Effective Instructional Methods and Strategies for Teaching Art History

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Abstract

The performances of students in Art History evaluation and external examinations show a great decline in scores attained in various Second Cycle and Tertiary institutions across Africa. The interest in the study of Art History on the part of learners has dwindled and this canker has even found itself among some tutors of the subject. The study was therefore carried out to find the causes of the decline in the interest and performances of students in Art History with the view of developing and recommending some time-tested instructional methods and strategies that can boost both the interest and performances of students in Art History. The researchers obtained the data for the research via semi-structured interviews and non-participant observation and under the qualitative research approach. Descriptive research method and Document Analysis were the research methods utilized in this study. The Data analysis spiral was adopted for analyzing the data accrued. The study thus contends that effective instructional methods and strategies for teaching art history can boost the interest of teachers and students in Art history while reflecting positively on learning outcomes.

Keywords: Art History, Learning Outcome, Instructional methods, Instructional strategies

1. Introduction

The education of art history in both second cycle and tertiary institutions has been the prime mode of preserving and propagating how the arts in generations have evolved.

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It points out the tools and materials, the philosophical underpinnings and concepts behind the vibrant artistic productions of past and present artists, production and compositional techniques, finishing and the functions of the arts since its beginning (Adams, 2007). The study of art history serves as the pivot for various professions and advanced studies of some disciplines like Art, historical studies, architecture, cultural studies, art criticism, art connoisseur, art administration, etc. (Johnson, 1996). Gardner, Caro, Fitzherbert, Banda and Lalbhai (2007) concur that art history is relevant to archaeologists, social scientists and historical economists. The study of art history serves as an eye opener to these all important foundations of the creation of art itself. More importantly, it serves as a stepping stone for the development and creation of artistic marvels to solve modern day problems and meet the needs as well as tastes of art of the contemporary generation.

In the teaching of any subject, it is very keen that the teacher or instructor employs a very efficient instructional method and/or strategy to make the teaching and learning activities interesting. Kember (1997) contends that the methods by which instruction is delivered are varied and the selection of a sound model grounded in the science of education promotes and increases learning outcomes. Therefore, the art history instructor has to carefully plan his lessons and select the appropriate instructional method and strategy to heighten the interests and performance of students. Sometimes, it is advisable that the teacher or instructor tactfully selects a combination of strategies and methods as Trigwell, Prosser and Waterhouse (1999) suggested.

It is also crucial that the instructor or teacher considers the makeup of his learners when thinking of selecting an appropriate strategy or method for teaching art history. Through his choice of instructional method or strategy, the teacher must always stress the importance of the learner being actively involved in the teaching and learning process (Farrant, 1996). Learners in a class or level of education usually have distinct characteristics and as such before a particular teaching strategy or teaching method is adopted for a class, the teacher must seriously weigh its impact on the learners. Strategies and methods of teaching exert great influence on students and it may assist or impede their learning outcomes (Gray, Griffin & Nasta, 2005).

The findings from the preliminary research conducted by the researchers showed that the performances and interests of students studying art history have waned. This research was therefore carried out to ascertain the appropriate and most effective instructional methods and strategies that can enhance the teaching and learning activities in art history. The findings from the research would invigorate and increase the interest of learners as well as art tutors for the art history subject, aiding in heightening expected learning outcomes.

1.1. Definitions of Instructional Methods and Strategies

Some authors and authorities like Koomson et al (2004) combine the teaching strategies and teaching methods. They explain them with the same explanations. Though the terms seem similar, the approach of each of them, however, differs despite the fact that they all contribute towards the achievement of the instructional goals and objectives. This, to Kizlik (2016), does not differentiate between the two terms. He argues that though thin lines can be drawn between the two terms when they are critically looking at it theoretically. However, in practical terms, he opines that they mean the same. This is somewhat logical because in the classroom where the teaching and learning activities are carried out, an instructional strategy and method are used interchangeably. The Cambridge International Dictionary of English explains a method as a way of doing something while a strategy refers to a planned series of actions for achieving something. An instructional method describes the way that information or behavior is carried out or consolidated during the instructional process. Instructional methodologies refer to the various ways or processes by which interaction between teachers and pupils can be beneficial and lead to learning. Sarfo (2007, pg. 155) defines teaching or instructional methods as 'the procedures or set of techniques selected by the teacher /instructor to help learners experience the message that the teacher wants to put across'.

On the other hand, a strategy refers to a planned series of actions for achieving something. Therefore, instructional strategies are the set of actions that the teacher intends to implement to make the teaching and learning activities effective in the classroom. An instructional strategy defines the basic procedure of how the content is elaborated during the teaching process. Sarfo (2007) defines instructional strategy as a teacher's approach to using information (message), selecting resources, and defining the roles of students. It outlines the way in which instructions should be carried out in specific circumstances or environment (O'Bannon, 2002). Singh and Rana (2004) describe instructional strategy as something designed to establish interactions between the teacher, the student and the subject matter or a combination of these three to influence directly or indirectly, the learning process. Landaverde (2013) adds that it is the instructional strategies that allow learners to grasp the information that is being relayed to them. Thus, the various activities used to help learners acquire the learning objectives are what educationists refer to as the instructional strategy (Connors, 2011). The theories on instructional strategies and instructional methods discussed clearly indicate that they are similar and are concurrently used in relaying instructional objectives to learners.

The instructional methodologies or strategies largely dictate how the instructional goals set for the lesson will be achieved. Kember (1997) argues that the methods by which instruction is delivered are numerous.

A mastery way of selecting an effective model or models which is/are firmly rooted in the science of education is one way to promote success in the delivery of teaching and learning activities. Ekwensi, Moranski and Townsend-Sweet (2006) contends that the selection of an appropriate strategy or method must be based on the developmental levels of students, goals, the objectives of the teacher , the content to be taught as well as the time allotted for teaching. A blend or multiple teaching methods can make teaching and learning an exciting and compelling experience resulting in maximized learning outcomes. Ekwensi et al (2006) explain that resorting to only one method or strategy for teaching cannot embrace every teaching goal or objective as well as all the learning styles of the students. Usually, individual teachers often have a dominant, preferred teaching method that they normally employ in the discharge of teaching and learning activities.

However, due to the immense benefits of blending various methods of teaching, Huba and Freed (2000) counsel that tutors must often adopt some other methods of teaching and not restrict themselves to one favorite method. Trigwell, Prosser and Waterhouse (1999) opine that teaching will become more effective when the teacher consciously chooses to employ a variety of teaching methods. After all, as O'Bannon (2002) strongly posits, there is not one 'best' approach to instructional delivery. The more a teacher gains experience in the implementation of various teaching methods for teaching, he broadens his repertoire of teaching methods and he will be more skilled in using these methods, being able to efficiently decide which combination of teaching methods will be effective in the teaching of each topic in his field of study. This assertion is true because every instructional strategy or method has its strengths and downsides (Cruikshank, Bainer & Metcalf, 1999). Therefore, if a tutor resorts to a multiple approach, he can effectively harness the strengths of various methods to aid in achieving fully, the set instructional objectives for the lesson.

1.2 Examples of Instructional methods/Strategies

Various scholars have different spectrums of classifying the instructional strategies or methods. For instance, Ekwensi et al (2006) suggest four different models of instructional strategies as Didactic (Direct verbal teaching in the form of lecture presentation), Modeling (Direct visual teaching in the form of demonstration and practice), Managerial (Indirect teaching that promoted individual and group projects) and Dialogic (Indirect teaching that employs the Socratic technique of dialogue). Petrina (2007) in a different lens though in a similar spirit, classify the methods/strategies into three, namely Transmissive (Direct instruction in the form of lecture and demonstration), Transactive (Indirect instruction through dialogue) and Transformative (A blend of both direct and indirect teaching). O'Bannon (2002) rather classifies the instructional methods and strategies into two main groups. These are the Teacher-centred approaches and the Learner centred approaches.

The teacher-centred approaches heighten the teacher's role over the learners while the learner-centred approaches intensify the learners' activities while the teacher acts as a guide.

The instructional methods and strategies that will be discussed in this section would not follow any particular order or classification. The instructional methods and strategies include presentation/lecture, demonstration, discussion, drill and practice, tutorial, cooperative learning group, Gaming, simulation, discovery and problem solving.

1.2.1 Presentation / Lecture

O'Bannon (2002) admits that this instructional strategy is the most criticized strategy because of its passive nature though it is the commonest. In this method, factual material is presented to the students in a logical, direct manner (Kizlik, 2016). It is a one-way instruction method controlled solely by the tutor with no immediate response from learners. Other sources apart from the tutor can be a textbook, audiotape, videotape, etc. This instructional method has its own merits. It helps the source to expose learners to more information. It is very effective in the teaching of facts, principles and terminologies. It is a fast method of giving instructions to learners. It is very appropriate when teaching a large class. However, there are some setbacks with this instructional method. The contribution of learners to the teaching and learning activities is minimal and appeals to only one sense thus the auditory sense.

1.2.2 Demonstration

Sarfo, (2007) describes this method of instruction as involving the viewing of a real or lifelike example executed by the tutor or learner. Mostly, it is a showmanship of a particular skill or technique in the execution of a particular activity. Learners observe the behavior or skill demonstrated by the tutor or colleague student and mimics it exactly. Sometimes, the demonstrated activity can be carried out by a media such as video, slide etc. Tutor sends feedback to the learners who in turn make corrections and then practice again till the desired skill is achieved. It allows for a prompt and quick knowledge of results and corrections of mistakes in the execution of the activity. Also, it appeals to both the sense of touch and sight, thus, learning by observing and practicing. The demerit with this method is that it does not develop concepts and ideas because it places more emphasis on the technical 'know how' but not on an understanding of why the activity was carried out in a particular manner. Moreover, it is most appropriate and limited to the acquisition of only vocational skills.

1.2.3 Discussion

As the name implies, this instructional method is a two-way instruction method often viewed as an exchange of ideas and feelings between the tutor and students or between the students. It is an efficient way of assessing knowledge, skills and attitudes of groups of students. This assessment can be freely carried out before, during and after the lesson. This makes this instructional method indispensable in the carrying out of teaching and learning activities of any subject area. Moreover, it deepens the understanding of concepts, facts, principles and procedures. Also, it promotes creativity and problem solving skills in students (Sarfo, 2007).

Moreover, it heightens the learners' interpersonal skills (O'Bannon, 2002). This instructional method is used after a presentation or lecture by a tutor or media to assist learners in grasping and understanding the content presented. Learners become active while the retention time of the content learnt is increased. Some authors, however, point out that this instructional method is time consuming and breeds supervision problems. Notwithstanding, this instructional method yields excellent learning outcomes.

1.2.4 Cooperative learning group

Johnson and Johnson (1985) explains this instructional method as a group of learners working together with the goal of increasing each other's learning outcomes. Each of the groups constituting three or four students work on an assigned project or report to be submitted to the tutor. This instructional method fosters and builds teamwork spirit which is a hallmark of success working in any institution. While undertaking the assigned project, the students learn from each other. Kizlik (2016) adds that this instructional strategy helps learners in cultivating the traits such as patience and compassion as they learn from each other as well as improvement of social skills. Moreover, to make this strategy effective, O'Bannon (2002) suggests that the tutor must ensure active participation of all the students and insisting on individual accountability.

1.2.5 Simulation

This is an artificial representation of real life situations to be used in giving various forms of instructions to learners. Learners are made to go through the instruction as if it is a real life situation (Landaverde, 2013). Models or mock ups of moving and operating machinery, or body parts are given to learners to operate, fix and even maintain as they would eventually do in the real world. Today, simulated videos and slides such as Ghetto Game, Gold Rush, that mimics aspects of life are used in giving out instruction.

1.2.6 Discovery Method

This instructional method exposes learners to a situation and asks them to discover the underlying principles that explain the situation presented to them (Sarfo, 2007). Usually, the situation presented to the learners is based on content that they have been learnt and thus experienced by learners already. O'Bannon (2002) adds that the tutor builds on the prior knowledge and experience of the students to discover new information. The motive behind this teaching method is to heighten the knowledge and understanding learners have already acquired in a topic. These situations are mostly fictitious in nature. For instance, a G.K.A. Tutor after teaching learners the distinctive features of the Venus of Willendorf under prehistoric Art can present two sculptural figures and ask learners to identify the figure that best describes the Venus of Willendorf. The learners would then provide the underlying reasons for their choice of figure. This would certainly deepen learners' understanding of the figure. This instructional method helps learners to readily remember the content studied since they found it out themselves with no or little coaching from the tutor.

1.2.7 Problem solving

This instructional method requires that learners engage in a series of activities in a particular situation to reach a set goal. Learners are required to use a previous experience or mastered skills in remedying the situation presented to them. However, the students engage in an inquiry process to come out with a solution (O'Bannon, 2002). This method of instruction actively engages learners in the teaching and learning processes. It is efficient for the teaching of high level capabilities of learning that involves application, analysis, synthesis and evaluation of the content to be learnt.

1.2.8 Role Playing

In this strategy, the teacher defines the problem situation and roles clearly. Kizlik (2016) contends that the tutor usually assume roles for the students to appreciate other points of view, allowing for the cultivation of exploratory and practical skills. Its benefits include solving problems through action.

2. Methodology

The researchers pivoted the study in the qualitative approach. Denzin and Lincoln (1994) opine that the qualitative research is concerned with the interpretation of a phenomenon in its natural setting to make sense in terms of the meanings people assign to those settings.

Interpretative narratives are constructed from the data to capture the complexity of the phenomena under study whilst helping the researchers to judge the effectiveness of policies or practices (Leedy & Ormrod, 2010; Creswell, 2009). Since this researchers wanted to gain enough insight into how the instructional methods and strategies used for the teaching of art history impacts on learning outcomes so as to judge its effectiveness and suggest viable strategies to heighten the learning outcomes of students and art tutors. This makes this approach the best choice for this research that seeks the views and interpretations of respondents.

Descriptive research method and Document Analysis were the main research methods that guided the thrust of the research. Fraenkel, Wallen and Hyun (2012) reveal that the descriptive research seeks to systematically document current event, situation or phenomena. Thus, the researchers wanted to vividly describe the instructional strategies that are proactive in achieving best learning outcomes. Documents that contain instructional strategies and methods recommended by educational institutions and agencies, educationists and scholars were critically analyzed by the researchers. The instrumentations used for soliciting the information for the research were non-participant observation and semi-structured interviews.

Twelve (12) lessons in art history in both senior and tertiary institutions were observed in the non-participant observation fashion. In this form of observation, the researchers does not engage in the activity being observed, but he rather sits on the 'sidelines' and watch, not participating in the events being observed (Fraenkel et al., 2012). The researchers used an observation guide or checklist to systematically conduct and record relevant information observed in the study. Semi-structured Interviews were conducted with twenty art history teachers who have experimented with various instructional strategies and know their strengths and weaknesses. This furnished the researchers with rich experiences and attitudes shared by skilled art history tutors concerning the viable instructional strategies that yield rich learning outcomes (Schuh & Upcraft, 2001). The forty respondents who were art history teachers, lecturers and students were purposively selected because they were keen in helping in the answering of the research questions tailored to the instructional strategies for the teaching of art history (Leedy & Ormrod, 2005). A random sampling of teachers or students in general would not have been helpful in realizing the objectives of the study, hence, this sampling technique.

The data analysis spiral that utilizes the interpretive philosophical paradigm in analyzing data was employed for analyzing the data gathered for the study. The data were carefully analyzed using the objectives laid out in the study upon which the research questions were developed to interpret the phenomena under study. Preliminary interpretations of the organized data were made.

The data were then classified into related themes. Meanings and interpretations were then gleaned from each of the categories by establishing the general patterns they create. The general interpretation of the data obtained for the study was then outlined. Conclusions and recommendations from the data on the time-tested instructional strategies that can stir up the interests of tutors and students in Art history were then drawn.

3. Results and Discussions

These are the main findings based on the primary data obtained from the responses received through the semi-structured interviews and non-participant observation. It was revealed through the research that the dwindling interest and poor learning outcomes in art history in the second cycle and tertiary institutions was as a result of wrongly chosen or ineffective instructional strategies and methods. Thus, through various consultations with the teachers and students, some instructional methods and strategies were tested and endorsed as appropriate in the teaching of specific topics in art history.

It was revealed through the semi-structured interviews that in the selection of instructional strategies and methods variety is the key if an effective strategy for instruction is to be achieved as purported by Sarfo (2007). Almost all the respondents, especially the students were of the view that a varied approach to the selection of instructional strategies is crucial to meeting the needs of all learners.

Moreover, the study revealed that teacher integration of literacy-related instructional strategies facilitates student learning across all content areas including art history. Through the use of content-specific information, it was noticed that students acquired and retained content knowledge and content-specific abilities through the literacy skills of reading, writing, listening, speaking, viewing and presenting as Rawthon (1999) asserted.

There are several forms of literacy-related instructional strategies that were tried and tested by the students and teachers in two Senior High Schools and two tertiary institutions in Ghana for discharging teaching and learning activities in art history. However, the efficient literacy-related instructional strategies that were seen to heighten and increase the interest and study of the art history and were supported by many of the respondents both teachers and students have been discussed below. Samples of the topics in art history that can be taught effectively using these instructional strategies and methods have also been outlined. It is serving as a blueprint for the teaching of similar topics in art history.

1. **The Directed Reading-Thinking Activity (D.R.T.A)**

This is a comprehension strategy based on prediction, inference and setting reading purposes (Stauffer, 1969).

It requires students to use their background knowledge, make connections to what they know, make predictions about the content to be learnt, set their own purpose for reading, use the information in the text and then make evaluative judgments. The procedure to be followed by the tutor is discussed below.

1. The teacher divides the reading assignments of the material (Textbook) to be used for the teaching into meaningful segments and plans the lesson around these segments.

2. In the class introduction, the teacher leads the students in thinking about what they already know about the topic by asking such questions as "What do you know about Egypt? What connections can you make? (A topic on Egyptian Art)

3. The teacher then asks the students to preview the reading segment by examining the illustrations, headings and other clues to the content.

4. The teacher asks students to make predictions about what they will learn.

5. Students may write down their predictions of the topic to be studied. The predictions can be done individually or in groups, creating a list of class predictions.

6. Students then read the material or content and evaluate their predictions. Were their predictions verified? Were they on the wrong track? What evidence supported the predictions or contradicted the predictions?

7. Students discuss their predictions and the content of the reading.

8. The teacher and students discuss how they can use this strategy on their own and how it facilitates understanding and critical thinking.

9. The teacher and students repeat the process with the next reading segment that the teacher has identified.

10. The teacher closes the lesson with a review of the content of the reading and a discussion of the prediction strategies students should use as they read any text.

The chart below shows a simple two columned chart can be used by learners to implement this instructional strategy in class.

Table 1: The DRTA Instructional Strategy (Source: Developed by Researchers)

My Predictions	What the material actually stated

2. **Question-Answer Relationship (Q.A.R)**

This is also a comprehension strategy that stresses on importance, questioning and synthesizing of material **(**Raphael, 1982). QAR is a strategy that targets the question "Where is the answer?" by having the classroom teacher and eventually the students create questions that fit into a four-level thinking guide.

The level of questions requires students to use explicit and implicit information in the text or material to answer. The levels of questions are:

• First level: This is the creation of simple questions whose answers can be readily identified in the material. It is similar to knowledge questions in the cognitive domain (Sarfo, 2007). For example, in a material on Greek Art, some of the simple or knowledge questions are:

- Identify the three main periods in Greek Art history.
- What is the first, second or third period in Greek art history?

• Second level: This involves the setting of questions that require that learners think and search for the answers. It is closely related to comprehension or understanding questions in the cognitive domain. It requires putting together information from the text and making an inference. Using the same topic on Greek art, some of the second level questions may include:

- Describe the Kouros male sculptural figure and the Kore female figures.
- Explain differences in artistic development between these two stylistic periods in Greek art history: Archaic period and Classical period.

• Third level: This question requires that the student applies his background knowledge and the student cannot give meaningful answers to these sets of questions if he has not thoroughly digested the reading and understanding of the content under discussion. The questions are similar to the application questions in the cognitive domain. Examples of such questions may include:

- What can we learn from the spirit of creativity and innovation exhibited by the Greek artists during the classical period in our attitude and outlook of the arts we execute today?
- What lessons can we learn from how the Greeks solved their societal problems using art in our modern times?

• Fourth level: This set of questions is normally referred to as questions that demands answers "On Your Own." The answers generally come from the student's own background knowledge or his candid opinion of the situations presented in the textbook. The analysis, synthesis and evaluation questions are similar to the nature of this form of question. It tests the learner's ability to reassemble the various components of a learnt idea to form a new whole. An example of such question includes:

- What would have been the situation in Greece if the potter's wheel was not invented to cater for the great demand for pottery, vessels and other forms of receptacles?

3. Comparison Matrix

This instructional strategy is used to help students realize the differences and similarities between things (Marzano, 2001). For instance, a tutor can employ this instructional strategy in helping students know the differences and similarities between indigenous African Arts and contemporary African Arts. Others include making a fast look at the differences of the arts in various ethnic societies in West Africa or the various art movements. A simple table with the keys in showing the differences and similarities are used by learners. The procedure has been discussed below.

1. The teacher writes the various categories or groups of items he wants to compare across the top row of boxes.
2. The teacher writes the attributes/characteristics/details/etc. down the left column of boxes.
3. Use as few or many of rows and columns as necessary; there should be a specific reason students need to recognize the similarities and differences between the provided items.
4. Explain to the students what each column/row of the matrix requires.

Table 2: The Comparison Matrix Instructional Strategy (Source: Developed by Researchers)

	Mende	Bambara	Baule
Geographical Location			
Set of Beliefs			
Socio-economic Life			
Art forms/ Artefacts/			
Functions			
Secret Societies			

Ethnic societies in West Africa

Table 3: The Comparison Matrix Instructional Strategy (Source: Developed by Researchers)

	Cubism	Expressionism	Fauvism	Impressionism
Philosophy				
Style/Technique				
Examples of art				
Exponents				

European Art Movements

Table 4: The Comparison Matrix Instructional Strategy (Source: Developed by Researchers)

	Indigenous African Arts	Contemporary African Arts	Differences	Similarities
Tools and materials				
Examples of Art forms				
Functions of artefacts				
System of beliefs/taboos associated with the arts				
Form of training				

Indigenous and Contemporary African Arts

4. **Acting out a Story**

Having the students act out a part of a story. Using physical movement to demonstrate and improve comprehension of the story could also be used on a smaller scale with puppets, etc., but includes physical movement of some sort (Rathwon, 1999). This instructional strategy can be employed in the teaching of some rites, rituals and performances among some ethnic societies in Africa. For instance, in the teaching of initiation rites among young girls or young boys, the tutor can stage the act in a story or play form and assign characters who are representatives of the class. These will adorn themselves in the splendid body arts and engage in ritualistic performances as the tutor explains the philosophical concepts and ideologies behind the symbols, forms and performances. A glamorous depiction of ritualistic performances in an act of which a student was part would certainly heighten the interest and understanding of the art history topic discussed.

5. **Collecting Anonymous Student Generated Questions**

During or at the end of a lesson, the teacher would ask the students to write any questions that they might have on a card.

The teacher collects the cards and answers the questions without identifying a student. Students might be more willing to ask questions they have anonymously, instead of in front of their peers. This will be especially relevant in an art history class owing to the fact that students always ask numerous questions. However, due to shyness and intimidations from tutors and students alike, some of them would coy away with their questions enshrined in their hearts instead of exposing them. Therefore, if these students are made to put their questions anonymously on cards, it would be of immense benefits. It would improve students' interest and participation in the teaching and learning activities while deepening the understanding they have in art history.

6. **Response Cards**

This instructional strategy involves having students write brief answers to the questions the teacher poses on the cards. The teacher asks a question and all students hold up cards. The teacher can scan answers of all students for understanding (Smith et al., 1995). Sometimes the cards just have "yes" or "no" on them and can also be prepared by the teacher. The use of response cards by tutors in soliciting the views of students for questions asked will serve as an efficient feedback tool in ascertaining students' cooperation and understanding of topics treated in art history.

7. **Daily Re-looping of Previously Learned Material**

This instructional strategy involves the process of always bringing in previously learned material to build on what students learn each day so that they can have a base knowledge while having their learned structures reinforced constantly (Rathwon, 1999). Students in an art history class usually complain of the quantum of material to cover in art history. Due to this, they usually tend to forget the previously learned topic. It will therefore be prudent on the part of the tutors to always resurface or re-loop the previously learned material to help reinforce and retain the knowledge they have learned.

8. **Graphic organizers**

This instructional strategy employs visual displays to organize information into things like trees, flow charts, webs, etc. They help students to consolidate information into a meaningful whole and they are used to improve comprehension of stories, organization of writing, and understanding of difficult concepts in topics. G.K.A. Tutors handling students in art history can adopt this instructional strategy when discussing the turnout of events, dates as well as the stages of development in the arts among ethnic societies in a chronological or sequential manner. This includes the use of flip charts, flow charts, etc. to graphically organize the information in an easy, straightforward and chronological function.

9. **Small Group/Club/Circle Guided Discussion**

Students discuss portions of books in small groups. Sometimes, roles are assigned for group interaction. Students at varying levels are able to share different points about the book (Smith, et al., 1995). G.K.A. Tutors can break students into small groups of three or four. Each member of the group reads a section of the topic under discussion while the other members also read other sections. They then meet and share the ideas they gleaned in their respective areas of the topic studied for all to benefit. It is an interesting and efficient way of actively engaging all students to experience the teaching and learning activity.

10. **Paraphrasing**

This instructional strategy involves the working on specific skills to orally retell or summarize the content of a topic or a material read. It is important that students in an art history class explain the things they have studied in their own wording. This would help them readily recall what was studied and deliver when called upon to do so in any examination.

11. **Peer Tutoring**

This instructional strategy involves having students work in pairs with one student tutoring the other student on a particular concept. Students teach their own colleagues to help them decipher the topic discussed. This instructional strategy is seen as one of the best strategies for teaching. G.K.A tutors can ask students who have fully understood the art history content taught to explain it to their own colleagues. Mostly, students better understand themselves and knows how best to sink the learned material into the heads of their peers.

12. **Retelling**

Students verbally rehearse important story information by retelling a learned topic to a partner, using an outline. The outline guides them to pick out important ideas and back them up with supporting information. Usually, the outline includes the main ideas in the topic studied. In the study of art history, a similar outline can be adopted for the retelling of the main ideas of a topic. For instance, in studying the arts of a group, society or country, an outline comprising of geographical location, set of beliefs/philosophy, socio-economic life of the people, art forms produced, uses of the art forms produced, secret societies and their role etc. can be created. Students can use this outline to retell and recap what they have studied to a colleague student and thus assist in the understanding of the topic.

13. **Using Visuals**

This strategy requires the tutor, bringing two or three dimensional works of art into the classroom to enhance the teacher's instruction in the content area (Rathwon, 1999). These visuals can be employed in the teaching of all topics in art history. Sculptural forms worth analyzing can be sculpted by the tutor prior to the lesson and discussed extensively with the class. Paintings of artworks peculiar to a particular group worth discussing can be shown to the class while carefully discussing it in consonance with the objectives of the topic under consideration. This enhances the understanding of the topic.

5. **Conclusion**

The study was aimed at finding out the causes for the decline in the interest and performances of students in the area of art history. It was realized through the study that the core of the problem is with the ineffective instructional strategies that are used by various art history tutors in most senior and tertiary institutions. Thus, the findings of the study have recommended time-tested and viable instructional strategies and methods which can increase the interest and performances of students and teachers of art history. This would change the wrong perceptions of students and teachers alike that art history is a difficult subject.

The recommended instructional strategies should be used for pre- and post-assessments, and should be used with students independently, in pairs, in small groups and as a whole class. The instructional strategies must be implemented appropriately and with a specific purpose or goal set to be achieved. If this feat is achieved, it would maximize the expected learning outcomes in Art history in most educational institutions globally.

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