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An Evaluation of Teaching – Learning of Drawing at School of Applied Arts, Takoradi Polytechnic

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Abstract
Drawing is described as the bases of all art work when an art idea is conceived. It can only materialize into concrete form when it has gone through a process of designing which basically involves drawing. The ability of an artist to draw is very paramount in the art profession. The bases for selecting students to pursue an art programme is their ability to pass the requisite examination which includes drawing but still this research would show that standard of drawing among some students in Takoradi Polytechnic is very low. Descriptive research method based on qualitative research approach was adopted. This method was used to describe research methodology, through results discussion and findings. This paper examines the problem of poor drawing standards in an attempt to find solutions. The paper would provide insight into the problems which include poor foundation of students drawing abilities, inadequate facilities for teaching drawing in the polytechnics, the methodology used in teaching and the general attitudes of students towards drawing lectures. The paper finally prescribes remedies that would address the listed problems above.
Keywords: drawing, teaching, learning, methodology, facilities.

1.0 Introduction

The ability to draw had always been the bases for the selection and the determination of who can be a visual artist. This assertion is based on the fact that drawing is the initial process in the development of any art work, so all studies, planning and designing are executed through drawing. It is an establish fact that artist who produce very good drawings are able to produce good art works. Although drawing is described as preparatory stage in the production of any art work, it is also a complete art work and can be exhibited and sold as a finished art work. Owusu-Banahene (2012) is of the view that the design or image itself drawn can be called drawing. He defines drawing as a way of expressing ideas, feelings or sentiment using lines or tones on any suitable surface. Appiah (1997) agrees with Owusu-Banahene (2012) and adds to the fact that drawing serves as a medium through which people exhibits their mental image outwardly.

Civardi (2008) reveals that drawing was one of the first means of expression and representation invented by man. This happened in the prehistoric era where prehistoric men drew and painted on wall surfaces of caves. He further states that, one will be able to draw if he or she is able to see, understand rationally, and feel emotions, master the techniques which allow us fully express our thoughts and moods. http://www.vam.ac.uk/content/articles/w/what-is-drawing/ (10/06/16, 2:10pm) quoted Spencer Frederick Gore (1878-1914) stating: "by drawing, man has extended his ability to see and comprehend what he sees".

Amenuke et al (1991) agree with Civardi (2008) and add that the history of drawing can be traced as far back as the prehistoric era and this is evident in cave art. Drawing at that time, was more of a ritual than an artistic expression. The cave drawings were intended for hunting rituals and were mostly done on the walls of caves. The main subject matter was based on animals they hunted and hunting scene involving human beings.

In a narrow description of the term drawing, Appiah (1997) defines it as an artwork created from lines or areas of tone created with a dry medium such as graphite pencil, charcoal, coloured pencil or pastel on a piece of paper. In a broader definition drawing is a two-dimensional artwork created from lines or tone that is dominated by a dry medium but can include wet mediums such as ink, and washes of paint.

Getlein (2002) and Linley (1999) believe everyone can draw. According to Getlein (2002) most people, especially children begin to draw long before they begin to write and sometimes before they can talk intelligibly. He argues that children reveal their fantasies and fears in drawing more than speech.

Owusu-Banahene (2012) enumerates the following as some benefits of drawing:

1. Drawing can be used to convey different kinds of information about life in environment.
2. Drawing helps in communicating information and ideas without using words.
3. It is used for decoration.
4. Drawing is used as preparatory studies for idea development.
5. It is made for artistic and technical purpose.

Ability of an artist to produce very good drawings is based on a lot of factors. Drawing is often regarded as a special gift and it is true that there are people who seem to be able to draw quite effortlessly. According to Harrison (2009) drawing like writing is a skill which can be acquired. Harrison (2009) further states that if the motivation is there, most people can learn to draw accurately.

It can be argued that people can learn how to draw even if they do not have the special gift. The learner should be ready to learn, and must be motivated throughout the learning process. This Bates (2000) considers a task to the teacher. The learner must have access to drawing facilities and an experience instructor.

Linley (1999) opines that making mistakes in the early stage in drawing by the learner is normal, and the teacher should consider it as part of the learning process. To him, the more the learner practice drawing the better he or she becomes. He further states that for students to draw accurately what they see, three things are required. This he enumerates as:

1. The ability to look properly.
2. Self confidence.
3. The capacity to remember and carry out basic instructions.

To achieve success in teaching and learning, there must be a shared responsibility on the part of both the teacher and the learner. The learner must be ready to carrying out instructions. It is the responsibility of the teacher to motivate the learner and make the learning process easier and clearer.

1.1 Statement of the Problem

Teaching drawing at the Takoradi Polytechnic is confronted with a number of problems which makes teaching and learning quite challenging. Drawing is an important element that all artist worldwide need to experience. It forms the basis of all artworks. One's creative sensibilities could be thwarted if his or her drawings are weak. Attention given to drawing at the Senior High level is nothing to write home about. Most Senior High graduate admitted into the Polytechnic to read Art programmes have weak foundation in drawing and shading. This has inculcated fear in most of the Art students when it comes to drawing.

At the Polytechnic level, basic facilities such as good drawing studio specially made drawing tables and donkeys for outdoor sketching are not available. Most lecturers handling first year drawing do not diagnose student's problems but rather teach and build on a very weak foundation. A greater number of students in first year go through this, so they see drawing as a difficult course and loose interest in learning and practicing drawing.

It is for reasons mentioned above that the researchers embarked on the study.

2.0 Objectives of the Study

The objectives of the study are:

1. To assess standard of drawing in the School of Applied Arts, Takoradi Polytechnic.
2. To investigate the problems involve in the teaching and learning of drawing.
3. To provide possible solution to the problem.

3.0 Methodology

Descriptive research design based on qualitative research approach was adopted by the researchers. This was used to describe the various stages of research, from introduction, statement of the problem through main findings to discussions, conclusion and recommendations.

3.1 Population Study

The population of the study constitutes all students and all lecturers in the following departments in School of Applied Arts: Departments of Ceramics, Textiles, Graphic Design, Sculpture, Painting, and Fashion.

3.2 Sampling

The researchers used Stratified Random Sampling technique to trim the entire population to a workable size. Refer to **Tables 1 and 6** for a statistical breakdown of students and lecturers sample size.

3.3 Data collecting instruments

The researchers used questionnaire and observation.

3.3.1 Questionnaire

Two kinds of questionnaire prepared were meant to gather information or data from both students and lecturers. Views regarding students' difficulties in drawing, asses to drawing facilities, assessing appropriate teaching and learning methodology amongst others were obtained through those questionnaires.

3.3.2 Observation

The researchers visited lecturers and students in lecture halls to observe how lecturers impact theoretical and practical knowledge to students. Again, students' attitude and conduct towards class assignments were also

observed. Below are the analyses of results collected from questionnaires.

4.0 Results and Discussion

A total of 166 student respondents in first year and a total of 30 lecturers' respondents from the School of Applied Arts Takoradi Polytechnic responded to the survey. A greater number of student and lecturer respondents were from the Department of Graphics 105 student respondents and 10 lecturer respondents. The second was the Department of Fashion Technology with 20 student and 3 lecturer respondents. This was followed by Department of Textile Technology with 18 student and 4 lecturer respondents. The next is Department of Painting with 10 student and 5 lecturer respondents. Next after Painting is Sculpture with 8 student and 5 lecturer respondents. Last but not the least is the Department of Ceramics with 5 student and 4 lecturer respondents.

4.1 Student Respondents

Table 1. Respondents' response to whether they were taught drawing at the Senior High level.

Population	Sample size (Respondent)	Yes	No
Department of Ceramics	5	3	2
Department of Sculpture	8	7	1
Department of Painting	10	10	---
Department of Textiles	18	13	5
Department of Graphics	105	70	35
Department of Fashion	20	12	8
Total	166	115 (69.3%)	51 (30.7%)

From table 1, a total of (115) students out of (166) students which represent 69.3 percent responded that they were taught drawing at the Senior High level. (51) Students out of (166) students which represent 30.7 percent responded in the contrary. It is only in Department of Painting that none of the student respondents responded in the contrary.

Table 2. Respondents' response to learning shading at the Senior High Level

Population	Sample size (Respondent)	Yes	No
Ceramics	5	1	4
Sculpture	8	3	5
Painting	10	5	5
Textiles	18	6	12
Graphics	105	14	91
Fashion	20	8	12
Total	166	37 (22.3%)	129 (77.7%)

From table 2, a total (129) students out of (166) students which represent 77.7 percent responded that they were not taught shading at the Senior High level. (37) students out of (166) students which represent 22.3 percent responded in the positive. It can be deduced from tables 1 and 2 that there is problem imparting drawing skills to students at the Senior High level. There are students that were taught drawing in their schools but were not taught shading in the same school. If one considers student respondents in Graphics who responded they were taught drawing in table 1 (70) and juxtapose it to the number (14) in Graphics who responded they were taught shading in table 2. It could be ascertained that 56 out of (70) student respondents in table 1 were not taught drawing effectively or had a weak foundation in drawing. .

If one subtracts the total student respondents of "Yes" in table 2 from the total student respondents of "Yes" in Table 1, it could be ascertained that (78) student respondents out of (115) who responded they were taught drawing were not effectively taught and for that matter had a weak foundation in drawing at the Senior High Level. For Department of Ceramics, it could be ascertained from the two tables (1 and 2) that (2) students out of 3 were not taught drawing effectively or had a weak foundation in drawing at the Senior High. For Department of Sculpture, (4) students out of 7 were not taught drawing effectively or had a weak foundation in drawing at the Senior High Level.

Table 3. Respondents' perception about how they were taught drawing and shading at the Senior High level.

Population	Respondent	Excellently Well	Very Well	Averagely Well	Below Average	Not at All
Ceramics	5	--	--	3	--	2
Sculpture	8	--	--	4	3	1
Painting	10	--	2	6	2	--
Textiles	18	--	--	8	5	5
Graphics	105	--	11	26	34	34
Fashion	20	--	--	5	8	7
Total	166	--	13 (7.8%)	52 (31.3%)	52 (31.3%)	49 (29.6%)

From the table above (13) student respondents from Departments of Painting and Graphics representing 7.8 percent responded they were taught drawing and shading very well at Senior High level. (52) student respondents thus (3) students from Ceramics, (4) students from Sculpture, (6) students from Painting, (8) students from Textiles (26) students from Graphics and (5) students from Fashion responded that they were taught averagely well. A total sum of (52) students representing 31.3 percent responded to the fact that they were taught below average drawing and shading. (49) Students representing 29.5 percent declared they were not taught drawing and shading at all.

It can be deduced from table 3 that majority of student respondents had a weak foundation in drawing and shading at the Senior High level. If one considers the total number of respondents who declared were taught below average and those that were not taught drawing and shading at all, this will result to (101) student respondents out of the entire (166) respondents having a weak foundation in drawing and shading. If an addition of respondents who were very well taught is added to respondents who were averagely taught is made, this will result to (65) student respondents and this is in the minority.

It can also be ascertained from tables 1 and 3 that, (2) of the respondents from Graphics and Fashion Departments were either not sincere or were confused. From table 1, (35) students from Graphics declared they were not taught drawing at all whereas in table 3, (34) students responded to that. From table 1, (8) students from fashion responded they were not taught drawing at all whereas in table 3, (7) students responded to that. However, respondents from Ceramics, Sculpture, Painting and Textiles had it accurately.

Table 4. Is drawing a difficult course/subject?

Population	Respondent	Yes	N0	I Don't know
Department of Ceramics	5	4	1	--
Department of Sculpture	8	3	5	--
Department of Painting	10	2	8	--
Department of Textiles	18	12	5	1
Department of Graphics	105	75	28	2
Department of Fashion	20	15	5	--
Total	166	111(66.8%)	52 (31.3%)	3 (1.8%)

From table 4, (111) student respondents out of (166) respondents see drawing course as a difficult course. This represents 66.8 percent of the entire student respondents. Those that said drawing wasn't a difficult course were (52) respondents and they represent 31.3 percent. There were 3 of the respondents who were not able to declare whether drawing course was a difficult course or not. The 3 students represent 1.8 percent of the total number of student respondents.

It is very obvious that majority of the student respondents declared drawing course as a difficult one. It is student respondents from Departments of Sculpture and Painting that a greater number of respondents opine drawing as a course that is not difficult. Perhaps it is based on the nature of those programmes. Those programmes demands more drawing practice.

Table 5. Are you interested or love to learn drawing?

Population	Respondent	Yes	N0
Department of Ceramics	5	3	2
Department of Sculpture	8	6	2
Department of Painting	10	9	1
Department of Textiles	18	6	12
Department of Graphics	105	70	35
Department of Fashion	20	11	9
Total	166	105(63%)	61(37%)

From table 5, (105) student respondents out of (166) representing 63 percent showed interest in learning drawing. (61) student respondents out of 166 representing 37 percent did not show interest in learning drawing. It could be ascertained from table 5 that majority of the respondents have interest in learning drawing. Again, it is only in Department of Textiles that majority of student respondents said they were not interested in learning drawing. For student respondents from Department of Fashion, close to an average or a half numbers of student respondents were not interested in learning drawing. Some of the respondents who were not interested in learning drawing opine drawing as a difficult course. Others have interest in the use of computer in drawing but not the use of human hand in drawing.

4.2 Interview with lecturers handling drawing related courses

In all, a total of 30 lecturer interviewees were contacted. (4) from Ceramics, (5) from Sculpture, (5) from Painting, (4) from Textiles, (9) from Graphics and (3) from Fashion.

Table 6. Interviewees perception of students' standards in drawing

Departments	Lecturers Interviewees	Excellent	Very Good	Above Average	Average	Below Average
Ceramics	4	--	--	--	2	2
Sculpture	5	--	--	1	1	3
Painting	5	--	--	1	2	2
Textiles	4	--	--	--	1	3
Graphics	9	--	--	--	2	7
Fashion	3	--	--	--	--	3
Total	30	--	--	2	8	20

From the table 6, two (2) out of 30 interviewees representing 6.6 percent said their students were above average. Eight (8) interviewees representing 26.7 percent said their students were average and twenty (20) interviewees representing 66.7 percent said their students were below average. It is clear from table 6 that majority of the interviewees' perceived standards in drawing as below average.

Table 7. Causative factors in low standards of students in drawing

Department	Lecturers	Teaching Methodology	Lack of Drawing Facilities	Students' Attitudes
Ceramics	4	1	1	2
Sculpture	5	2	1	2
Painting	5	1	1	3
Textiles	4	1	2	1
Graphics	9	2	4	3
Fashion	3	--	2	1
Total	30	7(23%)	11 (37%)	12 (40%)

From Table 7, a total of seven (7) interviewees out of 30 representing 23 percent agreed that poor teaching

methods on the part of teachers is a factor that causes low standards in drawing. All the seven (7) interviewees agreed that this is more prevalent to Senior High levels. Drawing is not given the needed attention at the level. It is treated as a topic not a subject. They further revealed that some teachers are weak in drawing and do not practice drawing. However, these teachers are at times told to teach or lecture drawing.

Eleven (11) interviews out of the thirty (30) interviewees representing 37 percent agreed on lack of facilities of teaching and learning for drawing. Lack of drawing studios and teaching – learning materials for drawing were most of their concerns. Twelve (12) interviewees representing 40 percent opined low standards of students in drawing to students' attitude towards the course. They further revealed that most students who are admitted into the Polytechnic to read Art course enter with an already informed attitude that drawing is very difficult. Two (2) lecturer interviewees from sculpture Department added that this was due to the weak foundation or the ill preparation students received from Senior High levels. They further revealed that some students are not devoted in learning and practicing drawing. It is surprise to note that the entire thirty (30) lecturer interviewees representing 100 percent added there was no problem with the current drawing syllabus.

Table 8. Students-lecturer ratio (Large class size for drawing.)

Department	Respondents	Yes	N0
Ceramics	4	--	4
Sculpture	5	--	5
Painting	5	--	5
Textiles	4	--	4
Graphics	9	9	--
Fashion	3	3	--
Total	30	12(40%)	18(60%)

From table 8, eighteen (18) out of thirty (30) lecturer interviewees representing 60 percent said their class size is normal. This is due to the fact that departments such as Ceramics, Sculpture, Painting and Textiles do not have large students' numbers. Twelve (12) interviewees' from Departments of Graphics and Fashion representing 40 percent revealed they have large classes. Five (5) interviewees' from Graphic Department reveal that lecturer-student ratio is 1 – 125 per class. In a class where a lecturer handles A, B and C classes in first year; that lecturer would attend to 375 students within a week, obviously, this does not call for good class control and good supervision of students' practical work. They further said that the agreed class size for practical course such as drawing in the institution is 40 students to a lecturer. However, a greater number of the interviewees' said their lecture halls are not over clouded.

Table 9. Suggested Remedies to improve drawing standards

Department	Lecturers	Provision Of Drawing, Teaching And Learning Materials	Lecturer Motivation/ Dedication	Organizing Drawing Workshop for Students (students Motivation)
Ceramics	4	2	-	2
Sculpture	5	1	2	2
Painting	5	2	1	2
Textiles	4	-	3	1
Graphics	9	2	5	2
Fashion	3	-	1	2
Total	30	7(23%)	12 (40%)	11 (37%)

From the above table, seven (7) interviewees' representing 23 percent agreed that teaching – learning materials for drawing ought to be provided to urgent standards of teaching. Thirteen (12) interviewees representing 40 percent suggested lecturer motivation and dedication and eleven (11) interviewees' representing 37 percent suggested students' motivation through drawing workshop and seminar programmes. All the above suggestions are good and should be implemented to improve drawing standards at the School of Applied Arts.

5.0 Main Findings/Observation of the Study

The following are findings and observations from the study:

5.1 Lack of appropriate rooms for drawing

The very first challenge is lack of appropriate rooms for drawing. The available rooms are the normal classrooms for theoretical courses which is not quite suitable for a practical course like drawing. Teaching students how to draw requires a reasonable space which is quite spacious to contain the volume of students who undertake the

course. The nature of room acceptable for drawing is the auditorium type with high illumination possibility. Unfortunately, that is not the case at the institution. The rooms simply does not provide the appropriate environment for teaching drawing, lights are most often not working due to lack of maintenance and electricity situation in the country. The situation is even worse during examinations where the rooms get choked because of the room size and poor planning by the examination unit. It is important for students to see the objects they draw, at least ten meters away and must not be blocked by any other object. The sad thing here is that, students sits in rolls behind other students and are most often so close to the objects they draw. This situation impedes the student's visibility and ability to express themselves well. The rooms are also not suitable for models to go nude for figure drawing practical because the rooms lack curtains and privacy. The rooms are most often too warm especially in the afternoons such that, it becomes highly unbearable for both students and the lecturers to handle.
Rooms and class size compliments each other, and once words like 'choked' and 'crowded' have been used above, tells that the student population for the course is way beyond normal. Department with less population such as ceramics and sculpture may never bother with room or class size, but graphics, textiles, fashion and painting, it is worth addressing.

Plate 1. showing a large class.

5.2 Lecturer student ratio

Sometimes the lecturer student ratio is as high as 1-125 per class. Let us assume you have three classes of which most often is the case, one lecturer would attend to 375 students within a week. This does not call for proper supervision and practical assistance to students. The ideal class size for practical oriented course worldwide is 25 (htty://en.wikipedia.org/wiki/Class_size). It is interesting to note that, Takoradi Polytechnic as an institution, has agreed on class size 40, but this has been ignored by some heads of department. The numbers of students they admit outnumber the number of lecturers who can confidently teach the course. It is not surprising that some department fall on other departments to compliment their efforts in teaching drawing.

5.3 Lack of the basic drawing equipment

Since the rooms were not created with the intent for drawing, they lack the basic equipment for teaching the course. One of such is furniture. The furniture provided is the classroom furniture which is not suitable for the course. They are too huge and cover too much space; it does not give the lecturer the freedom to attend to students as much as he would wish. Drawing rooms must be equipped with proper drawing boards and easels.
The best way for students to draw is standing up using easel or sitting using drawing board. These two provisions give the student a shoulder high angle which is the appropriate position to draw. As a matter of urgency, these provisions should be made to augment the efforts of drawing lecturers.

5.4 Lack of basic drawing materials

Another challenge that disturbs teaching and learning of drawing is the lack of provision of basic materials such as pencils, charcoal sticks, crayons and pens for students. All the implements mentioned are used on cartridge papers with different heights, weights and textures. Portfolios to keep students works clean are also very important. Sketch pads are also useful since they are easy to carry. Acquisition of these materials for students or by students is a huge problem that needs urgent attention. Although drawing does not need or require

sophisticated implements to perfect or be effective, one cannot do without these basic ones. Most students find it difficult to purchase these materials because of the economic hardships. Some also, after paying school fees expect the institution to provide them with these basic drawing materials. It is not uncommon to find students come to class without the required tools and materials. The situation creates a lot of stress for the lecturer since there are no standards in terms of quality of papers, size, texture and other materials used. It must be stated here that, the materials are available at shops around campus where students purchase them, they are doing their best, but it is frustrating for lectures when students come in without materials. We will propose that, materials are provided for students in other to avoid such stress. Again , provision of teaching aids to set up for students to draw should be provided, it is cumbersome for lecturers always providing, sometimes buying the items or carrying their personal stuffs for such purposes. Costumes and incentives packages for models would boost their performance and therefore need to be done.

5.5 Teaching Methodology

Teaching drawing requires that, the one teaching should have a full understanding of the course area, if possible, the teacher must be one who practices in that area. His major duty is to give practical assistance in terms of skill development, idea development to students and how they can express their feelings and emotions onto a paper. Use of tools and materials should also be taught and guided by the teacher. The question now is, are the drawing teachers really drawing teachers? What we have noticed over the years is that, lecturers are employed sometimes not based on the course areas but on the basis that, they have graduated from art school. This is creating a lot of problems for students offering drawing as a course since some of these teachers lack motivation, patience, and proper teaching style and technique. Students always have confidence in their teachers if they occasionally receive practical demonstration from them. We believe that, drawing teachers must be employed based on their competence, love and training for drawing firstly, and they must proof that they are practically oriented to teach in that area. Often students complain about the approach of some teachers towards their handling of topics under review. Preliminary investigation reveals that, some of them are teachers who do not practice and even hated drawing course whiles in school. Although it is said that drawing is the basics of all art, it is not everybody who has graduated from art school enjoyed or even passed drawing course to the extent of teaching drawing. The methods adopted by some of the teachers lack variety and the ingredients to improve the students understanding of the course. It is true that practice makes man perfect, but we do not believe that, piling assignment on to the student would let them improve. Assignment must be adequate enough not to consume all the time of students since they have other courses to attend to. Students must enjoy what they do, and this can be done in giving them group assignment just to test them on ‘group conflict’ situations.

5.6 Students’ Attitudes

One major problem that confronts teaching of drawing is students’ attitudes towards the course. Most students come in with an already informed attitude that, the course is difficult. This stems from the ill preparations they received from the secondary schools. Investigation reveals that, drawing at the basic level is virtually nil and students are left to major in art subjects that are not drawing oriented. With this idea in mind, the students love for drawing is already faded. This manifests in their attendance to class, participation in class work and presentation of assignments. It is very common to find students absenting themselves from class just to avoid the possibility to draw, they fear so much that even if they come, they will be late and also hide behind their mates just to avoid the lecturer. When it comes to class work, it is noticed that most of these students will come in not prepared for the class. They most often forget their tools and materials to work with. Sometimes the situation is so bad that, you ask how they managed to get admission into the school. It is so frustrating to teach a student whose love for what you teach is zero and that is what the drawing teacher is confronted with at Takoradi Polytechnic. Most students give their assignment on ‘contract’ where other students work for them on cash. This is mostly common with the ladies. Students also fail to work on their assignment on time, they sometimes wait till few hours to present before they attend to it, and this is seen in the shoddy and uncompleted works they submit for assessment. This attitude amongst students is killing the desire of teachers to teach; it does not show progress and obviously defeats the essence of the institution.

6. Conclusion and Recommendations

The teaching and learning of drawing at School of Applied Arts, Takoradi Polytechnic faces a lot of challenges that affect the students of drawing. The researchers found out that drawing standards are generally low both at Senior High and Polytechnic level and there is the need to systematically address issues raised in the findings.

It is recommended that a solid foundation should be laid for drawing both at lower levels to both Secondary entering Tertiary levels. Art teachers through their leaders should advice Ministry of Education and Ghana Education Service to make drawing a subject right from pre-school level to tertiary level since it plays a crucial role in creativity. Again, drawing should be a compulsory subjects or course for all visual art students and not a topic in any subject. More drawing workshops and seminars should be organized by drawing experts at least once in every semester to help both students and lecturers. Students and Lecturers ought to be motivated through

such programmes. Takoradi Polytechnic authorities are to provide all facilities needed to augment standards of drawing to an appreciate level. The authorities should employ additional drawing lecturers for large classes. The less number of students in class, the quality of class control and teaching - learning becomes effective.

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