

THE INFLUENCE OF DIFFERENT EDUCATIONAL CONTEXTS ON TUTOR PRESENTATIONS OF VISUAL ARTS IN TEACHER COLLEGES IN UGANDA

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Abstract

Different educational contexts or learning environments differently influence visual arts tutor's performance and pre-service teachers' learning. The purpose of this research was to examine the role the college context plays in the tutors' presentation of knowledge and the pre-service teachers' learning in visual arts in National Teacher Colleges in Uganda. The researcher used interviews, observations, document reviews and focus group discussions to collect data. The results revealed that there were inadequate teaching resources, poor infrastructure and limiting educational policies and administrative support. The research recommended that the ministry of education and sports provide adequate teaching resources, review the limiting educational policies and conduct refresher courses and professional development programs for tutors in National Teacher Colleges in Uganda.

Keywords: *educational context, pre-service visual arts teachers, teachers' learning.*

Introduction

Different educational contexts, teaching contexts or learning environments (*used interchangeably*) differently influence the visual art tutors' performance and pre-service teachers' learning. According to Shulman (1986), knowledge of context refers to knowledge of schools, classrooms and all settings where learning takes place. Yet for Tunner-Bisset (1999) teaching context focuses on a physical and psychological environment in terms of the type and size of school; the catchment area; the class size; the extent and quality of support for beginning teachers; the amount of feedback teachers receive on their performance; the quality of relationships in the school; and the expectations and attitudes of the head teacher. Teaching context within research terms includes the size of the college, the number and size of studios, and the nearby areas such as the college compound and the trading centres. Therefore, this research concentrates on the physical learning environment generally grouped as infrastructure, teaching resources and educational policies and administrative support.

Tutors' presentation of Visual Arts (VA) in National Teacher Colleges (NTCs) in Uganda refers to the tutors' ability to facilitate learning and increase achievement levels amongst learners. Increased achievement levels of pre-service visual arts teachers (PVAT) is measured in terms of their ability to use visual language appropriately, use art-materials and tools, see and make use of the environment in visual arts. It should be noted that the presentation of VA in NTCs that results into desired learning happens within a conducive learning environment. In this case Konings, Brand, and Merriënboer, (2005) observed that rich contexts or environments enhance teachers' ability to apply the required knowledge, while poor contexts reduce the

teachers' opportunities to develop the required knowledge. Therefore, examining how the learning environment influences tutors' presentations of VA in NTCs in Uganda is the interest of this research.

Background to the Research

There are five government aided NTCs in Uganda and three of these are authorised to teach visual arts. These NTCs provide training leading to an award of a Diploma in Secondary Education (DSE), which is the minimum qualification for teaching in secondary schools in Uganda. The NTCs use a visual arts curriculum (VAC), which is prepared by Kyambogo University, as they have the mandate to supervise DSE training in NTCs. The next section describes the nature of the VAC used in NTCs in Uganda.

Visual Arts Curriculum in NTC

The VAC in NTCs is comprised of eleven disciplines. These disciplines are grouped into three categories. The first category is known as two-dimensional artworks (2D), and it is composed of graphic design, printmaking, painting, textile decoration, weaving and drawing (*nature, still-life and human figure*). The second category is the three-dimensional artworks (3D). This category includes; sculpture, pottery, multimedia and interior decorations. The third category focuses on the theory which comprises history of art and art appreciation, marketing and principles and methods of teaching art.

Teaching of VA in NTCs in Uganda

Pre-service visual arts teachers (PVATs) join NTCs to train as art teachers after successfully completing their Uganda Advanced Certificate of Education (UACE) (Ssegantebuka, 2016). These teachers then spend two years training and then graduate with a Diploma in Secondary Education. During their training in NTCs, the teachers are prepared by the tutors to use VAC. On top of learning visual arts content, PVATs are expected to acquire knowledge of art-materials, tools and equipment. What is important to note is that some of the art-materials and tools needed for teaching and learning of these disciplines can be locally accessed, from the environment around and within the college premises. Some of these art-materials include: clay for pottery and sculpture; earth, leaves and natural dyes for painting and surface decoration; raffia and sisal for weaving; natural and artificial objects for drawing. During the teaching sessions, the tutors send the PVATs to the environment to look for specimen to refer to, art-materials or tools. For example, when tutors want to teach motif development for textile decoration, they instruct PVATs to pick leaves, fruits or insects to serve as specimen in developing motifs for use in textile decoration. Tutors also ask PVATs to look for objects from the environment such as dead wood, discarded objects or natural dyes for drawing and painting or dig clay from the swamps for use in modelling sculpture or making pottery. In the same way, tutors ask PVATs to draw and paint from the activities within their surroundings, i.e. the market place, at the garage or bus park. After producing the artworks, PVATs have to submit their artworks to the tutors concerned for assessment and awarding of marks.

In reference to the above information, this research focuses on examining the influence of the different educational context on tutors' presentations of visual arts in teacher colleges in Uganda. Therefore, the research seeks to answer the question below: How does the different educational context influence tutors' presentations of visual arts in NTCs in Uganda?

Literature Review

A quality learning environment is important in focusing students' attention on their learning. Students' learning improves in an environment that is positive and supportive (Konings et al, 2005). Hargreaves and Fullan (1992) argue that teachers' adaptation to changing contexts is only possible when teachers during their preparation are equipped with appropriate knowledge and skills. Such knowledge and skills increase the teachers' ability to provide improved opportunities to learn for all pupils, work with different class sizes and settings. According to Passos (2009) knowledgeable teachers can adjust the curriculum to suit specific contexts and to their learners' interest and motivation in order to achieve the educational goals. On the contrary, it is common practice by some of the graduate teachers who are equipped with the very best knowledge during teacher preparation, instead of adapting to the changing context they decide to lose what they had learned and adopt the teaching practices regular teachers practice in the particular schools they are teaching in (Handal, 2003; Kalra & Baveja, 2010).

Fradd and Lee (1998) identified three components of educational context: classroom context, the school context and the community context. They consider classroom context as involving the interaction between teachers and students. In line with this research therefore, tutors must have knowledge of the learning situation in order to identify PVATs' learning support they need if they are to function actively and effectively. Fradd and Lee (1998) believe that teachers' knowledge of school context is essential in that it enables teachers to understand school policies and practice, which they use to make informed educational decisions. Another context worth knowing is the community context. Teachers' knowledge of the community context helps them to understand the role of the community and the school in developing their informal knowledge, which plays an important part in their classroom instructions. Therefore, knowledge of classroom, school and community gives teachers an opportunity to make pedagogical decisions based on "multiple data sources" (Fradd & Lee, 1998, p.769).

According to Education for All-Global Monitoring Report (2005), educational context includes resources such as; books, equipment, availability of materials and space; political, socio-economic status, and institutional culture and beliefs. It is further noted that government educational policies and availability of teaching and learning materials also provide an influential context, for example, goals and standards, curricula and teacher policies set the enabling conditions within which educational practice occurs (EFA-Global Monitoring Report, 2005). In any effective teacher education system such subsystems must coordinate and interact with each other in an improved environment if effectiveness in teacher preparation is to be realized.

Physical and psychological environments have been confirmed as having a very strong influence on teaching and learning. Ainley (1987) in Anderson (2004) stated that there is enough evidence to conclude that the physical environment of the school or classroom greatly influences learners' behaviour and attitude towards school and learning. The importance of understanding and using the environment is further stressed by Anderson (2004; pp. 50-52), "teachers should create attractive and functional classrooms", claiming that "part of the functionality of the classroom concerns the availability of the necessary equipment and materials". The researcher further stated that a "classroom environment should be warm yet business like...emphasizing the academic and socio-emotional needs of the student" and "establish a classroom culture based on explicit values and beliefs-provide the basis for the way in which teachers and students relate to one another as well as the expectation for behaviour, effort and learning". However, this research focuses on the physical environment in NTCs. In support of Ainley, (1987) and Anderson, (2004), Mullis, Kennedy, Martin and Sainsbury (2004) found that the college environment includes a number of factors that impact on pre-service teachers' learning. They further observed that the college environment can be improved if tutors are motivated to develop a positive attitude towards learners.

Although, this research focuses on infrastructure, teaching resources and educational policies and administrative support as educational contexts, it recognises other educational contexts that impact tutors' presentations of visual arts in teacher colleges in Uganda. They include: school facilities, teacher education, qualification and experience, class size and learners' background and many others. The quality of appropriate infrastructure and availability of resources also relate to PVATs' performance. In VA, the appropriateness of infrastructure and availability of resources such as studio space, furniture, and art-materials and tools, greatly impact on PVATs' acquisition of necessary practical skills. Zhang (2006) noted that infrastructure and resources might be available, but it's important to put into consideration their quality, as it also has an effect on PVATs' performance. For instance, PVATs cannot learn colour theory effectively if the paints are of a poor quality. Likewise, PVATs cannot effectively learn pottery making when they do not have clay, a potters' wheel or the kiln. Chowdhury (1995) confirmed the negative effects of poor infrastructure and the lack of resources on learners' performance. He found that learners in urban schools perform better compared to learners in rural schools. The reasons are that the urban schools have better infrastructure and resources such as buildings, instructional materials and experienced human resource compared to schools in the rural areas. Quoting Fuller, Elley, (1992) emphasised the role relevant textbooks play towards learners' performance. Elley advocated for the availability and accessibility of relevant textbooks both in the classroom or library and at home, as having a positive impact on learners' performance.

Several researchers have also identified a number of challenges the pre-service generalist teachers face. These challenges include lack of confidence in their own artistic ability and their ability to teach the arts to children, lack of resources, priority, time, knowledge and experience and the reduced face to face time for pre-service teachers during training (Russell-Bowie, 2012). The literature reviewed indicated that different contexts influence teaching practices differently. Rich contexts enhance teachers' ability to apply the required knowledge, while poor contexts reduce the teachers' opportunities to develop the required knowledge (Konings et al, 2005). Other contextual factors discussed in the literature include school facilities, teacher education, qualification and experience, class size and students' background and many others. Also a relationship between appropriate infrastructure and availability of resources to students' performance has been discussed in the literature. It was therefore necessary to examine the influence of the college context on tutors' presentations of visual arts in NTCs in Uganda.

Situated learning is an instructional approach said to have been developed by Jean Lave and Etienne Wenger in the early 1990s. The theory looks at learning as a social activity where the apprentice actively participates in the learning experience. This social interaction is between the apprentice (*who is the learner*) and the community of experts (*where tutors are*) (Herrington & Oliver 2000). The situated learning theory takes into account the provision of authentic context and activities and the provision of access to expert performances and the modelling of processes (Herrington & Oliver, 2000). Therefore, through the lenses of situated learning theory one can understand the influence of different educational context on tutors' presentations of visual arts in NTCs in Uganda.

Research Methodology

General Background

The researcher used a qualitative approach to find out the influence of the different educational context on tutors' presentations in VA in NTCs in Uganda. The qualitative approach was chosen because the research sought VA tutors' perceptions, feelings, attitudes and their personal interpretation of educational contexts of their colleges.

Sample Selection

The research was carried out in three NTCs purposively selected from three regions in Uganda namely; Eastern, Central and South Western Uganda. The three NTCs are the only ones out of the five government aided colleges currently and officially assigned to prepare PVATs in Uganda. There were six purposively selected tutors because they were the main subjects of the research and major source of data. Since tutors were the main actors in the preparation of PVATs, therefore they held valuable information about the college different educational contexts in which they work. Many of these tutors had over five years teaching experience, a sign of experienced tutors in the teaching. Also the six tutors were selected for this research due to their willingness and readiness to participate in this research. In other words, the researcher worked with only those tutors who willingly signed the consent forms. The thirty five randomly sampled PVATs were second years that had at least done one school practice. These PVATs were in position to provide information on their tutors' teaching practices in such a poorly resourced environment. Their responses were used for triangulation purposes.

Instrument and Procedures

Data were collected using interviews, focus group discussion, observations and document analysis. Interviews were the main instruments used with tutors in selected NTCs. Semi-structured interviews permitted flexibility in probing the respondents' practices while at the same time giving the researcher and the respondents an opportunity to adjust questions and answers (Bryman, 2012; Fraenkel & Wallen, 2006; Gray, 2009). Interviews with tutors in selected NTCs revealed their understanding of the nature of learning environment, how to work in an under resourced environment and its role on tutors' practices in teaching visual arts. During the focus group interviews, the researcher focused mainly on soliciting PVATs' own perspectives about tutors' practices in such a poorly resourced educational context. Focus group discussion (FGD) method was used because of its ability to enable the researcher gather valuable information in detail, from a group of people understudy or being researched. Similarly, FGD are recommended where a given program is being assessed (Morgan, 1997). The researcher formed at least one FGD in each teacher college composed of six to seven PVATs. The researcher formally sought all the respondents' willingness to participate in the study by signing consent forms. With the respondents' permission, the researcher tape-recorded all the interviews. The researcher made some field notes to capture the main points as they arose and important areas to re-visit during data analysis (Rubin & Rubin, 2005). The researcher employed a semi-structured non-participant observation method because it permitted flexibility and interaction with the research context in a natural mode (Robson, 2002). During the observation sessions the researcher recorded aspects in the lecture room/art studio that affected the teaching and learning of visual arts, these included the studio arrangement, the available art-materials, and the art studio size, the art content, teaching strategies and evaluation and assessment. Documents are written sources of data and they support data from other methods of research. The documents the researcher focused on were, 1) Tutors preparation notes; 2) Teaching Timetables; 3) Institutional Policy documents which included; college VAC, UNCP, UNESCO, Education act....and 4) PVATs' notes and practical artworks.

Data Analysis

The data analysis started during the process of data collection. Transcribing of interview recordings were done immediately and during fieldwork visitations. This gave the researcher the opportunity to revisit participants for further information and clarity in some research

issues. The researcher consistently made a reference to tape recorded interviews to keep abreast with respondents' views during data analysis. The transcribed data was important in validating the tape recorded data to ensure accuracy in reporting the findings. To avoid bias towards the data collected from all the selected respondents, the researcher constantly and contemplatively consulted all the interviews and observation schedules. The researcher developed themes by identifying ideas that kept on emerging from the data (Miles & Huberman, 1994). The researcher carefully examined the themes with the aim of getting those that explained the relationship between different educational contexts, tutors' presentations of VA and PVATs learning in VA in NTCs in Uganda.

Research Results

The research focused on assessing the influence of different educational contexts on tutors' presentations in VA in NTCs in Uganda. During the research, it was found that a number of issues influenced tutors' presentations in VA in NTCs in Uganda.

Teaching Resources

Teaching resources in this research focussed on availability of art-materials, tools and equipment, and textbooks. Tutors were asked to describe the teaching resources in the NTCs where they worked. Tutors commented on the role art-materials, tools and equipment play in the teaching and learning of VA. Art-materials, tools and equipment serve as a media of expression in any art activity. They range from improvised to refined ones. Most of the disciplines in VA use similar art-materials and tools with a few exceptions. Besides, during the interview with tutors, they revealed that colleges were ill-equipped with art-materials, tools and equipment, for example; for sculpture the main material was limited to clay, peppier Mache, and broken glass. They missed exposure to other materials used in sculpture such as metal, wood, stone, cement and wire mesh. For pottery PVATs were not able to use plaster of Paris, glazes, ceramic colours and equipment like potter's wheel, kilns and many others. Paper and lead pencils were the common materials for drawing. "We use cotton cloth as canvas, coloured pencils, water colour, brushes, paraffin and pastel for painting"

Due to inadequate art-materials, tools and equipment, tutors were compelled to expose their PVATs to the same assignments throughout the years: still-life, domestic utensils, natural and artificial objects. They paint from themes like motherhood, wildlife, imagination and human figure, landscape, plants and leaves. For pottery, they make reference to natural objects and make candle stands, and flower vases. For textile decoration, PVATs mentioned; "Tutors tell us to design motifs and then we print using screen printing in textile decoration." With such comments, PVATs stressed the need to expose them to a number of different assignments that would help them develop the desired knowledge and skills; manipulative and practical skills and appreciation of the environment. The assignments should also expose them to a number of art-materials and tools including themes. Therefore, lack of variety in the assignments explains PVATs' limited knowledge in using a number of art-materials, tools and their low abilities to use the environment.

One of the curriculum resource materials this research was interested in was the availability of textbooks in colleges used as reference materials. PVATs indicated that there was a general lack of necessary textbooks and the few that were there were very old. PVATs relied heavily on unpublished reading materials and tutors' notes. To support this observation PVATs stated; "We have no textbooks for us to consult.....be in 2D or 3D. We are using hand-out and notes from our tutors. We also get information from our peers from other universities. At

times madam comes with her own small textbook and she gives us notes ...” In reference to the above comments on lack of reference materials especially the textbooks, impedes PVATs’ development of skills needed for independent reading and conducting discipline-based research in VAE.

Given such circumstances, the researcher concluded that limited teaching resources influenced tutors’ presentations in VA in NTCs in Uganda. For example, inadequate art-materials, tools and equipment limited PVATs’ acquisition of practical skills in using them and led to lack of variety in the assignments administered to PVATs by their tutors. Still, lack of art-material, tools and equipment, led to limited tutors’ supervision of the artworks and omission of some disciplines i.e. jewellery, leather, mechanized pottery and metal casting.

Infrastructure in NTCs

The infrastructure was limited to furniture, library, computer laboratory, and studio and storage space. Both tutors and PVATs agreed that the infrastructure was inadequate. For example, PVATs in one of the colleges referred to their library as a store. It had a limited space that they could not sit in and read in it. For the teaching space, tutors unanimously agreed that the teaching space was inadequate. For example, in one of the colleges a tutor stated,

“We only have one lecture room and one studio. There is no electricity in the lecture and studio rooms, they are incomplete they don’t have windows. We have a store which doubles as the office of the head of department.... the only art-room we have is used in shifts between years one and two. We lack storage space for artworks in progress or finished artworks. we don’t have facilities where clay can be kept, no store to keep the works of PVATs who have left for reference purposes., the numbers of PVATs is big, and no appropriate furniture meant for art.”

There was a general feeling that tutors lacked knowledge of the necessary equipment that is why they do not endeavour to acquire some. For instance a PVAT explained; “The two years we have been in college we have never seen any equipment...we also do not have kilns for baking pottery and sculpture,”

Each college had one room serving as a computer laboratory. These computer laboratories were small rooms and heavily stuffed with non-functional computer sets. There were very few working computers compared to the number of PVATs who needed to use them. PVATs noted with concern that they had limited information on how to use internet to search for information. Priority to use the computer laboratory was given to PVATs who were doing computer science as a subject. Therefore, limited access to library, computer laboratory and equipment had a great effect on PVATs learning. This meant they never acquired skills needed for information search and presentation. The foregoing statements implied that the inadequate teaching space simply limited the presentations of VA in NTCs. Limited space also reduced opportunities of using active teaching methods i.e. demonstration, exhibition and critiquing. Limited space too, reduced PVATs’ exposure to ideal assessment approaches in VA i.e. exhibition and oral or critiques. Inadequate teaching space was also observed limiting formative assessment as a result tutors opted for summative assessment basically.

Education Programs’ Policies in NTCs

A number of Education program policies were seen limiting tutors’ presentations of VA in NTCs. For example, by policy, the VAE program is a two year diploma and follows a secondary school academic calendar. The secondary school calendar is based on a term system, yet the VAE program was designed based on a semester system. Given the VA content and the

two years of training, tutors could not cover the required content that would equip PVATs with knowledge and skills needed in VA teaching in secondary schools where they are preparing to get employment. The PVATs on this VA program are trained as generalist teachers; they are not specialists of any discipline.

It was mandatory for PVATs to provide their own art-materials, tools and equipment needed for VA learning. It was noted that when PVATs are left to provide their own materials, they purchase cheap, and poor quality ones. They also buy art-materials for a few disciplines and others do not buy at all. This implied that tutors could not cover the required content per term and at the same time only those PVATs who could afford buying art-materials were the ones who were able to practice art.

Another policy is about PVATs sitting for end of academic year examinations after carrying out school practice. In the actual sense, it was discovered as one of the major causes of poor performance in VA. PVATs lose a term without tutor/learner interaction which affected their content coverage. Such educational policies were the major causes of disparity in content acquisition amongst PVATs from different colleges.

Also, the assessment policy of exhibiting practical artwork done throughout the academic year for examinations was seen encouraging relaxation, double marking of artworks and presenting bought artworks. It was observed that tutors only had one day to mark the exhibition examination, regardless of the numbers of PVATs in a given college. Such a practice lacked a critical approach and it encouraged subjectivity in awarding marks.

College Administrative Support

Administrative support included: training, monitoring and mentoring staff. This is done through provision of a supportive working environment, staff professional growth, monitoring staff, PVATs' academic performance and administering examinations. Discussing tutor participation in refresher courses, tutors unanimously agreed that there were no refresher courses. "For sure I have been here for some good years I have not seen refresher courses being carried out, either by NTCs or the Ministry of Education....." They noted that they meet once in an academic year when they are preparing to go for school practice supervision and they wondered whether school practice briefing was part of refresher courses.

In this research, a number of contextual issues that influenced tutors' presentations of visual arts in NTCs have been discussed. The contextual issues included: inadequate teaching space, lack of appropriate infrastructure, teaching resources, educational policies and administrative support.

Discussion

The research question was designed in order to establish the influence of the different educational contexts on tutors' presentations of visual arts in NTCs in Uganda. The findings presented revealed that what tutors knew and could do with PVATs was greatly influenced by the educational contexts.

There was a severe shortage of the art-materials, tools and equipment in all the three teacher colleges visited. The only available art-materials and tools were those that were cheap and simple PVATs could afford buying. They differed greatly in quality due to differences in monetary levels of the PVATs. Besides, data revealed that variations in the quality of art-materials PVATs were able to buy affected the quality of the artworks they produced as observed by Okanlawon and Akanni (2009).

Lack of art-material, tools and equipment, determined the nature of assignments tutors used to administer to their PVATs as well it limited tutors' supervision of the artworks in progress.

PVATs in this case, did not get the opportunity to experience a number of art-materials, tools and equipment. This meant that PVATs left colleges without learning how to use and using a number of the art-materials, tools and equipment. Simpson (2000) argues that exposing PVATs to a number of art-materials equips them with desired manipulative and practical skills in VA. Therefore, the scarcity of art-materials, tools and equipment, had an impact on what content tutors chose to teach and how they taught it, which was often inappropriate in terms of PVATs' skills acquisition and fulfilling Uganda national teacher education prospects.

There was a general lack of necessary textbooks and any other reference materials. The few that were there were obsolete. As a result, tutors taught their PVATs using "yellow notes" and unpublished materials in form of pamphlets and hand-outs from different Universities. Yellow notes are the very notes tutors got when they were still in teacher colleges as pre-service teachers. It was also found out that in the disciplines were tutors had no notes or did not study had high chances of being left out as observed by Nbina (2010). Therefore, PVATs never acquired knowledge and skills in using textbooks and other reference materials in searching for information and conducting discipline-based research in VAE. When PVATs do not acquire knowledge and skills of searching for new information, upon their graduation they will resort to using teacher-centred methods, teach as they were taught and fail to develop ability to critique different sources of information as argued by Nbina, (2010).

Both tutors and PVATs agreed that the infrastructure was inadequate and the available infrastructure was in the poor state. For example, PVATs in one of the colleges referred to their library as a store, it was small, and congested with broken seats. The other two colleges had big and spacious libraries, but had limited seats compared to the number of users who wished to sit in and read from them. Each college visited had one improvised room which doubled as an art-room/studio space as well as lecture room. This one room was used in shifts between the two years for demonstration purposes that required indoor environment. Yet according to Sánchez and Tillotson, (2008) the nature of VA requires that there is enough space that can accommodate the number of PVATs, have appropriate working areas which are furnished with large flat surfaces, good lighting, storage space for materials, equipment, work in various stages, hot water, and deep sinks. It should be noted that lack of space and required facilities does not only affect concentration but limits tutors' presentations in VA in NTCs and also demotivates PVATs.

The research revealed that the colleges lacked studio space, storage space, exhibition space, and appropriate furniture. This meant that the inadequate infrastructure simply limited learning than favouring it as observed by majority of the respondents in this research. It is therefore important to note that when PVATs lack space to work from, they are in most cases forced to make their artworks elsewhere, including their hostels, which in most cases are out of tutors' reach. Similarly, colleges lack teaching space from which PVATs would nurture their manipulative and practical skills needed in VA through practical production of artworks (Tarabi, 1979).

The study findings still indicated that the fewer teaching resources that were there tutors lacked knowledge of using them in teaching and learning of VA, at the same time, computer literacy was not part of the VAC. This finding is similar to Mutemeri (2010) who reported that there were a considerable number of teaching resources though tutors did not bother acquiring knowledge of using them in their teaching and learning. Yet according to Mishra and Koehler (2006), tutors need to acquire knowledge of technology for effective information search and presentation in teacher preparation.

According to Mishra and Koehler (2006), a technology integration-ICT resource in any educational context is vital for knowledge search, and presentation in any effective teaching. However, the number of PVATs in the teachers colleges was not commensurate to the number of computers in these ICT resource centres (Ssegantebuka, 2016). In this case, training of PVATs

in ICT use was poorly handled. PVATs were only exposed to ICT-computer facility for only one week in their entire two years stay at college. The finding implied that PVATs missed the opportunity of experiencing ICT practically as well as acquiring skills of using ICT to carry out research in VA. Therefore, they could not teach using the available ICT resources neither could they use ICT to carry out research in VA. This meant that having inadequate infrastructure negatively affected the tutors' presentations of VA in NTCs in Uganda.

Results of this research revealed that the VAE program runs for only two years. However, respondents indicated that the time of two years PVATs stay at the college was little, leading to exclusion or less coverage of VA content. It was observed that though the teacher preparation program is two years, with three terms each year, the actual period PVATs have a face to face interactions with their tutors is only two terms in a year, the third term is spent in schools conducting school practice (Ssegantebuka, 2016). This meant that PVATs were inadequately trained because they cannot cover the required content meant for three terms in the two terms they spend at college for a given academic year. The PVATs on this VA program are trained as generalist teachers; they are not specialists of any teaching and learning area. It was at this point, respondents advocated for the extension of the teacher preparation program from two to three years.

PVATs' exhibitions for practical examination for year ones and year twos were given only one day to be assessed regardless of the number of PVATs who have exhibited. Also lack of space for displaying in PVATs' art-works for assessment significantly impacts on acceptable assessment practices in VA (Okanlawon & Akanni, 2009). For instance, assessment in NTCs focuses on getting PVATs' marks, but not assessing levels of knowledge and skills acquisition. This was evident in the way the practical examinations exhibition was hurriedly marked and immediately pulled down.

The policy that forced PVATs to sit for end of academic year examinations after carrying out school practice (DSE, 2002), was seen as one of the major causes of poor performance in VA. Simply because PVATs spend what would be their third term in schools doing school practice, yet the examining body sets examinations covering the entire year. Such educational policies were the major causes of disparity in content acquisition amongst PVATs from different colleges.

Research findings revealed that teacher colleges do not have refresher courses for their academic development. Yet refresher courses are helpful in a number of ways; tutors develop professionally and academically, through refresher courses they can harmonize what they teach in various colleges, keep updating their knowledge as they are acquiring more knowledge. Sánchez and Tillotson, (2008) argue that the availability of high quality professional development courses, give tutors the knowledge and skills to provide PVATs with the opportunity to meet academic content as well as academic achievement standards.

Conclusions

Bearing in mind the responses of tutors and PVATs, it is critical for a positive learning environment to be created to enable tutors' presentations in VA in NTCs in Uganda.

Teacher college administrations and Ministry of Education, Science, Technology and Sports (M.o.E.S.T.S) should guarantee the availability of the necessary teaching resources (*art-materials, tools and equipment and textbooks*) meant for VA. Since teaching resources equip learners with knowledge and content skills that would enable them to teach in secondary schools when deployed to teach as well as advancing in the field of VA. Equipping NTCs with necessary teaching materials, it will enable tutors to expose PVATs to a variety of assignments in different disciplines, increase on tutors' supervision of the artworks in progress and reduce on the omission of some disciplines during teacher preparation. The availability of textbooks and

other reference materials are said to improve tutors' and PVATs' performance, content coverage and acquisition.

The teacher college administrations should equip VA departments with adequate and appropriate infrastructure (*studio space, storage space, exhibition space, and appropriate furniture*). Studio space in VA is used for teaching and learning as well as producing art-works from. Storage space is used for storing art-works in progress, storing finished art-works as well as referential art-works. Exhibition space provides space for assessment purposes, teaching and learning purposes and teaching-aids. Provision of appropriate furniture facilitates the production of art-works. Availability of space eases the supervision of the process of making art-works, improves practical skills through regular practicing and serves as a resource for teaching-aids.

There is a need to review VAE programs' policies that are limiting effective training of PVATs. These include; - the policy of running the VAE program as a two year program should be reviewed and be made a three year program to allow PVATs cover adequate content for their profession. The policy of training generalist teachers who are not specialists of any discipline in VA needs to change and allow PVATs to specialise. The policy of sitting end of academic year examinations after school practice is seen limiting effective teacher preparation. It should be redesigned to allow PVATs do school practice at the end of the academic year. It is hoped that this will enable PVATs to concentrate on and learn from school practice, increase knowledge connection and application as well as having more time for studying while still at teacher colleges. The policy of marking exhibition examination in a day should be revisited and allow exhibition examinations be conducted at the end of the college examinations when the rest of the pre-service teachers for other disciplines have left for holidays and when there is enough room for exhibition. Incorporation of refresher courses in the colleges' activities will help tutors develop professionally and academically. Through refresher courses they can harmonize what they teach in various colleges, keep updating their knowledge as they are acquiring more knowledge. Therefore, paying attention to different educational contexts is likely to support tutors' presentations of visual arts in NTCs in Uganda.

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