less student-teacher classroom interaction is expected.

Item 1 in Table 20, which read as “Do many of pupils in your class create a disciplinary problems?” was answered yes by 30 per cent of teachers. In this particular case the “Yes” answer was considered as a sign of low interaction because in active classes more disciplinary problems are expected. Item 2, which read as “Do you find verbal reproof and or reasoning normally sufficient?” was answered yes by 80 per cent of the respondents. Item 3, which read as “For persistent disruptive behavior, where verbal reproof fails to gain the pupils’ cooperation, do you use any of the following disciplinary measures?” The alternative ‘No’ was answered as follows:

- i. Extra work by 100 per cent of the respondents.
  - ii. Smack by 20 per cent of the respondents.
  - iii. Withdrawal of privilege by 70 per cent of the respondents.
  - iv. Send to the head teacher by 60 per cent of the respondents.
  - v. Send out of the classroom by 40 per cent of the respondents.
- The major disciplinary measure taken by the teachers in this study, after conducting verbal reproof and or reasoning, were smacking and sending out of classroom. In general term taking disciplinary measures was responded as one of the measures teachers may take in creating proper student-teacher interaction.

**Table 21 Teachers' responses on factors affecting student teacher interaction**

Item	No. Respondent	Agreement %	Neutral %	Disagreement%	Total %
1. Large number of students in one class	10	90	-	10	100
2. Lack of training in teaching art	10	60	-	40	100
3. Lack of art material'	10	80	-	20	100
4. School and parents low attitude towards art education'	10	50	-	50	100
5. 'Students interest to learn art'	10	60	20	20	100
6. Teachers knowledge & competence in teaching art	80	-	20	20	100

Six important factors that affect student-teacher interactions were presented to the art teachers to obtain the necessary data. For manageable presentation the degree of teachers' agreements on these factors were classified into three levels, namely agreement, neutral and disagreement.

Item 1, which read as "large number of students in one class" was considered by 90 per cent of the teachers as a factor affecting classroom interaction while one teacher disagreed with the notion. Item 2, which says "lack of training in teaching art", was

agreed by 60 per cent of respondents as factor affecting student- teacher interaction in their art classes. All teachers without training in art education responded 'yes' to this item.

Eighty per cent, 50 per cent, 60 per cent and 80 per cent of respondents agreed on ideas indicated in Items 3 to 6 respectively. Forty % and 20% of the respondents were neutral in their stand on items 5 and 6. From the teachers responses students' interest to learn art was the least item which was considered as a factor affecting student-teacher classroom interactions in their art classes while large number of students in one class was considered as a major factor for creating problem in the student-teacher classroom interactions of their art classes.

#### **4.3 Analysis of photography**

Artworks of students in the twelve sections as well as students' conditions of working art both inside and out side classrooms were photographed. With the help of a professional artist, some art works of pupils were selected, to observe the child's giftedness in art through evaluation of art elements like line, color harmony, etc. (See Appendix D)

The photography also shows the situation in which students work both in the classrooms and out of classroom. Pictures out of classrooms were included because in today's art teaching the subject is not restricted to activities in the classes Conant, (1963). In most of the classroom observations students were observed working by sitting in rows and almost without movement from place to place. It was only in very few instances mixed seating arrangement was observed, and that was not deliberate. In the out of classroom observation, an encouraging students freedom of movement and activity was observed.

## **CHAPTER FIVE**

### **SUMMARY, CONCLUSION AND RECOMMENDATION**

#### **5.1 SUMMARY**

This study explored the nature of teacher-student classroom interaction of art education in selected second cycle primary schools of Addis Ababa. In order to achieve the purpose of this study, the data were analyzed and interpreted based on the questions posed in the statement of the problem and in relation to the review of literature.

The study employed different research tools to explore the intended goal. Videotape recorded lessons, which were mainly examined through Flanders interaction analysis technique, and teachers' and students' questionnaire were used as the major tools to collect data so that the verbal and non-verbal behaviors of teachers and pupils could be analyzed. The study also employed taking pictures of the art works of students as supplementary tools. Depending on the results of the analyses made, the following major findings were obtained: Results of the study showed that visual arts classrooms of this study have been dominated by teacher talk. The normative expectation of teacher talk at the second cycle of primary level is 53 while 65.87 percent of the observation time of the same level was devoted to teacher talk.

Percentage of pupil talk was also low compared to the normative expectation. Only 18.16 per cent of the observed teaching learning time of the twelve sections of this study was used to pupil talk while the expected student talk at the grade level of 5 and 6 is 32 per cent.

The percentage of silence or confusion was in the light of Flanders normative expectation. The SC was 14.94 while the norm is 15 per cent. Even though the percentage of SC in the

total observation time is in agreement to the norm, there were also classes that have high degree of silence or confusion.

The Teacher Response Ratio (TRR) that shows the teacher's tendency to react to the ideas and feelings of the pupils was found to be 35.21 per cent while the norm is 52 per cent. The Teacher Question Ratio (TQR) that shows the tendency of the teacher to use questions was 16.33 while the norm is 26. Pupil Initiation Ratio (PIR) that implies the proportion of pupil talk by their own act of initiation was 54.45 while the norm is 34. Here it seems that the pupil self-initiation talk is higher than the expected norm but a closer examination of the matter revealed that the PIR is low in its real term. Because as it was indicated earlier, the percentage of pupil talk was only 18.16 per cent while 32 per cent is expected. It was in this limited pupil talk that the 'pseudo' initiative talk of pupils was obtained at higher percentage.

The tendency of art teachers to praise or integrate pupil ideas and feelings, to respond to pupil talk, to give emphases on the subject matter, to remain in the same category for periods longer than three seconds and the rapidity of teacher-pupil verbal interaction were below the expected norm.

The At-task technique analysis of the video recorded lesson for the student teacher interactions showed similar result to the findings of the study obtained through Flanders interaction analyses technique. In the At-task observation students in art classes were observed at off-task 37.10 per cent of the time, while students of the twelve sections were actively involved on At-task 62.70 percent of the observation time.

Findings from students' questionnaires conform the notion of art educators that declares 'almost every child had inherent form of expression to express their ideas through art medium'. Students' inclination to learn visual art was found to be high.

Findings from teachers' questionnaire on the pupil-teacher interactions showed that deliberate seating arrangements for better interaction were not practiced, movement in the classroom is prohibited by most teachers, appointing monitor with responsibility was restricted. Teachers' responses indicate that the classroom management does not give way to good student-teacher interactions. Giving homework to pupils was not the practice of all art teachers while the theoretical evidence in the literature stated that it is impossible to teach art without giving homework regularly. Speaking much of the time, requiring pupils to study art rules by heart, interfering with the child's creativity by anticipating the next step, correcting each steps of the child artwork were some of the art teachers experiences that are in contradiction to the theory of proper art teaching methods. These wrong teaching methods lead to low level of classroom interactions.

The findings from the photography of student's art works and their seating arrangements showed the existence of some art gifted students despite the existing poor student-teacher classroom interactions in the art classes of observed schools. An acceptable seating arrangement (i.e. seating around the table) for art teaching was common in all observed schools of this study except the out of classroom observation which was conducted in one school on Saturdays.

## 5.2 CONCLUSIONS

Based on the analysis of the findings, it can be concluded that:

1. There was more teacher talk and less pupil talk that indicates the experience of direct teaching or teacher centered instruction, and due to these situations the student-teacher classroom interaction in the observed schools was low.
2. In general terms, the level of Silence or Confusion (SC) in art education classes were accepted. However there were classes that have high SC.
3. Factors such as class size, lack of art materials and lack of training in art teaching contributed to the low level of student-teacher interactions of the observed art education classes.
4. The tendency of art teachers' reflection on the ideas and feelings of the pupils, using questions and emphases on the subject matter was found to be low.
5. Student's At-task activity was very limited. While More than 37 per cent of the observation time was devoted to off-task category, only 62.70 per cent of the total observation time was used for the active involvement of students. This major finding (similar result was obtained in FIAT) showed the low level of student- teacher classroom interaction.
6. Encouraging student-teacher interaction was observed in the out of classroom activities. Nearly 71 per cent and about 16 per cent of the groups in the observation time were actively and moderately interacting respectively, among themselves and with their teachers.
7. The fact that 'almost every child had inherent form of expression to manifest his/her idea through art medium' was found to be true in the findings obtained from student's questionnaires. Pupils responded with high percentage on items like: feelings and interest



towards their art classes, discussions in art classes, classworks and towards their art education lesson in general.

8. From the findings of teachers' questionnaire conclusions can be drawn on poor student-teacher classroom interactions. The findings reveal that teachers were not aware of the importance of seating arrangement (three or more students in round), giving freedom to students to move in the class and appointing monitor with responsibility. Hence, it could be concluded that art teachers were not introduced to the basic notions of teaching art. Giving more time to students for active participation, not requiring to study art rules by heart, interfering with the students artwork by anticipating the next step, instructing in groups and the question of who lead discussion were not the practices of art teachers that were involved in this study. These factors have negative impact on classroom interactions.

### **5.3 RECOMMENDATIONS**

On the basis of the findings and conclusions, the following recommendations were put forward:

1. It was found that in the second cycle elementary schools observed, the majority of teachers were dominating the class and student's talk was very restricted. Since the teacher is one of the key factors in developing a positive educational climate and since teachers are the most decisive change agents in the teaching- learning processes, an improvement in this domain seems to have a paramount importance to reduce poor student-teacher classroom interaction. This is true in the teaching of art to children. The symbolic, emotional and personal nature of its activity makes the teacher a key factor in the teaching of art. To this

end, it is recommended here that pre-service and in-service teacher trainees shall be given courses in student-teacher interaction.

2. For better student-teacher classroom interaction, art classrooms should be organized in a way that invites the children to become involved in art activities. To this end, classroom walls could be used to reflect the art works of children. Pinning art works of students and making general discussion at the end of the lesson should be encouraged. Children should have the satisfaction of seeing their work on the walls of school, and of knowing that can make a contribution to their own world. Such activities certainly help for the creation of better student-teacher classroom interaction. Better interaction could be realized when school rooms, reading rooms and other areas in the school compound are adorned with good pictures, sculptures and other objects of art, where these are not available, good photography could suffice the purpose.

3. Pupils' artworks should be exhibited as frequently as possible in classrooms and in the school.

4. Good student –teacher classroom interaction of art classes could be obtained by raising the awareness of art teachers on art teaching and creating a means of proper classroom interaction. AAU College of Education, The School of Fine Arts and Design, Institute of Curriculum Development and Research and similar institutes in collaboration can help art teachers to improve their awareness on art teaching by producing art books.

5. Helping students to develop their portfolio is one of the best ways to motivate children to learn art and help them to create a better classroom interaction among themselves and with their teachers.

6. Shortage of qualified teachers is a major problem in art education including in developed countries. However, the if the art teacher is introduced to the basics of art teaching the average elementary school teacher can play a great role in creating the right atmosphere in teaching art and in finding materials with which the child can best express him/herself. It is only after fulfilling this situation that a proper student-teacher classroom interaction could be obtained in our today's art education classrooms.

7. Better classroom interaction of art education cannot be realized without periodical visits to the museum, and Art galleries. These activities should be practiced as often as possible. Furthermore Pupils also should be taught to enjoy nature itself. Once love for nature is inculcated in the minds of children, excellent classroom interaction in the art education class follows naturally.

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## APPENDIX "A"

### TEACHERS' QUESTIONNAIRE

To be filled by Art education teachers in the six second cycle primary schools in Addis- Ababa who are currently teaching in grade five and six.

Dear Teacher!

I thank you for your kind participation. The main objective of this questionnaire is to collect data for a research work leading to an M.A degree in Education. The study is being conducted to generate data on art classes teacher-student interactions. Your genuine response for each questionnaire item is important. All information you give here is confidential. Please don't put your name.

Thank you!

#### I. Personal Information.

1. Name of school \_\_\_\_\_

2. Total number of periods you teach in a week \_\_\_\_\_

3. Average number of students in one section. \_\_\_\_\_

4. School Type Governmental  Non-Governmental

5. Have you been trained how to teach Art?

A. No      B. Yes

If your answer is yes how long was the duration of the training?

\_\_\_\_\_ days.

\_\_\_\_\_ weeks.

\_\_\_\_\_ months.

\_\_\_\_\_ years.

**Direction for questions 1 to 24: Please circle on one of the two alternatives.**

1. Do your pupils decide for themselves where they sit in the classroom?  
A. No                      B. Yes
2. The seats in your class are usually arranged so that pupils sit in pair or in groups of 3 or more?  
A. No                      B. Yes
3. Do pupils stay in the same seats or groups for most of the periods in the week, month or semester?  
A. No                      B. Yes.
4. Do you usually allow your pupils to move around the classroom?  
A. No                      B. Yes.
5. DO you allow your pupils to talk in groups or with individuals in the classroom?  
A. No                      B. Yes.
6. Do you expect your pupils to ask permission before leaving the classroom?  
A. No                      B. Yes.
7. Do you expect your pupils to be quiet most of the time?  
A. No                      B. Yes.
8. Do you appoint monitors with responsibility for the learning teaching?  
A. No                      B. Yes.
9. Do you regularly take pupils out of school as part of your teaching activity?  
A. No                      B. Yes.
10. Do you use all available time in a pre-determined schedule for organizing the week's work?  
A. No                      B. Yes.
11. Which one of the two do you use more often for art subjects?  
A. Text books            B. specially prepared materials.

12. Do you supply most of the art materials for your pupils?  
A. No                      B. Yes
13. Do you regularly give homework to your pupils?    A. No    B. Yes.
14. Do you think that you speak much of the time in your art classes? A. No B. Yes
15. Do you encourage creativity and originality in Art classes, even in difficult classroom situations? A. No    B. Yes.
16. Do you require your pupils to study Art rules and theories by heart?  
A. No    B. Yes.
17. Do you anticipate the next step in a child's picture, and give instruction to change his/her conception? A. No    B. Yes.
18. Do you correct each step of the child artwork at your disposal? A. No B. Yes.
19. Are tick, stars or mark or their equivalent, given to pupils who show better effort to produce the 'best work'? A. No    B. Yes.
20. Do many of pupils in your class create disciplinary problems? A. No B. Yes.
21. Do you find verbal reproof and or reasoning normally sufficient? A. No B. Yes.
22. For persistent disruptive behaviour, where verbal reproof fails to gain the pupil's cooperation, do you use any of the following disciplinary measures?
- i. Extra work                      A. No    B. Yes.
  - ii. Smack                            A. No    B. Yes.
  - iii. Withdrawal of privileges    A. No    B. Yes.
  - iv. Send to head teacher        A. No    B. Yes.
  - v. Send out of room              A. No    B. Yes.
23. Do you usually teach/instruct in small groups? A. No B. Yes.

24. Who leads discussions in your class? A. The teacher. B. Students.

Directions for items 25 to 30: - In your opinion how true are the following notions in affecting student-teacher interactions in your Art classes. Mark (√) on one of the numbers according to the degree of your agreements as given below.

1. Strongly agree.
2. Agree.
3. Neither agrees nor disagrees.
4. Disagree.
5. Strongly disagree.

		1	2	3	4	5
25	Large number of students in one class.					
26	Lack of training in teaching art.					
27	Lack of art materials					
28	School and parents low attitude towards art education					
29	Students interest to learn art					
30	Teacher's knowledge and competence in teaching art.					

## APPENDIX "B"

### PUPIL'S QUESTIONNAIRE

Read each question carefully and indicate your response by putting (√) on the alternative that you agree.

1. Most of the time I am interested in my Art classes. No \_\_\_\_\_ Yes \_\_\_\_\_
2. Mostly, I know what to do as soon as I begin work in the class. No \_\_\_\_\_ Yes \_\_\_\_\_
3. Most of the time my teacher seemed interested in the ideas of my artworks.  
No \_\_\_\_\_ Yes \_\_\_\_\_
4. I really like the discussions of my art classes. No \_\_\_\_\_ Yes \_\_\_\_\_
5. I am interested in my Art class works. No \_\_\_\_\_ Yes \_\_\_\_\_
6. My teacher encourages me to do Artworks and to express my ideas.  
No \_\_\_\_\_ Yes \_\_\_\_\_
7. My Art teacher allows me to move around the classroom during certain kinds of  
learning activity. No \_\_\_\_\_ Yes \_\_\_\_\_
8. Most of the time my teacher expects me to be quiet.  
No \_\_\_\_\_ Yes \_\_\_\_\_
9. My teacher allows us to evaluate each other's artworks.  
No \_\_\_\_\_ Yes \_\_\_\_\_
10. I have no interest to learn Art. NO \_\_\_\_\_ Yes \_\_\_\_\_

ለተማሪዎች የቀረቡ ጥያቄዎች

ተከታዮቹን ጥያቄዎች በጥንቃቄ ካነበብክ በኋላ ከተሰጡት አማራጫዎች ውስጥ ተገቢ ነው የምትለውን ( ✓ ) ምልክት አድርግበት /አድርገበት

- 1- የስዕል ትምህርት ክፍለ ጊዜን ዕወደዋለሁ።  
አይደለም-----አዎን -----
- 2- የስዕል ክፍለ ጊዜ ከተጀመረ በኋላ ምን ማድረግ እንደሚኖርብኝ ግር አይለኝም። አይደለም ----- አዎን -----
- 3- መምህራ በስዕል ስራዎቼ ደስ የሚሰኝ ይመስለኛል።  
አይደለም -----አዎን -----
- 4- በስዕል ክፍለ ጊዜ የሚደረገውን ውይይት እወደዋለሁ።  
አይደለም -----አዎን -----
- 5- የስዕል የክፍል ሥራ ደስ ያሰኝኛል።  
አይደለም ----- አዎን -----
- 6- መምህራ ስዕል እንድሰራና አሳቤን አንድገልጽ ያበረታቱኛል።  
አይደለም -----አዎን -----
- 7- መምህራ በአንዳንድ የስዕል ትምህርት ክንዎኔዎች ወቅት ክፍል ውስጥ አንድንቀሳቀስ ይፈቅዳሉ።  
አይደለም ----- አዎን -----
- 8- መምህራ ብዙውን ጊዜ ክፍል ውስጥ ፀጥ እንድል ይፈልጋሉ።  
አይደለም ----- አዎን -----
- 9- መምህራ አንዳችን የሌላችንን ሥራ አንድንተችበት ይፈቅዳሉ።  
አይደለም ----- አዎን -----
- 10- ስዕል ለመማር ምንም ፍላጎት የለኝም ።  
አይደለም ----- አዎን -----

## APPENDIX "C"

### CODE REPRESENTATIONS' OF THE TWELVE SECTIONS.

SCHOOL 1 GRADE 5									
No.	Category	Cat.	Cat.	Cat.	Cat.	Cat.	Cat.	Cat.	Cat.
1	0	9	5	1	0	7	9	9	7
2	0	9	6	0	0	7	9	9	7
3	0	7	6	0	6	5	0	7	7
4	5	7	0	0	0	5	0	7	7
5	5	5	0	5	2	5	0	9	0
6	5	5	6	5	7	5	7	7	0
7	0	3	6	7	7	4	0	0	4
8	0	0	4	0	0	0	0	9	4
9	5	0	8	0	7	7	6	3	9
10	5	5	0	6	0	7	6	5	9
11	0	5	5	6	2	0	7	5	7
12	0	0	5	0	0	4	8	0	0
13	7	0	7	5	2	8	0	5	0
14	7	0	7	2	2	6	6	5	6
15	6	5	5	0	2	0	0	5	8
16	6	5	5	0	0	0	9	5	0
17	0	7	5	7	7	6	6	9	5
18	0	7	0	7	7	0	9	9	9
19	6	0	6	0	7	0	9	5	9
20	6	0	6	0	0	0	9	5	5
21	5	5	0	0	0	6	3	5	5
22	5	5	0	0	7	6	3	5	5
23	5	0	6	2	0	6	9	5	5
24	5	5	7	5	2	5	9	9	0
25	7	5	7	6	2	5	2	1	0
26	7	5	7	7	7	6	6	0	1
27	0	0	5	7	7	0	9	0	3
28	0	5	5	0	0	0	9	9	3
29	0	5	6	2	4	9	3	7	7
30	0	5	6	0	0	1	9	7	0
31	5	0	0	2	0	2	3	5	3
32	5	0	0	7	7	2	9	0	1
33	5	0	6	7	0	0	3	5	5

SCHOOL 1 GRADE 6									
1	0	7	5	5	0	5	2	0	7
2	0	0	0	5	0	7	7	7	0
3	0	0	0	5	6	0	7	7	5
4	5	0	0	5	7	0	6	7	5
5	5	0	5	5	7	8	6	0	5
6	5	5	5	7	6	0	0	0	5
7	0	5	7	6	5	0	7	4	2
8	0	5	7	6	5	5	2	0	0
9	5	5	0	0	6	2	2	2	7
10	5	5	0	0	6	0	0	2	7
11	0	5	5	6	0	0	0	7	0
12	0	5	5	6	9	7	0	7	4
13	7	7	0	4	6	7	6	0	8
14	7	7	5	8	7	0	0	4	6
15	6	9	5	0	7	0	2	0	0
16	6	9	5	5	0	7	0	0	9
17	0	9	0	5	6	0	7	7	6
18	0	7	5	7	7	2	0	0	0
19	6	7	5	6	5	7	0	0	0
20	6	5	5	5	9	6	2	0	0
21	5	5	5	0	7	2	0	6	7
22	5	3	0	5	7	0	7	6	0
23	5	0	0	0	0	0	6	0	0
24	5	0	0	6	0	2	2	0	5
25	7	5	0	6	5	0	2	2	6
26	5	5	0	5	5	9	0	7	5
27	7	0	5	9	0	6	6	9	9
28	7	7	9	8	9	7	9	7	5
29	7	5	9	5	3	9	5	5	5
30	5	5	0	0	0	5	5	5	5

SCHOOL 2 GRADE 5									
Ca.	Cat	Cat.	Cat.	Ca.	Cat.	Cat	cat	cat	
0	9	5	5	5	6	0	8	4	5
0	9	5	5	5	6	0	5	8	5
0	9	5	5	5	6	5	5	5	5
0	0	5	5	5	6	5	5	5	7
0	6	5	5	5	6	5	4	5	7
5	9	5	5	6	6	5	8	5	0
5	9	5	5	6	6	5	5	6	0
5	9	5	5	6	0	0	5	6	9
5	9	9	5	5	0	0	5	6	9
0	9	9	0	5	0	0	5	5	9
0	9	9	5	6	0	6	5	5	4
5	6	4	5	6	0	6	5	5	8
5	6	9	5	5	6	6	5	7	4
5	4	9	5	5	6	5	5	7	8
5	8	4	5	5	0	5	5	4	5
5	5	9	5	6	0	5	5	8	5
5	5	9	5	6	0	5	5	5	5
4	5	9	5	6	0	5	5	5	0
0	5	4	5	5	5	5	5	7	0
8	5	9	5	5	5	5	5	5	5
9	5	9	5	5	5	5	7	5	5
9	4	4	5	6	5	5	7	7	4
3	8	9	5	6	6	5	6	5	0
9	9	9	5	5	6	5	6	5	0
9	9	9	5	5	5	5	7	4	4
9	9	5	5	5	5	5	7	8	8
4	6	5	5	5	5	5	4	5	0
8	9	5	5	0	5	4	8	5	5
9	9	5	5	0	5	8	5	5	5
9	9	5	5	6	5	0	5	4	7
9	9	5	5	6	0	4	5	8	7

SCHOOL 2 GRADE 6									
5	8	8	5	1	6	8			
5	8	8	5	6	4	5			
5	8	8	6	5	6	5			
5	8	8	6	5	6	5			
5	5	5	6	5	8	4			
5	5	5	4	4	9	0			
4	4	5	5	5	6	0			
8	8	5	5	4	6	0			
8	8	5	5	4	6	6			
8	4	4	4	8	4	6			
7	8	8	9	5	6	4			
7	8	8	8	4	8	8			
0	8	5	9	5	2	8			
0	5	5	9	5	2	8			
0	5	5	9	4	1	8			
4	4	4	9	8	6	0			
8	4	8	6	0	0	5			
8	8	8	1	6	4	0			
4	8	5	2	6	8	5			
4	4	5	2	6	8	5			
8	8	5	0	6	8	5			
8	5	4	6	6	9	0			
8	5	5	6	9	0	0			
7	7	4	5	0	5	9			
7	4	5	5	0	9	5			
4	8	5	5	0	9	5			
0	5	4	0	6	5	5			
0	5	8	0	5	4	5			
6	5	5	5	0	0	6			
8	5	5	2	9	6	9			

SCHOOL 3 GRADE 5									
Ca.	cat	ca.	ca.	ca.	ca.	ca.	ca.	ca.	ca.
5	5	4	4	2	9	9	5	5	5
5	5	0	9	9	9	9	3	5	5
6	5	8	9	9	9	9	5	5	5
6	5	9	9	9	9	9	5	5	5
4	5	9	0	9	9	1	5	5	5
8	5	9	9	1	9	1	5	5	5
0	5	9	9	1	9	2	5	5	5
9	1	9	9	2	9	2	5	5	5
9	2	9	0	4	0	5	5	5	5
0	2	9	9	0	0	5	5	5	5
7	1	9	9	9	9	5	5	5	5
5	2	9	9	9	9	9	5	5	5
5	2	9	0	9	9	9	5	5	5
5	5	9	9	0	9	9	5	5	5
5	5	9	9	0	9	9	5	5	5
5	5	9	9	0	9	9	5	5	5
5	5	9	9	0	9	9	5	5	5
5	5	0	5	9	1	9	5	5	5
5	5	0	5	9	2	9	5	5	5
5	5	0	5	9	6	9	5	5	5
5	5	9	5	9	6	3	5	5	5
5	5	9	5	9	9	3	5	5	5
5	5	0	5	9	9	3	5	5	5
5	6	0	5	9	9	5	5	5	5
5	6	9	5	0	9	5	5	5	5
0	6	9	5	9	9	5	5	5	5
0	2	9	5	9	9	5	5	5	5
5	2	1	9	9	9	5	5	5	5
5	6	1	9	9	9	5	5	5	5
5	0	2	9	0	9	5	5	6	6
6	0	2	9	0	9	5	5	6	6
6	4	4	9	9	9	5	5	6	6

SCHOOL 3 GRADE 6									
4	4	5	8	4	5	0			
4	8	5	8	8	5	0			
8	0	5	0	5	5	0			
8	0	5	0	5	5	0			
4	0	5	0	5	5	0			
8	0	5	5	5	6	0			
8	5	5	5	5	6	0			
8	5	6	5	4	6	0			
4	4	6	5	0	7	0			
0	8	2	5	5	6	0			
8	5	2	6	4	6	8			
8	5	2	6	8	7	0			
9	4	1	6	2	5	0			
9	8	1	6	2	5	0			
9	5	2	6	1	5	0			
9	8	4	5	5	5	0			
9	8	8	5	5	5	0			
9	5	4	4	5	5	7			
5	5	8	5	6	5	7			
5	5	0	6	5	5	5			
5	5	6	6	1	1	5			
5	8	6	5	7	4	5			
5	4	2	5	7	8	5			
4	9	2	5	6	5	5			
8	8	2	5	6	4	8			
3	3	2	5	6	5	0			
5	3	2	5	4	5				

HOOL 4 GRADE 5									
NO	CATEGORY	CAT..	Cat.	Cat.	Cat.	Cat.	Cat.	Cat.	Cat.
1	5	5	0	0	9	0	5	9	7
2	2	9	6	5	5	0	6	8	7
3	6	9	6	2	2	5	5	9	7
4	2	6	0	2	2	5	5	9	8
5	7	6	0	5	5	6	6	7	8
6	6	9	0	5	5	6	8	8	5
7	6	9	9	5	2	6	2	9	5
8	5	3	9	5	9	9	0	5	5
9	5	3	9	6	9	6	2	0	6
10	5	5	9	0	6	1	5	5	6
11	0	5	9	6	0	2	5	9	5
12	7	6	5	7	4	9	1	5	8
13	6	9	9	5	6	9	2	2	5
14	6	9	9	9	7	6	9	7	0
15	5	9	9	6	6	2	0	0	7
16	5	5	9	2	6	2	9	0	5
17	5	5	9	6	2	8	5	5	5
18	5	5	9	5	5	5	5	6	5
19	5	5	9	6	5	2	5	0	5
20	5	5	9	2	5	1	2	0	6
21	6	6	6	6	1	0	6	6	0
22	6	6	6	2	0	1	0	5	8
23	5	6	6	2	0	9	8	5	0
24	5	0	6	2	9	2	6	5	5
25	8	0	5	2	9	2	6	5	5
26	0	5	5	9	5	5	0	6	2
27	0	5	5	9	5	5	0	6	8
28	6	5	5	9	5	5	0	6	7
29	0	0	5	5	5	6	5	5	5
30	6	0	5	5	5	6	5	5	5

SCHOOL 5 GRADE 5									
Ca	Ca	C	C	C	C	C	C	C	C
5	2	2	5	1	5	7	5	8	
0	5	6	0	5	5	0	5	8	
5	5	6	5	5	0	5	7	7	
5	5	6	0	0	6	5	5	6	
0	5	0	4	0	6	5	5	3	
0	0	4	8	0	0	5	5	3	
5	0	8	7	0	0	5	5	3	
5	0	4	5	6	2	5	5	0	
0	6	4	5	6	2	5	8	0	
0	6	6	5	5	2	2	0	5	
6	5	0	5	5	5	2	2	5	
6	5	8	5	5	5	6	8	5	
0	5	3	5	5	6	6	5	5	
0	5	7	0	5	6	2	5	5	
6	5	0	8	0	6	6	0	4	
6	0	0	5	0	6	7	8		
0	0	5	5	0	0	5	5		
0	0	4	5	5	0	5	0	0	
7	0	8	5	5	8	5	8		
0	9	4	8	5	5	5	9	9	
0	5	0	8	5	2	0	5	5	
0	5	4	0	2	8	5	0	9	
7	5	0	5	0	6	8	4	0	
7	0	4	5	6	4	4	4	2	
9	9	8	0	0	4	0	3	4	
9	0	0	5	0	6	8	8	3	
0	5	5	4	0	6	5	4	8	
7	5	4	8	0	7	0	0	0	
5	0	0	0	0	6	5	5	5	
0	0	5	5	8	0	0	8	5	
5	5	5	6	0	5	5	5	5	
5	5	5	0	0	4	4	5	0	
5	0	0	0	5	5	0	0	0	

SCHOOL 6 GRADE 5												
Ca	C	C	C	C	C	C	C	C	C	C	C	c
5	9	6	3	5	5	8	8	5	2			
5	3	4	6	5	5	2	8	5	2			
5	4	8	6	5	2	0	8	5	5			
5	4	9	4	4	2	8	5	5	2			
5	8	9	8	8	6	3	5	5	2			
5	9	9	3	2	6	3	5	5	2			
5	7	2	5	5	6	8	5	5	2			
4	7	2	4	5	8	8	5	5	0			
4	5	0	0	8	5	9	4	0	0			
8	5	5	3	5	9	8	5	5	5			
9	5	4	4	5	9	2	5	5	1			
9	5	4	8	5	9	5	5	5	1			
9	5	0	3	5	9	5	5	4	2			
9	4	4	1	5	3	5	5	8	2			
9	4	8	2	0	3	8	5	5	4			
5	5	6	3	5	0	5	4	5	5			
0	0	6	5	5	5	8	5	5	5			
1	8	8	5	5	5	5	4	8	2			
2	9	5	8	8	4	5	5	5	8			
7	9	5	2	0	8	5	9	4	5			
3	5	2	0	5	5	5	2	5	4			
4	2	6	9	5	5	5	4	5	2			
0	4	4	2	9	4	5	5	8	5			
0	2	8	5	9	0	5	5	2	5			
8	2	3	5	9	8	8	5	2	2			
8	2	3	5	9	8	5	2	5	4			
5	3	2	5	5	5	5	5	5	0			
5	2	9	3	8	0	0	0	5	4			
0	5	5	5	3	2	1	8	0	0			
8	5	2	9	3	8	5	5	8	9			
9	4	6	1	9	4	5	5	5	9			
5	5	0	0	0	5	5	5	5	5			

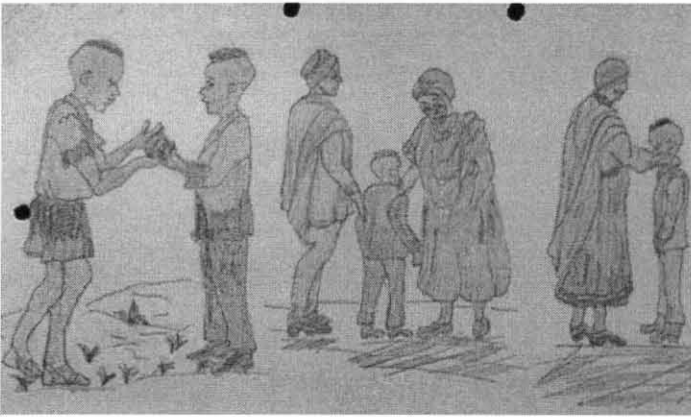
SCHOOL 4 GRADE 6									
NO	CATEGORY	CAT..	Cat.	Cat.	Cat.	Cat.	Cat.	Cat.	Cat.
1	8	0	5	5	8	0	6	4	8
2	9	8	0	5	9	6	0	4	9
3	2	9	5	0	9	6	0	8	9
4	6	1	5	0	5	0	0	9	0
5	6	9	5	0	5	0	0	0	0
6	6	0	5	5	5	7	9	0	0
7	8	0	0		5	0	7	9	8
8	8	0	0	5	0	5	4	0	9
9	0	5	5	5	5	0	8	5	0
10	9	0	5	5	0	8	7	0	5
11	9	0	5	5	9	0	6	0	7
12	0	7	5	0	9	0	0	0	5
13	0	0	0	5	0	0	7	6	5
14	9	0	0	0	5	5	9	5	0
15	9	0	0	0	5	6	5	5	5
16	9	7	0	0	3	7	0	0	5
17	0	0	5	5	3	5	0	0	5
18	8	5	5	5	7	0	5	5	5
19	9	5	0	5	5	5	6	0	6
20	6	5	0	5	8	5	8	0	6
21	0	5	0	5	8	5	9	5	7
22	0	5	5	5	8	7	7	8	9
23	0	0	5	0	6	6	6	9	9
24	8	0	5	5	8	8	4	5	0
25	9	5	0	5	0	5	8	6	0
26	6	5	9	0	0	2	6	8	2
27	5	7	1	2	5	6	7	8	2
28	5	7	1	2	5	6	7	8	5
29	6	0	9	9	0	5	0	0	0
30	8	0	1	9	0	0	0	5	5

SCHOOL 5 GRADE 6					
category	Cat	C	C	C	C
4	4	6	4	6	4
8	8	6	8	0	4
4	7	6	6	8	8
8	2	6	7	4	6
9	2	5	4	4	6
8	6	5	8	8	6
9	6	5	4	4	2
5	6	5	4	4	2
5	6	5	4	4	2
6	0	6	5	1	4
6	0	6	1	0	0
6	9	6	6	2	0
4	6	5	2	5	7
8	6	5	4	5	7
0	6	5	6	5	0
0	6	7	0	0	0
5	5	5	8	8	0
4	1	4	5	7	7
7	6	8	2	7	0
7	6	1	5	0	0
6	4	6	2	5	6
4	6	4	1	5	5
8	0	7	4	5	5
5	5	5	5	0	5
5	5	5	0	0	5
8	6	5	7	8	0
4	5	5	4	5	5
8	5	4	8	4	4
6	5	5	4	4	0
7	6	5	8	8	
0	5	5	5	5	

SCHOOL 6 GRADE 6												
Catg.	Cat	C	C	C	C	C	C	C	C	C	C	C
5	5	4	4	8	5	7	7	5				
5	5	8	8	3	5	6	7	5				
5	5	4	7	5	0	4	5	5				
5	5	8	7	5	5	7	2	5				
5	5	8	4	5	5	7	2	5				
5	5	8	8	5	5	7	6	5				
5	5	5	7	5	5	6	6	5				
5	5	5	7	5	6	4	5	5				
5	5	5	4	4	7	9	5	4				
5	5	5	8	8	0	7	9	5				
5	0	5	3	5	6	5	9	5				
5	5	4	5	5	0	5	7	5				
7	5	8	5	4	0	5	5	5				
7	7	8	5	8	0	5	5	5				
5	5	5	5	6	5	5	5	5				
5	5	5	4	5	6	5	4	4				
5	7	5	8	5	6	5	6	5				
5	7	4	0	0	5	8	5	5				
5	5	8	0	7	5	5	5	5				
0	0	5	5	8	0	0	4	0				
4	8	0	5	5	0	0	0	0				
5	5	4	0	7	6	9	5	5				
6	5	8	4	5	6	9	5	5				

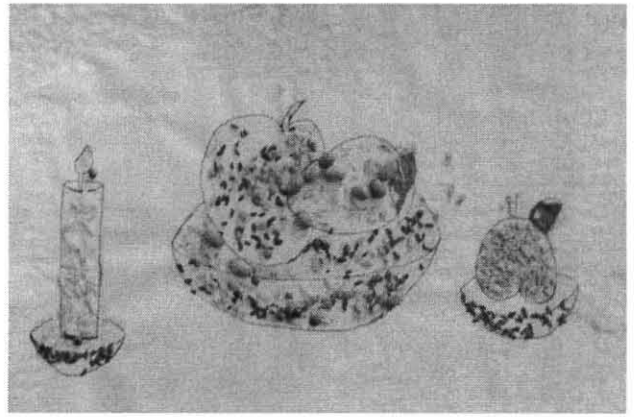
## Appendix D

### Sample Artworks of student



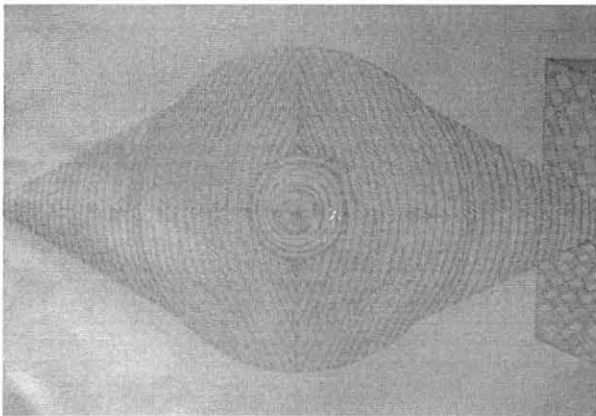
Grade 6 Age 12

Color Drawing. 25 X 10 cm.



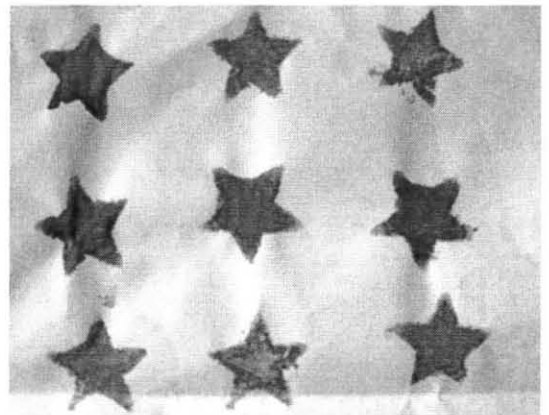
Grade 5 Age 11

Mosaic. 25 X 10 cm.



Grade 6 Age 12.

Pencil Drawing. 20 X 10 cm.



Grade 5 Age 11.

Potato print. 20 X 8cm.

## APPENDIX E

### SEATING ARRANGEMENTS OF STUDENTS



Out of classroom seating arrangement



Out of classroom seating arrangement



Classroom seating arrangement



Classroom seating arrangement

## Appendix "F"

### CHECK LIST FOR OBSERVING STUDENTS ACTIVITY IN GROUP WORK

(Adopted from Adams 1975)

Type of groups	30 minutes observation				
	1 <sup>st</sup> 10m.	Mid.10m.	Last 10m.	Total	%
Central group					
Peripheral group					
Disengaged group					



## APPENDIX "H"

### Teacher and student respondents and sample schools in Addis Ababa

Sub-cities	Name of school	School type	Teacher Respondents			Student Respondents
			M	F	Total	
Yeka	Selam Primary School	Non-Governmental	1	-	1	240
Yeka	Karalo Primary School	Governmental	1	1	2	240
Bole	Mesrak bear No.1 primary School	Governmental	-	2	2	240
Yeka	Kokebe Tsibah	Governmental	2	-	2	240
Arada	Minilik II primary school	Governmental	1	-	1	240
Gulele	Beteal primary school	Non-Governmental	1	-	1	240
Total			6	3	9	1440

