

NORSK LÆRERAKADEMI



**TO WHAT EXTENT DOES UGANDA'S EDUCATION SYSTEM SUPPORT THE
TEACHING OF FINE ART IN SECONDARY SCHOOLS?**

By

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Declaration

I hereby declare that this thesis is my original work and has never been presented for any academic award in any university or college. The contribution of other scholars has been acknowledged.

Asiimwe Agatha Amwine

Date

Dedication

I dedicate this work to my beloved parents for their love care and encouragement in my studies.

Acknowledgements

I give glory to God for being faithful and dependable as I pursued my studies.

Big thanks to the Norwegian government for the scholarship that has enabled me pursue my studies in Norway. May the Almighty bless you richly.

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Abstract

This research seeks to find out how art as a subject is treated in Ugandan secondary schools, what attention the government and schools give to art as a subject and the students' views about art, why they hold whatever views about Fine art.

The study of fine art in Ugandan schools is motivated by various reasons, ranging from the love of the subject, to having it done because it is mandatory on school's curriculum. This study sought to find out the status of fine art in Ugandan secondary schools, in comparison to other subjects. I work on the premise that little attention has not only been paid to research on the teaching of fine art, but contemporary scholarly work on fine art indicates that the subject is usually offered by a few number of students as compared to other subjects.

The research discusses the education system in Uganda, and goes ahead to highlight the fine art syllabus. The research explores, on the basis of a set of research questions, to what extent Uganda's education system has supported the teaching of fine art in secondary schools. The quantitative and qualitative research methods have been applied in this research for data collection and analysis. Finally the thesis discusses the possible recommendations to some of the outcomes of the study.

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CHAPTER ONE: INTRODUCTION

The study of fine art in Ugandan schools is motivated by various reasons, ranging from the love of the subject, to having it done because it is mandatory on school's curriculum. This study sought to find out the status of fine art in Ugandan secondary schools, in comparison to other subjects. I work on the premise that little attention has not only been paid to research on the teaching of fine art, but contemporary scholarly work on fine art indicates that the subject is usually offered by a few number of students as compared to other subjects. Is it because its teaching is poorly done? Is it because most parents or guardians discourage their children to take fine art? Does it really have clear syllabus? Is the syllabus followed by the students and the teachers? Do all schools support fine art equally? And what are the implications of this.

My study will focus on what the teachers and students in Ugandan secondary schools say about the issues to be raised in the statement of the problem.

1.1 An overview of the chapter

This introductory chapter shades light on the definition and concept of fine art. Fine art can be defined in several ways; however, I develop the working definition in this chapter. The statement of the problem is also detailed here and the fundamental research questions for the study posed. Then a summary of the aims and objectives is provided to enable has delimit the research topic. Finally, an outline of the thesis is laid out.

1.2 Definition of fine art

It is frequently argued that art cannot be easily defined, partly because people's standards for judging what is or not art are completely subjective. In addition most people's choices of what is art fall well in line with generally accepted standards deriving from education and other social factors. Given this association of art with status, it is rather ironic to note that previous to the 14th century in Europe, artisans were considered as being of a lower caste, since they labored with their hands. It is only after Europe was re-exposed to classical culture that artists gained their current association with high status.

The word "art" comes from the latin *ars*, which loosely translated, means "arrangement" or "to arrange". Art refers to all creative human endeavors excluding actions directly related to survival and reproduction. Art is one of those things which like air or soil, is everywhere about us, but which we rarely stop to consider. It is not something we find in museums and art galleries, or in old cities. Art is present in everything we make to please our senses. Different philosophers have different perceptions about art and may define it according to the different perceptions. According to Dewey (1980), art may be defined by the intention of the artist. Tolstoy claims that art may be seen as being in the response / emotion of the viewer. Danto's view is that art can be defined as a character of the item itself or as a function of an objects context. For Plato, art is imitation.

Fine art is a term used to refer to fields traditionally considered to be artistic. "Fine art" differs from "useful art" (craft) in that it is purely aesthetic, whereas crafts are made to serve a purpose. For example a sculpture of a teapot that does not actually work is fine art, whereas one that does is a craft.

A number of scholars have therefore offered as many ideas and definitions of fine art as can be. I will survey a few of them to highlight the concept of fine art and how its perceived. For example, Dr Henry Smith of the University of Pennsylvania defines fine art as;

“Fine art is one in which the expression separates from the material.” Isaacs (1943: 41).

From the above definition, we can denote that in a fine art the material expresses something other than what it is itself. A case in point is a piece of art done in stone may express the quality of the flesh planet Venus and not the stone itself. A student may also mould drapery from clay, and so the clay will express the flexibility of a piece of drapery. Isaacs (1943: 41) posits that in great works of fine art, the form, colors and total effects have a mysterious element of detaching themselves from the original materials from which they were made. He cites the example of portraits made on canvas and argues that the figures painted on canvas are not bound by the canvas and paint nor restrained by the frame lines.

Another fine art scholar, Jack Hobbs, conceded that the line between fine art and none art is tenuous. However, he seems to agree with Smith and Isaacs when he observes that the value of fine art is seen in the “objects ability to impart a markedly aesthetic aspect to human experience” (Hobbs 1984). This underscores the importance of analysing visual images and developing critical skills in the appreciation of fine art objects. It also implies that fine art is aimed at improving the beauty and human experience.

Conversely, McFee (1970: 72) laments the traditional association of fine art with aesthetic and intellectual elite, preferring to look at fine art as a phenomenon of human behavior to be found wherever form, line and color are used to create symbols for communication and to quantitatively change the nature of experience.

The Oxford Advanced Learners Dictionary (1989:455) defines fine art as;

Forms of art that appeal to the sense of beauty like painting, sculpture (a fine-arts course)

Therefore the term "fine art" has been defined widely and in various ways. However, there are two common factors in the above, and other definitions of fine art is that it is concerned with beauty. The second aspect is associated with purity of the discipline, denoted by the word fine. This serves to show that fine art as a discipline and a term puts an emphasis on

high quality. Therefore, fine art is a term used to refer to visual art forms, such as, painting, sculpture, and printmaking. It is also used in another sense to refer to the traditional perspective on the visual arts, often implying an association with classic or academic art.

For the purpose of this research project, I will use the Webster's dictionary definition of fine art which acknowledges the restricted view of fine art, whereby fine art is defined as:

a visual art created primarily for aesthetic (concerned with emotion and sensation as opposed to intellectuality) purposes and valued for its beauty of expressiveness, specifically painting, sculpture, drawing, water color, and graphics(<http://www.m-w.com/dictionary.htm>)

Art education is a field of inquiry and practice focused upon improving the education of children in and through art. It draws upon concepts, theories and research from art, the behavioral sciences as related to art activity, fields dealing with the educative process and curriculum development (McFee 1960).

Masley (1949) defines art education as:

The educational practice directly responsible for the effective functioning of art in the daily life patterns of all individuals.

For Masley, the important thing is that someone is having a creative experience in the manipulation of shapes and colors and through intuitive guidance finds expression for pent-up emotions detrimental to personal behavior making art education the application of art interests and experiences to the wholesome development of maturing personalities.

In conclusion, fine art education may be defined as the development of skills of appreciation, observation and creativity through drawing, painting, sculpture, and design among students in schools.

1.3 Statement of the problem

In Uganda it is commonly held that art deserves less priority compared to other disciplines. This is evidenced by fewer numbers of students who specialize in the subject during the time when they are given opportunity to choose the subjects they wish to be examined for. In most schools, it's common to find that one or two teachers are employed to teach fine art. However, some of the teachers hired to teach the subject are not well trained in fine art teaching methods because either; there are few trained fine art teachers, or some school administrators think that fine art is an easy subject and can be taught by anyone who happened to study it during their school time. Unlike other subjects, there are hardly any seminars for fine art students and teachers. In addition, another commonly held view is that fine art is a talent and not a skill that can be learned.

As such, fine art is relegated and considered as a second rate subject yet as Allison (1989: 21) noted, "Fine art continues to be based on painting and sculpture, but extends into print making, media studies, film and television, and increasingly, into computing". Therefore, there is a need to look at fine art as a subject that can widen the career opportunities of students and help the nation in overcoming the problem of joblessness especially in this era high mass consumption where images, advertising and symbolism matters a lot.

Given my extensive experience as fine art student and art teacher, I have developed a strong desire to investigate more about the phenomenon of teaching fine art. This study is an attempt to not only satisfy that desire, but contribute to the scholarly world by finding out the people's views about the subject, especially the students and teachers. Second, it has been observed that there are few students interested in the subject. In search for answers, this study seeks to investigate the role of Uganda's education system in promoting this phenomenon. Emphasis is also placed on getting the underlying reasons from the perspective of the students themselves. Is it because of what they hear from fellow

students? The most puzzling part is that I have always wondered why almost every school will teach fine art to higher levels, yet it appears as if it is of little importance.

In the Uganda education system, fine art is offered at lower secondary school level along with other subjects. It is compulsory in lower secondary one and two. However, when students reach lower secondary three, they are supposed to reduce the number of subjects from 15 or 17 to 8, as they prepare for the national exam which leads to a certificate in ordinary level education. At this stage, some students may decide to continue with the subject and at the same time a considerable number usually drops it. This could be an indication of lack of prioritization of teaching and learning Fine art. I therefore wish to establish and to discuss why art occupies such a subordinate position in secondary education. This study will analyze the potential of fine art as far as being a significant subject and playing a fuller role in education is concerned. The study also explores the challenges and opportunities faced by fine art teachers and students in their quest to have fine art as a teaching subject realize its full potential.

1.4 Research questions

My research seeks to find out how art as a subject is treated in Ugandan secondary schools, what attention the schools give to art as a subject and the students views about art, why they hold whatever views about Fine art.

Research questions include:

- To what extent does the teaching of Fine art follow a syllabus?
- Do schools provide the necessary teaching aids?
- Do the students receive the same subject matter regardless of which schools they go to?
- Why do students study fine art?

1.4.1 Aims and objectives

Not much is written about Fine art education in a more evaluative form. Most of the articles written on the subject describe some artists' works or provide a critical appreciation of art works this study is providing a different dimension on the understanding of fine art. It focuses on fine art as a teaching subject in secondary schools, and not just the products of fine art. It is anticipated that the findings of my study will encourage studying and teaching Fine art in Uganda.

There are many attributes valued to Fine art which people will not easily recognize or attach to it. Art is a language which everyone can understand and therefore many cultures have continued to use it to say more about their cultures. This is mainly through paintings, sculptures, drawings which preserves history and identity when it comes to architecture. Drawing offers a powerful mode for representing and clarifying one's own thinking and communicating ideas to others (Anning 1997). Therefore, my study will give insight into their aspects of fine art and also elaborate the social relevance of encouraging students to take fine art and school leaders to consider it a subject of equal value to other subjects offered on the curriculum.

There are a number of vocations which may be categorized into expressive artists, commercial artists, support vocations, and community based art vocations, Ulbricht, (2002). Encouraging the study of art will help professionalize the various art vocations. This study aims at finding out t the various art uses and vocations. When these vacations are mapped out, a number of students may be encouraged to take the subject. Still, the findings presented in this research work will enhance the understanding of parents about fine art and probably increases on their desire to encourage children consider fine art as a major option in terms of schooling, career and job prospects.

The study findings will hopefully help the school administrators, teachers and students to pay more attention to Fine art as it will be as a check to their treatment or views about the subject.

1.5 Organization of the thesis

This thesis is comprised of seven chapters. Chapter one is the introductory chapter. It gives a survey of definitions of fine art, analyses the problem, details the research questions and my research aims and objectives. Chapter two sheds light on the education system in Uganda and presents fine art as a subject, its background and curriculum. Chapter three elaborates the importance of fine art. In Chapter four, the research methodology is analyzed. It is within this chapter that the data collection methods and analysis are presented. Chapter five focuses on the research findings. I present the respondents, and discuss why students like fine art. Chapter six is a continuation of the analysis where data is presented and discussed on why students choose to study fine art, and means of improving the study of fine art. Chapter seven contains the interpretations, discussions, summary and conclusions.

CHAPTER TWO: FINE ART EDUCATION IN UGANDA

2.1 Background of fine art education

Art has been in existence for centuries. It was first practiced during the Stone Age. Scribbles and drawings were discovered by historians and archeologists on stones and walls known to be over 3000 years old. Man has kept practicing art and has passed it on from generation to generation until today. Throughout human history, man has been known to engage in various forms of art. In Africa, many ancient societies dating back to the stone age, men have told us their stories through their arts like through cave paintings we have managed to learn about different early societies, their life styles, beliefs, culture and events that occurred in their life time. Through tracing and studying of wall paintings and inscriptions, historians have managed to map out the routes many early migrating societies like the Nilotics and the Bantu took and the activities they engaged in. A atypical example is the discovery of Egyptian styled rock paintings in Jordan which helped confirm the Jewish presence in this area possibly migrating from Egypt through these areas on their way to the promised land as it is recorded in the Bible book of Genesis which is itself a book of history (Gardner 1975).

The recognition of art in the modern sense of the word in Uganda was after the colonial education. Art teaching in Uganda came to be included on the school's curriculum after the formulation of the educational scheme in 1909 (Wandira 1972:13). This marked the beginning of the decline in African traditional art and the introduction of fine art as a subject in schools as well as the birth of modern contemporary art and artists in Africa.

By the end of the 1914-18 world war the reality that there was considerable demand for artisans of all kinds was brought home to government and it was then that they realized there was need to train local artisans. The first advance came in medicine. Subsequently advances in education and agriculture were realized. Technical skill such as carpentry, building and mechanics were initiated as far back as January 1922. In 1923 a course in

survey was introduced and in the following year plans to introduce engineering and veterinary sciences was implemented. By 1923 Mrs. Margaret Trowell had begun art classes as a hobby at her home. Pursuing fine art as a subject at that time that would lead to one becoming a professional artist could have sounded far-fetched in the ears of many educationists at that time. Since most of the art materials were imported from abroad, there was a tendency to think that art was an expensive luxury as such not much emphasis was given to art education as compared to other subjects.

Against all odds, Mrs Margaret Trowell heightened her determination to teach Uganda's painting, wood curving and modeling in 1936. With time, this "art school" became the cradle of modern contemporary art in Uganda. Formal taught art in tertiary institutions was introduced by Margaret Trowell at the School of Industrial and fine arts, Makerere University (Trowell 1960).

2.1.1 Structure of fine art education in Uganda

In Uganda, like most other countries in the world fine art is taught in all forms right from early childhood up to the university level. The teaching of fine art varies from using local materials, such as wood and grass, to the usage of modern materials like pencils and paint. Even though the teaching materials and teaching methods of fine art may vary at the primary level, the major themes are universal. Before we look at the details of the structure of teaching fine art, let me shade some light on the Ugandan education system. The official school program does not cater for kindergarten, though a number of private pre-primary institutions are scattered all over the nation. Pupils, usually of 6 years join primary education where they spend seven years. After completing primary school, they join the first phase of high school, called ordinary level, where one obtains the ordinary level certificate after studying for four years. Ordinary level graduates are then admitted to advanced level high school, where they spend two years to obtain a high school certificate. However, one can join any of the many tertiary institutions after Ordinary level or advanced level in case cannot make it to the university.

At primary level, most schools offer fine art in the form of handiwork and crafts. Pupils are taught how the skills of making mats, curving domestic stencils out of wood, crafting toys, pottery, sowing, using crotchets, embroidery, bead work, and so on. This kind of art is usually in rural schools because the materials for teaching are easily available, hence do not extend the cost burden to the parents, and secondly, the items pupils make are either sold out to generate money or taken home for use. Although this kind of art is common in the rural area, it is mainly taught to girls. Uganda being a patriarchal society, it is believed that a proper woman ought to know some of these skills such as manipulating the crotchet, making a mat, and molding a pot. These young girls are looked at as mothers in the making and therefore, its part of the social responsibility of the schools to impart these schools to impart such skills, since they have drawn them away from home in the name of education. This is therefore done particularly to prepare them for the future, as wives and mothers, because not all of them will continue with studying at the end of primary school.

In urban areas some schools teach painting, drawing and modeling. Students are taught how to sketch the human body, and various common items around them. Given that in urban schools, there is access to fine art utensils, such as paint, crayons, colored pencils and stencils, pupils are taught more about the usage of modern equipment and art forms, which some consider elitist. Despite the effort to teach fine art in most primary schools, there are also a number of primary schools which do not offer fine art at all. This is because in Uganda, art is taken as a co- curricular activity at primary level. In other schools, the study of fine art is regarded as a leisure subject, and pupils are given fine art assignments to reduce fatigue, or cover up the time for a lesson not taken. A lesson may not be taken in ay mathematics because teacher is off duty, sick or late. In order to occupy the pupils, they are told to draw some pictures by the teacher on duty. The situation is worsened by the fact that and when it comes to the final exams primary leaving examinations, art is never examined. Pupils will only sit for mathematics, English, science and social studies. This serves as a motivator since education in Uganda has become so competitive and exams oriented at the expense of promoting talent and creativity.

Drawing from the above discussion, we can observe that most students do not have a firm and encouraging background in appreciating and being introduced to fine art at an early stage. Interestingly, fine art is given a lot of recognition during the first two years of ordinary level education, where it is compulsory for every student to take fine art in senior secondary classes one and two. Upon reaching senior secondary class three, students are required to specialize in a few subjects, in preparation for the ordinary level certificate examination. At this stage, some may choose to drop the subject while others continue with it up to senior secondary class four.

Fine art is one of the few subjects offered at advanced level of education by all the secondary schools. Therefore, students who did fine art for their ordinary level examinations may choose to have fine art alongside other three subjects. In order for a student to take fine art at advanced level, he/she must have at least attained a credit in fine art at the ordinary level examination. When compared to other subjects, fine art is widely available at advanced level. For example, home economics, is offered by only 7 schools at advanced level in secondary school education.

At advanced secondary, fine art is offered as a fourth principle subject. Students decide to take fine art for various reasons, ranging from interest to an opportunity for making money. At the university, students who have passed fine art well, with a good principal pass, have the opportunity to study a degree leading to a Bachelor of Industrial and Fine Art, or a Bachelor of Education with fine art as a double main teaching subject. There is always limited space to accommodate all the art students in the available few fields. For those students who have finished advanced level and cannot proceed to a university degree, they may end up in one of the teacher training colleges or art technical institutions, for a diploma or certificate course.

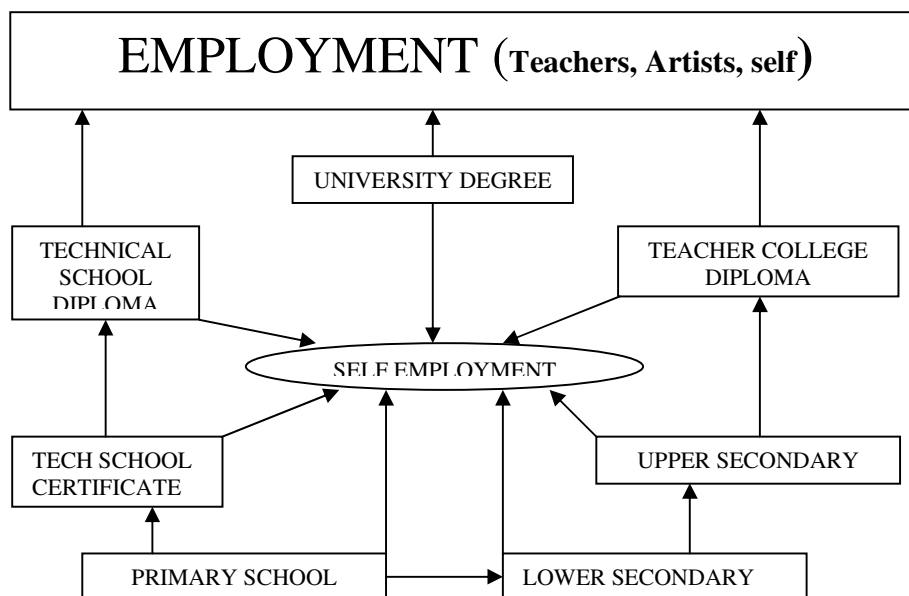
Fine art has been a great source of income for a big number of teachers and students. For some of the students who possess some knowledge of fine art, they have been able to do a few art works, such as paintings, crafts, mats, portraits and pottery. They sell these art works and raise money to supplement the income of their households, and or pay school fees for their secondary school education. In some instances, one finds that others with

good knowledge and talent have even preferred to drop out of school at the end of lower secondary school and are engaged in production of art materials as a career.

On the other hand, those who continue to pursue the study of fine art at higher academic levels may end up employed as art teachers in schools and colleges, or as designers in the various designing industries. Those who are not able to get formal employment end up in self-employing by starting art galleries, studios, art workshops and setting up various art schools that specialize in various fields of art. They also occasionally hold exhibitions where they display and market their work.

In figure 2.1 below; there is an illustration of the structure of fine art education in Uganda.

Figure 2.1 Summary of structure of fine art education



2.2 Types of art

The concept of fine art can be categorized in many ways; fine art versus popular art, essentialist art versus contextualist art, traditional art versus modern art, rural art versus urban art, and so on.

This study will address itself to the two main categories of art practiced in Uganda, i.e. rural and urban art.

a) Rural art

The rural kind of art is the one done by people who are based in rural areas. It can also be called traditional art and has been practiced even by the ancestors. This kind of art has been passed on from generation to generation over the years. It has been shown that this kind of art represents the cultures of different regions. This is so because different regions practice different kinds of art. The styles and nature of art for particular regions can be affected by a variety of reasons; a) the type of vegetation and soils from which the art works is made, b) the trade of the region, e.g. nomads will have different art pieces compared to cultivators, c) the level of artisanship and skill in the area, c) and the level of civilization.

Traditional art in Uganda is mostly displayed through handicrafts. For example, in central Uganda, these handicrafts include mats, baskets, bark-cloth, and drums. The bark-cloth is mainly done in central Uganda because the tree from which nice bark-cloth can be made only grows naturally in this region. In the Western part of the country, there are mats, baskets, stools, and a lot of pottery. Mats and baskets are common in this region because they are mainly produced from papyrus reeds which are in plenty in that part of the country, given the many swamps in the area. The western part of Uganda also has the best clay for pottery, in the whole country. The other reason why handicrafts in western and central Uganda are similar is because both regions are dominated by cultivators. This calls for increased usage of baskets, pots and mats, since art here is not for aesthetic but functionality. Whereas in the northern part of Uganda there is a lot of jewelry making both beads and metallic, spears, bow and arrows shields and hides and skins. It is important to note that in northern Uganda, they are renowned warriors, from historic times. Secondly,

there is a good deposit of iron ore and other metals from which such items are made. However, in recent days they use metal scraps.

As stated earlier, in Uganda, most of the traditional art plays various roles in everyday affairs of the community. In addition, it is fundamental in facilitating rituals and ceremonial festivals like marriages, deaths, burials, funeral rites. In schools, this kind of art is taught in mainly rural primary schools as hand work, and the pupils take the products home.

According to Deliss (1995), apart from learning this type of art from schools, pupils are normally taught at home especially where the mothers are good at it. Mothers dominate the teaching of art in the homes because they spend most of the time with the children, do this art as a leisure item and are concerned about the imparting of skills to the children more than the men. Nevertheless, there is also some kind of gender specialization in the traditional teaching of art at home. For example some of the art is mainly produced by men, because it relates with work which society has prescribed as masculine. Spears are masculine because it's the men who hunt, stools and other wooden products are also considered masculine because woodworking and carpentry is taken as the domain of the males. Conversely, mats, pots, baskets and basketry are taken for granted as female activities, and hence it's the mothers, or elder sisters that teach their siblings how to make these products.

In the following section, we shall look at pictures that depict some examples of traditional art.

a) In the picture labeled (a), there are a variety of traditional art items. They include various types of baskets, an assortment of pots, an array of calabashes, a drum, a special stool and *orwiiko*. These items are usually among the things that a family in western Uganda offers a bride to say good bye together with other items. They therefore play a very significant role in the marriage ceremony.

b) In the picture labeled (b), there is a display of different types of baskets, which have been produced by a family for sale. The baskets in the background are normally used for carrying items, such as food. Then the small baskets in the foreground serve two purposes,

i.e. they are used for serving millet bread and also as decorations in the living room. These baskets, made from papyrus reeds are common in western and central Uganda.

c) In the picture labeled (c), there is a woman at work doing the finishing touches on a mat. The woman is making the mat from her home as leisure activity after having a meal and ended most of the core duties of the day.

d) In the picture labeled (d), there are two drums. These drums are made of wood and cow hides. The picture was taken from a church, where drums are used to invite people for prayers. This is a common phenomenon in the most of Uganda.

e) In the picture labeled (e), there are baskets on sale along the road in Mukono district, central region of Uganda. (the study area).

f) In the picture labeled (f), there is a display of mats being used as a decoration. The picture was also taken in Mukono, in the house of one of the fine art teachers who were interviewed for this research.

Picture 2.1 Traditional Art



a) Variety of traditional art items



b) Different kinds of baskets



c) Woman making a mat



d) Drums



e) Mats for sale



f) Mats as a form of decoration

These pictures therefore give a glimpse on what the traditional art can provide. The works are used both as decorations and household items.

b) Urban art

Urban art is basically modern, western oriented kind of art. It is mostly practiced by urban artists, who dwell in the towns. This kind of art was adopted from the western world. The western artists brought it with them and taught it amongst the Africans through schools, and churches. This kind of art includes sculpture, painting, drawing, ceramics, photography, industrial textiles and designs. It is studied in schools as a subject called fine art. The Europeans brought with them modern materials like oil colors, painting brushes, and tools like throwing machines in ceramics, drills and many more which make work faster and easier. This form of art in Uganda is practiced mainly by artists who have studied it in schools.

Pictures g and h show examples of urban art.

In the picture labeled (g), a high school student stands in front of her fine art products. We can notice two designs, which are part of her printing training, and also a number of posters, that also reflect her ability to make posters and printing works in words. She has prepared these works for her advanced level exams.

In the picture labeled (h), there is a display of drawings mainly depicting nature drawing and living person.

Picture 2. 2 Urban Art



a) Printing



b) Drawing

These pictures, g and h, help us to understand the type of skills students who go to school attain. The fine art is not only academic, but provides greater avenues in terms of career to those that take it.

Due to the promotion of art today, people have taken interest in art of late, compared to earlier years. Today there are willing promoters and sponsors who found events like exhibitions. Government officials and embassies especially the Germany embassy also helps in promoting art in Uganda. The diplomatic community and foreign expatriates in the country have led to the growth of fine art products because they appreciate art and spend on it. There is therefore need to promote art, not only in galleries or museums, but also in schools. Much as many schools now have fine art on their programs and syllabus, still there are many more which do not do not exactly have art included on their school programs or on the syllabus. Such schools should be encouraged and supported to appreciate the value of fine art and also offer students with the opportunity to take fine art as a subject because its one of the few subjects offered at high school that can provide ready employment.

2.3 The fine art curriculum

Fine art as a subject on the curriculum is represented as P610 and has seven papers. Each paper represents a different unit. Students in the lower secondary one to two are supposed to try all the seven papers. However, students have to reduce the number of subjects after completing secondary two as they start secondary three. Those who choose to continue with fine art in secondary three will specialize in four papers up to lower secondary four which marks the end of lower secondary education. In upper secondary, students who offer the subject normally concentrate on three papers. Paper six has various inter related units and here students will normally choose one which they will concentrate on. Some schools tend to concentrate on particular papers according to convenience while some schools make sure that the students get some knowledge about all the papers. Convenience here has to do with which papers the particular teacher is good at or which papers are less expensive depending on the schools finances and availability of materials like clay. Below is a summary of fine art curriculum in a table form. (Syllabus)

Table 2.1 Summary of fine art curriculum

PAPER	DESCRIPTION
P610/1	STILL LIFE DRAWING– This includes drawing items like cups without life.
P610/2	NATURE DRAWING- This includes drawing items with life like fish, goats plants.
P610/3	LIVING PERSON- this is human life drawing in all postures.
P610/4	PAINTING
P610/5	DESIGN- this includes calligraphic writing, designing greeting cards, book covers, signposts, book jackets, wrapping papers, badges, emblems and posters
P610/6	This includes SCULPTURE (wood, clay and cement), PRINTING, MIXED MEDIA, CERAMICS, BATIK and TIE AND DYE.
P610/7	HISTORY OF ART AND ART APPRECIATION.

2.4 The Education system in Uganda

2.4.1 A historical background

Formal education in Uganda was introduced by the missionary societies at the invitation of Kabaka Mutesa 1 of Buganda. This was through the explorer and journalist Henry Marton Stanley. According to Ssekamwa, The Rev. C.T Wilson and Lt. Shergold Smith came in

1877 and were later joined by Alexander Mackay from England and together started the protestant church. In 1879, Roman Catholic missionaries came to Uganda sent by the White Fathers Organisation from France, these were Father Lourdel and Brother Amans, and these are believed to have started formal education. (Ssekamwa 1997:1, 2, 44, 48). These groups of people did not only evangelise and spread Christianity in Uganda, but they also opened up schools in addition (Kabwegyere 1994:92).

The development of secondary education known as high school education began in 1901 with the Mill Hill School at Namilyango now Namilyango College School, Gayaza and Mengo in 1905 and Kings College Budo in 1906. More high schools were started in Rubaga, Iganga, Kamuli, Mubende, Nabumali, Ngora Busoga College Mwiri in 1912, Nyakasura, Sebei College and Teso College Aloat(Ssekamwa & Lugumba 2001:1).

By 1924, missionaries operated six types of schools that is colleges, normal schools, high schools, central schools, subgrade and maternity schools. Colleges were the top run schools by various mission groups, Church Missionary Society (C.M.S), Mill Hill Fathers (M.H.F) and White Fathers (W.F). Normal schools were for training the teachers.

The first missionary outpost by the Mill Hill Mission in Mukono was at Nagalama 14 miles North of Mukono town. Here education started by catechism classes as early as 1892. Catechists and church teachers conducted formal education in any available place, preferably at mission centers. Opening up of schools like Namilyango college in Mukono district marked the development of education from merely teaching the three R;s – Reading, Writing and Arithmetic to more academic education. The acquisition of a printing press by Alexander Mackay was instrumental in the development of formal secondary education.

In 1903, Rev. Yoweri Nakumanyango was posted by Baskaville, to start the mission at Mukono. A catechism school was started which later developed into a lay readers college as well as a teacher training school. Today it has evolved into university, Uganda Christian University (Ssekamwa 1997).

Mukono district was among the few districts where the first schools were opened up. Many other primary schools, secondary schools, teacher training institutions and colleges have sprung up. Today Mukono district boasts of 590 primary schools, 55 secondary schools, 2 teacher training colleges and 1 university (Uganda Christian University formerly Bishop Tucker Theological College, which is the first Christian university in the country).

By the 1950s, the protectorate government started building its secondary schools to stand side by side with the mission secondary schools. Schools like Ntare School, Teso College Aloet, Sir Samuel Baker and Kigezi College Butobere were started.

At the recommendation and implementation of the De Bunsen Reports on education in Uganda in 1953, the education department was expanded among others. The staff was as follows: - Director and Deputy Director of education, a deputy director (Technical) and an assistant director (women and girls), an inspector of schools and superintendent of teacher training.

As recommended by the Phelps – strokes commission of 1924 (Ssekamwa 1997), Government agreed to take part in the daily running for its education. However from 1925 to 1962 the missionaries continued to spend quite a lot of money from their own resources on education despite the government financial support. A Department of education was set in place headed by Eri Husseney as the first director assisted by many other officers. These were to carry out various duties at the headquarters in Kampala, District and provincial level and all over the country. Both the Director and his officers worked hand in hand with the missionaries in running and administering the old schools and establishing new ones, using money paid as fees by Ugandan parents and financial support donated to them by kind friends from Europe and America. This increased the government's morale to participate in education.

As the colonial government began to direct education, it laid down the curriculum and syllabus for each subject, both of which were based on the British Education system for all schools whether run by the church missionary society, Mill Hill Fathers or White Fathers to ensure that all schools had similar standards. This still holds in the present day education

structure for all the schools to be registered by the ministry of education whether government or private school. All schools had to be registered by the ministry of Education.

2.4.2 Structure of Education

The education system of Uganda bears some resemblance with the British system. Uganda was a British colony and the levels which the British government white paper designed for Uganda are: primary including infant education, secondary education of different types, technical and vocational education. There was an allowance to make some of the last two reach a university rank for more technical areas like medicine, teacher education, agriculture, to mention but a few (government white paper 1992).

Uganda's formal education is based on the 7-4-2-3 system, (seven years in Primary school, four years in lower secondary school, two years in upper secondary school and three years in University) which was recommended by the Castle Commission in 1963. Six years is the official age for starting primary schooling in Uganda. English is the official medium of instruction in the Ugandan system of education. However, some schools particularly in the rural areas still incorporate the use of indigenous languages at Primary 1 and Primary 2 levels.

Presently, there is pre-primary level which refers to nursery school. The level is mainly run by private proprietors – individuals or groups on commercial or voluntary basis. The government trains the needed teachers and does the supervisory work but the rest of the burden is born by the private owners.

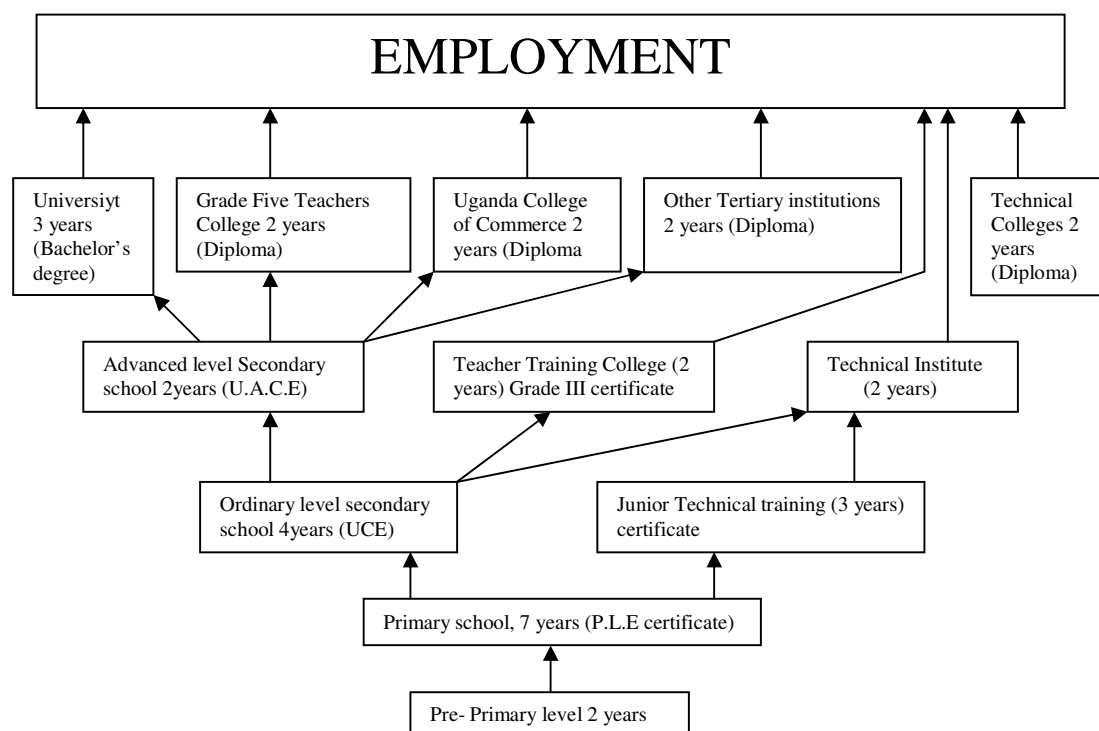
Primary level is the main formative stage in Uganda because it is where children learn the basic skills of writing and reading. Though six years is the official age of starting primary level, some may start earlier or later. National examinations called Primary Leaving

Examinations which are conducted by the Uganda national examinations board mark the end of this level.

After Primary level, the main outlet is secondary school. Some primary school leavers may join junior technical institutes for a three year course. After four years in ordinary secondary level, one can join two year course at a grade three teacher training college or a two year course at a technical college or one can continue with advanced secondary level of two years.

Successful completion of advanced secondary leads to university education or grade five teacher training (diploma) or other tertiary institutions like business colleges, agricultural colleges, technical colleges and very many other publicly funded tertiary institutions of higher learning (The government white paper 1992). Presently there are many privately funded universities and other tertiary institutions all over the country. These institutions that have helped to take the biggest number of advanced secondary students who fail to be taken by the publicly funded institutions of higher learning. In figure 2.2 below, there is a summary of the different levels of education a Uganda student passes through.

Figure 2.2 Summary of structure of education



1. *U.C.E – Uganda Certificate of Education*
2. *P.L.E – Primary Leaving Examination*
3. *U.A.C.E – Uganda Certificate of Education*

CHAPTER THREE:

IMPORTANCE OF ART AND ART EDUCATION

Art is often considered to be the highest form of human expression. Through the subject, development of feelings and emotions is given proper recognition. Drawing is recognized as a valuable means of supplementing expression in the written or spoken word. Drawing is understood by nations with differing languages, it often becomes a more universal means of expression than language itself. Strangers in a foreign country, ignorant of the language must fall back upon gesture and drawing for communication. A certain amount of practical drawing ability as an aid to expression is of great advantage in many occupations and professions. Descriptive, diagrammatic, and analytical drawing aids greatly help in the accumulation and recording of knowledge in the sciences. Drawing is of great value in constructive processes as an aid to the preliminary thinking necessary for designing or originating an object (Whitford 1920).

The handling of images, symbols and words in sequence or association develops a visual fluency that is closely related to language development and can similarly establish a pattern of working from simple to complex forms, like making images to satisfy a given requirement, making different images that have similar meaning, making different images that have a relationship to a given meaning and making images and placing them into organized groups to make complex meaning. Within art even at a very modest level, children are presented with the possibility of making uncommon responses or unusual solutions to problems or to generate ideas which are new to them at their own level of originality (Clement 1975).

Art is a fundamental human process. Every society from the most primitive to the most sophisticated and modern has expressed itself through art. Art is a personal and satisfying activity at any age and is present in society at any age. Art is for culture and appreciation of

the fine arts. In the minds of many people there is a desire for familiarity with the fine arts as a purely cultural acquisition. Such knowledge includes a history of the evolution of the arts and a critical survey of the works of art of all periods. It involves a study of the lives of individual artists and knowledge of the times, the conditions and the spirit that fostered the art. This type of art knowledge, of cultural value, lays the foundation for the appreciation of the arts. It's a phase of art understanding of value to the artist and to all people interested in the evolution and development of art (Gardener 1975). According to Gardener, a high percentage of African art has a spiritual dimension. Art and crafts are made for purposes of initiation ceremonies, festivals, funerary rituals, leadership and ancestral worship. Most figures and masks are symbolic visualization of unseen super natural forces. Among several tribes, traditional art and crafts are used as shrine objects or as a means of contacting various gods of nature, legendary founding ancestors and the spirits of the people who have actually lived. For example in central Uganda, the Ganda culture has many gods of such nature, such as Mukasa for the lake; Dungu for hunting; Kibuuka god for war. All these are represented in traditional temples in form of art works. Works of art is a reflection of the society that creates it; therefore it ought to play an important role in the lives of students in secondary schools.

Art is needed in industry to provide for better quality of design as a selling factor, to avoid economic waste and to provide for more lasting enjoyment, appreciation and satisfaction from the article to be sold. "The contemplation of quality remains long after the price is forgotten" is a term used discreetly in advertising certain merchandise. An object lacking art quality in its true sense (appropriateness, simplicity, grace, and refinement), soon fails to satisfy; a new purchase is made before the serviceability of the object has been exhausted (Whitford 1920). As Macdonald (1970) has described, art entered general education largely in response to a demand in the nineteenth century for skilled industrial artisans. The aim of art education at this stage was relatively simple; it was to develop in those children considered to have sufficient aptitude the necessary manual skills to enable them to become, after training, skilled industrial artisans capable of transforming designer's instructions into a manufactured product.

The fine art concept of art education has also moved away from its earlier connotation which implied a closer adherence to the academic tradition in art education, a tradition which attached prime importance to the skill of drawing, and has moved towards somewhat a broader view which encompasses art appreciation, art history, and those various interdisciplinary and cross-subject groupings which link art with a broader pattern of learning as a whole (Meson 1974).

Art is also needed for the production of painting, sculpture and architecture. There is needed better art training for the specialist, the artist, the producer of the fine arts (the landscape painter and painter of portraits, the sculptor and the architect). The fine arts contribute directly through “visual construction” to science, history, literature and the tradition and culture surrounding our national life. They interpret the life of the past as well as the present; they picture hopes and aspirations of the future (Whitford 1920).

Finger painting is an instrument which can be used to study personality or behavior. Finger painting may tend to reflect a person’s resistance and it offers a means to release emotions by overt expressive behavior. Abstract forms may depict emotional disturbances. The constant repetition of similar things may indicate patterns of personality that need further investigation in order to make a more complete analysis or diagnosis. Finger painting can be used as a tool by the teachers to aid and assist children in formulating patterns of behavior (Breen 1956).

In addition to the subject matter taught, art work like other subjects in the school, when properly presented, aids in the development of special mental processes and bodily reactions valuable to the student. It aids better co-ordination of mind, hand and eye. This is development by doing and thinking through action. By providing training it stimulates specific types of observation, originality, invention and initiative, it increases the power of visualization, aiding in the capacity of seeing things before they really exist. It increases knowledge and understanding of the fine works of man and gives insight into a phase of nature not incorporated in the natural sciences like the beauty of nature.

There is also a vocational phase of art. Many people obtain much enjoyment and pleasure from drawing, sketching, and composition in photography and other forms of art work as a

sort of recreation or hobby. It encourages and promotes the development of skills, enriches ones creativity, art builds confidence and character in a student and improves the standards of living when students take it as a professional career (Whitford 1920).

The importance of art studies in the training of plastic surgeons has not been well recognized. Presently, very few medical schools offer courses on art or include it in the humanities. Because the study of art is a great experience that helps to develop the trained eye, the inclusion of art in medical education is recommended. For plastic and aesthetic surgeons, art knowledge can greatly add to the development of surgical skill. Courses in drawing, modeling, and casting are recommended along with lectures or seminars on art appreciation.

Art has provided a number of job opportunities ranging from expressive artists which includes painters, printmakers, and ceramicists. Art education foster commercial artists who generally work for other people, support people like teachers who use their skills to promote the concept of the art world and community based artists who use their skills to strengthen, support and preserve communities through art (Ulbricht 2002).

CHAPTER FOUR: METHODOLOGY

4.0 Introduction

This chapter discusses research methods employed in the study. It provides justification to why particular research approaches and methodologies were preferred against others to explore the teaching of Fine art in selected schools in Mukono district, Uganda.

Research Methodology is the process of studying a phenomenon, with interrelated stages through which claim for knowledge is based. Methodology entails the whole process of carrying out a study or doing research (Creswell 1994:2) aimed at capturing or understanding a social phenomenon. Saunders (1997:3) presents that research involves a multistage process which one follows in order to undertake and complete the research project or study. Stages in the research process usually vary from study to study, but a number of stages can be identified as being crucial for any study to be accomplished: topic formulation, review of literature, strategy and design, collecting data, analyzing data and reporting the findings. These stages are interlinked and the whole process is an interactive one.

4.1 Research Design

Research design entails the grand plan for accomplishing a research project. It involves the orientation of the study. Does the study intend to test theory or hypothesis? Or does the study focus on building theory or both? Creswell (2003) has categorized research design into three distinct groups; quantitative designs, which focus on testing theory and hypothesis, qualitative designs which employ different knowledge claims, strategies of inquiry, methods of data collection and analysis and mixed designs which tend to combine or mix the two designs. Normally the research design selected will determine the strategy; methods of data collection and the analytical tools to use for data analysis.

Mbaaga (2000) advises that the size of respondents, sampling technique and method of collecting and analyzing data determine the research design. Yin (1989:16) advises researchers to consider three guidelines when choosing the research design; the nature of research questions to be investigated, the degree of control the researcher has over actual behavioral events and the extent of focus on current or contemporary as against historical events.

Mixed methods subsist to overcome disadvantages of qualitative and quantitative methods, and benefit from advantages of both. This is the method I used for my research. With the use of qualitative method I was able to understand phenomena from the respondent's perspective having developed a detailed view of meaning through teachers narratives. Quantitative methods helped me increase rigor by statistical generalizations and conclusions. They tend to test theory and propositions derived therein. Their strength is that one can be able to capture many responses to a set of questions, and subject them to statistical aggregation. It's easy to make comparisons across cases. With mixed method I was able to relate the responses given in the questionnaire with the ones from the interview. Some of the responses given in the questionnaire helped me probe more when it came to interviewing.

4.1.1 Case Study

Yin (1994) describes the case study as being an empirical inquiry that investigates a contemporary phenomenon within its real life context, especially when the boundaries and context are not clearly evident. Case-studies are those which investigate or examine in detail relatively few persons or items. Here, a mixture of data collection may be used; personal observation which for some periods or events may develop into participant observation, interviews of people about current or historical events, analyses of documents and records and experimentation. Basing on the above, my study is designed for case study.

A case study can be defined as the development of detailed intensive knowledge about a single case or a small number of cases. It is mainly based on qualitative research in which the researcher explores in depth a program; event, activity, process one or more individuals. The attribute with case study research is that cases are studied as wholes or as a situation resulting from a combination of factors or casual conditions (Regin 1987). This attribute takes into account the complex nature of social sciences and social life and it's out outcome in general. The strategy is best suited for studies in which the investigator is interested in understanding a particular context of research and the process (Saunders, Lewis et al. 1997:76) and in answering the 'why', 'what' and how questions (Yin 1994) and also when the investigator is focusing on a contemporary phenomenon within some real-life context and has a little control over events.

Case study strategy is also chosen because of its holistic approach in which cases are studied as wholes (Regin 1987). The cases are considered as wholes not as a collection of variables. This makes it possible to loosen casual complexities that produce outcomes. The use of a case provides an opportunity for relating facts and concepts, reality and hypothesis (Wievoka 1992:160). Case oriented researchers are more concerned with what actually happens and how happenings come about. Advantages of this design include that it enables a more in-depth examination of a particular situation than other designs, the information it yields can be rich and enlightening and may provide new leads or raise questions that otherwise might never have been asked, the people involved usually compromise a fairly well-circumscribed and captive group, making it possible for the researcher to describe events in detail.

Therefore, my research study has focused on four secondary schools in Mukono district, and I am investigating the contemporary position of teaching fine art in these secondary schools.

4.2 Sample and sampling

4.2.1 Target Population and sample selection

My target population included secondary schools in Mukono district. I used random sampling to get the optimal number for my study, from a population of 30 secondary schools. A group of elements selected with the intention of finding out something about the population from which they are taken is referred to as a sample (Wimmer and Dominick 1997). The process of selecting participants is called sampling and the people selected are called samples (Enon 1998:13). The idea behind use of samples is that it is absolutely difficult or impossible to reach everybody in the population due to several limitations like financial constraints, long distance and time factor. In my search for samples, I was also faced with similar constraints. The money available for field work would not enable be study more schools than the ones I chose, the schools are many and occupying a vast area, and therefore could not be easily covered in the time available for the study. The assumption behind random samples is that they are representative of the population, they have same characteristics and are all given equal and independent chance to be selected.

4.2.2 Sample size

The technique of selecting samples that I used was stratified sampling and purposive sampling. Stratified sampling involves identifying groups in the population for example if the population was S3¹, then the various groups would be S3A², S3B and S3C. I used stratified random sampling to get four schools (study sample) from among the secondary schools in Mukono district for my study. The strata included private schools and government schools. I grouped the schools into four categories, government good performing schools, government poor performing schools, private owned good performing

¹ S3 means third year of lower secondary education.

² Due to large numbers of students, a particular year can be divided into various streams for effective teaching and learning like S3A, S3B and S3C.

schools and private owned poor performing schools. Considering the factor of proximity I chose one school from each category bringing my target population to four schools. Government schools are those schools owned by the Ministry of education while private schools are owned by private individuals or organisations but registered in the ministry of education and have examination centres after being inspected and found capable of running. The good performing schools are those whose students pass highly every year and most of the time all the subjects are well performed while poor performing schools will normally have a handful performing well each year, their general performance is rated as poor. Normally government schools are well facilitated while private schools may improve their facilities with time, teachers' salaries vary in the two categories of schools but all these schools are under the ministry of education and it carries out all the monitoring and supervision. I felt that choosing respondents from at least each of the groups would help me with the validity of the findings and representation.

In purposive samples we use our best judgements to decide which elements are most representative of the population and include them in the sample. In identifying the students to answer my questionnaires, I asked the teachers not to bring me only bright students. The choice of the teachers was purposive because the head teachers must have given me the teachers they trusted very much and were sure would best talk about fine art.

I interviewed one fine art teacher from each school. The other respondents included six students from each of the two schools and nine students from each of the two other schools; the students came from lower secondary two, three, four and upper secondary six. This gave me four teachers, thirty students making thirty four respondents altogether. Since my aim was to find out the attention given to Fine art as a subject by the education system, I used teachers because they are the implementers of the policies put in place by the Ministry of education and they would be well aware of what is going on. The students being the ones whom these policies are being implemented on would also be good witnesses and using the two helped me compare the various responses given.

4.3 Methods of data collection

Mbaaga (2000) asserts that there are many ways and means through which data can be collected ranging from questionnaire, participant observation, street ethnography, to historical analysis. Researchers may choose to use one of the above or a combination of two or more. It all depends upon the nature of research, social setting of the people to be studied and the aim of the researcher.

For my research, I interviewed fine art teachers through open ended interviews using an interview guide. From the teachers, I managed to get information pertaining to the teaching of fine art, teacher's attitudes, availability of materials and the recognition of fine art in some of these institutions. As for the students, I used self-administered questionnaire to gather their views on why they chose to study fine art, how they are facilitated to study the subject, awareness of the fine art syllabus and possible ways of improving the study and teaching of fine art. Lastly, I also did document analysis. I examined school records, performance appraisals, marking schemes, teachers' schemes of work, teacher's preparatory notes, school budgets, and records from the Uganda National Examination Board, the fine art syllabus, school budgets and fine art reports. From these documents I gathered sufficient information to collate data gathered from interviews.

Case study strategies have the attribute of combining different methods of data collection and analysis. This has an advantage of collaborated evidence as a way of getting the right answers as the principle of triangulation would require as Brewerton (2001) indicates;

In case study research, the notion of combining qualitative and quantitative data offers the promise of getting closer to the 'whole' of a case in a way that a single method could not achieve. This idea is based on the principle of triangulation which advocates the use of many different sources of information on the topic as possible (e.g. questionnaires, observations, interviews) with the view of obtaining convergence on an issue (Brewerton and Millward 2001:55).

Considering John Øvretveit (1998), multiple sources of data collection help improve the reliability and validity of the study; therefore it will be of advantage using three tools of data collection.

4.3.1 Interviews

In-depth interview is one of the methods I used to collect data. Kvale (1996) refers to a research interview as a conversation that invokes interaction for the generation of information or knowledge. This is a face to face conversation with the purpose of exploring issues or topics in detail. It doesn't use preset questions, but is shaped by a defined set of topics. This interview technique involves oral or vocal questioning techniques or discussions. The researcher becomes the interviewer and the respondent from the sample becomes the interviewee.

The questions I used were mainly semi-structured and unstructured. Semi-structured questions are open and allow individual response, for example: "what do you like most in teaching Fine art?" Unstructured questions provide the researcher with an opportunity to ask broader questions, with a high degree of objectivity, probing and clarification for example: "Why are there few students who specialize in Fine art?" (Enon 1998:17).

The interview technique is advantageous because it is quite flexible and adaptable. Information can be obtained in detail and well explained since one is able to probe for specific answers. The technique can assess the non-verbal behavior of respondents like facial expressions and gestures which help supplement the researcher's interpretations (Mbaaga 2000). However it is disadvantageous in that the interviewees may be highly subjective, biased, shy, or express discomfort in response.

For my interviews, I went to schools and made an appointment with the teachers after having been granted permission to carry out research in those particular schools. I used tape recorders to record the proceedings of the interviews which made it easy to get all the

information given. Most interviews lasted for almost an hour. I took the first minutes trying to create a lively atmosphere for the interview. I sought permission from the respondents to allow me use a tape recorder. It was only with one case where the respondent was not comfortable with being recorded so I had to write down the response. This took slightly longer time as compared to the other interviews where I was recording.

4.3.2 Questionnaires

I used the questionnaire structure with the features proposed by Polgar and Thomas (1995) as follows:

- An introductory statement which introduced who I am and described the purpose of the questionnaire, the information sought and how it would be used.
- Demographic questions such as age, sex, education history.
- Factual questions such as ‘Do you offer Fine art?’
- Opinion questions

Respondents answered twenty questions which were open-ended and closed response formatted.

The teachers in the various schools helped me get the students that I used to answer my questionnaires. I introduced myself to the students, assured them that their responses would be confidential and remained with them in any free room provided for us in the particular schools that they answered the questionnaires from. My presence in the room enabled them to ask me anything they didn’t understand. Whoever finished handed over the questionnaire back to me and I first looked through to be sure that all the questions were answered and then I would let them leave. The whole process would take me approximately one and half hours in each of the schools.

I was able to read through the syllabus before carrying out the interviews with the teachers and this gave me more insight on what kind of responses to expect from some of the questions and also what kind of questions to ask.

4.3.3 Pilot study

The pilot study is used to refine both the research design and the field procedures (Wimmer et al 1997:115). Variables that were not foreseen during the design phase can crop up during the pilot study. Problems with protocol or with study logistics can also be uncovered. The results of the pilot study are used to revise and polish the study protocol. I carried out a pilot study before leaving for Uganda so as to test the methods of data collection and research tools I was to use in my study. I gave out questionnaires to five people and interviewed one person. I had to rephrase some questions and eliminate some responses. This made my questionnaire more precise and clear. The interview made me analyse my interviewing technique, I noticed on listening to the taped interview that some responses as I interviewed were not necessary, I became more confident with the use of the tape recorder and also noted that it was important to raise my voice for clear recording.

4.4 Data analysis

In a qualitative research, data analysis section is where the sense can most readily be distinguished from nonsense. According to Trisha Greenhalgh (2001), one way of doing this is content analysis; drawing up a list of coded categories and “cutting and pasting” each segment of transcribed data into one of these categories. My research is mainly qualitative but I have used both qualitative and quantitative methods to analyze my findings. Having amassed a thick pile of completed interview transcripts, I assigned numbers to all the transcripts, then I coded the questionnaire into different data categories

and I was able to enter each of the transcripts following the coding. Some questions in the questionnaires had multiple responses on a scale of agree and disagree with two blank boxes in between. While explaining to students about the boxes for them to best understand what they meant, I called them first box, second box, third box and fourth box strongly agree, agree, disagree and strongly disagree respectively even though I had labeled the first box agree and the last box disagree without anything on the two middle boxes in my questionnaire. For clear analysis, I recorded the responses into new variables and called box one and two disagree and box three and four disagree. This was used for purposes of clear comparison. When it came to correlation, I used the boxes to mean what I had explained to the students as such using strongly agree, agree, disagree and strongly disagree.

4.5 Issues of Reliability and Validity

Reliability refers to how consistent a research procedure or instrument is. This means the degree of consistency demonstrated in a study that is the stability or dependability of an instrument or procedure in order to obtain information. To ensure reliability, I used precise questions, good response alternatives which were achieved by carrying out a pilot study. I carried out all the interviews myself and administered the questionnaires myself. In research, the fundamental rule of the thumb is that every data we get must be accurate. This concept of accuracy is what is called validity. Validity refers to the quality that a procedure or an instrument (tool) used in the research is accurate, correct, true, meaningful and right. Validity in a research may imply accuracy of a research tool, validity of a research procedure (technique), and validity of the research findings (report). Validity refers to the “correctness or credibility of a description, conclusion, explanation, interpretation or other sort of account” (Maxwell 1996:87).

To ensure validity, I used respondents from various schools both government and private owned which were also good and poor performing. I wound up interviews by reflecting back students responses on aspects central to my research. Secondly, multiple research

methods and data sources were used. By doing this, data from interviews, documents and questionnaires were triangulated.

4.6 Limitations

Collecting data in a third world country can be a daunting task. In carrying out this study, I faced some challenges and limitations as elaborated hereunder.

One of the limitations was time. Time for data collection was not enough to have certain observations made like observing the interest and enthusiasm of students in a classroom environment, how the teachers teach whether they followed teaching procedures and have teaching materials.

There was also an issue with documents and literature. In some cases documents were not readily available and taken as confidential like the schemes of work and lesson plans, trend of fine art performance in those schools, reports from the teachers.

In one particular school the when I went to make an appointment, the head teacher fixed the day with me and did not allow me to meet the particular Fine art teacher that day promising that he would get in touch with her. On the day of carrying out the interview and meeting the students, I found out that the teacher had not been informed. However, upon explaining to her all that I was going to do she was willing to help me but was very conscious not having met me before. She called all the students that I was supposed to interview and before I could go to meet them I heard her telling them not to shame her so even as they responded to the questions they were trying not to shame the teacher because as I interviewed the teacher later, some of their responses did not tally with the teachers.

4.7 Conclusion

I used is case study as my research design. The case study is on four secondary schools from Mukono district. My sample comprised of four teachers and 30 students. I interviewed one fine art teacher from each of the schools and administered questionnaires to the students. The students came from lower secondary two, three, four and upper secondary six. This gave me a total of thirty four respondents' altogether.

CHAPTER FIVE: PRESENTATION OF THE RESPONDENTS AND THE SUBJECT

5.1 The schools and the teachers

My research was carried out in four schools from Mukono district. I interviewed one teacher from each of the four schools which made the total number of interviewed teachers four. The teachers comprised of three females and one male.

Table 5.1 Schools

School 1	School 2	School 3	School 4
Non-government owned	Government owned	Government owned	Non-government owned
Few students taking art	Many students taking art	Few students taking art	Many students taking art
No art room	Art room	No art room	Art room
Students don't pay a lot of money for school fees	Students pay a lot of money for school fees	Students don't pay a lot of money for school fees	Students pay a lot of money for school fees
Poor performing	Good performing	Poor performing	Good performing

Among the schools I used for the study, two were government owned schools and two private owned schools. Two of the schools were good performing schools in that their students always pass very well in their final exams while two never feature in the best performing schools. I would regard their general performance as poor. These good

performing schools had art rooms while the poor performing schools didn't have art rooms. I also noticed that the schools with art rooms at least provided the students with some materials for studying the subject. Students studying fine art in schools providing materials were many while those in schools providing little or no materials were less.

Three of the teachers I interviewed were very confident of themselves and two of them were from the good performing schools. While talking to these two teachers I noted that they liked the subject and were sure of what they were talking about. This was also confirmed by the students when asked why they studied fine art, most of the students from these particular schools noted that their teachers taught well. My inner judgment about the teachers as I carried out the interview was further confirmed by one when answering the question; what can be done to improve the teaching of fine art, a student from one of the schools noted that they need potential committed and talented teachers.

The presence or absence of an art room is one factor that can affect the performance of students. Indeed some students when responding to the question what can be done to improve the teaching of fine art noted that they needed an art room. Materials are what most students pointed out as a requirement to improve the teaching of the subject. There was a clear difference in performance between the schools that provided some materials as compared to those which didn't and this could have affected the number of students studying the subject.

Two teachers were degree holders while two teachers were diploma holders. Three of the teachers had love for the subject right from their early stages of study and were determined to teach fine art while one teacher never thought of continuing with the subject but later found it was the only option and ended up in the profession just to earn a living. All the teachers noted having a big load to teach because they were barely two art teachers in each school and yet the students were very many. They noted that the administrators seem relaxed about how many teachers they are simply because they take the subject not to require a lot of attention which they feel is not the case. Two of the teachers said that their school administration tries to provide some materials though not all the required materials because they are quite expensive. Two other teachers received just a few from their school

administration. When asked to compare what they were provided with what other schools receive, they said the level at which the school is in development, determined what is provided because the administrators devoted a lot of money towards other things like construction of more buildings first than providing the necessary materials. One the teachers noted that most of the time as a good art teacher one has to improvise so as to achieve the best from the teaching-learning process because at the end of it all when they receive the final results from the candidate classes, and students have performed poorly in a particular subject, blame seems to go on the teacher. I also noted that all the teachers had their favorite papers and seemed more confident in their favorite papers. The teachers were not well conversant with all the fine art papers much as it was possible for them to teach about them. When asked whether students spent much time doing art, two teachers responded in the negative saying that some students take the subject to pass time, and that they take it as an easy subject and didn't need to devote a lot of time to it. Two other teachers responded positively. One of the teachers who responded positively told me he had even received complaints from the administration that the art students do not want to attend other lessons, they are either out doing art work when they are supposed to attend a particular lesson or they are attending these other lessons but busy doing art. When asked why it was so, the response was that is because of being devoted to the subject and being available to help the students all the time.

Students taking the subject in two schools were few compared to those taking the other subjects. When asked why they were few students taking the subject, they noted that students in these schools were mainly from poor families and can't afford art materials so they decide not to take the subject. It was the opposite in two other schools and when asked why the numbers were many, one teacher told me it was because of good teaching. When she had just joined the school, the numbers were small but as the years went by, many more students started taking the subject because they liked the way she taught. The second teacher reported good teaching as the reason to the big numbers taking the subject. Three teachers believed that art is a talent but can as well be taught especially if the teacher is good and the student has the interest while one held the view that art is only a talent.

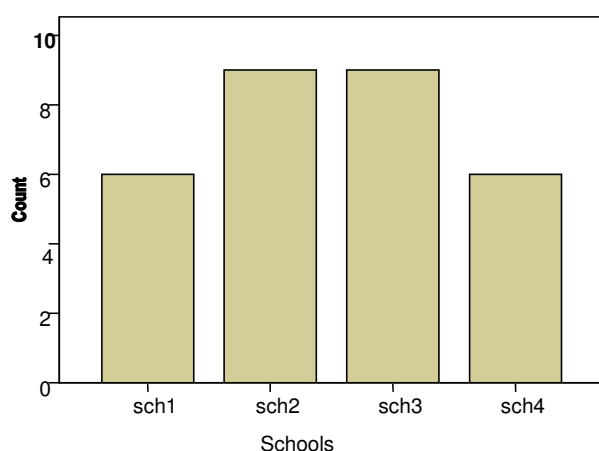
5.1.1 Teacher student ratio

The teachers agreed that fine art can be learnt much as it is a talent though proper teaching may not be easy and effective depending on the number of students in a class. All the teachers I talked to admitted to having a heavy load on them. All the four schools had two art teachers teaching in each school. Students in the schools I visited were ranging from 700 to 1100 in each school; school 1 and school 2 had approximately 800 students, school 3 and school 4 had approximately 1000 students. The teachers noted that other subjects have 4, 5 or 6 number of teachers in the whole school. As such, teachers are always exhausted and cannot carry out effective teaching; they cannot be able to attend to individual students' problems and eventually students who do not understand the teachers' explanations end up leaving the subject.

5.2 The students

The students were from the same schools in Mukono district, as were the teachers. I used questionnaires which were administered to 30 respondents from four schools. These included students taking fine art from S2, S3, S4 and S6.

Figure 5.1 Number of Students per School



5.2.1 Gender, age and class of respondents

Table 5.2 Gender and Schools

		Male	female
Schools	sch1	5	1
	sch2	6	3
	sch3	3	6
	sch4	3	3

The students interviewed were not equal in sex because the teachers picked on the students randomly. In school 1, I interviewed 5 males and 1 female, 6 males and 3 females in school 2, 3 males and 6 females in school 3 and 3 males and 3 females in school 4 as shown in table 5.2 above.

Table 5.3 Gender and age of respondents

Age	10-15	16-20
Male	7	10
female	5	8

The students included both male and female. The number of male students was 17 which made 57 percent and the number of female students was 13 which made 43 percent of the total number of fine art students interviewed. Both sexes were well represented. I was quite surprised by the number of girls taking fine art. Gone are the days when fine art as a subject used to be assumed to be studied by boys only. The age of the respondents was between 10 and 20 years. The youngest student was 14 years while the eldest student was aged 20 years. Students aged 10-15 years were 7 males and 5 females, while those aged between 16 and 20 years were 10 males and 8 females. The total number of students aged 10-15 was 12 (40%) while those aged 16-20 were 18 (60%) of the total number of respondents.

Table 5. 4 Gender and class of respondents

Class	S.2	S.3	S.4	S.6
Male	9	3	1	4
female	4	3	1	5

The number of respondents by class included 13 students from S.2 (comprising 43% of the total number of student respondents), 6 students from S.3 (comprising 20% of the total number of student respondents), 2 students from S.4 (comprising 7% of the total number of student respondents), and 9 students from and S.6 (making a percentage of 30 of the total number of student respondents). Of the 13 students from S.2, 9 were male while 4 were female; students from S.3 and S.4 were equal gender wise, being 3 for S.3 and 1 for S.4 respectively. Respondents from S.6 comprised of 4 males and 5 females. The lowest number of respondents came from S4 because by the time I conducted my research most S4 students had completed their exams and were no longer coming to school.

Table 5. 5: Age and class of respondents

Class	S.2	S.3	S.4	S.6
10-15	10	2		
16-20	3	4	2	9

The youngest respondents aged 10-15 years came from the lower classes of S.2 and S.3 with 10 and 2 students respectively. The youngest were aged 14 years and all were in S.2. The biggest numbers of respondents were aged between 16 and 20 years old. This category was widely spread among the classes with; there were 3 students in S.2, 4 students in S.3, 2 students in S.4, and 9 students from S.6. The eldest were three aged 20 and all were in S.6.

5.3 The subject

Fine art comprises of seven papers and normally students are supposed to study all the art papers at lower levels and those who continue with the subject to a higher level specialize in a few of the papers. Most of the schools tend to ignore fine art papers which require expensive materials. The papers which all the schools taught were drawing, designing, and printing. Two schools taught more papers which included painting, living person, sculpture, ceramics, and batik. Materials required in teaching and learning of the subject include, markers, art papers, art pencils, art pens, paint, painting brushes, cloth, printing pest, clay, stencils, cutters, art boards and various drawing specimens ranging from still life to nature. Such materials are expensive especially with schools running on small budgets, where most of the income is from school fees, and yet students pay small amounts in terms of fees.

Fine art is an arts subject and the other arts subjects the schools taught were history, geography, Christian religious education, English literature, economics and commerce. Language subjects were also taught in these schools which included English, Luganda, French, and Swahili. Science subjects taught included physics, chemistry, biology, mathematics and agriculture.

5.4 Which students like fine art?

I did not ask the students about how much they liked fine art but I easily concluded on which students liked the subject from the student's responses to other questions. I found out that there are a number of categories of students who liked fine art and these included those students who were taught well, students who studied fine art in primary school, students who wanted to become artists, students who felt fine art would be helpful in their future careers, and students who were talented in art.

Students who thought they were taught well liked fine art. Most of those students who told me liked the subject because the teacher teaches well were not talented and quite a number

did not want to become artists, they wanted to use it to supplement their income in future. Good teaching is vital in determining students' interest in a subject

Students who studied fine art in primary liked the subject possibly because they were more familiar with the subject and found it easier to continue with the subject. Having studied fine art at primary level helped develop their art skills and led to their liking the subject

Another category of students who liked fine art were those who wanted to become artists. They could have had various reasons why they wanted to become artists; may be they were inspired by the work of other artists, one student noted that she wanted to become an artist because most people in their home were artists much as she was not talented.

Some students told me that they liked fine art because they would use it in their future careers; one when asked what he would use the art he has learnt said he would use it to draw parts of machinery since he anticipated becoming an engineer. Others who liked fine art so as to use it in their future career included those interested in careers like doctors, teachers, and journalists.

Fine art was liked by students who were talented, for them taking the subject enabled them with more time to do other subjects since they required less time to do the subject.

5.5 Factors influencing promotion of fine art in school

5.5.1 National curriculum

I was able to have a look at the national school curriculum and when it came to fine art it was not clear, the choice was up to the schools to decide what to teach and the information I got from the teachers I talked with, they tend to teach what they like most or are good at. This is not good for the students because they need knowledge about all the kinds of art and they can get to understand it properly. One teacher told me that certain kinds of art like

batik, tie and die, printing the school doesn't encourage their teaching because the materials are expensive and not all the students can afford to buy the materials so they are not taught in their school. All the four teachers admitted to having had a look at the art syllabus, two of them looked at it from friends in other schools while two had them provided by the school. Answering one of my research questions; to what extent does teaching of fine art follow a syllabus, I would say that for the good schools it's to a greater extent while to the poor schools it's to a less extent simply because of availability of materials. Uganda's fine art curriculum would best meet students expectations if all stated in it was followed and taught and because not all is followed the students' expectations are not fully met.

5.5.2 The school leader's attitude towards fine art

The attitude school leaders have towards fine art influences its study. According to two of the teachers I interviewed for this study, the school administration is often reluctant to honor requisitions from the art department for scholastic materials. School administrators have the impression that students can easily fine art without practice. This attitude from school administrators alone discourages fine art teachers. More so, if students get to learn of this, they cannot get encouraged to take the subject. All the teachers I interviewed were concerned that the director of studies has never inspected the schemes of work for fine art teachers. This is contrary to the practice in other subjects like mathematics and biology which are given a high premium by the school administration. Time allocated to the subject is not enough to do all the practical part that is required and it is normally left to the students as homework which some of them never both to do.

5.5.3 The facilitation of fine art

Successful teaching of fine art requires proper facilitation. A school requires a well facilitated art room for proper teaching of the subject. Among the four schools where I conducted my research only two schools had an art room, I observed some differences between the schools with an art room and those without, it took us long to identify a free

room to carry out the interview and I also noted that the teachers from the schools with art rooms were more confident compared to those without. The level of interest in the subject among the students of the different schools was quite different. In one school some of the art students insisted on following their art teacher to see where she was taking some of the art students, and they ended up filling the questionnaires too. On the whole the schools which had art rooms had more facilitation as far as other art materials were concerned as compared to the schools without art rooms. The student's responses about the teacher's responsibilities showed that the teachers were putting in all possible efforts to facilitate the teaching of fine art. 57% said their teachers always marked their work, 90% always received guidance before class exercises however 86% were not sure of what to expect in their final exams.

5.5.4 The teachers teaching

I found out that some of the art teachers were ended up in the career because they only wanted to earn a living. One teacher told me that she did not take fine art at lower secondary level but picked it up at upper secondary because she needed a fourth principle subject just to help her pass exams. On another occasion when one was asked why a certain paper wasn't taught in their school, she told me she had no knowledge about the paper. If teacher training is not done well then the products are poor and produce poor products too because they will tend to teach as they were taught. Some of the teachers I talked to were very good and had big numbers of students because of their good teaching. Of the 30 students that answered the questionnaires, 19 noted that they were taking the subject because the teacher teaches well. 3 of those who noted that the teacher teaches well wanted to become teachers in future, 6 wanted to become artists whereas 10 were interested in other careers.

5.6 Summary

The schools I carried out my interviews from included two government owned and two non-government owned. I interviewed three female fine art teachers and one male fine art teacher. The students who responded to my questionnaires were thirty in total from classes S.2, S.3, S.4, and S.6. They were 17 males and 13 females. The least number of students came from S.4 while the biggest number of students came from S.2.

Factors affecting promotion of fine art include the fine art curriculum which doesn't specify very clearly what should be taught and what shouldn't be taught, the school leaders attitude towards fine art, poor facilitation of the subject and the way the teachers teach.

CHAPTER SIX: WHY STUDENTS CHOSE TO STUDY FINE ART

There are a number of reasons why students normally take certain subjects. Art being a talent to some of the children would be one of the reasons why they may take the subject. Depending on the way teachers teach, students may be encouraged to take certain subjects. Taking a subject may also depend on one's career interest, it could be directly concerned with the subject or one may need knowledge of the subject in their future career like in the case of a geographer, when it comes to drawing then knowledge of art may be important. Some students take subjects because their guardians or parents want them to take them while others just want to pass exams in order to raise a certain pass mark.

6.1 The reasons to study fine art

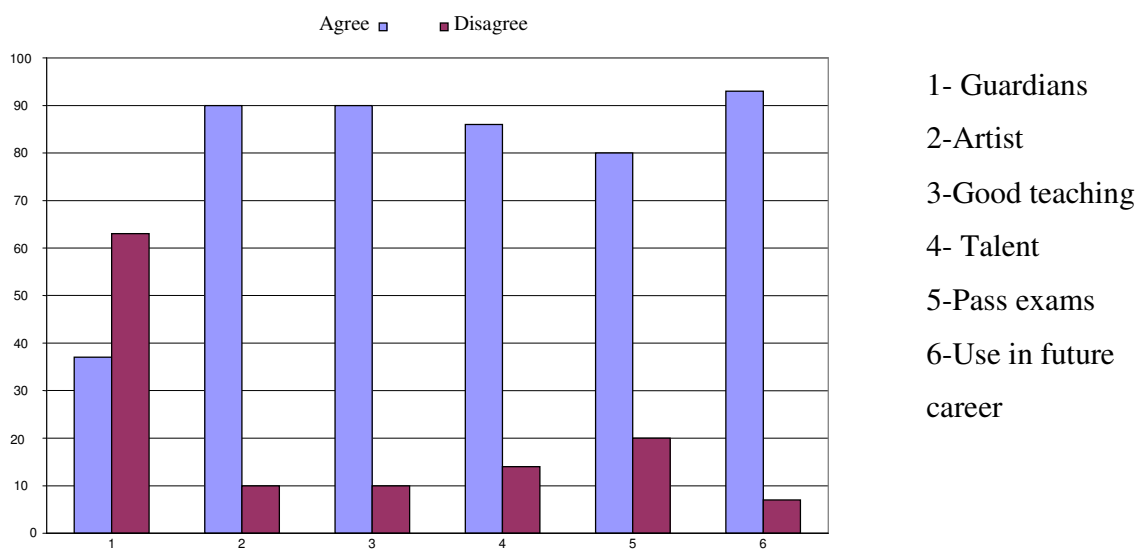


Figure 6.1 Why students take fine art (%)

According to my findings, the ability of a fine art teacher and individual interest play a big role in influencing the decision of a student to take fine art. While responding to the question “why are you taking fine art”, students strongly agreed that a teacher who teaches well motivates them to take the subject as much as their own interest does. On a scale of agree and disagree, 90% responded in the affirmative. 93% studied the subject for use in their future career showing that art is very much helpful in other careers. Not all the students who studied fine art wanted to become artists some wanted to become doctors, nurses, engineers and accountants. It was noted that talent plays a big role in motivating students to take fine art then in such a case it would be more interesting. 86% studied the subject because they were talented. 37% of the respondents studied fine art because their guardians wanted them to take it which shows that the choice of subjects or career is no longer very much influenced by the guardians or parents and it’s now the students’ decision to make a choice. 80% of the respondents were taking the subject to pass exams since it did not require a lot and this enabled them to have more time to revise other subjects. This was further confirmed when asked how much time they devoted to fine art as compared to other subjects, 17 respondent out of 30 admitted devoting less time.

Table 6. 1 Kind of art studied in primary school

Type	Painting	Sculpture	Drawing	Printing
No	3	1	12	1

60% of the respondents had art in primary school, this were 18 students out of 30 students. 12 students which made 40 percent of the respondents didn’t study art in primary school. 12 of those who studied art in primary school studied drawing, 3 studied painting while only 1 studied printing, sculpture and hand work respectively. Most of the students who studied art in primary had drawing as the kind of art.

Out of 18 students who had art in primary, 14 wanted to continue with the subject. 7 students out of 14 who wanted to continue with the subject, wanted to become artists. Studying art right from primary could have been an encouraging factor for these students to continue with the subject. However, there were also students who did not study art in primary and still wanted to become artists. These were six students and responding to why they studied the subject, four of them noted that the teacher teaches well, and they wanted to use in their future career.

6.1.1 Differences between schools

Table 6.2 Schools and career

Career		Doc/Nurse	Teacher	Artist	Engineer
Schools	sch1			5	1
	sch2	2	1	3	2
	sch3	3	2	2	1
	sch4	1		3	1

Students in the various schools were interested in different careers which included Doctor or nurse, teacher, artist and engineer. In school 1 five students wanted to become artists while only one student wanted to become an engineer. In school 2, two were interested in becoming doctors, only one wanted to become a teacher, three wanted to become artists in future and two engineers. In school 3 students who wanted to become doctors, teachers, artists and engineers were 3, 2, 2, and 1 respectively. School 4 had one student interested in becoming a doctor, one student interested in becoming an engineer and three students interested in becoming artists.

Table 6.3 Responses on why students from different schools studied fine art

		Number 1, 2, 3,4,			
		sch1	sch2	sch3	sch4
Guardians want me take subject	agree	3	4	1	3
	disagree	3	5	8	3
Teacher teaches well	agree	4	9	8	6
	disagree	2		1	
Become artist	agree	6	8	7	6
	disagree		1	2	
It's my talent	agree	6	7	7	6
	disagree		2	2	
Help me pass exams	agree	3	8	8	5
	disagree	3	1	1	1
For future career	agree	5	9	8	6
	disagree	1		1	

According to how different students from the four different schools responded to why they were taking fine art, I would say that most of the students who studied fine art wanted to use it in their future careers which included becoming an artist, teacher, doctor, engineer, journalist and accountant. Students from schools 2 and 4 agreed to studying the subject for use in their future career. Only one student each from schools 1 and 3 disagreed to taking the subject for use in their future career.

Most of the students studying fine art from the four schools would have loved to become artist much as I think some of them were not yet decided about it or it was their second career of interest because many agreed that they were taking the subject because they wanted to become artists yet when asked what they wanted to become in future they filled other careers. Not all the students who said they wanted to become artists still felt they must become artists when it can to what their future career would be.

The students from schools 2 and 4 agreed to studying the subject because the teacher teaches well. The biggest number of students from schools 1 and 3 agreed that their teachers teach well but some disagreed which shows their teachers did not teach very well.

A good number of the students studying fine art from all the four schools say that they are talented and that is why they studied the subject.

Students from schools 2, 3, and 4 were not only interested in the subject but passing exams while students from school 1 seemed to have no interest in passing exams, half of the students interviewed from school 1 agreed to taking the subject to pass exams while half disagreed to taking the subject in order to pass exams.

In schools 1, 2, and 4, guardians to a certain extent played big a role in the student's decision to take fine art while in school 3, only one student studied fine art because their guardian wanted them to take it.

6.1.2 Differences between age, gender, and reasons mentioned

Table 6.4 Gender and reasons mentioned

		Male	female
Guardians want me take subject	agree	8	3
	disagree	9	10
Teacher teaches well	agree	15	12
	disagree	2	1
Become artist	agree	16	11
	disagree	1	2
It's my talent	agree	15	11
	disagree	2	2
Help me pass exams	agree	14	10
	disagree	3	3
For future career	agree	16	12
	disagree	1	1

While comparing the responses from males and females, teacher's way of teaching, becoming an artist, being talented passing exams and using in their future career all were reasons agreed upon to a large extent as having encouraged them to study fine art. The biggest number of females disagreed to guardians being the reason for their studying the subject while half of the males say that they were encouraged to take the subject by their guardians and half were not.

Table 6. 5 Age and reasons mentioned

		10-15	16-20
Guardians want me take subject	agree	4	7
	disagree	8	11
Teacher teaches well	agree	11	16
	disagree	1	2
Become artist	agree	12	15
	disagree		3
It's my talent	agree	10	16
	disagree	2	2
Help me pass exams	agree	10	14
	disagree	2	4
For future career	agree	11	17
	disagree	1	1

While reading through the filled questionnaires, I wouldn't tell the differences in age of the respondents by their responses. The responses were almost similar, as if they came from one age bracket of mature students who understood exactly what they were studying. I would declare that as regards studying fine art, most of the students were more familiar with what to expect from studying the subject and what was lacking regardless of their differences in age. While comparing their responses as to why the two age groups studied fine art summarized in table above, there is nearly no difference in the way they responded.

Through comparing the different responses from the two sexes, when responding to what they would use the art they have learnt for, it was very clear that most males would use it for commercial purposes to earn money while most females would use it in beautifying their homes and country, decorating their rooms and color organization to determine which color matches best with which. Some females wanted to use it to earn a living and a few males would use it to decorate their homes. In the African culture men and women have

different roles they play in home; it's the duty of a woman to keep the home smart and neat while the man should be the provider of a home. This is clearly evident by the responses given by the students on what they would use the art they have learnt. Most women mind about the combination of colors be it in dressing or arranging a home so it's not a surprise that some wanted to use it color organization.

Table 6.6 Gender and career

	Doc/Nurse	Teacher	Artist	Engineer
Male	4	1	6	5
female	2	2	7	

When asked what they wanted to become in future, the careers mentioned included becoming an engineer, artist, doctor, teacher, journalist and accountant. Those who wanted to become engineers were only male while those who wanted to become artists, doctors, teachers and accountants were both male and female with the artists competing almost equally. I was surprised by the big number of girls who wanted to become artists because there was a mentality especially the days I was in school that only boys can study fine art but these girls could have been inspired by their female teachers. Among the teachers I interviewed female teachers were more than male teachers. I interviewed four teachers, one teacher from each of the schools I used and the female teachers were three while there was only one male teacher.

6.1.3 Combinations of reasons mentioned

Table 6.7 Correlations

	DHAT	DKSO	ME	GOS	GWT	AP	IT	IS	NOS
Don't have a talent	1	.555	-.071	.544	.788	.124	-.923	.231	.286
I don't know subject outcome	.555	1	-.234	.819	.416	.240	-.739	.444	.384
Materials expensive	-.071	-.234	1	-.188	-.171	-.634	.214	-.341	.262
Good in other subjects	.544	.819	-.188	1	.518	.213	-.672	.680	.590
Guardians want me to take other subjects	.788	.416	-.171	.518	1	.259	-.803	.233	.285
Art in primary	.124	.240	-.634	.213	.259	1	-.216	-.072	.040
It's my talent	-.923	-.739	.214	-.672	-.803	-.216	1	-.265	-.283
Interested in sciences	.231	.444	-.341	.680	.233	-.072	-.265	1	.317
Need other subjects for my career	.286	.384	.262	.590	.285	.040	-.283	.317	1

The correlation is between responses on a scale of agree to disagree. The positive correlations show that students responses about the particular points was the same while the negative correlations show that students who agreed to a particular factor disagreed on the other and viz-viz.

The highest correlation coefficient was $-.923$ between the responses it is my talent and I don't have a talent. The second highest coefficient was $.819$ between the responses good in other subjects and don't know the subject outcome. In my analysis I will consider the highest correlation coefficients.

Table 6.8 Coefficient $.819$ between good in other subjects and I don't know subject outcome

		Good in other subjects			
		strongly agree	Agree	Disagree	Strongly Disagree
I don't know subject outcome	strongly agree	2	1		
	Agree	1			
	Disagree		2	1	1
	Strongly Disagree			2	3

Coefficient $.819$ summarized in table 6.8 above is a positive coefficient showing that students who were good in other subject's didn't know the subject outcome while students who were not good in other subjects knew the subject outcome. The students who were not good in other subjects and knew the subject outcome were more than the students who were good in other subjects and did not know the subject outcome. This shows that the students who were not good in other subjects seemed to like fine art and so were aware of the subject outcome. It seems that students who were good in other subjects were the only ones who did not know where fine art would lead them.

Table 6.9 Coefficient .788 between Guardians want me to take other subjects and I don't have a talent

		Guardians want me to take other subjects			
		strongly agree	Agree	Disagree	Strongly Disagree
Don't have a talent	Strongly agree	2	1		
	Disagree			3	1
	Strongly Disagree		1	2	5

Table 6.9 above shows coefficient 0.788. This is a positive correlation coefficient. This means that students whose guardians wanted them to take other subjects did not think that they have a talent in fine art. It also means that students whose guardians wanted to take fine art thought they were talented. The students who did not think they were talented were few compared to those who thought they were talented, which also means that students whose guardians wanted to take other subjects were few compared to those whose guardians wanted to take fine art.

Table 6.10 Coefficient .544 between Good in other subjects and I don't have a talent

		Good in other subjects			
		strongly agree	Agree	Disagree	Strongly Disagree
Don't have a talent	Strongly agree	2	1		
	Disagree		1	1	2
	Strongly Disagree	1	1	2	3

Table 6.10 summarizes coefficient 0.544 which is a positive correlation coefficient. Students who were good in other subject's didn't think they have a talent while students who were not good in other subjects thought they had a talent. The table shows that students taking fine art and didn't have a talent were few compared to those taking fine art and had a talent.

More existing combinations from the positive correlation which were significant included students who did not have a talent were interested in sciences (0.680); therefore they needed other subjects for their future career. One would easily imagine that since these students were interested in sciences they felt they had nothing to do with art subjects and even concluded that they were not talented as far as fine art was concerned.

Table 6.11 Coefficient .923 between I don't have a talent and its my talent

		Don't have a talent		
		Strongly agree	Disagree	Strongly Disagree
Its my talent	strongly agree		1	7
	Agree		3	1
	Disagree	1		
	Strongly Disagree	2		

Table 6.11 above summarizes correlation coefficient -0.923. This is a negative correlation coefficient and the most significant correlation coefficient. When it's a negative correlation it means that if one agreed to a particular response, then the same person disagreed to the other response and viz-viz. This means that students who studied fine art because they had a talent didn't want to continue with the subject because they didn't have a talent but rather because of some other reasons. Therefore the students who had a talent disagreed upon not having a talent as a reason for their not continuing with the subject. It also means that

students who didn't study fine art because of other reasons other than not having a talent didn't want to continue with fine art because they didn't have a talent.

Table 6.12 Coefficient -.803 between Guardians want me to take other subjects and it is my talent

		Guardians want me to take other subjects			
		strongly agree	Agree	Disagree	Strongly Disagree
Its my talent	strongly agree		1	2	5
	Agree			3	1
	Disagree		1		
	Strongly Disagree	2			

Table 6.12 summarizes coefficient – 0.803. This is a negative significant correlation coefficient. This means that students who studied fine art because they were talented disagreed that guardians wanted them to take other subjects while responding to why they didn't want to continue with the subject. This shows there were other reasons why they didn't want to continue with the subject other than their guardians wanting them to take other subjects.

Other existing negative and significant correlations included students who studied fine art in primary school disagreed to art materials being expensive whereas students who did not study fine art in primary school found art materials expensive.

6.2 Causes of poor performance in fine art

Students were asked what they thought caused poor performance in art and a number of responses were given which they were supposed to agree to or disagree or even give any other reasons they thought caused poor performance in fine art. This is what they had to say.

Table 6. 13 What causes poor performance?

		Count
Career guidance	agree	18
	disagree	12
Lack of practice outside class	agree	17
	disagree	12
Lack of materials	agree	21
	disagree	8
School teaches not kind of art I like	agree	2
	disagree	27

According to 18 students, career guidance was one the factors they felt was lacking to encourage them in studying of fine art, 17 cited lack of enough practice outside school as one of the factors that hindered the study of the subject, 21 cited lack of materials and only 2 felt that the school doesn't teach the kind of art they liked which means that most of the schools were able to teach the kind of art that the students liked. Most of the students required materials to encourage them learn fine art, and the teachers I interviewed noted lack of materials as one of the problems they faced in teaching fine art. Art materials are very expensive so there is always scarcity for practice. However there were other points noted by the students which were required to improve the teaching of fine art. Two students noted that time allocated for the subject is not enough for the students to learn. Fine art has few lessons of art a week compared to other subjects. Another reason raised by the students was lack of enough teachers to carry out efficient and effective teaching. This was noted by

two students. A student noted specialization of papers where by a school will have certain papers that are taught in fine art where by some students may be interested in the papers the school doesn't teach therefore they end up not taking the subject. Other points noted were lack of an art room and help in choosing the right fine art papers to specialize in at an advanced stage.

6.3 Students suggestions on improving the teaching and learning of fine art

The students gave a number of suggestions they felt would help improve the teaching of fine art which included providing both school and students materials. This was raised by a 16 students which means as far as providing students with materials schools were doing badly. Some students felt that their schools should provide them with materials may be because all the materials they used were being provided by themselves and thought its high time the school did something. They also said they needed an art room to help improve on the teaching of fine art.

Students said they needed more of the teacher's guidance before the beginning of the class exercises. One student noted that sometimes the teacher brings an object in class and asks as to draw and leaves the class. Another student said they needed advise on how to use the various art pencils.

More practice is important in encouraging the study of the subject. A student noted, "More lessons should be added so that the students get more practice". This students also added could be achieved in various ways including giving daily home work to students by the teachers, more fine art lessons during the week, and carrying out art exhibitions at a single school level or combining with other schools so that they could compare their work with that from other schools and be able to learn something. Carrying out exhibitions would help instill confidence in the students as far as studying fine art is concerned and it would make the subject more interesting.

Some students noted that they needed constant checking of the works done by the teacher while some said in order to improve on the performance of fine art, it is important for them to do all the work given by the teacher. If the teachers ensured that the students did all the work they were given to do then the students would make sure they do all the work they were given but because there was no constant checking of the work by the teachers then some of the students would not do all the work.

Students also noted they needed potential, committed and talented teachers as well as more teachers. One student responding to the question what do you think can be done to improve the teaching of fine art noted, "I think potential, committed and above all talented teachers should be provided to make students love the subject". The teachers are few and at times very exhausted and cannot be efficient when very exhausted. Increase in the number of teachers would bring effective teaching. A teacher who is talented has the potential to teach well what they are good at. When a teacher is very committed to their duty any time they can be ready to help and this would encourage the students taking the subject

6.4 Summary

Reasons why students chose to study fine art range from influence from their guardians, therefore some students chose to study fine art because their guardians wanted them to study it, and some students chose to study fine art because they wanted to become artists. There are students who chose the subject because they thought they were talented; others chose the subject because their teachers taught well. Other reasons why students chose to study fine art included passing exams and for use in their future careers. For most of the students they chose the subject because of more than one of the above reasons though they had a reason that featured most among them. There were no big differences in the various responses mentioned by the two sexes. There were some differences in schools like career like some schools had a big number of students interested in a particular career compared to another.

The kind of fine art commonly studied in primary schools included painting, sculpture, drawing and printing with drawing being the most common kind of art studied in primary.

Students and teachers had good suggestions on how the teaching and learning of fine art can be improved.

CHAPTER SEVEN: SUMMARY AND CONCLUSION

7.1 Introduction

This chapter includes the discussion and summary of the findings based on the research questions, the Uganda's education system and the teaching of fine art in Uganda.

7.2 Summary of findings

7.2.1 To what extent does teaching of fine art follow a syllabus?

Uganda curriculum development center is the body that drafts the school curriculum for the different subjects taught in schools in Uganda. Among the curriculum drafted is fine art which is supposed to aid the fine art teachers in teaching fine art. According to the curriculum, the teachers should try to teach all the areas of fine art in lower secondary one and two when fine art is a compulsory subject. From lower secondary three to four, when students choose whether they should continue with the subject or not, those who decide to continue with the subject are supposed to specialize in only four papers, the same applies to students who study fine art at advanced secondary (chapter 2.3).

According to what I found out, some schools don't provide the curriculum to their teachers (Chapter 5.5.1). This makes it hard for the teachers to consult the curriculum that often since they have to check it from their friends. The fine art curriculum is not clear about what should be taught and as such most teachers follow what best suits them according to how best they are in various fields as compared to another. What the teachers know well is what they tend to teach which means if a teacher doesn't know many fields of art then the students will miss out a lot on what to learn. The areas that the teachers teach in some schools are determined by the school, this means the school is in position to provide the necessary materials required to teach the particular fields of art (Chapter 5.5).

The teaching of fine art in Uganda follows a syllabus to a certain extent though to another extent it doesn't follow the syllabus.

7.2.2 Do schools provide the necessary teaching aids?

Working with art materials at a young age is very rewarding and motivating. It provides the brain many appropriate and engaging challenges. The brain at this age is malleable and going through phenomenal growth and development. It is extremely helpful for the child to get positive reinforcement for self-initiated learning activities. Self-designed art projects can provide positive self-image and self-confidence feedback that result in continued self-challenging problem making and problem solving (Bartel 1999). Following Bartel, schools in Uganda have tried to provide some of the necessary teaching aids. The amount of teaching aids provided by different schools varies depending on the financial status of the schools. Some schools are expensive and their students pay a lot of money for schools fees while some schools are poor and therefore children from poor families go to these schools and the amount they pay for schools fees is little (Chapter 5.1).

7.2.3 Do students receive the same subject matter regardless of which schools they go to

Given the fact that the schools are of different grades therefore the subject matter received by the students varies. Normally the good schools have good teachers, have all the necessary materials required for studying and have students mainly from well to do families who can afford the huge amounts of school fees. The poor schools have everything generally poor. The teacher's qualifications are not the best, though they do have some good teachers too. This is usually because may be they have just completed their studies and can accept any available opportunity for employment. Once they get into the system they opt to look for better schools. The good schools have a habit of looking around for the best teachers and once they learn that there is a good teacher in a school where the payment

isn't that good then they will convince the teacher to change their mind. This is especially so in the private owned schools. As for the government owned schools the government is the one that posts teachers to the various schools but the school administrators play a big role in changing the teachers. In case there are transfers and a school want to retain a particular teacher it will argue for the teacher till they retain them or they will dictate on whom to replace them and this is so in the good performing government schools where as the poor performing one's mind less (chapter 5.1).

Students from different schools tend to receive different subject matter especially if the schools are at different levels of development (chapter 5.3).

7.2.4 Why do students choose to study fine art?

Students choose to study fine art because of different reasons which include influence from their guardians. Some students chose to study fine art because their guardians want them to study it, and some students chose to study fine art because they want to become artists. There are students who chose the subject because they think they are talented; others chose the subject because their teachers teach well. Other reasons why students chose to study fine art include passing exams and for use in their future careers. For most of the students they chose the subject because of more than one of the above reasons though they have a reason that features most among them (Chapter 6).

7.2.5 Uganda's secondary schools

Uganda's secondary schools are broadly categorized into government owned schools and private owned schools which mean government owned schools are owned by the government and private owned schools are owned by private individuals. Both government owned schools and private owned schools operate under the ministry of education. Teaching in these schools follows the same syllabus (4.2).

Both categories of schools have good performing schools, moderate performing schools and poor performing schools. Good performing schools are characterized by good facilities, high school fees which mean they accommodate mainly children of the rich, good and well qualified teachers, generally everything is good. Moderate performing schools have everything in their schools generally moderate whereas poor performing schools have everything generally poor (Chapter 5.1).

7.2.6 Teaching of fine art in Uganda

Fine art is included on the syllabus as a subject in secondary schools, it is also taught at higher institutions of learning including university. Fine art is a subject which requires a lot of materials for successful teaching which materials are quite expensive. It is more of a practical subject and requires demonstration by the teachers before the students can do the class exercises. For better performance, enough practice is needed by the students.

Teaching of fine art in Uganda is not the same in schools mainly because the schools in Uganda are not the same. I would categorize some schools as good, fair and poor. This means that the good schools have most of everything like teachers, facilities, availability of materials good, while the fair schools have everything in their schools rated as fair as well as the poor schools having most of what is in their schools poor (Chapter 5.1). This means that much as all the schools follow the same syllabus, teaching of fine art is affected by the various characteristics in the different schools as such what students from the different schools gain from studying the subject is different. The teachers of fine art tend to teach best what they are good at and avoid teaching what they are not good at. Students taught by a good teacher will be exposed to wider knowledge and tactics compared to students taught by a poor teacher. Students with enough art materials and are able to do a lot of practice will perform better than students with less practice Chapter 5.1, 5.3 and 5.5.

7.3 Generalizations

In Uganda, secondary schools are mainly government owned and private owned. There are good government schools and poor government schools as well as good private owned schools and poor government owned schools. These schools will be found anywhere in the country. A poor government school in the southern part of the country is similar to a poor government school in the central part of the country. When it comes to teaching of fine art, sometimes it tends to follow cultures. The schools I used for my research are from a district which has settlement from almost all the cultures in the country given its location near a capital city. The students I interviewed were from four categories of schools, good government and private schools and poor government and private schools. I cannot say that the results would be just the same if all students in all schools in Uganda had answered my questions. But am sure that the answers would differ from school to school since the differences between the schools that took part in my research was so big.

7.4 Recommendations

Materials are an important factor for success in teaching and learning fine art. Materials make the teaching learning process easy. The teachers are able to explain to the students easily because the students are able to see what the teachers are explaining. With availability of materials, students are able to learn more and very easily because they are practicing. The more they practice the better the work they produce. It is therefore important that schools find a way of providing the necessary materials required for teaching and learning fine art.

All the various parts of fine art curriculum are interesting and therefore should be taught. It's the responsibility of the schools administrators to make sure that students receive every knowledge as put down in the syllabus. But because the administrators care less to find out what is taught, teachers will relax to teach the parts of art they are not well conversant with

and yet there could be students who would do best in the neglected areas. This is also important for the students because in future in case some of them became fine art teachers they will also tend to teach as they were taught. If the teachers try to give knowledge to students about all the parts of art then the students will in turn do the same. Regardless of other factors like differences in grades of schools, teachers should try to teach all the areas required to be taught in fine art.

It is high time schools started organizing fine art exhibitions. This can be done at individual school level and inter school level. This will boost student's interest in the subject and they can also be in position to learn something new from their fellow students work or even compare their ability with that of students from other schools. It would also improve their level of creativity.

For effective teaching and learning process, the teacher student ratio needs to be good so that the students are not too many for the teachers to handle effectively. The numbers of fine art students compared to the numbers of fine art teachers are too many for the few teachers in most of the schools I visited. With such big ratios, teachers cannot be effective. The schools administrations need to recruit a reasonable number of teachers in relation to the number of students studying the subject just like what is done with most of the other subjects studied in the schools.

7.5 Conclusion

All in all, Uganda's education system supports the study of fine art in secondary schools by formulation of the syllabus, training teachers, providing some materials necessary for the subject instruction but there is need to revisit the support given, evaluate it and improve more on it because there are many loopholes which need to be attended to. The fine art curriculum is not clear enough, there is general lack of enough materials for instruction in most of the schools which makes the training of art students not the best and among which students the government gets future art teachers who will end up not being good teachers. While training the teachers, not everyone should be admitted for teacher training because

they offered fine art at one point of their study, their ability to perform well in the subject should be considered most so that they are able to teach well when they graduate as fine art teachers.

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Appendix 1

INTERVIEW GUIDE FOR TEACHERS:

1. How many lessons do you have a week?
2. Why of all subjects did you choose to teach Fine art?
3. Do you think art is a talent or can also be learnt?
4. Are there many students who specialize in art? For whatever answer, why do you think is the reason for that?
5. How do you normally prepare yourself for the lesson?
6. Does the subject need schemes of work and lesson plan?
7. How does the school administration support or encourage the teaching of Fine art?
8. Have you ever had a chance to look at the syllabus for Fine art?

Appendix 2

QUESTIONNAIRE FOR STUDENTS:

Instructions:

This is not a test; the questions are meant only for research work. You are requested to answer them in sincerity. You don't have to write your name.

1. What is your sex? Male Female

2. How old are you?years

3. Which class are you in? S.2 S.4 S.6

4. How many subjects are you taking

5. Why are you taking Fine art?

a) My guardians want me to take it Agree Disagree

b) I want to become an artist Agree Disagree

c) The teacher teaches well Agree Disagree

d) It is my talent Agree Disagree

e) To help me pass exams Agree Disagree

f) I will use it in my future career Agree Disagree

6. Did you ever study Fine art in Primary? Yes No

7. If yes, what kind of Fine art was it?

Painting Sculpture Drawing Ceramics Printing Other.....

8. Do you intend to continue with Fine art when time comes for you to drop some of the subjects? Yes I will I have not yet decided No I won't

9. If Not, why?

- a) I don't have the talent Agree Disagree
- b) I don't know where the subject leads me Agree Disagree
- c) Fine art materials are expensive Agree Disagree
- d) I am more interested in sciences Agree Disagree
- e) I perform better in other subjects Agree Disagree
- f) I need other subjects for the career I want Agree Disagree
- g) My guardians want me to take other subjects Agree Disagree
- h) Combinations while choosing were not favorable

Agree Disagree

i) Other

10. What do you want to become in future?

Doctor/Nurse Teacher Artist Engineer other.....

11. What do you think has been lacking so as to encourage you more in studying Fine art?

Career guidance Agree Disagree

Lack of practice outside class Agree Disagree

Lack of materials Agree Disagree

Our School doesn't teach the kind of art I like Agree Disagree

Other

12. Does the school provide you any art materials below? Write Y for Yes and N for No in the box accordingly.

Drawing paper/books Art pencils Markers Drawing pens Cloth
 Printing pest Paint Stencils Clay

13. Do you have an art room at school? Yes No

14. How often do you produce your own work without the teacher's assistance? Not at all Once a week Twice a month Always

15. How often does your teacher mark your work?

Not at all Once a week Twice a month Always

16. Does your teacher always give you guidance before the class exercises?

Not at all Once a week Twice a month Always

17. What do you usually do during the Fine art lessons?

Participate in class activities I do my homework It's my free time.

18. Do you know the UNEB expectations at your level? Yes No

19. Is there any recognition of excellence for Fine art students?

Yes No

20. How much time do students give to Fine art in comparison to other subjects?

Much Equal less

21. What do you think can be done to improve the teaching of Fine Art?

.....
.....

22. List two ways in which you will use the art you have learnt after school.

.....
.....
.....