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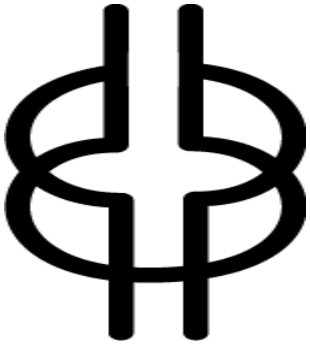

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Impact of Classroom Motivational Climates on Attitude to and Achievement in Visual Arts among Junior Secondary School Students in Lagos, Nigeria

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Abstract

The study investigated the impact of classroom motivational climates on attitude to and achievement in Visual Arts among junior secondary school students in Lagos, Nigeria. A total of 120 junior secondary three students drawn from three junior secondary schools in Lagos Education District 6 served as participants. Each of the three schools was randomly assigned either the task-involved, ego-involved or the control condition. The experiments which entailed teaching lessons in Visual Arts within a specified motivational climate spanned over four weeks. Each lesson lasted for 80 minutes per week. Three research instruments were used for data collection. These comprised the Students' Attitude to Visual Arts, Visual Arts Achievement Test, and Students' Perception of Motivational Climate. Three null hypotheses were formulated in the study. The hypotheses were tested using the Analysis of Covariance (ANCOVA). The findings showed that the classroom motivational climates produced differential effects on the participants' post-test scores on attitude to Visual Arts. The task-involved and ego-involved motivational climates were more effective than the control condition in bringing about greater positive feelings about Visual Arts class. The study also revealed that task-oriented and ego-involved motivational conditions recorded significant post-test mean gains in visual arts achievement.

Key words: Motivational climate, visual arts, attitude to visual arts, achievement in visual arts.

Introduction

Any nation that seeks relevance and competitiveness in the age of globalization must make every effort to give its citizens the best education possible. Visual arts education is an instrument par excellence that a nation can rely upon to bring about self-reliance. In

stating the inextricable role of arts in education and specifically in the modern concept of education, Ajayi (1985) posited that art should be given an important place, since it deals with the development of the whole child.

The purpose of art education is for the child to grow to live happily, creatively and also productively, with a growing sense of self-worth and personal dignity. The arts provide ample opportunities to the child for individual learning and self activity and subsequently, assume a great deal of importance in the all-round development of the child. Ajayi (1985) posited further that interaction with the environment and the medium of expression provides man with the necessary content for his learning. An art activity provides the child with the opportunity to freely interact with his environment, a variety of materials and media of artistic expression. Consequently, the role of arts in any educational system is fundamental for the creative growth and development of the child.

More importantly, Nigerian government recognizes the importance of art in the preservation of culture and as such, the National Policy on Education (Federal Republic of Nigeria, 2004) stipulates that measures shall be taken to ensure that culture of the nation is kept alive through art. This policy statement reveals the emphasis placed on visual arts, especially, in the preservation of Nigeria's cultural heritage. Uzoagba (2000) asserted that a society is judged by its artistic potentialities and such artistic potentials cut across different areas of human endeavour in general - education, technology, commerce, religion, transportation and communication among others. Moreover, the role of art as the medium for unity and instruction for all subjects in our educational system cannot be over-emphasized. Ironically, it has not been given adequate attention as some schools are yet to teach Art, and even when it is taught in some schools, Art teachers are not readily available.

The quality of education in any society to a great extent depends on the quality of teachers in the schools. According to Mamza (2007), most of the problems of training art teachers centre around: (i) recognition and policy making; and (ii) curriculum planning and development, plus the fact that, there are not enough art schools and art educators to cope with the increase in demand for art teachers. Additionally, he notes that teacher training programme at the Nigerian

Certificate in Education (N.C.E) level is not extensive and long enough to adequately prepare students for effective Art teaching because they are not properly groomed in the pedagogy and psychology of the child.

Uzoagba (2000) further asserts that the manner in which visual art is taught in our schools and colleges has been found to be unscientific, poor and improperly organized. This scenario is quite discouraging considering the fact that across the continent and among developed and developing countries; there are renewed drives at restructuring and improvising existing educational structures to meet global challenges. The introduction of various programmes and reforms are apparent strategies to realign existing educational structures with the present realities. These efforts are made to properly position education as a crucial means of national development. Moreover, at this time of rapid change in education, there is an increasing need for the education system to make use of skilled manpower and available relevant materials.

Talabi (2001) asserts that the importance of motivating students towards developing a positive attitude to arts cannot be overemphasized. Motivation has been defined as an approach by the teacher that arouses the students' interest in achieving a certain goal. To do this, the teacher creates an atmosphere capable of involving the children in an exciting situation. Subsequently, the type of motivational climate a teacher adopts and implements in a teaching/learning environment either enhances or hinders learning (Epstein, 1989).

Motivational climate, according to Weiss (2000), refers to how the learning environment is structured, what behaviours are valued and how individuals are evaluated. The learning environment could be task- or mastery-involved. A task- or mastery-involved motivational climate is one in which success and valued behaviours are defined in self-referenced terms such as: learning, effort, and improvement and mistakes are viewed as part of the learning process. On the other hand, an ego- or performance involved motivational climate is one in which the individual is evaluated in comparison to the performance of peers, as improved skill or mastery of a task is not sufficient to produce feelings of competence. One must therefore outperform others to evoke a sense of achievement. The ability of the teacher to arouse pupils' interest to participate actively in class is the key to eliciting behaviours either desirable or undesirable.

Teachers should pay close attention to the type of instructional environment they implement, because it will convey what they value and it will have motivational consequences for their students (Boyce, 2009). According to Ames (1992c), there are two distinct types of motivational climates-mastery (task-involving) and performance (ego-involving) and teachers can organize classroom activities to reflect one or both of these climate types.

An arrangement of the classroom teaching environment (or motivational climate) that emphasizes effort, improvement, cooperation, and self-referenced comparisons constitutes a task-involving or mastery climate. In this type of setting, students adopt positive achievement strategies, which include hard work, persistence at tasks, and the pursuit of challenging tasks (Ames & Archer, 1988). In contrast, when a classroom teaching environment stresses social comparison among competing students then this setting is referred to as ego-involving or a performance climate. This type of setting produces students who have lower motivation levels, attribute failure to lack of ability, and choose to work only on tasks at which they can be successful (Ames & Archer, 1988).

When the motivational climate was studied in physical education settings (Papaioannou, 1995; Solmon, 1996), findings indicated that students' perceptions of a mastery climate led to greater feelings of satisfaction, less boredom, higher perceived ability, increased intrinsic motivation, and increased persistence, especially at higher levels of task difficulty. Further, students in the mastery climate believed that both effort and ability contributed to success, as well as a positive attitude about physical education (Morgan, Sproule, Weigand, & Carpenter, 2005; Roberts, Treasure, & Conroy, 2007). In contrast, perceptions of a performance climate produced less enjoyment, greater boredom, belief that success was linked to ability and not to effort and less positive attitudes about physical education.

The traditional method of teaching currently in vogue negates the more scientific teaching pedagogy based on motivation and individual differences. The scientific methods which are basically learner-centred focus on what would motivate the student to perform optimally. This is where the adoption of motivational climate strategy aimed at deleting the apathy to Visual arts becomes urgent. The findings reported above were mostly from empirical studies conducted in

Physical Education classes. Since not much work has been done in applying the Epstein's TARGET strategy (Epstein, 1989) in Visual arts classes, it is therefore imperative to investigate the extent to which motivational climates created by Visual arts teachers can influence students' perception, attitudes and achievement in Visual Arts.

Purpose of the Study

The main objective of this study was to investigate the impact of classroom motivational climates on students' attitude towards and achievement in Visual Arts in Lagos State, Nigeria. Specifically, the study sought to investigate whether:

1. There is a difference in post-test scores on attitude to Visual Arts among participants in the three experimental groups.
2. There is a difference in the post-test scores in Visual Arts achievement test among participants in the three experimental groups.
3. There is a difference in the post-test scores on perception of motivational climate in Visual Arts class among participants in the three experimental groups.

Research Hypotheses

The following hypotheses were tested in this study:

1. There is no significant difference in the post-test scores in attitude to Visual Arts among participants in the three experimental groups.
2. There is no significant difference in the post-test scores in Visual Arts achievement test among participants in the three experimental groups (task-involved, ego-involved and control).
3. There is no significant difference in the post-test scores in perception of motivational climates among participants in the three experimental groups.

Method

Research Design

The research design used for the study was the quasi-experimental pre-test and post-test, control group design. The quasi-experimental design was appropriate for this study because it involved

human behaviour and did not permit complete randomization of subjects and control of all variables.

This type of design requires that participants be tested with the same instruments before and after treatment. To determine the effects of the treatment, the result of the participants in the treatment groups were compared with the scores of participants in the control group. The design comprised of two independent variables: experimental conditions (two treatments and one control) and gender (male and female). The dependent variables were attitude to visual arts, visual arts achievement and students' perception of motivational climate.

Participants

The participants for the study comprised 120 junior secondary school three (JSS 3) students. The students were selected from three Junior Secondary Schools (40 students per school) in Lagos Education District 6. The sampling procedure was simple random. Firstly, the Educational District 6 was chosen from the six Educational Districts through simple random sampling (hat and draw method). Secondly, three Junior Secondary Schools were randomly selected through *hat and draw* method from a total of 319 Junior Secondary Schools in Lagos Educational District 6. Finally, one arm of JSS 3 class was randomly selected from each school. From each arm a total of 40 students were randomly selected as participants for the study. The mean age of the participants was 14.73 years with a standard deviation of 1.23 years. A total of 56 males and 64 female students took part in the study.

Research Instruments

Three research instruments were used to obtain relevant data in the study.

Scale of Attitude to Visual Arts (SAVA)

The Scale of Attitude to Visual Arts was developed by the researchers to assess the extent to which students' attitude towards Visual Arts is favourable or unfavourable. It is a 12-item instrument scored on a 4-point Likert-type. The responses ranged from Strongly Agree (SA), Agree (A), Disagree (D) and Strongly Disagree (SD). The instrument had a test-retest reliability coefficient of 0.67 at four weeks' interval. The SAVA was found to correlate significantly with Scale of Achievement Motivation, Students' Perception of Motivational

Climate and Visual Arts Achievement Test scores with coefficients of .48, .49 and .19 respectively ($p<0.05$).

Visual Arts Achievement Test (VAAT)

This is a 10-item achievement test in Visual Arts developed by the researchers based on essay format. There were parallel forms of the test (Form A and Form B). The questions in the two tests were based on the topics covered during the experimental period. A parallel form reliability test was carried out and a coefficient of 0.82 was obtained.

Students' Perception of Motivational Climate (Spmc)

This is a 10-item instrument adapted from the Perceived Motivational Climate in Sports Questionnaire (PMSCQ) developed by Walling, Duda and Chi (1993). It was designed to assess students' perception of the motivational climate created by the teacher during Visual Arts lessons. The items cover teacher's ability to make the lesson interesting, reward correct responses, be creative, encourage student participation in classroom and express beliefs in students' ability to succeed in Visual Arts. Examples of the items include "trying hard was rewarded", "students tried to improve based on their own score", "outperforming classmates was important", and "only the top students got noticed". The SPMC recorded a test-retest reliability coefficient of 0.76 at four weeks' interval. It correlated significantly with Scale of Attitude to Visual Arts and Visual Arts Achievement Test with coefficients of .49 and .23 respectively ($p<0.05$).

Administration of the instruments

One week before the commencement of the treatments, the researchers visited the schools to carry out pre-tests to the two treatments and control group. One week after the treatments were concluded, the researchers conducted the post-tests using the same assessment measures previously used for pre-tests, with the exception of Visual Arts Achievement Test in which a parallel form of the test was used.

Treatments

The three JSS 3 classes randomly selected from each of the three schools were assigned the task-involved climate, ego-involved climate or control condition. The experiment consisted of teaching four lessons

of Visual Arts within a specified motivational climate created by the teacher. Each experiment lasted for four weeks of 80 minutes contact per week. The lead researcher, a specialist in Visual Arts, carried out the experiments. The researcher obtained the scheme of work for JSS 3 Visual Arts from teachers in the schools. The researcher subsequently prepared four lesson plans based on topics in Visual Arts slated for the second term. The participants in each of the three experimental groups (task-involved, ego-involved or control condition) were taught similar topics using the same lesson plans. However, the groups differed on the unique motivational climate created by the teacher while teaching the topics. Each lesson covered the duration of two school periods (80 minutes).

Task-Involved Motivational Climate: The task-involved goal perspective is defined with self-referenced criterion for success, with an emphasis on learning a skill and improving individual performance. This goal perspective is associated with adaptive motivational patterns such as exerting effort, seeking challenging tasks, persisting in the face of difficulty, and attributing success to efforts. This goal dimension is based on the view that competence or ability can be increased through effort.

For the task-involved climate, the researcher implemented the TARGET strategies outlined by Morgan as cited in Solmon (1996). The TARGET strategies for fostering the task-involved motivational climate stresses individual challenge, short term goals, improvement and self-referenced criterion for success. The class environment focussed on rewarding efforts, improvement and persistence. The researcher encouraged the participants to work at their own pace, to work together, and to seek to do better than on previous exercises. In the course of teaching the four lessons, the researcher used statements that reflected task-involved motivational climate. The statement that pertains to task-involved climate which were used included:

a) references to individual challenges;
b) self-referenced goals;
c) recognition of individual progress;
d) encouragement of students to work in groups and help each other ;
e) to persist when task get to a difficult level; and
f) work at their own paces at an appropriate level of difficulty.

Ego-Involved Motivational Climate: The ego-involved climate was based on ego-involved goal perspective of achievement motivation (Nicholls, 1984) which stresses the evaluation of success in comparison with the performance of others. Individuals in this group attribute success in comparison to the performance of peers, as improved skill or mastery of a task is not sufficient to produce feelings of competence. One must therefore outperform others to evoke a sense of achievement. If the student perceives himself or herself to lack the ability to success (beat others), he or she finds little or no reason to exert effort.

The ego-involved motivational climate was created through the use of competition ladder. The focus of performance was on moving up the ladder and demonstrating superiority in comparison with one's classmate. The class members were encouraged to win contests and be the best visual artist. Poster colour packets and paint brushes were prices for best performance. In implementing the ego-involved climate, the researcher created ego-involved statements and placed prices for winners. These statements included all references to moving up the Visual Arts achievement ladder as well as trying to be the best in class or to outperform others in order to win coveted prices of art materials. The researcher taught four Visual Arts lessons within the context of the ego-involved motivational climate created. The lesson notes were the same used for task-involved motivational climate.

Control Condition: The researcher taught four Visual Arts lessons within the context of traditional teaching method. In other words, the teaching of Visual Arts lessons in the control condition followed the traditional teaching method. Researcher-participants' interactions were limited to asking questions, providing feedback, and reinforcing correct answers. There was no introduction of statements associated with task-involved or ego-involved motivational climates.

Method of Data Analysis

The three hypotheses formulated in the study were tested using a factorial (2 x 3) Analysis of Covariance (ANCOVA). The level of significance was determined at 0.05 level. Post-hoc pair wise comparisons was done using the Scheffe's test.

Results

Hypothesis one:

There is no significant difference in the post-test scores in attitude to Visual Arts among participants in the three experimental groups.

The results of testing this hypothesis are presented in Tables 1 and 2.

Table 1: Post-test and Pre-test Means on Students Attitude to Visual Arts for Participants across Experimental Groups

Experimental Group	Post-test		Pre-test		Mean
	Mean	*N*	*Mean*	*N*	Difference
Task-involved	36.38	40	35.83	40	0.55
Ego-involved	37.28	40	38.33	40	-1.05
Control	39.03	40	39.38	40	-0.35

Table 1 shows that the participants in the task-involved group recorded mean gain in attitudes to Visual Arts. On the other hand, the ego-involved and the control group did not record any positive change in attitudes to Visual Arts.

Table 2: 2 X 3 Analysis of Covariance (ANCOVA) Summary Data for Post-test Scores on Students' Attitude to Visual Arts (SAVA) Using the Pre-test Scores on SAVA as Covariate

Source of Variation	Sum of squares	df	Mean square	F- cal	Sig. of F
Main effects with covariates (combined)	601.29	4	150.32	6.10	*
Experimental Group	284.81	2	142.40	5.78	*
Gender	47.31	1	47.31	1.92	n.s.
Covariate (SAVA Pre-test)	419.22	1	419.22	17.02	*
2 – Way Interactions					
Experimental Group Vs Gender	135.31	2	67.65	2.74	n.s
Model	736.60	6	122.76	4.98	*
Residual	2783.32	113	24.63		
Total	3519.92	119	29.57		

* Significant $p < 0.05$ n.s. = not significant

The calculated F ratio of 5.78 for the experimental group was larger than the critical F ratio of 3.07. This suggests that there is a

significant difference in the post-test scores on Attitude to Visual Arts, among participants in the three experimental groups. Consequently, hypothesis one is rejected; $F(2, 113) = 5.78$, $p<0.05$. In terms of gender comparison, the calculated F value (1.92) was less than the critical F value (3.92). This implies that there is no significant difference in post-test scores on Attitude to Visual Arts between male and female participants.

Hypothesis two:

There is no significant difference in the post-test scores in Visual Arts achievement test among participants in the three experimental groups (task-involved, ego-involved and control).

The results of testing hypothesis two are presented in Tables 3 and 4.

Table 3: Post-test and Pre-test Means on Visual Arts Achievement Test (vaat) for Participants across Experimental Groups

Experimental Group	Post-test		Pre-test		Mean Difference
	Mean	*N*	*Mean*	*N*	
Task oriented	7.92	40	4.95	40	2.97
Ego involved	6.42	40	4.31	40	2.11
Control	5.41	40	4.30	40	1.11

Table 3 shows that the participants in the task-involved condition made the greatest mean gain in Visual Arts Achievement Test and were followed by those in the ego-involved motivational condition. On the other hand, the control group made the least mean gain.

Table 4: 2 X 3 Analysis of Covariance (ANCOVA) Summary Data for Post-test Scores on Visual Arts Achievement (VAAT) Using the Pre-test Scores on VAAT as Covariate

Source of Variation	Sum of squares	df	Mean square	f –cal	Sig. of F
Main effects with covariates (combined)	57.31	4	14.32	7.85	*
Experimental Group	19.82	2	9.91	5.43	*
Gender	3.92	1	3.92	2.15	n.s.
Covariate (VAAT Pre-test)	29.63	1	29.63	16.25	*

2 – Way Interactions					
Experimental Group Vs Gender	4.03	2	2.01	1.10	n.s
Model	61.33	6	10.22	5.06	*
Residual	206.06	113	1.82		
Total	267.39	119	2.24		

* Significant p< 0.05 n.s. = not significant

According to the results in Table 4, calculated value of F (5.43) was larger than the critical value (3.07). This signified that either one or both factors that make up the effects must be significant. Closer examination shows that there is a significant difference in the post-test scores in Visual Arts Achievement Test (VAAT) among the three groups. Hypothesis two is therefore rejected; (F2, 113) = 5.43, p<0.05. However, there is no significant difference in the post-test scores in VAAT due to gender difference of the participants (F=2.15). In the same vein, the interaction of gender and experimental conditions did not record any significant effect on the Visual Arts Achievement Test score. This means that whatever treatment effects evidenced by the experimental groups was without regards to their gender composition.

Hypothesis three:

There is no significant difference in the post-test scores in perception of motivational climates among participants in the three experimental groups.

The results of testing this hypothesis are presented in Tables 5 and 6

Table 5: Post-test and Pre-test Means on Students Perception of Motivational Climate for Participants across Experimental Groups

Experimental Group	Post-test		Pre-test		Mean Difference
	Mean	*N*	*Mean*	*N*	
Task-involved	33.80	40	32.03	40	1.77
Ego-involved	32.43	40	30.80	40	1.63
Control	28.75	40	29.20	40	-0.45

Table 5 shows that the task-involved group recorded the greatest improvement in the perception of motivational climate created in a

Visual Arts class and was closely followed by the participants in the ego-involved and control group respectively.

Table 6: 2 X 3 Analysis of Covariance Summary Data for Post-test Scores on Students' Perception of Motivational Climate (SPMC) Using the Pre-test Scores on SPMC as Covariate

Source of Variation	Sum of squares	df	Mean square	F – cal	Sig. of F
Main effects with covariates (combined)	902.61	4	225.65	12.83	*
Experimental Group	311.88	2	155.94	8.87	*
Gender	33.58	1	33.58	1.91	n.s.
Covariate (SPMC Pre-test)	348.54	1	348.54	19.82	*
2 – Way Interactions					
Experimental Group Vs Gender	55.51	2	27.75	1.57	n.s
Model	958.12	6	159.68	9.08	*
Residual	1986.67	113	17.58		
Total	2944.80	119	24.74		

* Significant $p < 0.05$ n.s. = not significant

In Table 6, the F calculated value (8.87) is greater than the critical value (3.07). This suggests that there is a significant difference in the post-test scores in students perception of motivational climate among the three experimental groups. Hypothesis three is therefore rejected; $(F2, 113) = 8.87$, $p<0.05$. On the other hand, there is no significant difference in the post-test scores on SPMC due to gender ($F = 1.91$). The interaction of gender and experimental conditions had no significant effect on SPMC ($F = 1.57$).

Discussion

Hypothesis One which states that there is no significant difference in the post-test scores on Scale Attitude to Visual Arts was rejected. This implies that the experimental conditions produced differential effects on the participants' post-test scores on attitude to Visual Arts. The post-hoc pair wise comparisons revealed that only the participants in task-involved motivational conditions evidenced significant mean gains in attitude to visual arts than the control group.

On the other hand, the task-involved motivational condition was not superior to the ego-involved motivational condition in changing the participants' attitude to Visual Arts. Similarly, the ego-involved condition was not significantly better than the control.

The results obtained from testing Hypothesis One showed that it is possible to change the attitudes of students towards skills-oriented activity. This confirms the findings of Digelidis, Papaioannou, Laparidis and Christodoulidis (2003) who assessed the effects of year long intervention in Greek junior high school physical education on motivational climate, goal orientations and attitudes towards exercise and healthy diet. They found that students who took part in the intervention, compared with the control had more positive attitudes towards exercise and healthy eating; had lower ego and higher task orientation scores, and perceived that their teacher gave more emphasis on task-involvement and less emphasis on ego-involvement. Even though the intervention reported involved physical education, it has implications for visual arts education. It is possible, based on their conclusion, for visual arts educators to create a positive motivational climate facilitating students' task orientation and attitudes towards learning tasks in visual arts.

The above findings are quite instructive. It goes to support Harrel's (2010) assertion concerning the setting of either performance or mastery learning goals. According to her, performance goals (associated with ego involved conditions) can be great in short term, but they also have some downsides. Performance goals by their nature are rather shallow. They tend to undermine long-term performance. For example, if a student achieves a goal of obtaining high mark in a competitive visual arts task, he/she may become less motivated to continue towards excellence. On the other hand, Harrel (2010) have found that mastery goals (associated with task-involved condition) are more effective because one's satisfaction is not related to external indicators. Consequently, one is less apt to give up in difficult circumstances, and may persevere through setbacks. Because mastery goals are always just beyond reach, it makes motivation to last over a long term.

According to Perlman and Karp (2007), individuals possess two types of orientations for demonstrating competence: mastery (task) and performance (ego). The students who possess a mastery-orientation

demonstrate competence or success through the achievement of personal goals and individual growth. On the other hand, performance oriented students judge success through social comparison, like winning or losing. The achievement theory suggests that goal orientations and the perceived motivational climate may influence one another and other motivational variables over time. Encompassed within this motivational pursuit is the idea that students will become actively involved in the learning process and engage in achievement, strategies skills acquisition and development. It becomes imperative for visual arts educators to understand how to enhance all students' motivation levels and influence their development of adaptive achievement strategies.

The second hypothesis states that there is no significant difference in the post-test scores in visual arts achievement test among participants in three experimental groups. This hypothesis was rejected. The findings indicate that participants in task-involved and ego-involved motivational conditions recorded significant post-test mean gains in Visual Arts achievement than participants in the control group. In the same vein, the task-involved condition appeared more efficacious than the ego-involved condition in enhancing achievement in Visual Arts. The findings obtained from testing Hypothesis Two confirms those by Treasure and Roberts (2001) who examined the relationship between students' perceptions of the motivational climate and beliefs about the causes of success, preference for challenging tasks, and satisfaction in physical education. Their results showed that perceptions of a mastery-oriented motivational climate were related to the belief that motivation or effort caused success and satisfaction. In contrast, perceptions of a performance climate were related to the belief that deception caused success and related negatively to the students' preference for challenging tasks. Results of hierarchical regression analyses revealed that perceptions of the motivational climate explained a significant amount of unique variance in the students' responses after controlling for dispositional goal orientations. The results suggest that the teacher can influence the salience of a mastery-oriented climate and, in so doing, optimize a child's motivation in visual arts.

Hypothesis Three states that there is no significant difference in the post-test scores in perception of motivational climate among

participants in three experimental groups. The hypothesis was rejected. This suggests that the participants in the three experimental groups differed significantly in the way they perceived the motivational climates created in Visual Arts classroom. The post hoc pair wise comparison indicates that post-test mean scores of participants in task-oriented and ego-involved groups were significantly greater than that of the control. It is evident from the findings obtained from testing Hypothesis Three that the two motivational conditions (task-involved or ego-involved condition) were positively perceived by the participants. Several factors may have contributed to this observation. Firstly, Visual Arts teachers do not have high morale due to poor motivation and dearth of teaching materials. Secondly, Visual Arts is activity-oriented. Many young people enjoy working with their hands especially those that appeal to their interests. Consequently, the motivational conditions created (task-oriented or ego involved) would naturally appeal to the needs of students – the need to achieve mastery and the need to outperform others in a competitive learning environment.

Recommendations

The following recommendations are proffered to create the right attitude to and achievement in Visual Arts as well as increase significantly the enrolment figure from its present dismal low rate to what would compete with the other courses at the Senior Secondary level.

1. There is need to retrain Visual Arts teachers in order to enable them understand the various approaches to create motivational climates in any classroom teaching-learning interaction.
2. The work of the art teacher should be supplemented by employing the services of resource persons such as local craftsmen and women with demonstrated ability in specific crafts to demonstrate such crafts to students.
3. Relevant conferences, seminars and workshops on the promotion of art teaching should be organised frequently by relevant government agencies.
4. Government should provide adequate financial assistance to schools for the procurements of the basic art materials, textbooks and other related facilities.

5. Visual Arts teachers should encourage their students to join art clubs and to participate in art competitions and exhibitions.

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