

AN INVESTIGATION INTO THE FACTORS WHICH DETERMINE
STUDENTS' CHOICE OF ART EDUCATION IN
SECONDARY SCHOOLS IN NIGERIA

By

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A dissertation submitted in partial fulfilment of
the requirements for the degree of

DOCTOR OF PHILOSOPHY

University of London Institute of Education
University of London

June, 1990

ABSTRACT OF THE STUDY

The purpose of the study was to examine the factors which influence students' decision to take up the role of an art student in secondary schools in Nigeria and propose ways to advance the study of art in secondary education. Pedagogy tells that children in elementary schools are very interested in art education, but when they leave primary school and enter secondary school, this enthusiasm changes quickly and students no longer show interest in art education. Researches in art education also show that only a fraction of the teenage population which attend secondary schools choose art education in the WASC and the GCE examinations. A very few students carry over art interest into adult life. A play of factors is at work in deciding the change in behaviour. The study critically examined the factors and their influences on students' choice of art education.

The research was in three phases: (1) a general survey on students' background experiences in art teaching, people's attitude towards art and the position of art in education; (2) a case study of art education in some selected secondary schools; and (3) another case study of art education in a particular institution, chosen on the basis of the strength of its art department. The research involved fifteen states, secondary schools, teachers, students, principals and administrators. The research procedures revolved around structured interviews, observations, questionnaires and documentary resources.

The analyses of the data provided the following: (1) The decision to study art as a major subject was the result of a number of different forces which not only conflicted with each other, but reflected the tendency of divergence between the values of artists and those of the society as whole. Sometimes the decision to take art instead of science was based on a lack of sufficiently good marks in the areas relevant to science. The selection of the subject was by no means uniquely due to outstanding performance in art because art students who gave art as their best subject had none the less considered careers in other fields. Others both gave a subject other than art as their best and considered other careers. This provided the probability of other sorts of motivation towards and away from the role of an art student. Some students who opted for art hoped to reconcile its values with the socially dominant ones, which stressed such needs as earning capacity, job security, and occupational prestige. Others had enough encouragements in the social milieu, in the family and in the school. (2) There were traditional assumptions about the role of art in society and in education, which pushed the works of artists and the works of the art teachers down the list of social and educational priorities. (3) Some of the issues which confronted students were to do with long-established attitudes towards art and art education.

Based on the findings of the study, it is recommended that: (1) Quality of education and life-long education cannot be achieved by only focussing on high standards of literacy and numeracy through a specialised curriculum; by choosing between science or art, vocational qualification or education for leisure. All need to be equally represented in a well balanced curriculum. Each stands to gain through being taught in conjunction with the others. Those talented in art can be successful in the sciences and vice versa. What children and adolescents need is a varied general education, which sees the acquisition of knowledge and practical skills as integral parts of development. (2) Attitudes towards art and art teachers need to be improved. The deep-rooted attitude and the collary of this - that the subject is less significant - are issues which need to be campaigned against.

AUTHOR DECLARATIONS

I hereby declare that this dissertation has been composed by myself and it is a record of my own research work. During the period of the registered study in which this dissertation was prepared, the author did not register for any other academic award or qualification. The material included in this work has not been submitted wholly or in part for any academic award or qualification other than that for which it is now submitted.

The programme of advanced study which this dissertation is a part had consisted of:

1. Participation in and contribution to research seminars planned by staff and higher degree students in the Department of Art and Design.
2. Presentations of papers on the research work at seminars in the Department of Art and Design for public discussions, critical comments and constructive advices.
3. Attending meetings of all research students and supervisors in the Institute of Education, which serve as a forum for general discussions about seminars and other matters concerning research.
4. Attending research seminars in other departments in the Institute of Education.

Adamu A. Mbahi
June, 1990

ACKNOWLEDGEMENTS

I am deeply grateful to my main supervisor, Mr. Roy Prentice, for his time taken to supervise the work very thoroughly. His critical supervision and his professional advice have led to the successful completion of the research work. His encouragements had kept me on the programme. I express my appreciation to the entire members of the Research Advisory Committee (Dr. Jean Jones, Dr. Anthony Dyson, Professor Leslie R. Perry, and Mr. Roy Prentice), who gave me their useful comments and some suggestions on the work.

I also express my gratitude to Dr. Wilhelm Seidensticker, the Head of the Creative Arts Department and the Acting Dean of the Faculty of Arts in the University of Maiduguri for his moral support; to Professor Sa'ad Abubakar, the Nigerian Ambassador to Switzerland (former Dean of the Faculty of Arts in the University of Maiduguri), for his support for my study in the University of London Institute of Education; and Professor Jimoh B. Akolo of the Ahmadu Bello University Institute of Education, for giving me data on art teachers in Nigeria.

I will always remember Dr. R.B. Fatuyi, who gave me the first opportunity to study art. He also worked hard to ensure my success as an art educator. He was the catalyst to my success. And without him, this dissertation could have been nowhere. I will also remember Mr. Julius P. Musa Mshelia, who introduced me to Dr. Fatuyi. Without Mr. Julius, perhaps my talent could have atrophied.

My acknowledgements are due to the following research field-work co-ordinators. They are: Mr. Vandu Mathias (Gongola), Mr. Mathias B. Afanda (Sokoto), M. Mohammed Ashiru (Sokoto), Mr. M.K. Ibem (Imo), Ms. Mercy Ipinmoroti (Ondo), Mr. H.K. Raji (Kwara), Mr. Baba Ndaman (Niger), Mallam Musa Ndace Legbo (Niger), Miss Hannatu A. Thomas (Niger), Mr. C.U. Okechukwu (Anambra), M. Ari Gishuwa (Borno), M. Umaru

Usuman (Borno), M. Aliyu S. Fada Daya (Borno), Mr. Ayuba Thliza (Borno), Mr. Dauda D. Dyek (Plateau), Dr. D.O. Babalola (Oyo).

I also thank the following art teachers for administering the questionnaires and for attending the recorded interviews in the case studies. They are: Alhaji Bukar Goniri, Mr. Samuel Amokoro, Mrs. F. Hassan, Mr. Paul Akafor, M. Adamu Bukar, Mrs. Gail Usuman and Mr. R.K. Sharma. I am grateful to the art students who participated in the interviews. They are: Ali Amadu, Ishaku Bassi, Michael Olafu, Nathan Victor, Cyprian Uwa, Emmanuel Ola, Sesan Ashipa, Ime S. George, Jummai Jatau, Abigail Jimmy Wangboje, Gbonju Oyinleye, Ladi Illiya, Asabe Mali, Zainabu Ahmed Modimi Biu, Lami Umoru, Aisa Lawan Munube and Jummai Lawan. My special thanks go to all the principals (Mrs. Ganama Bukar Ali, Mrs. Y. Terab, M. Bah Abubakar Samo, M. Lawan F. Kyari) involved in the case studies, for giving me the permission to conduct the research in their schools and for taking part in the recorded interviews.

May I thank University of Maiduguri for sponsoring the study and for making the fieldwork in Nigeria possible. I am grateful to the University of London Central Research Fund (CRF) for assisting me in the fieldwork. I also thank the Advanced Students Research Account in the University of London Institute of Education for its help.

Finally, I will ever be grateful to my beloved wife, Lawas Adamu, for her support through taking care of the children and for managing our home during my absence. Without Lawas, I would not have dreamt of studying in England. I thank all friends and relatives, who assisted my family while I was away. May God bless you all.

Dedicated to my Beloved Wife, Lawas Adamu

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CHAPTER I

THE PROBLEM AND ITS SETTING

The Background of the Study

The Federal Government of Nigeria has adopted education as an instrument for effecting national development. It is realised that education is not only the greatest force that can be used to bring about redress, but also an investment which the nation makes for the quick development of its economic, political, sociological and human resources. In order to fully realise the potential contributions of education to the achievement of such desires, educational aims and objectives are outlined to guide teachers. The national aims and objectives of Nigerian education are:

1. the inculcation of national consciousness and national unity;
2. the inculcation of the right types of values and attitudes for the survival of the individual and the Nigerian society;
3. the training of the mind in the understanding of the world around; and
4. the acquisition of appropriate skills, abilities and competencies both mental and physical as equipment for the individual to live in and contribute to the development of his society (National Policy on Education, 1981, p.8).

The National Policy on Education has provisions for the teaching of art at all levels of education. At the primary level, the general objectives of education include: "the inculcation of permanent literacy and the ability to communicate effectively; giving the child opportunities to develop manipulative skills that will enable him to function effectively in the society within the limits of his capacity; and

providing the child with the basic tools for further educational advancement, including preparation for trades and crafts in the locality" (National Policy on Education, 1981, p.12). The government prescribes the following curricular activities for primary schools: (1) the inculcation of literacy and numeracy, (2) the study of science, (3) the study of the social norms and values of the local community and of the country as whole through civics and social studies, (4) the giving of health and physical education, (5) moral and religious education, (6) the encouragement of aesthetic, creative and musical activities, (7) the teaching of local crafts, and (8) domestic science and agriculture. The Federal Government promises to make staff and facilities available for the teaching of creative arts and crafts in primary schools (National Policy on Education, 1981, pp.12,13).

The National Policy on Education clearly stipulates that the secondary level should diversify its curriculum to cater for differences in talents, opportunities and roles possessed by or open to students after their secondary school course; develop and project Nigerian culture, art and languages as well as the world's cultural heritage. The junior secondary school is both pre-vocational and academic and includes all the foundation courses which enable pupils to acquire fundamental knowledge and develop skills. The junior secondary school curriculum includes art and music as core subjects, plus woodwork, metalwork and local crafts as pre-vocational courses. The senior secondary school curriculum includes metalwork, technical drawing, woodwork, music and art as elective subjects. The Federal Government is obliged to see that the nation's culture is kept alive through art, music and other cultural activities in secondary schools. The Nigerian government does not attach less importance to art education. Emergency programmes are undertaken to produce technical and crafts teachers. Where necessary, local

craftsmen are used to teach pupils (National Policy on Education, 1981, pp.16,17,18,20)(See Appendix N).

Despite the provisions for art teaching at all levels of education, researches in art education show that the teaching of art at the primary and the secondary levels of education have not been fully implemented. There is still lack of a thorough foundation of art education in primary schools and secondary schools. Only very few secondary schools offer art; schools which are fortunate to have qualified or enthusiastic teachers. Even in schools which teach art, it is mainly optional at the senior secondary (SS) level and only few students offer it (Ajidahun, 1974; Mamza, 1985; Mbahi, 1983). Cultural and Creative Arts is one of the General Study components (the basic academic subjects) in the primary school teachers' training programme, but in practice the teachers' trainings do not involve compulsory art and many students practise art by themselves, with little or no guidance (National Policy on Education, 1981, p.40).

Art occupies a more or less peripheral position in schools. It receives a very little attention from educational administrators. Art programmes are plagued by inadequate facilities and shortage of materials. Art is considered as a practical subject rather than an "academic" course, and it is traditional as well as in many ways realistic for academic subjects to be valued, particularly by career-conscious parents. Underlying the concept of 'practical subject', is the widely held conviction that art education is primarily, if not solely, concerned with making art works and 'behaving as artist'. Few intellectual demands are made from pupils and this affects their attitudes towards art education.

The goals currently emphasized in general education centre on contemporary life outside schools - economic recovery, social justice, employment, training, self-employment, patriotism, etc. There is a little

regard for the promotion of sensory experiences, creativity and experiment in learners. It is also the responsibility of education to assist students to see, understand and appreciate things. In other words, education should help children to use their natural capabilities for perceiving efficiently - to have eyes that 'see', ears that 'hear', minds that 'think' and to have hands that manipulate. The development of these skills is crucial to children that it should not be left to chance in the society, but entrusted to specially trained professional teachers.

A close reference to the purposes of art education in Nigeria shows that the activities are learner-centered. The personal development of the learner provides the main source of objectives in art education. For example, the objectives of art education in the senior secondary school are:

1. to provide opportunity for students to develop a language for expressing their ideas, feelings, emotions and moods through a variety of art experiences (creative growth);
2. to provide opportunity for students to learn the proper use of art tools, equipment and materials;
3. to provide opportunity for students to understand and appreciate works of art;
4. to provide opportunity for students to gain knowledge and develop intellectually, physically, and culturally through art;
5. to provide opportunity for students to develop interest in future vocations in art;
6. to provide opportunity for students to see the usefulness of art in other subject areas and the society (Nigerian Educational Research Council, 1985, p.v).

The emphasis on students' personal developments does not reflect the main goal of general education which stresses the training of individuals to live in society and contribute to improvement of life. When art educators complain that schools systematically inhibit childrens' creativity, especially in art, it directly relates to the fact that schools have other goals than fostering creativity. Right now the 'back to basics' issue holds educators in its clutches. Side stepping or ignoring is perhaps more to the point. Art is also part of the ecology of the school. Concerns of art educators focus on maintaining art in the face of declining enrollments and budget cuts. Justifying art as a symbol system and understanding how children 'read' visual images are the concerns of many art educators. The Nigerian public is concerned with the cost of education and demands direct benefits from it. People are pragmatists, who seek for tangible results from educational investments. They do not find the goal of preparing youths to express themselves creatively through art to be cost-effective.

The purposes of art education could be broader than fostering personal accomplishments. And, to win public supports, art teachers need to review the goals which they presently base their curricula. Art education in Nigeria needs to take a somewhat new perspective regarding its priorities and areas of emphasis. It needs to extend its influences in schools to the society. It needs to establish a dialogue, which examines the interface between the arts and contemporary life, with emphasis on making art-society links. Such idea could contribute to the development of an art programme which is more appropriate for today's schools.

The art programme, like other programmes in secondary schools, prepares youths to take up job positions in the system or to continue with their education. But it is often argued that such training cannot be accepted educationally. Guidance counsellors and career officers believe

that education must prepare students for a world without work. This is one of the concepts carried forward by Professor Babs A. Fafunwa in his idea of 'life-long' education. The aims of education need to be directed beyond work. The society needs and values more than academic abilities or just qualified personnels. There are profound changes in the established patterns of working life (disappearing jobs), which stress a need for another approach to education in art rather than emphasis on mere vocational qualifications. Art educators cannot afford to ignore such change. Besides, it is believed that art education is most amenable to technological development because it is mainly concerned with creativity. Art education can easily be manipulated to produce manpower for technology.

Many elementary school teachers attended teachers' colleges, where art teaching was only optional and existed in only few colleges.

Fasuyi (1973) said:

Today none of the cultural and creative subjects are compulsory in primary and secondary schools in Nigeria. Even at the teacher training colleges, art and music are either optional or not available. As a result, over 80% of primary school teachers have not had any formal art teaching (p.50).

Since there are no properly trained art teachers in primary schools, art teaching often falls into the hands of the Nature Study teachers or simply interested teachers, who see the 80 or 90 minutes as time to draw a leaf a little better, or to learn to draw such things as the cross-section of an earthworm. The majority of the elementary school teachers are ill-equipped to teach art, have no personal interest in art and they do not give it any priority in education. In villages many teachers use the time allocated to crafts or handiwork to carry out domestic chores or to learn English and arithmetic during examination periods. One of the main reasons for the poor state of art education in elementary schools is

the inadequacy of the teacher training programme, coupled with the fact that the same teacher, regardless of his interests and capabilities, takes a class in almost every subject.

Probably the most common obstacle to effective art teaching in elementary schools is lack of confidence among teachers, combined with or resulting from a feeling that they are not artistic. This is the result of teachers' lack of experience in art teaching and the deficiencies in the training courses. While teachers themselves have little experience, low expectations and even little confidence in art, it is hardly surprising that childrens' works often lack quality and direction.

The teaching of art at the elementary school stage has usually been left to nature by many teachers. Such teachers ask children to "do what they like", and offer no assistance. Lowenfeld and Britain (1975) actually warn educators to desist from interfering with childrens' creativity or their art works. Field (1970) also said:

At this stage the teacher has no mandate to teach the children art, and efforts to do so, which do not enable each child to develop his symbolism, represent not merely a complete inability to grasp the true motivation and the nature of children's art, but also a blow struck at the very heart of their ability to structure their own world in a way meaningful to themselves (p.77).

Although experts warned educators, the way some teachers interpret the concept of freedom in relation to the teaching of art can be detrimental to the development of creativity. Many teachers in primary and secondary schools still resort to the 'hands off, distribute materials, and don't actively teach art' policy of teaching. The teachers assume no responsibilities in students' creativity. They need not to provide motivation, make suggestions, teach skills or 'practically' assist students. Such concept of freedom has reduced art learning to trial and error, which is believed to be inimical to art education and distorts

the concept of the subject.

Some teachers in primary schools believe that pupils should be given works to do in a step-by-step procedure. Such teachers have strict programmes. The teachers are afraid that their pupils will not make the right progress or develop in the right direction if they are allowed to do what they want in terms of creative activity. They are also unwilling to dismiss the technique because of the obvious desire in children to imitate others. The teachers recognise the fact that children learn to speak, to read, to write and to do many things through imitating others and such practices have not hampered their subsequent creative expressions in the fields. They also know that throughout history many distinguished artists have imitated their masters.

Many art educators have criticised the directed approach to art learning at certain levels of education. They argue that the method is inhibiting and conceptual on the abilities of pupils. "Young children have natural interests and have pleasure in movement and rhythm, in shapes and colours, in making sounds, in imitating and in talk. These form the bases for art education. Exploring the potential of materials and the freedom of spontaneous expression are important parts of the development of artistic competence and enjoyment. To support free activity, Ulli Beier, quoted by Wangboje (1969) writes:

It is a common-place that schools or institutions do not produce artists, but it is also true that they can prevent the development of potential artists. This is in fact what some Nigerian schools are doing at the moment. For they do not give free play to the creative ability of the child, but rather try to force it to follow what is considered a European pattern (p.5).

The basic principles of teaching neglected by teachers who use directed method are: (1) teaching must be built on children's interests; (2) expression must arise from personal experience; (3) products of expression must be the children's; and (4) teaching must be also built upon

children's mental exploration.

Modern methods of teaching art like aesthetically-oriented creative teaching, teaching through comparative analysis, teaching by guiding are hardly practiced in schools. Dawson (1970) and Hersey and Blanchard (1977) suggested that both dominative and integrative instructional techniques could be jointly used in teaching art. Eisner (1961), however, found that polarized orientation of style of instruction may lessen teacher effectiveness. He also found that teacher domination results in few choices and less cue formation by students although the dominative instructional style assists students to make better decisions affecting visual problem solutions. The history of art teaching includes shifts between instruction that can be characterised as either dominative or integrative. Neither the traditional, teacher-dominated approach to art instruction as in the late 19th century, nor the student-centered, integrative approach, as in the progressive era has proved to be a panacea. Clark and Zimmerman (1978, 1981) also require both patterns of instructional styles. Skill development requires dominative instructional style, while creativity and expressiveness often require the integrative approach. Both styles are important for effective art education.

There are problems of staff and falling roll in art education in secondary schools. Art teachers are not readily available. Even when there are teachers, it is always difficult to keep them for a long period because of the conditions of service in teaching. With junior secondary schools, one teacher teaches about 600 to 1000 students. And classrooms are often overcrowded. When the work becomes too much for the teacher, efficiency is reduced (Okpalaoka, 1980,p.53). Many art educators blame the teacher training programmes for the shortage of art teachers in secondary schools, but there are other issues like the lure of other fields which offer the tangible reward of more money and high status.

In majority of secondary schools, art is compulsory until the end of the third year, when students are asked to choose a limited number of subjects to study during the remaining years at school and for examination purposes. The choice is frequently determined by subject grouping, say art subjects or science subjects. This often means the end of art study because students prefer subjects which could help them to become doctors, engineers, lawyers and accountants. Students choose subjects which lead to attainment of financial success in life and have career prestige. In the option system, teachers and students believe that some subjects cannot be combined with art in the West African School Certificate examination and the General Certificate of Education (GCE). As a result, art is seen by principals as an additional subject for the highly academic students and an area of refuse for the less academic ones. This concept of the value of art demands a considerable change in teaching methods. On one hand, art teachers have to seek to meet the demands of examinations. On the other hand, they have to meet the demands of adaptability for the less academically inclined pupils.

The attitude of principals could be attributed to their lack of recognition of the value of art in education. The majority of principals lack the basic exposure to art teaching and this accounts in part for their frequent lack of interests and their lukewarm attitudes towards the subject. Interest in any endeavour depends a great deal on the knowledge, experience and understanding of the issue. Long-term prospects for art education in secondary schools depends on the principals' interests in the subject and whatever assumptions they hold about the role of art in students' education.

The attitude of the principals, if limited to them alone, will not be as devastating as when they are transferred to the entire school communities thereby creating unfavourable climates for the teaching

of art. Teachers generally take their cues about the importance of subjects from principals. A principal's signals are therefore critical in determining other teachers' behaviour towards subjects.

The history of art education in Nigeria shows that the place of the subject in education has always been questioned. Many people are not familiar with art and are often suspicious of its position in public education. It is clear from people's statements that art education has only achieved the status of a peripheral subject. Art is not treated as a serious subject for study or as a part of core curriculum. It is not considered as a substantive body of knowledge that requires study and merits the status of other subjects included in curriculum. No individual or a group can be blamed for the situation for it is an outcome of the society's historical and consuming interests in economic, political and technological achievements. The society is so easily pressured by the purveyors of technology and gets into permitting so-called 'progress' to alter people's lives without attempting to control it. For example, more regard is given to science subjects in schools. There are even proclamations by the government that, art subjects should give way to the sciences in schools of preliminary studies, with the hope that science alone will in the long run bring a technological break-through. At a press-briefing, the former Governor of Plateau State, S.B. Atakum, once said that "the number of scholarship awards given to students for the 1984/85 session would be drastically reduced, and only students offering science, technical and agricultural courses would be given priority" (The Nigeria Standard, March 21, 1984).

Aesthetic, moral and spiritual aspirations are often obscured by the glitter of status achieved through material gains. The society rewards the traditional and conforming members, rather than the imaginative, i.e., the painter, the designer, the sculptor, the inventor, etc.

The art educators' battle to defend the position of art in education is mainly a fight against those who never experienced art education in their life. More often than not, people begin a conversation by saying, "I really don't know anything about art". This is often due to a lack of background in art education. Perhaps too, the art teachers have failed in their duty to provide the adequate information on the importance of art education. Most people are ready to support a subject area when it proves to be of great value. If the teachers in a particular area do not make it important or prove its worth, it will continue to lack a support. Conducting a programme of art in which students and parents are interested is an obvious and the best possible way of gaining supports. Such support is necessary to change the priorities that determine educational objectives and presently give art education an inferior position in the curriculum.

One of the major problems of art education in schools is the widely held view that art is only to do with drawing, painting and sculpture. This opinion ignores the fact that art has expanded to embrace a very wide range of specialisms and skills. It features in illustration of books and magazines; the design of shop interiors; the sets and costume designs in theatre, on television or in a film; the prints, paintings and sculptures at exhibitions; knit wear designs; the fine jewellery and ceramics displayed in a gallery; the design of furniture; household products; textiles; the packaging in which goods are contained and displayed and the advertising that promotes them (Ball, 1985). To Herbert Read (1956), art is one of those things which, like air or soil, is everywhere about us but which we rarely stop to consider. Art is present in everything we do to please our senses.

Another misconception about art education is that it is basically concerned with works with hands. But to think that the hands

can work without the brain is like thinking that a clock will work without its spring; the two are interdependent. Thought must have an outlet. Our brains are not of much use without our bodies and our bodies are not of much use without our brains. What would be the use of thinking about how to play football if our feet were not able to kick the ball? Art involves cognition. It is a constant struggle between imagination, feeling, analysis and reality; a critical reaction to experience expressed in visual terms in which a gradually strengthened and sophisticated brain storming plays a greater part than in academic disciplines.

Many students have the opinion that art is done better by people who are intellectually dull. Art educators have proved that the best pupils in academic subjects are often the best in practical works as well. There are exceptions of course and sometimes you find that a pupil who is good at art is not good at other subjects. A pupil who is good at English or mathematics is not so good at say geography or history. This does not mean that he is less intelligent, it only means that his brain works better in that particular way probably due to the effect of factors like interest, aptitude and experience.

Art teaching is generally evaluated by parents and students purely from the point of practical utility. "Of what value is art going to be for my child in his later economic life?" This is a typical question a parent would ask when considering the position of subjects in the school curriculum. "Can it help me if I take up engineering, law, art, medicine or business?" This is a typical student's question. The society places material gains high on the scale of values and inasmuch as it tops the scale, attitudes which favour economic and social goals will be naturally given priority in the quest for personal fulfilment.

Many parents consider art as a kind of play which they must provide materials which constantly litter up their homes. As a result the child's early efforts to express himself by drawing, painting, modelling, cutting or construction may not be encouraged. Many children therefore never have the opportunity to freely put down their thoughts, perceptions and feelings in drawing, model or construction. Tolerance of a child's early desire to play with materials is an important matter. A climate of encouragement helps children to successfully go through the stages of artistic and creative development.

It is generally believed in Islam that the representation of the human figure or animals has been expressly forbidden. This prohibition affects especially the art of painting, sculpture and all types of artistic creativity where representational forms are possible. Moslems' argument against artistic creation is that the painter by creating puts himself on the same pedestal with 'Allah'. They regard this as an outrageous blunder which should be corrected. The copying of God's creation, whether for light or serious purpose is a great sin. The making of them is 'haram' and is threatened with severe punishment. Some theologians, in obedience to these injunctions, would not even enter a house with images. Some Moslems declare that it is 'makruh' for a man to buy his daughter a doll. Others draw exceptions and say that images could be on articles; the representation of trees is right and it is allowed to stylise animals. Furthermore, Moslems believe that art objects are not things set apart from everyday affairs to be collected together in special places (museums or galleries), but are part and parcel of the everyday life: the mosque and mihrab, public gardens and fountains, rugs on the floor of the mosque and house, the drinking glass on the table (Bravman, 1974).

Unanimity concerning the position of art in Islam was not

achieved even at the early period and the controversy over the position or legality of representational art in Islam continues today. This situation discourages Moslem students from considering art professions. Converts of the faith in Nigeria need to re-examine the role art has played in Islamic countries like Egypt, Sudan, Prussia and Spain. The private lives of the early caliphs and Islamic leaders revealed that they used art which were often of representational type. Depictions of animal forms, nude human figures, dancers with masks and even portraits of Islamic leaders were recorded in Islamic art. A number of dazzling works in precious materials including representations of animals were owned by the Fatimids of Egypt (Bravman, 1974).

Students and parents are often scared about the career prospects in art education. They know that the traditional artist simply continues with traditional techniques and have a very few problems. After an apprenticeship, they settle down to reproduce in quantity what they have learnt to make and sell easily to the community, tourists and foreign collectors. But formally trained artists assimilate foreign techniques and attitudes and settle down to permanent jobs mainly teaching, industry and commerce. Modern in outlook, their art is understood and appreciated only by foreigners and some sophisticated Nigerians. Their work, similar to what is produced in Europe (or in Nigeria produced by Europeans), does not find ready markets. In their efforts to find markets, some of the artists fall back on copying traditional forms, or working local materials with Western techniques. Unfortunately, many lack conviction in their newly acquired techniques and remain undecided about their proper line of development. Some have withdrawn altogether, and packed away their easels and chisels (Fasuyi, 1973). People know that the academic artist can hardly survive on a

freelance basis because the demand for his works is so limited.

Art educators today obtain education and training from institutions of higher learning and settle into roles previously defined for them by their mentors. The roles are usually categorised as professional artist or professional teacher of art. The role of each is a separate entity, but there are a great deal of interdisciplinary fusion. The conceptual frameworks which inform the work of the professional artist and the professional teacher of art are made of different items. Usually the artist is thought of as specialising in making objects of art. He considers the end product, whether object or experience, to be of primary importance. The artist is perceived by the general public as a "maker" of art or as the "participant" in an art experience. The artist has been perceived as possessing the ability to give form to his ideas via visual symbols. The concern of the teacher of art is different from that of the artist. The teacher of art would perhaps view the student as the "product" and the art as the "by-product" of an art experience. The primary concern of the teacher is learning. He is therefore obligated to be fluent in methods and strategies conducive to learning. He must be able to communicate to students the significance of art in their experience and the environment.

It is a grave misconception to assume that art educators are artist-trained group who did not or could not succeed as practising artists. To accept this analogy would imply that the profession of the teachers of art is inferior to that of the professional artists. The art educator inevitably has a professional obligation to identify the qualities conducive for effectiveness and to establish means to reach the level of effectiveness. The art educator's primary concern is basic human growth which comes from experiences and the acquisition of

knowledge.

It is not the intention here to argue for or against art education, but to simply highlight the context within which the problem existed. The research problem was engulfed by numerous subproblems. And it was believed that the main problem and its subproblems could be tackled through a close study of the position/status of art in secondary education vis-a-vis existing resources, facilities, accommodation, students intake, teacher training, timetable, status or popularity, etc. Secondary schools were considered ideal for the study because they use curricula prepared by the Nigerian Educational Research Council (NERC), they take examinations monitored by the West African Examinations Council (WAEC) and it is in secondary schools that students choose subjects and careers. In addition, changes in education in Nigeria are often centered on the secondary level of education.

The Statement of the Problem

The purpose of the research is to examine the factors which influence students' decisions to take up the role of art student in secondary schools in Nigeria and outline ways to advance the study of art in secondary education. Pedagogy indicates that children in elementary schools are willing to learn and open to new impressions in art. But when they leave primary school and enter secondary school, where art is taught by specialist teachers (teachers with credentials in art), this enthusiasm changes quickly and students no longer show interests in art education. Researches in art education (Ajidahun, 1974; Mamza, 1985; Mbahi, 1983) also show that only a fraction of the teenage population which attend secondary schools choose art education as major course in the WASC and the GCE examinations. Very few students carry over art interest into

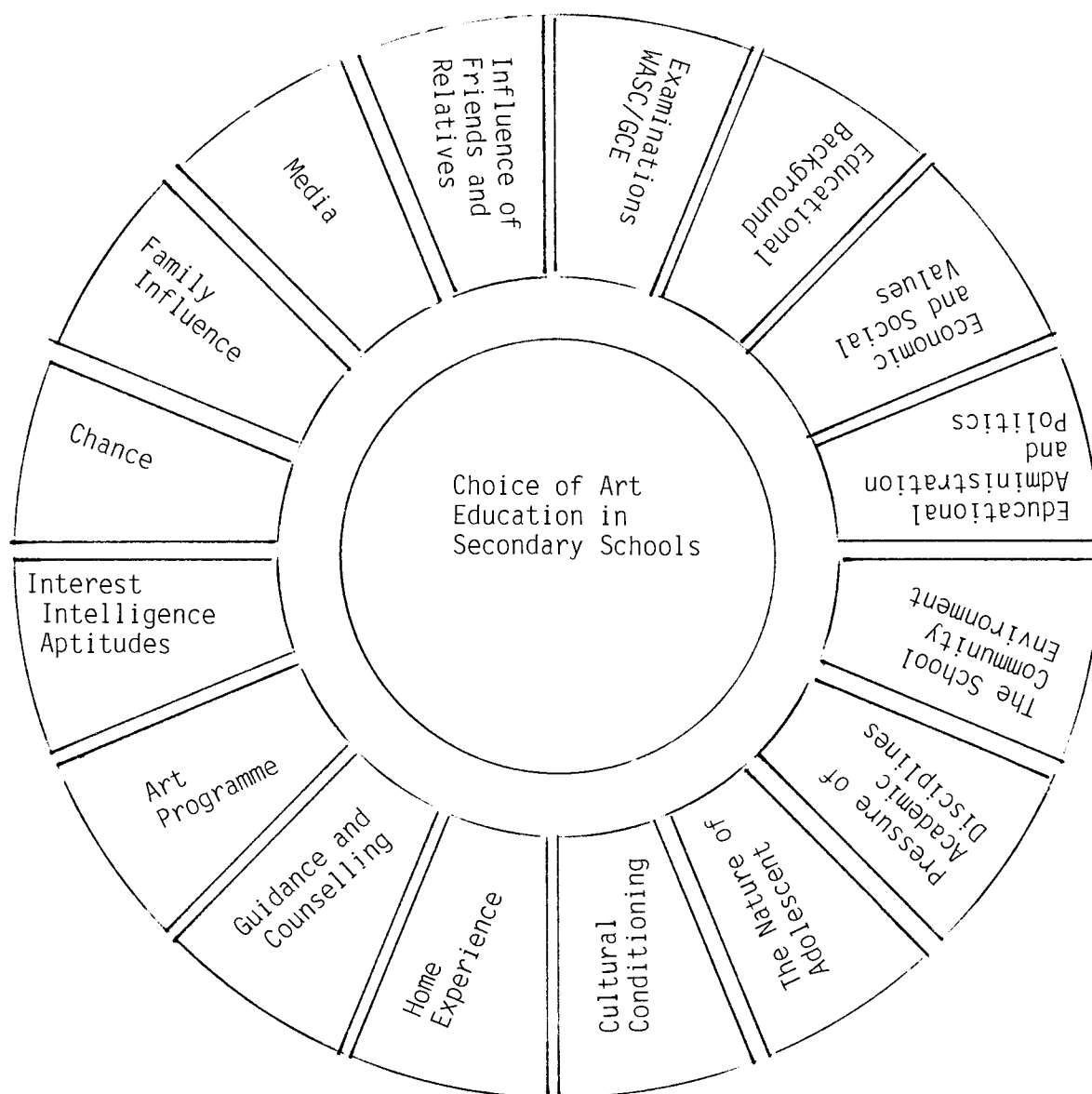


FIGURE 1

DIAGRAMATIC ILLUSTRATION OF THE FACTORS WHICH DETERMINE STUDENTS' CHOICE OF ART EDUCATION IN SECONDARY SCHOOLS

adult life. The pupils' responses towards art study are determined by certain factors. Such factors formed the core of the research work.

The basic questions are: (1) What play of factors is at work in making this decision? (2) How much is it influenced by family, teachers, peers, headteachers, and the school set up? (3) What is the influence of syllabus, methods of teaching and administrative policy on the subject? (4) How much is it influenced by attitudes to art, values, aspirations and traditional assumptions about art and art education? A thorough examination of the answers to these questions could provide avenues for improving the position/status of art in secondary education and enable art to perform its functions. The project examines the factors identified as major constraints on art education in secondary schools and their influences on students' decision to take up the role of art student.

The Hypotheses

It is hypothesized that:

1. many administrators, teachers, parents, headteachers and students have failed to see the value of art in education and in society;
2. the decision to take up the role of art student is the result of number of different forces which conflict with each other and reflect the tendency of divergence between the values of artists and those of the society as whole;
3. art education has not received the attention it deserves in schools. Art in secondary schools is still beset by problems of inadequate resources, poor accommodation, shortage of qualified teachers, rigid timetable, lack of interested students to major in the subject, overloaded classes in junior secondary school and a thoroughly depressed status.

The Basic Assumptions

The research is based on some assumptions:

1. that the deteriorating situation of art education in secondary schools is directly related to falling roll in the subject, so it is logical to examine the common areas of constraints on art education;
2. that the areas of constraints on art education are presumably also the main determinants of choice and falling roll in art education;
3. that most of the factors responsible for the situation of art in one secondary school are also eminent in the other schools. In other words, the case of one school is typical of the other cases.

The Objectives of the Study

The objectives of the study are:

1. To examine the attitudes of principals, teachers, students, and administrators towards art education.
2. To study students' vocational interests and issues related to career development.
3. To investigate the position/status of art in secondary schools vis-a-vis resources, accommodation, students intake, teacher training, timetabling and popularity.
4. To propose ways to advance the study of art in secondary schools in Nigeria. The proposal is based on the findings and the recommendations of the study.

The Importance of the Study

There were studies on the number of students who offered art in secondary schools in some states in Nigeria. Many research works have been carried out on art curriculum contents and art activities. But, as far as the researcher is aware, no study has been done which specifically examines the position/status of art in secondary education. A critical study of art education in secondary schools could provide the vital

information needed to advance the study of the subject in schools. In addition, arguments for art must be supported by evidence of the problems which occur daily in schools. The prevailing attitudes to art and the traditional assumptions about the role of art in society and in education need to be tackled. The patterns of indifference towards art need to be broken. The principles which support art education need to be applied to schools and translated into positive action to change the circumstances in which art education takes place.

The research work examines major issues in art education; issues which have never been considered before by researchers in Nigeria. The content is unique of all other research works in art education in Nigeria because it examines the principles and practices of art education; the philosophy of art teaching and the psychology of the learner. The work provides insights into current practices in art education and outlines well supported recommendations for future curriculum development in Nigeria. The methodology adopted in the study provides a model for researchers in art education. The material content also provides means for comparative study. The richness of the work could have a favourable influence on policy formation on art education in Nigeria.

The new system of education gives priority to practical/ vocational and science subjects, so any attempt to improve the situation of the courses will be highly appreciated by the government. Besides, the challenge of our ever-changing society and education constantly reminds educators of the need to readjust the components of learning materials. The research work could be seen as a pioneer attempt to "rise to the challenges which technology and changes in life style pose to art". It is an attempt to bring changes in art education in secondary schools to coincide with the demand for new trends in art education objectives and practices in Nigeria.

The Scope of the Study

The study concerns only secondary schools, with few references to the situations in primary schools and higher education. The researcher is interested in studying the secondary level of education because it uses a unified curriculum, designed by the Nigerian Educational Research Council (NERC) - the National Art Curriculum for Secondary Schools in Nigeria. All secondary schools in Nigeria offer the same examination, conducted by WAEC. The secondary school curriculum is diversified to cater for differences in talents, opportunities and roles possessed by or open to students after secondary school course. It has generally placed a great emphasis on career preparation and choice of subjects (National Policy on Education, 1981). It is in secondary schools that students realistically decide what careers they will like to follow. And, the secondary school is the scene of greatest developments and interests in art education at the moment.

In Nigeria changes in education are often centered on the secondary level of education. Since secondary education was introduced in Nigeria, various forms of secondary schools have developed, depending on government's aims and objectives of education. There are now different types of secondary schools like grammar, commercial, comprehensive, science, technical and vocational. Each form of secondary school aims at a definite purpose or function to be achieved by its structure. The most recent development in secondary education in Nigeria is the 3-3 secondary education. In this system, secondary education is of six-year duration and given in two stages, a junior secondary school stage and a senior secondary school stage; each stage being of three-year duration. The junior secondary school provides foundation courses and the senior secondary is geared towards further study and employment. The new system attempts to convert secondary schools from five-year to six-year study, and includes technical, commercial and other vocational courses in order to

make senior secondary school leavers immediately employable. It is an attempt to reduce the traditional emphasis on single examinations to measure students' performances. Attention is now given to production, presentation and assessment of course works, including project works.

This study does not include anything on how much specialist teaching in art in post-primary schools influences the obvious declining interests in art education. It is often assumed that specialist teachers could motivate students to offer art education. The study does not include facts on the career attitudes of art students, when compared with students in non-art academic majors. The relationships which exist between motivations for choice of art and other subjects is not considered either. Not much was done on the attitudes of parents towards art.

The Definition of Terms

Attitude. Attitude has become an indispensable phenomenon and one of the most distinctive means of describing or characterising certain human responses. From the perspective of this research, an art attitude is defined as: A learned and relatively enduring system of effective predisposition held towards art referents. Authorities have identified major characteristics of attitudes. These characteristics are: (a) attitudes are effective evaluative concepts which give rise to motivational behaviour; (b) attitudes are learned; (c) attitudes are relatively stable and enduring; (d) attitudes have specific social referents; (e) attitudes vary in quality and intensity; (f) attitudes are interrelated (G.A. Mitler, 1972).

The affective component of attitude refers to the feeling or emotional quality of attitudes. The behavioural consequents of attitude are responses which are directly motivated by affective evaluations. Behaviourally, an attitude is a hypothetical construct

which determine behaviour (Hovland, Janis and Kelly, 1953; Krech et al., 1962).

Attitudes are learned. They are not innate or results of intrinsic developments and maturation (Shaw and Wright, 1967, p.8). All forms of learning provide bases for the acquisition of attitudes. Many attitudes are acquired through mediated contacts with other individuals or social groups. For art educators, the implications of this characteristic are clear. First, because attitudes are learned they are teachable. New attitudes can be taught, and previously held attitudes can be reinforced, altered, or modified through direct teaching and group discussions. Second, because attitudes seem to be most effectively learned through direct contact (experiment or phenomenological encounters) it is clear that educational or curricular strategies which incorporate direct exposure to or involvement in art (observational and productive activities) will have the greatest effect on attitudes held towards art.

An attitude referent may be any unit, category, class or set of concrete (physical) objects or abstract phenomena including concepts, issues, events or behaviours (Brown, 1958, p.10). Attitudes are constructs in which certain types of relationships exist between individuals and specific social-cultural referents (Newcomb, Turner and Converse, 1965; Sherif and Sherif, 1956). The domain of content for art attitude referents is confined to art, art related objects, or art phenomena. Attitude referent in art can be concrete object. It can be abstract concepts as well. Because attitudes are not directly observable, it is difficult to precisely identify their referents. Yet, precise identification of attitude referents is essential in order to ensure the validity of information obtained about attitudes. When dealing with attitudes, it is necessary for art educators to clearly

identify and delineate those referents confronted in art teaching.

Attitudes are relatively stable and enduring. The stability of attitudes is the result of: (a) individuals actively resist changes to held attitudes; (b) individuals tend to reinforce their attitudes through selective learning; and (c) individuals hold many interrelated attitudes therefore the alteration of one attitude implies a readjustment of the others (Shaw and Wright, 1967, p.10). The significance of this attitude characteristic should not be overlooked by art educators. Students come to art classroom with previously acquired attitudes towards art (quite often negative attitudes). Not only will the students resist changes to these held attitudes, but they will actually seek to reinforce them. Art educators who wish to encourage the development of certain attitudes towards art must be capable of recognising the attitudes which students hold. Furthermore, art educators must understand the ways in which attitudes may be reinforced, altered and acquired (Ecker, 1971 p.27).

Attitudes vary in quality and intensity (Krech et al., 1962). They may range from extremely negative through neutral to extremely positive. Attitudes which are qualitatively negative tend to elicit negative motives, while positive attitudes have positive motives. Art educators also need to recognise the variability in quality and intensity of attitudes. Knowledge of quality may explain the kinds of responses which students make towards various art referents, and intensity may explain the strength of the responses.

Attitudes are interrelated (Krech et al., 1962, p.178). Attitudes do not exist in isolation from other attitudes; rather they exist in varying degrees of interrelatedness. Highly interrelated attitudes cluster together to form attitudinal subsystems, and these subsystems are also interrelated in a larger network which forms an

individual's total attitudinal system. Interrelated attitudes either share similar referents or they are themselves similar in applied evaluative concepts. Art educators seeking to develop or enhance certain attitudes must also be cognisant of the effect that changing one central attitude may have upon many related peripheral attitudes. In the process of achieving certain objectives many unintentional changes may also occur.

Vocational Education. Vocational education is planned to train pupils for their future career in different types of occupations. A vocational course is a course where there is little or no academic content and a high proportion of practical work. Many vocational courses do not specifically include academic study. However little academic study there is, you will find all courses include technical and theoretical studies to support practical work (Ball, 1985, p.11). Vocational courses in art provide chiefly professional and practical training in art education. Vocational courses cover wide range of subjects, qualifications and practical skills. Some are designed to meet the needs of specific industries, others offer specialised training in one aspect of art. Some are designed to develop skills which will give entry to many fields of employment and are often geared to the needs of industries and commerce or the employment sectors.

Professional Qualification. A large proportion of art education aims to train students for employment in specific professional areas of art. In the specialised study courses centre on the practice and study of specialised aspects of art in depth.

Art Education. In this study art education refers to the training of individuals in the creative activities. It is learning the subject matter of art, or the studio practices, or the productive aspects of art such as drawing, painting, sculpture, graphic

design, ceramics and textile design. It also includes the educative process of art - appreciation of art works. Art education is not considered as a single course, which means learning or teaching art in its educational dimensions: (1) the meaning and implications of art, (2) the methods of learning and teaching art, and (3) the psychology of the learner. This concept of art education only means art learning and teaching methods.

Art. Art is the production of graphic designs, paintings, textile designs, ceramics and sculptures. It is the making or expression of what is beautiful or true, especially in the manner that can be seen in painting and design.

Crafts. The most relevant meaning of crafts is: "a work requiring special skill and knowledge; especially a manual art, a handcraft". This definition does emphasize that craftwork is concerned with an amalgam of intellectual and manual skills. In the view of the renowned craftworker, David Pye, skill represents "the best workmanship allied to the best design". Perhaps a craftworker can be defined as "someone who having evolved a design sets out, by applying skill in a largely manual operation, to produce a finished object for which he alone is mainly responsible" (Charlton, 1985, p.27). Craftsmen or craftswomen are those who are often involved in small scale production, often by traditional methods. This could apply to ceramics or pottery, jewellery, weaving, leatherwork and smithing.

Some people distinguish crafts from fine arts and treat crafts as lesser arts or applied arts. The distinction between fine arts and crafts could be a continuation and a translation into modern idiom the age-old and apparently universal opposition between sacred and secular art, with fine arts fitting into the niche vocated by sacred art. The separation is, however, breaking down. Pots, weaving and

jewellery are becoming sculptures or three-dimensional art, and fabric designs are becoming paintings. The emphasis on emotional expression, traditionally found in painting and sculpture, are now eminent in non-traditional media, sometimes in those once reserved for the crafts. Many photographers are considered as artists as they use the camera as medium for creating art rather than for recording events or impressions.

Design. The term design can be used in an academic or very general sense to describe one of the broad divisions of man's concern, competence and knowledge. Design is the field of human experience, skill, understanding and imagination that is concerned with the conception and realisation of new things and events. It deals with man's appreciation and adaptation to his surroundings in the light of his material and spiritual needs. In particular, though not exclusively, it relates to configuration, composition, meaning, value and purpose in man-made phenomena (Bruce Archer in Charlton, 1985).

Design also means the aesthetic relationship of lines, colours, forms, textures, values, planes and subjects arranged in a space and formed into an organically unified whole. A term also used to describe the enrichment of a plain surface. The design area of education embraces all those activities and disciplines which are characterised by being anthropocentric, aspirational and operational. The activities are man-related and have planning and making aspects. Baynes (Charlton, 1985), a writer on design education, said that "the designer deals with compromises. In making decisions, at one level the designer must weight up all the different pressures from economic, social, technical, aesthetic, moral and political environments. At another level, an awareness of functions and constructions is vital. This takes the designer into the territory of technology and the sciences."

Disciplines such as design exhibition, fashion design, furniture

design, graphic design, industrial design, interior design, package design and theatre design tend to form the broad middle ground of the design area in schools. Designers are those who apply their creative ability and practical skills to solve problems. They normally work to a brief, given by their employers or clients; they work within the constriction of a budget or time limit.

Career. Career is a sequence of positions, jobs, occupations that one engages in during his working life. Career development is a process of successive approximation of decisions to achieve a career choice. Guidance and counselling are parts of career development. Career education is an effort aimed at refocusing education and the actions of a community in ways that will help individuals to acquire and utilise knowledge, skills and attitudes necessary to make work meaningful, productive and satisfying.

Career education puts emphasis on education as a preparation for future work. Career educators seek to involve community in the education of students through partnership in the formulation of the educational policy and by using the community as a resource for imparting career knowledge. Career education does not aspire to be a separate study area in a curriculum. It is normally infused into existing programme by focusing on single subjects in each grade level.

Occupation. Occupation is a group of similar jobs found in several establishments. Occupational preference is occupation along the continuum of desirability or liking.

Culture. Culture is defined in anthropology as the learned or shared behaviour which man acquires as a member of society. Such behaviours include all the elements in man's natural endowment that he acquired from his group by conscious learning through conditioning

processes, techniques of various kinds, social and other institutions, beliefs and patterned modes of conduct. The most relevant definition of culture is the one which says that, "culture is that complex whole which includes knowledge, beliefs, arts, moral laws, customs and any other capabilities and habits acquired by man as a member of society" (Burnett Taylor, 1874).

Society. Society is a group of individuals living together and sharing common interests and values, e.g., village society, school society, Society of Nigerian Artists.

Learning. Learning is a change in behaviour (usually relatively permanent) acquired by an organism as a result of practice or experience. Learning does not include behaviour changes which result from general or natural conditions such as physical development, although such factors play a part in learning. In instruction, the term learning usually connotes conscious attempts by a learner to acquire cognitive and psychomotor skills.

Public School. A school operated by publicly elected or appointed school officials, in which the programme and activities are under the control of these officials. Public schools are generally supported by public funds and the schools are accountable to their establishers.

Curriculum. Curriculum in this study means "the subjects of study in a school" (Castle, 1966); "a planned course of instruction" (Banjo, 1961). These definitions imply that the curriculum of a school is what is officially taught in lessons.

Manipulation. Manipulation is the handling of objects in education, especially those involving manual skills.

Choice. In this study choice simply means the selection of art education as a preference in WASC and GCE examinations.

Secondary Schools. Secondary school is where pupils receive the form of education after primary education and before the tertiary stage. It includes all post-primary schools with the exception of technical and teacher training institutions. The term covers a variety of institutions particularly, the following:

- (i) Secondary Grammar Schools including those teaching technical subjects;
- (ii) Secondary Commercial Schools;
- (iii) Comprehensive Secondary Schools
- (iv) Secondary Modern Schools.

Secondary education is also given in institutions catering for pupils of school age who are unable to attend any of the above categories of institutions of secondary education. These are Evening Classes or Adult Education Classes usually organised by State Governments or in collaboration with Extra-mural Departments of the universities or by private persons or organisations. These institutions prepare candidates for the General Certificate of Education (GCE) or vocations.

The study covers the four outlined institutions of secondary education. These institutions are more organised and formal. The other forms of secondary education are abit non-formal. The Grammar Schools provide general education and are generally recognised and approved for courses leading to West African School Certificate (WASC) after five years. Some, which have not been recognised for the School Certificate Examination, prepare candidates for the Ordinary Level of the London University General Certificate of Education Examination conducted by the West African Examinations Council (WAEC). A few Grammar Schools offer a further two-year course leading to the Higher School Certificate (HSC) Examination of the University of Cambridge. Both the London University General Certificate of Education and the Cambridge University Higher School Certificate Examinations are being taken over

by the West African Examinations Council.

Few Secondary Grammar Schools provide technical education, laying emphasis on physical sciences and technical subjects like Geometrical and Mechanical Drawing, Metalwork, Woodwork, etc. in addition to the standard literary curriculum. Such schools serve as feeders of the Higher Technical/Technological Institutions.

Secondary Commercial Schools are similar in many respects to Secondary Grammar Schools, except that their curriculum lay emphasis on commercial subjects such book-keeping, accountancy, shorthand and typewriting, etc. Like the Grammar Schools, they too prepare their students either for the WASC examination, or the Ordinary Level of the General Certificate of Education, or for other examinations conducted by professional bodies like the Royal Society of Arts of London.

Comprehensive or Multilateral Schools have become increasingly favoured, although only few exist so far. They provide mainly grammar, but also commercial and technical courses at the secondary level.

All secondary schools are fee-paying. Admission into the Secondary Grammar Schools is generally through competitive entrance examinations, taken at the end of primary school, and intake is only limited by availability of facilities. Most of the schools provide boarding facilities, especially in rural areas. In large urban areas, a small proportion are partially boarding or entirely day schools.

In the past most secondary schools were owned and controlled by voluntary agencies, local authorities and private individuals or organisations. Only a small percentage of schools were owned by the states and the Federal Government. In some northern states such schools taken over were re-named government secondary schools.

The Organisation of the Remainder of the Study

After paragraphs of introductory remarks and documents which set forth clearly and unmistakably the problem that has been researched, this section delineates what the organisation of the remaining chapters of the study will be. This prepares the reader with a summary in advance and a prediction of what things to come.

Chapter two is the literature review in related areas. In this study, literature is cited in five areas, namely:

1. Values, Attitudes and Aspirations
2. The Social Position of Art and Artists
3. Theories of Career Development
4. Structure and Content of Art Education in the Secondary School
5. Influences on the School Curriculum

The main sources of information were periodicals, books, dissertations and reports on investigations.

Chapter three is the research methodology. It states how the researcher solved the problem posed in chapter one. It describes the basic components of the research design and establishes the conditions for the collection and the analyses of the data used in this study. The component parts of the methodology are:

1. The Research Methodology
2. Tools of Research
3. Population and Sample
4. The Data
5. The Criteria for the Admissibility of the Data
6. The Treatment of the Data
7. Problems Encountered during the Fieldwork

The general research methodology adopted in this study was the descriptive survey. The population which was bound by the research parameters was therefore observed with close scrutiny and what was observed carefully recorded and analysed.

Chapter four is the results of the questionnaire survey

presented and analysed. The data is presented according to the sub-problems. The gathered mass of data were codified, arranged, classified and separated into segments, each of which corresponded with a particular section of the problem which was studied. There was then a one-to-one correspondence: certain data which related to each subproblem. These were exhibited in a logical sequence within the chapter. Uncomplicated, descriptive statistics like mean, modes, median, range, tables, charts and graphs were used.

Chapter five is a case study of art education in some selected secondary schools in Nigeria, mainly to show the key issues of the study in action and to supplement the general survey. The philosophy behind the exercise was that a case can be typical of many other cases, i.e., the case was viewed as an example of a class of events. It therefore followed that an in-depth study of the single cases could provide an insight into the class of events from which the case was drawn.

The sixth chapter is a single case study of art education in a particular institution in Nigeria, selected on the basis of the strength of its art department. The idea was to further narrow down objectives in order to deal with a smaller area of concern in a greater depth. This chapter also includes sections on the results and the hypotheses produced in the study, and the major findings of the research.

Chapter seven is the summary, the conclusions, the recommendations and the implications of the study. This section appears immediately after the data presentations and discussions because the information here relates directly to the preceding three chapters. The arrangement provides a continuity. The chapter links the essential parts of the study to the research problem by reviewing the background, the conceptual framework of the study, the design, the methods of observation and interview

and the statistical analyses. The summary brings together all the ideas developed in the proceeding chapters in a logical sequence so as to bring out the total meaning of the whole study. This avoids the technical details and language. The conclusion is the place for the interpretation of the data. And it is here that the 'why' of the findings were discussed. Implications is the place where inductive inferences were made and discussions on the effects of the findings on previous studies or existing theories were carried out. Here too the likely effects that the findings might have on the existing educational practices are demonstrated. The recommendation discusses the meaning of the findings and the practical uses that may be made from the knowledge contributed by the study. The recommendation had as a base the findings of the study.

The last chapter outlines well supported recommendations and proposed ways to promote art teaching in secondary schools in Nigeria. Information in this chapter are closely based on the findings and conclusions drawn from the general survey and the case studies.

Overall Structure of the Research Report

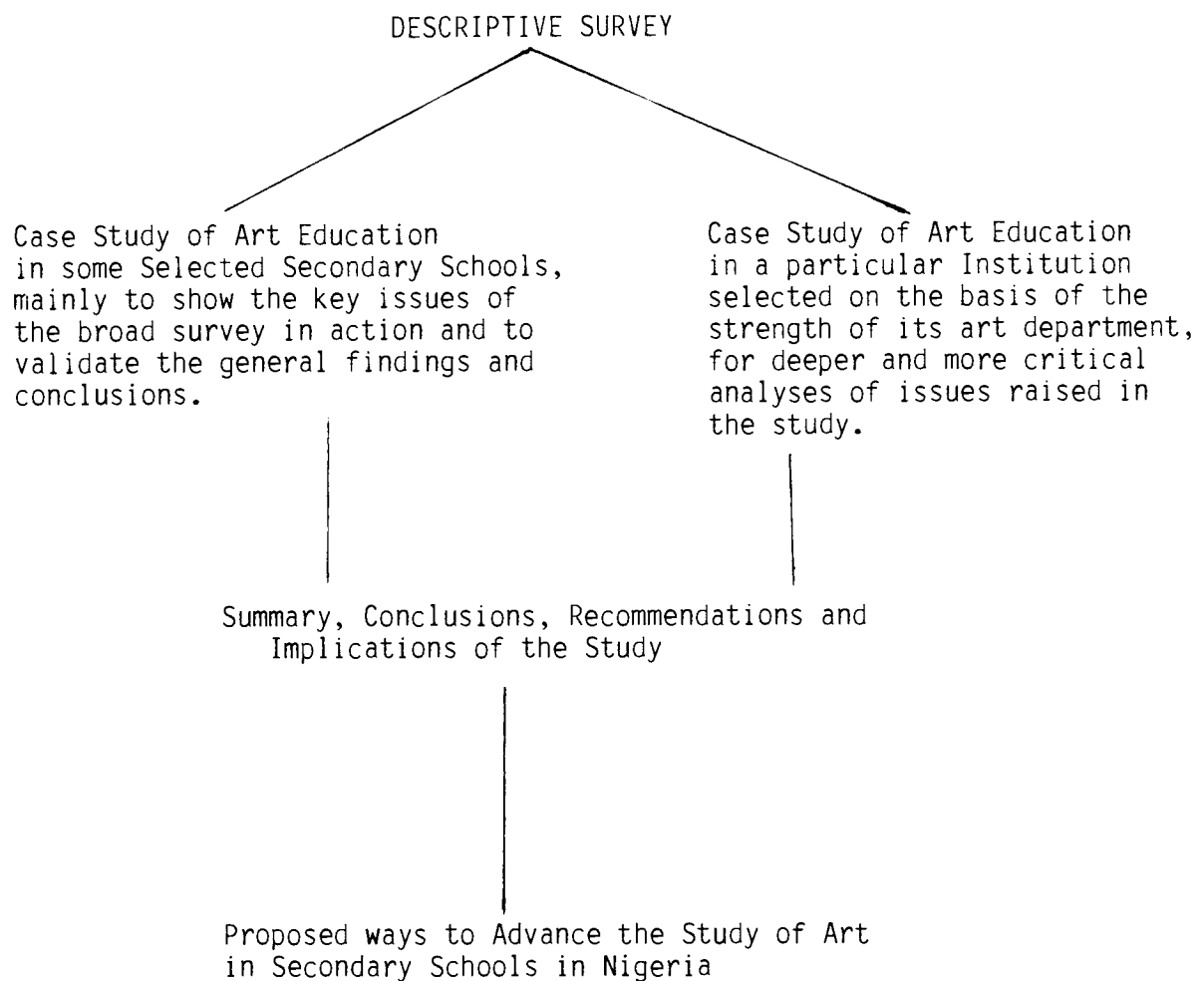


FIGURE 2

THE OVERALL STRUCTURE AND ORGANISATION OF THE RESEARCH REPORT

CHAPTER II

THE REVIEW OF RELATED LITERATURE

The task here is to identify and briefly summarise a selection of number of investigations which relate to the area of inquiry in subject matter, but which are not so comparable as to invalidate the study. The selection includes doctoral studies, books and scholarly journals which treat the subject area. Every discussion of literature ends with a brief summary in which the author gathered up all that has been said.

Within the main problem, i.e., the choice of art education in secondary schools, are logical subproblems. The subproblems include: (1) attitudes to art education; (2) the position/status of art in secondary education; and (3) issues related to career development. The basic selection of subjects to be reported in this section are organised and presented to cover most of the subproblems. They constitute studies considered relevant to each aspect of the major problem.

Values, Attitudes and Aspirations

The glorious heritage of Nigerian antiquities (including the stylised terra cottas of the early Nok Culture, the naturalistic terra cottas and bronzes of Ife, the intricate bronzes of Igbo Ukwu, and the magnificent bronzes of Benin) leads one to expect that contemporary art education would be of comparable high level. But the reality of the situation is that people are taught not to value traditional patterns of living. Nigerians, therefore, tend not to like their traditional art. Traditional art works were seen as impediments to what missionaries wanted to preach to the people. Art objects were practically discouraged

wherever possible. There was widespread evidence that the early missionaries burned or otherwise destroyed many art objects. Frank Willet (1971) said:

In general, Christian missionaries, even up to the day have been culpably ignorant of indigenous African religions and in attempting to undermine them have often attached the sculptures which gave impression of their ideas, in the mistaken belief that they were idols and objects of worship (p.245).

Craftsmanship was not encouraged and hand-made things were demeaned. The quality of the beautifully designed and rendered traditional decorative and functional art and crafts (including weaving, dyeing, pottery, leatherwork, carving and furniture making) deteriorated under those conditions.

Although the missionaries had established schools by the second half of the nineteenth century as a necessary corollary to the spread of Christian mission in Nigeria, art as a subject was not on the school curriculum until well into the first half of the twentieth century. The exigencies of colonialism indicated the prudence of fashioning an education programme that would alleviate the immediate personal problems of the colonial administration. The political developments which began with the acquisition, by Britain, of Lagos in 1861 and culminated in the emergence of Nigeria as a nation in 1914, actuated a change of profound dimensions, particularly in the area of trade where commercial activities grew and the influx of foreign goods accelerated. As European products gradually replaced traditional ones and as agricultural products, particularly palm produce, became an economic factor, the colonial government as well as expatriate business concerns in Nigeria realised the need for qualified personnel such as teachers, interpreters, clerks and accountants. Because art neither constituted one of the crucial areas where the need of

government and local entrepreneurs was gravely felt, nor was it essential on the list of the missionaries' priorities, it had no place on the school curriculum for a long time (Dele Jegede, 1984).

The missionaries' contempt for, and attack on, traditional art accounted in part for their apparent lack of enthusiasm to introduce the subject in schools. Their allergy to indigenous religions resolved itself by destroying traditional arts which were regarded as "fetishes" and "pagan" images. This was consistent with their doctrine of racial superiority by which religious practises other than those which they favoured became suspect.

In the colonial schools African Art was not taught from a historical perspective, but was relegated to an extra-curricula activity such as "handicraft". Art is still regarded by many Nigerians as a "cottage industry" or something done by a child in a village. For several decades of education in Nigeria vocational training, handicraft and technical instruction took the place of formal art education on the school timetables. Art and crafts education was carried on in vocational training schools and trade centres. The object of the training was to turn out artisans and technicians. The training of craftsmen was the end in view (Fafunwa, 1974). There were occasionally, however, missionaries (Monasteries, Abbeys and Royal Courts) which started art for children. There were also groups such as the Local British Councils and the Church Missionary Society Bookshops that stimulated interest in the arts. Also one could find a teacher, who out of mere enthusiasm, experience and personal initiative would instruct children to draw. In some missionary primary schools, local craftsmen were sometimes invited to teach their craft but because the craftsmen had no training as teachers, they only instructed the learners. They

were not in a position to plan their teaching in a meaningful way so the result of their efforts was almost futile.

There was a false sense of art appreciation and lack of aesthetic experience from childhood. The average Nigerian is not familiar with art and is often suspicious of it. There is misunderstanding about the nature of art and its value to society. Beier (1960) commented:

... A few Nigerians pay lip service to their most important cultural heritage. The majority of them are either indifferent or hostile to it. This fact has puzzled many enthusiastic lovers of African Art who have come to Nigeria from abroad. But it is perhaps not surprising. The present generation of Nigerians is in the process of a social revolution. They are trying to build for themselves a new life and a new society. The words 'primitive' and 'idol' are frequently used by Nigerians in speaking about some of the greatest master pieces the world knows. One of the difficulties the average Nigerian has in approaching traditional art is the fact that some Africans actually believe now that their fathers worshipped 'idols' or 'fetishes'. A lot of re-education has to be done in this field (p.5).

The lamentations of Ulli Beier and many Nigerian scholars should serve as a warning, not only to Nigerian intellectuals, but also to educational planners as well. The Nigerian will have to come to terms with his material culture.

Formal teaching of art in any Nigerian school began with the pioneering efforts of Chief Aina Onabolu, who returned to Lagos in 1922 with a Diploma in Fine Arts from London and Paris, and began to teach art in selected secondary schools. His early teaching experiences were frustrating because there were no precedents to go by and he was the only qualified art teacher. In 1923, he succeeded in planning the structure of art education and in persuading the education department to employ qualified personnels to teach art in teacher training colleges. Onabolu's efforts resulted in the employment of the first

expatriate teacher in Nigeria - Kenneth Crosswaithe Murray.

The teaching of art was introduced in education, but the social role of the traditional artist changed. The artist became concerned with materials and techniques that required new philosophy. He was no longer working in the traditional techniques to create works immediately understood in his society, but using new techniques and materials to express his own perception of life. He sought to express himself in an extremely personal and individualistic style. There was a divorce in the marriage between art and life which took place in the early times. This gave a fresh impetus to some aspects of Nigerian art as European culture traits and ideas were incorporated in the art styles of the country without damaging its traditional values. European influence on traditional art was in the subject matter than in style, at least during the early period. For example, in Benin Art the European was depicted as a soldier, or a priest, or a trader. As Benin grew flush from trading, beads were used and now and again Christian crosses hung down from fine chains on the chest of the cast statues. Workmanship deteriorated. Metal supplies became abundant, brought in through the slave trade, whereas before they had only trickled in through the slow caravan route from the Sahara. So the cast figures got heavier and less delicate. They also became bigger and somewhat adventurous in their heroic portrayals (Brian, 1980).

As a result of deep-rooted prejudice which most missionaries and colonial administrators had for traditional Nigerian art and the low priorities which the subject attracted, its recognition as an essential part of education was delayed. And its growth and character, especially at the crucial, formative stage, were greatly influenced by expatriate teachers and mentors like Kenneth Murray, Kevin Carroll,

J. P. Greenlaw, Professor Argent and Ulli Beier. Although a Nigerian was the principal catalyst in the introduction of art teaching in Nigerian schools, the expatriate teacher or mentor was a major factor in defining the structure and form, at the critical developmental stage of contemporary art education (Dele Jegede, 1984).

By the end of the colonial period, there was the inner necessity for Nigerians in all walks of life to rediscover their roots, to forge an identity that was distinguishably Nigerian. People mostly in the cultural and political fields talked about self-identity and nationalism. There was a gradual recognition of the beauty and the uniqueness of traditional art and culture. Efforts were therefore made by individuals, groups and the government to revitalise art and culture.

The spread of literacy and higher education stimulated interest in self-identity and cultural values - art, music, drama, literature, architecture, etc. There were renewed interests and favourable attitudes towards art education. Many Nigerians began to express themselves in literature. People advocated for nation-wide programmes to improve the position/status of art in general education. It was felt that something drastic was necessary and there must be a thorough foundation of art education in primary and secondary schools if there was to be any hope of a future society of art conscious and culturally enlightened people. What really happened was quite different. There was the establishment of high institutions to train professional artists. And the elementary and the secondary stages were neglected.

Because effective art teaching starts in high institutions, many people never experience art teaching and are not familiar with the nature of the subject and its value to society. Many people have there-

fore held negative attitudes towards art education. Researches in art education confirm that people have unfavourable opinions about art education. They have often ascribed low status to the subject.

Kohl (1961) demonstrated that parental attitudes were significant in predicting student aspirations toward their continuing schooling and success in school. If parents' attitude to schooling was favourable, then their child could be motivated to take schooling seriously. This could provide him with a chance to succeed. If the parents were interested in art and provided their child with all the necessary amenities for the natural development of a creative talent, then the child could be inclined to carry his art interest into adult life.

Erimona (1973) conducted a research on the attitudes of students in lagos towards art teaching and discovered that many parents discouraged their children from offering art in WASC examination. The explanation given by the students was that their parents felt art, like music, is not a lucrative profession like medicine, accountancy and law. Approximately seventy four point thirty-two per cent of the parents felt that their children did not need art as they were not going to become artists. To most parents, their children need not to offer art education since they were not going to make a career in it. The importance of art education was seen in terms of its vocational value. Art was compared to subjects which have high prestige in Nigeria so it could not stand a chance. To win popularity among parents and students, art must have vocational significance.

In a survey conducted on the number of secondary schools which entered candidates for art in the School Certificate Examination in the old Western State of Nigeria, Ajidahun (1974) discovered that there

were nearly 250 secondary schools in the state taking the West African Schools Certificate Examination (WASC). Out of those less than one-eighth of the schools entered candidates for art in the examination. In some examination centres the number of candidates registered for art ranged from only one to four. It was not ascertained whether all the schools in which art was taught provided regular tuition for the candidates. The assumption was that the candidates, in most cases, were students who realised that they possessed some art talent and could work on their own. Ajidahun also discovered that many schools did not teach art at all; while some taught it inadequately. As a result a great many people went through their primary and secondary education without experiencing art. Children were deprived of the opportunity to develop their artistic and aesthetic potentialities.

According to Clement (1976), children's attitudes towards art and their understanding of its functions and relevance is only partly influenced by the teaching they receive in schools and can be seen in the following quotations from a group of fifteen year olds all of whom had just opted to take art for 'O level' G.C.E. - some of their attitudes were clearly influenced by the art teacher, some by the other teachers, some by parents and other sources outside the school.

1. It gives me a rest from the normal school routine both physically and mentally.
2. Another aim of art which is most important is to get the standard of our painting raised high enough for us to pass our 'O level' examination.
3. You can only teach people a certain amount of art - it is mostly talent.
4. But if a subject had to be dropped in school I think art should be it because it has no value except to those whose job is on the artistic side.
5. I chose art because I am taking nine subjects which do

not include an easy subject in which no learning is necessary.

6. I chose art because I like it and I don't want to take geography.
7. I think that art is valuable because it provides an outlet for expression amidst the turmoil of other subjects.
8. I think that the value of art is very great indeed, because it means you can express yourself in a way that interests people without having to write anything. I think that in art it is the feeling of the painting that counts, not how good it looks from the surface, but something much deeper.
9. The value of art in schools is that it makes people use their imagination and their senses, especially sight - it is a sort of poetry for the eyes.
10. I like things neat and interesting. Sometimes I like to break away from this, to feel free, to go mad - this I can express in art. Art is a way of freeing your emotions in a safe way. Art is an outlet (p.19).

This range of responses from children reveals the whole scope of attitudes towards the function of art in schools. Traditionally and historically, art departments are saddled with a confusing proliferation of functions, many of them unrealistic and few of them having much to do with normal educational discourse of learning. They are to do with making images and artifacts; passing on culture; providing a useful therapy for backward children; or a little relaxation from the pressures of academic work for bright children. In many schools, there is an enormous gap between the quality of works achieved in art departments and the value such works receive from the administrators who control the resources needed to support them.

In a series of final year research works undertaken by Ahmadu Bello University (ABU), Zaria students in several states in 1976 and 1977, they discovered that most parents wanted their children to

become doctors. Onyabe (1977) found in his study among the people of Funtuwa in Kaduna State that there was a significant correlation of positive parental attitudes and high achievements for their children. Most people saw the obvious association between going to school and entry into high status position. Many parents therefore had high aspirations regarding the amount of schooling their children should receive. Onyabe also discovered that the content of the aspirations varied significantly. Most of the lower socio-economic status (SES) parents had unidimensional aspirations, having to do with the economic benefits of schooling - much salary and good conditions of service. They believed that some certificates lead to better jobs.

Whitesel (1980) conducted a research to determine whether differences exist in the career attitudes of men and women studio art students, when compared with students in non-art academic majors. Studio art, English and psychology students responded to a mail survey, which consisted of questionnaire dealing with attitudes towards careers. The total sample comprised of 192 students; 60 were English majors, 64 were art students (43 women and 21 men), and 68 were psychology majors (35 women and 33 men). The questionnaire was composed of five questions which were applicable to students in all the three academic areas. The questionnaire responses were coded and analysed by means of response frequencies and chi-square tests.

The women art students rated their commitment to a career at the very highest level, and also claimed that their schools provided them with inadequate career counselling. Significantly, more art male students than male psychology students felt that they would not earn living through their field of study. While the art students appeared to be more committed to their career than the English and psychology students, they did not feel able to earn a living. Only 62% of the art students

were sure of earning a living in art, while 66% of the English and 88% of the psychology students felt the same thing. Perhaps a clue to the students' negative response can be seen in their answer to the question on career counselling. Eighty-two per cent (82%) of the art students felt that they had inadequate career counselling in their schools, as compared with only 59% of the English students and 68% of the psychology students.

Babalola (1985) believes that the reason why art education is not yet succeeding in Nigeria, particularly in the north is due to wrong orientation about the purposes and functions of art. Hardly can there be any pious and orthodox Nigerian Muslim practising art. The arguments put forward against art are: (1) The word 'musawir' is used in Koran 59 verse 4 as one of the names of 'Allah'. "He is 'Allah' the creator, the shaper of naught, the fashioner". The derivation from this is that the painter or sculptor puts himself on the same pedestal with 'Allah' by creating or imitating Him. This is believed to be an outrageous blunder which must be corrected. (2) Prophet Mohammad made some personal pronouncements which formed the 'Hadith', and represented his attitudes towards art. He denounced artists, particularly those who carve 'images'. It is, therefore, not surprising that his followers base their decisions and actions about art on the prophet's.

The literature on this aspect of the problem show that many people had mixed feelings about art education. People did not attach much value to art education like physics, chemistry, biology, literature or geography. Many students were sceptical about studying art for examination purposes or for employment. Students felt that they could not earn a living through art. The influence of Islam in some states further worsens the position of art in education.

The Social Position of Art and Artists

Most Americans who have spoken or written in recent times agreed that the society needs scientific and technological skills more than personal expression in art. Studies also show that art education has no high esteem among Americans. The American public and educators simply did not think that art education was essential as part of general education. From 1940 to 1964, John S. Keel's Studies by Pevner, Logan, Hauser and Larkin showed that before 1870 art instruction was considered as an educational extravagance; a subject taught in isolation by a volunteer teacher. By 1885, drawing became a part of the curriculum of the public schools in a number of large American cities (National Society for the Study of Education, 64th Year Book, 1965).

Downey (1960) conducted a study on the task of American education. He interviewed thousands of individuals and asked them to rate sixteen subject areas in relation to their importance in elementary school. People were asked to rate subject areas in relation to their position in schooling. Downey found that aesthetic education was, on the average, rated fourteenth by lay people and twelfth by educators. Although he found that the rank assigned to aesthetics was related to the level of school people had attained (the higher the level of schooling, the higher was aesthetic education rated), in no case did it break into the top-half of the rank ordering.

Eisner (1972) conducted a similar study on the role and status of the arts in elementary schools in America. His task was to evaluate the effects of the programme and determine whether the programme funded by the Federal Government was having any significant impact. An instrument, which involved twenty-four questions dealing with five subject areas - mathematics, foreign languages, social studies, art and music, was constructed and administered to teachers and parents. Several interesting findings emerged. The rating of the various subjects by

teachers and parents were almost identical. Parents and teachers rated science and social studies highest, art and music third and fourth respectively, and foreign languages fifth. When it came to questions dealing with the contributions of various subject areas to good life; to questions dealing with children's enjoyment of various fields of study; and to questions dealing with vocational value of certain areas of study, art and music were consistently rated first and second. Science, social studies and foreign languages were third, fourth and fifth. Both parents and teachers appeared to recognise the contribution of art to gratifying and personally meaningful life. Yet, in response to statements such as: More instructional time should be devoted to some subject areas in school than others. Please rate the following on the degree to which more attention should be devoted to them in school, science and social studies were rated highest; whereas art, music and foreign languages were rated lowest. Both parents and teachers recognised that the arts contribute to good living, enjoyment and personal satisfaction; yet both groups still believed that in school more attention should be devoted to the "bread and butter" subjects. This was in some way a curious contradiction. It is frequently said that education should help people to live and not just to train them to earn a living. Educators often talk about the need for educational programmes which cultivate abilities to help people live a comfortable life. Schooling, it seemed, in the view of at least one population of parents and teachers to be thought of in somewhat different terms even when they believed that the arts contribute more to good living.

The traditional artists make traditional objects and are more easily absorbed into a society. They are born into the trades or professions; their roles are ascribed and they do not necessarily go into artistic creations because they are either gifted or inspired. They

belong to a lineage and either follow the occupation or not. They are conformists, who create not to satisfy any innate urge, but because it is a family tradition to do so. They produce objects for their society to use in a religious or secular context. Their art works are used to express internal solidarity, values, religious beliefs and philosophy of society. They are by convention guided by certain principles required by traditions and conceptions of the community. The very nature of their works make them important elements of the community.

The academic artists can hardly survive on freelance practices because the demand for their works is very limited. Some are forced to take up teaching jobs in small towns and villages, doing their art works only during their spare time. Because of lack of facilities, publicity and patronage such artists are usually less favoured than their counterparts in cities. The artists in small towns and villages receive little or no public recognition as press is mainly concerned with cities. Their works are hardly seen on television. They often sell their products cheaply, because the local people have little interest in 'modern' or 'academic' art works. They can only, therefore, hope for the occasional visits by collectors. Even in their schools, the village art teachers are usually isolated. The school heads and other teachers attach little importance to their subject and anything they produce is undermined. They are often misunderstood, especially if they put themselves forward as 'artists' (Fasuyi, 1973).

During the Summer of 1975, an ex post facto field study was conducted in Central Illinois Area to determine the interests and attitudes of elderly people residing in seven facility centres towards art. Centres with 40 or more people were selected. The size ranged from 42 persons to 237 persons. With the assistance of the activity directors of the institutions, the Hoffman Questionnaire was distributed to

retarded adults, a retirement community, and a low income public housing unit. Of the 123 questionnaires distributed, 112 were completed, representing 90% return. About one-quarter (23%, 26) of those who responded already drew or painted, and about another quarter (23%, 24) expressed interests in learning art. One-fifth (20%, 15) of the persons indicated their interests in further post-secondary education in art. Eighty-seven per cent (75) of the elders did not think that looking at art works was a waste of time and 88% (74) did not think that painting was a female hobby. Sixty-one per cent (45) of the elders considered science as more important than art, and 43% (35) felt there is a little place for art in schools. Seventy-seven per cent (61) felt that people in the arts are born with special talents (Anderson, 1976).

A national survey was conducted in fifty states in America, to gather basic information on the status of art education in the states. In Spring 1979, Andrew Mills and Ross Thomson designed a survey instrument and distributed it to every state department of education. A response was obtained from every state. Twenty to thirty per cent of the states had information available on the number of art teachers. Majority placed the number of certified or endorsed teachers between 200 and 1,000. Only three states admitted having 100 or more art teachers who were certified. One state asserted that it did not "endorse" art teachers at all. Thirty states reported a total of between 1 and 49 art supervisors; two states denied the existence of any; three states reported between 50 and 99; and four states claimed above 100. From the data on the number of teachers, it was safe to say that any increase in the number of art teachers over the period 1973 to 1979 was not phenomenal. In fact, in ten of the states the number of art teachers remained virtually the same from 1973-74 to 1978-79, and in six states the number dropped.

The states were also required to specify the number of

professionals employed in Arts and Humanities Education by the State Departments of Education. The data were provided by 45 states. Three states reported that no staff were employed at all with such titles, the remaining two states did not report on the information. The three states which indicated that no staff were employed also revealed that art specialists were consulted as needs arose, but no such positions were considered. Only three states reported that they did not employ Arts and Humanities staff - either on full-time or part-time basis.

The survey also revealed that art at the elementary level was generally taught by classroom teachers in two-thirds of the states. Twelve states, however, reported that art specialists provided art instruction in their elementary schools. The recommended amount of time allocated to art instruction varied widely among the states. Many states indicated that no recommendation was made. More than one-half of the states required art in elementary schools under the authority of statute or regulation. A somewhat lesser degree of requirement was apparent at the secondary level. The typical pattern was for the states to require art at the elementary level, but just recommend it at the secondary level. While close to one-half of the states "recommended it only", 19 states did require art at this level.

In 1983 Ernest Boyer's School reported to the Carnegie Foundation on the State of secondary education in America. In its discussions on core curriculum, the arts were recognised as essential yet neglected parts of the education of students. The report reads:

From the dawn of civilization, men and women have used music, dance, and the visual arts to transmit the heritage of people and express human joys and sorrows. They are the means by which civilization can be measured.... The arts are not frills. We recommend that all students should study the arts to discover how human beings use non-verbal symbols and communicate not only with words but through music, dance and the visual arts (Boyer, 1983, p.98).

The contributions of the arts to spiritual sensitivity, the expression of feeling and the visual or auditory perception of the world were seen as no longer just desirable, but essential to the survival and well-being of society. Yet, their place in schools was said to suffer a shameful neglect, raising a series of questions about just what lies behind the report's brief account, in the policies and practices of the curriculum in American schools:

During our school visit we found the arts to be shamefully neglected. Courses in the arts were the last to come and the first to go (Boyer, 1983, p.98).

There were no reasons at all for their neglect, and there was a little indication of how the inclusion of the arts as priority areas in the 'Agenda for Action' towards reform of the curriculum might be implemented.

The Boyer's report clearly demonstrated that art education was not given an adequate attention in curriculum and in education. There was no valid educational reason why art education should not be considered by curriculum shapers as equal to reading, science, and mathematics. The arts contribute to the intellectual, physical, social and emotional development of pupils.

Colbert (1984) conducted a survey on the status of visual arts in pre-kindergarten, kindergarten, and elementary teacher certification in the United States of America. A questionnaire was mailed to directors of elementary and early childhood education in fifty State Departments of Education. Responses from thirty of the directors were returned with information about teacher certification requirements as well as information concerning classroom instruction in the visual arts. Questions about certification requirements for elementary teachers were used to compare the role of visual arts education in pre-school, kindergarten, elementary teacher certification

requirements and classroom instruction for children at each level.

Figures indicated that fewer states required pre-school teachers to take art methods for certification requirements. Only 8% of the classroom teachers taught art in elementary schools in the responding states, 73% claimed that both art specialists and classroom teachers shared the responsibility. Only 13% reported that art teaching specialists taught art. In the kindergarten, 65% of the art teaching was conducted by classroom teachers; only 26% indicated that art teaching at that level was shared by classroom teachers and art specialists. No school reported that art specialists handled visual arts programmes in kindergarten classrooms throughout the states. States responding to the question about teachers' responsibilities overwhelmingly indicated that the classroom teachers were entirely responsible for art education in kindergartens. Thus young children below the age of six years were taught by classroom teachers with little or no art training.

In a preliminary review of art education in the United States, J. Paul Getty Trust (1985) found that very few schools considered art as an academic subject like mathematics, English Language and science for several reasons. First of all, art was not generally seen as vital to child's education, and it was commonly believed that people need little or no formal education to experience, comprehend and create art. Moreover, the present methods of teaching the visual arts reinforced the notion that art education lacked a fundamental importance. Research showed that even schools concerned with the teaching of art tended to emphasize art-making activities to the exclusion of critical and historical study of art. The trust recognises that education in art requires more than looking at or trying to produce art works. One needs to understand the historical and cultural dimensions of art and how to analyse and interpret art works.

In Britain, according to the Hastie and Templeton's findings

from 1875 to 1962, there was an increase of percentage in the study of art in elementary and junior high schools. But after some time, there was a drop because the nation needed more mathematicians, scientists and linguists. The addition of mathematics, science and linguistics to curriculum threw off art education from the timetable during the last three years (Ngoka, 1982).

The Government Social Survey Department in England (Ritchie, Frost and Dight, 1972) undertook an investigation into the employment of people who had courses in art and design. The general aim of the survey was firstly, to investigate the employment of graduates during the first twenty months after leaving art and design courses for all students who completed such courses in one particular year. Secondly, to see the requirements of commerce, industry and the professional world for newly trained artists and designers in England. The sample consisted of: (1) all those who left the final year of a full-time art or design course from any art college or art department in England and Wales during the academic year 1967 to 1968; (2) other post-graduate courses; and (3) employers who needed the services of artists or designers, and the employers who had recruited or were currently employing school leavers in art and design. It was decided that a postal questionnaire would be a satisfactory instrument for collecting the information required from the ex-students. The postal questionnaire was supplemented with less structured 'case study' interviews. The postal questionnaires and the accompanying letters were sent to 4,675 ex-students on 9 February 1970. Sixty-three per cent of the art leavers returned the questionnaires, 10% were uncompleted and 2% were unaccounted for. The interviews were conducted by the Social Survey Interviewers. Of the 229 school leavers approached, 220 were finally interviewed. To find out about the 27% who did not respond to the postal survey, a one

in five random sample of the non-respondents was selected for a follow-up interview. On 28 October, 1970, the main questionnaire and the accompanying letter were sent to all the employers concerned. Sixty-two per cent returned a completed questionnaire, 14% were uncompleted and 24% were totally unaccounted for.

At the time of the survey, three of the leavers were in activities connected with art or design and one-quarter were in non-art and design jobs. Eleven per cent did not enter an art or design profession. The majority of the leavers (72%) took three months or less to find relevant occupations. Eight per cent took seven months or longer to enter their first art or design job or course. Almost half of the leavers were in commercial and industrial occupations related to art and design study, 18% were teaching art in schools or lecturing in art colleges and 9% were in full-time art or design courses. Fourteen per cent were in jobs unrelated to art study, 6% were unemployed and 3% were looking after home or family.

The Inner London Education Authority (1984) established a committee of inquiry into secondary education to consider the curriculum and the organisation of the ILEA secondary schools as they affect pupils, mainly in the age range of 11 to 16 years. The committee was to examine evidences, investigate current practices in the ILEA secondary schools, and make recommendations to the Chief Inspector of Education. The studies were carried out by members of the Research and Statistics branch of the ILEA.

To test opinions and attitudes towards particular subject's popularity, pupils were asked to list the subjects they had taken at school during the year, including all examination subjects, physical education and games. For each subject, pupils were asked to say whether they were writing an examination in and if so, what type of examination; and how they rated the subject in its usefulness and excitement. A total of 73

courses were listed of which the most common were English (98% pupils) and mathematics (98% pupils). This compared with 44% taking history and 32% taking art. Other than English and mathematics, subjects were taken by only a small proportion of pupils (under 10%). The finding was in contrast with that of the School Council Enquiry, where they found such subjects as history, geography, science, handicraft and physical education (as well as English and mathematics) were taken by 85% or more of the 15 years old school leavers. The difference was, no doubt, due to the policy changes that took place over the previous years regarding optional subjects. The survey also revealed that English, mathematics and office practice (including typing) were thought to be useful subjects by the majority of those who took the subjects. These were followed by science, craft, design and technology (woodwork, metalwork and technical drawing) respectively. Religious education and physical education were considered useful by only 21% and 39% of the pupils who took the subjects respectively. All the other subjects were rated as of little value by relatively small proportions of pupils - mostly less than 12%. Art was the only subject considered as interesting by more than 70% of the pupils who offered it. The corresponding portions for most of the other subjects were in the range of 50 to 70 per cent, except religious education (31%), languages (40%) and mathematics (47%). Subjects considered 'boring' by more than 20% of the pupils who took them were mathematics (22%), geography (23%), languages (34%) and religious education (42%).

Parents were asked to indicate the subjects they consider should be available to pupils of 14 to 16 years of age. They were read a list of 25 subjects and asked to indicate which ones should be available. Between 95 and 100 per cent of the parents believed that all the subjects should be available, with the exception of education for parenthood (94%) and sex education (89%). Mathematics and English were the

two subjects which almost all the parents (98%) believed should be compulsory. Only 23% of the parents indicated that religious education should be compulsory. The majority of the parents (between 74% and 78%) were happy with the amount of time spent on studying English, mathematics, science, art and crafts and sports in schools. However, 13% of the parents were not happy with the amount of time spent on sports and 12% were not satisfied with the amount of time spent on English.

In Britain the Government White Paper, 'Better Schools', is a statement of government's policy for school improvement, including its views on the appropriate curriculum for all the nation's publicly funded schools. The fundamental principles set out for the design of curricula were that all pupils from 5 to 16 years should experience a curriculum which is broad - language and mathematics closely associated with art, craft, music, physical education, science, history and geography and religious education; balanced - each are allotted sufficient time; relevant - to pupils' experience and valuable for adult life. At least up to the end of the third year of secondary schooling, the aesthetic and creative subjects, where all pupils should study music, art, drama, and craft, design and technology on a 'worthwhile scale', are explicitly required. Up to the end of compulsory secondary schooling, elements drawn from the arts should, according to 'Better Schools', be part of the curriculum of all pupils.

The established place of the arts in the curriculum of British schools, both in traditional practice and in current policy discussions, is tacitly acknowledged in the view of curriculum exposed in the white paper. Yet, parallel with concurrent developments in American debate on the curriculum, there remain many unanswered questions about the state of the arts as they actually exist in the experiences of teachers and pupils in schools. "While they

have during the century had explicit acknowledgements in curriculum policy at national, local and school levels as important parts of pupils' experience, there are recurrent claims that they remain 'Cinderella before the ball', still only hoping to participate fully in it" (Tickle, 1987, p.3).

The Gulbenkian Report (1982), 'The Arts in Schools', maintained that reforms in education needed for social progress should take greater account of the processes of teaching and learning represented in the arts curriculum. The report emphasized that all levels of a school curriculum should take account of the contributions the arts can make to the development of creative thought and actions associated with intellectual, physical, social and emotional development. Hargreaves (1982) likewise argued that the arts, particularly the practical arts, are central to the achievement of the principal aims of schooling.

In 1938 the Spens Committee found that the gravest defect of the present system of education was the fact that boys and girls could complete their secondary education without any contact with the tradition of the arts and crafts. The report recommended that a more prominent and established place in the ordinary curricula of schools ... should be assigned to the aesthetic subjects. Similarly, Norwood (1943) complained that the arts have not received the attention which is due to them These subjects too often are regarded as 'special', when the one thing required is that they should be regarded as normal subjects. McNair (1944) believed that the arts need encouragement in secondary schools and insisted that every opportunity should be given to artists and craftsmen of proven competence to enter the teaching profession.

The Crowther Report (1959) revealed that most 15-year olds need to be introduced to the arts and should be given the opportunity to practise them. These are not the flowers, but the roots of education.

Faced with the evidences of the ways which the arts were squeezed out of the curriculum, the report insisted:

If we regard the development of some pride of workmanship and some aesthetic sensibility as an important part of general education and one that is not finished by 13 or 14, we clearly cannot be content to leave it in day schools to after-school voluntary societies.

The arts subjects, according to the report, offer creative and civilizing influences beneficial to all pupils. The report highlighted that "intense creative satisfaction in making and doing, which is especially important for those who do not easily achieve expression in words (art, drama and dance), particularly draw powerfully on feeling and provide both an emotional release and a channel through which feelings can be constructively employed". And yet, only half of the schools studied by the committee had adequate accommodation for art, and less than a quarter had a proper music room.

Norwood (1943) suggested a number of reasons why the arts were under-valued and ill-provided for:

Art, music and handicrafts ... have not received the attention in schools which is due to them. They are received as latecomers; when they are taught, they occupied a place outside the regular curriculum and were taught as 'extras' or spare time activities. The right teachers were not easy to find; the rooms and equipment demanded have not always been available, and the subjects have, therefore, lacked a good tradition in the schools (pp.122-3).

There is, however, another reason for their neglect. When they were adopted into the curriculum they occupied an uneasy position, lying apart from the rest of it; there seemed uncertainty - less perhaps as regards art - how they were related to other subjects, and they themselves did not always justify their inclusion on grounds which carried conviction(p.123).

We submit ... that ... they (these subjects) have been hampered in finding their right place, partly by their late claim to a place in the regular curriculum, partly by inadequate presentation and appreciation of their case, and from these causes certain disabilities have resulted (p.124).

As disabilities, Norwood listed the following:

- (a) Hesitation on the part of some heads, faced with shortage of space and equipment and an already overcrowded curriculum, to support the development of subjects which offered so little in terms of 'results'.
- (b) Shortage of well-qualified and gifted teachers.
- (c) Tendency among smaller schools to depend upon part-timers.
- (d) Inadequate premises and shortage of equipment.
- (e) Pressure put upon arts teachers to make their subjects examinable and so justifiable (Norwood was bitterly opposed to this idea).

He emphasized that the arts in secondary schools are still beset with the same problems: inadequate resources, poor accommodation, shortage of good teachers, rigid timetables, overloaded classes and a thoroughly depressed status. Their initial survey of art teachers in thirty-six schools disclosed that almost half of the teachers were dissatisfied with their equipment and more than half with the premises in which they worked (Newsom, 1963).

The Schools Council's Enquiry in England (HMSO, 1968) showed that arts education did not commend itself, particularly to parents. The real issues were becoming increasingly urgent: the boys must get good jobs and the girls, if not jobs, then husbands. Schools ceased to be worth taking seriously outside the context of those basic issues - apart from providing basic physical and moral fitness. While many parents, in their experience, were ready to take an interest in their children's arts activities, few would go so far as to say that the arts were essential to the serious purposes of secondary education, and strong opposition arose by any suggestion of an artistic career for their children. The schools, whatever teachers might say they feel as individuals, largely endorsed the attitudes of the parents.

From the various reports, one could deduce that art and design

both as means of education and objects of education, had increasingly crucial role to play in general education. The government supported art and design education at all levels of education with the belief that this area of study was important not only for the individual's personal growth and development, but vital for the future economic wealth of Britain. The leading role of the visual arts was recognised, quite rightly, for many years by its place in the curriculum of both primary and secondary schools.

Charlton (1985), in his book titled, 'Guide to Courses and Careers in Art, Craft and Design', observed that the world in which people live today has less direct need for painters and sculptors than previous periods because photography, film and television have become the standard means of recording events or making portraits. Many artists are inspired by the hope that the results of their long hours of labour will subsequently be exhibited, leading to sales of works, fame and commissions. For the majority of artists working in modern idioms, this will be no more than a dream as it is crucially important to realise that only a small proportion of such artists can actually make a living from the sell of their works to galleries and clients. However, educators should not lose sight of the fact that there is quite a large community of self-employed artists, who are predominantly working in traditional idioms, earn a steady and creatively rewarding living without the help of support grants or dealers. At the other extreme, there are a tiny group of very wealthy artists who do not have to worry about the sale of their works in galleries, because they are able to sell directly to big business interests and private collectors. Such sales are promoted by a clutch of top dealers using sophisticated strategies that are designed to inflate prices. There are also artists who have trailblazed exciting careers by using their artistic skills in

conjunction with film, photography, video, computer and the performing arts. The disenchantment with a system that treats art as another commercial commodity has fuelled the desire among many young artists to explore alternative approaches of using media, performing arts, video, photography and film; and to set up commercial gallery spaces where art works can be viewed. There is also a growing breed of artists who are committed to working with the community, by passing on their skills and generally helping people to document and improve their own lives and needs.

Charlton pointed out that the last ten years have witnessed a marked upsurge of interests in the crafts from people who have taken up the challenge of work by themselves to produce goods as 'one-offs' or in small batches, as opposed to mass production. There is a steady influx of art and design students into the craft world. This has blurred the traditional distinction between 'fine arts' and 'crafts' and it is now common to refer to those involved with crafts as artists. This view is at odds with the traditionalists who see 'fine arts' and 'crafts' as two separate activities and consider the practical use, or essence, or function of an object as the most important factor when discussing craftworks.

Considering how art education was regarded in various parts of the world, it is clear that it had no special recognition as mathematics or pure science in schools and colleges. The needs of people were not expected to be met through art or personal expression and its philosophy, but from scientific and technological skills and outputs. This was why most parents were anxious for their children to become doctors and engineers. The attitudes towards art education are, therefore, no more regarded as unusual. And it is left to the artists, particularly the educators, to do all that lies in their power to make art fully recognised and appreciated by public.

Theories of Career Development

Career choice is an area where a lot has been written about by sociologists, psychologists and educationalists. Each has contributed its quota to the literature on vocational choices, their importance, problems and guidance. Most of the literature in this section are not specifically directed to the arts. Nevertheless, the factors that affect career choice are universal and some useful inferences could be drawn from the literature. The intention here is not to go into depth, but to briefly examine the most relevant statements on career development.

Ginzberg (economist), Ginsburg (a psychiatrist), Axelrad (a sociologist), and Herma (a psychologist) collaborated to evolve a theory of vocational choice around the year 1951. Ginzberg and his associates (Osipow, 1973, p.83) recognised that the choice of a career is influenced by factors related to the reality of environmental pressure, amount and kind of education a person has obtained, emotional factors involved in an individual's response to environmental factors and the values which the individual holds dear to himself in a particular career. Ginzberg and his group stated that, "vocational choice is an irreversible process, occurring in reasonably clearly marked periods. It is characterised by series of compromise which the individual makes between his wishes and his possibilities" (Osipow, 1973, p.84). They divided career development into three major periods, namely: fantasy, the tentative, and realistic.

According to Ginzberg and his colleagues, the fantasy period (age up to 10 years) of occupational choice is characterised by an arbitrary choice of occupation by children on the basis of fantasy. This period of occupational choice lacks reality orientation as choices are made whenever fancy gets hold of the child. It never occurs to the child that a particular training and education precede occupational entry.

During the tentative period (age 11 to 18 years), a child begins to ask himself what he is interested in and what he likes to do. The child begins to question his ability in relation to particular occupational demands and decides it is unrealistic for him to consider some occupations as possible choices. A child further examines his values as he grows up and relates these values to certain occupations. Before a child makes a realistic choice, he integrates his interests, capacity, and value system.

During the realistic period (age 19 to 22 years or beyond), a child's personal characteristics are appraised and made known to him, occupational information is also made available to him.

The phases of career development are not rigidly fixed. They tend to overlap, and in fact, some adults at the age of 30 years or above may still shuttle between fantasy and realistic periods of occupational choice. The career development approach by Ginzberg and his associates is very useful because it is heavily dependent on general concepts and principles found in developmental psychology.

Donald Super (1958) developed the Ginzberg's model of vocational development and stated his theory in a series of propositions that have included the following:

1. People differ in abilities, interests and personalities. This theory of individual differences is one of the cornerstones of modern educational and vocational psychology.
2. They are qualified by virtue of these characteristics, each for a number of occupations. This means that individuals have the potential for success and satisfaction in a number of occupations.
3. Each of these occupations requires a characteristic pattern of abilities, interests and personality traits.
4. The nature of a career pattern is determined by the individual's parental socio-economic level, mental ability and personality characteristics and by the opportunities to which he is exposed. Occupational choice and subsequent vocational development is greatly influenced by the experience a child undergoes. The extent to which his inherent potential is developed and

explored is largely determined by his family because in his formative years, the family is one of the most environmental influences. Experiential background is important because it helps determine how an individual will respond to the opportunities which confront him, and on the other hand, it helps determine the nature of these opportunities.

5. Development through the life stages can be guided partly by facilitating the process of maturation of abilities and interests, and partly by aiding in reality testing and in the development of the self-concept.
6. The process of vocational development is essentially that of developing and implementing a self-concept. The adolescent normally, is drawn towards those activities which offer him the promise of projecting the image he would like others to have of him.
7. The material for the role playing activities can be gained from a number of sources, the home, peers, friends and acquaintances who are in employment, the mass media, school, career officers, recruitment literature and so on.
8. Work and life satisfactions depend upon the extent to which the individual finds adequate outlets for his abilities, interests, personality traits and values (pp. 185-190).

Super's theory contains the basic elements found in most of the more recent theories and it clearly represents a break from the traditional talent-matching model. He identified as central feature of the choice process, the development of the self-concept, and the development of an awareness of the occupational roles available in the world of work which provide the opportunity for implementing the self-concept. At the core of vocational guidance lies what Super terms "aspirational discrepancy, a gap between what one is and what one would like to be". From his extensive research in U.S.A., he found that young people are generally influenced by social as well as family tradition of 'self-advancement' when they choose those occupations carrying the highest prestige and economic returns, jobs in the middle or upper parts of the occupational scale.

In their respective researches, Emplly and Stott (Halligan, 1976, p.152) were also in agreement with Super. Stott, speaking on the need for guidance, remarked that "some of mediocre ability are ready to

accept only high grade occupations far beyond their capabilities, others of good ability too for reasons of personality or through extraneous causes are unable to use this to the full, some showing conflict between demands of their social and intellectual aspirations, others showing such all-round ability and well-integrated personalities that their adjustment to almost any occupation is assured; others again showing defects of personality that make adjustment to any occupation difficult". Similarly, Williams (Halligan, 1976, p.152) thinks that St. Paul's Simile applies to students who when they set about choosing a job 'see as through a glass, darkly and mentions the following among many stumbling blocks on the road to a wise decision: the attractiveness of the remote, the glorification of the unusual, the white collar illusion, the fallacy of the perfect niche, and the fallacy of equal ability'.

Peterson et al (Halligan, 1976, p.153) suggested four sources of immature judgement on the part of students in their choice of careers and listed such factors as social ambition, rumours of large salaries, the glamour of prestige, white-collar complexes coupled with disdain for manual work, as influencing the choice of vocation.

Another theory of career development which has relevance to the study is the "social system approach", otherwise known as "the situational approach" or "accident theory". Supporters of this theory believe that the degree of freedom which a person has for occupational choice is limited by chance factors. Chance or accident that influence career choice include: being in the right place at the right time (Osipow, 1973, p.237); knowing the employer; having an influential friend to assist one gets a job; the accident of birth in a particular social class or being born of a poor parents who cannot afford to educate one for a higher education as compared to lower jobs (Denga, 1983, p.24).

Denga (1983) outlined major factors which influence occupational

choices. They include:

1. The psychological factors (interests, intelligence, aptitudes);
2. Sociological factors (the family influences, social class membership, the social expectations and ranking of occupations);
3. Economic factors (demand for occupations, pay rates, opportunities for employment or availability of jobs, prospects for career advancement);
4. Situational or accident factors (being in a place at the right time the job was advertised, accident of birth of poor parents, sex, knowing the employer or having someone who could assist in getting a job);
5. Education (amount, quality and type of education attained);
6. Political factors (application of the quota-system to give jobs to 'sons of the soil' not necessarily because they possess the pre-requisite qualification but because they are indigenes of the locality, government's policy of granting scholarships and allowances to science and art students, etc.);
7. Religious or 'value' factors (choosing an occupation because one finds the moral values in the work relevant to one's life-style and aspirations or refusing one occupation because it is against your religion)(p.28).

A combination of some of the factors listed come into play when one is contemplating entering an occupation. It will thus be absurd to attribute vocational choice to one factor. Though the psychological factors are very important in occupational decision-making, they must be considered along with other factors that may be relevant in individual cases.

Structure and Content of Art Education in the Secondary School

According to Steers (1983), in many schools, there is no real art syllabus or what is there is expressed in vague terms. The failure to articulate a fundamental philosophy of art education has led to the present problems of art education. A cornerstone for art education for many years has been the belief that the principal task is to foster creative development and the expectation that all pupils, given an appropriate stimulus, should be able to express themselves fluently in

visual terms. However, many art teachers have real doubt about the creative potential of their pupils. Brian Allison (Steers, 1983, p.65) said that the principal emphasis of art education at the secondary level appears to depend on an approach devised for the training of artists rather than one with wider aims. The greater part of the art department is concerned with the production of art objects of one kind or another and little allowance is made for the development of critical awareness or an understanding of the cultural heritage of the country or of mankind as a whole. There is little obvious sequence in art education generally, or specifically in the secondary school. There is sufficient evidence of a need for a fundamental re-appraisal of the content, structure, and function of art teaching in order to redress the many anomalies which apparently exist between theory, experience and practice in general education.

The principal aims of the art departments are often ill-defined and little attempt is made to form realistic objectives. A popular approach to planning curriculum objectives has been through the framework of the Tyler rationale. Tyler (1949) postulated that one of the questions asked when planning a curriculum is: What educational purpose shall the school seek to attain? He outlined three sources that can provide bases for making decisions about educational goals. These are the learners, contemporary life outside the school and subject specialists. Unfortunately, the goals currently being emphasized in general education and those in visual arts education do not wholly embrace the Tyler's sources of educational objectives. In general education, goals focus mainly on contemporary life outside the school. Movements such as 'back to the basics', career education, and moral education reflect the concern about many of the problems of living in today's society. Goals frequently involve being able to read and fill out job positions, balancing a checkbook, and behaving in responsible ways towards other

persons. In visual arts education, purpose is derived mostly from the learners. Goals focus on the creative accomplishments of individuals and are often stated with terms such as self-expression, developing the senses, identifying creative potential, and visual problem-solving. The emphasis on learner-centered goals in visual arts education is not easily justified at the present time when the public is concerned about the cost of education and seeing direct benefits from it. The educational decision-makers do not find the goal of preparing citizens to express themselves creatively through artistic media to be cost-effective. Thus the conception of visual arts education as just the achievement of personal productive accomplishments is a somewhat narrow one (Johnson, 1982).

Art education could achieve social goals as well. In 1871, the state of Massachusetts, under the pressure from leading industrialists of the state, passed a law requiring art to be taught to boys over fifteen years of age (Eisner and Ecker, 1970, p.12). The educational goals to be attained by doing art were derived from contemporary life in the 1860s and 70s, and included concern for the place of machines and industrial products in society and the responsibilities of the state towards its citizens. As a consequence, the drawing programme in the Massachusetts schools was industrial in character and provided an opportunity for all students to learn the skills needed for employment in mills and factories of New England (Bell, 1963).

As the nineteenth century edged into the twentieth, another educational goal derived from contemporary life was added to justify instruction in the visual arts. The goal to teach 'good taste' to the young citizens was inspired mainly by the Arts, Crafts and Aesthetic Movements (Naylor, 1971; Aslin, 1969) in which many middle class persons in England and the United States of America took part. Popular beliefs held at this time were that all the great nations were characterised by high

quality in the arts and that art, conceived as beauty, belong to all people and not just a privileged few. Art activities that followed from these beliefs included public works projects and the design of gardens, cities, houses for factory workers, interiors, and home furnishings.

One important consequence of the aesthetic movement was the spreading notion of 'Art for Art's Sake'. In this connection, the artist was seen as a person who was indifferent to social life and who searched for personal sensations to be expressed. Art objects were to have no content other than the relationship of colours, lines or shapes to one another (Gaunt, 1945). Also of significance at the turn of the century was the growth of child psychology which stressed the study of children's art work as a way of learning about their development. As a result, children were encouraged to make spontaneous drawings, paintings, and sculptures without any systematic instruction in the visual arts. Formal instruction was perceived to be inimical to the child's natural pattern of growth in the same way that the tenets of the art academy were seen by many nineteenth century artists to be restrictive of the artist's creativity. The conception of visual arts education as social service gradually shifted to visual arts education as creative self-expression through media and design, for the healthy development of the child. Educational goals in the visual arts eventually came to be focussed almost entirely on the needs of the learner.

Throughout art educators have drawn upon art in contemporary life as a source of goals. For example, the goal that Charles DeGarmo and Leon Loyal Winslow (Johnson, 1982) hoped to achieve was an educated citizenry that would demand the best designs possible in tools, cars, machines, home furnishings, and clothing. Art in daily life continued to be the key issue in the Owatonna Project of the 1930s

(Logan, 1955). For several years, Vincent Lanier (1976, 1980) had concentrated on the idea that the central purpose of visual arts education is to achieve aesthetic literacy among youths. He maintained that aesthetic literacy is best accomplished by studying the social context of the visual arts, for most young people encounter the visual arts in a particular form, such as film, television, and advertising. McFee and Degge (1980) also viewed the visual arts as cultural communication. They believed that ideas and meanings are communicated to people through the art forms of a society. Therefore, children should learn about the symbols and language of the visual arts, as well as the role that art plays in the lives of people.

Down (1984) said that a preparation for a technological society cannot be left entirely to the department of technology or the science subjects. "We all live in the technological society and we must all be educated for it". For many writers, training children in technology means simply the training to use and practice electronics. Clearly, an education for technology must involve technology across the curriculum. Both craft and design have something to offer to the technological society, but an entirely new system of education will have to be offered so that a range of creative art and crafts activities are taught. Getting children to design products is partly an attempt to get them to think about the making of material objects, and to consider the various technical and aesthetic factors involved. It is also an attempt to encourage them to be creatively involved in some craft or technical planning. Technology should involve practical activities in manipulating mechanical, electrical and related physical aspects of technology. There might be a place for a theoretical course in technological analysis, involving studies in applied science and in the solving of theoretical problems related to, say, engineering; such course might only have a minority interest.

The aims of a technological education must be primarily that of preparing pupils morally and politically, to become aware of the social roles of technology. Secondly, it must involve learning how to employ technological devices, wherever appropriate. Thirdly, it must include some involvement in and understanding of the areas of technology which are related to designing and production. Such technological awareness would need to be taught through a concerted effort within a school and with openness to public debate in society. But it could only be adequately catered for by understanding and learning to operate technological tools and products. This can be done in several subjects (Down, 1984, p.74).

Down believed that technology could be taught through the act of designing and making, insofar as tests of material efficiency are employed, considerations of specific types of energy are involved, control devices and methods, e.g. electronic devices are used. The emphasis should be on practical rather than theory: it should be an attempt to create a product and any research or theoretical analysis associated must be related to the end.

The literature on this aspect of the problem show that there was general discontentment with the contents and purposes of art education in schools. Many art educators believed that the fundamental question in art education is not how art teachers can do better, but what the society needs. In order to overcome the dilemma, they must look at the society and its people and their needs.

Influences on the School Curriculum

No school is an island, however, many try to be. There are received opinions which surround and constrict the school curriculum. Such opinions are vital for planning purposes. The

opinions which influence the curriculum are numerous. This section examines the important types of factors which influence curriculum design. A proper knowledge of the types of influences could help educators to plan and implement programmes effectively.

Teachers:

According to Anderson (1985), the first biggest influence on curriculum is staff. Their opinions are vital because they implement the curriculum. If they are narrow-minded specialists who teach the subject, not people then the 'yolk' will be sterile. If there is a declining number of teachers in relation to pupils, then, there will be less teacher mobility and promotion. Staff can produce fertile developments in curriculum through working parties to draw up an ideal programme and then recommend techniques for its implementation. The staff can also help in timetables.

Taba (1962) stated that the teacher is the centre of the successful implementation of curriculum since he is the one who puts the curriculum into practice. He must therefore participate in its planning to ensure its success. It has been found that teachers who participate in curriculum development become more enthusiastic in the implementation. Teachers could participate in the goal setting; studying the learners, the society's goals, achievable and unachievable goals. The teachers could suggest production methods and materials. The organisation and suggestions of learning activities could involve the teachers. In the evaluative stage of curriculum, teachers could prepare tests. Teachers could participate in workshops or seminars on new curriculum.

The Department of Education and Science (1971) in England pointed out that the success and failure of an art programme depend to a considerable extent on the personal qualities and ability of the teachers,

combined with the interest and understanding of the heads. If a teacher is able and enthusiastic, he will overcome many of the physical difficulties. If a teacher is able to arouse the interest and enthusiasm of his pupils, he and his subject will be respected in the school.

Hull and Robertson (1981) confirmed that the real quality of the art programme ultimately depends upon the certified art teacher. He must have a knowledge of the roles of everyone involved in art programme, from the custodian to the board of education and at the same time be sensitive to the needs of each student in the classes. The certified art teacher should:

1. develop a written sequentially-planned programme specifically designed for teaching situation;
2. continuously evaluate the programme and make changes when necessary;
3. work within the structure of the total school system and for common goals as well as developing one's own unique art programme;
4. be aware of what art teachers in other schools are doing;
5. communicate needs and concerns to the local art supervisor;
6. present an image of art which will motivate and interest students rather than one which makes art esoteric or merely fun-activity;
7. exhibit students works continuously throughout the school building;
8. organise the classroom as an environment where art learning is promoted and can occur;
9. attend art workshops and conferences in order to keep growing professionally; and
10. become member of local and international professional organisations (p.23).

The art teacher is therefore obligated to be fluent in methods and the conceptual aspects of the field. He must have a knowledge of basic human growth which comes from experiences and acquisition of knowledge.

Children:

Taba (1962) commented that children and students are often left out in most curriculum planning, but they are in the best position to explain the problems and deficiencies of the curriculum. Their ideas and reactions are of great importance. At the instructional level, students could suggest the activities they like. In setting the goals to be achieved, a planner could make use of the students to help him know how they should be going about learning the activities.

Parents:

Parents directly suffer the results of an ineffective curriculum and since the beliefs, attitudes and values of the society have to be changed by the curriculum, the parents have to be involved in order to make the implementation successful (Taba, 1962). Parents can provide decisions on aims, purposes and goals of education. They can give progress report on the children within the educational programme. This way they can be the mirror of the school. Solutions to conflicts and controversies within the school community could be initiated by parents and citizens. Educational policy could be discussed and revised with the parents.

GCE and WASC Examinations:

WASC and GCE examinations are organised by the West African Examinations Council, which has administrative centres all over West Africa. With a large number of scripts involved in the examinations, the tendency has been for the art administration and the postal services to create problems. It is difficult for many types of art works to be handled and stored at the examination headquarters. Consequently, the great bulk of the works submitted for examinations are only of the kind which can be dealt with conveniently. It follows, therefore, that the examinations

do not reflect the wide range of works and the variety of media and scale which are the characteristics of the work of many art departments today (Department of Education and Science, 1971).

The Theory of 'Art for Art's Sake':

According to Langer (1957), the expression 'art for art's sake' is, if closely examined, quite meaningless. No man engages in any activity for the sake of that activity. When people play football, they do not do it for the sake of playing football. They do it for the sake of pleasure it gives them, public amusement and for health purposes. The man who uses religion aright uses it as a source of strength which will enable him to conform to the 'preoccupations and activities of humanity'.

Policy-makers:

Mankin (1978) said that historically the federal government's relationship with the arts had been uneven, confusing and inconsistent. Rarely had a government adopted a uniform, integrative, systematic approach to the arts. For most of history, government support of the arts had come in the form of rhetoric rather than in reality or concrete action. Several governments aim at creating an atmosphere conducive to the arts, but the support for arts does not seem to flow naturally.

Professional Organisations:

Conant and Randall (1963) strongly believe that professional organisations are tremendously helpful in fostering the growth and quality of art in education. They encourage people with similar interests to come together to study important matters. An art teacher or art student should become a member of art associations and non-art professional and community organisations. By associating with

colleagues, he will make his professional life more fruitful and improve his educational service potential. Everyone in a professional group benefits as members share their ideas, experiences and problems with one another.

Principals:

Hull and Robertson (1981) observed that the school head is in a position to offer positive reinforcement to teachers and students. If a principal really wants an excellent art programme in a school, there will be one regardless of the unusual obstacles that may exist. He has an authority to establish and develop any course.

Everyone should participate in the curriculum planning. Societal values have been shattered and there is the need for better life. To reconstruct the society effectively, all hands must be on deck with the key on curriculum. This exercise should involve children, parents, professional educators, citizens other than parents, scholars, teachers, organisations and curriculum specialists. In Nigeria, the administration seems to have the dominant influence on the school curriculum. The administration provides the goals and the contents of the curriculum. Campbell et al (1977) are of the view that administrators should perform the following functions:

1. discern and influence the development of goals and policies;
2. stimulate and direct the development of programmes designed to achieve the goals and purposes;
3. establish and co-ordinate an organisation and its programmes;
4. procure and manage resources, money and materials necessary to support the organisation and its programme; and
5. evaluate the effectiveness and efficiency by which all these things are being done (p.102).

The mobilisation and the effective use of received opinions from the various sources are administrative responsibilities.

Summary

The survey of literature on attitudes and values shows that money and utility were goals prized above that of aesthetics. This very value objective is one of the detriments to the creation of art. Money and aesthetics were antipathetic to one another. The situation was a direct result of the expressions of cultural values, and conscious or not they reflect the dubious aspect of our natural character. The arts were seldom considered in the main stream of people's values. They were often treated as outside the core of schooling. They occupied a little place in school curriculum.

The literature on the position of art and artists indicate that the subject was not given its proper place at all the stages of education. Various governments had overtly or covertly supported and financed programmes in the so-called academic subjects, and considered visual arts as mere entertainment.

Available literature on theories of career development reveal that there were psychological, sociological, economic, educational, political and religious factors which influenced the choice of subjects to study in schools. Before a pupil made a selection of courses, he integrated his interests, capacity, value system and family wishes.

The literature on the contents and purposes of art in schools clearly suggest that there was a need to develop an ideal model programme for study in schools. The present form of art education had not really attracted the support of administrators. A model programme was therefore required to win public supports for substantive education in art and to guide teachers and policy-makers. Art advocates, it was argued, had a better chance of generating support if they could show what a strong and relevant art programme could accomplish.

The review of literature on the types of influences on

school curriculum show that there were received opinions which influenced and constricted the school curriculum design. These opinions were vital for planning purposes and the implementation of the programme. Parents, children, professional educators, citizens other than parents, scholars, teachers, organisations, examination bodies and curriculum specialists continually influence the school curriculum in one way or the other.

CHAPTER III

THE RESEARCH METHOD AND PROCEDURE

The Research Methodology

Although Hilway (1956) pointed out that a vague description of approach to research is indicative of poor understanding of what is to be done and such research will be potentially ineffectual, the classification of educational research method is essentially an arbitrary process. Identification of a method or a technique must include a description of the schema if ambiguity is to be avoided. The classification system suggested by Leed (1980) includes data-gathering techniques and data-processing methods. Within that framework, this research adopted the Descriptive Survey Method or what is sometimes called the Normative Survey Method, for data gathering and processing.

Descriptive Survey Method is best employed in a situation which demands the technique of observation in one way or another as the principal means of collecting data. It is used to process data that require descriptive analyses. It is a technique of research which simply looks at phenomena with intense accuracy and precisely describes what the researcher sees.

Tools of Research

Questionnaire was the basic tool of research in the general survey. It is most convenient when a large number of respondents must be reached. It requires a little time to administer when compared with interview. It permits respondents to remain anonymous when they answer the questions. Questionnaire is the most common instrument used to collect data beyond the physical reach of the observer.

The questionnaire items developed for the study were both

open-form and the restricted or closed-form. The questionnaire was titled: "Questionnaire Relating to the Factors which Determine Students' Choice of Art Education in Secondary Schools in Nigeria". There were three sets of questionnaires involved:

1. an attitude test for students, teachers, principals in secondary schools and educational administrators;
2. a questionnaire designed to determine the position of art in secondary education; and
3. a questionnaire designed to examine students' vocational interests, guidance and counselling, and career development issues in secondary schools.

The attitude test incorporated the five-point version of the Likert-type Scale, with choices ranging from strongly agree to strongly disagree. The subjects of the study were asked to rate each statement, indicating their degree of agreement or disagreement based on their opinion about the values of art education. The Likert-type questionnaire was first administered to a group of students in Government Unity College Maiduguri. The pretested group was a representative sample of the research population. The initial testing was necessary to determine which items should be eliminated and which ones to retain for the final form of the attitude scale. After the trial was given, the responses on individual statements were analysed to find out which items best discriminate between high-scoring and low-scoring individuals. Those items which did not show well were discarded. This procedure provided an internal consistency for the scale.

The last two sets of questionnaires were in the forms of multiple-choice, completion and counter-check. There were also open-ended type of questions. Besides the questionnaires, there were informal discussions and unstructured interviews with supervisors, teachers, students and principals on issues related to the study. Oral responses

during the general survey were recorded in a notebook or on a sheet of paper and incorporated in the analyses of the data.

Population and Sample

There were fifteen states involved in the general study. This represented two-thirds ($2/3$) of the total number of states in Nigeria. A large sample size was required to provide a basis for reliable generalisations. The selection of the sample was carried out by the process of randomization in order to obtain a representative sample. The technique employed involved placing the names of the subjects (i.e. the states) in a container, shaking the container and selecting one name at a time until the required sample size was obtained. This provided the states the equal chance of being selected for the study. The selected states were: Abuja (the Federal Capital Territory), Anambra, Bauchi, Benue, Borno, Cross River, Gongola, Imo, Kwara, Lagos, Niger, Ondo, Oyo, Plateau and Sokoto. Twelve of the selected states responded to the study very well. This was 80% of the states involved in the study, and was quite adequate for reliable inferences and conclusions. Other subjects involved in the study were: teachers, students, principals and art inspectors.

Secondary schools were also randomly selected in each of the selected states. The secondary schools involved were: (1) Okin High School, Offa (Kwara); (2) Boys' Secondary School, Aku (Anambra); (3) A.I.C.E., Owerri (Imo); (4) Government Day Secondary School, Monguno (Borno); (5) Government Secondary School, Shani (Borno); (6) Comprehensive Secondary School, Waka-Biu (Borno); (7) Government Unity College, Maiduguri (Borno); (8) Federal Government Girls' College, Potiskum (Borno); (9) Federal Government College, Minna (Niger); (10) Junior Secondary School, Chanchaga-Minna (Niger); (11) Army Day Secondary School, Minna (Niger); (12) Government Secondary School, Owerri (Imo); (13) Federal Government

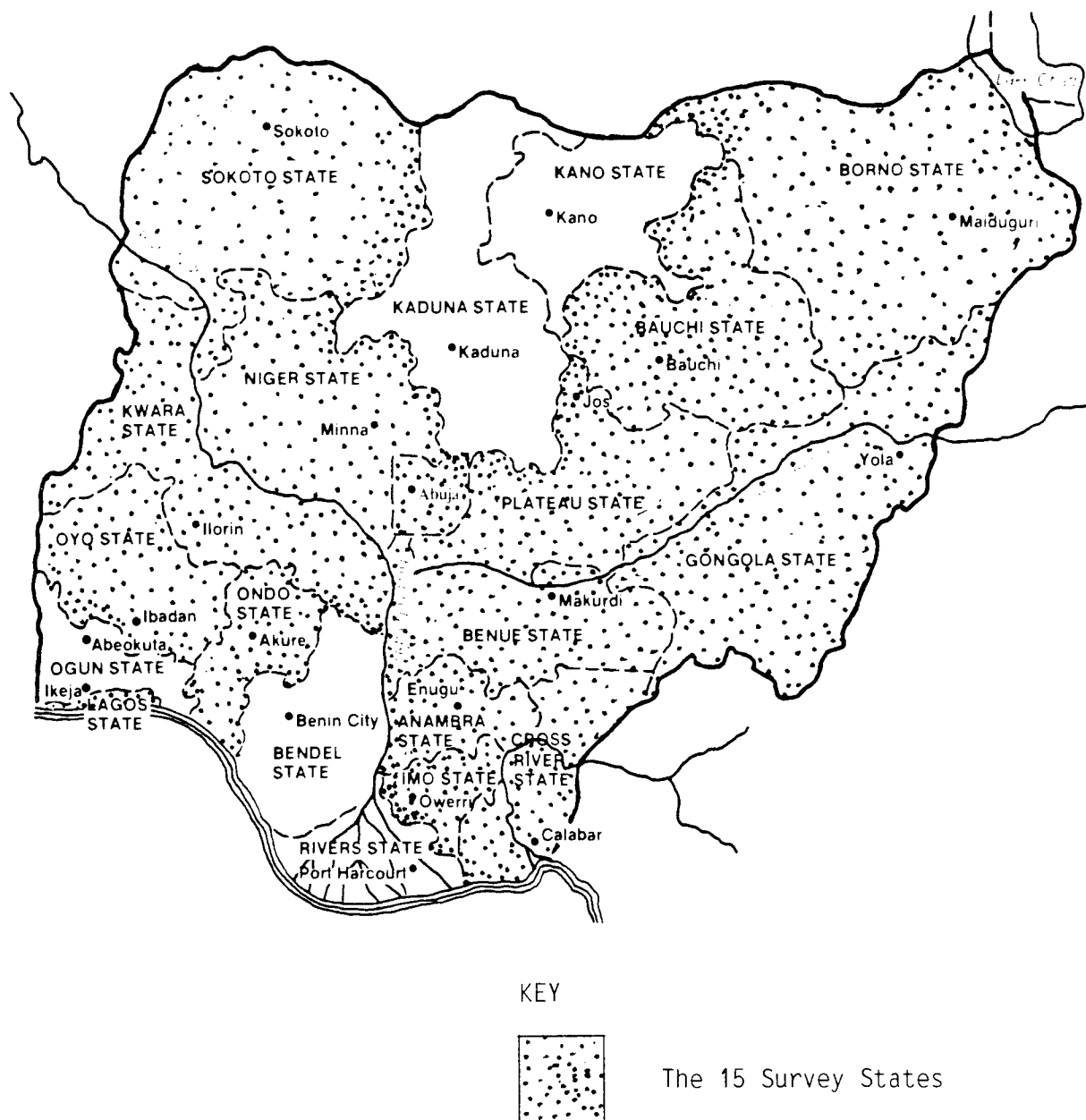


FIGURE 3

NIGERIA IN 1987 AND THE LOCATION OF THE FIFTEEN SURVEY STATES

Girls' College, Owerri (Imo); (14) Chafia High School, Imo (Imo); (15) Commercial Grammar School, Omuo-Ekiti (Ondo); (16) Government Secondary School, Kaoje (Skoto); (17) Government Teachers' College, Chafe (Sokoto); (18) Ahmadu Bello Academy, Sokoto (Sokoto); (19) Teachers' College, Mubi (Gongola); (20) Junior Secondary School, Bille (Gongola); (21) Government Secondary School, Shuwa (Gongola); (22) Teachers' College, Yola (Gongola); (23) Government Secondary School, Kom (Plateau); (24) G.S.S., Riyom (Plateau); (25) G.S.S., Laranto-Jos (Plateau); (26) G.S.S., Vwang (Plateau); (27) Ahmadu Attahiru Secondary School, Kagara (Niger); (28) Adventist Grammar School, Ede (Oyo); (29) Ode-Omu High School, Ode-Omu (Oyo).

The Ahmadu Bello University Institute of Education was also involved in the study. The institute undertakes art curriculum development and monitors art examinations in teachers' colleges. The president of the Nigerian Society for Education through Art (NSEA) is a member of staff in the institute. The institute and NSEA are involved in compiling a list of art teachers in Nigeria for the Federal Ministry of Education.

The Data

Types of Data Used:

There were two types of data required for the research: primary data and secondary data. The primary data comprised of available statistics on the number of art teachers in schools. Remains (school buildings, furnishings, etc) also provided a sort of primary data. The responses to the questionnaires and interview schedules constituted other types of primary data used in the study. Photographs and diagrams were also used in the analyses.

The secondary data included all published studies and texts and unpublished dissertations and theses related to aspects of the study.

The secondary data are obtained indirectly and are therefore less reliable than the primary data.

Location of the Data:

The data needed for the study were classified under three broad headings, namely: (1) art attitudes; (2) career development issues; and (3) the position of art in secondary education. The information on attitudes towards art were derived from teachers, students, principals and educational administrators. It is necessary to examine attitudes of those directly involved in art education to be able secure their supports. To encourage the development of certain attitudes towards art, educators must become aware of the attitudes of students to the subject.

Falling roll in art education could be directly related to career development issues. The types of counselling, guidance and career education given to students could affect their occupational decisions. The position of any subject in curriculum could also influence students' decisions about subjects. If there are no well established policies on the teaching of art at all levels of education (e.g. staff training, administrative support, students intake, etc), the subject will likely continue to suffer and eventually lose its prestige. The subject will not interest most students. In other words, the government's policy on a subject could put it in a good or bad position in school curriculum, because teachers and students judge subjects by their stand in the total learning situations. English Language is a compulsory course at all stages in secondary education. The government ensures that staff and facilities are available for the effective implementation of the subject. It is one of the compulsory subjects offered in the West African School Certificate Examination and the Common Entrance Examination (CEE). It is one of the subjects considered for entry into Nigerian universities.

It is also considered when employing secondary school leavers in some jobs in Nigeria. These are practical ways of emphasising English Language in Nigeria. English Language is given a high priority in secondary education. As a result, most secondary school students like English whether by their will or by force. If the study could actually highlight the position of art in secondary education in Nigeria, art educators will be able to say precisely whether it is encouraged or not.

Data Collection Procedures:

In August 1987, 870 questionnaires were distributed to teachers, students and principals in secondary schools in selected states in Nigeria. Questionnaires were also distributed to educational administrators in ministries of education. To ensure the success of the data collection, research fieldwork co-ordinators were appointed in each state. The group comprised of art teachers, teachers of other subjects and educational administrators in ministries of education. They were mainly friends and acquaintances. The composition of the group provided a favourable response.

The research co-ordinators were: Mathias B. Afanda (Sokoto); Mohammed Ashiru (Sokoto); Vandu Mathias (Gongola); M.K.Ibem (Imo); Elizabeth U. Henshaw (Cross River); Sunday Obodumu (Benue); Mercy Ipinmoroti (Ondo); Luka S. Kinya (Gongola); H.K.Raji (Kwara); I.U. Anawanti (Bauchi); G.M. Eneremadu (Niger); Hanatu A. Thomas (Niger); Musa Ndace Legbo (Niger); Ishaq I. Umar (Niger); J.Orisawayi (Lagos); Inko Taria (Lagos); D.O.Babalola (Oyo); Richard B. Meseda (Abuja); C.V. Okechukwu (Anambra); Dauda D. Dyek (Plateau); Ari Gishuwa (Borno); Umar Usuman (Borno); Aliyu S. Fada Daya (Borno); and Ayuba W. Thliza (Borno). The research co-ordinators administered the questionnaires to the subjects in the general study.

In the general survey, four hundred and twenty questionnaires were distributed to students. There were also 420 questionnaires given to teachers, students, principals and administrators to measure their attitudes towards art and art education. Each state received twenty-eight questionnaires on career development and another twenty-eight on attitudes to art. The two sets of questionnaires were given to different people. In other words, different teachers, students, principals and administrators answered the two sets of questionnaires. This provided a good cross-section of responses from the selected states. Thirty questionnaires were sent out to art inspectors in ministries of education in the selected states. The inspectors' questionnaire was designed to examine the position of art in secondary education vis-a-vis existing policies, staff training and development, administrative support and students intake.

Of the 870 questionnaires sent out, 785 were returned. This was 90.2% of the total questionnaires distributed in the study. The return was favourable and adequate for reliable inferences. Nine-point-eight per cent of the questionnaires were unaccounted for (about 85 questionnaires). Thirty-five questionnaires were poorly filled out (4%) and had to be discarded. Only 750 properly filled out questionnaires were therefore used for the analyses. Of the thirty questionnaires distributed to inspectors, only six were returned. This represented twenty per cent (20%) of the questionnaires distributed. The return was not quite adequate. The poor response of the inspectors was attributed to the nature of the questionnaire. The questionnaire was thought to be too demanding and most of the information required were not available. In addition, some inspectors thought it was improper to give out official documents without the consent of the administrative head of the ministry of education.

Some art inspectors and principals were interviewed during the general survey. The researcher was also able to hold informal discussions with teachers. Primary data were collected and used in the data analyses.

The Criteria of Admissibility of the Data

Only questionnaires duly completed in accordance with given instructions were used. Statistical records provided by inspectors and the Nigerian Society for Education through Art were used. These measures were undertaken to ensure that figures and inferences were accurate and most reliable. By admitting only those data which complied with instructions, the researcher was able to control some variables which could have interfered with the results and made conclusions with great certainty and truth. Defective data could affect the validity of conclusions.

The Treatment of the Data

The data obtained were tallied by hand. This old, but still simple and effective process of data treatment was used because the study involved only few variables. The tally provided several pieces of information, much of it was provided visually even before considering the numbers. The same procedure was used to develop a simple or summary frequency distribution. The summary frequency was used to compute the statistics of central tendency and other variabilities. From the frequency distribution, such chart called histogram and graphs called ogive and polygon were developed.

Percentage calculation was also used. It was used to reduce different sets of numbers into comparable sets of numbers with common base. Sets of frequency distributions were transformed into percentages

for statistical manipulation and interpretations.

As formulated by Likert, each item of the scale was accompanied by a five ordered categories of agreement: strongly agree, agree, neutral, disagree and strongly disagree. Respondents were required to select one of the five options as their response to each item. After the items were administered to everybody in the group, the distribution of cases for each item was determined. Since no two attitude statements were exactly alike, no two frequency distributions were similar. Practically, therefore, everybody agreed with barely positive statements and almost nobody agreed with radically negative statements. With the frequency distribution for each item, the weight assigned to respective categories was determined. The sum of a respondent's weight for all the items was taken as the measure of his attitude to art education.

Collected verbal or behavioural data obtained through observations or open-ended questions or critical incident questions do not lend themselves to immediate analysis in the same way that numbers or 'true or false' questions do. Therefore, to analyse such data an intermediate or transitional process called 'content analysis' was used. Content analysis is a procedure of categorizing verbal or behavioural data for the purpose of classification, summarization and tabulation (Fox, 1969, p.646).

The type of content analysis used in this study involved three basic strategies: (1) deciding the unit of content to be analysed; (2) developing the set of categories; and (3) developing a rationale to guide the placement of responses in categories. The first decision was to select what is called the unit of content or the material to be categorized. Generally, this came down to making one of two choices; either using the total response or breaking down the

response into separate words or phrases which made it up. The researcher used total response as a unit of content. Each response was therefore completely read and categorized once on the basis of everything it contained.

As a guide to develop categories, the researcher turned to the research purpose. A continuum from 'positive' to 'negative' were the first categories. But all the responses did not seem to be one dimensional and so a third category called 'mixed' was added to represent intermediate points. There were therefore the following:

- 1 Positive
- 3 Mixed
- 5 Negative
- 7 Ambiguous

For convenience in referring to the categories, they were numbered. The numerical sequence followed a logical pattern, with mixed category in the middle. An unassigned number was left between each category so that there was a room for adding categories. A new category called 'ambiguous' was developed to represent responses which lack basis for classification. The most frequent observation or category (mode) was singled out. This was obtained by inspecting the simple and the summary frequency distributions. From the frequency distributions, the characteristics of the data (like the observations at each extreme of the distribution, the location of the centre of the distribution or the tendency of the data to cluster about the centre) were highlighted. Since the data was in ascending order after compiling the frequency distributions, cumulative frequency distributions and even percentages were provided for easy interpretation. The cumulative frequency provided the total number of observations in each category.

Problems Encountered during the Fieldwork

1. Although the mail questionnaires were accompanied with introductory letters and stamped self-addressed envelopes, the return of the questionnaires took some time. (1) The intervention of August holiday which stopped the research co-ordinators from administering the questionnaires to students and teachers. When the schools resumed, it took some time for them to settle down. (2) The posting system in Nigeria is not so efficient. Dates stamped on some letters indicated that they took a long time to arrive. The late arrival of the questionnaires delayed the process of data treatment. Some questionnaires did not arrive by the end of the research fieldwork, though this could also be attributed to the attitudes of respondents.
2. Some educational administrators clearly indicated that the information required in the inspectors' questionnaire would not be released without official permission from the Permanent Secretary in the Ministry of Education. Such administrators expected the researcher to make formal application to handle such data. To them data in the ministry can only be released by the Permanent Secretary. When the researcher attempted to go through the bureaucratic process to obtain a permission, the whole procedure took more than one month. Even then, the researcher could not get the required information because they were not available. As a result, the researcher decided to mail the inspectors' questionnaire without seeking any prior authoritative approval. All the states which responded to the inspectors' questionnaire, therefore, did so without consultations. Despite the problems encountered with the inspectors' questionnaire, the results obtained were useful to the study.
3. Interviews and discussions during the general study were not recorded on cassettes because of the large population of samples involved. It was the intention to cover many respondents in the general study and

limit the scope for indepth examining of issues in case studies.

Interviews and discussions were recorded in notebooks.

4. Some research co-ordinators did not respond to the whole exercise very well. Some co-ordinator's contact address changed without the researcher's knowledge. As a result, some of the questionnaires were dumped. The occurrence of such situation was, however, carefully avoided in some schools, by allowing anybody in the art departments to open the letters.
5. Many students could not read and understand the questionnaire. As such many question items were wrongly answered. For example, students were asked to indicate 1,2,3,4, and so on for their choice of subjects to study for WASC examination. Unfortunately, many students simply ticked the subjects they required. Such response could not be used in the analyses because a tick would not make any sense. Students' comments at the end of the questionnaires clearly revealed that they could not understand the questionnaires. One could hardly read any meaning from some of the comments.

CHAPTER IV

THE RESULTS AND DISCUSSIONS

In the section which follows, results of the analyses of the questionnaires sent out to secondary schools and ministries of education are presented sequentially. The data obtained through the interviews, the physical evidences and the oral discussions were incorporated in the analyses. Related and complementary questions were grouped together. The data is presented in terms of the problem and its subproblems. There was then a one-to-one correspondence: certain data which related to each subproblem of the study. The results were categorised into three major headings: (1) art attitude scale, (2) the place of art in secondary education, and (3) students' vocational interests and guidance and counselling in secondary schools. The sectionalization of the problem had been expressed in this form in order to facilitate the management of the problem as a whole.

The Art Attitude Scale

In the attitude scale, agreement reflected a favourable or an unfavourable attitude, depending on the wording of the item. If agreement with a positively worded item carries the highest weight, then agreement with a negatively worded item must carry the lowest weight, or vice versa. The items were classified as positive or negative, according to whether agreement reflects a favourable or unfavourable attitude. For example, if people give 'strongly agree' the highest weight for positive items, they would give 'strongly disagree' the highest weight for the negative items. For practical reasons, the categories were given the same weight for every item (i.e., 1-5), as suggested by Likert. The sum of a person's weight for all the items was therefore taken as a measure of his attitude.

Attitude scores were obtained by summing up weights of each respondent.

In the analysis each respondent's attitude score was first computed separately, then response scores on each item was determined. The response score of various groups (teachers, students, principals and educational administrators) were also determined. Group response to the various test items were also computed. Related test items were grouped together and complementary questions were matched to counter-check contradictory statements. For example, question 1 says that "Art is not vital to child's education" (Appendix C). It is presumed that anybody who disagreed with the statement would also agree with the view that "All students should take art education in secondary schools" (Question 19). Thus question 19 was designed to counter-check the response to question 1.

The data for the attitude test were presented in uncomplicated descriptive statistics. The gathered mass of data were codified, arranged and separated into segments. The measures of central tendency (mean, variance and standard deviation) were computed. A chart called histogram and graphs called polygon and ogive were developed from the distribution of the scores. Facts were supported, where possible, with relevant documented literature. Data collected and put in numerical form do not seem to be meaningful until they are summarised in tables, charts, diagrams or grouped into frequencies and some summary calculations are made. It is only in these forms that the data can be useful in aiding decision-making. Tabulation, classification of data, chart and graphs form the bases for reducing and simplifying the details given in a mass of data into such a form that the main features may be brought out to make the assembled data easily understood. They condense and thereby facilitate comparison of data.

Below is the frequency distribution of the data from the art attitude test. This is the tabulation of the scores in an order with frequency attached to each value.

TABLE 1

DISTRIBUTION OF SCORES IN THE ART ATTITUDE TEST

| Scores | Frequency | Total Scores | | | |
|--------|-----------|--------------|---------------|-------------------|---------------------|
| x | f | xf | $x - \bar{x}$ | $(x - \bar{x})^2$ | $(x - \bar{x})^2 f$ |
| 58 | 9 | 522 | -29 | 841 | 7569 |
| 62 | 9 | 558 | -25 | 625 | 5625 |
| 67 | 9 | 603 | -20 | 400 | 3600 |
| 71 | 9 | 639 | -16 | 256 | 2304 |
| 72 | 9 | 648 | -15 | 225 | 2025 |
| 74 | 10 | 740 | -13 | 169 | 1690 |
| 75 | 9 | 675 | -12 | 144 | 1296 |
| 76 | 10 | 760 | -11 | 121 | 1210 |
| 77 | 10 | 770 | -10 | 100 | 1000 |
| 78 | 9 | 702 | - 9 | 81 | 729 |
| 81 | 12 | 972 | - 6 | 36 | 432 |
| 82 | 10 | 820 | - 5 | 25 | 250 |
| 83 | 11 | 913 | - 4 | 16 | 176 |
| 84 | 9 | 756 | - 3 | 9 | 81 |
| 85 | 11 | 935 | - 2 | 4 | 44 |
| 86 | 9 | 774 | - 1 | 1 | 9 |
| 87 | 9 | 783 | 0 | 0 | 0 |
| 88 | 13 | 1144 | 1 | 1 | 13 |
| 89 | 9 | 801 | 2 | 4 | 36 |
| 90 | 12 | 1080 | 3 | 9 | 108 |
| 91 | 10 | 910 | 4 | 16 | 160 |
| 92 | 9 | 828 | 5 | 25 | 225 |
| 93 | 10 | 930 | 6 | 36 | 360 |
| 94 | 14 | 1316 | 7 | 49 | 686 |
| 95 | 11 | 1045 | 8 | 64 | 704 |
| 96 | 9 | 864 | 9 | 81 | 819 |
| 97 | 12 | 1164 | 10 | 100 | 1200 |
| 98 | 9 | 882 | 11 | 121 | 1089 |
| 99 | 11 | 1089 | 12 | 144 | 1584 |
| 100 | 13 | 1300 | 13 | 169 | 2197 |
| 101 | 10 | 1010 | 14 | 196 | 1960 |
| 103 | 9 | 927 | 16 | 256 | 2304 |
| 104 | 9 | 936 | 17 | 289 | 2601 |
| 105 | 10 | 1050 | 18 | 324 | 3240 |
| 106 | 11 | 1166 | 19 | 361 | 3971 |
| | 355 | 31012 | | 5298 | 51297 |

The least score in the art attitude test was fifty-eight (58). The highest score was 106. The range of the scores was forty-eight (106 - 58). The gap between the smallest score and the highest score was not so great. This means that the scores were not widely distributed. The scores clustered within a limited range. There were few observations below 70 and above 100. Most of the scores fall within the range of 80 to 100, with the highest number of responses between 90 and 100. Ninety-four provided the mode of the scores. It recorded the highest number of frequency responses. This was closely followed by 88 and 100. The mean of the scores is 87.

$$\begin{aligned}\bar{x} &= \frac{\sum x}{N} \\ &= \frac{31012}{355} \\ &= 87.357746 \\ &= 87\end{aligned}$$

Where:

x = class mark or score

\bar{x} = mean of the value x

$\sum x$ = sum of scores

N = Number of scores

From the mean it could be deduced that not many people rated art education so low or too high in their value judgements. The respondents who scored fifty-eight in the test were twenty-nine points below the mean of the scores. Those who scored 106 were nineteen points above the mean.

Table 1 further shows that the majority of scores were above the mean (approx.54%). This means that many people attached great value to art education. Those who had their scores below the average indicated that they did not rate art education so high in their value judgements. Such responses might not be unconnected with people's traditional attitudes towards 'academic' and 'manual' or vocational

subjects. Perhaps too such people were influenced by the prevailing types of art programmes in the schools, their previous experience and their early exposure to art teaching, and the existing social values.

The most important measure of dispersion used both in practical and theoretical work is the standard deviation. It is the standard measure of variability in most statistical operations. It is an expression of variability from the arithmetic mean, and is the accepted measure of dispersion in modern statistical practice (Leedy, 1980, p.152). "It is the square root of the mean squared deviation from the mean, hence its alternative name, 'root mean squared deviation'" (Adamu and Johnson, 1974, p.72). Here is the standard deviation obtained from the attitude test in the study.

$$\begin{aligned}
 S &= \sqrt{\frac{\sum (x - \bar{x})^2}{N}} \quad * \\
 &= \sqrt{\frac{5298}{355}} \\
 &= \sqrt{14.923943} \\
 &= 3.8631519 \\
 &= 4
 \end{aligned}$$

Where: \bar{x} = the arithmetic mean
 x = each individual observation
 N = the number of cases
 S = the standard deviation

By changing all the linear numbers to square numbers and then summing the squared values and dividing this summation by the number of deviation values, and, finally taking the square root of the quotient, it has gone a full circle mathematically and is back again to an average of deviations from the mean (Leedy, 1980, p.152).

*Paul D. Leedy (1980). Practical Research Planning and Design (2nd edit.). New York: Macmillan Publishing Co., Inc., p.30

The standard deviation further shows that there was no much variability in the scores. And most of the scores tended to cluster around the mean. This further confirmed the fact that art education was considered of average value in secondary education.

The classification of the scores made the main features clear.

TABLE 2
CLASSIFICATION OF SCORES FROM THE ART ATTITUDE TEST

| Class | Class Frequency | Cumulative Frequency Distribution | Percentage |
|---------|-----------------|--------------------------------------|------------|
| 55-58 | 9 | 9 | 2.5 |
| 59-62 | 9 | 18 | 5.1 |
| 63-66 | 0 | 18 | 5.1 |
| 67-70 | 9 | 27 | 7.6 |
| 71-74 | 28 | 55 | 15.5 |
| 75-78 | 38 | 93 | 26.2 |
| 79-82 | 22 | 115 | 32.4 |
| 83-86 | 40 | 155 | 43.7 |
| 87-90 | 43 | 198 | 55.8 |
| 91-94 | 43 | 241 | 67.9 |
| 95-98 | 41 | 282 | 79.4 |
| 99-102 | 34 | 316 | 89.0 |
| 103-106 | 39 | 355 | 100.0 |
| 355 | | | |

The cumulative frequency distribution shows that the total number of observations in this category were 355. The highest class frequency was 43. The classes 87-90 and 91-94 recorded the highest number of frequency responses. The majority of the scores fall below those classes and only a few were above them. This further supported the information revealed by the standard deviation that the scores clustered around the mean of the scores.

When the data was classified, the important characteristics of

the data (e.g. the highest class of scores, the total number of respondents, etc.) were much clearer. A pictorial representation developed from the classified data made the characteristics stand out even more.

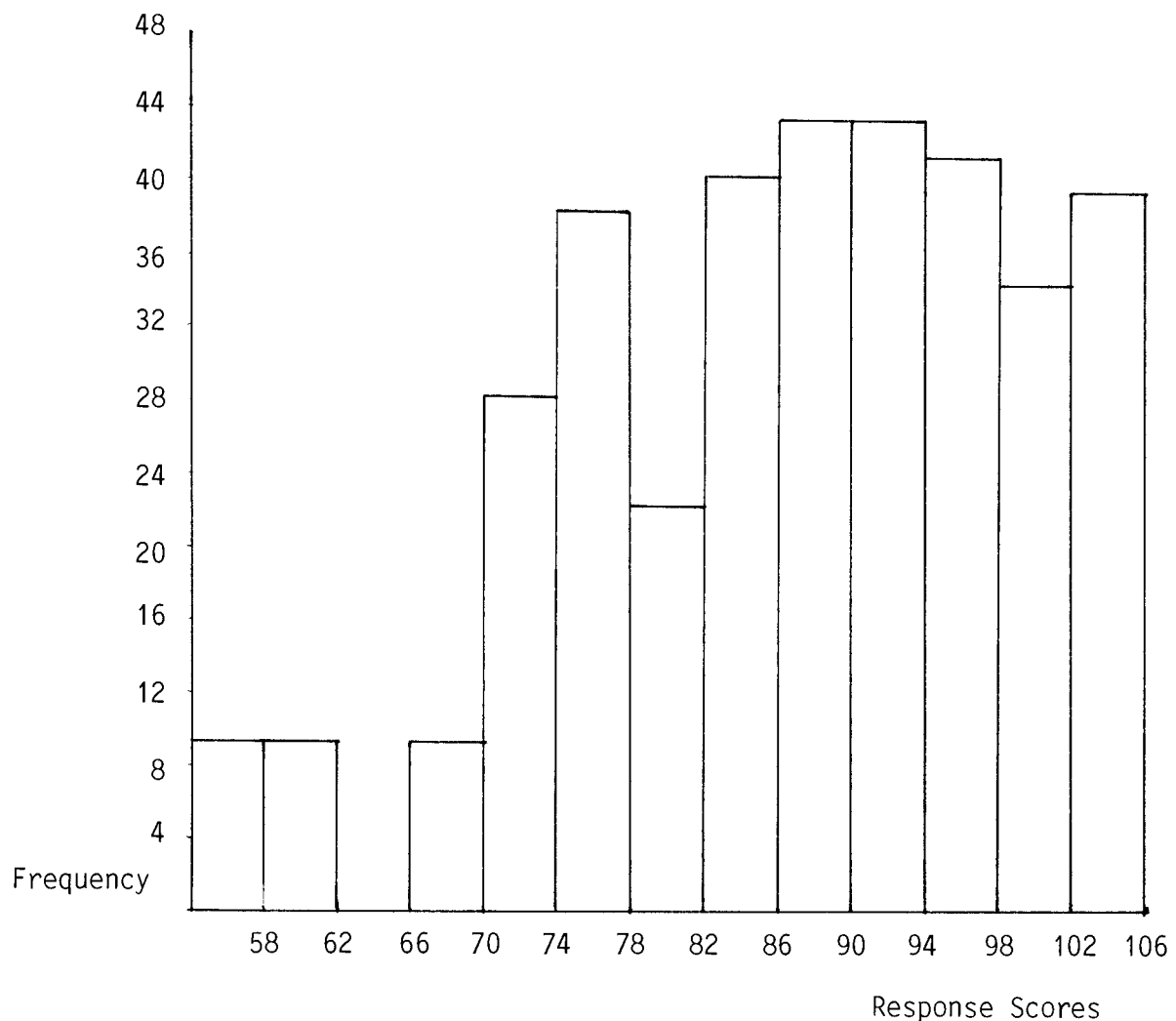


FIGURE 4

HISTOGRAM OF RESPONSE SCORES IN THE ART ATTITUDE TEST

The histogram shows that the attitude scores were closely distributed. There was no much variation between the scores, especially from 74 to 106. But the figures clearly show that there was a fluctuation of the

frequency of responses. Nine people scored 58, nobody scored 66, 38 people scored 78, 22 people scored 82, then 43 people scored 90. The fluctuation of the scores indicates that the value of art in secondary education was not firm. As a result, many people could not make a clear value judgement about the subject. The histogram further shows that the scores were initially low, but raised steadily.

The variability of the scores was further highlighted by the use of a frequency polygon. The frequency polygon was formed by placing dots at the mid-points (i.e., the class marks) of the top of each rectangle of the histogram and connecting the dots with lines.

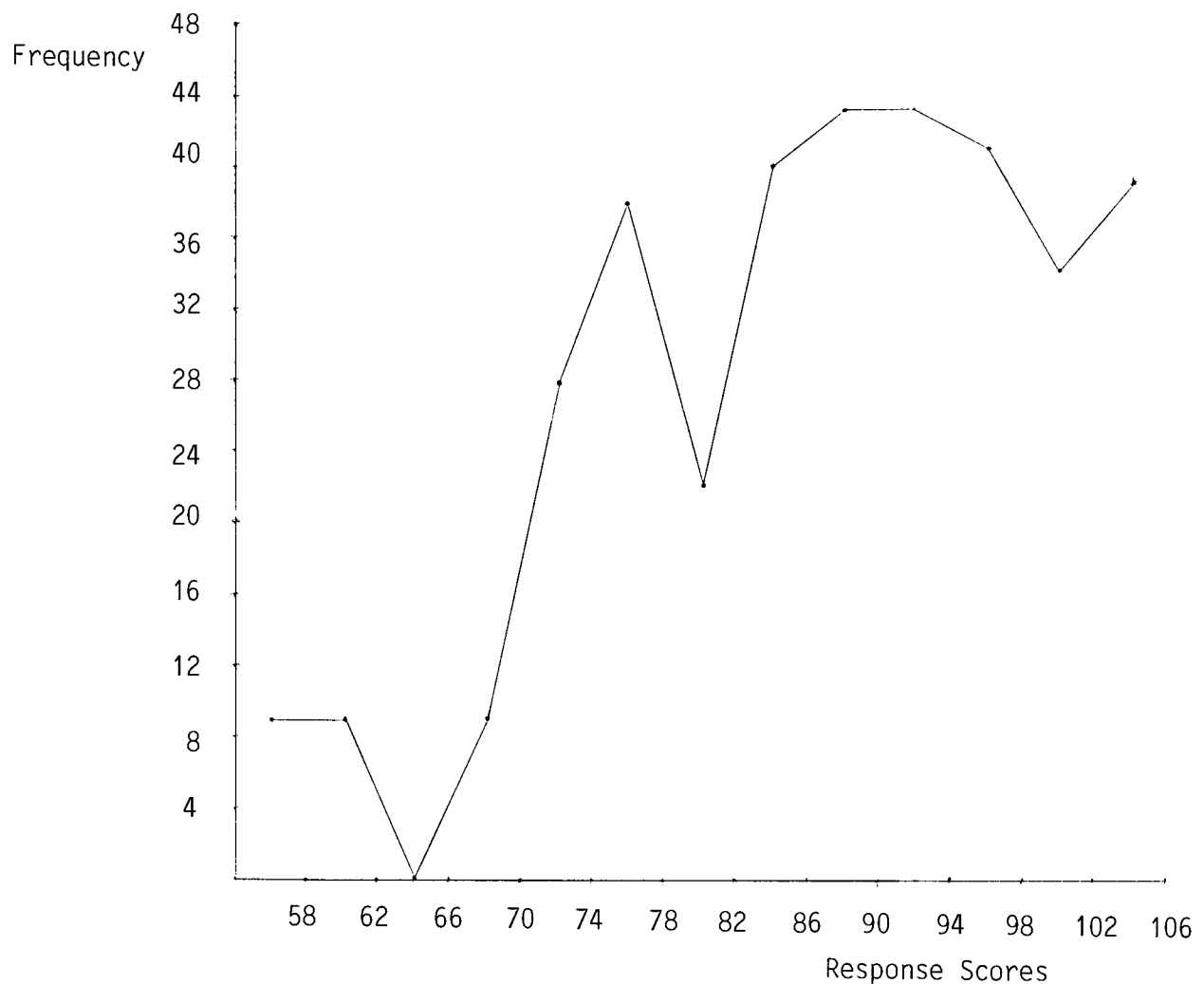


FIGURE 5

FREQUENCY POLYGON OF RESPONSE SCORES IN THE ART ATTITUDE TEST

The polygon clearly shows that the scores were initially low, but rose and fell towards the highest possible score. The cumulative frequency curve for the data shows this trend much better.

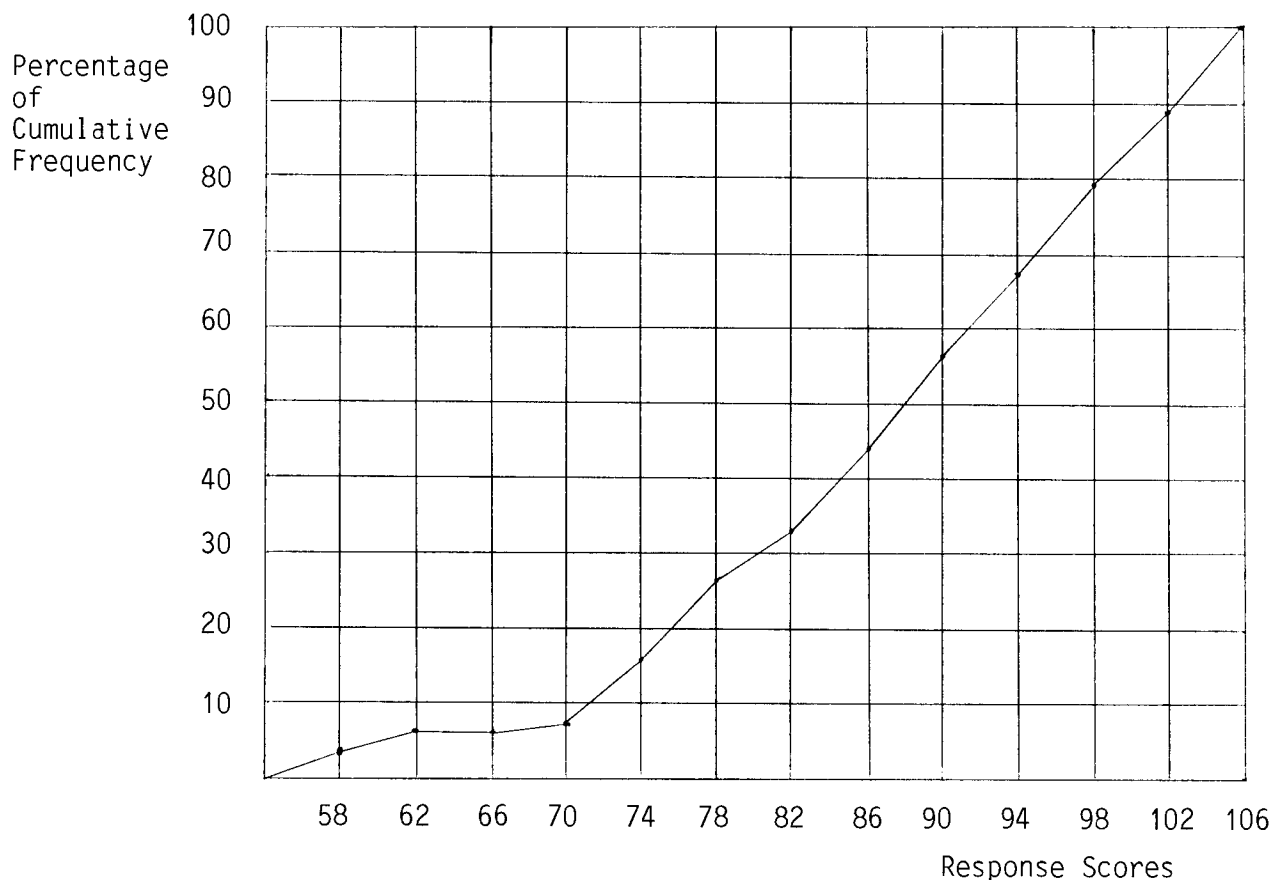


FIGURE 6

CUMULATIVE FREQUENCY CURVE OF RESPONSE SCORES IN THE ART ATTITUDE TEST

The general trend of the cumulative distribution curve rose progressively; there were no inversions or setbacks. This was because all the non-cumulative frequencies were positive values, except for the occasional zero in 63-66. The scores from 58-70 got less than 10% responses each. This means that the greater percentage of the scores were relatively high. There were greater percentages of responses towards the highest possible score. This further confirms what was obtained in Table 2. The transformation of the figures in the

cumulative frequency into percentages clearly supports the progressive rising of the cumulative distribution (2.5%, 5.1%, 7.6%, 15.5%, 26.2%, 32.4%, 43.7%, etc.).

Group response was computed. Students' scores ranged from 58 to 99. On the whole, the students scored low in the attitude test. This means that students had a little regard for art education. The scores from the educational officers ranged from 76 to 103. Their average score was 89.5. This was 5.4% greater than the students' average score. This indicates that the educational officers had a higher positive attitude towards art education. The principals' response scores ranged from 74 to 100. Their average score was 95.5%. The principals had the highest range of scores. The principals were pathetic to the arts. The favourable response from the principals was perhaps due to the limited number of principals involved in the study. Perhaps too, there was a drastic change in their attitudes to art education as a result of the influence of art teachers, art students and the activities of the art departments in the school communities. In addition, the new policy on education forced the principals to tolerate art education. Teachers' score in the test ranged from 67 to 106. Although the highest score came from the teachers, most of them were not high. Their scores in the test were, however, better than those from students.

From the available data on attitudes from the various groups involved in the study, one really wonders where the problem of the status of art education in secondary schools actually lies. The results clearly show that students, teachers, principals and educational administrators had a positive attitude to art education. However, the majority of people did not rate art education so high in their value judgement. Such findings provided the possibility that other factors affected art teaching.

Response to questionnaire items were also determined. Question

12 (see Appendix C) got the least total score. The expected response to the question was 'strongly disagree', but the majority of people agreed with the statement that people need little or no formal education to experience, comprehend and create art. People, however, disagreed with the statement that art is an easy subject in which no learning is necessary (Q21). They also disagreed with the view that art is more suitable for the less academically inclined students (Q9). They held the view that art is beneficial to everybody (Q4); but objected to the idea that all students should offer art in secondary schools. These are obvious contradictions. If people agree with the view that people need little formal education to learn art, then they would be expected to agree with the statement that art is an easy subject in which no learning is necessary and also acknowledge the opinion that art is more suitable for the less academically inclined pupils. Psychologists like Maslow (1954) and Torrance (1962, 1965) are often cited in connection with this egalitarian concept. Art is not only concerned with work with hands. The hands cannot work without the brain and brains are not of much use without bodies. The two are interdependent. Furthermore, it is proved that the best pupils in academic subjects are often good in practical works as well. It would also be logical to suppose that a beneficial subject should be offered by everybody. Such contradictory statements could be attributed to the value system. Art should not be relegated through lack of thought or prejudice and to speak of curriculum strategies which result in philosophical confusion (such as painfully worked out option systems which enable a student at an early stage to drop art in favour of other subjects). The ultimate confusion is reached when, at an early stage, art is forced out of the curriculum in favour of an academic subject. Educators must develop a "balanced curriculum" to provide essential skills and satisfaction of societal needs (social and economic). Whichever way they

do it, a humane and careful assessment of the pupils' personal, social and vocational needs must be considered. The needs of the society must also be subservient.

The majority of people (72%) agreed with the view that art could be taught like other subjects (Q20). And they disagreed with the opinion that art should be taught to only those with marked artistic talent (Q11). These responses further confirmed the earlier beliefs that art education is vital for everyone and that through training anybody could develop a degree of aesthetic taste and creativity in art. The most obvious characteristic of the present day art education is the belief by teachers in the creative abilities of all children. Not many decades ago, the ability to create was usually thought to be an attribute of only few learners, who primarily had artistic talent. Today, creativeness apparently is no longer considered as a special ability reserved for a gifted minority nor is it attributed to a limited number of human activities. W.H. Kilpatrick (1935) said that creativeness is a characteristic of all learning, although it differs in degree from one situation to another. It is present in any novel situation that people continually face in life. Everyone can, and indeed must, create to live a normal life.

To further support the idea that creativity is a universal phenomenon, Dewey (1938) asserted that the re-discovery of a solution to any problem, when achieved without the knowledge that the solution had already been found, might be considered as a creative act and could be placed in the same category as an original discovery. Such interpretation of the creative aspect of learning has encouraged the widely held belief that learners of almost any age in art class have the ability to produce something new, superior, or unique when compared with previous performances.

Question 23 also got a low score (18%) in the art attitude test. This indicates that many people held the view that art was suitable for children. Perhaps, such response was a result of the nature of the art programme adopted in schools, especially the elementary school. Art educators often portray their subject as a kind of "playing" and the essential thing is to give opportunity, materials and a minimal guidance so that the child may 'educate' himself. Such practice had created the impression among people that art is a refreshing exercise. Studies have shown that art education is basic for all age groups - children, adolescents, youths and adults. At the early stage, it makes children develop a muscle co-ordination and foster their manipulative skills. During adolescence, it makes students develop an understanding of past and present events and civilizations. It provides employment opportunities for the adolescents. In higher education, youths are trained to become professionals (painter, advertising artist, industrial designer, graphic artist, art historian, educator, art administrator, etc.).

Question 15 had the highest response frequency (91.0%). This means that most people agreed with the view that art helps students know about their cultural heritage. Such response could be attributed to the emphasis put on the cultural aims of art education. As a result, people believed that art education was one of the subjects students study to understand their cultural values. One emphasis of art education for social and cultural awareness was to help students to learn how and why visual message systems are formed and help them adapt to culture rather than to alter it. The task of art education was to inculcate socially acceptable values.

Question 21 got the second highest response frequency (90%). This implies that most people were of the opinion that art is an easy

subject in which no learning is necessary. Such view could be associated with the traditional notion that art education is mainly concerned with self-expression. The idea was derived largely from the Post-Freudian works of people like Cizek and Marion Richardson and the discovery of 'child art'. Self-expression has been dear to the hearts of modern educators as a liberating force for the passive absorption of knowledge of the past. It has a therapeutic connotations. But the truth is that self-expression is a part of art education objectives, not a dominant aim. Art should not become an easy outpouring of skills by pupils fortunate enough to possess the innate ability, but a constant struggle between imagination, feeling, analyses and reality; a critical reaction to experience expressed in visual terms in which gradually strengthened and sophisticated intuition play a greater part than in academic disciplines (Ernest Goodman, 1976, p.12).

Question 10 got a high response scores (90%) from those observed. This shows that most people disagreed with the opinion that only lazy students offer art in secondary schools. All types of students (academically sound and less academically inclined) offered art education in secondary schools. The idea that art is an easy subject for lazy students, or the less intelligent pupils, or an activity for children to keep them occupied is baseless and must cease. Art is not a dull students' subject. Also art is not only for relaxation. Art education is for growth and development, and it is not merely to foster exhibition.

The majority of people (90%, 78%) were of the opinion that the study of art leads to well paying professions and nearly all art jobs have favourable conditions of service (Q14, Q16). Some people (82%), however, disagreed with the students' view that there are very limited job opportunities or career prospects for students who study art in secondary schools in Nigeria (Q17). It is a fact that art

graduates could take up jobs related and unrelated to their subjects of study. For example, art graduates could take up social work, retailing, banking, political work, industry and commercial works, teaching, advertising, magazine and book publishing, television and film work, painting, museum and art gallery work, freelance practice, scientific and biological work, medical work, technical work, post-graduate study or research, hotel work, airport work and so on. Students in theatre design could find employment in theatre, dance, opera, film, television, Arts Council chiefly as set and costume designers and sometimes in technical areas such as lighting or in more administrative roles. There are unlimited job opportunities for those who study art in schools, but many people (especially parents and students) are not aware. It is the art teachers' duty to enlighten students about possible careers in the field. This could be done in a number of ways: (1) develop files or books on careers, (2) foster plays on specific art occupations, (3) show films and slides on art occupations, (4) organise school career days, (5) carry out art projects, classroom visits, field trips, job shadowing, internship.

Finally, response scores on each item for various groups involved in the study were computed. The results of such manipulation of data revealed that question 15 got the highest score among the teachers. This is an indication that most of the teachers agreed with the statement that art helps people to know more about their cultural heritage. The teachers disagreed with the opinion that art is an easy subject with no much learning (Q21). They were also of the view that people need formal education to experience, comprehend and create art. This response is contrary to the general concept held by most people that formal education is unnecessary in art learning. Teachers believed that art education is an academic knowledge, which demands the use of brain. Students' negative responses could be related to the common belief that art

is a talent which only few people could acquire. Also it might not be unconnected with the government's policy on subjects and peoples' value system.

Questions 14 and 9 got the highest score (89% each) among the principals. This shows that the principals disagreed with the concept that art is more suitable for the less academically inclined students. They also disagreed with the view that the study of art does not lead to well paying jobs. It was surprising that 57% of the principals agreed with the statement that art profession has no favourable conditions of service like medicine, law and accounts (Q16). This contradicts their view that art leads to well paying jobs. It appears that principals still hold the traditional value system attached to some subjects in the curriculum. This could be connected with the society's value system and employer's general misconceptions about the role of art in development.

The educational administrators made their highest score in question 17 (91%). This means that they disagreed with the statement that there are limited job opportunities for those who study art education in schools. They also disagreed with the opinion that only lazy students offer art in schools (88%). If the administrators agreed with the fact that there were unlimited job opportunities for those who studied art, then, it was high time they emphasized subjects like art education which provided numerous job opportunities. This is one of the cardinal objectives of the 6-3-3-4 system of education (see Appendix H). The educational administrators scored a considerably low mark (56%) in question 12. This signifies that many administrators held the view that people need little or no formal education to learn art. They agreed with the view that art is more suitable for personal fantasies or as a pastime activity. Art is not a serious subject of study nor is it a part of the core

curriculum. It is primarily an enrichment activity rather than a substantive body of knowledge that requires study and merits the status of other subjects included in the curriculum. This is a pathetic situation because such view is not encouraging.

Question 2 got the highest score among the students observed (87%). The interpretation of such response is that most students disagreed with the statement that art is mostly offered by the less intelligent students in schools. They believed that all types of students (intelligent, dull, backward, talented or gifted) offered art education. This was in tune with the responses obtained from the other groups involved in the study. Discussions with some non-art students revealed that many students still nourished the traditional view that art is for dull students, for relaxation in elementary schools, and most of the students still valued science, mathematics and English Language more than art education. It is the art teachers' responsibility to alter such attitudes.

Students also supported the opinion held by the majority of administrators that art is more suited for the indulgence of personal fantasies or as a leisure time pursuit. This could be attributed to the manner which teachers talked about art education and the scheduling of subjects on school timetables. It was not surprising that students disagreed with the statement that art is beneficial to everyone. Students also believed that art is a talent and only those who are artistically gifted could value it most. The attitudes of the students could be associated with teaching methods adopted in schools. For example, the Laissez Faire approach would not be ideal to old students as to young children who are playful. It could easily reduce their learning to trial and error (believed to be time-wasting) and eventually lead to boredom or complete loss of confidence. The technique requires guidance in the

form of materials or motivation. The method of providing outline illustrations for children to copy or fill in is considered by progressive art educators as inhibiting and conceptual on the abilities of pupils.

The synthesis of the data obtained from the art attitude test clearly indicates that people had positive attitudes towards art education. The degree of their responses, however, varied from one individual to another, from group to group and even from test item to test item. People had widely varied attitudes towards art and art education. Individuals and groups scored different grades in the attitude test. People scored high or low in the different test items, depending on how they felt about the importance of art in education. Such diversified opinions about art were attributed to the types of art programmes adopted in schools, to people's previous experiences and exposures to art teaching and to society's social values. The majority of those who participated in the attitude test believed that art had an average value in secondary education. It could be argued that such diversified views about the importance of art was directly related to a lack of precise philosophy of art education.

The Place of Art in Secondary Education

The inspectors' questionnaire relates to this aspect of the problem. This section of the study covers issues like option system that schools operate; staff development and in-service training; and government's policy on art education. It is often argued that the true status of a subject can be measured by the way it fits into the total school curriculum. This is the point at which art goes on to market. It is during this time that the subject is subjected to the scrutiny of pupils and parents. This section also covers the answers to the follow-

ing questions: (1) Has the government got any policy on art education? (2) How far has the policy been implemented? (3) What are the core and elective subjects in secondary education? This section also highlights the roles of art agencies in promoting art.

The majority of the states did not have any information required in questions 1,2,3,4,5,9,14 and 15 of the supervisors' questionnaire. Discussions with two inspectors revealed that art units in the ministries of education hardly engaged on research and publications. Others indicated that art was a recent phenomenon in secondary education. In some states, art education was in existence for some time but not much was accomplished until recently. For example, records show that it was only in 1985 that an art inspector was appointed in Sokoto State. For some time, the Art and Culture Division in the Federal Ministry of Education, in conjunction with the Nigerian Society for Education through Art (NSEA) were involved in compiling a list of art teachers in Nigeria (See Appendix F). From their records, the staff populations in some states were not encouraging.

The questionnaire for inspectors was in the form of multiple-choice and completion-type. Percentage was therefore used to bring different sets of numbers into comparable numbers of common base. Primary data, in the form of pictures, were also used. The pictures provided original evidences of the information carried forward.

TABLE 3

SECONDARY SCHOOLS, STAFF AND STUDENTS' STATISTICS

| State | Year | Number of Secondary Schools | Number of Secondary Schools that offered Art | Number of Secondary School Teachers | Number of Art Teachers in Secondary Schools | Number of Students in Secondary Schools | Number of Students who offered Art | Number of Art Teachers who attended in-service Training |
|---------|---------|-----------------------------------|---|--|--|--|---|---|
| Anambra | 1981-82 | | | 8111 | | 186019 | | |
| | 1982-83 | | | 8437 | | 180729 | | |
| | 1983-84 | | | 8605 | | 177506 | | |
| | 1984-85 | — | — | | — | | — | — |
| | 1985-86 | | | — | | — | | |
| Bauchi | 1981-82 | 48 | | 832 | | 25989 | | |
| | 1982-83 | 115 | | 1468 | | 46548 | | |
| | 1983-84 | 122 | | 1886 | | 61567 | | |
| | 1984-85 | 103 | — | 1897 | — | 52680 | — | — |
| | 1985-86 | 112 | | 2039 | | 51469 | | |
| Benue | 1981-82 | | | | | 74261 | | |
| | 1982-83 | | | | | | | |
| | 1983-84 | | | | | | | |
| | 1984-85 | — | — | — | — | — | — | — |
| | 1985-86 | | | | | | | |
| Borno | 1981-82 | | | | | 36275 | | |
| | 1982-83 | | | | | | | |
| | 1983-84 | | | | 8 | | | |
| | 1984-85 | — | 16 | — | 15 | — | — | — |
| | 1985-86 | | 25 | | 36 | | | |

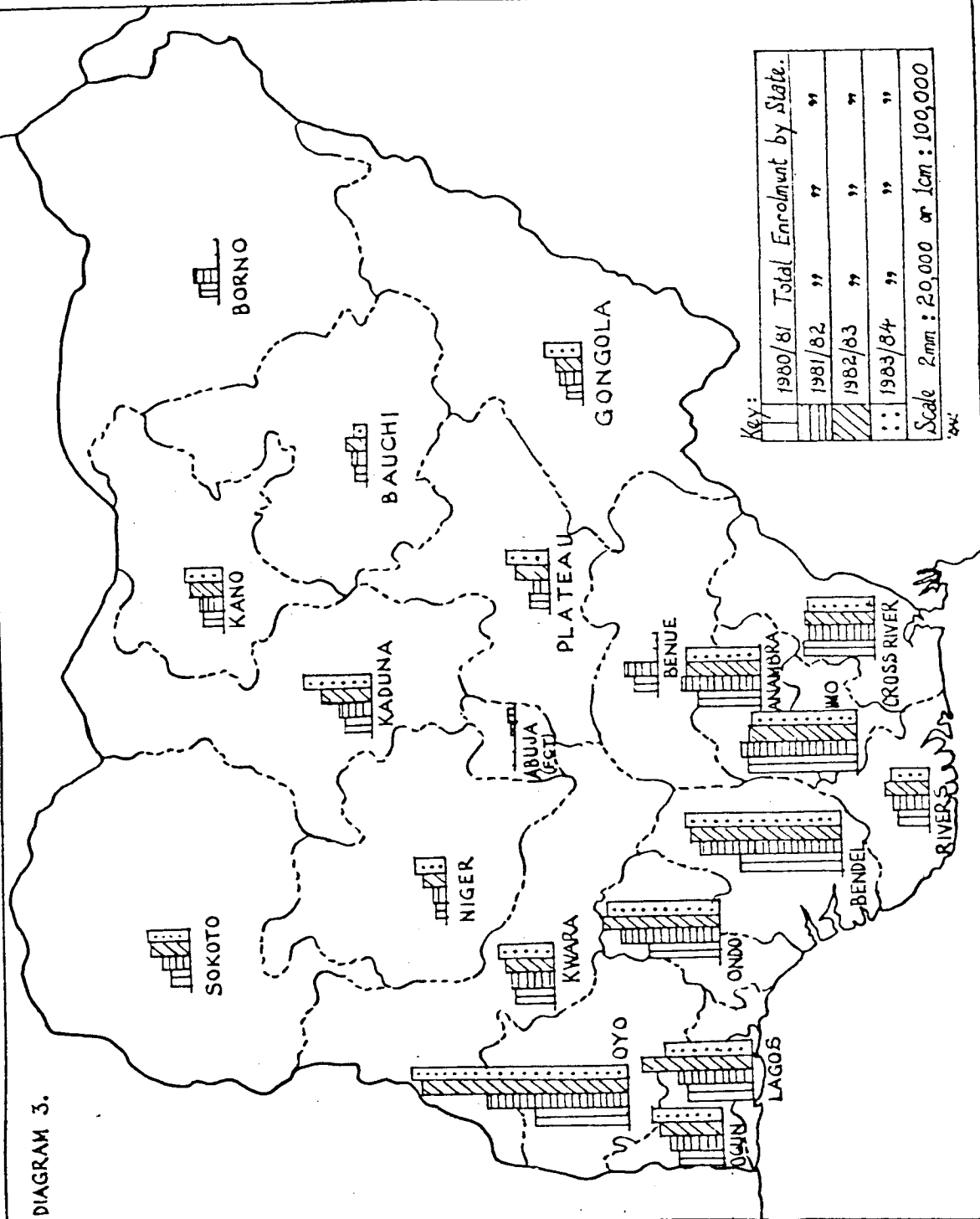
| | | | | | | | |
|-------------|---------|-----|-----|-------|-----|--------|------|
| Cross River | 1981-82 | 306 | | 4148 | | 171246 | |
| | 1982-83 | 318 | | 5397 | | 189712 | |
| | 1983-84 | 361 | | 6007 | | 184608 | |
| | 1984-85 | 271 | — | 5659 | — | 132995 | — |
| | 1985-86 | 347 | | 7004 | | 132069 | |
| Gongola | 1981-82 | | | 1474 | | 42835 | |
| | 1982-83 | | | 1937 | | 62356+ | |
| | 1983-84 | | | 2076 | | 77894 | |
| | 1984-85 | — | — | | — | | — |
| | 1985-86 | | | — | | — | |
| Imo | 1981-82 | 424 | | 9040 | | 298962 | |
| | 1982-83 | 439 | | 9602 | | 279414 | |
| | 1983-84 | 444 | | 11586 | | 270374 | |
| | 1984-85 | 442 | | 12435 | 177 | 234374 | 7 |
| | 1985-86 | 443 | 73 | 11721 | 134 | 207433 | 40 |
| Kwara | 1981-82 | | | 2745 | | 92536 | |
| | 1982-83 | | | 3885 | | 113129 | |
| | 1983-84 | | | | | 133937 | |
| | 1984-85 | — | — | — | — | | — |
| | 1985-86 | | | | | — | |
| Lagos | 1981-82 | 285 | 80 | 7706 | 120 | 191309 | 1324 |
| | 1982-83 | 319 | 95 | 7813 | 210 | 227170 | 811 |
| | 1983-84 | 346 | 120 | 10423 | 250 | 259170 | 1277 |
| | 1984-85 | 347 | 180 | 8780 | 320 | 264082 | — |
| | 1985-86 | 327 | 250 | 10303 | 508 | 282866 | 1690 |
| Niger | 1981-82 | | | 549 | | 14945 | |
| | 1982-83 | | | 1688 | | 44282+ | |
| | 1983-84 | | | 2198 | | 66652 | |
| | 1984-85 | — | — | | — | | — |
| | 1985-86 | | | — | | — | |

| | | | | | | |
|-----------|---------|-----|---|-------|---------|----|
| Ondo | 1981-82 | | | 10005 | 258549 | |
| | 1982-83 | | | 11855 | 304452 | |
| | 1983-84 | | | | 299144 | |
| | 1984-85 | — | — | — | — | — |
| | 1985-86 | | | — | — | |
| Oyo | 1981-82 | | | 13094 | 373266 | |
| | 1982-83 | | | 13569 | 557295 | |
| | 1983-84 | | | 16963 | 571227+ | |
| | 1984-85 | — | — | 16216 | 409094 | — |
| | 1985-86 | | | 13617 | 390587 | |
| Plateau | 1981-82 | | | 1672 | 47367 | |
| | 1982-83 | | | 2044 | 71947 | |
| | 1983-84 | | | 2172 | 90327+ | |
| | 1984-85 | — | — | — | — | — |
| | 1985-86 | | | — | — | |
| Sokoto | 1981-82 | 66 | 4 | 1100 | 55000 | 14 |
| | 1982-83 | 70 | 4 | 1150 | 31000 | 30 |
| | 1983-84 | 125 | 4 | 1250 | 36000 | 0 |
| | 1984-85 | 143 | 4 | 1350 | 45000 | 53 |
| | 1985-86 | 143 | 4 | 1500 | 60000 | 46 |
| FCT Abuja | 1981-82 | | | 1474 | 42835 | |
| | 1982-83 | | | 1937 | 62356+ | |
| | 1983-84 | | | 2076 | 77894 | |
| | 1984-85 | — | — | — | — | — |
| | 1985-86 | | | — | — | |

Sources: 1. Federal Republic of Nigeria (1985) Statistics of Education in Nigeria, 1980-1984. Lagos: Ministry of Education
P.39

**TRENDS IN THE GROWTH OF ENROLMENT IN SECONDARY EDUCATION:
1980/81 TO 1983/84.**

DIAGRAM 3.



Source:
Federal Republic of
Nigeria (1985). Statistics
of Education in Nigeria,
1980-84. Lagos:
Ministry of Education,
p.36

Table 3 shows that the states were mainly concerned with keeping records of the number of secondary schools, the number of secondary school teachers and the number of students. No effort was made to compile a list of art teachers in secondary schools and the number of students who offered art education year by year was not kept either. How can the Ministry of Education plan for art education without such data? There were no records of the art teachers who attended in-service training or not. States like Lagos and Sokoto deserve special commendations for keeping adequate records of the schools which offered art and the number of art teachers in each school. This is an evidence of hard work and efficiency.

Table 3 also shows the average number of staff per state for the five years covered by the survey. The figures show that there was an acute shortage of art teachers. This could be attributed to the inadequacy of the teacher training schemes and the lure of other subjects, such as business studies, which offers the tangible reward of more money. Clearly, qualified teachers are required in the teachers' colleges at once, without teachers nothing useful can be done. It is quite unrealistic to expect non-specialist staff to cope with the work successfully. The implementation of the Ashby Report (1960), which stressed the immediate influx of expatriate teachers for short time, could be the only quick solution to the problem. But the right people, with the appropriate qualification, should be employed. In the long run, Nigerian staff must be found. Teachers could be selected from those few grade II students who have a natural artistic ability. They are not very rare and most colleges have the odd one or two. They could be trained as junior art teachers in a training college. The one year certificate course to train art teachers should continue and could be intensified to produce more teachers for the 6-3-3-4 system of education. Classroom teachers can use

local people. Craftsmen can be brought to the schools and students can visit them in their working places. Traditional potters, weavers, and basket makers still operate using methods passed from generation to generation in the various village locales, where the crafts forms originated.

A steady rise in staff populations, however, was observable in each state because an increase in pupil numbers ought to logically, in any case, bring about an increase in staff numbers. For example, in Sokoto State there were 30 art teachers in 1981-82, 35 in 1983-84, 50 in 1984-85 and 60 in 1985-86. Similarly, in Lagos State there were 120 art teachers in 1981-82, 210 in 1982-83, 250 in 1983-84, 320 in 1984-85 and 508 in 1985-86. The gradual rise in staff population could also be attributed to the introduction of the new system of education, which puts emphasis on vocational training and the development of manual skills.

The case of Sokoto State was very interesting. Even when there were four secondary schools which offered art education in 1985-86, there were sixty art teachers in the state. It was hard to believe that the teachers were all placed in the four schools which offered art. However, it could be presumed that the teachers were posted to schools where art was not taught. The art teachers were perhaps asked to teach other subjects. The authority was unwilling to introduce art education for the available teachers. Such behaviour was the result of the traditional belief that 'academic' subjects are more important than practical subjects that require manual skills.

The ratio of schools to art teachers in Lagos State was encouraging. Each school was fairly staffed with art teachers. This shows that the state attached some importance to art education in secondary schools. In Cross River State, no secondary school offered art during the period covered by the study. Although the central government formulates the policy on education, the states implement the subjects

according to their value system. States were free to develop along their lines of interest. This could be a possible explanation for the case of Cross River State over the years.

Table 3 further shows that a few secondary schools offered art education over the years. For example, when there were 285 secondary schools in Lagos State in 1981-82, only 80 schools offered art education. This was about 28% of the total secondary schools in the state. When there were 443 secondary schools in Imo State in 1985-86, only 73 schools offered art education. This was 16% of the schools in the state. And in Sokoto State, there were 143 secondary schools in the state in 1985-86, out of which only 4 secondary schools offered art education. The study of art was not given any serious consideration. It is the art educators' duty to make the authority see the value of art in nation building and the present system of education.

Records indicated that only a small number of students offered art education during the period of the study. There was an inconsistency in the number of students who offered art education. For example, in Lagos State there were 1324, 811, 1277, 763 and 1690 students who offered art education in 1981-82, 1982-83, 1983-84, 1984-85 and 1985-86 respectively. In Sokoto there were 14, 30, 0, 53, and 46 students who offered art education in 1981-82, 1982-83, 1983-84, 1984-85 and 1985-86 respectively. These responses clearly show that student's interests in art education had not been steady. At one time students were interested in art education, then, at other times they were not. Such fluctuation of enthusiasm could be attributed to the existing teaching methods and government's policy on the subject.

In Imo State, students did not offer art education from 1981 to 1985. When the students were given the opportunity to study it in 1985-86, a large number of students offered the course. This

shows that students had interest in art education, but they were not given the opportunity to offer the course in the previous years. All the states are encouraged to implement the new policy on education properly, so that every interested student could have the chance to do art education in secondary school. Educators should dismiss the traditional attitudes which favour 'academic' subjects and give attention to manual skills.

In Borno State no student offered art education during the period of the study. A discussion with the art inspector in the state revealed that art education was recently introduced in secondary schools. Government Secondary School, Beninshek and Government College, Maiduguri offered art education, but on non-credit basis (Mbahi, 1983). It was only in 1987 that secondary schools in the state started art as compulsory course in the junior secondary school and as elective subject in the senior secondary school. The inspector also revealed that art teaching was impeded by lack of materials, lack of qualified teachers and lack of interested students. Many students did not want to study art, because they were not sure of the career prospects for those who study the subject. Many art teachers were assigned to teach history, English, or even social studies in secondary schools where art was not available. Some art teachers were given administrative jobs like principal, vice-principal or education officer.

A histogram developed from Table 3 clearly shows the position of art in education. The histogram covers issues like the number of secondary schools which had art, the number of art teachers in schools and the number of students who offered art education within the specified period. Such manipulation of data revealed how art had progressed over the years. Such information could be useful to educational planners, and, of course, art inspectors who are responsible for the subject.

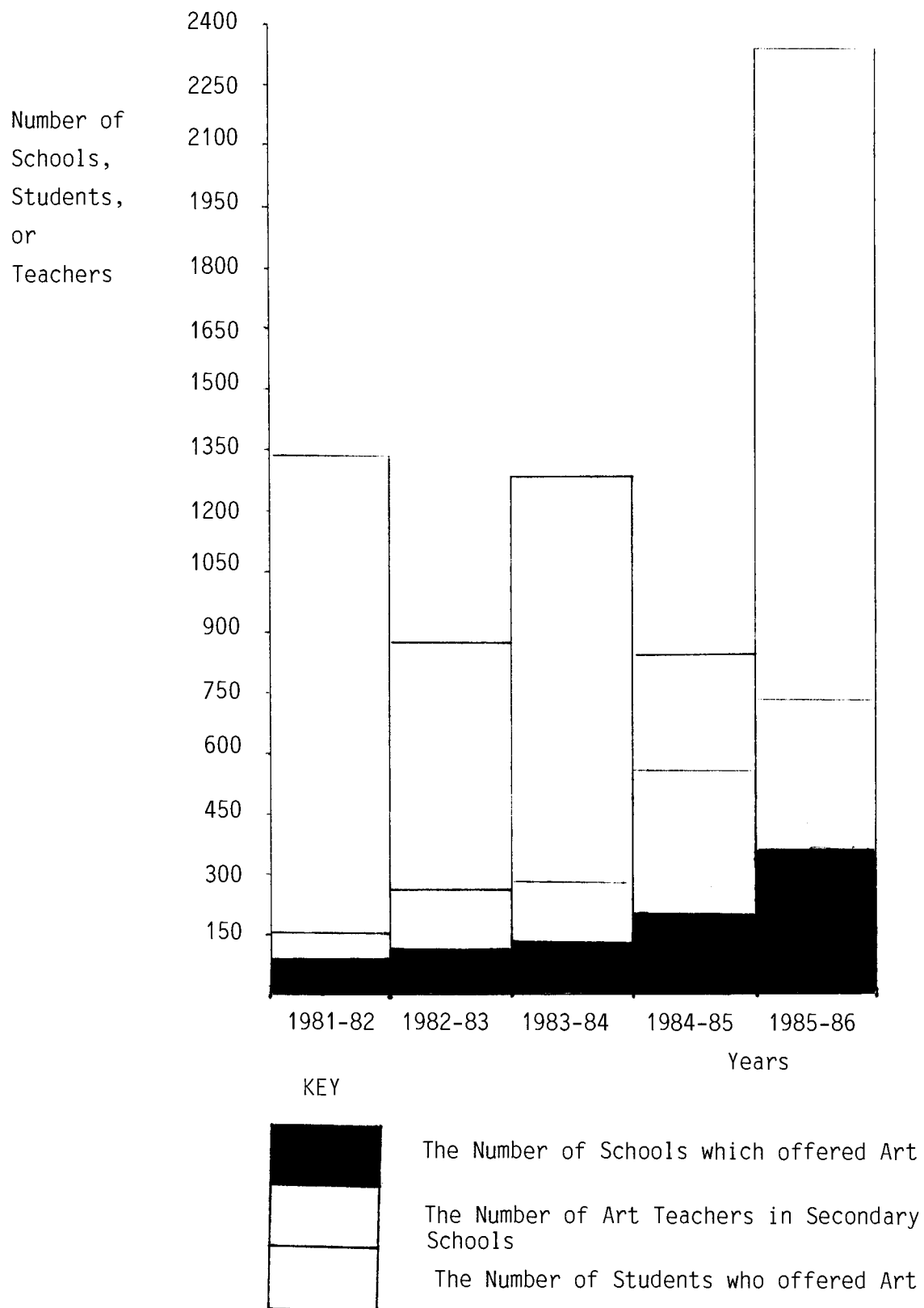


FIGURE 8

HISTOGRAM OF THE NUMBER OF SCHOOLS THAT OFFERED ART, NUMBER OF STUDENTS WHO OFFERED ART AND THE NUMBER OF ART TEACHERS

The chart (Fig. 8) developed from Table 3 further shows that there were few schools which offered art education over the years. It could be observed, however, that the number of schools which had art increased with the years. The high rise in the number of schools which had art education in 1985-86 could be attributed to re-enforcement of the education policy by the state governments and the government's renewed policy on the subject in recent years. Figure 8 further highlights the problem of lack of teachers in secondary schools. The number of teachers also increased over the years, but the figures were still below expectations. As mentioned before, teachers are crucial in the implementation of the art programme. The population of students who offered art education was encouraging. It could be observed, however, that the figures fluctuated. This again confirmed that students' enthusiasm for the subject was not steady, and it correlated favourably with people's responses in the art attitude test. Such trend of development meant that there was something wrong with art education.

From Figure 8, it could be observed that initially art education was not given any adequate attention. Few schools had art education, although the number of schools increased with time. Only few teachers were appointed to teach art, but the number of teachers also increased sharply over the years. In the early stages, there were few students who studied art. With time, more and more students became interested in the subject. Students became more aware of the importance of art. But it could also be attributed to the new policy on education, which makes art a compulsory course in the junior secondary school. Students' new responses to art education could also be associated with the works of the teachers and their students. Despite the students' renewed awareness about the subject, the fact remained that they still valued the 'academic' courses more.

TABLE 4

LEVELS AT WHICH NON-EXAMINABLE OPTIONS IN ART IS AVAILABLE

| Form | Frequency of Response | Percentage |
|------------|-----------------------|------------|
| I and II | | |
| II and III | | |
| 1 - III | 3 | 50 |
| III - VI | 1 | 17 |
| IV - VI | 2 | 33 |
| | 6 | 100 |

Table 4 shows the levels which non-examinable options of art education were provided in secondary schools (Q6). In 50% of the states which participated in the survey, non-examinable options were provided in forms I-III. This was due to the government's new policy on the subject. In the last three years of secondary education, art education was optional. At this stage, only prestigious subjects attracted the students. Those who indicated that non-examinable options of art education were offered in forms IV and VI did not understand the question. They might have thought of optional art, which traditionally was offered in forms IV to VI.

Majority of the states did not have any record on the number of students in art education by forms (Q7). The administrators said that such data were not kept. Even the art inspectors who were directly involved in promoting art education did not have such information either. Available data confirmed that students studied art education in forms I to III. And the number of students reduced drastically as from form IV. More students offered art education in forms I, II, and III. The third year, and to a lesser extent the fourth form, were the years of decisions

and specialisation in majority of cases and thereafter smaller numbers represented the norm.

Majority of the states (60%) did not also have any record on the number of hours allocated to art education in secondary schools (Q10). A discussion with some art inspectors revealed that, in practice the decision to allocate time to subjects was often left to the school principals. Available records, however, indicated that the times varied widely across the states. They even differed from school to school. The bulk of responses laid within the range of three to six hours per week. This was considered rather inadequate because the nature of the subject is such that the periods provided were used in many states as base from which students developed their own works individually. A timetable consisting of a number of short separate periods is not satisfactory in art, where a lot of time is needed for students to become deeply involved with ideas; lengthy processes are sometimes unavoidable; and contemplation and experiment are parts of the educative process.

TABLE 5

STATE'S POLICY ON ART EDUCATION IN NIGERIA

| Types of Policy | Elementary School | Frequency of Response | | | |
|---------------------|-------------------|-----------------------|------------------|------------------|-------------------|
| | | Primary School | Junior Secondary | Senior Secondary | Teachers' College |
| Art is Compulsory | 6 | 7 | 7 | 3 | 3 |
| Art is Optional | | 1 | 1 | 5 | 1 |
| Art is Recommended | | | | | |
| Art is not Required | | | | | |

Table 5 shows the types of policy available on art education in state governments (Q8,Q18). The majority of states required art education in

elementary school, primary school, junior secondary, senior secondary and teachers' college. Majority of the states indicated that art education was compulsory in the elementary, primary and junior secondary schools. Only 43% of the states accepted that art education was compulsory in senior secondary school and teachers' college. Fourteen per cent of the states confirmed that art education was optional in primary school, junior secondary school and teachers' college. Such states failed to understand that art education was adequate for young children.

A somewhat lesser degree of requirement of art education was apparent at the secondary level of education. It was simply recommended at both secondary and teachers' college levels. One state had compulsory art training in forms one to six, but the majority ceased to offer art as a compulsory subject at the end of the third year. Secondary education had emphasized the teaching of academic subjects.

The 4th National Conference of NSEA recommended that art education should become an important part of teacher education programme (See Appendix E). The XVIIIth International Conference on Public Education (1955) also strongly recommended that art should become compulsory in most classes in secondary schools, and optional for the rest (See Appendix D). Ashby (1960), in his report on higher education in Nigeria, highlighted the dangers of over-emphasis on academic education and suggested compulsory practical works as remedy. The report reads:

We have already drawn attention to what we consider to be a major defect in Nigerian education, namely the strong bias towards the traditional literary and academic subjects. This is reflected in a lack of respect on the part of the public for manual skills and technical achievement. We strongly believe that the most effective way of correcting this would be to introduce a manual subject as an obligatory ingredient of all primary and secondary schooling; not as a vocational training, but because such subjects have educational value which entitles them to a place in general education.

We would like, moreover, to see technical streams in some secondary schools leading to a School Certificate Examination which includes technical subjects. Experiments on this pattern have been notably successful in some other

developing countries and we think that is an aspect of secondary education which Nigeria can ill-afford to ignore (p.18).

The report emphasized that there should be provision for training those who have special ability in art. The dedicated farmer, the artist, the musician and many others who have such skills should be encouraged to develop them. The training of the artistic tendency cannot wait until late school years. And, it requires both comprehensive and special schools (art institutions). It also requires schemes for training specialist teachers to impart the knowledge.

In schools the importance attached to art may be judged by how it fits into total learning schemes, and how much time and attention are given to it. An International Bureau of Education (Marchard, 1955, p.120) reported that at the primary level art was invariably a compulsory subject. This was doubtless due to the fact that at the beginning of their schooling children were best able to give concrete form to their thoughts through scribbling, modelling and other activities comprised in the term 'art'. The inquiry in fact showed that in many countries children's education began with such activities. With regard to secondary schools, the officials revealed that art was less frequently compulsory than in the primary level. About one-half of the countries which replied to the questionnaires sent out by the International Bureau of Education indicated that certain secondary classes, notably those preparing for the Secondary School Leaving Examination, had art only optionally, or not at all, or in an undesirable form.

As revealed in this study, a large number of students gave up art education on the basis of its lack of social and economic relevance, and their decisions to do so were underlined by the forms of the schools' option systems. Table 6 tells the types of subject combinations in secondary schools in regard to schools' option systems.

TABLE 6

SUBJECTS WHICH CANNOT BE COMBINED WITH ART AT THE WASC LEVEL

| Subjects | Frequency Response | Percentage |
|--------------------|--------------------|------------|
| Chemistry | 8 | 16 |
| Physics | 7 | 14 |
| Science | 4 | 8 |
| Biology | 5 | 10 |
| Mathematics | 6 | 12 |
| Languages | 4 | 8 |
| Economics | 3 | 6 |
| History | 3 | 6 |
| Technical Subjects | 4 | 8 |
| Botany | 2 | 4 |
| Geology | 2 | 4 |
| Engineering | 2 | 4 |
| | 50 | 100 |

When the inspectors were asked to indicate the subjects, which according to policy or compatibility, cannot be combined with art in the WASC examination (Q11), the majority of them (16%) mentioned Chemistry. Chemistry was the most difficult subject to group together with art education. Closely related to Chemistry was Physics, followed by Mathematics, Biology and Science. Others areas considered as difficult to group with art were the languages - Hausa, Yoruba and Ibo; Economics; History. Perhaps most surprising was the difficulty experienced by schools in combining art with technical subjects (woodwork, metalwork, building, architecture and technical drawing) than with Botany, Geology and Engineering.

As mentioned before, the true status of art education within a school can be measured by the way in which it fits into the option

system that a school operates. If pupils in one school are asked whether they wish to study Art, Physics, Economics, Business Study, Chemistry, Biology or English, then, their decision could be influenced by the context of the choice. For the majority of pupils, their choices are governed by their performances in academic subjects. Students will most likely choose the 'academic' courses. In another school where the pupils are asked to choose between Art, Music, Drama, Technical Drawing, Woodwork or Metalwork, the choice of art is placed in quite a different context. Here pupils could become objective in their choices. The practice of offering art as one of a group of practical subjects or as one of a group of 'expressive' subjects in the present situation is, therefore, the fairer option than offering art against 'academic' subjects. Some educators however argue that this too can ignore the need for pupils to have access to different modes of response within the expressive subjects. In addition, in many schools the range of attitudes towards practical subjects could make such grouping an arbitrary one. Many people think that practical subjects are less 'academic' and involve only skills.

TABLE 7

TYPES OF ART ADMINISTRATORS IN THE STATE MINISTRY OF EDUCATION

| Title Category | Frequency of Response | Percentage |
|--------------------------------------|-----------------------|------------|
| Art Inspectors | 6 | 100 |
| Art Directors | | |
| Exhibition and Recreation Organisers | | |
| Others | | |
| | 6 | 100 |

Table 7 shows that only art inspectors represented art teaching in the ministries of education. Other categories of people responsible for art education like curriculum committee, director of art, art therapist, career adviser, art curriculum specialist, publisher/writer, art librarian, exhibition officer, community artist or research assistants were not available. Art inspectors alone cannot do the job. Other categories of art administrators are required in the ministries of education to promote art teaching. There is particularly an immediate need for research fellows, art career advisers and art curriculum specialists in ministries of education to implement the new system of education.

TABLE 8

TYPES OF TEACHERS WHO TEACH ART EDUCATION IN THE ELEMENTARY SCHOOLS

| Category of Teachers | Frequency of Response | Percentage |
|--|-----------------------|------------|
| Classroom Teachers | 6 | 100 |
| Art Specialists(those with credentials in art) | | |
| Interested Teachers | | |
| Gifted Children in Senior Classes | | |
| Traditional Artists on Part-time Basis | | |
| Others | | |
| | | 100 |

Table 8 shows that art at the elementary level was generally taught by classroom teachers. But it is argued that the general subject teachers cannot be expected to teach art successfully. Clearly, qualified staff are therefore required in elementary schools at once. Without them nothing useful can be done. In view of the general character of elementary schools and the close link between teachers and the various subjects, it is desirable that art should be studied by class teachers. The artistic outlook of the future elementary school teachers should be a matter of

importance; practical instruction in art and penmanship, should be included in the curriculum of the teachers' colleges. The solution to the dilemma of the absence or near absence of art in schools is to provide qualified art teachers in every elementary school. The solution is not continued dependence on art supervisors, however useful such individuals may be. Hitherto, it is assumed that the best that can be done to improve art education is to provide supervisors to promote art education. This is a wrong solution. Under such conditions art education has a precarious status in schools. To simply provide a course in art education for every elementary school teacher is not a solution either. The problem is organisational in character and demands an organisational solution. A certain percentage of the staff in each elementary school must be specialised in art. For example, one out of ten teachers has to be an art specialist.

Conventionally, the elementary school teachers are prepared as generalists. The production of elementary school teachers in various subjects is limited. Therefore, the elementary school should be staffed systematically to take care of this reality. The development of art education in Nigeria is mainly centered on the tertiary level of education to train professionals. The elementary level is often neglected and left to suffer due to lack of qualified teachers; insufficient and inadequate classrooms and facilities; imprompt and irregular payment of salary and poor conditions of service. The foundation of learning begins in the elementary school. The elementary level is, therefore, the key to the success or failure of the whole school system. It should therefore, be given the most adequate attention by art educators and the education planners in the Ministry of Education. Qualified teachers are required to proffer art teaching methods in the elementary school to stimulate children to develop interest in art education.

TABLE 9

CURRENT ACTIVITIES OF THE ART EDUCATION UNIT IN THE STATE
DEPARTMENT OF EDUCATION

| Activities | Frequency of Response | Percentage |
|---|-----------------------|------------|
| i) Organising in-service training for art teachers | 2 | 11 |
| ii) Supervising and assisting art teachers | 3 | 15 |
| iii) Sponsoring and working with professional associations in art | 1 | 6 |
| iv) Developing and publishing curriculum materials | 3 | 15 |
| v) Organising statewide exhibition | 4 | 21 |
| vi) Co-ordinating statewide examinations | 4 | 21 |
| vii) Developing and providing art career information | 2 | 11 |
| viii) Making research and publications on art | 0 | 0 |
| | 19 | 100% |

Items iv, v, and vi were specified by almost one-half of the states, but the activities ranked 'iii' and 'viii' dropped off substantially. This means that the majority of the states were engaged in developing and publishing curriculum materials, organising statewide exhibitions and co-ordinating statewide examinations in art education. Table 9 also shows that the states were involved with supervision (item ii). This is supposed to be one of the main functions of the art inspector.

It is surprising to find that no state took part in making research and publications in art education (item viii). This confirmed the results that the art units in the ministries of education hardly carried out such activities. Research is important for planning purposes. The art education units in ministries of education should conduct researches on incessant problems in schools; issues like falling roll, availability of materials and facilities, staff training

and development, teaching methods and supervision. It could be appropriate to comment here that art advocates in the ministries of education were not so committed to art education.

Table 9 indicates that no state sponsored or worked with professional associations in art. Professional organisations like the Nigerian Society for Education through Art (NSEA) and the Society of Nigerian Artists (SNA) require state governments' recognition and support to function effectively. The Federal Ministry of Education deals with matters concerning art education and art associations through the Art and Cultural Education Section. It also grants recognition or subvention, or both to the NSEA and the SNA. Recently, the Federal Ministry of Education sponsored the Africa and the Middle East Regional Congress of the International Society for Education through Art (INSEA), held in Nigeria from August 7 to 12, 1988. It is evident that the Federal Ministry of Education promotes art education in all its ramifications and state governments should follow suit.

The data on this aspect of the study show that not many states participated in organising in-service programmes for art teachers or sent teachers to in-service courses (item i). No state attempted to develop art career information for students and parents (item vii). It is believed that whatever the initial training the art teacher had, and however long it had been, the continuous pattern of development in art, the widening range of materials, and the changing methods of teaching signify that to be effective he cannot stand still. Education departments, university departments of education, teachers' centres and art departments in high institutions need to organise in-service courses for teachers. Such courses could take the following forms: (1) sandwich courses in art education for practising teachers, (2) conferences or seminars for art teachers, and (3) workshop on particular issues.

With the new system of education, developing and providing art career information should become one of the major functions of the Art Education Units in Ministries of Education. Students need pertinent career information to understand professions in art. The Ministry of Education, through the inspector of art, could develop files on careers; show career films; display pamphlets and posters on careers; organise fieldworks for students to visit professional artists; organise various types of artists to meet students and talk about opportunities and preparations for careers; prepare and conduct assembly programmes in which careers in art and related fields are portrayed.

It is important to emphasize that the Ministry of Education has important roles to play in promoting art in schools. In fact, the success or failure of art education in schools depends on the Ministry of Education. The Ministry of Education is expected to review art syllabuses from time to time; inspect and assist teachers; conduct research and make publications on art teaching; circulate teaching materials to schools. The establishment of the Educational Technology Centres or Resource Centres is a step in the right direction, but the impact of such organisation is yet to be felt by many teachers, particularly those in primary schools. Ministries of Education need to award scholarships to students to study art. At present the main priority for award goes to science. This trend, in most developing countries, is justified by the dire need for more technical personnel. The Ministry of Education could organise school art exhibitions to promote art and to enable students to see how their counterparts in other schools solve their aesthetic problems. Such exhibitions will also give teachers the opportunity to see works in other schools.

Table 10 provides information on types of art agencies which exist in schools and ministries of education. Such agencies promote

art teaching in different perspectives.

TABLE 10
TYPES OF AGENCIES WHICH PROMOTE ART TEACHING
IN THE STATES

| Types of Organisations | Frequency of Response | | | |
|--|-----------------------|------------------|----------|------------------|
| | Currently Exists | Being Planned | No Plans | Not Available |
| i) Advisory Committee for Art Education | | 1 | | 1 |
| ii) Art Education Curriculum Committee | 1 | 1 | | 1 |
| iii) Art Workshop | 2 | 2 | | |
| iv) Industrial Technology Centre | 4 | | | 1 |
| v) Arts Council | 6 | | | |
| vi) SNA | 6 | | | |
| vii) NSEA | 6 | | | |
| viii) Community Arts | | 2 | | |

Table 10 shows that all the states had Arts Councils, Society of Nigerian Artists and Nigerian Society for Education through Art (items v,vi,vii). Arts Councils were established as part of the Federal Ministry of Information's policy on culture. The Arts Council works towards the promotion, revival, development and the encouragement of literary, visual and performing arts by: (a) assisting and encouraging Nigerian artists and craftsmen; (b) initiating and participating in the organisation and conduction of cultural activities; (c) publishing and promoting Nigerian arts in and outside Nigeria; (d) advise on the acquisition and preservation of art and cultural monuments; (e) fostering appreciation and pride in local tradition and culture by compiling publications on local history and education in values of artistic heritage; collecting artworks and artifacts and setting up small galleries; (f) fostering performance and exhibi-

tion of forms of non-Nigerian cultural activities (Fasuyi, 1973, p.36).

The development of professional associations was the responsibility of artists and art educators. A discussion with some teachers revealed that SNA and NSEA existed in few states. It could be said that artists were not able to form effective organisations to promote art teaching. They were not able to synthesize or mobilise themselves to advance the study of their subject through collective researches, inventory of local resources, influence on the design of manufactured products, or develop a curriculum that interests everybody. Commenting on unionism in art, Jegede (1985) said:

What respect do you want to be accorded as a society by school administrators, industries and governments or even philosophers when you are scattered and cannot up till now in your national existence produce a formidable, effective and active organisation? How do you want your members and your discipline to be recognised and have the respect and the privilege that you richly deserve? Your society should serve as a confluence of ideas, a melting pot and a forum for dissemination of researches, ideas, information and as a policy-making body for the various governments and institutions in Nigeria. The survival of art in the streets depends on you as teachers (p.9).

Jegede urged art teachers to be proud of their profession and unionise to be able to provide a dynamic and forceful front and make their contributions to modern Nigeria. Artists and educators need to ignore their personal interests and problems and consider the position of the subject in education. Right now, the position of art in education is the most crucial issue.

Several states indicated that they had Instructional Technology Centres (item iv), which developed teaching materials for teachers. Here art was used as means to ends, and many art educators see this as 'devaluing' art. Such organisations provided employment opportunities to technicians and designers.

Advisory Committee for Art Education (item i) and Art Education Curriculum Committee (item ii) did not exist in states and

there were no plans to establish such agencies. In the Ministry of Education there should be a standing committee for art education, made up of inspectors, teachers, art specialists, curriculum experts and students. The art committee should meet very often to examine curriculum consistency and take suggestions and recommendations for change. Such strategy could guarantee that the curriculum is not only reviewed, but also continues to reflect the concerns and needs of all the people involved. The fact that most states had indicated their advancing situations regarding art in general education bespeaks a trend. Policy statements and official sanctions often follow operational actions such as committee and workshop activities. Perhaps this is the start of being recognised as the heart of the matter, rather than extra-curricula programme.

Question 19 of the Inspector's Questionnaire was open-ended to allow respondents to express their feelings about art in secondary education. Majority of the inspectors indicated that art was recently introduced in secondary education. One inspector said:

Although art has been in existence in education, not much has been accomplished until recently. It was in 1985 that an inspector for fine arts was appointed in the Ministry of Education to take care of the subject. In the past, there were no seminars on art; there was one coming up in December 1987. Plans are in the pipeline to make art a compulsory subject in the state, at least in the junior secondary school curriculum (Sokoto State).

Before the introduction of the 6-3-3-4 system of education, some schools offered art education for enjoyment only. The number of secondary schools which offered art education had multiplied since the introduction of the new system.

Visits to some schools revealed that there were no purposely built art studios or lecture rooms. In some secondary schools, regular classrooms were converted into art studios. In others, old buildings

like lavatory, poultry house, generator house, store, students' hostel and kitchen were used as art rooms. In many secondary schools, the location and the nature of the converted art classrooms greatly influenced the personality of the art teachers and their students. For example, where a poultry house was converted into an art room, students talked of going to 'poultry class' during art lessons.



Plate 1

A poultry house converted into an art room.

It is important to emphasize that art educators can no longer "take back seats" on matters relating to their subject in schools. Their desire to survive in the education system by improvisation has affected the status of the subject in schools. For this reason, all art rooms should be placed in interesting sectors of neighbourhood. Art departments should lie within the main teaching areas of schools and efforts should be made to ensure that there are regular contacts with the rest of the schools by

providing displays in areas where students circulate. The Federal Ministry of Education, in conjunction with State Ministries of Education, should build art workshops/studios in all secondary schools in Nigeria. There could be a sort of general workshop, where woodwork, smithing, jewellery, casting, forging, carving, metalwork and modelling could take place. Such workshops could be ideal for learning in the new system of education. The studios will serve as centres for individual creative development, through using a variety of materials and tools which may differ from time to time and from school to school. There should be exhibition centres for displaying students' works as well as works by acknowledged masters, to show the constantly changing sequences of art works.

A common criticism made by art teachers was that the working areas were too small.



Plate 2

Working areas are often too small.

The rooms used for art were meant for regular classroom teaching, and not for art activities which require extra furniture and space. Many teachers would therefore sacrifice expensive fittings, wall and bench surfaces for individual spaces. Recent surveys in art education (Ajidahun, 1974; Olorukooba, 1974; Erimona, 1974; Mamza, 1985; Babalola, 1985; Mbahi, 1983) support the view. All art activities were carried out in one room. There was no provision for design, painting, ceramics or sculpture. This practice could greatly affect students' output in design, which requires neat results. A room may be set aside for specific purposes, e.g. a sculpture room for carving, craft, modelling, casting, forging, smithing, etc. in wood, stone, clay, plaster, metal or other materials. A drawing and painting room could be provided for drawing, painting, design, decoration, etc. Most art departments require the two types of art studios.

Art rooms need to be large enough for free movement of students. Where much three-dimensional crafts is undertaken, the rooms should be large enough to allow large-scale projects to be carried out. Windows of regular classrooms do not provide adequate light for art displays. Art rooms should, therefore, be provided with larger windows.

It was discovered that in both primary and secondary schools, one of the most urgent needs was for ample and well designed storage facilities (See Plates 3 and 4). Often the spaces provided in art rooms were not well used because of badly designed and meagre shelves. The large variety of art shapes and different sizes of articles, which had to be stored in art departments required shelves with variety in depths and heights. Shelves in the art department demand not only a walk-in store, but also classroom storage fittings. The classroom cupboards should have a variety of shelves and working tops if possible. Of the various practical departments, art has a particular

strong claim on the pool of storage spaces.



Plate 3

Art rooms had no storage facilities.



Plate 4

Storage space provided was not well used because of badly designed shelves.

It was observed that in most schools clay products were left in one corner of art rooms. There were no plans to preserve even good works. Three-dimensional art works became useless as soon as they were assessed. This created the impression that ceramics and sculptures were worthless activities.

Many teachers believed that the introduction of indigenous crafts in schools and the increased sixth form in secondary schools had aggravated their problems. Photographic equipment were much less widely used than before. Three-dimensional art (other than ceramics and clay sculpture) was hardly practised due to lack of equipment. There were even schools which completely abandoned three-dimensional art in their curricula. Fewer schools were well equipped for textile design, particularly where it involved screen printing and large tables and sinks or troughs were required. This was regrettable because textile printing is a rewarding craft, which can offer a direct link with other parts of curriculum and provide direct services to community. Provisions for art facilities like loom, ceramic wheel, easels and graphic machines in secondary schools had been very slow. Some educators attributed this to the economic situation of the country and the attitudes of administrators towards the subject. Art requires facilities to allow the works to be done. Although good facilities do not guarantee works of quality, they can raise students' expectations and intensify their concentration.

The allocation of space and equipment is largely, but not entirely, determined by what is available. Provision is also a function of status. Some schools provided a very small sum of money to their art departments. As a result, majority of art teachers found great difficulty in making their requisition allowances meet the demands made on materials by the courses they planned. Allocation of money had no relationship with the size of departments. Each school allocated resources

(money, timetable, facilities) in accordance with the priorities of the allocating agencies. In many cases more money was given to departments which were successful in WASC examinations, but this was not always the case. The more progressive and lively the department, the more materials were likely to be provided to it and an acute shortage of funds could both limit the scope of work and stifle the enthusiasm of staff and students. Until such time when there are both unlimited finance and unlimited time at the disposal of educators, educational administration remains in effect the exercise of priorities and the less popular courses will continue to suffer. Many principals were anxious to do everything within their means to support the art departments, but they had of course a difficult task to satisfy the needs of other departments.

It was observed that the status of art education in many schools was low, but improving. In administrative terms, low status could result in cuts in expenditure and lack of facilities. More seriously, it affects timetabling in such a way that students are given little opportunity to practice art.

Data on this part of the study clearly show that art education was not given adequate attention by governments and schools. It occupied a peripheral position in secondary education. Only few secondary schools offered art education. In schools which had art education, it was optional at all the stages; and few students offered it. There was an acute shortage of qualified teachers, and there was no training scheme to produce art teachers. There were no purposely built art studios and lecture rooms. Materials and teaching facilities were not available, so art teaching in schools was reduced to theory and light practical activities. Many schools structured their option system to extract bright students from art classes. Art education was not generally popular in secondary schools in Nigeria.

Students' Vocational Interests, Guidance, Counselling and Career Education in Secondary Schools

The adolescent has to adjust to himself and his changing 'body', concern himself with the preparation for adult economic and social life, adjust to his age mates, develop new relationships with his parents and other adults. This is an extremely difficult period for youngsters and they need all the guidance and help they can get from their teachers and parents.

At the end of junior secondary school, students choose vocations which will make them economically independent. Some students with exceptional talent in art may not have thought of art as a career. Counselling is of utmost significance to the adolescents at this stage of development. They require relevant career information and work experiences so that they could develop awareness of jobs. Unfortunately, counselling is part of teacher preparation which is often neglected. Many phases of students guidance could be carried out by specialists and by teachers. Helping a talented student to assimilate adequate information and acquire the proper attitudes for making decisions about careers, is best done by the art teacher.

This section deals with students' vocational interests and issues related to career development. The students' questionnaire directly relates to this aspect of the study. Questions involved multiple-choice, completion and open-end, so percentages were used to produce figures with common base. The transitional process called 'content analysis' was used to analyse the open-ended questions and other behavioural data. Discussions were based on theories and concepts carried forward by experts like Super, Ginzberg and his associates and Denga.

TABLE 11

STUDENTS' BACKGROUND EXPERIENCE IN ART TEACHING

| Category of Response | Frequency of Response | Percentage |
|----------------------|-----------------------|------------|
| Yes | 331 | 85 |
| No | 58 | 15 |
| | 389 | 100% |

Table 11 shows that 85% of the students observed experienced art teaching. However, their experiences were for short time, one year or two years(Q2). Most of the students' experiences were in the junior secondary school. This followed the introduction of a new system of education, which makes art education a core course in junior secondary school. Not many students experienced art teaching at home, in nursery school and even in primary school. These are crucial periods for attitude formation about subjects, and should be given adequate consideration when planning art programmes. Parents are encouraged to provide opportunities for their children to develop their creative capabilities. Parents could provide materials for their children to play with. It is interesting to note that most of the students who did not experience art teaching came from the northern states. This was associated with the influence of Islam, which dominates the area.

It is argued that the present trend of art education which emphasizes contact with art in secondary schools is inimical to artistic inclination and retards effective and desirable development of artistic talent. The idea of training professional artists at the universities is not a healthy practice either. Educators wish that ministries of education could make teachers' colleges breeding pots for art teachers, who will develop and stimulate art interest in primary school children who are most amenable to art learning.

Students who did not experience art teaching commented that there were no teachers to teach art in schools they attended (Q3). Several students indicated that their parents were opposed to image making in art. Such students were from Moslem families, and Islamic doctrine forbids making images. Such students and their parents are encouraged to re-examine the true position of art in Islam. In practice art had existed side by side with Islam. Pictorial arts were produced by Islamic countries (Bravmann, 1974). There was Islamic art, which included architecture, book decoration and calligraphy. Islam had contributed substantially to world civilization and culture. In manufacturing, they surpassed the rest of the world in variety, beauty of design and perfection of workmanship. Their works in gold, silver, copper, bronze and iron defied description. In design they are yet to be surpassed. Their glass and pottery works were of the finest quality, and they knew the secret of dyeing and manufacturing paper. In architecture, the Islamic world showed its artistic versatility in construction of mosques, palaces, tombs, cities and it gave the world what was commonly known as 'arabesque' (Fafunwa, 1974, p.51). Although students gave various reasons for their lack of experience in art teaching, they were administrative issues which require the attention of the Ministry of Education.

TABLE 12
STUDENTS' ENTHUSIASM FOR ART EDUCATION

| Category of Response | Frequency of Response | Percentage |
|----------------------|-----------------------|------------|
| Yes | 371 | 95 |
| No | 18 | 5 |
| | 389 | 100 |

The majority of the students (95%) liked art as a subject, but did not want to offer it for the WASC examination. This clearly shows that the students were made to offer subjects not on the basis of their interests, but perhaps on the consideration of the social and economic values of the subjects. The students liked art because it gave them the opportunity to express themselves. This was supported by the students response in the test of subjects' popularity.

TABLE 13
ATTITUDES TOWARDS PARTICULAR SUBJECT'S POPULARITY

| Subjects | Frequency of Response | Percentage |
|-------------------------------|-----------------------|------------|
| English Language | 144 | 18 |
| Mathematics | 140 | 18 |
| Religious Education | 72 | 9 |
| Art | 86 | 11 |
| Social Studies | 16 | 2 |
| History | 46 | 6 |
| Geography | 46 | 6 |
| Biology | 38 | 5 |
| Agriculture | 10 | 1 |
| Science | 32 | 4 |
| Hausa | 16 | 2 |
| Igbo | 2 | 0 |
| Economics | 36 | 5 |
| Government | 6 | 1 |
| Home Economics | 2 | 0 |
| Technical Drawing | 8 | 1 |
| Chemistry | 24 | 3 |
| Physics | 20 | 3 |
| Literature | 20 | 3 |
| Commerce | 6 | 1 |
| Yoruba | 4 | 0 |
| Physical and Health Education | 8 | 1 |
| | 782 | 100% |

Students were asked to list subjects and courses they would like to study for WASC examination. A total of twenty-two subjects were listed. The most popular ones were English (18%) and mathematics (18%). This compared with 11% for art, and 9% for religious education. Other than English and mathematics, the listed subjects were considered by only a proportion of students - most of them very small (under 10%). The position of English and mathematics as priority subjects could be attributed to government's policy on the subjects. English and mathematics were compulsory subjects in elementary schools and secondary schools. The administration ensured that the subjects were effectively taught by providing relevant textbooks, adequate and qualified teachers, enough teaching materials and proper supervision.

It is the art educators' duty to encourage students to develop positive attitudes towards art education. They need to assess the subject from time to time to update its contents and purposes. They must ask and seek answers to some basic questions about art teaching: e.g. What is the vocational significance of art education? What is the role of art in nation building? How can artists use their creative skills in technological development? Is art taught at all levels of education like English and mathematics? Are all children exposed to art in their early schooling? What is the relationship of art teachers with their subject? What is the relationship of students with art education and art teachers? It is presumed that if such questions are properly examined could provide relevant information needed to improve the situation of art in schools.

English was the most popular subject, that should become compulsory to students in secondary schools. This was closely followed by mathematics. Table 13 shows that Art was third in the popularity test; science and religious education were fourth and fifth

respectively. Geography, History and Social Study received the least positive responses from students. It is believed that the core courses relate to developmental needs and improve life. The important question is: Were the subjects mentioned by students really the courses required by every student? The education system put emphasis on the teaching of mathematics and English in schools, but do they deserve to become the core courses in the present circumstances? Educators have expressed their concern for the need to reconsider the compulsory subjects in secondary schools. They believe that education required needs creative teaching in a creative environment. The type of education process which stimulates creativity and the asking of questions is what Nigeria needs. The education process needs conditions of inquiry and self-actualisation, time for experimentation, exploration and discovery. The new approach will require students to undertake experimental workshop practice and a sort of brain storming exercises to invent things. Such combinations could provide opportunities for students to embark on experiments and creativity. The exercise will necessitate the introduction of new courses, careful integration of subjects for specific purposes and the establishment of new schools at certain levels of education to facilitate technological break-through.

Art education requires changes because the current practices are no longer viable or worthwhile. In England, for example, Craft, Design and Technology are integrated to provide basis for technology. The subject is introduced for certificate examination in secondary schools. The programme aims at creation of beautiful, stylish, tasteful things and preferably functional. The emphasis is on the manipulation of materials, media and techniques. It attempts to improve the quality of the environment, with emphasis on sensitivity and the aesthetic use of materials to enrich the life style of people (Calouste Gulbenkian Foundation, 1982).

TABLE 14
OCCUPATIONAL PREFERENCE OF STUDENTS

| Occupations | Frequency of Response | Percentage |
|-------------|-----------------------|------------|
| Teaching | 28 | 8.5 |
| Nursing | 12 | 3.7 |
| Artist | 104 | 31.7 |
| Doctor | 24 | 7.3 |
| Engineer | 48 | 14.6 |
| Lawyer | 44 | 13.4 |
| Accountant | 12 | 3.7 |
| Pilot | 28 | 8.5 |
| Soldier | 28 | 8.5 |

Majority of students (32%) would like to become artists after their education. This was a sort of contradiction with their response to questions 7 and 8, where they wanted English and Mathematics to become compulsory subjects for students in secondary schools (Table 13). Such response could be the result of increased awareness of the role of art in life; but could also be due to the nature of the subject. Fifteen per cent of the students would like to become engineers, 13% chose to become lawyers. Doctor and accountant are prestigious occupations, but only few students opted for them. Perhaps students were scared by the high entry requirements for the two professions and the long duration of the courses. Only few students wanted to become pilots, teachers and soldiers. Students were aware of the nature of the occupations and their difficult conditions of service.

The study revealed that students' decisions about some subjects were determined by policy or regulation. In such cases it could be said that students were forced to select certain courses. For example, English and mathematics were compulsory in primary and secondary schools. With

some other courses, students considered subjects purely from the point of their practical utility or prestige. Students used their value judgements to determine their choice of subjects.

Table 15 shows the reasons why students preferred certain occupations.

TABLE 15
STUDENTS' REASONS FOR CHOICE OF OCCUPATIONS

| Category of Response | | Response Frequency | Percentage |
|----------------------|--|--------------------|------------|
| i) | My parents like the occupation | 80 | 17.0 |
| ii) | My teachers talk good about the occupation | 68 | 14.5 |
| iii) | My friends like the profession | 8 | 1.7 |
| iv) | The profession is advertised by media | 12 | 2.6 |
| v) | It provides good salary and working conditions | 72 | 15.4 |
| vi) | It ensures stable and secure future | 68 | 14.5 |
| vii) | It is an easy job with no much reading | 12 | 2.6 |
| viii) | It gives me a degree of satisfaction | 116 | 24.6 |
| ix) | Availability of jobs in the area | 32 | 6.8 |

Majority of students (24%) indicated that the jobs they chose provide satisfaction (item viii). This could be the best reason for selecting a career. If somebody is interested in an occupation, he would probably perform it well. Several students said that their parents liked the occupations (item i). Such students were from enlightened or educated families. Illiterate parents hardly show interests in their children's choice of careers. Fifteen per cent of the students accepted that they wanted particular jobs because they had attractive salaries and good working conditions (item v). Such students still favoured subjects which had material values; a reason criticised by many educators. Fifteen per cent of the students chose certain occupations because

teachers talked favourably about them (item ii). Several students (15%) agreed that the occupations ensure stable and secure future (item vi). Only few students indicated that they liked particular careers because their friends were interested in the jobs (item iii). Three per cent of the students said that the jobs were advertised by media (item iv); 3% said the professions were easy with no much reading; and 7% said there were numerous jobs in the areas (item ix). It could be seen that friends, media and the nature of jobs hardly influenced students' choice of careers.

TABLE 16

CAREER EDUCATION, GUIDANCE AND COUNSELLING IN SECONDARY SCHOOLS

| Response Category | Frequency of Response | Percentage |
|-------------------|-----------------------|------------|
| Yes | 333 | 86 |
| No | 56 | 14 |
| | 389 | 100% |

Table 16 shows the level of career education, guidance and counselling provided to students in secondary schools. There were 389 responses in this category. The majority of the students (86%) indicated that their teachers talked to them about jobs. It could therefore be assumed that students were informed about courses, jobs and abilities required for certain occupations. Students' misconceptions about art education and their lack of enthusiasm in the subject could be attributed to teachers' inability to inform them about job opportunities for those who study art.

Several students (14%) indicated that nobody talked to them about careers. This could be because teachers had no formalised skills in guidance. In secondary schools, there should be trained career advisers basically made up of teachers who teach the students and trained guidance counsellors. The job of the career advisers is to facilitate

career development by providing information and background which could enable students to make wise choice of vocations. It is not to direct selection of careers. Teachers can aid the career development of students. Students could learn about occupation and participate in activities which foster career knowledge. The art teachers could best teach art occupation clusters, because they are generally convinced about the values of art. Many guidance counsellors are often not aware of career possibilities in the arts.

TABLE 17

SOURCES OF INFLUENCE ON STUDENTS' DECISION TO OFFER SUBJECTS FOR WASC EXAMINATION

| Source of Influence | Frequency of Response | Percentage |
|--|-----------------------|------------|
| i) Friends | 4 | 1.0 |
| ii) Parents | 64 | 16.5 |
| iii) Teachers/Principals | 80 | 20.6 |
| iv) Media Adverts (TV, radio, newspaper) | 4 | 1.0 |
| v) Brothers, sisters, relatives | 4 | 1.0 |
| vi) Career Officers | 88 | 22.7 |
| vii) Myself | 144 | 37.1 |
| | 388 | 99.9 |

Table 17 shows the factors which influence students' choice of subjects for WASC examination. The majority of students (37%) indicated that they chose subjects on their own. Teachers enlightened them about jobs (suitable courses for particular jobs and the ability patterns required for certain occupations), but they were left to decide on subjects they would like to study. Perhaps the only disadvantage of the approach is that, the subjects which students may be interested might not be appropriate for their capabilities. This often leads to misplacement of skills and talents. For this reason, class

teachers are required to intervene in students' career development.

Twenty-three per cent of the students said that career officers influenced their decisions. This was the official policy for career development in secondary schools in Nigeria. But such practice often resulted in situations where counsellors simply directed students to select certain courses. Several students (21%) confirmed that their teachers and their principals helped them to make their decisions on subjects to study in senior secondary school (item iii). This was fine so long as teachers and principals have fair knowledge of art and other subjects to provide proper and appropriate guidance to students. If they had no adequate experience in subjects, their guidance could be one-sided. This could be the possible explanation to the situation of art in secondary education. Most teachers and principals had little or no experience in art and hardly knew art professions. As a result, they had misconceptions about the values of the subject in education and in development.

Several students (17%) said that their parents influenced them (item ii). Their parents either selected courses for them or simply suggested what they desired. As mentioned before, such students' parents were educated and recognised that certain courses lead to better jobs. They knew the value of training as a source of high achievement. They understood the obvious association between going to school and going into high status employment, and subsequently better standard of life. They had high aspirations for schooling for their children. A few students said that their friends (1%), media adverts (1%), and their brothers, sisters and relatives (1%) influenced them. From the report, media, friends and siblings had the least influences on students. Media could be the best form of providing career information to students.

TABLE 18

STUDENTS' GENERAL OPINION ABOUT THE STUDY OF ART EDUCATION
IN SECONDARY SCHOOLS

| Response Category | Frequency Distribution | Cumulative Frequency Distribution |
|-------------------|------------------------|-----------------------------------|
| Positive | 263 | 323 |
| Mixed | 17 | 60 |
| Negative | 23 | 43 |
| Ambiguous | 20 | 20 |
| | 323 | |

At the end of the students' questionnaire, an open-ended question was given to students to express their general opinions about the study of art in schools. The total number of observations in this category were 323. The most frequent response was 'positive'. This means that most of the students (81%) talked favourably about art education. Several students (7%) made negative comments about art education. Some (5%) had mixed views about the subject. Such responses compared well with the types of information obtained in the attitude tests. Below are statements made by students.

1. Without art all other subjects are not complete. For this reason, art should be seriously studied in schools. Efforts should be made to provide qualified teachers.
2. I like art. It is a good subject.
3. I feel art is inevitable and productive.
4. Art education is liked by students because they find it easier to understand.
5. I advise those who don't like art to put in interest because even technology, science, philosophy, engineering, etc. involve a lot of art. It is vital in solving most of life problems effectively.
6. Many people like art because it broadens their knowledge. It makes things more understandable or easy.
7. Here in our school art education has developed our senses

of observation, imagination, critical thinking, organisation, design, perception and intuition. In fact, we discovered that all subjects have relationships with art. So many people do not know what art is all about, so it is our duty to tell them that art is a subject for everybody. Without art, there is no life. Art is life and life is art (Form 5 student from Imo State).

8. Art education ensures a well rounded education for individuals because it helps in the development of intellectual capabilities (cognitive), physical capacities (psychomotor) and the emotional capacities (affective) for meaningful and functional careers in life. The aim of art education is to develop and maximise a child's potentialities and make him a useful person (Form 3 Student).
9. Art education is not liked by many students. In secondary schools many students think the study of art is mainly drawing and it is meant for people who are not good academically. Art is not a good means of income.
10. Art is not liked by students. They say it is a dull students' subject.
11. Art is not a bad subject, but I cannot do it very well. I like art but I cannot draw. ... however, I believe that if people really put in their minds they will be able to do it.
12. Actually, art is a form of relaxation, though it helps to solve creative problems. I only like to offer art so that I can practise it after I finish school.
13. The study of art in schools gives room for the prime development of skills, sense of creativity and easy expression of ideas in detail.
14. Art is not liked by students. They feel it is an easy subject for lazy people or for keeping children occupied.
15. The study of art could have received a great deal of enthusiasm, but for lack of encouragements from the Ministry of Education in providing teachers, materials

and facilities. In secondary schools where the subject is introduced, it needs special attention and encouragement to effectively take off.

16. Not everybody can draw. Art is good, but I cannot do it very well.

17. Art is not a bad subject at all. Art does not only mean drawing. It involves imagination, thinking, expression, analyses and creativity. I would like the Federal Government of Nigeria to improve art in schools all over the federation.

There were mixed views about the importance of art. Art educators need programmes which students and parents are interested, and could possibly convince them to say positive statements about the subject. They need to identify the referents which confront students, teachers, parents and administrators in art education that make them develop negative, mixed or even ambiguous views about art education. If art educators could make art important and prove its worth to public, it will continue to attract the basic supports.

From the data obtained in this part of the study, it is pertinent to comment that the experience in art teaching which starts in secondary schools is inimical to artistic orientation and retards effective and desirable development of artistic capabilities of students. Proper artistic development starts in primary school. The primary level of education should, therefore, be given most attention. Because teachers had no formal preparations in guidance and counselling, students were directed to choose subjects which had social and economic values. Students were asked to select subjects not on the bases of their interests in the subjects, but on considerations of their material significances. And art had no much social or economic values.

CHAPTER V

A CASE STUDY OF ART EDUCATION IN SOME SELECTED SECONDARY SCHOOLS

Introduction

A case study of art education was conducted in some selected secondary schools in Nigeria, mainly to show the key issues of the broad study in action and to supplement the general survey. The idea was to examine the factors identified through the research in a greater depth and "strengthen the methodological basis for the research project in order to secure a greater authority for the findings and recommendations". The selected schools were: (1) Brigadier Maimalari Day Secondary School (BMDSS); (2) Government College Maiduguri (GCM); (3) Government Girls' Secondary School (GGSS) or Government Girls' College (GGC) or Unity Girls' College (UGC); (4) Government Day Secondary School (GDSS); (5) Government Girls' Secondary School Yerwa (GGSSY). Greater attention was given to the first three schools. The schools were studied in more detail.

The selection of the schools for the case study was based on a stratified sampling procedure, with reference to the following characteristics:

1. Art education was introduced in the schools either for the JSS or the WASC examination.
2. There was a relative satisfaction or success in art education in the schools.
3. The schools were located in the same geographical area and shared a common administrative treatment.
4. The schools could be considered as a true representative samples of secondary schools in Nigeria.

It was hoped that the "richness and accessibility of the materials obtained through the case study would have a favourable influence on policy formation" in education in Nigeria. And, the methodological basis

adopted would secure greater credibility for the broad study.

The case study was undertaken on the premises that a case can be located that is typical of many other cases, i.e., the case is viewed as an example of a class of events. It therefore follows that in-depth observations of single cases can provide insights into the class of events from which the case has been drawn. "After probing deeply into the factors and forces that condition its behaviour and analysing the consequences and interrelationships of those factors, one can construct a comprehensive, integrated picture of the unit as it functions" (Van Dalen, 1962; Borg and Gall, 1983).

Objectives

The objectives of the case study were:

1. to examine the factors identified through the research in action in a smaller but identical areas of concern in greater depth;
2. to strengthen the methodological basis for the general research in order to secure greater authority for the findings and the recommendations;
3. to develop a material with potential "richness" and "accessibility" that could have a favourable influence on policy formation in education in Nigeria.

Subjects

The study was basically an observational case study, which focussed on the school as an organisation with particular interest in art education. The subjects, therefore, included the learning environment and classroom processes; the administration; teachers; students; non-teaching staff in a variety of settings such as cafeteria, library, clinic, kitchen and works department.

Tools of Research

The major data collecting tool was observation (Borg and Gall, 1983, p.490), but interview, questionnaire and documentary resources techniques were also used. An observational checklist, interview questions, and sets of questions were developed (see Appendix C). The same sets of questionnaires used in the broad survey were also used in the case study.

Numerous research tools were used in the case study because each aspect of the problem required a separate research technique. The use of more research tools, therefore, provided a "qualitative" data and ensured that all the components of the research problem were carefully treated. This gave credibility and "richness" to the findings and the recommendations of the general study.

Methods

Letters were sent beforehand to the principals, seeking their permission to conduct the study (Appendix A). The interview questions were sent along with the introduction letter for the principals, the teachers, and some art students. Those to be interviewed were required to familiarise themselves with the questions before the interview day. The interview questions were prepared and rehearsed a long time before the interview. The interview schedule itself underwent several pretests and revisions. Those pretests led to the abandonment of some questions and the inclusion of new ones. At the same time, the pretests provided a further training opportunity for the interviewer.

The research procedure revolved around structured interview sessions and recording of observations. A reliable scheme for recording the information obtained from the interview was adopted. Efforts were made to ensure that the questions were neither too many,

nor too few. More and more questions, as well as new forms of the questions kept coming into the mind of the investigator during the interview (You may wish to playback and compare the interview questions with the list of questions provided in Appendix C).

It was necessary for the investigator to establish a rapport, that is, friendly and cordial relationship with the persons being interviewed before even the questions were posed. This motivated them to release the treasure in their possession, namely information. For example, when the researcher first visited the Government College and the Government Girls' College, the principals expressed unwillingness to have the interviews recorded. They claimed that it was incriminating. After frequent visits, however, the principal of GGC agreed to have the discussion recorded. This logic did not, however, work with the principal of Government College. As a result, the interview with him did not take place. He only submitted a filled out interview schedule, which was used in the analyses. The established rapport with the principal of Government College did not make him overcome his skepticism.

At the interview sessions, the questions were presented in the same order that they occurred on the questioning schedule, prepared before the interviews. The same order of the questions was maintained from one respondent to another, but occasionally, arising from the reply given by the respondents, it became necessary to jump the order. If while answering a question, the respondents gave information which answered another question on the list, it was no longer necessary to ask the question again (You may wish to playback the sound recording of the interview with an art master at the GDSS). The answers to the questions asked during the interviews were secured against the time the results were analysed by making a sound tape recording of the interviews. This employed the conventional tape recorder to record on a magnetic

tape only the sounds, i.e., the questions posed by the investigator and the answers given by the respondents.

The respondents were informed of the researcher's intention to record on a cassette the conversations between him and the respondents; and their permissions sought for doing so. Correct technical requirements for sound recoding were carried out. The batteries, cassette tapes, as well as the recorder were thoroughly checked and tested before the interviews to avoid a breakdown during the recordings.

The recorder was started at the beginning of an interview and left running until the interview of an individual was over. Each interview session was introduced with such statements as:

This is an interview with Mr. J.J.Assu'u, an art teacher at the Government College Maiduguri, on works of art and art projects in his school (format for teachers and students), or

This is an interview with Mrs. Ganama Bukar Ali, the principal of Government Girls' Secondary School Yerwa, on the situation of art in her school (format for principals).

Each interview session was concluded with complimentary statements as:

Thank you Sir/Madam for your time taken for this interview (format for principals), or

Thank you Mr. J.J. Assu'u for your time taken to attend this interview (format for art teachers and art students).

After the interviews, the tapes were appropriately labelled so as not to confuse the used tapes with the blank ones, and for easy identification of the cassettes. The security tabs were removed after the recording had been made to ensure that no further recording could be made over the tapes in an error (You may wish to observe the recorded cassettes. They are attached to the dissertation).

Two sets of questionnaires were distributed: (1) an

attitude test for teachers, students, principals and non-teaching staff; (2) students' questionnaire designed to determine their desire for art education. The questionnaires were administered by the art master in the selected schools.

In all, one hundred questionnaires were distributed (50 on art attitude test and 50 on students' vocational interests and experience in art education). About eighty-three per cent of the questionnaires were returned. This was quite satisfactory for the study. There was a personal follow-up to recover the questionnaires, which resulted in the favourable return.

The observation schedules were marked by the researcher as he visited each school to observe classroom procedures and collect documentary resources. The checklist provided valuable information on learning environments, materials and facilities available in the art departments, art works and projects executed by staff and art students in the schools.

Below are the presentation and discussions of the data collected through observations, interviews, questionnaires and documentary evidences in the case study.

Data Presentation and Discussions

i) The Set up of the Art Departments and their Activities:

An optimum atmosphere for learning will be one which provides adequate intellectual stimulation for concepts do not arise spontaneously; they are formed out of the child's experience of grappling with different aspects of his environment. Everyone can work better, be with increased awareness, and feel much happier in attractive and equipped surroundings. Table 19 shows the location of art

rooms in secondary schools. The position of the art room could signify its importance in a school.

TABLE 19
THE LOCATION OF THE ART ROOM IN SECONDARY SCHOOLS

| Responses | Frequency | Percentage |
|--|-----------|------------|
| (a) In an annexe/off-shoot wing | 2 | 28.5714 |
| (b) Away from where most of the school business takes place | 2 | 28.5714 |
| (c) Out of the school premises | 0 | 0 |
| (d) In the middle of the school | 2 | 28,5714 |
| (e) In a mechanical workshop | 0 | 0 |
| (f) No art room, art is taught in classrooms like other subjects | 1 | 14.286 |
| | 7 | 100 |

Table 19 shows that most of the art rooms were in annexes or off-shoot wings (29%) and were physically apart from the main buildings, where most of the business of the schools take place (29%). As well as being separate, they were different from other classrooms. This was not just because they were equipped for practical work for so, for example, were science labs, wood, metal, home economics, business studies. Nor was it just that students' works were usually displayed on the walls, for works were put up in other subjects. The difference was in the atmosphere, in the general climate, environment and culture which existed within and which characterised the art room (You may wish to playback the sound recording of interviews with the art teachers and their students).

The Government Girls' College had the best art room (see

Appendix P). The room was purposely designed for art. It had ideal windows for ventilation and lighting. It had display facilities, storage areas, sink and appropriate furniture (see Plate 8). No other school had those facilities. The room was also decorated with art works and found objects like shell, tree barks, stones, flowers, bones, boots, tins, specimen and models. The art teachers believed that the environment in the art room should facilitate learning.

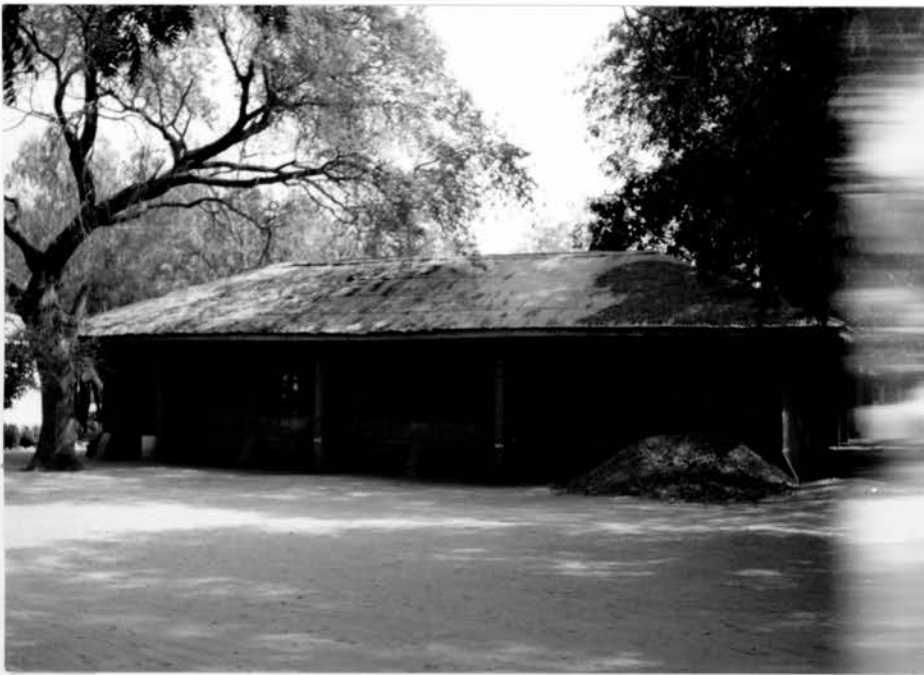


Plate 5

An art room physically apart from the main business of a school

Some art rooms were located in the middle of the schools (29%). Those rooms were regular classrooms which were converted into art rooms. This was what gave them the opportunity to exist in the middle of the schools. No art room was found out of the schools premises or in mechanical workshops.

Further analysis of Table 19 shows that art lessons were mostly conducted in art rooms. Most of the rooms, however, were not properly designed for art lessons. The rooms lacked display facilities, storage areas, sinks and furniture.



Plate 6

A cross section of JSS III students in a converted art room at Brigadier Maimalari Day Secondary School

The problem of art room was emphasized by the art master at the Government College when he said:

In providing art room for the department, a rather unsuitable store was converted and renovated to serve as art room. Lessons have since then been conducted in the improvised room. However, students population in the department has swelled and right now we have students in JSS 1-3 and selected students from SS 1-3 attending art lessons in the only improvised art room. This has proved a rather difficult situation in terms of space in

holding lessons as well as storing materials. May I therefore forward the request for the construction of an ideal art room/studio as a matter of urgent necessity so as to salvage the department from the difficulties it has been facing (Letter by Mr. J.J.Assu'u to the Director General in the Borno State Ministry of Education - see Appendix 0).

Mr. Assu'u acknowledged that since the establishment of the department, the college authority had tried well in providing materials. Equipment, tools and materials were purchased and supplied to the department on demand.

The problem of art room in schools was not unconnected with the current financial crisis in the country and the ban on the importation of art materials. Because of the financial problem, expenditure on equipment had been restricted and that such expenditure will need to be justified as valuable to students in every concrete terms. It was alright to expect that in the absence of standard art studios, normal classrooms were converted into art rooms. Although they might not be good enough for art teaching, they were better than none.

The results concerning the availability of art materials and facilities are contained in Table 20. Facilities and materials are important teaching resources that all art departments in secondary schools should have. Effective teaching can hardly become possible without them. Lack of art tools and materials have compelled teachers to only teach theory to pupils without exploring much of the practical aspects of art education. The provision of art materials and facilities is the responsibility of the Ministry of Education and the Education Resource Centre. Table 20 therefore provides a sort of checklist for the available art facilities and materials in secondary schools.

TABLE 20
FACILITIES AND MATERIALS AVAILABLE IN THE ART DEPARTMENT IN
SECONDARY SCHOOLS

| Responses | Frequency | Percentage |
|---------------------------------|--------------|------------|
| (a) Appropriate Furniture | 2 | 14.286 |
| (b) Shelves | 0 | 0 |
| (c) Bulletin Board | 1 | 7.143 |
| (d) Sink/Pail | 2 | 14.286 |
| (e) Reading Room | 0 (in plan) | 0 |
| (f) Display | 1 | 7.143 |
| (g) Specimen/Models | 1 | 7.143 |
| (h) Textbooks | 1 | 7.143 |
| (i) Projector | 1 (personal) | 7.143 |
| (j) Slides | 1 (personal) | 7.143 |
| (k) Display space in the school | 1 | 7.143 |
| (l) Collection of found objects | 2 | 14.286 |
| (m) Nothing for Art | 1 | 7.143 |
| | 14 | 100.002 |

Nearly fourteen per cent of the schools had appropriate furniture (item a), 14% had sink/pail (item d), and another 14% had collection of found objects (item l). Only few schools had bulletin boards (7%), specimen/models (7%), textbooks (7%), display space (7%), display (7%) (items c,g,h,k,f). No school had shelves (0%) and reading rooms(0%). One school had slides and projector, but they were personal. They belonged to an expatriate art master.

It is interesting to observe that one school had nothing special for art education (item m). In such school one would expect art to be treated like theory subjects. A discussion with an art master at the school revealed that the situation had been like that for some

time.

Further analysis of Table 20 reveals that 7% of the schools had no textbooks for art education. Textbooks are important tools for curriculum implementation as they direct attention, present model to the learner's performance, guide thinking and give feedback.

It is clear from the data obtained that most of the schools had no facilities and materials for art teaching. There were no permanent structures for art and rooms were not properly designed for art teaching. The rooms were not large enough to accommodate students. Windows were not large enough to provide good ventilation and lighting. Tables, stools, shelves and drawers provided were meant for theory subjects. They were not quite suitable for art teaching.

The problem of materials was illustrated by the situation at the Brigadier Maimalari Day Secondary School. The head of Creative Arts at the school prepared a comprehensive list of materials needed for the subject (see Appendix 0). The list comprised of items like brush (60); water colour (60pkts); cardboard (3 bundles); clay (a truck load); chemical dyes (all colours available); wood; cement (60 bags); calabashes (70); drawing boards; yam tubers or cassava; white fabric material. He presented the list to the principal of the school, who asked him to indicate those items which could be purchased by the students because the school had no money to buy everything. The art master, therefore, slashed his twenty-six item list to seven and reduced the quantity of every item. He however increased the quantities of yam tubers and cement to one hundred bags each.

When the principal saw the revised list of materials, he said:

... The yam, I cannot see the use of it now. The

cement is too many. I don't know if you are going to build a house (Memorandum from the Principal to the Head of Creative Arts at the BMDSS).

The art master's reply to the principal was good for anyone who knows little about art activities and the materials required for art works. He said:

Art teachers usually recommend yam tubers instead of soap, and we use them to carve abstract objects so yams are better for the students of this age. Yams are softer and cheaper than soap. About the cement, we are mainly interested in the bags (Memorandum by the Head of Creative Arts at the BMDSS to the Principal of the School).

The dialogue on the acquisition of materials in BMDSS clearly demonstrated the administration's attitude towards art education. The school authority was unwilling to provide funds to buy art materials. It was understood that despite the long talk between the head of Creative Arts in BMDSS and the principal, the art department never purchased the materials. As a result the art teachers in the school focussed art teaching on the theory aspects - i.e. Art History and Art Appreciation.

The problem of art materials in secondary schools, and in BMDSS in particular, could be confirmed by playing back the sound tape recording of the interview with the principal of the school, Mallam Bah Abubakar Samo. When asked to enumerate the major problems of art teaching in his school, he said:

... One of the problem areas is the art room itself. You know art needs a lot of space so it calls for larger rooms, especially considering the size of our classes. Normally, we don't have less than 50 students per class as of now, including art. Now we don't have art rooms, which are supposed to be extra-large, more than the size of the normal classroom. We will use the classroom type of art room that creates a problem for us because of no space. Secondly, art consumes a lot of materials: you need papers, brushes, paint, etc. and these call for money. And stationery now is very difficult. One sheet of paper may cost about ₦1.50 (about 20p) and may be you waste that one during a lesson. Then the paint and brushes, you can't get them easily (Interview with the Principal of BMDSS, M. Bah Abubakar Samo).

The principal of BMDSS showed some concern for art education in his school, but he did not make any positive efforts to improve art teaching in the school. He only paid a 'lip service' to the subject. And some of his statements clearly showed the sign that he did not know much about what art education entails. For example, he said that a cardboard could be wasted during a lesson. He saw art activities as ways of wasting resources. Such feeling is common among principals, teachers and parents. They see art education as a kind of 'play', where students waste materials. As far as learning is concerned, no creation is a waste and any exercise in art learning adds to the learner's experience and creative growth. Whatever was done with a cardboard in art would not be a waste. Educators cannot become concerned with only products or what is recovered from invested resources, but also with the experience that students undergo in creating art products.

The art master at the Government Girls' College prepared a budget for the art department in 1984. The plan was mainly made up of a cost of art materials and an estimate for building an art studio in the school (see Appendix 0). To date, only a part of the proposal was effected. One art room was built for all the students in JSS 1-3 and the art major students in SS 1-3. Only design materials were purchased. The items purchased did not include any costly design equipment.

From the list of materials submitted by the art master at the GGC, one could understand that art teaching in the school centered on light activities like drawing, painting, designing and letter work. Other aspects of art education like textile design, printmaking, sculpture, pottery and construction were neglected. If you examine the list of materials submitted by the Head of Fine Arts at the Government College (Appendix 0), you could see that by his requirements, GCM

taught nearly all the art disciplines. One could assume that lack of equipment and facilities stopped the introduction of the other aspects of art education in the school. Perhaps too the art masters taught only their areas of competency. This is a common practice in schools where there are not enough teachers. The available teachers only teach what they know.

In view of the problem of lack of materials, it is strongly suggested that special vote should be set aside for buying art materials every year. Some art materials could, however, be improvised by the teachers and the students. The raw materials of many teaching resources are often found outside the classroom door. For example, paint can be made from soil, leaves, flowers, bark of a tree, roots and fruits. The easiest way to make a brush is by chewing the end of a piece of stick. When the stick is thoroughly chewed, the brush can be shaped by cutting. Also brush can be made from sisal, feather, hair and banana stick. Dry, dead sticks of moderate size can be burnt locally to get charcoal. This is excellent for drawing as it is soft and easily makes marks. Cement bags and empty cartons can be used as working surface. These are available anywhere in Nigeria and are cheap to buy. They are also good for mounting pictures and diagrams to display on the classroom walls and bulletin boards. Tins, empty bottles, old clocks, broken calabashes, old clothes, shoes, packaging materials and the styrofoam padding in which appliances are cushioned on their way from the factory to the store can be salvaged and used in collage.

Unity Girls' College Maiduguri is a model school. A school established to provide admission to students all over Nigeria. It had fairly adequate facilities in the art department. The school had ideal furniture, shelves, bulletin boards, sink, display space in the art room, projector and a collection of found objects (see Plates 7,8,9).



Plate 7

A good sink provided in the art room at the Unity Girls' College



Plate 8

A collection of found objects in the art room at the Unity Girls' College



Plate 9

Art and Design furniture at the Unity Girls' College

The art master in UGC said that the principal provided the materials and facilities. Since the school was a model school, it had to live to expectations.

Government College also had good furniture for art teaching, bulletin board, textbooks and clay for modelling. This was also a model school, but the principal was not as cooperative as that of GGC. The art master, Mr. J.J.Assu'u, was an experienced graduate teacher. He was a member of NSEA, a professional organisation in Nigeria. This gave him the opportunity to become more competent teacher. Through NSEA his professional life became^a more fruitful. The association improved his educational potential. Everyone in NSEA benefits as members share ideas, experiences, and problems with one another.(You may wish to playback the sound tape recording of interview with Mr. J.J.Assu'u). As a result of Mr Assu'u's experience in art education, he was able to set up a relatively good art department. Many students offered art

education because of his influence. His principal trusted him by giving him administrative works.

Reports on the study concerning the activities of the art departments are presented in Table 21. Art works and projects in schools are concrete indicators of how dynamic the art departments are.

TABLE 21
ART WORKS AND PROJECTS EXECUTED BY ART DEPARTMENTS IN SECONDARY SCHOOLS

| Responses | Frequency | Percentage |
|-------------------|-----------|------------|
| (a) Exhibition | 1 | 16.667 |
| (b) Mural | 0 | 0 |
| (c) Sculpture | 0 | 0 |
| (d) Signs/Labels | 3 | 50 |
| (e) Art Clubs | 2 | 33.333 |
| (f) Community Art | 0 | 0 |
| | 6 | 100 |

As shown in Table 21, the most frequent project executed in secondary schools was sign writing (50%). This project took various forms: name tags, door labels, furniture labels, road signs, sign boards and design of badges. Thirty-three per cent (33%) of the schools operated art clubs and sixteen per cent (16%) carried out exhibitions. Exhibition was not widely practised by schools. But art educators believe that display tends to bring a sense of oneness in a class and students' participation in exhibition brings about a feeling of belonging and stimulates the students to learn. Art lends itself to display which serves as the final and communicative stage of the creative process. Exhibiting students' art is an effective teaching device. Since art is appreciated through visual activity and emotional sensitivity, exhibiting

it is a necessary part of the cycle of activity involved in any art project. Speaking on the importance of exhibition in art teaching, Gaitskell and Al Hurwitz (1975) said:

The display of children's art tends to develop in the pupils certain desirable attitudes towards the schools. When young ones see their artistic efforts on display among those of their fellows, they tend to sense oneness with the group. Their participation brings about a feeling of belonging, which often increases the fulness of subsequent participation. It is important to them that this important aspect of their lives have found a way into their school, and furthermore that the school is interested in them (p.438).

Every student in a class should have some work on display during the school term. And, a selection of exhibits to put on display should be on both pedagogical and aesthetic considerations. It should depend on the outward appearance of each piece and also on an intimate knowledge of every child responsible for it.



Plate 10

Paintings and drawings by students displayed in an art room



Plate 11

A road sign project undertaken by art students at Brigadier Maimalari Day Secondary School

Further analysis of Table 21 reveals that mural, sculpture and community work were not practiced by schools. Mural and community works are the best ways of promoting art in the society. Road junctions, hospitals, mosques, churches, museums, zoos and recreation centres could all be decorated with mural and sculptures. Adult art education classes could be organised by schools as part of community services.

Lack of projects in schools could be attributed to non-availability of competent and dynamic teachers. In addition, projects are very expensive to execute. They are time consuming and require some money. Only few schools therefore would undertake projects for themselves.

ii) Works of Art, Art Projects and Art Processes Revealed by Art Teachers and Art Students in Secondary Schools:

The central feature of art education is the expression of art gained through making art works and projects. Hence, the making of art works is the pursuit of most art teaching in schools. Students who acquire experience in only art appreciation or art history, have not really been initiated into what it feels like to live in art. The practice of art provides an aesthetic awareness and ensures a direct contact with art. This aspect of the study, therefore, examines whether this principle is adhered to by secondary schools or not. Art teachers and art students were interviewed on some aspects of the issue.

Art teachers were asked whether they enjoyed teaching and were satisfied with their career. Table 22 provides the results for the study on the art teachers' attitude towards their works.

TABLE 22
THE ART TEACHERS' ATTITUDE TOWARDS WORK

| Responses | Frequency | Percentage |
|-----------|-----------|------------|
| Yes | 7 | 88 |
| No | 1 | 12 |
| | 8 | 100 |

It can be seen that 88% of the art teachers enjoyed their work and were relatively happy with teaching as a career. However, this might not necessarily appear to be the case in terms of 'official' and 'objective' indicators of satisfaction and success, such as examination results, teachers' scale positions and availability of materials.

Art teachers believed in their art which was much more to them than just a subject. It was part of them. Art was not something they just 'did' in school as part of their job, it had a space in their lives as whole. It is unlikely that all art teachers have exactly the same aims and views of their role.

Table 23 gives the 'official' and 'objective' indicators of satisfaction and success in art education in secondary schools. Such indicators show how the art departments have performed.

TABLE 23
THE OFFICIAL INDICATORS OF SATISFACTION AND SUCCESS IN ART EDUCATION
IN SECONDARY SCHOOLS

| Responses | Frequency | Percentage |
|---|-----------|------------|
| (a) The principal is very cooperative and looks at students' works all the time | 1 | 12.5 |
| (b) The art department has won some awards | 1 | 12.5 |
| (c) Students are cooperative and enthusiastic | 1 | 12.5 |
| (d) The art department undertakes projects for the school and the community | 3 | 37.5 |
| (e) The art department exhibits works of art in the school | 0 | 0 |
| (f) No indicators of success | 2 | 25.5 |
| | 8 | 100 |

As shown in Table 23, most of the teachers (about 38%) accepted that their art departments were commissioned by their schools to decorate places or write signs and labels. Nearly 13% said that their principals were very cooperative and showed some interest in the activities of the art department, 13% indicated that the art department won national and international prizes, and another 13% accepted that students were very cooperative and willing to learn art. Twenty-five per cent (25%) said

that there were no official indicators of success in art education in their schools. No teacher mentioned that the art department exhibited works of art in the school or in the community.

Those who claimed that there were no indications of success in their schools commented:

1. There were no materials and equipment for art teaching.
2. They submitted material lists and development plans which received no positive attention.
3. Art is taught like other subjects in regular classrooms. Classes were overcrowded with 50-60 students per class. Interactions in the classrooms, therefore, took the form of questions where teachers dominated the learning situation and the students were on the receiving end most of the time.
4. The schools lacked enough qualified art teachers. Education is impossible without teachers. Teachers were assigned too many lesson periods so most of lessons were planned haphazardly.

The teachers' complaints entail administrative issues. The Federal Ministry of Education is therefore encouraged to implement the art programme in schools properly.

Table 24 shows the teaching methods or techniques used by secondary school teachers. The idea of the exercise was to find out whether the teachers used proper teaching methods or not. The results in this study were supplemented with information obtained through classroom observation in three of the schools selected. Classroom observation became necessary to study the overt behaviour of teachers and record them as they happened. The aim was to confirm what the teachers indicated on teaching methods in the interview. There was therefore a checklist on teaching methods and classroom procedures to guide the direction of the observation.

TABLE 24

TEACHING METHODS USED BY ART TEACHERS IN SECONDARY SCHOOLS

| Methods | Frequency | Percentage |
|--|-----------|------------|
| i. Directed | 4 | 20 |
| ii. Inquiry/Free Activity/Laissez Faire | 8 | 40 |
| iii. Apprenticeship | 0 | 0 |
| iv. Lecture | 0 | 0 |
| v. Various Approaches Depending on the Subject | 6 | 30 |
| vi. Individual Teaching | 1 | 5 |
| vii. Same Method for theory and practical | 1 | 5 |
| | 20 | 100 |

From Table 24, it can be seen that the inquiry/free activity/laissez faire method of teaching was mostly used (40%). In this approach, the teacher permits children to do pretty much what they like, when they wish and in any way they choose as long as they are engaged and behaved. The students have choice in the selection of subject matter, materials to use, techniques of work and select activities according to individual backgrounds, needs, experiences and timely interests. The teachers often demonstrate to students how to use tools and materials, but encourage them to develop their own concepts and ways of working with the materials. Students are free to move about in class to secure materials, tools and to discuss their works with their colleagues.

Froebel and Montessori (Farant, 1964) were strong exponents of this technique. Froebel recognised that the child is naturally creative rather than receptive and self-activity is one of the most important ways in which he learns. Montessori also reckoned the

value of play in learning and used carefully designed play things to help feeble minded children to learn and they outstripped normal children in public examinations. She also made the classroom into a place where the child was free to move round and work at his own speed in accordance with his own preferences. The need for development was offered to the child; he was left free to work at self-imposed tasks in an environment which offered him auto-education.

The success or failure of the free activity method depends on the teachers' interpretation and understanding of its philosophy and their disposition to their work as art teachers. The value of this method lies in the freedom it gives the child to choose what he wants to express. It helps him to learn and to be independent to live and work harmoniously with others in the class. It is generally believed that the unaided pictures and drawings of most young children exhibit directness of vision, a certainty of touch, an intuitively logical aesthetic judgement which are the envy of many professional adult artists.

Those teachers who used the laissez faire method did not want overtly authoritarian, power based relationship, but rather mutually respectful. They thought that a dominant, authoritarian disciplinary approach would likely stifle the creativity they hoped to facilitate.

Thirty per cent (30%) of the teachers used various approaches of teaching, depending on the subject area and the class (item v). Twenty per cent (20%) used the directed method of teaching. Directed teaching is a popular method in which the teacher confines activities to scheduled lessons in specific periods. The teacher selects the subject matter, the tools and materials to be used. He demonstrates one definite way of working in a step-by-step procedure

and makes it clear that each student is judged on how well he follows the method of the teacher (Conant and Randall, 1963, p.278). Many teachers in elementary school provided outline illustrations for children to fill in.

The directed method is considered by progressive art educators as inhibiting and conceptual on the abilities of students. They believe that expression in art must arise from personal experiences and teaching must be built on the students' interests. The products of expression must be students' own and teaching must also be built upon the students' mental explorations.

A few teachers indicated that they used the same method of teaching for both theory and practice. Those teachers could not be completely right, because in art education practice and theory require different presentations. Several teachers used the individual method of teaching. It is however argued that the method is ideal for problem students - the backward, the physically handicapped, the feeble minded - because it is concerned with the development of the individual and his personal needs, interests and happiness.

Lecture and apprenticeship methods were not used by art teachers (items iii and iv). Apprenticeship is a traditional approach to art education, but very effective and popular even today. In this system of training, a student is attached to an art master to learn his/her profession. The apprentice will learn the trade from the bottom upwards. He begins by performing menial jobs in the workshops, then, playing an increasingly important part in the making of objects.

Apprenticeship training places emphasis on the learning process. The master evaluates on the basis of specific tasks involved. The learning of a skill is based on observation and imitation. There is little tolerance for experimentation or creative works. After the

children had qualified, they are given authority which is equivalent to a certificate to go and establish their trade. Each person is required to perform a certain ceremony at the end of the internship to confirm and publicise his freedom (Fafunwa, 1974).

Lecture method is a kind of teaching in which the teacher talks and explains. It is believed that lecturing is a one way channel of communication, where the learner receives information passively. Learning is an active process and calls for the learner's meaningful reactions. Passive students are likely to become inattentive. The teacher should therefore realise that "mere talking" is not enough.

Mills and Douglass (in Halligan et al., 1976) suggested certain ways which will help improve lecture as a procedure in teaching. The teacher should know his subject and organise the materials thoroughly so that the learner can see the relationship of one topic to another. From time to time he should experiment with different modifications of the lecture. It may be of value in such modifications to use teaching materials in clarifying concepts and to emphasize important points. The use of illustrative stories has also been suggested. Before a lecture is commenced, the teacher should get the attention of the class and encourage students to take notes while the lecture is going on. He should make sure that he is endeavouring his best to meet the requirements of the individual differences of the learners. And he should plan his lecture in such a way that there are opportunities for students to develop their critical thinking and to ask questions and make comments.

The researcher believes that there is no single correct way to teach a class. There are many good ways and it is possible to display high dominative and high integrative instructional behaviours.

Studies in art education (e.g. Hutchens, 1985) suggest that both dimensions of instructional styles may be requisite for teaching a student. The history of art education includes shifts between instruction that can be characterised as either dominative or integrative. Neither a traditional teacher dominated approach to visual art instruction, as in the late 19th century, nor a student-centered, integrative approach, as in the progressive era has proven to be a panacea. Clark and Zimmerman (1978, 1981) require both patterns of instructional styles. Skill development requires a dominative instructional style, while creativity and expressiveness often require an integrative instructional style. Both are important for effective art education.

Observation of classroom procedures revealed that two teachers at the GCM and the BMDSS were good. They used different methods to teach and displayed both dominative and integrative instructional behaviours. There was a shift between instruction that can be characterised as either dominative or integrative. Both patterns were used. They recognised individual differences. The slow learning students, the average students, and the bright students were taught in different ways. They adopted methods, activities, assignment and advice to each student based on an understanding of his or her unique characteristics. The maximal intellectual development of an exceptionally bright student was achieved through methods which emphasized experimentation, problem solving, open-ended creative opportunities, opinion exploration, individual organisation of content materials, innovations in group control and consensus making techniques as well as the tantalizing interest of knowledge itself. Both exceptionally bright and slow learning students were in the same class, so the teachers demonstrated good teaching by providing for those differences

through flexible grouping for instruction.

Through the power of positive suggestions, students were willing to undertake tasks and procedures which they felt impossible to tackle before. Suggestions were given as to which books and materials to use, how to solve problems and what procedures to follow. Students were encouraged by means of constructive criticisms where persistent errors were made. They used various forms of encouragement: approving nods, assisting the student (see Plate 12), special permission or responsibilities, class approval, a smile and a pat on the back or shoulder and exhibition of students' contributions or works. Throughout the teachers maintained a democratic environment in the classrooms.

In the teaching process, presentation of lessons was normally in steps. Each step was regarded as a fractional unit of learning and there was continuity in the organisation of steps. This ensured that learning was progressive. The teachers ensured that a step was properly learnt before moving to the next. For example, one teacher broke learning material in a lesson into five steps. He presented step 'A' and checked the learning of step 'A'; presented and checked step 'B'; then checked steps 'A' and 'B'. Next, he presented step 'C' and checked steps 'A'+ 'B'+ 'C' and so on until all the steps were covered.

Another important discovery made in the classroom observation was that the teachers continually motivated the students to re-open their eyes to their own thinking and inventiveness, get excited about ideas and possibilities of expressing, constructing or appreciating art. They believed that without motivation students often resort to low level forms of art expression. And most students need leadership in being challenged, a strong stimuli in order to push forward in their

art thinking. They must be stirred sufficiently enough to have a desire to communicate thoughts in visual terms. A mere request for art will not make a student to produce an art work. Most students require to be made anxious to learn. They need to be aroused to develop their ideas and emotions that demand expression verbally or non-verbally.

Further analysis of Table 24 reveals that the teachers assisted the students in their works. In some cases teachers practically demonstrated on the students' works.



Plate 12

A teacher at BMDSS demonstrating on a student's work

Opinions are divided as to the role of the art teacher when the students are actually engaged in making art. Some believe that the teacher's role should be minimal. Others think that it is a period when the teacher becomes even more active because he must continue to (a) motivate and remotivate the students on an individual basis according to need, (b) provide guidance with the art procedure, including problems arising from the use of materials and equipment, (c) observe and record the progress of the projects for the purpose of evaluation at the end of activity, and (d) present and check each step of the material being taught.

Another important question related to teacher's assistance is: When should a student receive help? The answer must be dictated largely by common sense. Each student is different from the others and requires individual treatment. One student may show a need for assistance soon after work has began, while another may not need help until well into the project. The teacher must study every student engaged in art work, making note of such problems as: 'Audu is not wiping his brush free of excess paint and hence is spoiling his page with superfluous drops of paint'. 'Mimi is making her main figure too small'. 'Naomi is unable to draw a house'. 'The background of Ishaku's picture interferes with the centre of interest he has established'. When the student has exhausted the possibilities of experimenting and can proceed no further without help, the teacher must offer assistance. When students have reached the end of their resources, when they have struggled to the full extent of their capacity with the problem at hand, they must receive help. Assistance given too soon will take away the student's initiative, given too late will leave the student frustrated (Gaitskell and Hurwitz, 1975, pp. 69-70).

Guidance means helping the student to overcome difficulties in his learning activities. It involves putting the student on the right footing so that he makes a greater success in his endeavours. In art difficulties might be experienced because the student does not quite understand what his problem really is. Once the teacher is able to help him see that problem, the teacher has played his first role in guidance. Without guidance the new behaviour will be purely trial and error and the students may finally get tired and frustrated, unless one sees clearly how to go about acquiring a new behaviour. Students should be guided in their creative potentialities.

Only one teacher used visual aids (pictures, art works) in teaching. Media can and should be used to support or enhance the lesson. There is a growing array of instructional materials for art teachers to use. We have the visual materials which are predominantly graphic art like charts, graphs, illustrations, diagrams, drawings, comics, strips, cartoons, posters, etc. These are easily obtainable because they can be made by the teacher and students if they are not available commercially. There are the projected materials which include motion pictures, slides, filmstrips, opaque projections and other transparencies. We have the tape recorder and radio which are predominantly audio aids. One of the newer instructional media is the television. Television can present real events, real specialised photographic views, can teach large audience and offer needed educational facilities more effectively and encourage quality presentation.

A collection of continuous assessment sheets shows that art is assessed like theory subjects (see Appendix R). Teachers administered tests, but the goal is for students to attain competency in performing a skill so paper-and-pencil test will not measure that performance competency. The most important factor is not exclusively the work of art, but the

growth which the individual experiences during the process of producing and subsequently evaluating a piece of creative work (Connant and Randall, 1963). The art teacher should therefore use different evaluation instruments (observation, collection of products, anecdotal records, checklists and class discussions) to evaluate the art student. His behaviours - personal initiative in work, ability to select tools, strive to reach formulated goals, quality of leadership, interest and enthusiasm in the work of art, behaviour towards materials - and the finished product should be evaluated. Art education, and indeed all practical subjects in the new system of education, require a separate assessment sheet, which could evaluate cognitive, behavioural and skill developments.

The results of the comparison between the learning atmosphere in the art room and other subjects are reported in Table 25.

TABLE 25

A COMPARISON BETWEEN LEARNING IN ART ROOM WITH LEARNING IN OTHER SUBJECTS IN SECONDARY SCHOOLS

| Responses | Frequency | Percentage |
|---|-----------|------------|
| (a) Art room is always cheerful, colourful, and very pleasant but in other subjects like mathematics, it is abit boring | 5 | 22.727 |
| (b) Art room is decorated with drawings and flowers | 6 | 27.273 |
| (c) Art is practical and students enjoy practical lessons | 1 | 4.545 |
| (d) There is much freedom in art class | 8 | 36.364 |
| (e) Learning is difficult because of the nature of the rooms | 2 | 9.091 |
| | 22 | 100 |

The results from Table 25 show that art rooms and the criteria applied within them were different from the rooms associated with other subjects. Twenty-three per cent (23%) of the teachers said that their art rooms were always colourful, well decorated and pleasant. Thirty-six per cent (36%) of the teachers admitted that there was freedom in art classes. Twenty-seven per cent (27%) of the teachers confirmed that their rooms were decorated with art works, found objects and flowers. Five per cent (5%) said, students enjoyed art teaching because it is a practical subject. Nearly nine per cent (9%) of the teachers, however, complained that art teaching was difficult because of the nature of rooms. They argued that classes were overcrowded and teachers had to teach too many students in the JSS.

The data from this aspect of the study clearly show that learning in art rooms was different from learning in other subjects. The differences were eminent in the classroom atmospheres, in the teaching/learning processes and in the teacher-student relationships.

By comparison with teachers of other subjects, the art teachers spoke more frequently about, and, placed more emphasis on the importance of the atmosphere in their classrooms. They talked about cultivating and fostering a climate which was conducive to creativity and self-expression, both in terms of producing works and in enabling students to relax and be themselves. Various studies (e.g. HMI, 1979; Reynold and Sullian, 1979; Rutter et al., 1979; Tausch, 1978) have suggested that the atmosphere or climate or ethos which exists within a school is an extremely significant factor in influencing students and teachers morale, motivation and commitment and academic achievement. If this was so, and if art teachers were able to create a 'conducive' climate, students' attitudes and behaviours within the art rooms and the quality of the work they produced there might be expected

to be positive and high (Ross, 1980, p.110). Art teachers might also be expected to maintain higher personal and professional morale than teachers of other subjects.

Table 26 presents information on the administrative positions held by art teachers in secondary schools. The idea of the exercise was to study the role of art teachers in the school organisation and to examine the problems of socialisation among art teachers.

TABLE 26
ADMINISTRATIVE POSITIONS HELD BY ART TEACHERS IN SECONDARY SCHOOLS

| Responses | Frequency | Percentage |
|-----------------------------------|-----------|------------|
| (a) Head of Department | 3 | 21.43 |
| (b) Member of Academic Committee | 1 | 7.14 |
| (c) Year-Group Tutor | 3 | 21.43 |
| (d) Security Committee Member | 1 | 7.14 |
| (e) Kitchen Mistress/Master | 1 | 7.14 |
| (f) House Mistress/Master | 2 | 14.29 |
| (g) Disciplinary Committee Member | 2 | 14.29 |
| (h) No Post | 1 | 7.14 |
| | 14 | 100 |

From Table 26, it can be seen that the majority of the teachers (21%) were head of departments and year-group tutors. Fourteen per cent (14%) were house mistresses or house masters, 14% were members of disciplinary committees and 7% were members of academic committees. Another 7% of the teachers served on security committees, 7% were kitchen mistresses and kitchen masters and nearly 7% too held no post.

The art teachers, who liked their rooms and their subject, had marginal status in terms of the formal scale-post hierarchy.

Relatively few of them were in senior administrative positions such as headteachers or deputy heads. The occupying of senior posts by art teachers could improve the situation of art in schools. They will be able to formulate policies which favour art education in the schools. And teachers and students would know that all teachers have equal status and chance of becoming administrators.

Although most of the teachers held administrative posts, it was likely that the art teachers looked and dressed differently; they thought and saw things in unique ways; they held different values; they used different teaching methods and approaches; they related differently to students and they had different perceptions of what their roles involve. Those differences were at their most obvious within the physical and metaphysical walls of the art rooms. Several teachers complained of having low professional esteem among their colleagues and headteachers, and all the teachers gave an impression that they were working in some degree of isolation. The art teachers' isolation, both as individuals and as members of a professional group a part, was a cause and a factor of the peripheral role of the arts.

Apart from normal classroom duty, the art teacher could show in public life a sense of mission. He is a potential administrator, developed by the nature of his subject. The artist has leadership qualities - he can organise and execute things very well, he is hard working, social and considerate. He is open-minded and listens to criticisms and suggestions, which enable him to improve. He can communicate. The artist should make himself known in whatever capacity he is called upon to serve. He should be modest and of rational behaviour. The art teacher should exert his personality so that the students may pay due regard to high authorities, the traditions of

the school and state. His dress, appearance, manner and bearing in class will influence the ideals of the children. They will develop respect for authority only if they learn to be responsible through moral instruction and pay due respect to the teachers.

The results of the study concerning the extent of professional contact among art teachers are reported in Table 27.

TABLE 27
THE EXTENT OF PROFESSIONAL CONTACT IN ART EDUCATION

| Responses | Frequency | Percentage |
|--|-----------|------------|
| (a) Art teachers are apart | 5 | 19.231 |
| (b) Art teachers often suffer from a degree of professional isolation. | 4 | 15.385 |
| (c) Art teachers have no strong links with the world of education and the world of art at large. | 8 | 30.769 |
| (d) Art teachers do not meet their counterparts in other schools | 2 | 7.692 |
| (e) Art teachers visit other departments | 7 | 26.923 |
| | 26 | 100 |

Thirty-one per cent (31%) of the responses show that art teachers did not appear to have a very strong link either with the world of art or the world of education (item c). In all the schools visited, there were no journals on art education, no pictures of works of art done by art masters, no newspapers and their televisions were out of order.

Twenty-seven per cent of the responses show that art teachers visited other art departments and met other teachers (item e).

Teachers were brought together to mark the JSS/WASC examination, whenever there were art exhibitions and workshops organised by the Ministry of Education or the University of Maiduguri Department of Creative Arts.

Available documentary evidences confirmed the teachers' statements. Some teachers attended workshops on Art and Crafts, where they met trained art teachers and discussed issues on art education (see Appendix Q). Teachers also participated in local, national and international art exhibitions. A number of students' works were sent to take part in international contests like the Shanker's International in India, Japan Exchange of Children's Pictures, and the Korea World Children's Art Exhibition. Such works had won certificates, medals, and other prizes. An invitation letter to one exhibition, JANTO '87 Art Exhibition, reads:

An art exhibition titled above is currently going on at the Education Resource Centre, Maiduguri.... The exhibition is very impressive and full of new approaches to art. The school authority is to send some 15-20 art students to the exhibition. The exhibition will increase students' horizon in art, more especially if they ask educative questions on how to do some of the works. Your school day is 12/3/1987, from 9:00 a.m. to 10:00 a.m. (Invitation Letter by the ACIE Art and Design, to an art master at GGC - see Appendix Q).

The workshops and exhibitions which art teachers attended provided forum for professional contact in art education.

Further analysis of Table 27 shows that art teachers were apart from each other (19%). They did not have close relationship with each other. This was attributed to the nature of their subject, their professional training and deployment in the schools. Some teachers complained of too much work. Others talked about lack of concrete issues to bring them together.

Fifteen per cent (15%) of the responses show that the art teachers often suffered from a considerable degree of professional isolation. It was not a normal practice for music, art and drama teachers in a school to work closely together. And, because the development of art work had been the pursuit of most art teaching in schools, people thought their knowledge was less 'academic'. Even the art students felt the same. These further underlined the isolation experienced by many teachers. The art teachers' isolation was perhaps an advantage - the arts attracted more specialists than the sciences or languages - but it might be argued that there were fewer alternative mode of employment open to them.

Several teachers confirmed that they did not often see their counterparts in other schools, except during the marking of examination papers and at state festivals when their services were required. This response supported the teachers' claim that they were isolated. It could be argued that since the teachers were isolated and had little contact between themselves, they could not achieve much progress or development.

The teachers need to realise the magnitude of their task as the builders of a nation. On them lie the task of making a good citizen, cultivating a new taste for objects and acquiring a new knowledge about developing a student's personality. They need to establish daily contact with their colleagues, who are likely to co-operate with their work. Development of human relations in the job of teaching is essential for its success. The art teachers must be in constant touch with each other and with contemporary events in art and education, so that they may utilise their experience in guiding students. Their success depends partly on the extent of experimentation and the methods used, and on the working conditions which they establish for their classes.

Table 28 provides information on the types of projects undertaken by art departments in secondary schools. Projects executed by art departments publicise art teaching and provide avenues for the assessment of the departments. Projects indicate the strength and weakness of art departments. Project execution is, therefore, an important part of art education in secondary schools.

TABLE 28
PROJECTS UNDERTAKEN BY ART DEPARTMENTS IN SCHOOLS AND THE COMMUNITY
TO PUBLICISE ART EDUCATION

| Projects | Frequency | Percentage |
|-------------------------------------|-----------|------------|
| (a) Labeling/numbering/sign writing | 6 | 25 |
| (b) Decorating (round about) | 4 | 16.667 |
| (c) Printing Badges | 2 | 8.333 |
| (d) Writing Certificates | 1 | 4.167 |
| (e) Display of art works | 5 | 20.833 |
| (f) Running art clubs | 1 | 4.167 |
| (g) Community Art | 0 | 0 |
| (h) No project | 5 | 20.833 |
| | 24 | 100 |

It can be seen that most of the art departments (25%) engaged in labeling vans, furniture or equipment; numbering classrooms and offices and writing sign boards. Another most widely used activity was 'displaying of art works' (21%). Sixteen per cent (16%) of the schools decorated roundabouts and public places in their schools; 8% printed school badges and 4% wrote certificates. Several schools (4%) ran art clubs. About 21% of the departments, however, executed no projects.

Table 28 also shows that no school undertook community projects (item g). This finding was similar to that in Table 21.

This could be because the concept of 'community art' was not known to the art teachers or because the exercise was expensive to execute. Projects like sculpture, mural painting, adult art education and art club could be undertaken as community art.

In some schools projects were considered as part of the art teaching process. Projects were part of the classroom activities undertaken by the students alone as part of the continuous assessment process. A times projects were carried out in groups. Large projects often require many hands. Group projects were assessed and the marks distributed to the students. In many cases teachers and students executed projects, projects which were regarded as important to the school or the community. In some schools projects were initiated by the principal and the teachers. A times projects were initiated by the Ministry of Education. Individuals and business organisations often commissioned art departments to undertake projects.



Plate 13

A decorated round-about undertaken by staff and students at the Government Girls' Secondary School Yerwa



Plate 14

Department label produced by staff at the Government Girls' Secondary School Yerwa

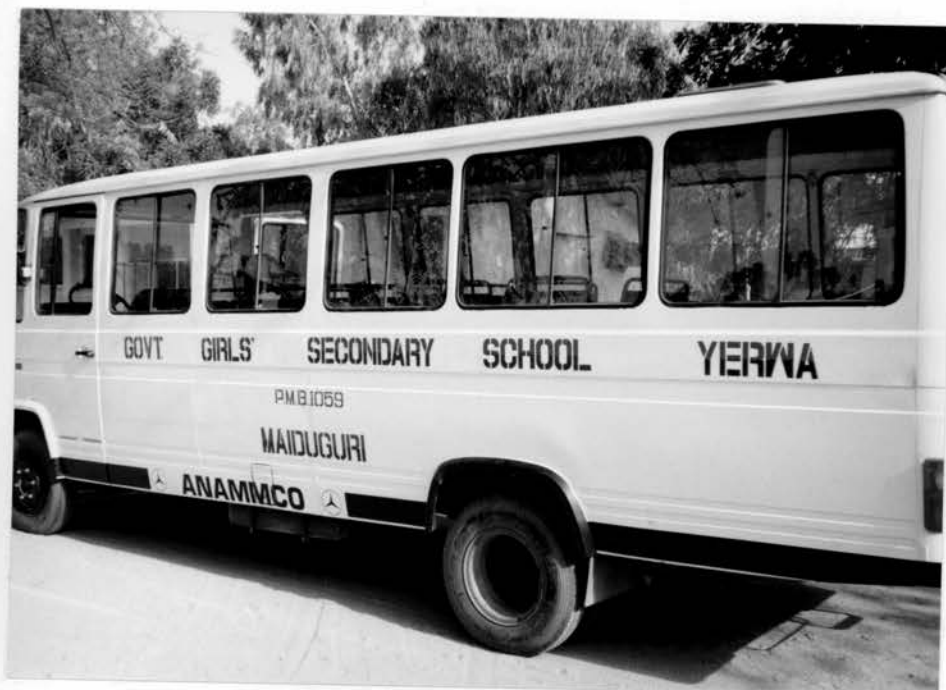


Plate 15

Bus label written by staff and students at the Government Girls' Secondary School Yerwa

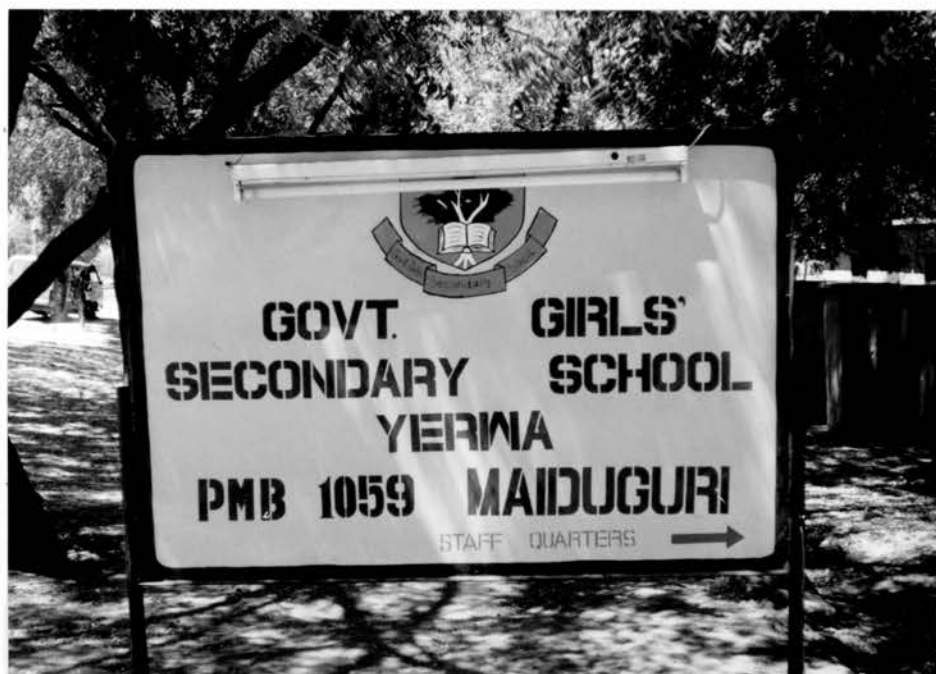


Plate 16

Sign board designed by staff and students of the Government Girls' Secondary School Yerwa



Plate 17

Department label by a staff at the Unity Girls' College



Plate 18

Paper Mache' project executed by students at the Unity Girls' College



Plate 19

Door label written by a staff at Brigadier Maimalari Day Secondary School



Plate 22

Mural on Cloth painted by Staff and Students at the Government College Maiduguri

Projects are important part of art learning and they are concrete evidences of the activities of the art departments. The execution of projects in a school brings the school, the community and the art department into a closer relationship. Lack of projects in schools shows that art teachers have neglected an important aspect of art education.

At the end of the interviews with teachers, each respondent was allowed to discuss freely the role of the Ministry of Education in promoting art teaching in schools. The success or failure of art education in schools depends on the ministry, so it was normal to find out its role in art education. It was hoped that the findings of this aspect of the study could enable the Ministry of Education to make useful commitments to art education in schools. The results of the

study concerning the activities of the Ministry of Education in promoting art education in schools are presented in Table 29.

TABLE 29

THE ROLE OF THE MINISTRY OF EDUCATION IN PROMOTING ART EDUCATION
IN SCHOOLS

| Responses | | Frequency | Percentage |
|-----------|--|-----------|------------|
| I. | Provided art teachers | 2 | 16.667 |
| ii. | Supplied art materials | 2 | 16.667 |
| iii. | Sponsored national and international art competitions/exhibitions | 1 | 8.333 |
| iv. | Built art rooms/studios | 2 | 16.667 |
| v. | Provided furniture for schools | 1 | 8.333 |
| vi. | Nothing, only promises | 4 | 33.333 |
| | | 12 | 100 |

The majority of the teachers interviewed (33%) said that nothing was done by the Ministry of Education to promote art teaching in schools. The ministry only made promises. Some teachers indicated that the ministry provided art teachers (17%); supplied art materials (17%); and built art rooms or studios (17%). Few teachers (8%) accepted that the ministry sponsored national and international art exhibitions and competitions. One school indicated that the Ministry of Education provided it with furniture for art teaching.

From the results in Table 29, it could be seen that the Ministry of Education made no serious commitments to art education. As such lack of materials, teachers, space and facilities remained the major problems of art education in secondary schools. There was a non-chalant attitude towards the development of the subject in schools.

This had a significant effect on students' attitudes towards art education. This fact was confirmed by many students' comments on the general problems of the subject in secondary education (see page 171).

For the new policy on education to succeed, the Ministry of Education needs to compel all teachers' colleges to offer art education as a compulsory subject in all the grades. This would ensure a greater number of students intake and output of art teachers. The government could consider establishing art departments in polytechnics and colleges of education, with the aim of training art teachers. Alternatively, the government could organise crash programmes in the country and overseas (particularly in England, which has similar courses with Nigeria) to train more art teachers. Conditions of art teachers need improvement in order to encourage them to remain in the field and carry out effective services. They need some incentives (e.g. an art teacher's allowance) as others in the sciences and special education. The arbitrary system of transferring art teachers requires an immediate review, because it could result in a virtual break-down of effective teaching operations.

Art materials are important for teaching and learning. The Ministry of Education, therefore, needs to make fund available to purchase materials. Funding for art materials must be constant like in science. And for the effective implementation of the art programmes in the new system of education, funds earmarked for art education should be spent for the purpose, and not diverted to other areas as had been the practice in most secondary schools.

Art students were asked to specify the reasons why they liked art education and wanted to make a career in it. The results of the students' responses are presented in Table 30.

TABLE 30

REASONS WHY THE ART STUDENTS LIKED ART AND WANTED TO MAKE
A CAREER IN IT

| Reasons | Frequency | Percentage |
|--|-----------|------------|
| i. I want to become an artist | 7 | 35 |
| ii. I like works of art done by other artists | 1 | 5 |
| iii. Artists make a lot of money | 1 | 5 |
| iv. There is self-employment in art education | 3 | 15 |
| v. Art is an indigenous technology | 1 | 5 |
| vi. I know art more than any other subject | 2 | 10 |
| vii. Art teachers treat you as equals | 2 | 10 |
| viii. Art is for relaxation | 2 | 10 |
| ix. Art improves thinking, imagination and creativity | 1 | 5 |
| | 20 | 100 |

Most of the students interviewed (35%) liked art teaching because they wanted to become artists (item a). Others were convinced that there is self-employment in art education (15%). Several students (10%) said they knew art more than the other subjects. Ten per cent (10%) said their relationships with the art teachers were cordial and 10% said art was good for relaxation after English and mathematics. One student said:

I suppose part of the reasons why I like art and would like to make a career in it is because of the way in which the teachers treat you. They treat you as equals, more adult and I think you treat them better back. They help you, give you advice in a helpful way. They are not so down on you as in mathematics and the other subjects. I don't think so (SS II student at GGC).

Five per cent of the students liked art because it improves thinking, imagination and creativity; 5% said artists make money.

It can be seen that the reasons given by the students in this survey were similar to those theorised by career development

experts. Most of the students mentioned issues like interests, capabilities, pay rates, etc. when selecting subjects for specialisation. It was believed that the most important reasons for a career choice were related to money, self-employment and creativity (items iii, iv and ix). Ironically, only a few students indicated those reasons. Self-interests, personal appreciation of a subject area and personal satisfactions were not really emphasized by students as reasons for career choice. It was the art teachers' duty to make sure that art education in schools met the government's accepted criteria for career development. Because they could not achieve this end, art education continued to be neglected by students. In other words, the country was interested in subjects which could improve the lives of people - good condition of living, self-employment, and evolve thinking, imagination and creativity. Any subject which could not work towards those ends were less considered by students and the education authority. Art programmes need to meet government demands.

The students were asked to indicate whether they carried out some projects in their schools and the communities or not. Their responses are summarised in Table 31.

TABLE 31
PROJECTS UNDERTAKEN BY ART STUDENTS IN THE SCHOOLS
OR THE COMMUNITY

| Responses | Frequency | Percentage |
|-----------|-----------|------------|
| Yes | 10 | 67 |
| No | 5 | 33 |
| | 15 | 100 |

Sixty-seven per cent (67%) of the students involved in the interview accepted that they executed projects in the schools or the community. This confirms the information obtained from Table 28. Thirty-three per cent (33%) of the students indicated that no project was undertaken.

It was discovered that the idea of project was new to many students. Many students referred to examination pieces and general class works as projects. Such response marches the information given by teachers who said no projects were carried out. Since projects are undertaken in high institutions, foundation training in project execution is necessary in secondary schools.



Plate 23

Decorated Assembly Hall, project executed by Students of the Government College Maiduguri

To provide evidence for learning art history and art appreciation in schools, the students were asked to say whether they were introduced to artists and their works (local, national and international). The results of the study are reported below.

TABLE 32
STUDENTS' ACQUAINTANCE WITH ARTISTS AND THEIR WORKS

| Responses | Frequency | Percentage |
|-----------|-----------|------------|
| Yes | 12 | 75 |
| No | 4 | 25 |
| | 16 | 100 |

From Table 32, it can be seen that the majority of the students (75%) accepted that they were introduced to works of artists. Twenty-five per cent (25%) did not know artists and their works. Two students were familiar with works of artists like (Dr) Ladi Kwali, Pablo Picasso and Ben Enwonwu. From the results obtained in the second part of the question, students actually knew very little about local, national or international artists and their works. This signifies that art history and art appreciation were not properly taught in secondary schools. The National Art Curriculum for Secondary Schools (1985), which the researcher was a member of its development, clearly outlined names of artists whom students should know.

Art history is important in art education. It enables students to develop an understanding of past and present civilizations and the pervasive qualities of art in societies. It helps students see, understand and appreciate beautiful and well made objects. It enables students develop taste in the clothes they wear, the houses they

live in, and the appliances they use. It makes students aware of man's relationship with nature.

To confirm whether there was career education in secondary schools or not, students were asked if their teachers talked to them about art professions. Their responses are reported in Table 33.

TABLE 33

CAREER EDUCATION AND GUIDANCE COUNSELLING IN SECONDARY SCHOOLS

| Responses | Frequency | Percentage |
|-----------|-----------|------------|
| Yes | 15 | 88 |
| No | 2 | 12 |
| | 17 | 100 |

Eighty-eight per cent (88%) of the students agreed that their teachers talked to them about jobs. However, their response to the second part of the question, which required them to mention some art professions, showed that schools did not provide the students with adequate career information. For example, students only knew drawing, bookcover making, painting, music and drama as professions in art. The need for career education was, therefore, eminent. Many students were enthusiastic and committed to art, yet they were not certain about the appropriate ways of using their enthusiasm in a profitable work.

Only Government College had a Career Guidance Counsellor, who provided background information for career development. This enabled the students in the school to make wise choice of vocations. Students in GCM were better prepared to make their career choices than their colleagues. This could be a contributory factor to the reasons why so many students offered art education in the college. In

schools where there were no guidance counsellors, teachers only directed the selection of courses. And often the teachers could not support the students to select art professions, because they had little knowledge of jobs in art education. This could be one of the reasons why not many students offered art education in the other schools. The need for career information on the financial survival for art students is apparent. Art departments should therefore consider ways to develop meaningful art career education.

The results of the study concerning the personality and the socialisation of art students are reported in Table 34. Students were asked whether they held any administrative position in their schools or not.

TABLE 34
ADMINISTRATIVE POSITIONS HELD BY ART STUDENTS IN SECONDARY SCHOOLS

| Responses | Frequency | Percentage |
|-----------|-----------|------------|
| Yes | 12 | 75 |
| No | 4 | 25 |
| | 16 | 100 |

The majority of art students (75%) held administrative posts in their schools. Twenty-five per cent (25%) did not occupy any administrative position. Most the students held the post of assistant monitor or headboy. Several art students were class captains, house prefects and kitchen prefects. One student was a class monitor. No student held the post of headboy/girl, the highest post in student administration. Like their teachers, the art students had marginal status in terms of posts in administration. Only few students were in senior posts.

iii) The Situation of Art and Art Teaching in Secondary Schools:

Issues like insufficient instructional time, lack of physical space, lack of materials, inadequate supply of teachers, low status of the subject, and a lack of fund could directly or indirectly influence students' decision to offer art in secondary schools. The data concerning such issues in art education are reported below.

The principals were asked the time when their schools were established, and the period which art education was introduced. The idea was to relate the time of the establishment of the schools to the time when art education was introduced in the schools. Their responses are presented in Table 35.

TABLE 35

THE ESTABLISHMENT OF SCHOOLS AND THE INTRODUCTION OF ART EDUCATION

| Schools | Year Established | Year Art Education was Introduced |
|--|---------------------|---|
| i. Government Girls' College | 1963 | 1963 |
| ii. Government College Maiduguri | 1959 | 1985 |
| iii. Brigadier Maimalari Day Secondary School | 1978 | 1978 |
| iv. Government Girls' Secondary School Yerwa | 1966 | 1988 |
| v. Government Day Secondary School | 1980 | 1986 |

It can be seen that GGC was established in 1963, GCM in 1959, BMDSS in 1978, GGSSY in 1966, and GDSS in 1980. All the schools were relatively old, so it was assumed that they could be well established, with fairly adequate number of teachers, enough classrooms, good administration and a large number of students.

In all the schools, except GGC, art education was not introduced as soon as the schools were established. It was introduced in GGC in 1963, soon after the school was opened, but it was not functional for some time due to lack of teachers. Art education was introduced in GCM in 1965, about six years after the school was started; GGSSY in 1988, twenty-two years after the school was started. The patterns of the establishment and the introduction of art in schools tell something. The late introduction of the subject in schools shows the attitude of the administration towards the subject. The schools which introduced art education early realised the importance of the subject. But generally, there was lack of enthusiasm to introduce art education in schools because it was not considered as a priority subject. This finding supports the information obtained in the broad study (see Figure 7).

It is interesting to observe that the teaching of art in both schools which introduced the subject quite early and those which started it recently were the same. In both types of schools, there was nothing done to show that art education was seriously taught. One would only find chalk, blackboard, duster, regular stools and tables in the art rooms. One teacher would teach about 600 students in a converted art room (as the case of Brigadier Maimalari Day Secondary School - see Plate 6). Art education was timetabled like other subjects, twice a week.

From this research work, it is understood that the success or failure of art education in schools very much depends on the principals. If a principal is interested in art education, he will ensure its success regardless of the usual problems. The principals of GGC and BMDSS showed positive attitudes towards the development of art

education in their schools. They encouraged their art teachers to attend workshops and exhibitions. They encouraged the teachers to exhibit students' works in conspicuous places in the schools like dining halls, assembly halls, offices and libraries. They assisted the teachers secure supplies and equipment for art activities at various levels. They ensured that libraries were equipped with relevant art reference materials. The principals supported the introduction of art clubs, poster contests, and other art activities in their schools. They allowed the art students to make field trips to museums, exhibitions and other places of art experiences.

The principals were required to enumerate the subjects taught in their schools and indicate the number of hours allocated to each subject. This aspect of the study was not treated very well probably because they did not have the adequate information required. Principals hardly teach classes.

They categorised the subjects into four sections, namely: science, arts, technical and vocational subjects. The sciences include physics, chemistry, biology, agricultural science, home economics. The technical subjects were woodwork, metalwork, technical drawing. The vocational courses included typewriting. Both the vocational and the technical subjects were supposed to be practical and the sciences or 'academic' subjects were mainly theory (You may wish to play back the sound recording of the interviews with the principals of GGSSY, Mrs Ganama Bukar Ali; and GGC, Mrs Y.Terab).

The results of the study concerning the actual curriculum provisions in secondary schools are reported below in Table 36. The tuition times are presented in periods per week and involve all the subjects offered in secondary schools in Nigeria.

TABLE 36

TUITION TIME PROVIDED TO DIFFERENT SUBJECTS
(in periods per week)

| Subjects | FORM | | | | | |
|------------------------|------|----|-----|----|---|----|
| | I | II | III | IV | V | VI |
| (a) English Language | 6 | 6 | 6 | 6 | 6 | 6 |
| (b) Mathematics | 6 | 6 | 6 | 6 | 6 | 6 |
| (c) English Literature | 2 | 2 | 2 | 4 | 4 | 4 |
| (d) Chemistry | 2 | 2 | 2 | 4 | 4 | 4 |
| (e) Science | 2 | 2 | 2 | 4 | 4 | 4 |
| (f) History | 2 | 2 | 2 | 4 | 4 | 4 |
| (g) Biology | 2 | 2 | 2 | 4 | 4 | 4 |
| (h) Physics | 2 | 2 | 2 | 4 | 4 | 4 |
| (i) Geography | 2 | 2 | 2 | 4 | 4 | 4 |
| (j) Fine Arts | 2 | 2 | 2 | 4 | 4 | 4 |
| (k) Business Studies | 2 | 2 | 2 | 4 | 4 | 4 |
| (l) Commerce | 2 | 2 | 2 | 4 | 4 | 4 |
| (m) Book-keeping | 2 | 2 | 2 | 4 | 4 | 4 |
| (n) CRK | 2 | 2 | 2 | 4 | 4 | 4 |
| (o) IRK | 2 | 2 | 2 | 4 | 4 | 4 |
| (p) Arabic Studies | 2 | 2 | 2 | 4 | 4 | 4 |
| (q) French | 2 | 2 | 2 | 4 | 4 | 4 |
| (r) Hausa | 2 | 2 | 2 | 4 | 4 | 4 |
| (s) PHE | 2 | 2 | 2 | 4 | 4 | 4 |
| (t) Technology | 2 | 2 | 2 | 4 | 4 | 4 |
| (u) Agriculture | 2 | 2 | 2 | 4 | 4 | 4 |
| (v) Metalwork | 2 | 2 | 2 | 4 | 4 | 4 |
| (w) Technical Drawing | 2 | 2 | 2 | 4 | 4 | 4 |
| (x) Economics | 2 | 2 | 2 | 4 | 4 | 4 |
| (y) Home Economics | 2 | 2 | 2 | 4 | 4 | 4 |

Table 36 shows that tuition time was provided to different subjects according to priority. English and mathematics were allocated six periods per week each in both junior secondary school and the

senior secondary school. All other subjects were given two periods per week each in the junior secondary school and four periods per week each in the senior secondary school. The arrangement was aimed at emphasizing English Language and mathematics in both schools. The number of periods per week increased in the SS because extra time was required for specialisation and the WASC examination. Even the practical courses (metalwork, woodwork, technology, technical drawing, fine arts) were allocated two periods and four periods per week. This was considered by art educators to be inadequate because all practical courses require much time for students to have the opportunity to "warm up" to the medium used and crystallise their ideas in periods of time varying according to their individual needs. Time limitations imposed make response in terms of creative expression virtually impossible. This is because most sincere and significant creative work takes place in an informal permissive atmosphere (Conant and Randall, 1963).

It was interesting to observe that both the art subjects (excluding English Language) and the sciences (which include mathematics) were provided with equal number of tuition periods. Before the introduction of the new system of education, the art subjects occupied a little tuition time in secondary schools and the science subjects and languages occupied about twice as much tuition time in secondary schools.

Further analysis of Table 36 shows that the timetabled periods varied little across schools (one respondent said that three periods were timetabled for subjects, except for English and mathematics in the JSS). The bulk of responses lied within the range of two to six periods per week.

It was not uncommon for courses of higher education to make certain specifications about the subjects their students would

require for A-level examination. There was often a requirement for specific A-levels as a qualification for entry to higher education. Such requirements were stipulated by universities or the Ministry of Education. It therefore became appropriate to investigate what subjects could not be combined with art education at the A-level. The details of the replies to the inquiry are shown in the accompanying table.

TABLE 37
SUBJECTS WHICH CANNOT BE COMBINED WITH ART EDUCATION AT THE
JSS OR THE A-LEVEL

| Subjects | | Frequency | Percentage |
|----------|--------------------|-----------|------------|
| i. | Mathematics | 5 | 20 |
| ii. | Chemistry | 5 | 20 |
| iii. | Physics | 5 | 20 |
| iv. | Biology | 5 | 20 |
| v. | Integrated Science | 5 | 20 |
| | | 25 | 100 |

One of the principals said that in the junior secondary school, history, literature, religious knowledge, English and mathematics were compulsory subjects. The students also had to offer one of the vocational subjects. Home economics and biology were compulsory for all girls in all classes. Students therefore offered one of the science subjects and English language.

From Table 37, it can be seen that the principals unanimously confirmed that art education was compulsory in the junior secondary school. It was combined with all the JSS subjects for JSS examination. In the senior secondary school, the science students did not take art

education. All the sciences could not be combined with art education at the secondary school level. The principal of BMDSS, M. Bah Abubakar Samo, gave his reasons why the science subjects could not be combined with art education.

All science students do not offer art education. But for commercial and technical students, art is compulsory. The skills they require in art will give them more competence It is not a policy as such, but the students find it convenient and more helpful to offer, especially those in the technical division because most of their work consists of drawing. Art will give them the basic knowledge they require in drawing (sound recording of interview with the principal of BMDSS).

Contrary to what was obtained in the general survey, the principals believed that there was no difficulty in combining technical subjects with art education. There was no difficulty in combining woodwork, metalwork, and technical drawing with art education as with botany, geology, chemistry, physics and engineering.

The principals were required to provide the number of classrooms and art rooms in their schools. Their responses to the question are presented in Table 38. The idea of the exercise was to find out the ratio of art rooms to general classrooms and highlight the amount of space provided to art in secondary schools.

TABLE 38
NUMBER OF CLASSROOMS AND ART ROOMS IN THE SECONDARY SCHOOLS

| Schools | Number of Classrooms | Number of Art Rooms |
|-----------|----------------------|---------------------|
| (a) GGC | 32 | 1 |
| (b) GCM | 41 | 1 |
| (c) BMDSS | 42 | 0 |
| (d) GGSSY | 32 | 1 |
| (e) GDSS | 27 | 0 |
| | 174 | 3 |

Table 38 shows that there were 174 classrooms in the five schools involved in the study. Out of which, only three were art rooms/studios. The ratio of art rooms to general classrooms was about 1:57. The number of art rooms was too small compared with the number of classrooms available. The principals were not interested in providing space for art education. This finding was similar to the information obtained about art rooms in Table 19, and the data on facilities and materials in Table 20.

Art education in most schools was taught in regular classrooms just like the theory subjects. The so-called art rooms were regular classrooms, which were converted into art studios. They were not ideal for art teaching. As a result, they were unsuitable for lessons and for storing art works and materials. Ideal art rooms/studios are required for an effective art teaching. Conducive environment and adequate facilities could assist in art learning and teaching. And for the 6-3-3-4 system of education to succeed, there must be adequate classrooms and materials for the practical courses.

It was hard to completely blame the ministries of education for lack of art rooms in secondary schools, because room allocation at this level was basically the responsibility of the principals. And, the majority of them preferred to allocate space to subjects like physics, chemistry, biology and geography (the bread and butter subjects, which feature prominently in WASC examination). They believed that the important subjects should be allocated space first. Besides, the ministries of education only provided money to build classrooms. They did not provide money to build particular classrooms. The well-being of any department in a school depended on its importance to the principal and the school community.

The results of the study concerning the number of teachers,

the number of students and the number of art students are reported in Table 39. Staffing and student intake in the art departments tell how important the subject area is.

TABLE 39
AVERAGE NUMBER OF STAFF AND STUDENTS PER RESPONDENT SCHOOL

| Schools | Number of Teachers | Number of Art Teachers | Number of Students | Number of Art Students |
|-----------|--------------------|------------------------|--------------------|--|
| (a) GGC | 60 | 4 | 1300 | All the JSS Students and the SS Majors |
| (b) GCM | 78 | 3 | 1240 | 720 |
| (c) BMDSS | 78 | 2 | 1530 | 990 |
| (d) GGSSY | 61 | 1 | 1293 | 600+ |
| (e) GDSS | 55 | 1 | 1173 | 631 |
| | 332 | 11 | 6536 | 2941 |

From Table 39, it can be seen that there were 332 teachers in the schools. Out of which, only eleven of them were trained art teachers. The ratio of art teachers to other teachers was about 1:29. The number of art teachers available was too small compared to the number of teachers in the schools. It might even be more interesting to examine the relationship of art teachers with teachers of other subjects. There were 6,536 students in all the schools. Two thousand nine hundred and forty-one of them offered art education. This figure did not include the students at the Government Girls' College. The ratio of art students to other students was about 1:1. The increase in the number of students who offered art education was a direct result of the implementation of the new policy on education, which makes art education compulsory in the JSS.

From the staff statistics, it can be seen that there was the actual problem of getting qualified teachers who would teach art. For example, there was only one teacher to teach about 631 students at the Government Day Secondary School and there was one teacher to teach 600 art students at the Government Girls' Secondary School Yerwa. These findings are similar to the information obtained in the general study. There cannot be schools without teachers. So if the government wants to develop its schools, it has to look way ahead to provide teachers for them. Teachers cannot be produced unless the primary and the secondary schools send students to the training colleges and universities. And, teachers' colleges must also have highly educated teachers to prepare their students for the schools.

There was a sort of imbalance in the supply of art teachers in secondary schools. This was what created the situation where Government Girls' College had four teaching staff and the Government Girls' Secondary School Yerwa and the Government Day Secondary School were left with one staff each.

Because only a few students offered art education in the WASC examination, there was a need to motivate more students. It is believed that students become interested in a subject if they see in it a means of satisfying their curiosity. If the subject matter is closely associated with their special interests, their previous knowledge, their special aptitudes, then students would develop an interest. If the general approach to the teaching of the subject in schools is good, they would develop an interest in the subject.

In all the schools, no teacher attended an in-service training. Lack of regular refresher courses had left the art teachers in a situation where they were not up-to-date with the current knowledge of their jobs. An art master from the Government Girls' College said:

... Not really; I don't think we really have an up to date knowledge of art or education as whole being in this part of the world where everything is difficult (Sound recording of an interview with a staff in the Government Girls' College).

The education of a teacher is never complete, but a continuing process. It is important to keep abreast with developments, both in art education and in education theory. New methods of teaching are being developed and older techniques are refined, therefore, the teachers must supplement their formal or initial educational preparations with a continuous programme of reading and a study in-service if they are to be progressive and to keep informed about progress in education. In-service art workshops or courses are excellent means of developing an increased competence for guiding students' growth through art activities.

Art inspectors are important factors in the development of art education in schools. Table 40 and its analysis provide information on the frequency of visits and the activities of the art inspector in promoting art education in secondary schools.

TABLE 40

THE ROLE OF THE INSPECTOR OF ART IN PROMOTING ART EDUCATION IN SCHOOLS

| Responses | Frequency | Percentage |
|---------------------|-----------|------------|
| i. Once a term | 4 | 80 |
| ii. Twice a session | 1 | 20 |
| iii. Once a session | 0 | 0 |
| iv. Not at all | 0 | 0 |
| | 5 | 100 |

From Table 40, it can be seen that art inspectors visited the schools

once in a term. Some principals said that the inspector visited them twice in a session. Those responses showed that the old concept of supervision still flourished. There was a need for a more frequent supervision to shun the old practice and take up the progressive task of studying the problems which teachers and administrators met at the different stages of implementing educational plans. Many schools had a few teachers in the force of numerous instructional problems under educational expansion which the generation was experiencing. The nature of the problems necessitated a change in the role of the supervisor.

Art inspectors could do much to stimulate readiness to learn and work on the part of teachers. He could:

1. give demonstration lessons.
2. arrange exhibition of books and illustrative instructional materials.
3. plan inter-school visits by teachers and students.
4. arrange classroom visits by him followed by individual teacher-supervisor conference.
5. visit classrooms regularly to study and observe pupils in their immediate learning environment.
6. work co-operatively on projects in curriculum construction, method, community relations, child development, etc.
7. involve teachers in conducting classroom experiments, research, survey and case study.
8. organise professional study groups and conferences.
9. have a regular staff meeting.
10. keep abreast with new findings by specialists in the field and transmit them to schools.
11. organise programme of in-service training for supervisors. They may discuss various problems found difficult to handle and exchange ideas on solution of some of those problems.
12. organise career information activities like keeping resource files, poster displays on bulletin boards,

showing of films and slides on art occupations, field trips to artist's studio, job shadowing, simulation, internship.

In view of the importance of supervision in art education, the position of inspector should be occupied by someone with good teaching experience and realises the value of the profession. He should study the growth of art education and staffing conditions and advise the administration when there are problems of personnel recruitment. He would attend local seminars and international meetings. He should be able to organise art workshops, be conversant with the growth of student and staff populations in art education and assume leadership in curriculum planning. The inspector should visit secondary schools to check how much of the art programme is used.

Principals were required to enumerate the extra-curricular activities which existed in their schools. The idea was to find out whether schools had extra-curricular activities which were related to art teaching or not. The responses of the study are reported below.

TABLE 41
TYPES OF EXTRA-CURRICULAR ACTIVITIES PRACTISED IN
SECONDARY SCHOOLS

| Responses | Frequency | Percentage |
|--|-----------|------------|
| (a) Y-Brigade | 2 | 11.765 |
| (b) Girl's Guide | 2 | 11.765 |
| (c) Red Cross | 1 | 5.882 |
| (d) Traditional Cultural Activities Club | 2 | 11.765 |
| (e) Debating Club | 1 | 5.882 |
| (f) Drama Club | 3 | 17.647 |
| (g) Gardening/Conservation | 2 | 11.765 |
| (h) Man 'O' War Club | 1 | 5.882 |
| (i) Art Club | 2 | 11.765 |
| (j) Exhibition/Competition Club | 1 | 5.882 |
| | 17 | 100 |

Drama Club was the most frequent extra-curricular activity practised in schools (18%). This was followed by Y-Brigade (12%); Girls' Guide (12%); Traditional Cultural Activities Club (12%); Gardening/Conservation (12%); Art Club (12%); Red Cross (6%); Debating Club (6%); Man 'O' War Club (6%) and Exhibition Club (6%). Art Club (item i), Drama Club (item f) and Art Exhibition/Competition Club were directly related to art teaching. An art student needs to become a member of professional organisations like drama club, art exhibition club and fine arts club, as well as certain non-art professional and community organisations. Organisations are helpful in fostering the growth and quality of art education. They encourage people with similar interests to join together to study mutually important matters. By associating with his colleagues, the art student could find his professional life or training interesting. Everyone in a professional group benefits as members share ideas, experiences and problems with one another.

Besides being a member of a local professional organisation, the art student could join national and international professional organisations like NSEA and INSEA. Such organisations provide forums for the members to exchange their ideas, assume leadership roles in developing the appreciation of the arts and to enrich the cultural programmes of the world communities. A professional organisation in a school could improve students' behaviours and skills. It provides them with the sense of belonging. Activities like the Y-Brigade (item a), Girls' Guide (item b), Red Cross (item c) and the Man 'O' War (item h) were purposely introduced to mould students' characters. In fact, the Girls' Guide and the Red Cross were often associated with religions. Certain extra-curricular activities were so important that they became compulsory for students.

Reports of the study concerning the general problems of art teaching are presented in Table 42. This study provided an opportunity for the principals to evaluate the situation of art education in their schools.

TABLE 42
GENERAL ART TEACHING PROBLEMS IN SECONDARY SCHOOLS

| Problems | Frequency | Percentage |
|--|-----------|------------|
| (a) Lack of equipment and materials | 5 | 55.556 |
| (b) Lack of qualified teachers | 3 | 33.333 |
| (c) Lack of interested students | 1 | 11.111 |
| (d) Lack of adequate fund in the art departments | 0 | 0 |
| | 9 | 100 |

Table 42 shows that art education had problems just like any other subject. The major problem of art teaching was lack of equipment and materials (item a). This was followed by a lack of qualified teachers to teach the subject (33%), then, a lack of interested students in the subject (11%). Nobody indicated lack of fund as one of the problems of art teaching. Most of the problems were tied to the school authority.

It is believed that students like subjects which they have interest, knowledge or background experience. To develop interest in art, children should be taught art in pre-primary and primary schools. Children could acquire the initial experience in art at home and in their peer groups. Through early experience with art, students could develop a fair knowledge of the subject by the time they reached secondary school or the teacher training college. And such students would most likely consider studying art at a higher level.

CHAPTER VI

A CASE STUDY OF ART EDUCATION IN GOVERNMENT GIRLS' COLLEGE MAIDUGURI

Introduction

Government Girls' College Maiduguri, which is also called Government Girls' Secondary School or Unity Girls' College, was established in 1963. It is one of the largest (i.e., in terms of staff population, students intake, geographical size, and number of buildings) and the oldest girls' schools in Borno State and indeed in the former Northern Nigeria. It is a comprehensive or multilateral school, which provides mainly grammar but also commercial and technical courses at the secondary level. The school was re-organised to provide admission to students all over Nigeria, regardless of their tribes, social backgrounds, or states of origin for unity and co-operation among state governments. The majority of the staff at the GGC were women and the ethos was female. It is the state government's policy that women should teach girls in girls' schools, except in areas of learning like Physical and Health Education (PHE), where there are limited women teachers.

Art education was introduced in Government Girls' College Maiduguri as soon as it was opened in 1963, but it was not functional for some time due to a lack of qualified art teachers. The school was selected for the single study on the basis of the strength of its art department. It was considered to have one of the 'best' art departments in the state. The art department was started quite long ago and presumed to be more established than the recent ones. It had a purpose-built art studio, an amenity that no other school in the state enjoyed. The school also had four art teachers (the largest staff population in the state); nearly 720 JSS students offered art; and a fairly adequate

supply of facilities for art teaching. Most important of all, the principal, Mrs Y. Terab, was interested in the development of the subject in her school and offered her support to the department.

In Government Girls' College Maiduguri, like in the other secondary schools observed, only a few students offered art education. The case study was therefore an attempt to learn about the nature and operation of the art programme in the college, with special attention on the possible factors which determine students' choice of art education. It demonstrated how each of the factors identified through the research could possibly influence students' decision to take up the role of art student in its 'pure' form. Issues such as the art syllabus; attitudes to art education; teaching styles; supply and training of art teachers; provision of space and facilities for art teaching - all factors identified as major constraints on art education in secondary schools - were examined.

Although the case study on art education in the stratified sample of secondary schools in Nigeria highlighted the key issues of the research work, there was a need for action in the form of a more detailed study of art provisions in a specific school and area. The aim was to narrow down the objectives in order to deal with a smaller area of concern in a greater depth. Such exercise provided the opportunity for more critical analyses of the issues. It could thus be loosely said that, the research approach for the entire work was from "general to particular".

Arguments for art must be supported by concrete evidences of the problems in schools. It is not enough to look back on past experience and use history as the basis for action. To get to grips with the actual problems and solve them would require empirical evidences.

Line of Decision to take up the Role of Art Student in its 'Pure' Form

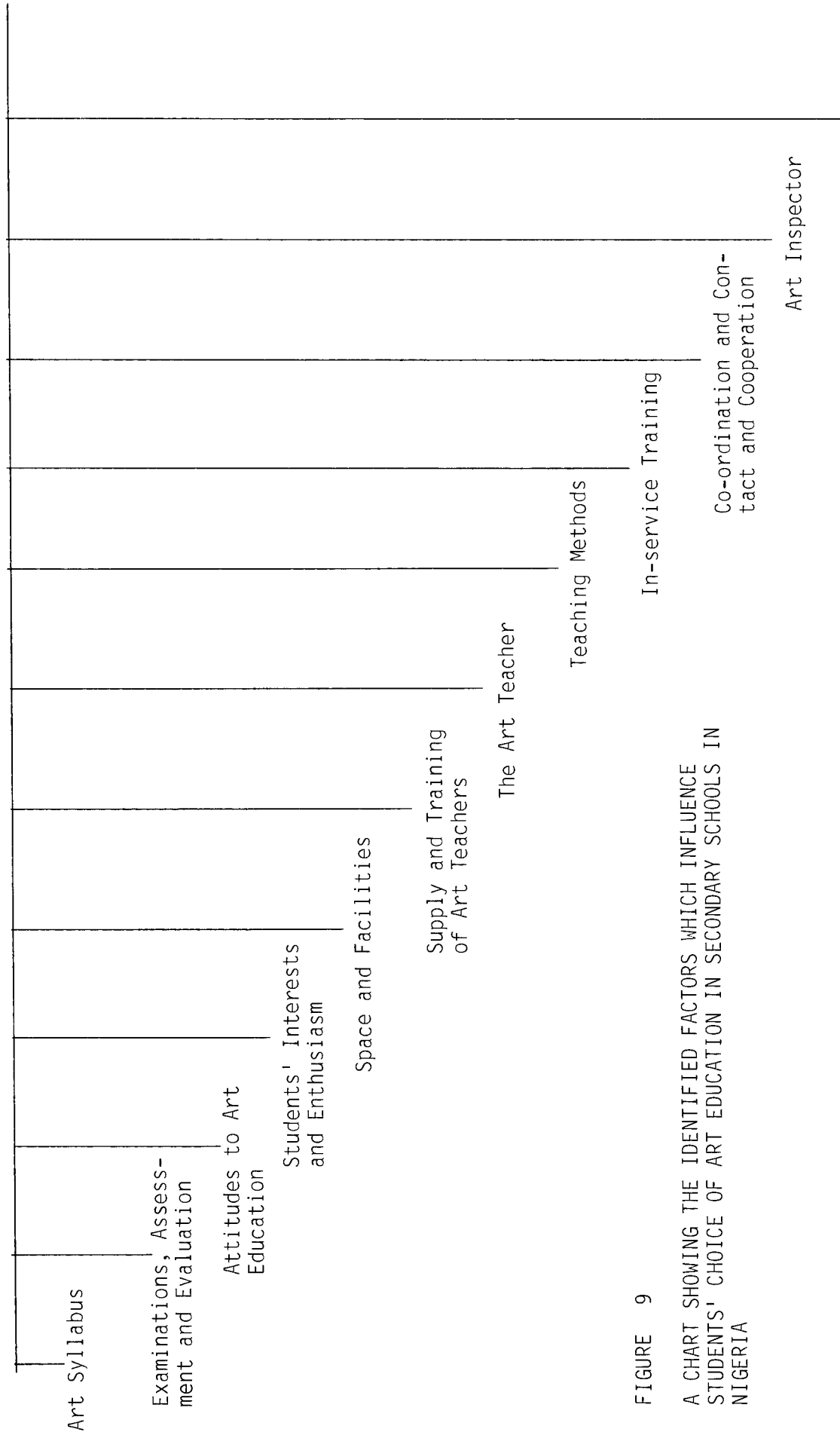


FIGURE 9

A CHART SHOWING THE IDENTIFIED FACTORS WHICH INFLUENCE STUDENTS' CHOICE OF ART EDUCATION IN SECONDARY SCHOOLS IN NIGERIA

The detailed case study further strengthened the methodological basis of the research project. It provided an additional material of a qualitative nature, which could increase the validity of the entire research work and secure greater authority for the findings and the recommendations.

Action on the deplorable situation of art education was carried out in respect of the following:

- (a) Art syllabus and its implementation
- (b) Provisions of space and facilities for art education
- (c) Supply and training of art teachers
- (d) Attitudes to art education
- (e) Examinations, Assessment and Evaluation
- (f) Methods of Teaching Art
- (g) Promoting art in schools
- (h) Co-ordination, co-operation and contact

Those were the common areas of constraints on art education in secondary schools, and presumably also the main determinants of choice and falling roll in art education.

Research Instruments and Methodology

The observational case study focused on the nature and the operation of art education in the school. The subjects of study included: teachers, students, the headteacher, non-teaching staff and classroom procedures. The research instruments employed were as follows:

- i. observations of art lessons;
- ii. pupil questionnaire (for any secondary school student, regardless of his area of specialisation);
- iii. staff questionnaire (selected sample);
- iv. pupil interview (selected sample);
- v. staff interview (all the art teachers);

- vi. principal interview
- vii. observation checklist (on space and facilities)

The research was conducted in three consecutive phases: preparation, fieldwork, and data processing. The pupil questionnaire, staff questionnaire, pupil interview schedules, staff interview schedules, and the principal interview schedule were sent to the school in advance and were administered by the teachers. Pupils for the interview were chosen either because their interests were very strongly aligned with art or because they were the best students "academically". After the necessary preliminary correspondence, the school was visited by the researcher to discuss details of the research procedure and the administrative arrangements.

During the period of research which lasted four months (January 1989 to April 1989), nine students responded to the pupil questionnaire; five staff questionnaires were distributed and completed; tape-recorded eight interviews with five art students, two art teachers and the principal; fifteen art lessons by different teachers were observed and described. In addition to all these, the researcher spent some time annotating and analysing the timetable, lesson notes, attendance registers and assessment sheets. The general background information about the school was collected informally. Information on the provision of space and facilities for art teaching were collected through the observation checklist.

Below is a critical analysis of the data obtained (through the questionnaires, the interviews and the documentary resources) on the factors identified as constraints which affect art education in secondary schools and subsequently determine students' choice of the subject in Nigeria.

The Art Syllabus

Government Girls' College Maiduguri used four types of syllabuses. One was prepared by the Borno State Ministry of Education. Another was developed by the classroom teachers themselves. Then there was the National Art Curriculum for Secondary Schools prepared by the Nigerian Educational Research Council (NERC). Finally, there was the art syllabus which was distributed by the WAEC. Teachers were free to use one or all of the syllabuses.

A close observation of the syllabuses showed that the emphasis was on students' personal development and interests. Art was taught for its own sake and not for its usefulness or as means of achieving extrinsic ends. The key phrases of the stated objectives: "develop a language of expression", "learn the proper use of tools", "understand and appreciate works of art", "gain knowledge and develop intellectually, physically and culturally" clearly demonstrated the pursuit of art education for its own sake. Art educators in Nigeria, however, advocate for the re-examination and restructuring of the existing art education philosophy and programmes towards the direction of practical and utilitarian ends. There is a need to channel artistic creativity to the creation of products of commercial value to meet the demands of the society. Some art educators advocate for "art for life and living". A philosophy of artistic creativity in a technological age is desired to "catch" the attention of the administration, parents and students. And teaching methods such as analytic judgement, observation, experiment, exploration, and research must be considered as prerequisites of art education (Conference Report on Africa and the Middle East Regional Congress of INSEA, 1988, pp.16-17).

There were four principal factors frustrating the implementation

of the art programme in the school.

1. The set of traditional assumptions about the role of art in society and in education that push the works of artists and the work of art teacher well down the list of social and educational priorities. These assumptions need investigating.
2. The feeling that art teachers are different by virtue of their training and the nature of their work; they cannot lay any claim either to equality of status with colleagues whose backgrounds and pre-occupations are academic, or to equality to function with even the artisan. Their influence upon the shape of the total curriculum was therefore distinctly limited.
3. The crossed purposes of the art curriculum and the varied names for art education - the lack of prevailing consensus. There are many names which stand for art education such as Cultural and Creative Arts; Cultural Arts Education; Fine Arts; Art and Crafts; Art and Cultural Education; Performing and Fine Arts; Arts and Culture. In reality no name depicts the subject completely. For example, fine arts may not include design courses and vice versa. Does handiwork include art appreciation or art history as well? Some people might argue that Cultural Arts Education seems to embrace everything, but non-material aspects of culture (e.g. norms, values, socialization) are not practically considered in art education. People tend to see art education in the very limited perspective available to them. The diffused names of art study have confused people about "what art education is" and lowered the status of the subject because people evaluate it in terms of limited concepts. No facet of the study, say fine arts, craft, design or drama can generate the support and popularity needed for

the subject in schools. This is a major factor in the system which has implicitly helped to "devalue" art education.

Furthermore, the art teachers have turned to the academic tradition and turned away again. Art teachers have for some time been in retreat from the academic tradition, in particular they are no longer seeking to authorise their work in terms of the traditional examination system. The flight from feeling or exploration, a field of experience with which art is uniquely concerned, is gathering momentum (School Council Publications, 1975, pp.24-25). Art educators now advocate for art taught for its usefulness or as means of extrinsic ends.

4. Teachers have grown uneasy over the subjugation of craftsmanship to the rather nebulous demand for creativity, itself a new educational concept yet scarcely understood.

With regard to the actual content of the art course, the teachers had almost a complete autonomy. The syllabuses examined in this study show considerable depth as well as expected difference in emphasis. The scheme attempted to "deepen visual awareness and growth of critical ability in perception". The varieties of activities offered is worthy of some detail attention. Much of it was designed to meet the needs of pupils who could rapidly lose interest unless the work can be seen to have some relevance to the outside world. The programmes also had provisions for the hard-of-hearing, speech defect, physically handicapped and the gifted students.

Three-Dimensional Works:

The three dimensional course included pottery, modeling and carving. Apart from some work in clay, this part of the art course

remained to be developed. The most obvious reasons for this were lack of accommodation, equipment, materials, and teachers. The absence of facilities had handicapped the development of three-dimensional study and experience with new materials and forms. Two-dimensional study (mainly designing, printing and drawing and painting) therefore dominated the programme. The conception of art by students and staff in the school as being almost totally two-dimensional, graphic form has been, and still is, a limiting factor in art education.

In three-dimensional study students produced small individual pottery pieces, large pots, sculptures and decorative panels. All around the studio were found ceramic sculptures, pottery, imaginative compositions based on animal and human forms. Three-dimensional work using papier mache and scrap materials was also undertaken. Animals, people and objects were modeled. For example, the students produced a life size model of crocodile with scrap paper. Armours of important people like Idris Aloma, Yamtara-Whala and Usuman Danfodio were carved or modeled.

In modeling many students discovered interests and talents not previously aroused by drawing and painting. There was a considerable satisfaction derived from handling and fashioning both the malleable and solid materials. Some pupils in using clay appeared to satisfy their destructive and creative tendencies, referring of course to the ease with which clay model can be destroyed and started again.

Graphics and Printing:

In this school the course included colour study, design, lettering, posters, story illustration, prints. Typography was not practised due to lack of facilities. Other aspects of graphics like

lino/wood/glass printing, animation, TV caption, lithography, etching were not practised for the same reason.

The students produced posters which showed reasonable skills in layout, lettering and general design. Students' posters were seen all over the school in the principal's office, in staff room, in the library and the assembly hall. The students also produced posters for the Ministry of Education. Impressive prints were made from yam motifs. Designs were first made on to the yam surface with felt tipped marker or brush and ink. Then cut out with razor blade or knife in the same way that lino or wood is cut. The actual print was made by applying ink or colour to the motif and pressing it on paper to create the impression.

Textile Design:

Only limited aspects of the course were taught due to lack of qualified teachers and materials. Activities like design on paper, tie and dye, and knitting were undertaken. Silk screen printing, embroidery, and weaving were not done.

The textile design course was based on observation of natural and man-made objects like trees, animals, birds, shells, seeds, beads and rocks. Quite beautiful individual pieces were produced through tie and dye. Singlets, table clothes and covers were produced through knitting. Many paper designs were produced and joined together to form a wall decoration paper.

Painting and Drawing:

Painting and drawing was the main course in the programme. It was practised more frequently than the other activities. It was regarded as the core course of art education, and more attention was

given to it.

In painting and drawing, students were allowed to use various media such as charcoal, crayon, pastel, conte, pen and ink, markers, and water colour. They were also free to experiment with tools. In painting they used water colour, tempa, gouche and sometimes oil and acrylic. They painted on hardboard since canvas was not available.

Students drew and painted objects, animals, trees, landscapes, and compositions. Most of the drawing and painting classes took place in the art studio. But students also moved around the school and out of the school to draw and paint.

Art and Education:

It is revealed in this study that many administrators, headteachers, parents, teachers, and students have failed to see the importance of art in secondary education because of their own indifferent experiences at school. Art performs important functions in the general development of the adolescent. Conant and Randall (1963) said:

Art education has become recognised as a field which contributes richly to the total learning experience of the child. Without art, and an art teacher to guide children's experiences, no school curriculum is complete (p.24).

In art pupils are trained to look and distinguish forms, tones, colours and textures in man-made and natural objects; comprehend what has been seen, and reconstruct them. In other words, to develop a visual perception. Such training is vital to the mental development of youngsters. And is essential to the study of subjects which depend very much on visual means of study like architecture, biology, physics and geology.

In art a lot of training is given to the use of imagery and

imagination. When an art educator asks a student to paint a composition on say, 'armed robbery', the student will first form or develop a mental picture of the forms and shapes conceived (imagery) and arrange them to give meaning or story (imagination). Similar exercises are carried out in sculpture, ceramics, textiles, graphics, and theatre arts. The ability to imagine situations helps in subjects like history, poetry, literature, religious knowledge and English composition.

Art emphasizes individual expression of ideas in unique ways. Students translate their thought, feelings, and sensations into visual forms. They derive satisfaction in expressing their emotions and feelings in art. A pupil who imitates can become dependent on his thinking and rely for his thoughts and expression on others. Because the imitative pupil cannot give expression to his own thoughts, his dependency on others leads to frustration. The inhibited and restricted pupil, accustomed to imitation rather than self-expression, leans on parents, teachers, or peers for direction.

Art students are trained to observe or see things or objects in detail or aesthetically; to view them not for any practical purpose but for their enjoyment. By doing so they develop the habit of viewing things aesthetically. They develop a sort of aesthetic awareness which no other subject provides. They become aware and imbued with fine tastes in the clothes they wear, the houses they live in, and the appliances they use. They become emphatic to the arts.

When an artist experiences something, he symbolises it in an art form. And when people observe the art work, they get information from it about situations, conditions, and events and get stirred emotionally by the meaning of the message and the qualities of the art work. This way art communicates. Nearly all textbooks contain illustrations or drawings to communicate information and facilitate understanding.

Art objects are valuable for study by anthropologists, archaeologists and historians concerned with the reconstruction of history of cultures. Houses, canoe types, weapons, tools, clothes, and rock paintings served as evidences of traces, spread or ways of life of people.

Art develops students' ability to make self-evaluation. Art students evaluate their works individually or in a class. They make decisions on how much they have been successful with their art works. They determine the extent to which they are satisfied with the works or how to improve them. Self-evaluation promotes students' esteem. It is believed that lack of self-evaluation is a disastrous phenomenon, which could bring calamity into an individual's life and the life of a nation. Most of the failures in life could be attributed to lack of self-evaluation.

Art education prepares youngsters for jobs. Art students become painters, sculptors, graphic designers, industrial designers, advertising artists, interior decorators, textile designers, ceramic artists, etc. The painters, the sculptors and the theatre artists provide a clearer insight in man's encounter with the universe. The educators and the historians promote art in education and in society. The industrial designers, the graphic artists, the textile designers, the ceramic artists and the commercial artists mold the environment people live in to make life comfortable. Getting pupils to design products is partly an attempt to get them to think about the making of material objects and to consider the various technical and aesthetic factors that are involved. It is also an attempt to encourage them to be creatively involved in some crafts or technological planning. This requires some prior knowledge of materials as well as the appropriate skills

to be employed in the making of the object. One principle of such teaching is that pupils must learn how to find things out by themselves. This principle, encapsulated in the phrase 'learning how to think rather than what to think', is sometimes supported as a necessary procedure adopted in a world of change. As preliminary to making involving some research and creative planning, designing has its place in technology (Down, 1984).

Art Education and Employment:

The roles of schools in preparing pupils for employment have been emphasized repeatedly in current discussions on curriculum. In Government Girls' College Maiduguri, and indeed in all the secondary schools surveyed, a premium was often placed on examination courses and academic qualifications. The target was to produce the greatest number of students who passed the WAEC or the GCE examinations. In fact, the term 'best school' solely refers to the school which had the largest number of students who passed their WASC examination.

In the system of education, the art syllabuses must be followed closely in order to prepare students for the WASC examination. Cookey (1970) commented on the system of education:

The system of education which was prevalent in the past, and which still persists in most areas, is that which tends to produce children who can read and write and pass examinations which qualify them for employment only as clerks. Right from the start, the pupils work with an eye on the syllabus for the First School Leaving Certificate or the West African School Certificate. Past question papers are rigorously plodded through and model answers memorized. Not much thought is given to the problem of equipping the pupil for life outside the classroom. Where science is taught, the work done is often only theoretical and severely limited by the syllabus of the examination being prepared for. The children get hold of large chunks of unrelated knowledge which they cannot digest (West African Journal of Education, Vol. 37, No.4).

This system of education often produced the kind of person whom Alexander Pope (Cookey, 1970) described as: "The book-full blockhead ignorantly read, with loads of learned lumber in his head". The warped concept of education had left a bad impression about education. It had developed a class of people who looked upon education as a preparation for a clean job. The educated man, according to the view, would not "work with his hands". You would not be a farmer if you were educated. People preferred civil engineering to mechanical or automobile engineering, because they thought it was a cleaner occupation. This type of education was certainly not what was needed in Nigeria, a country calling for the development of its natural resources, and with its manufacturing industries yet in their infancy. In Nigeria, agricultural produce accounts for a very high proportion of its national income, it was obvious that more attention was required in mechanised agricultural education.

It follows that schools should enrich and broaden pupils' experiences through a broad and balanced curriculum. Literary and numeracy are important parts of education, but they should not be mistaken for the whole of it (Calouste Gulbenkian Foundation, 1982, p.4). The society faces a future in which opportunities in many accepted areas of employment will continue to decline. Levels of unemployment are especially high among young people and school leavers. This is not a passing feature of recession, but perhaps a result of the education system. There is a profound change in the established patterns of working life, which calls for a need of a broad approach to education rather than a narrow emphasis on vocational qualifications. Many young people now at school may never get jobs - not through lack of qualifications but through lack of jobs. There must be a response within

the schools and particular subject areas to what is taking place outside them. To see education mainly as a preparation for forms of works that are fast disappearing is clearly short-sighted (Calouste Gulbenkian Foundation, 1982, pp.4-5).

The emphasis on education for employment was upholding traditional pressures in schools for academic attainment. These tightened the grip of examination courses on the curriculum and made it resistant to change. It is argued that a society needs and values more than academic abilities. And children and young people have much more to offer - intuition, creativity, sensibility and practical skills. An education in these is quite as important for all pupils as an education of the more academic kind, and, that not to have this is to stunt and distort their growth as intelligent, feeling and capable individuals (Calouste Gulbenkian Foundation, 1982, p.5).

The realities of unemployment mean that jobs are not available. But if art educators could produce self-reliant, resourceful, creative people with initiative, all qualities which are not encouraged by the present education system, they could truly say that they are educating for life. The society needs people of vision and practical common sense, who can create opportunity for themselves and others. It is necessary to equip people with strong personal resources, so that they can understand their basic human need to create, to achieve, to make contributions and to have a positive identity within the community.

The Option System:

Art was included in the timetable of all pupils in the junior secondary school. After the third year, pupils were given a choice of courses or areas of study which involved dropping some

subjects from the timetable. Examinations and future careers were inevitably concerned and difficult choices had to be made. A discarded subject could be one which a pupil had talent and which he gained enjoyment and personal enrichment. Art was critically affected at this stage as the number of pupils taking it fell drastically. Abled pupils were forced to give up art in the third year.

To be awarded a secondary school certificate (GCE) in Nigeria, each student chooses six subjects in which he will be examined by the West African Examinations Council. Art is one of the fifty-three or so subjects considered acceptable for the certificate. An art student is expected to select three papers to complete in art, including at least one from both section A and section B and at least one in colour.

Section A

- | | |
|---------|--|
| Paper 1 | Drawing or painting from still life |
| Paper 2 | Drawing or painting from nature |
| Paper 3 | Drawing or painting from living person |

Section B

- | | |
|---------|-----------------------------------|
| Paper 4 | Imaginative composition in colour |
| Paper 5 | Design |
| Paper 6 | Craftwork |
| Paper 7 | Art Appreciation |

The art syllabus which was distributed by WAEC must be closely followed in order to prepare for the examinations. The craft areas included are the traditional ones - puppetry, gourd and calabash decoration, textile design, pottery, basketry and leatherwork - and others such as bookbinding, mosaic and wall decoration. Few students select to take the paper in art appreciation, neither is this paper encouraged by teachers, possibly because they are not prepared to teach it.

The secondary school curriculum was fairly well structured

and standardized for all West Africa by WAEC. Actually, West Africa is divided into two zones for WAEC's purposes: one includes Ghana, Sierra Leone, and Gambia, and the other is Nigeria alone (Omabegho in Ott and Al Hurwitz, 1984).

The art teachers were faced with problems which to some extent were peculiar to their own field. Art did not enjoy unchallenged status as did some other subjects in the school and it was possible that no other subject depended so much on the skill, personality, and interests of the art teachers. They were usually allowed almost complete freedom to design their activities besides the ones provided by WAEC, Borno State Ministry of Education, and the NERC. They developed a programme according to their own philosophy and interests. Work was based to a large extent on the interests, ideas and attitudes of the pupils, and in order to quicken their visual and creative sensitivity a wide and balanced range of artistic experience was necessary. Students' interests and enthusiasms had to be captured and developed if a strong department was to be built. The qualities and skills which the art teachers endeavoured to encourage were therefore emotive and intuitive, intangible and difficult to assess. In an academic environment, where it is customary to evaluate progress by examinations and where lists showing the graded positions of pupils are issued, the position of art, where the assessment of attainment presents difficulties, is somewhat tenuous.

The art teacher's relationship with and influence on his pupils is obviously important. It is also important to establish equally good relationship with his colleagues. He will need to be strongly convinced of the value of art in the full education of every pupil and sustain its purpose in general discussion. Equally, he will

need an active interest in the other facets of learning and growth with which his colleagues are concerned. He cannot be successful, however, without the support of the principal. It is the principal's responsibility to make the ultimate decision on the organisation and the content of the curriculum. No subject, however strong the staff, can develop its full potential unless conditions in the school are favourable.

It was noted that pupils were placed in art groups, not because of their special ability in the subject, but rather for the lack of it in any other. Art cannot be taken if a student followed a science course. When the choice of subjects is made so early it may be a real deprivation for the academically gifted pupil, forced to break off a study in which he not only has talent but which he needs for the sake of a balanced curriculum and his personal development. Those talented in art can also be successful in the sciences and vice versa. If both fields can be explored together the choice of career may be kept open much longer. It was encouraging, however, that in spite of the intricacies of timetabling involved, the principal arranged that from the first to the third year, art had the same basic place on each girl's timetable as English and mathematics. As a result, over a half of the students offered art education. The success of the art department was therefore laid on good foundations made possible by the fact that art was taken throughout the junior secondary school by all pupils.

Timetabling:

Timetabling for art was inappropriate, leading to either fragmentation or too much integration. Art was timetabled like other 'subjects' in short periods of 45 minutes. This seriously reduced the quality of work. There is often no time in single periods for groups to develop ideas satisfactorily. Besides, expressive work in all the arts takes concentration, application and time. Short periods often prejudice

good work. The week-long gaps which existed between lessons affected concentration and continuity. Integrating courses was sacrificing depth for variety. Students required time to pursue the arts rigorously according to their different disciplines. The different arts do impose different patterns of work and would require different skills. Pupils find different arts more compatible with their own ideas and abilities than others and will want eventually to give more time to them.

Block timetabling was used in the senior classes. In place of one or two periods of painting a week, for example, a class or a group had one or two days of painting in a block each half-term. The advantage of this was to facilitate more sustained and concentrated work. The disadvantage was in leaving much longer gaps between sessions.

The art timetable was based on a "round-about system", where the department distributed the allocated proportion of time between its disciplines in a regular cycle. The arts were given two to four periods a week, which had to be shared between design, modeling, painting, etc. For example, a group had a block of painting, followed the next week by a block of design and so on. This allowed for both teaching in each of those areas and for some team-teaching. There was an opportunity for co-operative work between disciplines.

Space and Facilities

The Government Girls' College had a fairly adequate supply of facilities. Not only were there minimal equipment such as washing space, lighting, working surfaces, paper, painting and drawing instruments, but also local kilns and wheels for pottery, canvas, oil paint, ceramic and sculpturing tools. The art room was properly designed, with ideal windows for ventilation and lighting. It had display facilities, storage areas, displays, sink and appropriate furniture. The art room was also

decorated with art works and found objects to facilitate learning.

The art teachers and the principal of the school recognised the need for facilities in art education and an enhanced atmosphere in which art education should take place. Laboratories not only provide facilities for scientific work, they provide a setting and a mood for it. Equally, the art room facilitates expressive work, partly through becoming associated with it. Specialist facilities do not guarantee work of quality, but they can help greatly by raising pupils' expectations and intensify their concentration. Buildings can easily dictate a curriculum. The body of a school reflects its mind. The principles of the curriculum need, somehow, to be incorporated into the design of and allocation of spaces and facilities. Whether in the design of new buildings or in the conversion and use of existing plant, there should be co-ordination and dual and possibly multi-use of facilities and space.

Good tools, good media and good materials are essential for art education. Poor tools and materials can affect pupils' work and progress, and can therefore influence their attitudes. A carefully planned, fully stocked, and well-equipped art room contributes far more effectively to significant educational development in art than does an inadequate, cluttered, converted classroom or a programme forced to operate almost entirely on scrap materials. To quote one teacher:

As one would expect, those schools with the best and most expensive equipment had the most favourable traditions and attitudes to art as part of the school curriculum. And art education became popular in such schools. The art produced was of a particular high standard.

Although the school ranked high in provision of facilities to art, it was not among those where pupils had most freedom or where the art works produced were of particularly high quality. Art work in the school was disciplined and exam-oriented, and experimentation was not encouraged. Art practice centred on design and printing.

The demand for materials had increased. And even the customary tools and materials of drawing and painting had now been augmented to include a full range of transparent and opaque colours in oil, water and p.v.a. media; oil pastel; wax crayons; felt and fibre tipped pens; charcoal; conte'; and variety of dyes and inks. Hardboard and canvas were used to paint on as well as paper and card. The increasing interest in three-dimensional work had added to the range of materials required. In addition to timber, clay, plaster, wire and stone, considerable use was made of materials such as plastics and cement. A vast amount of waste materials of one sort or another was also used. In addition to kiln and throwing wheels, there were good clay storage space, cupboards or shelves, glaze equipment, variety of small tools and receptacles.

The school was not properly equipped for textile design, particularly where it involved screen printing for which a large suitably surfaced table was necessary and a trough big enough to wash screens. This was regrettable because textile printing is a rewarding craft which can offer a direct link with other parts of the curriculum.

Storage Space:

The art room had a limited storage space. Since three-dimensional work was carried out, a considerable amount of space was needed for work in progress as well as for completed works. And if the yearly supplies were to be stored in the art room, considerable space had to be provided. All paper and cardboard must be stored flat. Shallow drawers are ideal for this. Tools can be placed on wall panels adjoining the work space or stored on portable and movable panels so that they can easily be moved to various work areas in the room.

Vertical racks on cabinet tops will provide storage space for oil paintings and unfinished charcoal and pastel drawings. Individual lock cabinets will provide for storage of expensive personal materials such as brushes, jewellery, leatherworks, paint, etc.

Sink and Drains:

There was one sink in the art room. The sink was placed in one corner of the room. Plenty of sink space will reduce clean-up time. And with such a large number of students, definitely there was a need for more sinks. Sinks which project into the room will provide space for pupils on two or three sides at the same time. Wall areas near a sink must be covered with some waterproof materials like tiles, which can be kept clean. Clay and grease traps must be installed to prevent clogging of drain pipes.

Exhibition Space:

Bulletin board was the only space used for putting up exhibits. Few posters were found in the principal's office, staff room and the assembly hall. Most of the exhibition spaces available due to the nature of the art room were not utilised. For example, the cabinet doors could serve for tacking up flat works. Tops of low cabinets, shelves, and stands could serve as display space for three-dimensional works. Walls could be covered with cork or inexpensive 'celotex' for exhibiting flat works. Pine panelling is also very practical, as it is soft, holds tacks, and doesn't show tack marks too badly.

Many other spaces can provide an exhibition area - unused chalkboards, corridors, cafeteria, library, clinic, gymnasiums, public

buildings, lobbies. Three-dimensional displays may be shown on library tables, cafeteria tables, book cases, display cases or boxes, and, of course, many articles can be suspended for effective display. Choose an area which can be readily lighted, with reasonable provision for circulation of people, and where the work can be shown to advantage.

Because of the variety of activities, equipment, necessary storage space, etc. the art studio must be considerably larger than the average academic classroom, for the same number of pupils.

The Art Room:

Although the art room in GGC was purposely designed, there was much to be improved. First, the size of the room was abit small. Second, it was located behind all the classrooms. Third, there were no large tables. Finally, the art room was too crowded.

If possible, the art room should be located where pupils, teachers, and visitors can easily observe the interesting art activities going on within it as well as the finished products which are displayed on its shelves and display boards and cases. Part of this room, or if possible, an adjacent office-studio, should be made available for the art teacher's personal creative use. The art teacher might make use of such space during free periods, after school, and on week-ends. Advanced students (forms III to VI) should also have use of the art room at certain out-of-class hours.

The art room should contain adequate storage space for art materials, equipment, and projects. Each room should have a sink, a work table with vise, and the basic tools. It should also contain a table for clay work and craft activities, several easels or painting tables, and a large table for general activities in which small groups might

simultaneously engage. The walls should provide adequate display space for two and three-dimensional student projects as well as original art works and reproductions of work by famous artists.

Supply and Training of Teachers

The average art teacher-pupil ratio in the school was about 1:200. There was one teacher for every 200 students. The number of art teachers available was too small compared to the population of students. To some extent the ratio of art teachers to the number of pupils reflected the degree of importance given to the subject. There were subjects like English, which had up to twelve teachers (about 20% of the entire staff population). The recent reduction in teacher training colleges in the state have led to the closure of many art courses. The result was a shortage of confident and qualified art teachers coming into the profession. Art teaching, like all teaching, depends for its quality and effectiveness on the supply and training of teachers. There is a need to ensure sufficient number and range of teachers with specialist skills in art no less than in other areas of the curriculum. It has been recognised that graduate status is an important feature in a teacher's general professional viability and schools are rapidly moving towards a time when they may expect teaching to be an all-graduate profession. Graduate status also has a considerable bearing on career prospects. The proportion of non-graduates among art teachers also play some part. The situation is likely to affect the emphasis on art in the curriculum, the self-concept of art teachers, and the status of the art teachers in the eyes of their colleagues. The present low status of art may discourage students from seeking such training. The situation could raise other problems related to its implementation.

Two of the teachers had a graduate qualification in the subject. They had completed three or four years in schools or colleges of art and obtained the B.A. Fine Arts, B.Sc. Industrial Design or B.A./B.Ed. Creative Arts. Other qualifications which give entitlement to graduate salary is the Higher National Diploma (HND) and the Diploma in Fine Art (DFA) obtained abroad, particularly the one from University of London. One teacher had HND obtained from Kaduna Polytechnic and the other had DFA obtained from Ahmadu Bello University Zaria. In other schools, there were many who taught art in secondary schools and have obtained their training in Advanced Teachers' Colleges (ATC), where they studied art as a main teaching subject. The college art course requires a total specialisation in the subject.

The HND holder had a qualification which was recognised, not as straight forward degree but as of degree equivalence. And there is something; not necessarily inferior, but basically different about having degree equivalent status. The art teachers did not feel the distinction because many other teachers were also non-graduates (NCE, HND, NND, DFA holders). The quality of teaching is any way related to graduate status.

Attitudes towards the art teacher need to be improved. The non-graduate skill works at a disadvantage in some schools, even though he may have graduate status for salary and promotion purposes. Practices which clearly segregate ATC, NCE and DFA staff from others (e.g allocation of houses, distribution of responsibilities) should stop. The deep-rooted attitude that the teacher of art is inferior, and the corollary of this - that the subject is less significant - is something which needs to be campaigned against.

At present there are three main channels through which teachers enter secondary schools in order to teach art. One ATC, which with Grade II Certificate or GCE 'O' level lasts three years. Then a three-year course at Polytechnic and a three or four years course in the University. Considering the exceptional qualities which have been outlined as being necessary for the successful teacher of art, how far do these courses succeed in their intentions? The Polytechnic and some courses in the University are subject to criticism. Students are not taught any teaching methods, but find themselves in the classroom. Such teachers are inadequately prepared for the realities of the secondary school situation. They may not see their subject sufficiently as an integral part of general education. They may use teaching methods which are not acceptable educationally. College of education students, on the other hand, are said to lack depth of experience in the main art subject because they offer too many subjects and in consequence have not the technical expertise necessary when teaching older secondary school pupils.

The Art Teacher in Secondary Education

Accounts given by teachers and to a lesser extent students were the main sources of evidence. Also observation of classroom procedures constituted a major part of this aspect of the study. Information was derived from an analysis of art room atmosphere, teacher-pupil relationships, and the attitudes of art teachers towards their work, their pupils, and their pupils' work.

It has already been made apparent that the successful art teacher in a secondary school must have many qualities. The art teacher must develop a satisfactory proficiency in at least one form of

art expression such as painting, sculpture, interior design, textile design or ceramics, and should be familiar with a wide variety of other art media and processes. He should be an artist as well as a teacher of art. The art teacher should also have a considerable knowledge of child, adolescent, and adult psychology and should keep abreast of contemporary trends in the philosophy of art education. The art teacher who does not understand human growth and development cannot be as effective as one who can anticipate, understand, and cope with the behaviour response of his students. As an artist he must have sensitivity and show an enthusiasm for his work and have a deep interest in his pupils and sympathy for their needs and aspirations. Although professional preparation is adequate by the time an art teacher has graduated from college or university, it is by no means complete and should never be considered terminated. Art teachers should continue to prepare themselves professionally through graduate study, participation in professional organisations, in-service workshops, and by reading current professional literature.

The art teachers should be aware of the changes in the content of art courses, the evidence of new materials and techniques, and the diversity of contemporary art forms. They will also have to continually refresh their convictions on the value and place of art in general education and be ready to substantiate its aims in general discussion. This will be necessary not only on formal occasions such as staff and parent meetings, but informally in common rooms and outside school life. They should also appreciate that their subject is but one facet in the general education and development of pupils and show a sympathetic and informed interest in the subjects taught by their colleagues. This interest will often lead to effective links between art and other subjects.

In a school with such strong academic tradition, art had no automatic status as enjoyed by some subjects so much depended on the relationship developed between the art teachers and their colleagues, and particularly with the principal. In order to gain a place for their subjects, the art teachers had first to prove the value of their teaching and to earn respect for themselves as people as well as artists and craftsmen. They need patience and a sense of humour as well as persuasive powers in order to enlist the sympathies of their colleagues. These relationships often develop through the part they play in general school activities and in holding administrative posts. Contrary to the widespread popular conceptions of the artist, art teachers often show great versatility and several play major parts in out-of-school activities, not only in the more expected fields of drama and play production, but in athletics and in school clubs and societies in no way connected with art.

Some of the teachers were of long service, who through personal contacts, reading, visits to galleries and exhibitions, and attendance at workshops and conferences maintained an admirably informed freshness of outlook. It is worth mentioning that the art department was opened by Mr. Sharma, who was still at the school during the study.

By comparison with teachers of other subjects, the art teachers spoke more frequently about, and placed more emphasis upon the importance of the atmosphere in their classrooms. They talked about fostering a climate which was conducive to creativity and self-expression, both in terms of producing works and of enabling students to relax and be themselves. They believed that the 'atmosphere' or 'climate' which exists within a school is an

extremely significant factor, influencing student and teacher morale, motivation and commitment, and academic achievement. If the art teachers are able to create a 'conducive' climate, students' attitude and behaviour within the art room and the quality of the work they produce there might be expected to be positive and high (Ross, 1980, p.110). Art teachers might also be expected to maintain higher personal and professional morale than teachers of other subjects.

Observation of the art room and teachers' accounts of classroom situations suggested that the climate in the art class was frequently successful in terms of student attitude and response. Art teachers also confirmed that they enjoyed their work and were relatively satisfied with teaching as a career. However, this might not necessarily appear to be the case in terms of 'official' and 'objective' indicators of satisfaction and success, such as examination results, teachers' scale positions, provisions of space and facilities, availability of fund and staff development. The art room, and the criteria applied within it were different from the rooms and criteria associated with other subjects.

The art teachers believed that art was much more to them than just a subject. It was part of them, a fundamental means of self-expression and communication, a form of thinking, a way of understanding (Brinson, 1982), 'an outlook or orientation of being' (Ross, 1984, p.38). Art was not something they 'did' in school as part of their job, it had a space in their lives as a whole. One teacher said:

I think, reason, act, talk and dress like an artist. My house is full of art works - sculptures, paintings, ceramic pieces. Colours are organised to match. My window blinds are made from batik materials. My couch covers are made from tie and dye materials. My life is engulfed by art. The subject directly reflects on my personality.

Some art teachers preferred their identity as artist rather than as teacher and therefore perceived success in terms of achievements in the artists' culture rather than the culture of the school. Similarly, their aims and values were not necessarily those of other teachers in the school and this was passed on to students when they were in art lessons. It is unlikely that all art teachers have exactly the same aims and views of their role.

The teachers in GGC shared the aim of offering and making art available as means of self-expression and communication, as a source of personal satisfaction and achievement, and as a way, or a valuable part of life. Teaching art was not, to the teachers at least, really about producing artists. They saw their fundamental job to draw out, or to facilitate the expression of potentialities and possibilities already within and possessed by the pupils. This contrasted with the aim shared by the teachers of other subjects of passing on knowledge to the student.

The study revealed that not much was done in art history or art appreciation. Most of the students did not know any artist. The students disclosed that they did not know anything about Picasso, Van Gogh, Michelangelo, Leonardo, Twins Seven Seven, Jimoh Buraimoh, Ulli Beier, Aina Onabolu, Kenneth C. Murray, Henry Moore, or Lamidi Fakeye. Mr. Sharma acknowledged that he introduced students to great works of art and acquainted them with the criteria by which they were judged to be great: to introduce them to aesthetic appreciation or 'to initiate them into our cultural heritage'. He also facilitated the development of a sense of design and 'taste' based on judgement and criticism which related and applied to everyday life - in furnishing the home and in choosing and making clothes for example.

In-service Training

No art teacher attended in-service training from 1981 to 1986. One teacher, however, attended workshops and exhibitions. Whatever the initial training the art teacher had, the continuous pattern of development in art processes, the widening range of materials, the changing methods of teaching, the new purposes and objectives of art education, and the new methods of evaluation (continuous assessment) mean that to be really effective he cannot stand still.

Graduate study for persons who teach art is highly desirable. Together with individual creative activity, study and teaching experience, graduate study is one of the best means of helping teachers keep up-to-date with desirable educational philosophies and practises. A large percentage of persons who teach art require part- or full-time graduate study following their graduation from college or university. This keeps them abreast of current educational practices and often leads them to better teaching positions with higher salaries. A teacher who seeks opportunities provided by institutions of higher learning betters himself as a person, a teacher, an artist, and a citizen.

Many institutions of higher learning offer graduate programmes in art - e.g. Ahmadu Bello University, Zaria; University of Benin; University of Nigeria, Nsukka; University of Ife; University of Calabar; and University of Maiduguri. The master's degree programmes include various courses such as: art studio courses; art education philosophy, methods, and workshop courses; and courses in art history. Several different master's degrees may be earned, depending on the type of institution which awards them. Most universities and colleges offer an M.A. (Master of Arts); an M.Ed. (Master of Education); or the

M.F.A. (Master of Fine Arts) degrees. At present only a few institutions of higher learning offer a doctor's degree in the field of art education, yet the number is gradually increasing. PhD degree in art is offered in Ahmadu Bello University Zaria, University of Benin, University of Nigeria Nsukka and University of Ife. The PhD (Doctor of Philosophy) degree is obtainable in fields of specialisation such as art studio work, art education and art history. The Ed.D (Doctor of Education) is a newer degree than the PhD. Like the PhD, the Ed.D is obtainable in a variety of areas such as art education, creative arts and secondary and teacher education. There is a need to make research and develop a comprehensive list of polytechnics, colleges and universities which offer art education for reference to secondary and teacher training students. Such material will also be useful to researchers and applicants for graduate and postgraduate studies. The list provided by the Joint Admissions and Matriculation Board (JAMB) is not up to date and is too sketchy.

Recently, an art education programme at the University of Lagos was introduced under the aegis of the faculty of education; this was designed to: expose future and current classroom teachers in early childhood through secondary schools to art, train art teachers (primarily for secondary schools, since only a few exclusive, private primary schools have art programme) and prepare those teachers who will teach students in teacher training institutions (Omabegho in Ott and Al Hurwitz, 1984, p.203). The Ahmadu Bello University also provides Graduate Certificate in Education and Postgraduate Diploma in Education (PGDE) for teachers without teaching qualification. The Graduate Certificate in Education is basically for undergraduates who wish to become teachers. And the PGDE is mainly for teachers with B.A., B.Sc., or LL.B without teaching methods experience. At ABU Zaria and

University of Maiduguri, teachers (with not less than five years teaching experience) attend a one term course during July to September with wide range of content and objectives. There is a proposal by the researcher to introduce a one-year supplementary course for teachers who wish to extend their practical experience in the Department of Creative Arts in the University of Maiduguri. Such students could become art administrators, researchers, art curriculum specialists, career advisers, art publishers or editors or reporters. The NERC and the NSEA organise workshops and conferences for art educators. These normally last from two to five days and occur during school vacations. Workshops were also organised by supervisors in conjunction with the University of Maiduguri Department of Creative Arts. The workshop included lectures, discussions, film shows and visits to museums. In-service art workshops and/or courses are excellent means of developing increased competence for guiding growth through art activities. The Educational Resource Centre also offered a valuable support to in-service training. From time to time it organised exhibitions of art works and courses. Such occasions provided an excellent opportunity for the cross fertilisation of ideas, for following up experience gained and the discussion of local problems and opportunities. The Education Centre had less provision for art teachers in primary schools than for their secondary school and teacher training colleagues.

Developments in art education have been rapid and some of the teachers wished to have experience of materials, techniques, methods, world art which have been developed since they left school. Mrs Gail Usuman said:

I left school long ago so I am not current. I feel I have no up-to-date knowledge of art education as a whole. It is difficult to keep up with events in art in this part of the world, where there are no art publications, no properly established museums, and exhibitions are only held occasionally. The daily newspapers have nothing on art. If they do probably on dance or festivals.

There was a need for practical courses where art processes could be investigated with adequate materials and equipment. There was also a need to understand developments in the field. In addition to practical courses, time must be given to educational developments, organisations and the structure and contents of art courses. Lack of students' interests and enthusiasm for art call for courses based on this issue alone. Art as a major course, art education for technology, the senior secondary school art, the organisation of large art department and the function of the head of art department could provide adequate themes for in-service courses.

Teaching Methods

The simple action of entering the art studio does not set off a burning desire to create. Stimulation for self-expression requires a dynamic teacher, a definite and vital programme, a conducive environment, a pleasant atmosphere. "Half of the teacher's work is to stand by and kindle the child's confidence; the other half is always to be prepared to present at the right time" (McDonald, 1941, p.23). This is one of the most challenging responsibilities in the art teacher's activities.

The role of the teacher in art is vital and complicated. The task is not simply to let anything happen in the name of self-expression or creativity. Neither is it to impose rigid structures of ideas and methods on pupils. The need is for a difficult balance

of freedom and authority. In principle, everybody can be enabled to develop his knowledge and skill to a point at which he can become an innovator. His doing so depends on his interest and commitment to, and on the extent and quality of his experience in, the work in question. In a class, some students will be, or will become better than others in some areas of work - both in what they produce and in the skills they develop. This is what is implied in the concept of giftedness. It will still need a solid basis of teaching and learning if such gifts are to develop fully (Calouste Gulbenkian Foundation, 1982, p.33).

Two points must be stressed in teaching art. First, teachers must avoid giving the impression that only their views count. If they want to promote independent, critical and creative thinking, they have to be working against themselves and try to achieve these things by avoiding methods of teaching which stifle initiative and promote the acceptance of some authoritarian fiat of a body of elders or establishment. If the stress is upon conformity of response and acceptance of established ideas, they can hardly expect the emergence of critical and creative work as a direct result. The teacher must promote the application and a discipline which underpins all creative work, but allow for the new departures in thinking and doing by which it is characterised. To encourage creative work, art educators must put premium on the pupils' own original ideas whenever possible; setting them to use these either to produce new works or new interpretations, or to propose novel approaches to the solution of problems for which their existing knowledge or skills provide only partial or inadequate solutions. These pressures are particularly acute, where the rigid requirements of certain types of public examinations and the teaching methods associated with them act as stultifying constraints upon pupils' sense of initiative.

As has been pointed out, many students who have been creatively prolific in earlier years now seem to lose their interest and fund of ideas. An imaginative and sympathetic approach throughout the adolescence will tend to maintain creative interest. If it has been dulled, a definite, methodical programme is called for to restore confidence and encourage creativity. The adolescent naturally begins to feel less adequate in his ability to express himself, because he compares his products critically with others'. He demands to know why and how. He needs more than freedom - he needs direction in a developmental programme - he needs teaching. The student should be free to experiment, free to search, free to try his voice in his own song - but in all this freedom, he must feel the security of someone who understands and will guide him over the pitfalls.

When a student becomes bogged down and discouraged in his process of creativity due to lack of knowledge of how to carry on, he needs help. The adolescent can be directed into a satisfying effort by suggesting another similar but more suitable approach to a problem through some other medium, technique or material. The following statements are a summation of worthwhile hints for successful art teaching in secondary school.

1. Be alert to the adolescent, his attitudes and needs;
2. Stimulate the students' creativity and learning processes;
3. Step in and teach when necessary;
4. Keep personally alive in art as a creator;
5. Be conversant with current trends in both art and general education;
6. Have objectives at finger tips and shoot at them constantly;
7. Believe that art is worthwhile and enjoyable and your

students will too.

Observation of classroom procedures revealed that the majority of the teachers used one or combination of the following methods of teaching.

Free Activity:

All the teachers used a sort of free activity or *laissez faire* approach in teaching, a tradition inherited from Rousseau, Froebel, Pestalozzi and others. The notion is that pupils grow up naturally like flowers and they should not only be allowed to express themselves freely, but that parents and teachers should never intervene, or check, or even suggest (Tickle, 1987, p.15). The pedagogy of rote instruction is inappropriate to Pestalozzi's and Froebel's educational theories. Instead, the teacher would ask the children questions about observable phenomena or about relationships between given items for the children to reason out. The questions are addressed to individuals but the group is encouraged to discuss their answers. Even young children are held to be capable of reflection on their own ideas and those of others.

In the mid-18th to early 19th centuries, when these pioneers of early childhood education were active, knowledge was believed to form innately (cf Plato) or be wholly acquired as inscription on a *tabula rasa* (cf Locke). These pioneers of early childhood schooling are opposed to the doctrine of original sin with its antipathy to play and secular arts. From them children would, through a kind of yet firm teacher who engaged their 'interests', become able to discern good from bad, right from wrong; would think for themselves. In Pestalozzi's words (in Tickle, 1987):

Let the child not only be acted upon but let him be an agent in intellectual education The child has a faculty of reflection independent of the thoughts of others. It is well done to make a child read, and write, and learn, and repeat, - but it is still better to make a child think (p.16)

Although Froebel resisted writing instructional step-by-step texts for teachers, he had prepared the way by his curriculum package of the Gifts Occupation, where the content and tasks upon which the children reflect are largely prespecified.

Froebel wishes to engage what he sees as the child's natural 'interest' in a task-based quest for unity of the developing moral conscience with the pattern and beauty of the natural world. The implication of this inextricable link between what Froebel called the 'inner' and the 'outer', is that children's utterances, drawings, songs and plays have a visible and a metaphysical aspect. This is the 'mystical' aura of Froebel's method of schooling, one upon which many educational writers have commented on. Although Froebel included drawing, dance, music, and what we would call three-dimensional design in his curriculum, the tasks were largely prespecified by the textbook and the teacher. Froebel's method did not admit children's spontaneous play. All activities are work (or the 'plays of the kindergarten' as Froebel described them), directed towards the progressive insight of unity of the 'inner' and the 'outer'. This limit on children's interests and spontaneity meant that in schooling that followed the 'letter' of Froebel's method, children would produce variations in required patterns rather than imaginative drawings, would sing songs and play ring games as specified by the curriculum and, in all, be under the close direction of the teacher (Tickle, 1987, p.17).

Montessori's method returns to sequenced progressive tasks without admittance of children's play(Tickle, 1987). She, like Froebel,

believes that for proper moral and aesthetic development, children's inherent goodness and discernment require releasing through particular stimulus objects. Pestalozzi (Tickle, 1987) wants to develop agency in his pupils. He believes that the young child can be educated to develop an inquiry approach to things and words. He argues against innate ideas and tabula rasa. Like his contemporary philosopher Kant, Pestalozzi believes that all children are born with a potential to discern good from bad and to make fundamental spatial distinctions. All other knowledge is learnt. Pestalozzi's great educational achievement is to create and apply a pedagogy which encouraged the development of child's agency, building on the child's potential for moral and aesthetic discernment through reflection (Tickle, 1987).

Given the adherence of Froebel and Montessori to theories of release of innate faculties through prespecified external sensory stimuli, it follows that their methods neglected imaginative, creative play and work in the arts. Children learnt through work; the tasks being predefined by the curriculum and its materials. Although Montessori, unlike Froebel, was not an advocate of free will, they both treated the young child's school as one provided by an adult disciplined environment for sensory and intellectual development.

It was Pestalozzi, Owen and Mcmillan who believed that all children are capable of reflective action to become self-responsible agents. Their educational pedagogy and practice incorporate play as a means towards development of the child's aesthetic and intellectual powers. Yet, Froebel wrote about children's play based on his detailed observations:

Play is the purest, most spiritual activity in man at this stage, and at the same time, typical of human life as a whole - of the inner hidden

natural life of man. Of all things he gives therefore joy, freedom, contentment, inner and outer rest and peace of the world (Froebel in Tickle, 1987, p.18).

Froebel outlined the educational philosophy and practice of the pioneers to make an important distinction between schooling that integrates play and that which excludes or even forbids it. When play is integral then children may try out their imaginative ideas of role, plastic art and music. But to provide only a 'rich' environment of materials is not enough for children 'to learn through play'. Play as Erickson (Tickle, 1987) observes, requires boundaries. The teacher has to be audience of play, and ask questions to the children about what the relationships mean to them and from the perspectives of the adult world. In this way the children's imaginative extensions of pivotal ideas and objects are appreciated for their integrity and the children are encouraged to make connection with the language of description and ideas used by adults. The children's realities are expressed in the creation of a played artifact, are placed in the context of what is actually possible in their and the teacher's understanding. Play and its objects become the articulation point for such dialogue.

The tensions that arise through an 'interaction' between play (imaginative constructions) and work (self-disciplined goal oriented task) are in the felt experience of many teachers. Under a prespecified curriculum and teacher directed discipline, work sometimes becomes degraded to labour, the routine subservience to externally imposed tasks. Dewey (Tickle, 1987, p.19) suggests that play and work are on a continuum. Play becomes transformed into work through the ordering of activity and materials towards an end - the child's consciousness of the meaning of his 'impulsions and acts'. The 'selection and arrangements of art' is expressive of past experience. 'However

work becomes labour or toil when the activities are onerous, undergone as mere means by which to secure a remit. Dewey asserts that it is from work that art products arise, not from play or labour. He believes that the experience of making aesthetic production does not necessarily arise when children are given freedom; 'When personal activity is liberated from control'. The art production does not arise where the teacher believes in and practices only freedom and spontaneity, nor where order and necessity are dominant. The classroom conditions for aesthetic production are those which have encouraged development through experience, by reflecting on what has been done and made: those which encourage work (not play or labour).

From the literature on the free activity type of teaching, it is clear that there are different styles of the free activity method. Some styles recognise play as the major factor, but prespecified tasks to limit children's interests and spontaneity (cf Froebel). Others involve sequenced progressive tasks with admittance of children's imaginative and creative play (cf Montessori). Some argue against the innate ideas and tabula rasa and say that children are born with potentials and education should only build on such (cf Pestalozzi). Yet some emphasize the classroom conditions which foster development through experience (cf Dewey). Teachers are encouraged to select the appropriate technique(s) for their teaching.

The teachers observed in this study used a sort of combined Montessori and Dewey's approach. Students were allowed to express themselves freely. And although the tasks were largely specified by WAEC or the teachers, there were no limit on the pupil's interests and spontaneity and students were encouraged to produce imaginative works. They were assisted to develop an inquiring approach to learning.

Play, as a major characteristic of the Froebel's concept of free activity teaching, was not clearly observed. Besides the Froebel or the Montessori theory of release of innate facilities through prespecified external sensory stimulus, their methods encouraged imaginative and creative work in art, a practice more in tune with Pestalozzi's views.

Interest Groups:

In sculpture, ceramics and sometimes painting, pupils were grouped according to their main interests. Pupils with similar interests worked together under a leader appointed by the teacher. The leader maintained order when the teacher was not with the group. The teacher visited the groups in turn. He did not interfere in their activities unless it was really necessary for him to do so, but he did not hesitate to give help whenever he saw they needed it.

Here pupils were encouraged to work on their own so that they might learn to depend less on adult help. If they leave the teacher alone and consult one another when they are in difficulties, it is a good sign. Don't fret. It shows that they have developed mutual trust and cooperation, which only good education can produce. The students were required to maintain order and quietness; but to feel free in the class. They could talk or sing if they like, but should do so without disturbing another class at work. The groups were kept apart so that they did not get into one another's way. Crowding together often has the effect of producing noise.

Classrooms are not suitable for the interest group method. They are too small. But teachers were forced to use them so they moved the furniture to one side to make room for the groups. The teacher divided his time equally among the groups. When more time was needed by a particular group, he remained longer with it and apologised at the end

of the lesson to those he failed to give them his attention and assured them his first attention next time. Groups were also informed to seek the teacher's attention whenever there was trouble. As the students got used to the method, the teacher allowed them to work more on their own.

The interest grouping had two great advantages. It enabled the teacher to see more of each pupil than in the class method which makes him teach all the pupils together. Secondly, it allowed the pupils to work along their own lines of interests, which in turn inspired creative work.

Activity Class:

In painting, ceramics, and sculpture the teacher drew up a list of what he wanted the pupils to do. Every student chose what she wanted to do from the list; then obtained the necessary tools and materials and moved to one part of the room to work by herself. The teacher visited each pupil in turn to see what she was doing and how she was doing it. The work was discussed and advice was given on the use of tools.

Before the students undertook the exercises they were brought together and demonstrated or explained how tools are used before they got to work with them. The activities were arranged in their order of difficulty, so that pupils worked from the simplest to the most difficult.

Group Method:

In some lessons pupils worked together in groups, but this time keen pupils were made to work with indifferent pupils in the same

group. They were given a particular thing to produce. And the different activities that will combine to produce that thing were shared out among the members of the groups, so that in doing her part each pupil contributed to the making of the thing. For example, the craft class wanted to make a basket. The pupils were arranged in groups. One group splited the canes into the required lengths and sizes, another group pared the split canes, and the third weaved the basket.

Art Projects:

Lami's class (one of the students interviewed) was working on a project in painting based on 'The Fulani Jihad'. The story was read in history lesson, but read again and used as stimulus for painting. Some students worked individually, some in pairs or threes according to choice.

The tables were covered with large sheets of sugar paper. Quantities of already mixed paint in green, white, red, blue, yellow, black and brown were provided. Also large hog-brushes, bucket of water, and rags were available. All the students were busy engaged in painting pictures of horses, warriors, soldiers, and war scenes. The task was to represent a theme from the story of Jihad, a holy Islamic war, covering the whole sheet of paper. The modes of representation varied.

The lesson provided clearly defined and controlled boundaries for students' actions. The construction of the compositions had begun at the lower edge of the sheet of paper in every case. The size, shape and range of materials were defined by the students. Particular colours and techniques were also determined by the students. The students had a wide degree of latitude which enabled them to make their judgements and decisions, and which resulted in individual

products. The provision of a repertoire of experiences, including subject matter, compositional formats, the properties of media, techniques of application were directed.

The class project for Zainabu (another student interviewed) focused on a collection of improvised materials for painting and drawing. The students were taught how to make brushes, colour, pen and charcoal locally. Then they were involved in the collection, production and documentation of the materials. At the end of the project which lasted two weeks, the students produced improvised colours from leaves, flowers, soil and tree barks. Brushes were developed from sticks, hair, feather and grass. After the project, the students were required to produce a work from what they made.

Other projects carried out were:

1. potato block printing,
2. simple mobile using abstract shapes of coloured paper, wood, zinc,
3. ink sketching on moistened paper,
4. lettering and posters,
5. modeling.

A blot design problem was achieved by developing a design - abstract, realistic or decorative form. After the design was painted boldly in a rather thick tempera and thoroughly dried, a coat of India ink was painted over the entire paper. Then the whole sheet, which was now black, was washed off under the faucet and the original design appeared with a most pleasant and unusual new surface treatment.

In lettering, students first became familiar with the alphabet styles and the tools used. They studied advertising to see simple and direct lettering which was generally used. Then they worked out some simple words in a plain sans-serif alphabet, which required good spacing and crisp, neat execution. They were shown how lettering

can be worked out on tracing paper and then transferred to the final sheet of paper for inking in. The use of stencil letter kits was encouraged.

Students embarked on the exercise. A measuring guage made with a piece of paper was used to keep the strokes of letters uniform. After the lettering was roughed in and spaced freehand, T-Square and traingle were used to check vertical and horizontal lines. The students then applied the knowledge to simple projects, such as making a folio cover with their name, direction signs for corridors and roads, and other one- or two-word jobs.

The school was best known for its poster production. The art department produced poster projects for the school and the Ministry of Education. They designed and painted posters for a school dance, PTA meeting, traditional cultural dance festival, game and some club and church affairs. Poster designing had helped to make the art department popular in the school.

Teachers discussed the areas of costume design, fashion illustration, textile design, interior decoration and asked students to select one of those areas for a project. Another opportunity was reports by committees. The class was divided up into small groups and each one selected some phase of art to study and present to the class. Demonstrations and illustrative materials were included in the presentation. Guidance was provided in the selection of the topics and in the preparation of the outlines of the reports. Students were also referred to materials in the library. Out the unit came interesting and almost professional presentations of paper embossing, wood engraving, graphic arts, mosaics, collage, use of natural dyes in weaving and many other exciting phases of art.

Testing programme was carried along with the unit. Before

the presentations began each committee handed in some questions related to its subject. At the end of the unit a true-false quiz was given including all of the questions. This checked how much information was imparted.

Projects in studying colour were carried out as introductory exercises for painting, graphics and textile design. Students were shown how colour value can be controlled by adding white or black to the colour so that a range from full value to white and/or to black can be created with any given colour. The number of steps that were to be included in the controlled colour scale were decided upon by the teacher. Each student designed a very simple square or circle 25 times on a piece of paper. The shapes were then coloured with various values. The exercise was followed with discussion of how values are used in various fields, such as decoration, painting, textile design, linoleum, mosaic and poster. The students were required to collect examples of those and develop an original design in any desired manner or technique working with the newly acquired ability to create strong patterns of value in a monochromatic scheme. The problem included discussion, exploration, experimentation, creation, and appreciation. So it was a valuable educational experience for the students.

Mobiles were made by the students. They were first asked to make a considerable amount of study and experimentation to develop balance, movement, and an organised design which was attractive in all positions. The first experiment was carried on with wire, thread, and cardboard using simple abstract shapes. Then different materials were used including sheets of glass, plastic, tins, wood, christmas cards, and rocks. Successful mobiles were displayed in offices throughout the school. They were usually hanged on ceilings.

Art Teacher-Student Classroom Relations:

Classroom observation shows that the relationship between the art teachers and their students was cordial and friendly. However, it was not personalised enough to assist each student individually. The art teacher must utilise all available file information on each student. For instance, a knowledge of his social and economic background is essential in carrying out the programme. Some students have a very limited travel experience to the extent that they never left their own neighbourhood. In many homes there is a complete absence of any discussion or appreciation of art. Some students have heard about art for the first time. These students have a distinct disadvantage. Not all the students can be expected to make visits to museums, exhibits and theatre that charge admission, and to purchase art materials which he could not afford. This is because in some family budgets, extra Naira just isn't available. And there are families that live in a single room, where the work space is a kitchen table or a stool which is never cleared of food and dishes. Students cannot be expected to carry on home projects in an orderly manner in an environment of that kind. All these problems affect art education and the art teacher can only see them through the understanding of the social and economic background of each student. Then he can make provision for such circumstances in his teaching.

Majority of the teachers avoided the old type of autocratic, teacher-dominated, regimented class in the art studio, yet the groups were under control all the times. Students who are seriously working on creative constructions demand, and are entitled to, some semblance of order. Often the lack of it interferes with attempts to concentrate. Students expect a strong, fair leader. They want stimulation, sympathy,

encouragement, kindness, and understanding. Specifically, in an art teacher they (1) look for a competent artist who is able to stimulate, encourage, and assist them in their creativity. They will (2) appreciate vocational guidance in the arts. They look to the art teacher (3) for advice in such areas as room decoration, art projects in other class, stage productions, poster making, etc. They rightfully expect the art teacher (4) to dress in an attractive, fashionable manner. Students expect (5) advice on problems in creativity, but resent the arbitrary imposition of a teacher's ideas or techniques. They appreciate (6) the opportunities of planning programmes, exhibitions, and the distribution and care of tools and materials. They expect (7) a clean, inspiring place to work in and (if encouraged) will assist in leaving the studio in the same condition for others. They (8) understand free, creative expression which does not interfere with the creative rights of others (Reed, 1957,p.59).

Four things usually kill pupil's interest and imagination: unnecessary rules and theories, bad methods of teaching, setting false standards for the pupils to reach, and loss of confidence (Udo-Ema, 1961, p.75). Some teachers live mentally in the past. They find it hard to change their old methods which no longer work successfully with pupils of today. Their pupils find them old-fashioned and fail to respond. One teacher complained:

The students of these days are not keen to learn.
They hardly pay attention in class and want to be
spoon-fed. They don't show any initiative to learn.
Many play truancy or stay away from classes. The
standard of education is falling.

Such statements are quite false. Drop your rules and theories about colours and perspective. If you fail to heed this warning you will find that your pupil's imagination is stifled. They will tend to overlook

the creative side of their work while they try to follow your rules. The fear of breaking the rules will make them too timid to draw a line or apply colour with freedom. With stifled imagination, they can and will produce only artificial work.

Let the students feel the freedom to express themselves with media. Give them confidence by making them feel that they can do it. Some pupils are easily discouraged when their work does not show exactly what they intend to express. They need practice and must learn from you that skill grows with practise. Be really interested in what each child is doing, and show your interest. Study the child's work with him, not as a technical matter, but as an expression of some idea that he alone has. If there is a point you do not understand in it, ask him what it means. From that you may be able to help him to discover where a mistake has prevented him from getting his idea across. Encourage him. Make him believe that he is as capable of producing something good as any other pupil in the class, and, that only he can give expression to ideas that are in his own mind alone. Set topics that capture his interests and fire his imagination.

Always stand by to help in difficulties, but learn to interfere without killing the pupil's original ideas. Give suggestions only when they are really necessary. Train the pupils to have clear ideas of what they want to do before they start doing it. Some pupils may complain that they cannot do what you have set. Tell them that you can only help those who try, that when you have seen their first effort you will be able to help them; you cannot help them when they have done nothing because you cannot see through their minds to know what they mean to express. If you feel that a little explanation is needed to make the topic clear, give it to them before you send them back to

get on with their work. Try to make sure that every pupil enjoys the art class. The best way of doing this is to enjoy it yourself quite openly.

There were several students who required special attention - those with special gifts or talented in art, those who are physically handicapped and those with hearing and speaking problems. Teachers provided for the needs of the different groups. The gifted students were given special training and special arrangements to balance the training against the demands of general education. Such arrangements included dropping some subjects to provide more time to practise or time off for specialist tuition. There was a broad interpretation of the concept of art. Encouragement was given to broad range of out-of-school activities like music club, drama club, girls scout, exhibition/poster club. Art provided a variety of alternative modes of communication for those with sight, hearing and speech (stammering) problems. It enabled them to exercise their physical skills and abilities which were involved. Pupils with speech defects were given projective activities such as playing with puppets, dolls, pets, play-radio, play television, and play stage acting.

Teaching Aids:

None of the teachers observed used teaching aids. And one could hardly see any serious preparation in the lessons. To assist art teachers with the development of visual studies a good range of audio-visual equipment is necessary. Although the importance of the study of original works has been emphasized it will need to be supported by other aids. The use of the camera and film making has been mentioned. Books, reproductions and photographs will all be used. The daily press,

weekly colour supplements and art magazines provide helpful materials which many teachers use to form a visual reference library. Audio-visual aids offer an especially valuable source of visual experience and are a considerable asset to the teacher. It was surprising to find that the art department did not have at least its own slide projector. To have to borrow one from a teacher or another department is a limiting factor as the projector is often used most effectively to show a few slides at an appropriate moment - which cannot always be forecast. Sometimes it is desirable for a pupil to run through a sequence of slides himself.

The art teacher today has many and varied sources of supply of slide and film strips - museums, universities, art associations, education resource centre, education departments, private photographers, and libraries. It was encouraging to see that teachers in the school were making collections covering wide range of subjects - pottery, painting, designs, textile prints, sculpture, and artifacts.

Another form of projected aid is that which uses a short 8mm film sequence housed in cassettes. This form of teaching aid has not gained great popularity in the art departments, partly because of the cost of the machine, and also because of the lack of material suited to the work of the departments. However, if such a projector exists in a school, there is an opportunity for the art teacher to produce film loops for himself and to link these directly to his own teaching.

The overhead projector is basically intended to project a large transparency either photographically or manually produced, this machine is capable of creative use. Three-dimensional forms and in particular those made in transparent or translucent materials can be projected by placing them on the base plate of this machine. Many

interesting and varied effects can be obtained by suspending moving objects within the area between the illuminated base plate and the projection prism of the machine. This machine is not yet seen in art departments in secondary schools, but the work in the schools where it is being used effectively indicates that its use is likely to spread.

The school had a 16mm cine projector used to show films for students during week-ends and on special occasions. Such projector is good for art teaching. Art films can be shown to students. Such films are available from a number of national sources, museum services, libraries, education centres, archives, and from commercial sources on hire or free loan. Some education authorities have their own film libraries. Government Girls' College Maiduguri also had a television and a video recorder. But the art department never used them in teaching. Video and broadcasts about art can also provide good support for the art department. Television has been a powerful and significant influence in the classroom in recent years. It is a form of communication over which the teacher has no control. The close circuit television has not yet made a major contribution in schools but it is safe to forecast from seeing experiments with this medium on teachers' courses that it will eventually play an important part in art education.

The school library was almost totally devoid of art books, but the range of the works in the art section varied immensely. The few available books were out-dated and the collection was not comprehensive because it did not cover the entire range of the arts and the allied subjects. The librarian was responsible for ordering and purchase of art books and art teachers normally submitted their

requirements. In doing this the art teachers considered the books which already exist on the library shelves, recently published books, the long term needs and the nature of the department. The main limiting factor was the principal's consent to provide enough money to purchase all the necessary art books.

Apart from the art books in the main library serving the whole school, a smaller section of books should be housed in the art room, mainly made up of art journals and magazines. Some teachers set aside a small comfortable reading area within their art departments. A low table, easy chairs, small carpet and attractive decor and display are sometimes provided in these areas. Such arrangements do have value in the protection of expensive books from the hazards of the working areas. Many teachers content themselves with a small cupboard or drawer and the display and open access of books of quality is not attempted. Few art departments have a special grant for the purchase of art books and quite frequently the majority of the books used in the art room are from the personal collection of the art teachers. It is not difficult to borrow books for a specific teaching purpose from the main library but the large school has inherent problems. The central library may be some distance from the art room making easy reference difficult. In some cases when a larger school has been formed from an amalgamation of existing buildings, the library may be up to two kilometres from the art studios. In such cases there is a need for a good working stock of books to be kept in the art department itself. The main collection of books on art should be kept in the school library, however, so that it is available to all pupils.

The school did its best to provide a variety of periodicals like the 'Nigeria Magazine', which include articles on art, primarily

for use by the senior students. When these are placed in the central library, younger pupils could make a considerable use of them too. It is preferable that such magazines and periodicals should serve the whole school initially, and at a later date be transferred from the library to the art room for retention or for display purposes.

Display and Exhibitions:

The art room was decorated with displays, but the department was unable to make the foyers and the circulation areas so visually stimulating. A marked change could be seen in entrances, on doors, on furniture; a sign that the art teachers were aware of their responsibilities to decorate the school and improve the atmosphere. The teachers built up the display facilities, both for two and for three dimensional arts, over the years.

The art teachers put up pupils' works in staff rooms, library, assembly hall and offices. They put up short-lived displays, more permanent murals, models and ceramic panels. The art department took the initiative to introduce works from other schools. There were also works by the teachers, Ben Enwonwu and Ladi Kwali. At times the teachers borrowed art works from the Arts Council and the University of Maiduguri for display.

Periodically, the school mounted major exhibitions of the works of the art department to correlate with special events such as holidays, dances, festivals, ball games, athletics, PTA meetings, open house, career day or celebrations. At such times it was not unusual for the school halls to be converted into an exhibition area. Many other spaces also provided an exhibition area - used and unused chalkboards, public buildings, lobbies, corridors, cafeteria, library, and staff room. Interesting exhibits were obtained from local artists, state and federal agencies,

teachers' colleges, art education associations, universities, museums and the Education Centre.

Art exhibition brings culture to the community, provides opportunities for understanding and evaluating the art programme, brings parents and education officers to the school, stimulates student interest, and promotes education generally.

Co-ordination and Contact

The art teachers did not appear to have a very strong link either with the world of art or general education. The teachers did not see their counterparts in other schools. Even teachers working together in different sections in the same school never met. Only a few teachers were able to find the time to keep abreast with current developments in their own field. The heavy demands of curriculum work and the population of students in the JSS made it difficult for teachers to devote much time to their own work and keep up with contemporary developments in the area. The art teachers were more hard-pressed than their colleagues in this respect. The WASC examination brought art teachers together but, by and large, the extent of professional contact remained meagre.

It could therefore be said that the arts were subjects apart and the art teachers tended to be teachers apart. This was of course an inevitable consequence of the standing of the subject they taught. Other factors were related to their professional training, careers and actual development in the schools which set art teachers apart from their colleagues and at some disadvantage. Their training was specialised and less 'academic' than that of their colleagues.

If the art teachers were felt to be a group apart, then, the

individual art teachers often suffered from considerable degree of professional isolation. The teachers rarely or never visited other art departments or met other art teachers. It was rare for music, art and drama teachers in a school to work closely together, and working alone is a fruitless experience. Art teachers cannot expect much encouragement from their non-art colleagues and understandably derive most of their support from working with other non-art teachers. This further underlined the isolation experienced by art teachers, and would seem to suggest that moves to bring art departments together, or even establish art schools, would have at least one important beneficial effect.

There was a little co-ordination between the main sectors of education - primary, secondary/teacher training and tertiary, and, as a result there was a little continuity in students' art education. Teachers in secondary schools often knew nothing about what children had done in their own areas at primary school. Some would have done a great deal of art, others very little. The two groups would demand a different treatment in a class. But, all were treated as beginners in the first year at secondary school. This could have a significant impact on a pupil's attitude development in the subject.

Another problem of co-ordinating the secondary school curriculum was the fact that the secondary school curriculum was complicated by specialisation of staff and departments. Professional identities were closely tied to subject areas. The teachers saw curriculum issues largely, and sometimes exclusively, in terms of their own specialism. This led to different areas of emphasis by different schools, depending on the combination of teachers available. There were reasons to suggest that specialists in different art forms would need to co-operate on matters

of policy and the development of art education in schools. The provision for art is to do with the whole ethos of a school. Where the general climate is favourable, all of the arts seem to flourish. And changes are more likely to be brought through staff working together to solve common difficulties. Providing art for the emerging and diverging interests and abilities of pupils requires co-operation (Calouste Gulbenkian Foundation, 1982, p.66).

Contact with contemporary arts, or with living world of the arts of the past, is an indispensable source of personal stimulus and nourishment. A teacher's personal involvement with the processes of art is likely to give his teaching relevance and vitality. An art department without effective and vital links with its environment could suffer a progressive breakdown (Ross in Calouste Gulbenkian Foundation, 1982, pp.17-18). The importance of contact with the art inspector, who has special responsibilities for art subject, cannot be overstated. The art inspector acts not just as an expert and as a manager of local resources, but also as both an important link, capable of drawing his teachers together into a dynamic relationship, and as a channel of inspiration and new thinking.

Examinations, Assessment and Evaluation

The Government Girls' College Maiduguri entered candidates for the West Africa Examinations Council examination; the GCE examination; and the JSS art examination. Besides the major examinations, the students sat for mid-term and term examinations. Tests were also given regularly in order to build up a continuous assessment report on each student. During the 1980s, the number of students who offered the WAEC examination or the GCE examination had risen.

Performance in tests and examinations was still the main index of the success of the school, the department and the subject area. The overall style and content of traditional academic examinations was still a dominating influence on what students learnt. The style and ultimately the quality of work were dominated by the requirements of public examinations. The school, like other secondary schools in the state, was naturally anxious to secure examination qualifications for their pupils. It was conscious of the degree to which the effectiveness of schools is measured by examination results. In consequence, the school entered as many candidates as possible for as many examinations as possible. The teachers adopted teaching approaches which were thought necessary to secure examination success (DES in Calouste Gulbenkian Foundation, 1982, pp.7-8).

Those activities which were not examinable suffered in terms of space, staffing, time, facilities and status. As a result, more and more teachers turned to the examination system to legitimise what they were doing in art. It's argued, however, that tests/examinations usually fail to measure growth through art for the following reasons:

1. Individual art expression is extremely varied. No two individuals react in the same way to the same experience, and no two art products can be exactly the same.
2. The time limitations imposed by art tests make response in terms of art expression virtually impossible. This is because most sincere and significant art expression takes place in an informal, permissive atmosphere where pupils have an opportunity to "warm up" to the medium used and to crystallise their ideas in periods of time varying according to their individual needs.
3. The word "test", the unnatural quietness and the atmosphere of authoritarianism prevalent in rooms where tests are being administered, and the pressures of "doing your best here and now" cause psychological blocks to develop in many

individuals, even adults.

4. No one aspect of art expression is representative of the total growth of any pupil. One cannot isolate a child's ability to use colour, for example, by asking him to "make a simple design using two colours which go well together", since the colours a child would choose under normal, non-testing conditions vary, depending on the mood of the child, his reaction to the subject he chooses to depict (Conant and Randall, 1963, pp.224-225).

There is a limited case for examinations in art education because examinations of whatever sort can only measure a limited aspects of art - not necessarily the most important aspects. This does not entirely dismiss the possibility of any form of examination. Tests could be taken as informally as possible to discover whether or not a pupil can perform certain tasks, has particular skills, possesses certain knowledge. Art is concerned not so much with the quantity, as with the quality of the experience. When pupils participate in art, the judgements art teachers make are based on fine qualities of discrimination, observation and connoisseurship. The need for these skills is great and it calls for forms of assessment and evaluation which reflect them. There is a need for approaches to assessment in which differences of value can be recognised and taken into account. In addition, art deals with forms of knowledge which are greatly informed by feeling and tuition, so intuitive judgement must be recognised as a legitimate element in evaluating works in schools.

Measurement of students growth in art involves more than an assessment of the merits of the finished work. The most important element to be evaluated is not exclusively the work of art, but the growth which an individual experiences during the process of producing a piece of creative work (Conant and Randall, 1963). The art teacher

must therefore use alternative ways of evaluation. He needs evaluation instruments such as observation, portfolio, anecdotal records, checklists and profile to provide a detailed account of both students' works and experiences in art. Students' behaviours (i.e., personal initiative in work, ability to select tools and materials, strive to reach formulated goals, quality of leadership, interests and enthusiasm in the work of art, behaviour towards materials) and the finished art products must collectively be reported. Art education, and indeed all practical courses in the new system of education requires, a separate assessment form which could account for growth in intuition, cognition, behaviour and skill development. The assessment form in the school, provided by the NNPC Zaria in 1983, was not quite appropriate for art education, and other subjects which emphasize skill development.

There is a need for some sort of summative assessment, which clarifies the contributions of art to pupils' overall development, and, which indicates attainment of their work. This is the real task, not that of devising examinations per se. Among the various alternatives is a profile reporting. The intention is to provide more detailed and descriptive account of pupils' works and experiences at school and their personal qualities. Profile may be used in addition to, or instead of, other forms of assessment. It may be compiled wholly by teachers, by teachers and pupils or wholly by pupils. It provides a framework within which pupils themselves could keep a personal record of their interests, aptitudes and abilities. All aspects of the profile could be controlled by pupils, including entries in the files. This could have positive effects on pupil-motivation and the records themselves would be more penetrating and illuminating of personal qualities than those done by teachers (Calouste Gulbenkian Foundation, 1982).

TABLE 43

ALTERNATIVE ASSESSMENT SHEET FOR ALL PRACTICAL COURSES IN THE NEW SYSTEM OF EDUCATION IN NIGERIA
(Account for Growth in Intuition, Cognition, Behaviour and Skill Development)

| | |
|---------------|---------------------------------------|
| State | Project(s) |
| School | |
| Year | |
| Subject | |
| Teacher | |
| Term | Class |

| Name | Personal Initiative in Work | Ability to Select Tools and Materials | Strive to Reach Formulated Goals | Quality of Leadership | Interests and Enthusiasm in the Work | Behaviour towards Materials | Quality of Finished Work | Weighted Score | REMARKS |
|------|-----------------------------|---------------------------------------|----------------------------------|-----------------------|--------------------------------------|-----------------------------|--------------------------|----------------|---------|
| | 10% | 10% | 10% | 10% | 10% | 10% | 40% | 100% | |
| | | | | | | | | | |

Students' Interests and Enthusiasm

Students' response to the pupil questionnaire revealed that they were interested in art education, but would not like to make a career in it due to some social and economic reasons. Very few students would like to carry over art interest into adult life. For most students this was a terminal course, which the school did not highly require the pursuit of it after the junior secondary school. It was regarded as a rudimentary or preparatory course offered only to assist students develop their ability in biology, chemistry, physics or geography. Many students did not select art education. They preferred English, mathematics, business studies, physics, biology and chemistry; the subjects they believed would lead to better outlook in life. The art attitude which the student will carry through life was materially affected, if not completely formulated during the early secondary school years. Unless the student becomes actively involved in a stimulating art process at this time, he will probably leave school with a strong antipathy for art, or with the concept that art is a play activity for the elementary child with little or no relationship to adult living.

The majority of the students (95%) had considered careers other than in art, which covered a wide range of activities including teaching, nursing, doctor, engineering, law, pilot and forces. The decision to take art instead of, for instance, a scientific subject was sometimes but not always or necessarily due to lack of a sufficiently good mark in the relevant exams. Some students were best at art but not particularly good at any other subject. In other words, they were among the weaker students. Of their number would be some who at the end of the stage of education would fail to make the grade for the WASC or GCE.

Several art students gave a subject other than art as their best and few said it was their best together with one or more other subjects. Combining the subjects mentioned as best or equal best, most students acknowledged English as a best subject, followed by mathematics, science and other subjects like history, art, geography and religious knowledge. It is interesting to observe that some of those who gave art as their best subject had none the less considered careers in other fields. And of those who gave another subject as their best, most of them had considered non-art careers. The majority of the art students both gave a subject other than art as having been their best and had considered other careers. The selection of art was therefore by no means uniquely due to outstanding performance in the context of school art and the JSS art examinations, and this must alert us to the probability of other sorts of motivation towards and away from the role of art student.

The decision to take up the role of art student, especially in its 'pure' form, that of fine art student, was the resultant of a number of different forces which not only conflicted with each other but which reflected the tendency to divergence between the values of the artist and those of the society as whole. Some who opted for the role of artist were simply expressing this divergence. In some cases those who opted for it hoped to reconcile its values with the socially dominant values which stressed such needs as earning capacity, job security and occupational prestige. In other cases, there was enough encouragement in the social milieu, in the family and in the school, to make the intending art student feel that although her values were special, they were recognised as being acceptable and indeed admirable in their own way - the attitudes within society towards art

were sufficiently ambiguous and ambivalent for this to be a possibility. Another possibility was that in pursuit of a valid modern concept of art, the student would reject the idea of the artist's outlook being different from that of others, could indeed seek to equate his role with roles more highly regarded in the modern world, that of the scientist, for example.

Fifty per cent of the students gave enjoyment and self-satisfaction as their motives for doing art. Other motivation factors given were: art as means of self-expression, an emotional outlet, a compulsive need; art as means towards a career and earning capacity; art as a form of achievement or method of inquiry. A variety of other motives - personal individual, the wish to please others or to communicate with others, the absence of any other alternative - together accounted for part of the answers. Even among the art students, a substantial proportion gave enjoyment as their motive for doing art.

Most of the students interviewed thought there were teachable basic principles in art. Similar answer was also given in the pupil questionnaire. Some students said such principles 'exist but are not necessary', or 'are not teachable'. You 'can only be taught to think for yourself'. Other students said, "you should know them, you can then dismiss them". "One should be helped to discover them for oneself". "It is up to the individual to find these himself". 'You must emphasize these so much'. 'Make your own mind what you want to do and do it' (Madge and Weinberger, 1973). Some students both shared these orientations and also were rather more specific about the kind of matters involved - 'things like perspective, drawing at school, colour, shape, academic drawing can be taught'. 'Everybody ought to be able to draw academically well'. Some said, 'yes, we have to be aware of them

but don't always use them.' 'Basics of art must be taught at secondary school; there is no need to adhere to principles once you know them.' 'Art is not teachable; it is best if people find out by trial and error individually'. 'Principles should only be taught when an individual needs them for a specific problem'. 'Most of art is unteachable; the technical side can be taught but this isn't art'. One student said that 'techniques are teachable and necessary to know'.

There was an agreement that talent is necessary in order to be able to do art, but that other attributes are equally or more important. Students said that what was needed 'is partly talent, partly hard work', that it helps to have talent, but not too much, otherwise one wouldn't work hard enough. 'What is needed is small proportion of talent and large part of hard work'. Students who disagreed that talent is needed said that what you need 'is concentration and hard work'; that 'art can be learnt' and that 'anyone can do art'. Other students said that 'you do have to have some sort of talent or you wouldn't be interested', - 'talent is only a starting point'.

Few students felt that their outlook at school had been different from those not taking art. However, a substantial minority denied that their outlook and values differed significantly from those of others. Those who accepted that they had different values said:

- (a) Artists have their own way of life and this appealed to me.
- (b) I tried to be arty or creative to show that I wasn't conforming.
- (c) I think in a different way, more deeply and creatively.
- (d) Art students are broad minded. They are more concerned with what they want rather than what "ought" to be done. They see things aesthetically.
- (e) Art students enjoy a kind of freedom in class.

The nature of the subject and the way it was taught had influenced the type of value upheld by the students.

As the maturation process unfolds, the student's attitude towards art seems to be affected by some change also. The completely free and uninhibited expressions of the young child are no longer apparent in the adolescent. Lowenfeld (1952, p.vii) feels that "during adolescence, skills become increasingly important, and the creative approach changes from an unconscious creation to one done with a critical awareness". Bannon (in Reed, 1957, p.42) states that "at about the age of nine to ten years, most boys and girls become increasingly critical of their work. They want to express ideas more accurately and with greater skills". This new interest in more skilled productions has its effect on the youngster's sureness of the ability to create, with which he was so positively endowed in his earlier years. Some art educators hold the extreme view that creativity not only undergoes a change, but is actually obliterated at adolescence. They claim that creativity in art ends for many years during adolescence and returns only with maturity.

If an elementary programme is co-ordinated with the secondary programme so that a continuity is maintained and developmental programme is stressed, students should continue with their interest in art throughout adolescence. If children leave elementary school with a feeling of sureness about their ability to create and a healthy interest in art activities, there will not be any noticeable difference in their interest in creativity in secondary schools. If the elementary programme (nursery and primary schools) has not kept pace with the developing child, the change in emotional and mental attitudes accompanying the physical growth, in early adolescence years, will cause a wavering of the creative powers (Reed, 1957, p.42). The

Pennsylvania Art Education Bulletin (in Reed, 1957, p.42) states that the "... spontaneous imagination of the small child is replaced by the more controlled thinking of early adolescence. As a result of this change, many children during the adjustment period hesitate in attempting to express their creative thoughts and ideas". Although they may "hesitate", they do not "lose" interest. There seems to be little doubt too that the teacher, with a comprehending approach to the learner, and a programme which provides for a challenging use of forms, materials, techniques and skills, can maintain interest in artistic creativity throughout adolescence. Adolescent's interest in art can also be maintained through projects and materials which challenge his skills.

Perhaps the best way to promote the art programme beyond mere interest is through student contact. All the art students can be goodwill ambassadors. If they are excited about art education, their enthusiasm will carry over to the rest of the student body, to staff, and to parents. All art lessons should be carefully planned to provide a maximum excitement. Most students enjoy publicity so see that interesting and unusual art activities are publicised in school and local papers. Arrange regular exhibits which feature students' works so that they could have a chance to show off their accomplishments to their school mates. If art is taught as an elective course, arrange to have other students to audit the art classes by inviting them to work on art projects. This can cause many students to register for an art course the following year or to join an art club in order to carry on with art activities with more regularity. Slides, strip films, and films make for a more interesting art lesson for students and provide material for talks. When outstanding films are available, which are of general interest to all students, art assemblies can be arranged to see the films, or they can be shown during lunch or dinner periods.

The Role of the Art Inspector

The art inspector visited the school once a term to see teachers in the classroom and inspect lesson plans. This was an old system of inspection which did not help art and art teachers much. The numerous problems in art education call for more frequent and effective supervision. The activities of the art inspector must cover all the aspects of the curriculum implementation process. In addition to the main task of working in close contact with teachers in schools, he has responsibilities in further education. Other important aspects of his work are those connected with the appointment of teachers, advising the Ministry of Education on art, equipment and accommodation, the choice of materials to use in schools, and the success of art education in schools. In fact the success or failure of art education in schools depends on the art inspector who is responsible for the subject.

Inspectors can be of inestimable help in facilitating contact and co-ordination between schools and teachers through for example:

- (a) Regular meetings with teachers to discuss issues related to provision, practice and policy in and between schools;
- (b) Curriculum groups to explore in detail particular aspects of the art curriculum (e.g. questions of assessment and examination, teaching methods, option systems) and to make their findings available to other teachers;
- (c) Informal exchanges, for example, visits by art teachers to other schools to watch colleagues at work and to exchange ideas and views;
- (d) Professional associations bring together teachers and students within art to discuss wider educational

concerns and to plan events, activities and courses of action to promote their professional interests in the school (Calouste Gulbenkian Foundation, 1982, p.76);

- (e) Exhibitions and competitions to enable students and teachers to see works of students and teachers from other schools;
- (f) In-service art workshops or courses are an excellent means of keeping students up-to-date with current events in art education.

The need for such services is especially pressing at a time when there are falling rolls in art education and the general economic situation calls for expert advice on questions of retraining, employment, redeployment and the re-allocation of resources in order to maintain and sustain balanced and coherent curriculum.

Promoting Art in Schools

To be most effective, the art programme - in addition to providing a vital, interesting, and exciting series of activities - needs the support of the school administration, staff, parents, student body, and the general public. The art department, therefore, is obligated to promote the cause of general education. Even the best on-going programme needs to maintain its place by keeping public support.

The art department organised exhibitions, decorated the school and ran art clubs in an attempt to promote art education. Other forms of publicity like newspaper or publication, radio and television, adult art classes, lecture and demonstration, community art groups were not undertaken. Radio and television have steadily become more popular and important in publicising school activities. While radio does not lend itself so well to portraying the work of the art programme, television is natural for showing either activities or the finished product from

art classes. Radio, however, can dramatize some stories, and, of course, the radio news broadcasts are effective means of reaching the public with information concerning art activities. Finally, be animated about your own programme and spread the doctrine of art education wherever you are. Your enthusiasm will be contagious (Reed, 1957, pp.182-190).

Extra-curricular Activities:

The GGC Maiduguri had various extra-curricular activities which included the following:

- 'Y' Brigade
- Girls' Brigade
- Art Club
- Girl and Boy Scouts
- Red Cross
- Traditional Cultural Activities Club
- Drama Club
- Gardening/Conservation Club
- Moslem Students Association

Some of the clubs were formed by the students. Others were organised by teachers who recognised the need. For instance, the art club was established by the art teachers, where students could meet once a week in week-ends to sculpt, sketch, paint or design. Some club formations were approached through the principal. Group of students saw her to organise a sort of poster and decoration club or art service club. Teachers encouraged the existing organisations by making useful suggestions as: "What do you think of including exhibits with other schools in your activities?" "What do you think of introducing picnic in your activities to attract members?"

Students' preference for the informality and excitement of

extra-curricular activities was shown by the many clubs and organisations to which they belonged. Many of the same learning experiences which drew negative reactions from students in regular classes were enjoyed enthusiastically in an informal setting. In addition, extra-curricular activities afforded opportunities for cooperative group experience which were sometimes not available in the formal curriculum. The structure of activity organisations caused individuals to work on committees and other groups where their leadership abilities were exercised beyond the usual limits. The extra-curriculum programme was more diversified than the curriculum itself.

Thus, the art club provided an informal, social experience in which students were likely to grow personally, socially, and artistically; it served the total educational programme, in that its agenda often included art activities which contributed to the beauty and efficient operation of the school.

Art Career Days:

Art career day was held every year for senior students and interested junior students in order that all possible careers in the arts may be considered. Representatives from college and university art departments were invited to explain the requirements, curricula, and placement opportunities in each field. Staff from Ramat Polytechnic were also invited. Following the general presentations to the career day audience, the school representatives met with small groups of specially interested students to provide more details and to answer questions. The career day also featured exhibitions and demonstrations by professional artists.

Usually the occasion was planned in conjunction with the

art inspector and guidance counsellors. The special responsibility of the art teacher was to ensure that the various art professions were adequately represented on panels of career speakers.

Art Festivals:

Art festival was held from time to time to bring the art programme to the attention of the entire school community and to promote cultural heritage of the people. The art festival provided the public with social as well as art experiences. The festival sometimes took the form of art fair, or art bazaar, or art week and usually lasted one week.

The art festival featured exhibition of two- and three-dimensional art works by students; demonstrations of various art activities and processes by students, teachers, amateurs or professionals; auction or sale of drawings, paintings, sculpture, pottery, books and other creative products produced in the school and the community; movies on art; panel discussions on art by teachers or professionals who would attempt to offer introductory explanations of the works; art demonstrations; display of art materials. The art week was normally organised by students in collaboration with the teachers, who only offered a helping hand.

Publication:

One of the most important extra-curricular activities used to promote art education is school publication. This activity was not practised in the school due to lack of resources. Publication can be carried out in the art department in collaboration with other departments. If used in its proper perspective, the school publication programme can make tremendous contributions to interested students' educational

growth through participation in the production. Other values include students' and teachers' increased enjoyment of school life, the development of leadership, and overall public relations to the school. The layout and type design, illustration, and many graphic art procedures contribute to the art education of students who participate.

A school newspaper can be introduced by the art department. It must be designed, written, and printed (if possible) by students. Selected staff members could act as advisers or guides, without directing or participating in the publication activity. Like posters, school newspapers are designed to communicate to all students, teachers, and administrators in the school, plus certain residents of the community.

Yearbook is another area art departments are encouraged to undertake. They are often useful for historical records. Although the process of producing a school yearbook is usually extensive and complex, it is educationally sound to have students participate as fully as possible in the total procedure. And, because it is predominantly an art activity, it offers many opportunities for art participation. The art editor and staff may be responsible for designing the yearbook cover; organising photographs; writing biographies; drawing, painting or modeling and designing advertisements.

Art quarterly serves as an outlet for students interested in writing and illustration of short stories, poems, art reviews and cartoons. Here, again, are needed students with art ability and interests to serve as editors, art editors, or art staff members. Ideally, students would assume responsibilities for writing, illustrating, possibly printing and binding, distributing, and keeping a financial record of the publication. Art quarterly magazine can be produced in conjunction with the English and History Departments in a school.

Student Membership of Professional Organisations in Art:

The study shows that no student was a member of any professional organisation in art. Also none of the teachers was a member of any professional organisation. The idea of membership of professional organisation was not encouraged by the teachers. Some of the students commented that they did not know how to become member of the professional organisations. Besides, they have only heard a little about professional organisations in art. There are a number of reasons why the senior students and teachers should belong to professional organisations in art:

1. It enables them to become better acquainted with current problems in art education and the general field of education.
2. It offers them an opportunity to add current periodical literature to their professional library through publications which are sold at reduced rates or are included as part of their membership fee.
3. It affords them valuable sources of personal contact with others in the professional field.
4. It gives them an opportunity to discuss professional problems with experienced teachers of art, artists, and educators in other fields.
5. It gives them the sense of belonging, encouragement, and confidence in their chosen area of education (Conant and Randall, 1963, pp.103-104).

Popular art associations which students could become members include: (1) The International Society for Education through Art (INSEA). Through the combined efforts of the United Nations Educational, Scientific, and Cultural Organisation (UNESCO) and a number of interested art educators throughout the world, the INSEA was established in 1951. Its aims and functions include: (a) to assemble and disseminate information concerning art education activities on a world

wide basis; (b) publish a periodical journal; (c) organise exchange of materials, exhibitions, teaching portfolios, publications, visual aids; (d) initiate research projects on specific themes, in collaboration with national societies for art education; (e) stimulate the formation of national societies for education through art in countries where these do not exist. (2) The Society of Nigeria Artists (SNA) was established in 1964 by a small group of artists. It provides a forum for artists and sponsors exhibitions of works by its members and students. It organises lectures, conferences, symposia and workshops. (3) The Nigerian Society for Education through Art (NSEA) is the national society for education through art in Nigeria. Its members include art teachers, artists, art administrators, craftsmen and art students. It is the most effective body which promotes art education in Nigeria today. It was formed in 1967 and was inaugurated in 1975. The aim of the NSEA is to develop and promote art teaching in schools through co-ordinating the activities of teachers, placement services for artists, discussions on art, research, workshops and conferences.

Attitudes to Art Education

Some of the many problems confronting students' decision to take up the role of art student were to do with the result of long-established attitudes towards art education. To those who saw education mainly as preparation for work, it seemed that the arts were unimportant for pupils unless they intended to make a career in them. Or, if they had a value, it was merely as leisure time pursuits outside the formal curriculum. For those who saw education mainly as the pursuit of academic achievement, the arts seemed unimportant except for the 'less able' pupils.

The Gulbenkian Report (1982) rejected that quality of education can be improved only by focussing on high standards of literacy and numeracy through a specialised curriculum; by choosing between, for example, science or arts, vocational qualifications or education for leisure. They accepted that all these should be represented in a well balanced curriculum. Each stands to gain through being taught in conjunction with the others. Literacy and numeracy seem to improve when taught as part of a broad-based curriculum. What children and young people urgently need is a varied general education which sees the acquisition of knowledge and practical skills as integral parts of personal development (Calouste Gulbenkian Foundation, 1982, pp.9-10).

The problems of finding time, space, facilities for art education and interested students are in changing the attitudes which withhold them. The key figure here, as elsewhere, is the headteacher. He is naturally affected by the views of education officials and parents. And parents are less likely to see the value of art, if schools only give half-hearted support for it in the first place.

The principal of GGC Maiduguri seemed to have a distinctly limited ideas about the functions of art in education, although she genuinely felt that art had a part to play in the 6-3-3-4 system of education, and felt compelled to support the efforts of the teachers. In practice she was inclined to treat art as a valuable sparetime activity, as useful for special occasions, or simply as a service department. She was generally very aware of the difficulties created for the staff and students by the timetable, by lack of enough teachers, lack of enough studios, and inadequate resources but seemed powerless or rather not so committed to resolve them. There was a widespread assumption that, beyond the JSS the brighter girls could not afford to give time to

art education but there might be something in art lessons for the slower, disabled, and more difficult individuals.

"Principals are besieged, not sold, by various departments". Most heads are ready to support any subject area when it is "sold" or proved to be of value. If the teachers in a particular area do not make it important, and prove its worth, it will continue to lack the head's support. Performance in examinations is one way to catch the principal's attention. But conducting a programme of art in which students, parents, and education officials are interested in is the most obvious and best possible way of gaining support.

Administrators are busy with the general problems of education so they have no time to seek out current information or events on specific areas. When art teachers find significant information which will help to develop an understanding of art education, they should forward it to the administration. Easily read reports concerning the activities and plans of the art department must be regularly prepared and sent to the administration. Provide reports on students who have been helped to adjust to school life through art activities. Accomplishments or projects of students must be well publicised in the school or local paper, or otherwise brought to the attention of the administration. Let the administration know of any art programme such as shows, career days, slide talks, or technical demonstrations.

Staff opinion about the importance of art in education varied. Some had positive opinion. Others had negative view and several teachers had a mixed response. The support of the school staff is an important factor in developing interests in an art programme. In order to develop this support, the art teacher must show a genuine interest in the work of other staff members. He must be alert to the aims and

problems of other departments. He cannot isolate himself within the art area. Being conversant with trends and practices in general education will enable the art teacher to place proper emphasis on art in the overall programme. Only with this background can worthwhile contributions be made of staff discussions. Other teachers will appreciate the help of the art teacher in arranging their classroom displays. Whenever possible, integrate art with the classroom work of other departments. For example, the use of the 'Fulani Jihad' (history of Islamic movement) as a painting theme was a step in the right direction. Generally academic teachers will welcome lectures, films or demonstrations to classes by the art teacher when it can make a valuable contribution to the subject at hand. One of the most effective means of gaining staff interests is to involve teachers in the creative art process through workshops.

In the study students did not rate art education high in their value judgement. To them art education was not an important part of the school curriculum. Art education was not so important like the 'academic' subjects. Such response calls for adjustments in art education. It is important that art teachers should see the pupil in relation to his age mates, and to the values by which he and they are governed at any given time. This requires keen perception and a dash of humility to set aside some of our adult biases and habits of thought, and to understand and influence the pupil's perspective (Ojemann in Reed, 1957,p.46).

The adolescent seeks to establish himself as a member of a group. The "crowd" usually determines what is to be done, regardless of adult opinion or pressure. Esther, who is creative, couldn't think of offering art if the "community" is against it. Joy, who is so

careful about colour matching, will suddenly insist on wearing socks which don't match, to the amusement of her parents. Musa, who is against the making of images, now visits museums and galleries. Many students are in conflict with their parents, which carries over into school. Adolescents strive for independence and recognition. The problems of dates, freedom to attend dances and courtship all have to be worked out with parents, with resulting conflicts. Art activities must provide channels for the adolescent to express his revolt against conventions being forced on him by parents and adults. Success in art may help the youngster to arrive at a state of equality, in his own line, with adults. 'Primitive' societies have feats and tasks which the adolescent performs to remove the stigma of 'child' and prove his adult status. In our complex society, after our young people are physically mature our society keeps them still children and this ambivalent status creates many emotional conflicts (Mendelowitz in Reed, 1957, p.47).

The art teacher's task of understanding the young adolescent is not a simple one. However, an insight into their problems and interests will help to make it possible to build a programme of art which will be accepted by them and of benefit to them. Working with artists can affect student's attitudes to art. The arts, like many other things in school, can seem to pupils to be remote from the concerns and interests of everyday life. But meeting and working with artists can give them valuable insights into the nature of these processes and into the interests and motivations which derive them. One effect of vocational pressures in school is for art to be considered as leisure activity, not essential. One way of combating it in schools is for pupils to work with those who have actually made art their occupation -

to see the commitment and application this involves and demands. This can do much to raise the status of art for pupils (Calouste Gulbenkian Foundation, 1982, p.116). Students' contact with practising artists can help deepen their understanding of the issues which concern them and to appreciate more fully the forms of work through which they seek to understand them. This can help to counter the feeling that art is something entombed in books and also help students towards a further understanding of contemporary life in general (The Gulbenkian Report, 1982, p.117).

Apart from mathematics and English the subjects most widely valued by students were the practical vocational and practical domestic ones. These were very generally also found to be interesting. Of the subjects which might be expected to be enjoyed in themselves or valued because they widened interests, namely art, music, physical education and games, only physical education and games were to any extent found interesting or seen useful. The implication was that schools were on the whole much more successful in their instrumental role in providing knowledge and skills which were useful, than in giving young people satisfying means of expressing their emotions and using their energies (Schools Council Publication, 1975, p.31).

Art occupied about ten per cent of tuition in a week in GGC Maiduguri. English and mathematics occupied about twice as much tuition time. Changes in the patterns of tuition time were discernible as pupils progressed through the stage of learning. It is interesting to observe that both 'academic' subjects and 'practical' subjects were allocated the same tuition time. Practical courses require more time for students to have the opportunity to try different media and have enough practice before producing finished works.

All the students interviewed had done art at secondary school as a compulsory subject for at least one year and in most cases for several years. Many students liked it, and, were good at it so this could incline them to take it as an O-level examination subject. If they did well at it in the O-level examination, this in turn would tend to predispose them towards taking A-level art and even consider further study in the area. They might or might not at the stage of the examinations be definitely considering art as a career.

Majority of the students responded positively to art teaching. Some negative responses by students meant on the whole that the school art appeared old-fashioned and examination-directed to pupils with an already aroused interest in art. Criticism of art was also widespread among the art students interviewed. A negative response by the non-art students meant in some cases that they found art as a subject completely uninteresting, that they had no facility for it, that they objected to its being compulsory. One complaint was that teachers had little time for those with no art ability or talent. On the other hand, others said that they weren't good at art but enjoyed it. One girl said she preferred nursing to art, another said school art was boring and had the effect of turning her away from art.

When students were asked: "How was art regarded at school?" They gave answers which indicate that it was positively regarded. Art was taken seriously. But several students said it was not and the nature of art activities made it look like a second-rate subject, or a recreational activity, or an exercise most suitable for drop-outs. The development of such attitudes could be attributed to the school administration. The low status of art was a function of the high status of other subjects. Some schools were described as science-oriented, others as primarily interested

in subjects which would lead to pupils getting places at universities. This was bias of the system. What was surprising was in a system with such bias, a relatively large number of students were nonetheless expected to take O-level and A-level examinations in art.

From the students' account, overt opposition to art as a career, though it existed, did not predominate in the population of parents. There were those who regarded art as not a serious subject and looked on art students as layabouts. The students indicated that most parents would allow their children to decide on courses of study and accept their decision; though they would normally suggest to them their areas of preferences. Tolerance of art as a possible activity was more widespread among parents than was the actual artistic interest. As reported by pupils, in two out of five families, one or both of the parents had an interest in art.

From the case study in Government Girls' College, one could see that the major factors which influenced students' decision were: (1) The option system that existed in schools - subject grouping, organisation of schools (science, art, comprehensive), performance tests (a determining factor for placement). (2) The position/status of art in secondary education was one of the determining factors of students' choice. This included issues like assumptions about art and art education, the school climate (hostile or conducive) and provisions for art. (3) The art curriculum and its implementation (teaching methods, staff training and development) had also affected students' attitudes to art education.

Results and the Hypotheses Produced in this Study

The test of the hypotheses is a procedure for deciding whether to accept or reject the hypotheses on the basis of the evidences

obtained through observations. The hypotheses were first stated in the alternative form, but later converted into null hypotheses for statistical testing or logical deduction. The alternative hypotheses describe the results which were expected based either on tuition of the findings or previous research theory. The hypotheses were both tested statistically and through ordinary deduction logic. The statistical calculation was carried out at 5% or 1.96 level of significance.

The first hypothesis was that the educational administrators, principals, students and teachers do not attach much value to art in secondary education. This was tested statistically.

$$\begin{aligned}
 \mu &= 87.04 \\
 \bar{x} &= 87.36 \\
 S &= 3.86 \\
 Z &= \frac{\bar{x} - \mu}{\frac{S}{\sqrt{N}}} \\
 &= \frac{87.36 - 87.04}{\frac{3.86}{\sqrt{355}}} \\
 &= \frac{0.32}{0.20} \\
 Z &= 1.6
 \end{aligned}$$

The question to be answered here is whether the sample mean (\bar{x}) is significantly different from the population mean (μ). Modulus of 'Z' at 5% level of significance is 1.96. Modulus 'Z' obtained in the study is less than 1.96, so there is no reason to reject the hypothesis (H_0) that educational administrators, principals, students and teachers attached much value to art education in secondary schools. The result of the hypothesis test confirmed the general response of people in the art attitude test.

The second hypothesis was that students are not interested in the study of art at certificate level in secondary schools because of lack of previous experience in art and issues related to career development. The results confirmed the hypothesis. Although most of the students experienced art teaching, their experience was only for a short time, one year or two years. The students' experience came in the junior secondary school, as a result of the introduction of the 6-3-3-4 system of education which makes art education a core course in the junior secondary school. Art educators believe that contact with art at the secondary level is inimical to the development of artistic capabilities.

The choice of subjects was determined by social, psychological and economic forces. Most students looked for courses which meet such needs as earning capacity, job security, and occupational prestige. They believed that art education had no social and economic values like science, medicine, law or business studies. Teachers were unable to enlighten students about art professions because they had no formalised training in guidance and counselling techniques.

Finally, the results also confirmed the third hypothesis. The situation of art education in terms of available specialist teachers, time, space, facilities, policy and supervision affected students' attitudes towards art education. Available data show that there was an acute shortage of art teachers in secondary schools due to the inadequacy of the teacher training scheme and the lure of other subjects. Provisions for art teaching were inadequate - no art rooms, no proper furniture, overcrowded classes, etc. In the option system, art education was grouped with academic subjects, which made choice difficult for the majority of the students who were interested in art education. And science students were not allowed to offer art education, because the authorities believed that science and art were not compatible. On the timetable, art education

was often allocated two periods per week in the junior secondary school and four periods per week in the senior secondary school. This was considered inadequate because in art students need time to become deeply involved with ideas and technical problems, where contemplation and experiment are part of the educative process.

The majority of the teachers interviewed (33%) said that the Ministries of Education made no positive efforts to promote art teaching in secondary schools. As a result, lack of materials, teachers, interested students and space remained the major problems of art education. The administration had a non-chalant attitude towards the development of the subject in schools. This had a significant effect on students' attitudes towards art education.

Major Findings of the Study

The major findings of the study were:

1. Most people attached great value to art in secondary education. The degree of people's response, however, varied from individual to individual, group to group and even from test item to test item. People had different attitudes towards art education. The majority of them, however, considered art education as of average value.
2. Art education was a recent phenomenon in secondary education. Before the introduction of the new system of education, many schools offered the course on non-credit basis. The number of secondary schools which taught art multiplied thereafter. Where art was taught, not much was accomplished until recently. In the implementation of the new system, many states still gave priority to 'academic' subjects.
3. There was an acute shortage of art teachers due to the inadequacy of the training programme and the enticement of other subjects like law, business studies, medicine and accountancy which offer the

tangible reward of more money and work prestige. A steady rise was, however, observed over the years. An increase in pupil numbers ought to logically in any case bring about an increase in the staff numbers. In some states art teachers were posted to schools where art was not taught to teach history, woodwork, English Language or mathematics. Some art teachers were given administrative posts like principal, vice principal or education officer, which had nothing to do with art education. Such practice had affected art teaching.

4. Only few students offered art education during the period covered by the study. There was a sort of inconsistency in the number of students who offered art, which indicates that the students' interest for the subject was not steady.
5. In most of the schools art was compulsory until the end of the third year. During the third year, students were asked to choose a limited number of subjects to study in the senior secondary and for the WASC examination. This choice was frequently determined by subject grouping or option system that operates in a school. A large number of students, particularly the more intelligent ones, gave up art on the basis of its lack of social and economic relevance, underlined by the form of the school's option system. For example, if pupils in one secondary school are asked whether they wish to continue with art, physics, French, English, biology or history, then, their decision is influenced by an unfavourable context within which the school has placed the choice. If in another school the pupils are asked whether they wish to do art, technical drawing, woodwork, music or drama, the choice is placed in quite a different context. The majority of students would favour 'academic' subjects. The practise of offering art education as one of a group of practical subjects or as one of a group of 'expressive' subjects

is probably a fairer option than offering art against academic subjects. In some schools, the range of attitudes present within the practical subjects group make such grouping an arbitrary one. Few secondary schools retained art as a compulsory subject until the end of the fourth year.

6. Art at the elementary level was taught by the classroom teachers, who did not experience any art teaching. The general subject teachers cannot be expected to teach art successfully. Clearly qualified staff are therefore required. Without qualified teachers, nothing useful can be done.
7. No state engaged on making research and publications in art education. No state sponsored or worked with professional associations in art. The Federal Ministry of Education, however, grants government recognition or subvention to organisations like the NSEA and the SNA. Not many states engaged on organising in-service training for teachers. States did not provide career information to students, parents and teachers.
8. Only a few states had a functional professional organisation. Artists were not able to form an effective professional body to promote art education. Most states indicated their advance regarding art in general education.
9. The majority of students experienced art teaching only in the junior secondary school. Not many students experienced art in the nursery and primary schools. Most children develop their initial interest in subjects at these stages, so there is a need for a sound foundation of art education at the elementary level. Many students did not experience any art teaching because their parents were opposed to image making in art. Such students were mostly from Muslim families.
10. The majority of the students observed liked art as a subject, but

did not want to offer it as a major. They confirmed that art gives them the opportunity to express themselves and art and crafts production are sources of personal income. But in Nigeria subjects like business studies, accountancy, medicine and law offer more pay and work prestige.

11. Teachers knew little about art education. As a result, they could not enlighten the students on the career prospects of art education. Teachers and counsellors in secondary schools directed the selection of choice of subjects instead of providing the information and background which will enable the students to make a wise choice of a vocation.

After the third year pupils were given a choice of courses or areas of study which involved dropping some subjects from the timetable. Examinations and future careers were inevitably concerned and difficult choices had to be made. A discarded subject could be one which a pupil had a talent and which he enjoyed. Art was affected at this stage as the number of those taking it fell drastically. Able pupils were forced to give up art to pursue "better" subjects.

12. Very few students carried over art interests into adult life. The society was materialistic and the students knew that art had no material value - no good salary, no automatic employment, limited job opportunities and low status. For most students in secondary schools, art education was a terminal course, which schools did not highly require the pursuit of it after the junior secondary school. Students needed art education to only help them in subjects which require drawing or illustrations. The art attitude which students would carry through life was

materially affected, if not completely formulated, during those early secondary school years. And unless the student becomes actively involved in a stimulating art process at this stage, he will probably leave school with a strong antipathy for art, or with the concept that art is a play activity for the elementary child, with little or no relationship to adult living.

13. Some of the students interviewed liked art education, and were good at it so this could encourage them to take it in the O-level examination and predispose them towards taking A-level art and even considering a further study in the area.
14. The decision to take art instead of, for instance, a scientific subject was sometimes due to lack of a sufficiently good mark to study other areas. Many students who gave art as their best subject had none the less considered careers in other fields. And, some art students both gave a subject other than art as their best and had considered other careers. The selection of art was, therefore, by no means uniquely based on outstanding performance in art. There were other sorts of motivation not really connected with performance in tests and examinations.
15. The decision to take up the role of an art student was the resultant of a number of different forces (social, economic, psychological), which not only conflicted with each other, but also reflected the tendency of divergence between the values of the artist and those of the society as whole. Some students who opted for the role of art student had no alternatives and had to take art education to complete their subject-grouping. Only a few students offered art education because they were interested, or their parents supported them. Some students hoped to reconcile its values with the socially dominant values which stressed

such needs as earning capacity, job security, and occupational prestige. In other cases, there was enough encouragement in the social milieu, in the family and in the school.

16. The crossed purposes of art education and the different names which refer to art study have confused many people (students, teachers, educational officials and parents) about the role of art and what it really means. This situation had affected the subject in secondary schools.
17. The set of traditional assumptions about the role of art in society and in education had pushed the works of artists and the works of the art teachers well down the list of social and educational priorities in secondary schools. These assumptions need investigating.
18. There was a widespread assumption among teachers, principals, and students that, beyond the JSS the brighter students could not afford to give time to art, but there might be something useful in art lessons for the slower, less intelligent, disabled, and more difficult individuals.
19. There was the feeling that art teachers cannot lay any claim with quality of status with colleagues whose backgrounds and pre-occupations are academic because of the nature of their subject and their professional training. Their training was specialised and less 'academic' than that of their colleagues. Because of this their influence upon the shape of the total curriculum was therefore likely to be distinctly limited.
20. Art teachers did not appear to have a very strong link either with the world of art or general education. They did not see their counterparts in other schools and even teachers working together

in different sections hardly met to discuss things. The heavy demands of curriculum work and the huge population of students made it difficult for teachers to devote time to their own work and keep abreast of contemporary developments in art. The art teachers were more or less hard-pressed than their colleagues in that respect. The situation affected the quality of teaching. A teacher's personal involvement in the processes of art is likely to give teaching relevance and vitality. "An art department without effective and vital links with its environment will suffer a progressive breakdown".

21. Because the art teachers were teachers apart, the individual teachers often suffered from a considerable degree of professional isolation. It was rare for art teachers in a school to work closely together, and working alone is a fruitless experience. Art teachers cannot expect much encouragement from other non-art teachers. Specialists in different art forms must co-operate on matters of policy and general development of the subject in schools. Changes are more likely to be brought through staff working together to solve common difficulties.
22. There was little continuity in art education. Teachers in secondary schools knew little about what children had done in their area at primary school. Some ought to have done a great deal of art, others perhaps just a little. All the students, however, were treated as beginners in the first year at secondary school. This had a significant effect on pupils' attitude formation on the subject.
23. The implementation of the secondary school art curriculum was greatly affected by specialisation of teachers and departments.

Professional identities were closely tied to subject areas. The teachers saw curriculum issues largely, and sometimes exclusively, in terms of their own specialism. This led to different areas of emphasis by different schools, depending on the combination of teachers. Some courses were totally ignored and ambitious teachers attempted to teach every art discipline.

24. Performance in tests and examinations was still taken as the main index of success in the school and the art department. A premium was placed on examination courses and academic qualifications. Examination had a dominating influence on what students did. The style and ultimately the quality of work were dictated by the requirements of public examinations. Teachers adopted teaching approaches which they thought were necessary to secure examination success.
25. Some of the problems confronting students' decision to take up the role of art student were to do with the result of long-established attitudes towards art education. To those who saw education mainly as preparation for work, it seemed that art was unimportant for pupils unless they intended to make a career in it. Or, if they had any value, it was merely as leisure time pursuits outside the formal curriculum. For those who saw education mainly as the pursuit of academic achievement, art seemed unimportant except for 'less able' pupils.
26. The principal was generally very aware of the difficulties created for the staff by timetable, by lack of enough studios, inadequate resources, and lack of enough teachers but seemed powerless or rather not so committed to alleviate them.
27. From the students' account, overt opposition to art as a career,

though it existed, did not predominate in the population of parents. Tolerance of art as a possible activity was more widespread among parents than was actual artistic interest.

28. The majority of students observed responded positively to art teaching. Some negative responses by students meant that the school art appeared old-fashioned and exam-oriented to pupils with already aroused interest in art. In some cases students found such a subject completely uninteresting, that they had no facility for it, that they objected to its being compulsory. One important complaint was that teachers had little time for those with no art talent. Several students said art was not taken seriously or was regarded as second-rate subject or as a recreational or suitable for drop-outs. Those attitudes could be attributed to the headteacher and the organisation of the school. The low status of art was a function of high status of other subjects, a hierarchy developed by the system. Some schools were described as science-oriented, others being primarily interested in subjects which would lead to getting places at universities. This was a deliberate bias of the system. Schools, on the whole, were more successful in their instrumental role in providing knowledge and skills which are useful, than in giving young people satisfying means of expressing their emotions.
29. Most of the teachers observed avoided the old type of autocratic, teacher-dominated, regimented class in the art studio. Students were left free to express themselves with media. They were encouraged to find out things by themselves.
30. The relationship between teachers and students was cordial, but not 'intimate' to allow individual assistance to students. A

knowledge of each student's social and economic background is essential in carrying out art programme at this stage.

Recommendations:

1. The quality of education cannot be improved only by focussing on high standards of literacy and numeracy through a specialised curriculum (e.g. science-oriented), by choosing between for example, science or arts, vocational qualifications or education for leisure. All these should be represented in a well balanced curriculum. Each stands to be gained through being taught in conjunction with the others. And those talented in art can also be successful in the sciences and vice versa. "What children and young people urgently need is a varied general education which sees the acquisition of knowledge and practical skills as integral parts of personal development".
2. It is argued that tests and examinations usually fail to measure growth through art. There is limited case for examinations in art because they measure limited aspects of art - not necessarily the most important aspects. So tests should be taken as informally as possible and should aim to discover whether or not a pupil can perform certain tasks or has particular skills. Art teachers should use alternative ways of evaluation which recognise personal values and account for students' work and experience in art.
3. Perhaps the best way to promote art education beyond mere interest is through the art students themselves. All the students can be goodwill ambassadors. If they are excited about art education, their enthusiasm will carry over to the rest of the student body, to staff, and to parents. Working with artists can affect students'

attitudes to art and do much to raise the status of art for pupils.

4. The numerous problems in art education in secondary schools call for more frequent visits by the art inspector and more effective supervision. Supervision must cover the entire curriculum implementation process. The need for such service is especially pressing at a time when the economy is at a 'brink of collapse' and calls for expert advice in questions of self-reliance, new philosophies of education, retraining, employment, re-deployment, economic recession.
5. Art teaching, like all teaching, depends for its quality and effectiveness on the supply and training of teachers. There is a need to ensure sufficient number and range of teachers with specialist skills in art no less than in other areas of the curriculum. Graduate status is an important feature in a teacher's general professional viability. The proportion of non-graduate teachers among art teachers is likely to affect the emphasis on art in the curriculum, the self-concept of art teachers and the status of the art teachers in the eyes of their colleagues. The present low status of art may discourage students from seeking such training. Graduate study for persons who teach art is highly desirable. A large percentage of teachers who teach art should engage in part- or full-time graduate study following their graduation from polytechnic, college, or university.
6. The attitudes towards the art teachers need to be improved. Practices which segregate the ATC, NCE, DFA staff from their graduate colleagues must stop. The deep-rooted attitude that the teacher of art is inferior, and the corollary of this - that the

subject is less significant - is something which needs to be campaigned against.

7. The role of the art teacher during adolescence is vital and complicated. The task is not simply to let anything happen in the name of self-expression or creativity. Neither is it to impose rigid structures of ideas and methods upon the students. The need is for a difficult balance of freedom and authority. The adolescent needs more than freedom - he needs direction in a developmental programme - he needs teaching. The student should be free to experiment, free to search, free to try his skills - but in this freedom, he must feel the security of someone who understands and will guide him over the pitfalls.

CHAPTER VII

SUMMARY, CONCLUSIONS, RECOMMENDATIONS AND THE IMPLICATIONS OF THE STUDY

Summary of Results

Students' decision to take art in secondary schools in Nigeria was not based on performance in the subject, as the case with other subjects. The choice of art education was determined by a number of forces (social, psychological, economical), which conflicted with each other and reflected the tendency of divergence between the values of the artist and those of the society as whole. Students who offered art hoped to reconcile its values with the socially dominant ones, which stress such needs as earning capacity, job security, and occupational prestige. Others had enough encouragement in the social milieu, in the family, and in the schools.

To those students who saw education mainly as preparation for work, art education was unimportant unless students intend to make a career in it. Art was merely a leisure pursuit outside the formal curriculum. For those who saw education as the pursuit of academic knowledge, art education seemed irrelevant except for the 'less able' pupils. Students had different opinions about the functions of art in education.

Parents were not opposed to art as a career. Several parents, however, regarded art as a worthless subject and looked at art students as those who could not succeed academically. The principals were generally aware of the difficulties created for art teachers and their students by timetables, by lack of art studios, inadequate resources, and lack of enough teachers, but made no efforts to remedy the problems. Most of the principals blamed the Ministry of Education for the situation.

The majority of the students surveyed had positive attitude to art teaching. They liked art education and could be inclined to take it as an O-level examination subject. This could also predispose them towards taking A-level art and even consider further study in the area. Some negative responses from the students meant that art, as a subject, was completely uninteresting; they had no facility for it, they objected to it being compulsory. Several students acknowledged that art teaching was not taken seriously, or art education is a second-rate subject, or it is a recreation exercise suitable for backward students.

Some secondary schools were described as science-oriented, or technical, or comprehensive. And within such biased system, pupils were none-the-less expected to offer art education, which the school authorities believe cannot be combined with science subjects.

There was a widespread assumption in secondary schools that beyond the junior secondary school (JSS) the brighter students will not afford to give time to art, but there might be something worthwhile in art lessons for the slow learners, the less intelligent, disabled, and difficult pupils. Art training is specialised and less 'academic' than other subjects.

The heavy demands of curriculum work and the huge population of students in the JSS made it difficult for art teachers to devote their time to their own work and keep abreast of contemporary developments in their area. Such predicament affects the quality of teaching. A teacher's personal involvement in the progress of his subject is likely to give teaching relevance and vitality. It keeps him conversant with desirable educational practises.

The individual teachers often suffered from a considerable degree of professional isolation. It was rare for teachers in a school to work closely together. And teachers in different schools hardly met.

The WASC and GCE examinations brought teachers together once in a year.

Classroom observation revealed that the majority of the teachers used mixed methods of teaching. The laissez faire approach was most widely used, but teachers also used a sort of combined Montessori and Dewey's approaches. Students were left free to express themselves with media. And, although the tasks were largely specified by WAEC or the teachers or the Ministry of Education, there were no limit to the pupils' interests and spontaneity. Students were encouraged to produce imaginative works. They were assisted to develop an inquiry approach to learning.

There was lack of enough art teachers in all the schools surveyed. Lack of teachers had discouraged many students from offering art. And there was the actual problem of getting and retaining the qualified teachers to teach art. There was imbalance in the supply and distribution of the art teachers available. This created a situation where some schools had enough teachers and others were left with none. Most people attributed the problem of teachers to the inadequacy of the teacher training scheme in Nigeria. Some art teachers complained about the condition of service for art teachers in secondary schools. They strongly believed that artists had no automatic employment opportunities like their colleagues in the sciences.

Other factors which affected art teaching in secondary schools in Nigeria could be categorised as follows:

1. Traditional Assumptions about the Role of Art in Society and in Education

A variety of assumptions about art and creativity emerged among teachers in other disciplines, students, administrators and the public, which influenced art teaching in secondary school. Among such assumptions were the following:

- (a) Art is a kind of play.
- (b) Art is better done by people who are intellectually dull.
- (c) Art is forbidden in Islam.
- (d) Art is more suitable for the less academically inclined students.
- (e) Art should only be taught to those who have marked artistic talent.
- (f) People need no formal education to create art.
- (g) Art is more suited for personal fantasies or as leisure time pursuit.
- (h) Art cannot be taught and learned, it is a talent.
- (i) Art is most suitable for children.
- (j) Art is a terminal course, a rudimentary/preparatory course offered only to assist students develop their ability in biology, chemistry, physics or geography.
- (k) Art is not teachable. It is best to discover the knowledge by trial and error.
- (l) Art is a service subject in secondary schools.
- (m) The artist is inferior to other professionals in academic subjects.
- (n) Art education is not so important as science, physics, or chemistry.
- (o) Handiwork is only concerned with work with hands. It does not involve much thinking.
- (p) The academic artist can hardly survive on a freelance basis because the demand for his work is so limited. And, he cannot secure lucrative jobs.
- (q) Teachers still believe in the practice of art as self-sufficient element in education. Most art educators still hold that a central feature of art education is the experience of art gained through making art. In other words, the development of art work has been the pursuit of most art teaching in schools. As a first principle to art education, therefore, people must be initiated into what it feels like to live in art. "Aesthetic insight, feeling from the inside what art is - this is the central starting and

expanding point for everything".

Such assumptions had affected the works of artists and the works of art teachers. They had pushed their works down the list of special and educational priorities in secondary schools. They need to be studied individually, for better understanding and action.

2. The Crossed Purposes/Functions of Art and the Varied Names for Art Education - the lack of Consensus

People referred to art study with different names. The most popular ones included: (1) Cultural and Creative Arts, (2) Cultural Arts Education, (3) Fine Arts, (4) Industrial Design, (5) Art Education, (6) Arts, (7) Creative Arts, (8) Fine and Applied Arts, (9) Art and Handicraft/Art and Crafts, (10) Handiwork, (11) Art and Cultural Education, (12) Art, Science and Technology, (13) Performing and Fine Arts, and (14) Art and Culture. More names could develop as a result of the need for technology.

The names of the organisations were synonymous with their objectives. First, names were established and objectives were formulated to qualify them or vice versa. And often one form was slightly different from the others. The basic question was: Whether each name actually portrayed the entire discipline or not? No name completely embraced what art education entails. For example, fine arts did not include design courses. Industrial design often excluded painting and sculpture. Handiwork or handicraft (the name commonly used in primary schools) did not involve art appreciation or art history. As a result, no facet of the study could generate the support and popularity which the subject deserved.

The crossed purposes of art education and the different names which stood for art study had portrayed different 'pictures' of

the subject. Many people, including students, were often confused about what art education really meant: whether it was an 'academic' knowledge (cf J. Paul Getty Trust), a self-expression (cf Lowenfeld), an aesthetic insight (cf Herbert Read), a cultural phenomenon (cf Eisner and McFee), a visual communication (cf Lanier), or a 'social action' (cf Progressives). People tended to evaluate or view the subject in terms of the limited concepts known to them. This was a major problem in the system, which had implicitly helped to devalue art education.

It is believed that a programme's rigor partly depends on a clearly stated rationale and conceptual base and a well specified instructional goals. The teaching of art cannot afford to become a mindless or essentially a lifeless routine. When there are no clearly formulated conceptual bases or rationale for the programme, it is difficult to view art as an academically respectable subject. And, without a coherent theoretical approach as a basis, a programme will seldom achieve a substantive instruction. A well written curriculum creates a surer basis for evaluation, which is crucial not only for curriculum quality and development, but also for arts acceptance as a basic subject. Unless strategies and objectives are clearly stated and understood, teachers and administrators will have trouble in assessing goals and in identifying areas of improvement.

The history of art curriculum development in Nigeria shows that teachers had shuttled between the 'academic' tradition and 'expression of feeling'. Art curricula were based on 'self-expression'. The objectives were learner-centered and based on the demand for 'academic' knowledge. The goals focussed on the creative accomplishments of individuals and passing the WASC examination or the GCE examination from University of London. Many art educators complained that this was a sort of discontinuity in the general goals of education. They advocated for

'art as means of achieving extrinsic ends'. It was believed that such conflicting sources of objectives had contributed to the lack parity which art education had with other subjects.

Most problems of art teaching in schools and the assumptions about the value of art were closely associated with 'self-expression and the demand for academic knowledge' in art. It was eminent that art education could no longer rely on the traditional notions to improve its position in schools. There was a need for a change to produce an art programme, which integrates technological development within its structures. In Nigeria all the periods of artistic creation were closely linked with moments of transition from one type of social experience to another. Such attempt will not therefore be out of order, and could be appreciated by the government and the public. Personal aspirations could become accessories to social goals. And, if continuity is to be maintained in the goals of general education, art teachers need to review the goals of art education which they presently base their curricula. It is necessary to practically involve art in the social, cultural, commercial life of the society.

3. Art Teacher's Personality and the Nature of his Work

Many people believed that the art teacher was inferior, because his subject was less significant; and his training was based on the practice of art. The development of art works was the main objective of most art teaching in schools. The art teacher, therefore, had a proficiency in only art expression, which involved a little or no 'academic' knowledge. He could not, therefore, claim an equality of status with his colleagues whose background training and preoccupations were 'academic'. Such attitude created an inferiority complex among the art teachers and their students.

In the primary school, the art teacher had only attended a

primary teachers' college, where art was not taught. He was ill-equipped and quite often had personally no interest in art and did not give it due priority in pupils' education. The subject was not taken seriously and many teachers in the villages preferred to use the time allocated to crafts in carrying out domestic chores or to learn English and arithmetic. Since there was no properly trained teachers, art teaching often fell into the hands of the Nature Study and Biology teachers, who saw the forty-five minutes as one in which to make the pupils learn to draw a leaf a little better or to draw such things as the cross-section of an earthworm.

Work in art in primary schools in Nigeria was often disappointing. Children did very little work in art. In some schools children worked too far within their own capacities - those in the top grades in primary school still did works which they were capable of much earlier. Sometimes teachers' expectations of students were too low and works lacked direction. At other times, the work was over-directed and gave children little room to exercise their creative powers. There was often, for example, a repetitious series of exercises supplied by the teacher.

The initial training of primary school teachers was deficient because it included no compulsory art. Primary teachers' college students often only practised art on their own with little or no guidance. While the teachers themselves had little experience, low expectations and even less confidence in art, these continued to be passed on to children. As a result, many children left primary schools with a strong antipathy for art or with the conviction that art was a talent which can only be developed by trial and error.

There was lack of 'proper' contact between the three main

sectors of education - primary, secondary and tertiary. Teachers in secondary schools often knew little about what children had done in primary schools. Perhaps this situation was prompted by their understanding of the fact that only a few primary schools taught art. There was also a little contact between educationalists and professional artists, between fine artists and industrial designers, between formally trained artists and traditional artists or craftsmen. Nigerian Society for Education through Art (NSEA) and the SNA, which were supposed to provide opportunities for contact and development, were not so effective.

Many graduates of Industrial Design, College of Technology, and Polytechnics ended up as art teachers, without proper preparation in art teaching skills. Mere experience in art skills like painting, textile design, graphic design, sculpture, theatre arts or ceramics is not adequate for art teaching. Art teacher education requires a combination of experiences in art practice and in teaching skills. It is a misconception to assume that art educators are artist-trained group who did not or could not succeed as practising artists.

Many teachers in secondary schools resorted to the "hands off, distribute materials, and don't actively teach art" policy. The teachers assumed no responsibility in students' learning. They needed not to provide motivation, make suggestions, teach skills or practically assist students. Such concept of freedom, in relation to art teaching, reduced art learning to trial and error and was detrimental to the development of creativity and distorted the concept of art education.

4. Question of Social Identity

Many students and parents saw subjects in terms of their material values and their position in the society. Issues like personal

interests, aptitudes, types of education attained, one's life-style were ignored. Subjects which had material values were, therefore, considered.

At the higher education level, many students who offered art did not wish to be associated with the subject. They preferred subjects like medicine, law, business studies, psychology, philosophy, etc. They felt that it was not enough to study art (a practical course) in the university. Art students, therefore, offered subjects like history, education, or sociology as subsidiary course to satisfy their conscience (Mbahi, 1983).

Many students thought they could not earn a living through art education. Such students were aware that traditional artists had no problem of fitting into the society. After apprenticeship, they established workshops to produce objects for a community. On the other hand, the formally trained artists settled in government jobs, which were no longer available. Students knew that the academic artist could hardly survive on freelance, because the demand for his works was so limited. The local people had a little appreciation for 'modern' or 'academic' works, mainly because such works were mostly unfunctional.

Conclusions

The fact that art was offered in some schools and not others; art still occupied a peripheral position in most schools; it received a very little attention in the school curriculum; art programmes were faced with the problems of inadequate facilities and a shortage of materials; only a few students offered art after the JSS indicated that there were differences of opinion regarding the importance of the subject as a part of general education.

The derivation of the purposes of art education from the learner was a sort of discontinuity in the aims of general education,

which stressed the training of an individual to live in the society and contribute to the improvement of life. Cookey (1970) said:

I don't think it is enough for our schools to train the individual as an individual; he should be trained as a member of a community and of a nation; he should be trained as a citizen.... 'The idea of state is one where every citizen is determined to be part of the community, to share its burdens, to put its interest before his own, to sacrifice if need be his wishes, convenience, time and money to it'.

The emphasis on the learner-centered goals could not be justified when the public was concerned with livelihood.

The system of education which was prevalent in the past, and still persists in most areas, produced people who could read, write and pass examinations. In secondary schools, students were mainly worried about the West Africa School Certificate Examination, which provided 'ticket' to employment and further study. Not much thought was given to the problem of equipping the pupils to become self-reliant. This system produced people who were not directly useful to the nation. It produced a class of people who looked upon education as a preparation for academic knowledge. Educational experiences prescribed by curricula emphasized the accumulation of data transmitted from generation to generation, which students were expected to absorb. Consequently, a great deal of attention was devoted to those areas of the curriculum which deal with facts and figures.

Art education cannot exist in isolation if it is to become important. And, there is no valid educational reason why art education should not have the same status with English, mathematics, physics, biology, chemistry or business studies. It simply needs to reflect the mood of times by extending the walls of yesterday's programmes.

Many of the problems of art education were associated with long-established attitudes to the subject, which deprived it of the

resources which existed. There were traditional assumptions about the function of art in society and in education, which affected art teaching. The roles of art education, however, had changed from time to time but the public was not aware. Today educators believe that art is at least as important as mathematics, English or science and is a satisfying pursuit for a large number of people. The task before art teachers in the field or in training is to seek to make people become aware of the importance of art education. They could write articles about art education, discuss with people about art education, and most important of all, develop a curriculum that interests students, parents and education planners. Most people are ready to support any subject when it proves to be of value. If teachers in a particular area of study could not make it important, it will continue to lack the basic support.

Much of the school programmes actually discouraged decision-making by students. Each year of school was designed to prepare for the next; the curriculum was largely pre-determined, and the only real decision in school was the choice of whether or not to meet the school's expectations. Recent literature on career development show that the ability to make adequate decisions in education is a learned behaviour. Careers are built through a series of experiences, which affect sequences of decisions, most of which are revocable, occurring throughout life. These decisions can be planned, or some combination of planning and chance can be involved.

Recommendations

It is logical that in an age dominated by technological advances, pupils should be made aware of the basic process of technology - designing, making or constructing, experiments, research and documentation -

and exercise their inventiveness. Aesthetic consideration is highly important in solving technological problems. Preparations for the technological society cannot be left entirely to science subjects. Art students cannot be isolated from a technological change and its consequences. It would be foolish to aim at social conformity and the uncritical acceptance of technology. It is difficult to assume that traditional, religious and moral values are not being challenged by the technological emphasis on means-to-ends efficiency. "We all live in the technological society and we must all be educated for it" (Down, 1984). Just as scientific knowledge goes into the working function of utilitarian objects, so does aesthetic input in their design.

Since shortage of manpower restricts many principals from introducing art in their schools, government could introduce art schools to train primary school teachers. Alternatively, all teacher training programmes could include art. Curriculum of technical colleges could be broadened to include the teaching of art. The existing art institutions could increase their annual intake for teacher education programme. Such expansion would require government funding for a smooth take off. Some states like Bendel deserves a special commendation for establishing institutions for teacher education. Colleges of education and universities are encouraged to review their art teacher education programmes to produce enough teachers for the 6-3-3-4 system of education. Specific methodology relating to art at the primary school certificate level should receive a greater attention. It is also important to establish a good interrelationship between colleges of education and universities on teacher education. There is a need for effective staff development scheme. More art inspectors are required in federal, state and even local governments. There is also a need for an Art Education Advisory Committee of specialists and educators

to ensure that the subject is geared towards our technological needs. Research and publication are essential for primary, secondary and teacher training methodology, with greater emphasis on educational psychology, curriculum contents, and staff development. George Talabi's "Art Teaching in African Schools" and S.I.Wangboje's "Handbook on Art for Junior Secondary Schools" are living examples of such books required.

The solution to the problem of lack of art in schools is to provide qualified art teachers in every elementary school. It is desirable to send at least five teachers to every teacher training college. The Grade II Art Teachers would then teach the elementary school children. Art departments require adequate teaching materials to function effectively. To improve the quality of teaching in art, students would require an automatic scholarship to pursue courses in art education and other allied fields. To keep the qualified teachers, government could consider giving special inducement grants/allowances to art teachers, such as art teachers' allowance for those in secondary and teachers' colleges; art supervisor's allowance for those in the schools inspectorate division and, in addition to the normal teaching practice allowance, all art students could receive special art teaching practice allowance for production of local instructional materials for effective teaching in art and other subjects. Such incentives could entice students.

Available data show that there was an acute shortage of art teachers in schools. This was mainly attributed to the inadequacy of the teacher training programme and the lure of other subjects, which offer high prestige. The problem is organisational in nature and demands an organisational solution. To simply provide a course in art education for every elementary school teacher is not a solution, however laudable this may be from an educative point of view. A certain percentage of the

staff of each elementary school needs to be specialised in art. The solution is not continued dependence on the art supervisors, however useful such individuals may be. Hitherto, art educators have assumed that the best they can do to improve the situation of art education is to provide competent supervisors to promote art education in schools. This is a wrong solution.

Because most students are not familiar with jobs available for those who study art, it is necessary to introduce career education in art in all secondary schools to give students pertinent career information. In addition, there is a need for trained career advisers in secondary schools. Such group could be made up of the teachers who teach the students. Art teachers could introduce activities which promote career knowledge. Career education will make the secondary school students readily employable.

The Ministry of Education is the most powerful instrument capable of making everybody, beginning especially from the products of the primary school, imbibe an appreciable feeling for and understanding of the arts. The present trend that encourages contact with art in secondary school is inimical to a productive artistic orientation and affects the artistic inclination of the learner. The idea of emphasising art at the university level is not a healthy practice either. It is necessary to make the teacher training colleges the brewing 'pot' for art teachers who will develop and stimulate artistic interest in the primary school pupils who are most amenable to teaching. A new form of crafts school or art and design centre could be established to cater for the primary school leavers who wish to make a living on art and crafts.

The majority of people are unappreciative of what art is. The mass media constitutes perhaps the most potent force that could generate

some awareness in the public as well as provide the necessary feed-back to the public reaction to an artist's creative understanding.

Instructional media encompass television, films, slides, tapes, and other similar means of communication. Other ways of providing information concerning the art programme to parents and the public include dramatization, lectures, demonstrations, community art, PTAs, exhibitions, adult art classes and halloween decorations. Art exhibition brings culture to the community, provides opportunities for understanding and evaluating the art programme, brings parents to the school, stimulates student interest, and promotes education generally. Most people will welcome an art talk or demonstration related to art.

A model programme for secondary schools in Nigeria is highly demanded; a programme which is more relevant to the psychological, developmental and social needs of students and meets the demands of the society. A curriculum organised to allow a fully inter-disciplinary approach to learning where appropriate. The inter-disciplinary nature of the model programme would require a proper art department in each school, physically located near woodwork, metalwork, home economics, drama, music, etc. There could then be much sharing of expertise between teachers of all subjects through team-teaching, field trips, joint projects and joint examination. Art must no longer be timetabled in schools so as to prevent the more able students from studying this core subject. To implement the model programme, it is desirable to keep art classes as small as possible. Perhaps 25-30 pupils on the register for any art class, no matter what year group. Senior classes not more than 20 students. Longer time periods would be required for art classes. Eighty minutes is the minimum, but three consecutive periods are necessary for any practical class. School timetables could be constructed to allow co-operation between the practical subjects, co-timetabling

is encouraged to allow for movement between disciplines for joint projects.

To gain popularity among students, it is necessary for art education to become a core course in all post-primary schools. It must become a compulsory course for every student up to the end of junior cycle. The subject would require recognition like 'academic' courses. At present rapidly worsening inequalities and discrimination exist in the areas of:

- Staffing
- Finance/Budgets
- Facilities/Resources
- Salaries and working conditions/Promotion Opportunities
- Training and In-service Training
- School Structures
- Timetabling and Options
- Examinations
- Scholarship

An optional course in art education could be provided to end the compulsory education cycle. The optional course would have a high practical content, giving wide experience in different two and three dimensional experiences. It will be based on the environment of the student, both natural and man-made, to equip him to understand, appreciate and to positively influence the world around him. The nature of such course would enable students to understand their own personality and creative drives and to express their inner thoughts and emotions effectively. The optional course would emphasise art education which is immediately relevant to students and the society. Besides the more traditional fine art and design areas, photography/video/media studies, mural painting, fashion/textiles, theatre/costume/puppetry, wood/metal/stone design, cartoon and animation, plastic/construction could be some of the areas in which modules could be studied in depth in the senior cycle.

Theory and appreciation of art will become integral parts of the whole course of study.

Effective evaluation is achieved when teachers and students jointly assess completed works of art. Such assessments could be used to build up a record of achievement and a body of work to back up a final year course work, examination project, theory project and written examination. The actual end-of compulsory-schooling certificate could be examined by a national body. The assessment by the teachers and pupils of students' work could be considered in the final marking. This would enable students to get credit for sustained effort and progress. This system could provide a fairer and truer measure of each student's efforts, growth, and achievements and would recognise their individuality.

Because of unemployment problem, many art graduates may not be able to get jobs. Art education is, therefore, required to train students to become self-reliant. If art education could produce self-reliant, resourceful, creative people, with initiative, all qualities which have not been encouraged by the present system, then it could be truly said that it is educating for life. The society needs people of vision and practical common-sense, who can create opportunity for themselves and others. Such people would understand the basic human need to create, to achieve, to make mark and have a positive identity within the community. People with a well-balanced life outside work are far more likely to get reasonable satisfaction from their work. Such development would require changes in the curriculum and methods of teaching. Great emphasis will now be put on research and documentations, experiments, demonstrations, brainstorming, discovery, independent study, investigation and report, projects, trial and error.

The success or failure of art study in secondary schools is partly determined by government funding. It is therefore desirable for

departments of education to drastically increase their provisions for art education to match spending in other areas of education. At times the small funds allocated to art are often not spent on the subject, but spent elsewhere in the schools. Such practice could jeopardise the implementation of the art curriculum. There is a demand for proper art rooms in secondary schools to allow students to work in safety. Schools which do not have art studios require one. Schools with enrolments justifying science laboratories, woodwork or metalwork rooms also need to be equipped with art rooms; purposely built and fully equipped. Full servicing and maintenance of all art equipment need to be carried out annually.

Only full-qualified teachers of art should be employed, whether part-time or full-time in any school, to teach art. All unqualified persons would require the appropriate training. A qualification in art history is not adequate to teach art in secondary schools. Art teachers need support to make researches and release on paid leave of absence, where appropriate, for further study. Individual and group works by teachers in art education demand recognition and should be made available in visual/written records as examples of good art teaching practice. An Art Teacher Journal of Information Material, for art teaching profession, could be introduced and financed by the Federal Ministry of Education. Principals and other staff members in secondary schools need to be educated on the importance of art in education. An intensive familiarisation programme in art for guidance counsellors is highly desirable. Greater emphasis will have to be placed by art teachers on improving the image and standing of art in schools.

Art teachers need to be more involved in local art workshops, community art events, community organisations, youth clubs, and in

adult education. There is a need for a National Arts Resource Centre, with specialist workshops for young people and adults, set up in co-operation with all local education bodies, to produce art equipment and materials. This will have a backing of the libraries, Arts Councils, industries, trade unions and research institutes. There is a need for the development of specific orientations in schools, leading to joint project work, for example:

1. Costume/lighting/dance/drama/music/history of theatre,
2. Video/media studies/graphics/industrial design/photography/ animation,
3. Wood/metal/physics/craft/mural/history of art and design,
4. Career education/job file/career information.

Government's support, advice and funding for more local and national exhibitions of students' works are needed to publicise art education.

The Implications of the Study

There is a need to review the objectives of art education. Art should direct its search for purpose to what Nigeria needs. It is not enough to train a pupil as an individual; he should be trained as a member of a community and of a nation; he should be trained as a citizen. The fundamental question is not how art educators can do things better; they must ask themselves what is needed by the community. They must look to the nation and its people and their educational needs; not to current practices or the traditional habits of thinking about art teaching.

The old system of education has left a bad impression of education. Education is a preparation for a clean job. The educated man works in office. Manual jobs are for the labourers. This type of education is certainly not what is needed in countries which want to develop their natural resources and their manufacturing industries. The society needs people who can do things and strive towards a satisfactory living for

all. An entirely new system of education will therefore have to be offered, so that a range of creative activities are taught, to provide a type of education where people could create problems to solve problems and exercise their creativity. Such system would avoid fixed thinking, following, and conformity.

The most sophisticated artist cannot survive in isolation. He must seek audience and patronage. Art, therefore, must change with the society as the society monitors and reflects the mood of times. The artist can secure great patronage and support by addressing his works of art to the needs of the society. Works of art need not only reflect an urge on the part of the producers, but could also become a desire on the part of consumers or employers.

The image of art education, as people know it now, will have to be re-shaped in order to become a dynamic equal in the new learning expectations. There is no valid educational reason why art education should not have the same status with reading, science, or mathematics. If art education is to find a position in the new educational scheme, art educators must make an honest assessment of where it is today, then develop new programmes, new goals, and new purposes. They must continually ask themselves some basic questions: How responsive is the art programme to the major issues of today - violence, drugs, environment, MAMSER, search for technology? Or, shouldn't this be a concern of art education? Do art programmes really reflect the interests, concerns, and individual capabilities of students? Are art programmes shaped by community, national, and world events? What image does art education present to school administrators, parents, students, teachers, curriculum designers, and the community? Such assessment would require a unified effort by art teachers from all the stages of education.

Public school education is undergoing a transformation, so art educators must be alert to the trends of change and through the process of self-evaluation re-shape the image of the subject so that it could become a dynamic force in the new learning expectations. Some of the changes that are most likely to affect art education include:

1. Development of a unified art programmes (visual arts, industrial arts, commercial arts);
2. Expansion of inter-disciplinary programmes (visual arts, industrial design, performing arts, literature, history);
3. A non-bell controlled school day that would allow in-depth experiences in the visual arts;
4. Greater utilisation of museum, art school, and college studios as well as private art studios for student creative experiences;
5. Increased involvement of the community in determining the goals of specific art programmes;
6. A new partnership between universities and school systems in the preparation of teachers; and
7. Rapid growth of pre-school programmes.

Art education must convince the right people at local, state and national levels regarding its position in general education. Art education must take a new perspective regarding its priorities and areas of emphasis. Art educators need to extend the influence of art education in schools and the society. Joint efforts would be required from art teachers, art inspectors and art students to transform the subject, so that it could attract students and receive public recognition and support. Those responsible for the progress of art education in schools have ignored it for too long.

One of the most urgent duties of art education today is the development of aesthetic judgement in the general public with regard to the products of industry. At Prague, it appears that this need is being met in two main ways: (a) one method is to seek out the basic

principles of art and apply these consciously to industrial design, and (b) the other is to rely for design on sound construction and emphasis of the character of the material and processes used. America and France are outstanding examples of the first method. America seems to be trying out every modern approach to design and experiment in technique, ultra-civilised or savage. Exhibition from Paris schools shows that art education aims very definitely and successfully to train the taste and sense of beauty in the children and bears directly on industrial art. Great Britain is the outstanding example of the second method. Germany seems to have carried design for machine production further than any other country with most interesting results, getting right away from handwork imitations and producing designs which could only be produced on the machine. Each of these methods help towards sound design in manufactured articles, but the first depends primarily on reason and the second on craftsmanship (Board of Education Educational Pamphlets, NO.69, 1928, pp.29-31).

CHAPTER VIII

PROPOSED WAYS TO PROMOTE ART EDUCATION IN SECONDARY SCHOOLS

Change in Art Education

The fact that art is offered in some schools and not others, specialist teachers are not employed, art is only compulsory at certain levels of education, only few students offer art education, and there are no hard and fast rules which govern the implementation of art education in primary schools indicate that there are differences of opinion regarding the importance of art as a part of general education. There are misunderstandings about the nature of art and its value to society. Many people are not familiar with art education and are often suspicious of it. Such behaviours are outcomes of society's historical interest in economic, political, social and technological achievements. They constitute an an obstacle to art teaching in schools.

Art educators need to generate interest and enthusiasm in art education among diverse groups such as administrators, students, teachers, parents and community groups. To accomplish such desire, two changes are necessary. First, they need to reshape classroom practices and activities. Second, and more important, advocates need to change the priorities which determine their educational objectives but presently give art education an inferior position in curriculum. They must not overlook the fact that most people are ready to support and develop interest in any subject which proves to be of value. Educational planners, principals, artists, students, educators and parents will all need to change their views about the value or importance of art, its place in curriculum, and how it should be taught in present situations. Only with the support of these groups that the art programme can succeed. Traditional practices have not actually succeeded. If the policy-makers could agree that a

programme serves the overall goals, they will devote the scarce resources to it or make it a priority. The administrative support should generate other resources like the specialist teachers required, instructional time, physical space, facilities and personnel for training teachers.

The need for education in technology in schools is emphasized by Nigerians. Some participants at the Africa and the Middle East Regional Congress of INSEA (Conference Report on Africa and the Middle East Regional Congress of INSEA, 1988. p.16) advocated for "art for life and living" and valid, relevant and worthwhile change in Nigerian education programmes and teaching methods. They said:

... Since times have changed, societal motives, needs, demands and expectations for education have changed, the needs and aspirations of learners ought to be met. There is a need to channel artistic creativity to the creation of products of material value to meet the demands of some of our pressing needs - because art and art practices in Nigerian traditional cultures are mainly functional and exist as vital elements of everyday life, inseparable from the performance of daily tasks and the provision of needs.

In a proposal of Art Education Philosophy for Nigeria, there is a suggestion for a re-examination and restructuring of existing art education programmes - towards the direction of practical and utilitarian ends of art but paying adequate attention to the aesthetic and cultural dimensions. For example, drawing should be seen and regarded not merely as language of feeling but also and more importantly as the language of technology (Conference Report on the Africa and the Middle East Regional Congress of INSEA, 1988, pp. 16-17).

A philosophy of artistic creativity in a technological age was advocated. The artists' approach which embraces analytic judgement, observation of details, playful exploration, experiments, research, should be a prerequisite for technological break-through. Experimental attitude is needed to carry forward a purely imaginative idea into concrete terms - through the non-conformist questioning of established principles, and unreserved curiosity to understand new found knowledge.

The Nigeria/United States of America Workshop on Technological Development in Nigeria (April, 1979) was aimed at creating a technological break-through. It viewed technological development as an issue for co-operation among nations (see Appendix K). It was believed that there must be an agreed open sense of direction for development which could be considered in forums such as the Nigeria/United States Workshop, by informed commentators and other interested parties in eyeball-to-eyeball discussions. That was the essence of the workshop. The topic of the Guest Speaker Lecture delivered at the eleventh convocation of the Kaduna Polytechnic (1981) was "Education for Technological Adaptation" in Nigeria (see Appendix L). The talk centered on technology transfer and technological adaptation in Nigeria.

The society is grounded in modern science and technology and as such is secular, materialist and optimist in character, being concerned with efficiency and the conquest of nature. The society holds the promise of alleviating poverty, starvation and human suffering. It wants to open doors which people can choose to go through and in this way give them a greater power and freedom of choice than they had before (see Appendices K, L, M). How can artists adopt their creative skills to the demands of a technological society? What contributions can art education make to achieve a technological society? How do art educators prepare pupils for work in the technological society?

Art education has a role to play in the preparation of the young for a technological society. The participants at the Africa and the Middle East Regional Congress of INSEA (1988) recognised the contributions of art to technology. "Without art and creativity, there is no technology; technology is a by-product of creativity". Artistic creativity should, therefore, be encouraged in technological development.

President Ibrahim Badamasi Babangida (1988) said:

The role of art in technological development cannot be over-estimated. Artists are people blessed with an indepth vision of the society in which they live, and to create artistic forms related to the needs and technological development of those societies. Historically, most of the technological developments in Nigeria in the early days of civilization were related to artistic creation and socio-cultural needs of the country. Some examples are the terra cotta of Nok, with the intricate technological device, and the bronze casts of Ife, Igbo Ukwu and Benin which were produced under similar circumstances a few centuries ago. Many of the works of arts now adorn the galleries, museums and art centres in the leading cities of the world (The Herald, August 9, 1988; The Republic, August 9, 1988; The Punch, August 9, 1988).

The input of art is not under-estimated in technological development, because technology requires great ability in achieving a creative use of knowledge.

Approach to Change:

Traditionally, educators in Nigeria, when faced with educational problem looked back on past experience, using history as the basic guide to what could be done and project that experience into future. Lovell and Lawson (1921), however, warned educators against dependence on personal experience and said:

... observations and records of what was experienced or performed may be poorly made, generalisations may be drawn on insufficient evidence or too few examples, incorrect conclusions may follow through prejudice, and evidence may be left out because it was not concurrent with earlier experience, finally, there is always the danger of failing to recognise which were the succinct features of the situation and which were irrelevant (p.2).

Experience in itself is a very useful source of providing a first historical information, but to get the most of it for the solutions of educational problems, it is better combined with scientific method.

The widely accepted approach to resolve educational problems and bring change is the "appeal to reason" or "scientific

method". This was the approach used to propose change in art education in Nigeria. Decisions were arrived at through research and rational process of thinking, especially deduction. With the expanding demands on subjects, art education problems will be increasingly complex. Hence, there will be a greater need for appeal to the scientific method for resolving art education problems. Easley (1971, p.150) describes scientific method as "the set of general principles which guide scientists (consciously or unconsciously) in the search for new knowledge or the answer to a problem and which serve scientists and laymen alike in the evaluation of claims to knowledge". This set of general principles involves reflective thinking in which one moves back and forth between deduction and induction in trying to solve a problem.

Critical Factors in Changing Art Education:

Establishing art for development requires more than a change in policies. It requires a shift of perspective about the value of art in education. The educational policy-makers, the principals, the teachers and the students will all need to alter their traditional assumptions about the value of art and its place in the curriculum. With a combined support, programmes can be developed, put in place, and can be successfully maintained, despite the budgetary constraints.

Art programmes will have to be conceived and developed to win a public support. Art educators will need to work closely with curriculum specialists and teachers to develop a programme informed by new goals or purposes. Academic rigor is important for changing the perspective of art education, maintaining programme quality, and ensuring programme survival. And, a programmes rigor depends on: (1) a clearly stated rationale and conceptual base, (2) a written sequential curriculum, (3) a well specified instructional goals, (4) a continuing in-service

teacher training, and (5) strategies for programme review and development (J. Paul Getty Trust, 1985). The teaching of art cannot afford to become a mindless or essentially lifeless routine. When there are no clearly stated conceptual base or rationale for the art programme, it is difficult to view art as an academically respectable subject. Without a coherent theoretical approach as a basis, a programme will seldom achieve substantive instruction. A well written curriculum creates a surer basis for evaluation, which is crucial not only for curriculum quality and development, but for art's acceptance as a basic subject. Unless strategies and objectives are clearly stated and understood, teachers and administrators will have a trouble in assessing how well goals are being met and in identifying areas for improvement.

A sequential curriculum is an effective means of ensuring programme continuity and for providing advanced learning. If a student can build upon what has been taught in prior years, his learning will be extended and his understanding of art will deepen. Establishing sequence in curriculum can be viewed primarily as putting the content and materials into some sort of order of succession. What should determine the order of succession of materials of instruction; what follows what and why; and what is the most propitious time to acquire certain learning? Clearly defined instructional goals are essential for changing to a new programme. Programme quality is related to the instructional goal's level of specificity. Where a curriculum spells out its aims and its conceptual dimensions in detail, programme quality and consistency are enhanced.

The Introduction of Continuous Assessment in Nigerian Educational System and its Applicability to Art Education

The concept of continuous assessment is a relatively new

phenomenon in Nigerian educational system. It has been embodied in the National Policy on Education. For example, section 1 (7) of the policy reads: "Educational assessment and evaluation will be liberalised by basing them in whole or in part on continuous assessment of the individual". In the same strength, the policy emphasizes in section 4 (23:3) that, "Junior Secondary School Leaving Certificate will also be based on the continuous assessment method". The emphasis placed on continuous assessment implies that it has a significant role in the certification of pupils at both primary and secondary schools. Before the introduction of continuous assessment, performance of pupils was based on one single examination, which is now considered invalid and unreliable for a proper assessment of students' educational attainment. It was remarked in Nigerian Herald (September, 1978) that the single examination system was " ... a very rigid, formalistic and depersonalised system". It was said that the occurrence of examination leakages in the West African School Certificate was due to the high premium placed on single examinations in deciding the future of candidates. There was the temptation to ensure success by all means. It was believed also that the unnecessary inordinate importance given to examinations was largely responsible for the disproportionate number of school dropouts. Some people even believed that the examination system was responsible for the emphasis on paper qualifications, which invariably led to certificate racketing. The public, through debates and discussions on television and in radio, as well as through articles in newspapers kicked against the examination system.

The applicability of continuous assessment to art education cannot be over-emphasized. Continuous assessment is not new in art education. Numerical ratings are given to pieces of art works, whether produced by children, adolescents, or youths. Today letter and numerical grading of art works are considered not sufficient to determine

students' progress in art education because the most important element to be evaluated is not exclusively the work of art, but the growth which the individual experiences during the process of producing and subsequently self-evaluating a piece of creative work (Conant and Randall, 1963). Ziegfeld (1951) said:

As art teachers, we must evaluate the growth of the pupils with whom we work, not paintings or sculpture, or art notebooks, or house plans. These, it is true, provide some of our most valuable evidence, but it is as evidence that we must view them, not as ends in themselves. Although for the pupil the product may often be of great importance as far as the teacher is concerned, this interest in the product should be seen as another manifestation of the experience which the pupil is undergoing. A second grade pupil may complete a painting which to us has a real merit as an artistic statement and, as soon as he has finished, may destroy it because in terms of his values it is unsatisfactory or a high-school student may be extremely pleased with what we consider to be a second-rate design for an automobile. In both cases, only when we consider the work and its creator together can we arrive at a true evaluation of the growth of the pupils(pp.65-66).

Assessment in art education places an emphasis on production processes, presentations and course works, including project works. Pupils' performances or achievements are assessed on a regular basis.

Art teachers will therefore support the introduction of continuous assessment because they are already familiar with the technique and may regard it as a promotion of what they are doing. The successful implementation of the new evaluation system depends to a large extent on the availability of material resources. The present facilities for teaching and learning in art education are grossly inadequate. Art educators need enough files to keep a cumulative record of the individual pupils, good portfolios or folders to keep pupils' works, commercial test instruments and materials that can be used by the teacher to construct questionnaires, conduct observations and carry out interviews.

Art Education for Technology in Nigeria:

A model programme is essential to win a support for substantive

art education and to provide guidance for governments and teachers.

Lack of a model programme in art education is self-perpetuating. The rationale of the model curriculum is as follows:

1. Involve students in the designing, making and evaluating of artifacts which require the use of resistant materials such as wood, metal and plastics.
2. Introduce courses in which control and/or systems design, making and evaluation form the major part and which draw upon the application of scientific and technical knowledge.
3. Introduce courses which are principally concerned with design and communication skills and which will include drawing related graphical techniques, model making and evaluation.
4. Challenge much existing art education practices and principles.
5. Make links from art to other areas of the curriculum, especially science and engineering.
6. Support the government's programme of mass mobilisation for social justice, self-reliance and economic recovery (MAMSER).
7. Demonstrate how development can offer a valuable perspective to art education.
8. Disseminate the project's experience, approaches and materials locally, nationally and internationally to teachers and inspectors of art (Development Education Unit, 1985, p.1).

Art education in development would stress two important areas: (1) The production of self-reliant, resourceful and creative people, with initiative and understand the need to create, achieve and have a positive identity in the community. (2) The development of aesthetic awareness in the general public, with regard to the products of industry and the environment. To address each of these areas adequately, art should be seen as a 'social action'; art taught for its usefulness or as means of achieving extrinsic ends. The traditional concept of 'aesthetics' will not be ignored, but the new approach to art education will put more emphasis on making art-society links.

In order to come to grips with the issues in this part, it will be necessary to examine the nature of art education and technology; the aims of technological education; the objectives of art education for technology; and develop some activities which could achieve the desired

objectives.

Art Education

Here art education refers to the education of the individual in the creative activities. It is training in the subject matter of art; the studio practices or the productive aspects of art such as drawing, painting, ceramics, graphics, textile design, theatre arts, industrial design, etc. It also includes the educative process of art - history and appreciation of art. Art education is not considered as a single subject, as in colleges and universities, which means the learning and teaching methods of art in its educational dimensions. This is sometimes called 'art methods', where it is offered as a teaching subject. Art education as a teaching subject only deals with the philosophy of teaching and the psychology of the child.

What is Technology?

There is an ambiguity about the term 'technology' because historically it is a general term covering many different types of pre-scientific human invention, fabrication or operation as well as more recent, scientifically-based innovations, processes and products. A times in society and in education 'technology' is used as a 'hurrah' word. An innovation of it seems almost a justification of some activity. The concept of technology may imply many different types of human invention. In some analysis it is difficult to distinguish technology from other activities such as art in so far as both imply transformation of some material form.

The first use of the term 'technology' was in 1706 when it was employed to describe the arts, particularly the mechanical arts. By 1831 it was used to describe those arts concerned with the application

of science (Carl Mitcham in Bugliorello, 1979). Some writers place the origins of technology as unique set of disciplines. The first engineering schools were established at the end of the eighteenth century and during the nineteenth century, with London and Glasgow universities offering engineering degrees in the 1840's. The students of engineering had an initial training in science and maths, but they also studied more specific areas such as the strength of materials and hydraulics. Many writers claimed that certain essential developments were occurring about this time to make the arts and crafts into modern technologies. Up until Industrial Revolution, there was a long and existing history of crafts and tools, artifacts and mechanical ingenuity, slow, painful advances and sudden, rapid diffusion (Bugliorello and Doner, 1979).

Technology, then, is not just one thing but it implies a number of conditions, aspects of structures. Among its constitutive elements are the following: (1) tools, apparatus, machines; (2) products such as material goods of some sort; (3) methods and processes of production. Technology also occurs within (4) certain socio-cultural traditions and industrial settings; (5) it also assumes and affects certain beliefs, attitudes or values.

The products of technology tend to either improve some capacity, performance and environmental control or to increase the possible expression of human power. It has enabled us to do more than previous generations in the fields of food, health and comfort. It has increased our ability to systematize information and extend our thinking capacities. It has increased our potentials in communication and transport. In short, it has both facilitated human adaptation to a potentially threatening environment, and has increased man's power beyond that needed for mere survival. Besides these outcomes of capacity

and material products, there have also been unintended bi-products of technological innovation and production such as pollution.

Technological methodology can be seen as either the limited methods of making material goods or the more general concern for rationalizing and making efficient all aspects of life. Technology can be regarded as the search for efficient methods and successful outcomes irrespective of whether the success can be explained adequately or not. On this view, electro-therapy as a method of treating depression may be regarded as part of medical technology, although it lacks a scientific theoretical underpinning.

Does technological innovation necessarily require a knowledge of science and a mastery of mathematics? The historical answer must be 'no' and on this basis it is said that "science owes more to the steam-engine than the steam-engine owes to science". Technology, however, employs tools derived from science. Some of the advances made in pure science have emerged from industrial and technological research, e.g. such discoveries as those concerned with the diffraction of electrons, radio, astronomy and information theory. This is not to deny that pure scientific theory may have formed the basis for technological innovation - as Maxwell's physics paved the way for radio engineering. The work of the engineer in building bridges or designing instruments is supported by theories of applied science. The methods peculiar to technology: trial and error, invention aided by intuition have merged with those of applied science - adopting the findings of pure science to the purposes of obtaining desirable practical consequences(Down, 1984, p.70).

Special training is, therefore, required as well as some understanding of applied and even pure science. In general, industries are based on manufacturing processes which merely reproduce on a large

scale effects first learned and practised in a scientific laboratory. The manufacture of gasoline, penicillin, electricity, oxygen were never developed from technological procedures, but depended on works first done by pure scientists. Science played a predominant role in such physical industries as steel, aluminium, and petroleum; in such chemical industries as pharmaceuticals and potash; in such biological industries as medicine and husbandry (Down, 1984, p.70).

Technological knowledge involves the skill in how to make or transform material objects, together with such capability as that concerned with the operation of control systems or the way that energy can be employed. It also involves the practical mastery of appropriate methodologies and the organisation of data. One may employ technological knowledge on the basis of observed models or demonstrations, supported by generalisations from practice, recipes or empirical laws.

Technological Society

A technological society seems qualitatively different from previous societies. It is grounded in modern science and technology and as such is secular, materialistic and optimistic in character, being concerned with efficiency and the conquest of nature. It holds the promise of alleviating poverty, starvation and human suffering. It creates situations whereby people could choose things more than they had before.

Educators cannot isolate students from technological change and its consequences. At the same time, it will be foolish to aim at a social conformity and the uncritical acceptance of technology. It is difficult to assume that traditional religions and moral values are not being challenged by the emphasis on means-to-ends efficiency. Design and technological awareness must be parts of education. In

addition, the preparation for the society cannot be left entirely with departments of technology or science subjects. Everybody lives in the technological society and must all be educated for it.

One of the key issues that arise here is how to prepare students for work in the technological society. It must be acceptable to give students an understanding of the general factors which affect industrial development and the availability of jobs in such a society. It is also important to have career advice and careers education in schools. Vocational training in terms of training for specific jobs or an education which is limited by choice of careers (training of professionals), cannot be acceptable in the kind of changing situations in Nigeria. Somehow, people have to be prepared to give up the protestant work ethic and find a substitute for work as a central force in determining their social identity. Education must prepare students for a world without work (Watts, 1984). Educational aims must be directed beyond work.

To achieve a technological society, education needs to produce creative or inventive people, a quality which has not been encouraged by the present system of education. The issue that should be tackled by art education, and in fact all subjects, is: Nigeria wants to become a technological society; a society grounded in modern science and technology and concerned with efficiency, the conquest of nature and an improved way of life. How can artists adopt their creative skills to the demands of technological development? What contributions can art education and the other subjects make to achieve a technological society? Subjects should be concerned with these questions to facilitate technology.

Aims of Technological Education

Technological education would involve practical skills in manipulating mechanical and related physical aspects of technology. There

might be a place for a more theoretical course in technological analysis, involving studies in applied and pure science and in the solving of theoretical problems related to, say, engineering, but such courses which would compete with subjects like physics at 'A' level, might only have minority interest.

The aims then of a technological education must be primarily that of preparing students morally and politically for understanding and being critically aware of the social issues of technology. Secondly, it must involve learning how to employ technological devices, wherever appropriate. Thirdly, in relation to art education, it must include some involvement in and understanding of the areas of technology that can be related to designing and making. As preliminary to making involving some research and creative planning, designing has its place. And getting students to design products is partly an attempt to get them to think about the making of material objects and to consider the various technical and aesthetic factors that are involved, and it's partly an attempt to encourage them to be creatively involved in some craft or technological planning.

One principle of teaching students in design and making is that since there is insufficient time for a logical and sequential course in all the necessary skills and knowledge, students must learn how to find things out for themselves. This principle, encapsulated in the phrase 'learning how to think rather than what to think' is sometimes supported as a necessary procedure to be adopted in a world of great change.

In this view, technology is taught through the act of designing and making, in so far as tests of material efficiency are employed, considerations of specific types of energy are involved, control devices and methods are used. But the emphasis is on practical rather than

theoretical. It involves the attempt to create a product and any research or theoretical analysis must be related to that end (Down, 1984, p.74).

Objectives of Art Education for Technology

The image of art education as people know it now will have to be changed in order for it to become a dynamic equal in the new learning expectations. If it is to find a good position in the educational scheme in the age of technology, art educators need to develop new programmes, goals and purposes which are acceptable to people. Art education needs to address itself to the major issues in the society - social justice, self-reliance, economic recovery, transport, communication, clothing, shelter, health, politics, technology, patriotism. The participants at the Conference on Africa and the Middle East Regional Congress of INSEA (1988) agreed that since times have changed, societal motives, needs, demands and expectations have changed also. Art educators must extend the walls of yesterday's programmes which still exist today. There is a need to channel art education towards the creation of products of material value to meet our pressing needs.

In the new proposal of Art Education Philosophy and Objectives for Nigeria, existing art education programmes are re-examined and restructured towards the direction of practical and utilitarian ends of art, but paying adequate attention to the aesthetic and cultural dimensions. Such development would reflect the progressive changes in Nigeria, and could constitute a step in the march towards industrialization. Here, art education is viewed as a means of preparation of needed manpower skills for a technological break-through. This will be achieved through design orientation and training in manipulative skills including shaping and designing, building and fashioning of the environment.

The objectives of art education for technology are set out

below:

1. To foster awareness, understanding and expertise in those areas of creative thinking which can be expressed and developed through investigation, research, planning, designing, making and evaluating, working with materials and tools.
2. To encourage the acquisition of knowledge applicable to solving practical technological problems operating through processes of analysis, synthesis and realisation.
3. To stimulate the development of a range of communication skills which are central to design, making and evaluation.
4. To stimulate the development of a range of making skills.
5. To promote the development of curiosity, enquiry, initiative, ingenuity, resourcefulness and discrimination.
6. To encourage technological awareness, foster attitudes of cooperation and social responsibility, and develop abilities to enhance the quality of the environment.
7. To stimulate the exercising of a value judgement of an aesthetic, technical, economic and moral nature (Egglesstone, 1985, p.40).

With such objectives students should be able to (1) demonstrate graphical and other communication skills necessary to give in clear and appropriate form information about an artifact or system; (2) identify problems which can be solved through practical technological activity; (3) analyse problems which they have identified or which have been posed by others and produce appropriate design specifications taking into account technical and aesthetic aspects; (4) identify the resources needed for the solution of practical or technological problems; (5) gather, order and assess the information relevant to the solution of practical or technological problems; (6) produce and interpret data e.g. diagrams, flow charts, graphs, experimental results; (7) plan the production of the selected solutions to problems; (8) demonstrate appropriate skills, make or model the artifacts or systems; (9) describe the interrelationship between art, design and technology and the needs of the society; (10) know the nation's culture (Egglesstone, 1985, p.41).

Art Education Programme for Technology

An education for technology must involve technology across the curriculum. A new art education philosophy, aims and objectives must be developed. New courses and new institutions must be introduced to provide education in art, crafts, design and technology as integrated course. An entirely new programme will be required at the various stages of education so that a range of creative activities are taught to provide a type of education where people could create problems to solve problems and exercise their creativity and inventiveness. Such will be appropriate for the new policy on education. In this approach, greater attention would be given to situations which provide auto-education like museums, art studios, private and government workshops, factories, industries and other organisations for students creative experience. And methods of learning which embraces analytic judgement, observation, exploration, experiment, trial and error, research and documentation will be adopted.

As mentioned before, one of the urgent duties of the new art programme is the development of aesthetic judgement in the general public with regard to the products of industry and the environment. If you compare the technological products of Nigeria (made in Nigeria goods) with the imported ones, the difference is not so much one of technical limitations as aesthetic awareness. The ugly tangle of electric wires, poles, telephone cables and water pipes; the shoddy layout of physical structures (houses, bridges, rails, roads, etc) are all examples of a lack of aesthetic sensitiveness, which affect durability and efficiency. Today most men and women prefer the imported clothes, shoes, watches, etc. to the locally produced ones. This is an indication that "made in Nigeria goods" lack a comparable standard with the imported ones. Both the workmanship and the arrangement of parts involved in product design are not backed by aesthetic

intuition.

Another duty of the new programme is to produce self-reliant, resourceful, creative people with initiative, and could contribute to the survival of the community.

Below are proposed courses or activities for art education practices in Nigeria:

1. Performing Arts

(a) Theatre /Drama

The aim of theatre arts is to give students a thorough understanding of theatre as a living art. Its components will include historical studies, stage management, lighting effects, costume design, painting/drawing, stagecraft, creative writing and performing.

Theatre arts students could take up jobs in theatre, dance, film, television, community/national theatre.

(b) Music

The aim of music is to familiarise students with traditional music of Nigeria and folk music of other lands. It examines the history of traditional Nigerian vocal and instrumental music through live performances and recordings. Music also involves voice production, learning Nigerian drumming and music literacy - staff notation and tonic solfa.

(c) Dance

choreography
dance composition
movement studies
historical studies in dance
the use of music
costume
theatrical effects
exploration and study of styles
use of production workshops
interrelation with drama, music, art, etc.

2. Fashion and Textile Design

Textiles provide materials for both the clothing industry and the many woven or printed fabrics that we use in our homes and at work. The combined field includes printed, woven and knitted fabrics, carpets, wallpaper, towels. The three general accepted areas of specialisation are 'print', 'weave' and 'fashion'. There are also courses like embroidery, carpet design and textile technology. Areas of learning include:

- general design studies
- professional design practice
- weaving
- printing
- dyeing
- pattern design and cutting
- sewing skills
- machine and hand-knitted fabrics and clothes
- embroidery - design of carpets and related textiles; knitwear design

Possible careers for fashion and textile design include: textile designer, textile buyer/seller, fashion forecaster, knitwear designer, fashion journalist, design coordinator, management, quality controller, sample machinist, miller, fabric buyer, colour consultant, theatrical costume designer, pattern cutter, fashion designer, fashion illustrator, design-maker.

3. Fine Art

Fine art courses vary from school to school. It may include painting, drawing, fine printmaking, sculpture and art appreciation or history of art.

Fine art students have forged exciting new careers in film, music, publishing, video, arts administration and community arts. In addition, fine art graduates do enter a very wide range of jobs both related and unrelated to art and crafts:

- teaching/lecturing
- freelance
- fine art conservator
- stage manager
- natural history film-maker
- technician

film director/producer
librarian
exhibition officer
head of art department
museum director
museum curator
art reviewer/critic
art therapist
antique dealer

4. Graphic Design and Illustration

Graphic design is concerned with communications industry - advertising, publishing, printing, audio-visual media, etc. - and covers all materials where words and images (spoken or written) are used to convey ideas and information.

Most graphic courses comprise some combination from the following specialised areas:

(a) Typographic design

Refers to the layout, arrangement and size of all printed lettering used in books, firms, stationery and general publicity materials.

(b) Print Technology

Refers to the lettering-generating process, ranging from the latest technology enshrined in computer type-setting, through film setting, to more traditional forms of hand type-setting.

(c) Scientific and Technical Illustration

Includes perspective drawing and the illustrative explanation of mechanisms, products, buildings and processes. Maps are included in this area.

(d) Audio-Visual Media

Includes tape-slide production for commercial or educational purposes, animation and the multiple uses of computer graphics (e.g. to translate ideas and rough sketches into slides for video presentation).

(e) Design for Learning

Includes the production of educational and industrial training material. This area demands an understanding of the learning process in addition to design skills.

(f) Information Graphics

Conveys specific information for a given purpose and includes all manner of signs and notices for museums, supermarkets, road, rail and air systems, sports grounds, hospitals, etc. as well as many applications in television.

(g) General Illustration

Includes all the pictorial materials produced to accompany the text in books, magazines, record sleeves and advertising material.

(h) History of Design and Illustration

Possible job outlets include: typographer, lettering artist, illustrator, visualiser, print production manager, art director, image animator, layout artist, paste-up artist, advertising agency designer, audio-visual designer. Increasingly, designers are moving into the areas of television and video graphics and educational technology. Employment opportunities also exist in commercial design studios and agencies, industries, government departments, museums, hospitals, and research laboratories.

5. Three-Dimensional Design

Is an umbrella title under which is grouped a cluster of disciplines including: Industrial Design, Interior Design, Theatre Design, Silversmithing, Jewellery, Glass and Ceramics.

(a) Industrial Design

Is concerned with designing and shaping of products for both the consumer and capital goods markets. It requires sound understanding of synthetic and natural materials, manufacturing know-how, basic principles of engineering and pure/applied science, and a keen appreciation of form, function and user requirements.

The industrial design course comprises of four components:

(i) Design

Identification of problems, searching for and ordering of information, analysis, specifications, synthesis, evaluation, consideration of constraints, including costs, personal skills, resources, time.

(ii) Making

Involves perception of materials, making out process (e.g. shaping, forming, cutting, joining, fitting, assembling, constructing, finishing, use and maintenance in safe and proper manner tools, equipment and machines.

(iii) Communication

Study of range of communication skills sufficient to enable a candidate to initiate and develop ideas, and to convey them to others.

(iv) Technology and Society

Modern technology is not an isolated factor in society, but a total attitude or comprehensive mode of existence. The ideas, judgements, beliefs, and myths of the man of today have been essentially modified by his technical milieu. We cannot isolate students from technological change and its consequences. At the same time it would be foolish to aim at social conformity and the uncritical acceptance of technology. It is difficult to assume that traditional, religious, and moral values are not challenged by the technological emphasis on means-to-ends efficiency. Design and technological awareness must become part of education required for life in society.

Industrial design is mainly concerned with general aesthetic appearance of products, but also must take into account the user's needs, and the manufacturing requirements. It channels artistic creativity to the creation of products for our needs. The designer works closely with engineers, and with production staff and at the end of the day the product must look good, function well, and meet the user's needs.

While technology may enable an industry to produce items faster, it is the skills of the designer that capture market, and without good design, speed is of little consequence.

Members of an industrial design practice could be attached to a large manufacturing company, join a

private design consultancy or freelancing. Work areas include: domestic goods for the consumer field, safety and medical equipment, packaging and all forms of containers, large scale capital goods like the machinery for an automated car assembly plant.

(b) Interior Design

Deals with the organisation of interior space for human activity by designing and co-ordinating the essential elements - light, colour, texture and fittings.

Interior designers usually work as members of a team which may include architects, painters, engineers, theatre artists, planners or manufacturers. They could work in a hotel, building companies, industrial companies, shop, airport, public buildings, theatres, television set design, product design, hospitals, sports centres, cinemas, offices. They could work as freelance for clients or employed by a retail or architectural firm as contract designer.

(c) Theatre Design

The aim of theatre design is to give students a thorough understanding of theatre as a living art form and for the crucial role of the stage designer within it. The study involves model making, drawing and painting, costume design, stagecraft, lighting and property making, stage management.

The theatre designer works closely with producers, directors, and actors to create the right setting and the overall visual effect for production.

Theatre design careers include opportunities to design across the full range of theatrical activity as well as film and television. Areas of work include: costume, lighting, special effects, sets, management.

(d) Silversmithing and Jewellery

Studies in silversmithing and jewellery may include: mass production methods, designing and hand-made jewellery, engraving, enamelling, gemmology and metal technology.

Silversmithing and jewellery artists can be

self-employed using hand craft methods. Other options include designing for mass-produced costume jewellery and the silver plate and cutlery industries.

(e) Ceramics and Glass Technology

Is aimed to provide students with a broad-based experience of working with clay to acquire both studio and industrial craft skills.

Ceramic artist can be self-employed in a small 'studio'. He could design for production in both large and small scale firms, producing domestic, industrial and sanitary wares.

6. Career Education in Art

Experience shows that many students in secondary schools, colleges, and universities are not familiar with careers in art. At the college and university levels, students run into a problem of selecting appropriate courses for specialisation. Career education in art acquaints students with people in the arts and various art-related occupations. Vocational art counselling will enable students to select relevant courses for specialisation.

The objectives of the course are:

- (a) To inform students about vocational opportunities in the arts.
- (b) To involve students in activities which foster career education learning.
- (c) To discuss with students areas of specialisation vis-a-vis students' aims, ambitions, abilities, special interests, limitations/conflicts, background, etc.
- (d) To make an objective appraisal of students' aptitudes and give them information about various occupations, further courses of training and methods of entry.

Art students should become familiar with occupations and activities in art, craft and design. They should be engaged in activities which promote knowledge of occupations (see notes on Career Education in Art Education). This course should become compulsory to all secondary school students.

Career education is a new phenomenon in secondary education. Besides its outlined objectives, it is introduced to meet the demands of the 6-3-3-4 system of education. This course eliminates the need for guidance counsellors or career advisers, who are presently employed on full-time service in secondary schools in Nigeria. Other subjects are encouraged to start career education to provide their students with information about jobs.

Career education is an aspect of career development. It is also a process of successive approximation of decisions to achieve a career choice. It is necessary to help students make a meaningful, productive, and satisfying part of their talents. It guides against any misplacement of talents.

7. Engineering

Is mainly concerned with making objects or systems. The objective is to make functional objects or systems that could be used in society. It involves the management of the environment and familiarity with concepts of materials, tools, energy and control. It draws upon scientific principles.

Learning in this aspect of the programme will be on the basis of observed models or demonstrations supported by generalisations from practice, recipes or empirical laws. The methods 'trial and error', invention, aided by intuition will be merged with those of applied/pure science to the purposes of obtaining desirable practical consequences.

8. Pure/Applied Science

Is concerned with the study of relevant science theories and formulas. It will involve experiments and demonstrations, which have to be properly documented. Activities will involve:

Pure Scientific Theories

Theories of Applied Science

Findings in Science

Experiments/models/demonstrations/empirical laws

Visits to laboratories, science museums and factories

Exhibition of models and specimen

Application of theories to practical situations

Energy - sources, forms, measurement, storage, conversion,
transmission, efficiency of use, conservation, etc.

Instructional Styles for the New Programme

Instructional style for the new programme should be characterised by two dimensions of teaching: (1) dominative behaviour that represent student control and direct influence by the teacher, and (2) integrative behaviours, perceived by students as freedom or indirect influence (Anderson, 1939). The concepts of domination and integration often have been couched in other terms such as authoritarian or democratic (Lewin, Lippitt and White, 1967), direct or indirect (Flanders, 1967) or traditional or progressive (Westbury and Bellack, 1971). Also teaching models such as those offered by Joyce and Weil (1972), Clark and Zimmerman (1978, 1981), and Efland (1979) also represent relatively unique styles of instruction that can be characterised as other dominative or integrative.

Dominative styles of instruction are characterised by direct influence of the teacher. Direct influence "consists of stating the teacher's opinions or ideas, directing the pupil's action, criticizing his behaviour, or justifying the teacher's use of authority" (Silvernail, 1979, p.12). Observable dominative behaviours include learning, giving directions, justifying authority by making decisions concerning what should be taught, when and how it should be taught, how evaluation should take place, proposing solutions, stating opinions and beliefs, maintaining definite standards of performance emphasizing the meeting of deadlines, encouraging the use of uniform procedures, and seeing to it that students are working up to capacity (Flanders, 1967; Hersey and Blanchard, 1977). The optimum level of domination and its results may vary. And the proper and improper use of dominative instructional style depends upon the teacher's understanding of relationships between students and the teacher.

Through integrative behaviours, authority is actually transferred by degrees to the student. In an art class, this is characterised by collaborative efforts between students and the teacher in establishing objectives, deciding how objectives should be reached, and determining how success is to be measured. In the integrative approach, students' interests are given greater consideration by the teacher when deciding what to teach, how to teach it, and how learning will be evaluated. Observable integrative behaviours include: asking student opinions, making it possible for all the students in a class to make contributions, doing things that make it pleasant to be a member of a class, listening to individual students in their actions, being willing to make changes, and putting suggestions made by the group into operation (Hersey and Blanchard, 1977). In the extreme, known as *laissez-faire*, all decision-making is delegated to students.

For the implementation of the new programme, apprenticeship would be used together with modern techniques like guided teaching, aesthetically-oriented creative teaching and teaching through comparative analysis. During the apprenticeship, students will be attached to different art masters or craftsmen, according to their interests, for not less than six weeks, to learn about their occupation from "inside out". School credit would be given for the training. Students will document their experience through photographs, tape recording, illustrations, etc.

Teaching by guiding is a way of maintaining a balance between directed teaching and *laissez faire* method. Guidance means helping students to overcome their difficulties by themselves. It is putting them on the right footing so that they can make a greater success in their endeavours. It could include suggestion on ways, information, material, and whatever students may require to tackle their learning problems. With-

out guidance, the new behaviour will be purely trial and error, and could result in frustration. Aesthetically-oriented creative teaching and the comparative analysis are most widely used in art history and appreciation. They involve a formation of opinions in the evaluative or judgemental manner - classifying, identifying, naming, describing, analysing and interpreting what is revealed in art works.

The majority of students are taught in mixed-ability groups and, consequently, it is appropriate for a common examination to be taken by candidates. Differentiation within written examinations can be achieved through a choice of question papers and through the use of open-ended questions which achieve differentiation through candidates' responses. But a candidate's attainment is best measured by a combination of a formal written examination paper and the assessment of various forms of course work. In the context of an overall examination structure, the following points should be observed:

1. Questions should be based on knowledge acquired principally through practical experience, and those testing recall only should be kept to a minimum.
2. Short answer questions and objective answer questions are suitable and appropriate.
3. Oral questions and responses, although costly in terms of time and other resources, might have a place in assessment procedures.
4. Open-ended essay questions or free response questions are not appropriate for assessing factual knowledge, but might be of value in assessing the higher objective of analysis, synthesis and evaluation.
5. Projects should be based upon problem-solving involving research and design, and should result in the practical realisation of a system, device or artifact.
6. Although external assessment may be appropriate in some circumstances, it is important that teachers be involved in the assessment process, and that good course work is given proper recognition even though the candidate's

performance in other parts of the examination may be weak.

7. A timed, externally set test piece has limitations as a method of assessment and should if possible not be used.
8. Where appropriate work should be presented in the form of folio. Such folio would normally show evidence of investigation leading the candidate to consider a number of possibilities before developing a specific solution. Mock-ups or model making may be appropriate.

Emphasis should be placed on the production, presentation and assessment of course work, including project works. A maximum of 50% and not less than 30% of the total marks available is to be allocated to course works, not less than half of which must be to practical works. Provision must be made for the assessment of works submitted by private and external candidates. If possible, a suitable examination, uniquely for such candidates should be devised.

Techniques and Problems of Implementing a Changed Curriculum:

Beauchamp (1968, p.84) said that "the general process of moving from the planned curriculum to instruction is called curriculum implementation". It means putting the curriculum to work. In an attempt to do so, certain factors might militate against the successful execution of the curriculum. Such factors or variables, according to Nicholls (1975), include the attitudes of teachers, headteacher and the pupils for whom the curriculum is intended.

Changing a curriculum implies altering the ways teachers are oriented to their values, environment and practices. The teachers might therefore feel threatened by the innovation and regard it as an implied criticism of what they are doing or even doubt their ability to carry out the change (Nicholls, 1975). For example, if a

laissez faire method of teaching art is predominant in the elementary schools and an innovator wants to introduce the guided method which emphasizes problem-solving, teachers might mount a resistance to such change because they might regard it as against the norm of practice in the schools or because they are not conversant with the method.

Change in art education will demand more space, time on the timetable and the purchase of equipment, which the headteacher may not be willing to co-operate. The headteacher may give one reason or the other for the inability of the school to provide or make available the required resources.

Pupils are the principal actors in the teaching-learning process. They may oppose the change if they consider the demands which the innovation may make on them. They may regard innovation as too difficult and irrelevant to their needs and interests. The pupils may not possess the pre-requisite skills and knowledge, while the way of working might be unfamiliar to them.

Lewy (1977) said:

'Rarely is implementation successful without the support of the school inspectorate. Their influence may be direct, as in the case where they are in a position to control in-service work; or indirect, where the promotion and career of teachers is dependent upon them'. It is therefore clear that the school inspectors or officials of the Ministry of Education might work against an implementation of a changed curriculum if such innovation did not originate from them or if the innovation failed to take them into confidence (p.129).

To overcome the problems of innovation implementation, there should be good human relations, adequate and effective communication between the innovators and the implementation agents. Hawes (1979, p.121) said, "Without information there is distrust. Where distrust is rife, innovations falter and fail". It is therefore imperative to keep teachers and inspectors informed of any innovative plans and give them the opportunity to air their views about the plan. It is important to

organise in-service education which could be in the form of seminars, conferences, or workshops to help teachers to cope with the change which may require skills, expertise and knowledge which some teachers do not have. During the in-service education, the nature and implications of the innovation should be made clear to the teachers."If participating teachers do not have a clear picture of the innovation, there is no possibility of its being implemented in its original form (Nicholls, 1975, p.106). The innovator should endeavour to acquaint the head teacher with necessary information such as the kind of resources and conditions the innovation is likely to require. The head teacher may have to study thoroughly and in detail the financial implications of the innovation, taking into due consideration the financial strength of the institution. The learners have to be diagnosed before expositing them to the innovation. That is, there is need to find out their strengths and leaving difficulties in order to determine their abilities. An attempt should also be made to communicate to the pupils information about the innovation and the values inherent in it. If necessary, an orientation programme should be organised for the pupils to demonstrate to them how certain instruments function. This would motivate the pupils and secure their cooperation, which is necessary for the successful implementation of the change. Inspectors should be practically involved in any change. They should be informed of the nature of the innovation and justifications for it.

From the discussion on techniques and problems of the implementation of changed curriculum, there is a need "to develop a feeling of shared endeavour between all those working towards implementing the new programme - to make teachers as well as inspectors ... feel responsible for its success or failure" (Hawes, 1979, p.140). The involvement of people who are affected by a changed curriculum serves as a motivator and encourages them to move from known to the unknown and

experience satisfaction and success along the way. According to Nicholls, the following factors are conducive for a successful implementation of innovation:

1. teachers are favourably disposed towards innovation;
2. teachers have a clear understanding of innovation;
3. innovation is within teacher's capabilities;
4. necessary resources for innovation are provided;
5. full and accurate pupil diagnosis is carried out;
6. channels of communication are used for giving information, securing co-operation, resolving fears and changing attitudes; and
7. in-service education is available where necessary.

Evaluation provides a feedback for the innovator. It ascertains the success or failure of the innovation. Techniques of evaluating changes include standardised tests, teacher-made tests, interviews, questionnaires and observation.

Implications of the Change:

The proposed change in art education will require a slightly new system of education so that creative activities can be taught in an unrestricted atmosphere. The traditional practice, which deals with facts is no longer appropriate in this generation. Art educators must involve students in manipulating mechanical and related physical aspects of technology. Art education must involve learning how to employ technological devices, whenever appropriate. It must emphasize the understanding of the areas of technology that can be related to designing and making. It would require technology across the curriculum. It should also be one of the objectives of art education to adapt the education system to cater for the self-fulfilment of individuals in the society. The change would require a general re-orientation in art education and a concerted effort from teachers, students and administrators.

Art educators need to set up conditions of inquiry and self-actualisation; allocate enough time for experimentation, exploration, discovery, and the inculcation of thoughts; encourage the learner to find the true, the beautiful and the good by himself; and foster a feeling of security, freedom, confidence, belonging, courage, independence and integrity; accept and respect individual differences in others.

An education for technology must involve technology and its related activities across the curriculum. Getting students to design and make products in art is partly an attempt to get them to think about the making of material objects and to consider the various technical and aesthetic factors that are involved. It is also an attempt to encourage them to be creatively involved in some crafts, art or technical planning. There is a need for a unified name for art education in secondary schools to integrate art, crafts and technology. Perhaps, Art, Craft and Design or Design, Craft and Technology would be adequate. The idea is not to put fine arts into the background. Aesthetic is a major factor in the reform. The contents of the new programme will include all the components of art education.

Another duty of art education in a technological society is the development of aesthetic judgement in the general public with regard to the products of industry. As mentioned before, one approach is to seek out the basic principles of art and apply them consciously to industrial products. Another method is to rely for design on sound construction and emphasis on the character of the materials and processes used. The first depends on reason and the other on craftsmanship.

Art is important for a technological break-through. The material aspects of technology (e.g. machines, tools, products, etc.) undergo a process of industrial design. They are either modelled in

clay, plasticine, plaster or simply sketched, drawn, painted on two-dimensional surface prior to the mechanical mass production. Just as scientific knowledge goes into the working function of utilitarian objects, so does aesthetic input in their design. All objects of daily use show a recognizable style of art from whose design they have been derived. There are design elements in most of modern architecture, television sets, bridges, furniture, clothes, utensils, machines and outfits. The basic aspects of life such as shelter, clothing, communication, transport, community health will virtually be impossible without the application of art. What will happen to business, the software aspect of technology, if its accompanying art forms are removed? Art will be out of advertising; only words will be used. Appearances will not be considered in the design of manufactured goods; only mechanics will be important. People will not need colour. Houses will serve mainly for protection from weather. Today products are sold in containers or packages designed by artists and designers. For the consumers, well designed packages are readily identifiable and increase the delight of a purchase. They often add some visual attractiveness to shelves and cupboards at home. They offer the pleasure of opening a new package. In some items, packages protect the product and simplify the handling, storing, and use of many things. Advertising is usually a persuasive accelerator of business, a non-material aspect of technology.

In view of the importance of art and design in technology, a body to be called Design, Craft and Technology Board (DCTB) could be established in the Federal Ministry of Education to work on the possibility of combining technical studies with art, with emphasis on learning through the use of materials. The board will comprise of art educators, science teachers, engineers, and representatives from technical institutes.

A new institution to be called 'Design, Craft and Technology Centre (DCTC) could be established to train technology experts. This will be different from the existing technical institutions in Nigeria, because of its emphasis on integration. But it will be of the same rank and standard with ATC, polytechnic and the college of education. The centre will offer diploma (a practical qualification) in Design, Craft and Technology. The DCTC will be basically a discovery centre of technology. Here, enough time will be given to research, experiment, exploration and creativity. In addition to the DCTC, a College of Design, Craft and Technology (CDCT) could be established in universities and colleges of education which offer degrees, to absorb the polytechnic and the DCTC graduates. Teaching in both the DCTC and the CDCT will essentially be practical and experimental, and the learning environment could enable students to work towards a major invention.

In pre-primary children will be allowed to play and construct things with materials and tools (local materials and tools only will be used). The present emphasis on learning how to read and write needs modification. And teachers need to desist from teaching facts and figures at this stage. At the primary level constructive and experimental activities with tools will be emphasized. The teaching environment at the elementary schools should stimulate creativity. Foundation courses will be offered for students in the JSS, the vocational training centres or crafts schools and the private studios. The foundation courses will provide a basis for selecting students to study design, craft and technology in the later years. At the SS and the DCTC, courses will be oriented towards a specialised training. After the senior secondary school, students will join the DCTC, polytechnic, the Advanced Teachers' College or the preparatory art (in the school of basic studies, prelim, remedial, or college of basic studies). Students who are professional and academically inclined will continue in the university

at the new College of Design, Craft and Technology, where students will obtain both vocational and academic qualifications. Below is a schematic organisation of study in art for technological development in Nigeria.

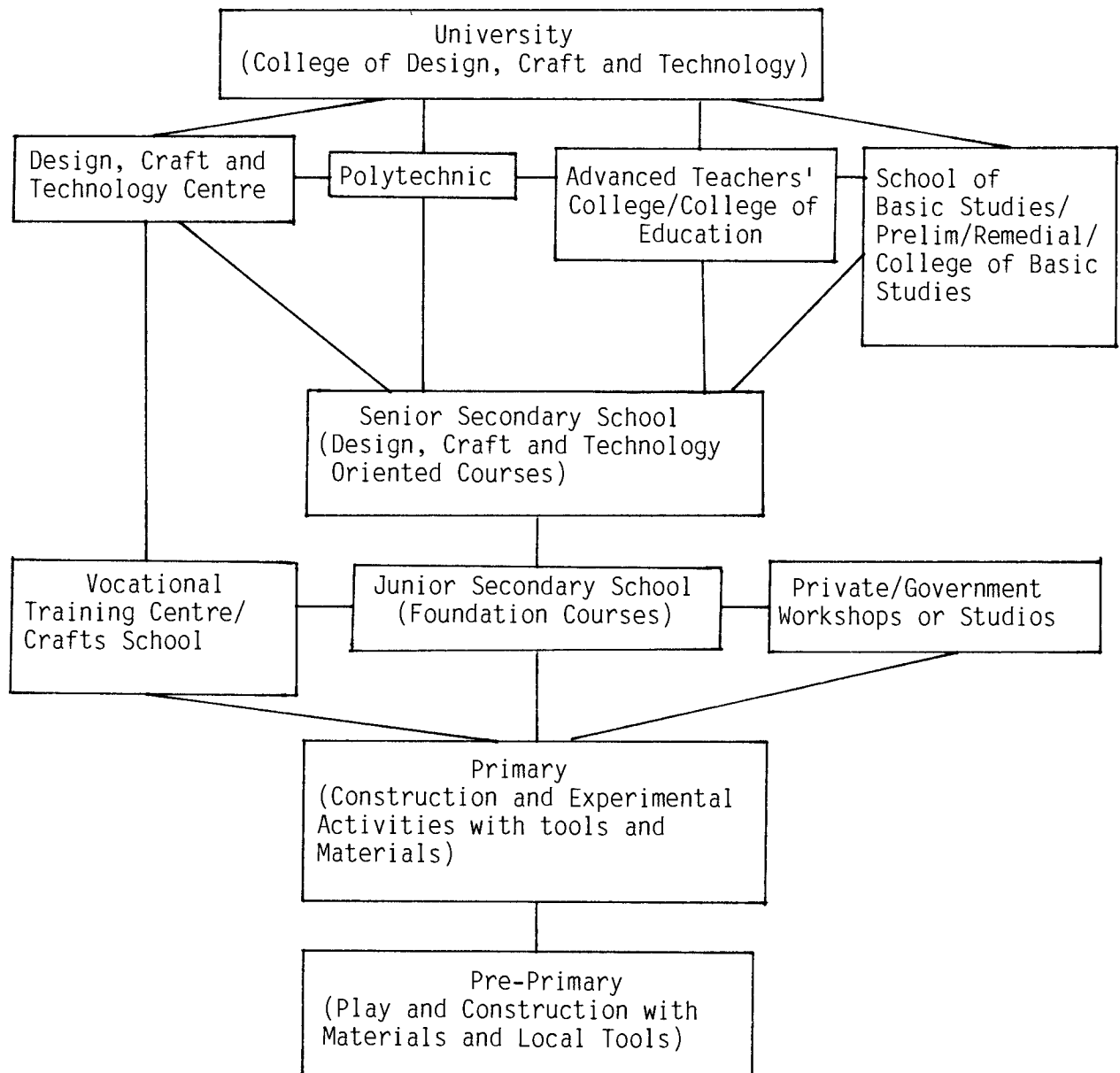


FIGURE 10

A SCHEMATIC ORGANISATION OF STUDY FOR TECHNOLOGICAL DEVELOPMENT
IN NIGERIA

After the primary school, children could join the vocational training centre or crafts school, the junior secondary school, or the private and government workshops as apprentices. Students should be free to move from the vocational training centre to the junior secondary school or the workshop and vice versa, depending on their capabilities and inclination. It is necessary to seek the teachers' advice on such horizontal movements. Educational authorities should not rely on examinations to select students, because examination results are often misleading. Good students from the Vocational Training Centre could move straight to the Design Craft and Technology Centre, without going through the senior secondary school. Even at the post-secondary school levels, students should be able to move from one institution to another horizontally, depending on their ingenuity and capabilities. For example, a polytechnic student could move to the Design, Craft and Technology Centre if it is understood that the DCTC will be more appropriate for him. Similarly, an ATC student could move to the polytechnic if it is discovered that polytechnic is more adequate for him. Again, such movement must depend very much on the advice of the teachers concerned.

By the new scheme, all students of the Design, Craft and Technology; Polytechnic; Diploma in Fine Arts and Design; Advanced Teachers' College and Remedial, Preliminary or Preparatory courses have equal chance of going to university. They will all meet in the new College of Design, Craft and Technology in the university. The college offers opportunity for design, craft and technology students to further their study and practical skills. This will clear the missing link between polytechnics and the universities in Nigeria.

All learning in design, craft and technology will be practical and project-like to encourage creativity. The learning activities will be

experimental and provide freedom of learning and discovery. Students will be allowed to use their abilities to learn through experience with little guidance and assistance. Materials and tools will be provided to the students at all times. Flieger (in Yochim, 1967, p.51) pointed out that if creative people are to be developed, it is only through process that this can be accomplished. The biological factors are inherently set, but creativeness or lack of it is determined by the kind of processes which are involved in the life space of the individual. As such, it is important to recognise that control over process is feasible and desirable since the destiny of man is changed only through process. When the environment (or the people in it) provides no support, there will be many threats to adequacy and security and much difficulty in adjustment. If the background is supportive (or at least not too much in conflict), then, the individual who is outstanding may grow up with his potentials fulfilled. If children and teachers in the elementary school have difficulty in accepting the child with peculiar or different interests or different ideas, such a child with high special ability will have a difficult time. If schools and universities give credit to conformity than they do to originality, new ideas, unusual sensitivity or insight, then, creativity and mental health are incompatible.

Student motivation is an important aspect of the success of any course and certainly the new Design, Craft and Technology, when taught from the experimental base offers wide opportunities for motivation. Students will have the opportunity to work in industry and other agencies on project works. Students will be placed with local artists or craftsmen for a fixed period of time to act as apprentices and learn about the occupation from the "inside out". School credit will be given for such training. This way courses will have a strong

local industry links and through project work is made relevant to the real world of work. Students are encouraged to see their work in realistic terms. In this way the skills acquired through the course are not subject specific but transferable to the world beyond the school.

Adolescent Art Education

The Adolescent's Problems:

The adolescent, although only partly conscious of what is happening, has to readjust to himself and his changing body, concern himself with the preparation for adult economic and social life, adjust to his age mates, develop a new relationship with his parents and other adults, accept the sex role of being a boy or girl, and contend with very mysterious sex impulses. Erikson (1950, p.266) states: "What the regressing and growing, rebelling and maturing youths are now primarily concerned with is who and what they are in the eyes of a wider circle of significant people as compared with what they themselves have come to feel they are; and how to connect the dreams, idiosyncrasies, roles and skills cultivated earlier with the occupational and sexual prototypes of the day". This is an extremely difficult period for youngsters. They need all the guidance and help they can get from their teachers and parents. They need reassurance when they lag behind or spurt ahead of their group in growth. They need guidance when they seek direction and sympathy when they make mistakes, which they often feel are fatal errors.

During this period, student's attitude towards creativity is affected also. The completely free and uninhibited expressions are no longer so apparent. Skills become increasingly important, and the creative approach changes from an unconscious creation to one done with a critical awareness. The emotional and mental development begin to become more involved in the creative process. Sometimes lack of creativeness on the part of

school pupils is due not to any innate lack of ability on their part, but rather to lack of the proper psychological approach on the part of the school art teachers. There is a necessity for pleasant rapport and understanding. Good personal relations with adolescents form the basis for eliciting creative work and provide the best chance for developing and influencing them.

Group opinion is often more important to the teenager than the wishes or authority of the teacher or parents. It is important that teachers see the child in relation to his agemates, and to the values by which he and they are governed at any given time. This requires keen perception and a dash of humility to set aside some of the adult biases and habits of thought, and to understand and influence the pupil's perceptive tendency.

Student Interest:

As mentioned earlier, perhaps the best way to promote the art programme is through student interests. If the students are excited about art education, their enthusiasm will carry over to the rest of the student body, to staff, and to the parents.

It is believed that during the adolescence, the completely free expressions of a young child are no longer apparent. The changes in emotional and mental attitudes accompanying the physical growth, in early adolescent years, cause a weaving of the creative powers (cf Reed). Skills become increasingly important, and the creative approach changes from unconscious creation to one done with critical awareness (cf Lowenfeld). The adolescent wants to express ideas more accurately and with greater skills. This new interest affects the youngster's sureness of the ability to create, with which he was so positively endowed in childhood (cf Reed). A teacher with a comprehending approach to the learner, and a programme

which provides a challenging use of forms, materials, techniques, and skills can maintain interest in artistic creativity throughout the adolescence.

Students derive a considerable satisfaction from the reaction of parents when their works are displayed for Parents Teacher Association (PTA) meetings, open house, or parents' night. Well planned trips also generate interest in the art courses. Students could be released during school hours to take credit courses in local museums with professional artists as instructors. Schools can invite local artists to come to art classes once a week, to work with the art teacher on some speciality such as jewellery, pottery, stone or woodcarving, weaving, batik. Slides, strip films, and action films make more interesting courses for students. When outstanding films are available, which are of general interest to all students, art assemblies can be arranged, or they can be shown during lunch periods. Also other students can be invited when films are to be shown during regular class hours.

Vocational Interests and Counselling:

Towards the end of the junior secondary school, the student is becoming aware of his approaching independence from his family. Boys and girls both will shortly be considering the responsibilities of marriage and a family. Most will have to choose a vocation that will make them economically independent. Counselling is of utmost significance at this stage of development, because some students with exceptional talent in art might not have thought of art as a career. The teachers need to point out opportunities in the field to the students.

Helping a talented student assimilate adequate information and acquire the proper attitude for making decisions about a career is done

by the art teacher. (1) He is in close contact with the students while they struggle through the creative process. (2) He is able to recognise the variations of abilities and interests. (3) He can supply the necessary information literature when it will be most effective. (4) He knows of the specialised qualities necessary for success in the art occupations. (5) He can better recognise talent and, most important of all, the ability to apply it - even when it is laborious. (6) The art teacher is the most logical person to counsel on vocational art education (Reed, 1957, p.149). The vitality and challenge of student's experiences and his rapport with the art teacher will be important if not determining factors in the decision which he makes.

Art interest often times is one means of "getting to" the student who needs assistance. Then the art teacher can be more effective as a counsellor than any other staff member. Sometimes success in the creative arts is the factor needed to help establish a sense of security. Efficient counselling demands a daily contact with the young person - to know his aims, ambitions, abilities, special interests, limitations, background and the conflicts peculiar to his age level. Home visits are often of immeasurable importance. Knowing the student will enable the teacher to set up real challenges for the competent or gifted person and to make proper allowances for others.

Vocational Art Counselling:

Several art tests could be used by vocational counselling services. They measure factors such as art appreciation, design sense, and taste or reaction to design elements. They can serve only as possible clues to abilities or potentialities. Scores from tests can be used only as an additional tool in formulating plans by the counselor. The extent

to which valid testing of this sort can be carried on is still being explored. The reaction of a student to an isolated design element, and to a production including a combination of several elements, is a very different matter. Evaluation of active participation in the creative process is also rather difficult.

The job of a counsellor is to provide the information and background which will enable the student to make a wise choice of a vocation. It is not to direct the selection of a choice. When a student lacks the qualifications for success in vocational art, the teacher should suggest as many other vocational opportunities as possible in other areas. Supply as much vocational literature as possible for the students and parents. Bring in art professionals to discuss their vocations. Acquaint students with art vocations while creative problems are being developed. Integrate guidance with the art course. The following was written by Mr. Leonard Miller (in Reed, 1957), Chief Specialist in Guidance, United States Office of Education:

The art teacher, without extensive formalized preparation in guidance methods and techniques, can provide the following specific guidance services.

1. Be willing to follow suggestions from specialists for improving any classroom practices which may help the pupil toward self adjustment.
2. Look for interest patterns and encourage pupils to explore career opportunities.
3. Keep an open file of career information and refer pupils to source material in the library.
4. Show career films, display pamphlets, articles, and posters on bulletin boards.
5. Acquaint pupils with fields of work and leisure time activities for which a background in art has significance.
6. Administer or recommend the use of achievement, interest and/or aptitude tests which may add some helpful clues to junior high school pupils in their choice and preparation for a career.
7. Invite various types of artists to meet with the art classes and talk about opportunities and preparation required in their respective fields.
8. Visit places in the community where pupils can observe workers employed in art and related fields.
9. Prepare and conduct assembly programmes in which careers in

- art and related fields are portrayed.
10. Plan and conduct clubs which will provide special activities for pupils with art interests.
 11. Observe behaviour patterns - the effects of any physical or mental handicaps of a pupil on his classroom work or his relationship with other pupils (p.152).

Success in Art:

Success in art calls for drive, energy, ability, personality, business acumen, and personal sacrifice. The will to persevere and overcome all impediments is a most important character trait in the successful artist. A large dash of natural talent is no insurance of success. History shows that many young people who have shown great promise in art have failed in the competitive world because of lack of drive and integrated personalities. Others, with the bare minimum of natural flair, have succeeded in the art field because they were filled with drive. They forced success. Matisse was quoted as saying that the genuine creator is not just a gifted being but one who has the personality and ability to organise and express his concepts (Reed, 1970, p.153). This is true of any art expression. Winter (1953) in an article in the American Artist Magazine about Silversmiths states:

The building of such careers involves something beyond great talent. The fashioning of intractable materials, however beautiful, demands native constructive ability and perfect coordination of mind, eye and hand. And without patience and energy beyond the usual conception of physical efforts, the goal is elusive. Not only that, learning how to adjust one's self and one's work to the market, no matter how specialized, takes years of constant study and effort - sometimes heart break too (p.30).

The personal satisfactions of working in the art field are many and gratifying. A profession in the commercial arts is a most pleasant way of earning a living. The financial returns are worth seeking. There are also opportunities in modest fields.

Career Education in Art Education:

Adolescents should be given pertinent career information and work on related art activities so that an awareness of the professions in art can be developed. At the elementary schools children should be informed about the professions in art by the end of the sixth grade. At the secondary level there should be a cadre of trained career advisors basically made up of the teachers who teach the students. They could counsel selected groups of secondary school pupils, supervise visits to the working community, structure art lessons to elicit pupil values and interests, and prepare career information materials. There should art career seminars in which career information is imparted by means of discussion; field trips; visiting consultants; creative assignments and an off-campus learning in which senior students are placed in internships with various professional artists in the area. At the post-secondary level there should be seminars and discussion groups in which outside experts are invited to dicuss the business side of art education. There should also be career counselling and cooperative education course in which students are given college credit for working as intern in a variety of professional art settings. Students could engage in the task of searching and reporting on various art occupations in the surrounding community. People in the arts are contacted by students who interview them and document their interview with photographs, slides, tape recordings, and examples of their art. Even at this level students could arrange school visits by various art professionals.

Individual art teachers can do a number of things to aid in the career development of their students. They can (1) learn more about art and art-related occupations and ways of utilising community resources. (2) They can act by informing students about vocational

opportunities in the arts and art-related occupations. (3) They can involve students in activities which will foster career education learning. Here are art and art-related occupations which the art teacher should acquaint himself with:

- painter
- sculptor
- ceramist
- printmaker
- jeweller
- weaver
- architect
- graphic artist
- calligrapher
- advertising artist
- cartoonist
- interior designer
- illustrator
- fashion designer
- photographer
- costume designer
- display designer
- industrial designer
- stage designer
- furniture designer
- medical illustrator
- fabric designer
- art teacher
- museum director
- curator
- art reviewer
- art historian
- art critic
- painting restorer
- art librarian
- art therapist
- museum attendant
- studio assistant

antique dealer
drafter
silversmith
blacksmith
make-up-artist
printing-layout designer
cosmetologist
sign painter
cartographer
toy designer

In addition to becoming aware of these occupations, teachers can learn more about the nature of each occupation. Teachers can learn about: the duties which are performed; the working conditions; the abilities which are needed; the education required; the salary range; the chances for promotion and advancement. Art teachers can learn how to use art in the community. They can find out where art resources are and how they can be incorporated into ongoing programmes. Parents of pupils who are art professionals can be contacted and used as resource people. Community art professionals can be contacted through local museums which have list of artists and have representatives interested in building public relations. Industries employing artists, design and commercial art firms, architectural firms, and printing industries can be located simply through the use of the telephone directory.

Furthermore, art teachers can present information about occupations to their students in a number of ways (Geahigan, 1981, p.38).

1. Resource files
Teachers can develop files of materials to be made available to students, including books on careers, advertisements for art jobs in newspapers, card files of art occupations, and college catalogs of art schools.
2. Poster displays and bulletin boards
Posters can be obtained from college art departments and gallery exhibits, and bulletin boards can feature specific art occupations or the use of art in recreational activities.

3. Films, filmstrips, and slide-tapes on art occupations
Many visual aids are becoming available commercially, but art teachers have also been involved in designing their own presentations, including interviews with artists and "behind the scene" looks at particular art industries.
4. Counselling session and career days
Teachers can exploit opportunities that arise for individual and group counselling. Information about art occupations can also be given during school career days when representatives from local college and university art departments can be asked to give presentations.
5. Involving students
Teachers can engage their students in a variety of activities which will develop career education learning. These might include:
 - a) Art projects. Projects and activities can be used to incite thinking into art careers. Young students can be asked to think about a career or occupation by depicting this occupation in a painting or drawing. Older students might be asked to document some art-related industry in a work of art.
 - b) Classroom visitation. Artists, designers and other art professionals can be brought into the classroom to demonstrate and to discuss their work, the influences upon them as an artist, their choice of profession, and the education required in their occupation. Video-tapes of these sessions can be made for later use.
 - c) Field trips. Field trips can be taken to an individual artist's studio, to professional art studios and offices, to printers, sign painters, fashion designers, to museum and galleries, and to art departments of colleges and universities.
 - d) Student-conducted interview. Students can themselves search out art resources in the community. They can arrange appointments and visits with art professionals, and report back in the classroom. Artists may allow students to borrow works of art, and interviews can be photographed and taped recordings.
 - e) Job shadowing. Arrangements can be made for students to follow an art professional during the course of his working day. This can be documented through photographs and tape recordings.
 - f) Simulation. Particular work situations can often be simulated in the classroom. For example, students can start their own gallery, collect works of art, design an exhibition, make publicity, and have an opening. The operation of a commissions from local merchants or charity organisations who will pay for printing costs. Students can design these odds in conjunction with the client; do the layout, mechanical, and art work; order type; and see the result in print.
 - g) Internships. Students can often be placed with a local art professional for a fixed period of time to act as an apprentice and learn about the occupation from the

"inside out". School credit can be given for such activities. Both the student and the professional benefit.

The art teacher would be the logical choice to teach his occupation cluster. Guidance counsellors are often not particularly aware of the career possibilities in the arts. Career education guidance might be a legitimate responsibility of the art teacher. Art teachers are generally convinced of the value of art for themselves, personally. Career education lays great stress on acquainting students directly with people in the arts and in various art-related occupations.

The People you can Turn to for Advice:

If you are considering a career in art you can consult your art teachers to tell you about their training and experience of college life. Your teachers will also be able to tell you whether your authority employs a specialist adviser in this field. Arrange to visit an art department in college, polytechnic or university close to your home. Colleges welcome some visits and the college staff you meet there will be experienced in dealing with young people and in answering the sort of questions that you might want to ask.

All career advisory service officers are highly experienced in counselling young people and have at their fingertips a large amount of vocational, educational and occupational data which will help you assess art in relation to other career options. Linda Ball (1985) gives a checklist of who might be able to help students in their decisions.

1. Art teachers at school, art tutors in an art college.
2. Career teachers, year tutors, career officers, who can help you weigh up your abilities, interests and values and help you assess art in relation to other subjects or occupational areas.
3. Parents, friends, relations, past students from your school or college who have been to art school and can

- tell you about their experiences.
4. Art students at your college (p.15).

Ball said that parents, teachers, friends and career officers may encourage you, but they may equally try to dissuade you from choosing art for a number of reasons: (1) they may feel it is a waste of time; (2) they may feel that art does not lead to useful or secure jobs; (3) they may try to persuade you to choose a more academic subject; and (4) they may feel other areas of higher education and training could suit you better. Be sure you are well informed enough to meet these challenges. If you can resist these pressures successfully you will prove to yourself and to others that you are sufficiently motivated to study art.

Staff Support:

The support of the school staff is an important factor in developing interests in an art programme. In order to develop support, the art teacher must show a genuine interest in the work of other staff members. The art teacher must be alert to the aims and problems of other departments. He cannot isolate himself within the art area. Being conversant with trends and practices in general education will enable the art teacher to place proper emphasis on art in the overall programme. Only with this background can worth-while contributions be made to staff discussions.

Teachers will appreciate the help of the art teacher in arranging classroom displays. A times effective mounting papers and illustrative materials can be provided. Whenever possible, integrate art with the classroom work of other departments. Generally academic teachers will welcome lectures or demonstrations to classes by the art teacher when it can make a valuable contribution to the subject at hand. One of the effective means of gaining staff interest is to involve

teachers in the creative art process through staff workshops.

Administrative Support:

Conducting a programme of art in which students and parents are interested is the most obvious way of gaining an administrative support. The administrators are busy with the general problems of education. As such, they have little time to spend on specific subjects. Art teachers have to reach out for their support for the welfare of art education. When art teachers find any significant information which will help to develop an understanding of art education, they should forward it to the administration. Easily read reports concerning the activities and plans of the art department need to be regularly prepared and sent to the administration. Reports could also include information on students who have been helped to adjust to school life through art activities and the performance of students in the certificate examinations. Teachers need to see that accomplishments of art students are published in the school and town papers, or otherwise brought to the attention of the administration.

The administration need to be informed of any art programmes such as marionette shows, slide talks, exhibitions, or technical demonstrations for community organisations. The art teacher should be willing to speak to local groups and to represent the school on any occasion.

Public Promotion:

A variety of means is available for providing information concerning the art programme to parents and the general public: dramatizing stories; using available medium-newspaper, radio and television; window displays; films; lectures; demonstrations; community art groups;

PTAs; exhibitions; adult art classes; letters to parents and conferences.

Most schools will be able to use newspaper more than any other outside medium. Radio and television have steadily become more popular and important in publicising school activities. Art exhibits bring culture to the community, provide opportunities for understanding and evaluating the art programme, bring parents to the school, stimulate student interest, and promote education generally. Adult art classes bring many persons into the school to become active supporters of the art programme. Parent Teacher Associations (PTA) have a special interest in everything that goes on in the school.

Art in the Secondary School

The Period of Options:

A regrettable outcome of some option arrangements is that students are often forced to give up art in the third year, a study in which they not only have talent, but which they need for the sake of a balanced curriculum.

In some schools, the sixth form art group consisted entirely of girls or boys. This did not mean that the other group did not wish to choose art, but the result of a system of options, which made it difficult for them to do so. In some schools, students were placed in art groups not because of their special ability in the subject, but rather for their lack of ability in any other. It was a policy in many secondary schools that, art students were not allowed to take science. In other schools, the inclusion of a second language led to the exclusion of art. If both art and science can be explored, the choice of career may be kept open much longer. And quality of education or life-long education cannot be achieved by only focussing on a specialised curriculum - science or art, vocational qualification or education for

leisure. All will need to be represented for the sake of a balanced curriculum. Each course stands to gain through being taught in conjunction with the others. And those talented in art can be successful in the sciences and vice versa. Practical skills and the acquisition of academic knowledge will need to become integral parts of development.

Art Books:

It was discovered that many school libraries existed without art books. Those libraries with art books kept an out-dated ones. There is a need to provide a comprehensive collection of art books in the school libraries. Apart from the books in the library, a smaller selection of books could be kept in the art room. Some teachers believe that it is necessary to set aside a small comfortable reading area within the art department. Schools with fifth and sixth form commitments to art will require a variety of periodicals, primarily for use by the senior students.

Studio Assistants:

There is a need for studio assistants in the art departments to maintain and prepare materials, equipment and tools. With a large number of students engaged in a variety of activities, the physical burden of preparations often drains the teacher's energy required for the successful presentation of the work itself. And, when classes follow in quick successions, there is often no time to ensure that the equipment is in a good working order.

Similar assistants are found in science and technical departments. The art assistants will be people with art experience. They could be Grade II, NCE, NND, or diploma certificate holders, depending on the standard and size of an art department.

Review of Roles and Responsibilities of those involved in making Policies and Developing Curriculum in Art in Schools

Considering the present precarious position of art education in schools, it is important to review the roles and responsibilities of those involved in art education. Included in this group are the school principals, parent-teacher organisations, supervisors, the general classroom teachers and the certified art specialists. Raising the status of art in the schools as well as effecting a curriculum change is not the total responsibility of any one person or group, but should be a joint effort by all of those concerned.

School Principals:

The school principal is in a position to offer positive reinforcement to teachers. It has been said many times that if a principal really wants an excellent art programme in the school, there will be one regardless of the usual obstacles that may exist.

Principals can:

1. Assist in the planning of workshops and in-service programmes involving art trained personnel from nearby colleges and universities.
2. Encourage teachers to exhibit children's work in conspicuous places such as school lunch rooms and hallways.
3. Aid in providing for a school atmosphere conducive to creative activities.
4. Demonstrate personal enthusiasm for art in the schools.
5. Assist teachers in securing necessary supplies and equipment for art activities at various grade levels.
6. Ensure that the library is equipped with adequate art reference materials.
7. Encourage and assist teachers in providing space for group art activities.
8. Secure inexpensive prints, slides, films of well known

artists' works for the school.

9. Provide leadership in developing a schoolwide policy concerning art clubs, poster contests, brochure covers, and other visual materials.
10. Encourage art field trip to museums, exhibitions, and other out-of-school art experiences (Howard Hull and John Robertson, 1981, p.21).

Parent-Teacher Organisations:

Parent-teacher organisation can do much to ensure the quality of the art programme. Parent-teacher organisations can:

1. Communicate to boards of education their desire for excellence in the art programme.
2. Serve as resource personnel in certain specialities such as commercial art and photography.
3. Accompany groups of students on field trips to museums.
4. Serve in advisory capacities to art supervisors.
5. "Sell" the programme by maintaining a positive attitude when in contact with people in political office (Hull and Robertson, 1981, p.22).

State Art Supervisors:

The state art supervisor can:

1. Assume the leadership for formulating a plan to see that every public school in the state has a well planned art programme.
2. Plan and conduct statewide in-service training sessions designed to upgrade the quality of teaching and student experiences in art.
3. Help in the production of printed materials such as guidelines, announcements, curriculum, posters and similar communication from state level to individual teachers.
4. Be active in all professional art organisations as a promoter and advocate as well as to function as a public relations person for art for the state department of education.

5. Review continuously, with aid from other professional people in the field, state minimum standards, rules and regulations, curriculum frameworks, certification requirements for art teachers, and serve as facilitator of change where needed.
6. Function as a speaker to lay groups, parent groups, business groups, and other similar organisations on behalf of art.
7. Actively participate in state arts commissions and other similar groups (Hull and Robertson, 1981, p.22).

General Classroom Teachers:

There are very few elementary art teachers in many states. Consequently, the general classroom teacher is required to provide some art instruction. When faced with this situation, the general classroom teacher can:

1. Provide both a physical and emotional environment that is conducive to the creative act.
2. Realise that the teaching of art can be difficult, but benefits to children make it worthwhile.
3. Motivate students to strive for the unique idea rather than the trite formulae or copying approach.
4. Refuse to use such devices as dittos, ready-mades, and "art kits".
5. Realise that art experiences can be repeated, and be educationally valuable by going into greater depth each successive time.
6. Exhibit childrens' work throughout the school (Hull and Robertson, 1981, p.22).

Certified Art Specialists:

The real quality of the art programme depends upon the certified art teacher. He must have knowledge of the roles of everyone involved in art education from the custodian to the board of education, and at the same time be sensitive to the needs of students. The

certified art specialist can:

1. Develop a written sequentially-planned programme specifically designed for his teaching situation.
2. Design the total programme to include the history and appreciation of art as well as studio areas.
3. Continually evaluate the programme and make changes when necessary.
4. Be aware of what art teachers in other areas are doing.
5. Establish channels of communication with such extra school groups as the parent-teacher organisation.
6. Present an image of art which will motivate and interest students rather than one which makes art esoteric or merely "fun-activity".
7. Exhibit students works continuously throughout the school building.
8. Plan storage for all kinds of art materials, as well as for student projects in progress.
9. Organise the classroom as an environment where art learning is promoted and can occur.
10. Have a practical system of record keeping for art supplies, fees, and other necessary information.
11. Attend art workshops and conferences in order to keep growing professionally (Hull and Robertson, 1981, p.23).
12. Become member of professional associations like the International Society for Education through Art (INSEA), Society of Nigerian Artists (SNA) and the National Art Education Association to foster growth and quality of art education.

It is often assumed that the specialist teachers, because of their training in art methodology and psychology, could motivate students to offer art education in secondary schools. But the reality is that their influence has not been very significant.

General Prospects for Classroom Art Education in Nigeria

Despite the precarious position of art education in

secondary schools, there are high prospects for the subject in Nigeria. The Nigerian government has seen the need to lay a solid foundation of education at the elementary stage and made cultural and creative arts a foundation-subject for technical education at this level. It is now giving a lot of attention to the education of the gifted child.

The ideas of what constitutes 'art' and what makes up the area of coverage of art education are expanding. They expand in response to developing industrial and social patterns. Scientific/technical innovations spawn new human conditions and requirements, and new fields of technology explode the range of materials in which ideas can be communicated. What constituted 'art' and 'beauty' was once easily and rightly defined. But now, in a much more flexible society, the limits of what people accept as art are blurred and extended. Art is obviously not just about painting and sculpture; even what constitutes 'painting' is challenged and debated and can include all manner of constructions, concepts, surfaces, visions and forms. The variety of activities and forms which now come within the category of 'painting and sculpture' alone is enormously wide. Previously, people thought only of oil and water colour for painting, and stone, wood, or clay for sculpture. Now, in terms of materials, the list is formidable without even considering the changing attitudes to the manifold nature of sculpture or painting (Ball, 1985).

Art takes on new forms, and artists think not only of new materials, but new processes of image making. Film, photography, projected vision, electronics and the growth of technical structural skills all create new types of images. The role of artists, authors, illustrators and portrait painters changes in an affluent world of photography, film, advertising and television. Mass production alters ideas about rarity

as people see art forms from all over the world on television screens, and machine techniques alter their attitudes to craft skills. Art teachers, therefore, need a flexible approach to the arts and to what new forms they may take.

An increased emphasis on art in public life may be noted. Galleries are crowded and new ones are being built. The national theatre is a symbol of the nation's spirit. There is even a ministry in charge of art and culture. Great works of art are topics of conversation. A sympathetic government offers financial encouragement to art projects, and many houses are adding paintings to their list of merchandise. In the commercial world, advertising product design, packaging and television programming are constantly seeking new artistic and colourful ways of increasing product appeal. The ever increasing advertising agencies in Nigeria bear eloquent testimonies of this. Communities are engaged in serious planning of improved artistic appearance and creative architectural design. Business men want creative managers; industry wants creative scientists; magazines want creative editors; colleges require creative staff and students.

There may not be exactly a renaissance of art, but a favourable climate for the arts certainly exists. Cultural centres are established all over the country. Arts councils are organised in each state and in each local government headquarters to promote art and culture through music, festivals, drama, visual arts, research, exhibition and folklores. The arts councils organise festival of arts and culture, which nearly always include competition in visual arts and the performing arts. These activities offer plenty scope for initiative and experience.

During the last two decades, there had been a large growth in the number of art courses, particularly in the polytechnics and the Advanced Teachers' Colleges (ATCs). Several polytechnics offer the

subject to the Higher National Diploma (HND), while all Colleges of Education/ATCs have the practice and appreciation of art in their curricula. Nearly six universities in Nigeria offer courses in art education, leading to degrees and diplomas. Growth in the number of art courses has contributed to the increasing public awareness of the arts and their capability to improve all the aspects of the environment.

In the 1980s, professional art and design had such an all-important influence on people's lives that it would be almost impossible to imagine the world in which people lived without evidence of art activities. The everyday things people see and use: footwear, film and television images, advertising, transport systems are all to varying degrees the works of professionally trained artist-designers. Many enlightened manufacturers now realise that, whilst technology may enable an industry to produce items faster, it is the skills of the designer that capture market, and without good design, speed is of little significance.

The last twenty years had also witnessed a marked upsurge of interest in the crafts. There is no more the traditional distinction between fine arts and crafts, and it is now common for many involved in the crafts-world to refer to themselves as 'artist-craftworkers'. This view is at odds with the traditionalists who see 'fine arts' and 'crafts' as separate activities, and consider the practical use or 'function' of an object the most important factor for consideration when discussing artworks.

The prospects of finding jobs in the present economic climate is a daunting task. However, art leavers secure jobs related to their area and some enter unrelated works of different kinds like social works (adult education teacher, community artist, art club director, resident artist, therapeutic artist for disabled people), clerical

work, retailing, banking, industry, commerce and administration where an art training may not be directly relevant. The achievement of a degree or diploma in itself together with other personal skills and interests may combine to equip artists and designers for careers in many other fields.

Art teaching has always been an obvious way of continuing with art work, particularly those in fine arts. Graduates from Creative and Performing Arts could enter postgraduate study in specialised fields such as theatre management, art administration, the visual arts, art history, or may go on to further professional training in dance, music or drama.

Many students specialising in textile and fashion design hope to find work as design assistants in the studios of fashion houses or textile industries. Some textile designers work as designer/craftsmen, designing and producing their own work for exhibition, direct sale, or through limited retail craft outlets. Some students successfully support themselves on a freelance basis, working from home or in their own studios- possibly producing designs commissioned or bought by clothing manufacturers, or furnishing and fashion textiles manufacturers. Some manage to set up their own small business where they design and produce garments on a small scale and sell through their own shops. Fashion and textile students may also find work in aspects of production as buyers for the retail trade, in retail display, and in other occupations such as fashion illustration in publishing, fashion journalism, advertising, textile conservation, interior design, museum work and in theatre costume design.

Advertising agencies are major employers of graphic designers. Their work may involve visualising ideas for packaging, television advertising, point of sell display and so on. Design consultancies are

independent firms of designers employing several different kinds of designers: graphic, package, product, display, exhibition, textile, furniture, interior designers and may undertake major and minor design jobs for industrial and commercial companies. Book publishers and magazine publishing houses, or those concerned with the production of both books and magazines employ graphic designers as art assistants and art directors. The art director or designer is responsible for the overall visual appearance of the book or magazine which he carries out in consultation with the editorial staff. This may involve choosing the appropriate typefaces, deciding on the layout of pages or book covers, and the overall design, often employing the services of freelance illustrators and photographers for the necessary visual extras.

A few graphic designers attempt full-time freelance work or set up their own design studios immediately on leaving college. Those who wish to enter more technical work may find employment in industrial companies, often allied to the engineering industry, and in other fields such as building, architecture, scientific and biological work, and in medical work. In the engineering field, the work may involve preparing drawings and plans from written specifications.

Some educational establishments such as universities and polytechnics have media or educational technology departments employing technicians and sometimes graphic designers. Commercial and industrial companies may have in-house design groups. Public relation departments in state and local authorities sometimes employ designers. Exhibition organisers and consultants employ interior, exhibition and graphic designers. Printing firms may employ typographers and graphic designers.

Graduates in the history of art and design may enter further study and occupations related or unrelated to their subject area.

1. Postgraduate academic study or research in art history, design history, etc. at universities and polytechnics.
2. Teacher training
3. Employment in museums and art galleries; arts administration; art publishers; as researchers; copywriters; production assistants; restoration.

Possible careers for history of art include: picture researcher, auctioneer, museum curator, journalist, librarian, bookseller, arts administrator, teacher, exhibition researcher, publisher, art critic, conservation officer.

Three-dimensional design is an umbrella title under which is grouped a cluster of disciplines including: Industrial Design, Interior Design, Theatre Design, Silversmithing, Jewellery, Glass and Ceramics. Three-dimensional students may go to postgraduate study in specialised areas: jewellery, industrial design, furniture, ceramics, glass design, theatre design. Some may enter teacher training, where there is a shortage of teachers in crafts, design, art and technology skills.

Think of any gadget or piece of equipment used in everyday life: typewriter, office equipment, medical equipment, bicycle, car, refrigerator, kitchen equipment, furniture, television, radio, etc. Somewhere along the line of their development, a product designer has contributed to the finished articles. Nowadays, most industrial and product designers have completed courses in three-dimensional product or industrial design, although graphics and textile designers and fine artists have also entered this field. Industrial or product designers may be employed in design consultancies, offering a range of design services to manufacturing and commercial companies; with in-house design groups in manufacturing industry, though some designers prefer to work as freelance and build their own prototypes, with the aim

of persuading a manufacturer to produce their designs on commercial basis, or receive commissioned work. Some designers manufacture their own designs, where the production methods and equipment are on a small scale.

The work of the designer is chiefly concerned with general aesthetic appearance of the product, but also must take into account the user's needs, and the manufacturing requirements. The designer may work closely with engineers and with production staff. Any small change in a design can mean changes in tooling-up for production. At the end of the day the product must look good, function well, and meet the user's needs.

The interior designer may join design practices - working with other interior designers and also with architects. Some may work in design practices and consultancies offering a wider range of services alongside graphic designers, product designers, textile designers. Other interior designers set up in-freelance practices, though this is more likely after several years' experience in professional practice. Interior designers may also join office furniture and design services, or work with in-house design groups, for example, with furniture manufacturers, in the retail industry - providing bathroom and kitchen planning services to customers in the furniture department of a large store, or with hotel groups, building companies, and in some industrial companies. Most interior design work is for industry, shop interiors and display, exhibitions, office interiors, hotels, business, airports, public buildings, and so on. Some interior designers may apply their design skills in other fields, such as theatre design, television stage design, product design, and so on.

Many students of theatre design hope to find work in occupations related to their studies: in theatre, dance, opera, film,

television, chiefly as set and costume designers, and sometimes in technical areas such as lighting, or in more administrative roles, for example, in stage management. Theatre designers may work on freelance basis, or be employed full-time by national or local performing companies, and in film and television. It is the hope of the theatre designer to work closely with producers, directors and actors to create the right setting and overall visual effect for a production, whether it is a historical drama or a modern dance performance. This involves time spent in researching for themes and ideas. In large companies, set and costume design may be carried out by separate specialists, although with smaller companies the designer may be responsible for the design of properties and costume.

On leaving university and polytechnic, many newly qualified theatre designers begin work as assistants with small repertory companies, often in support roles, painting scenery, making costumes, or in community theatre. Others may be lucky to find design assistant posts with national theatre, dance companies, or in film and television.

Art administrators are professionals involved in the publicity, promotion and organisation of artistic events of all kinds. Some of the art administrators could be graduates from arts disciplines such as art education or art history, but equally graduates from any subject - engineering, science, social studies and humanities - have entered this area of work. Interest in and knowledge of the art form with which you wish to work is expected. Some jobs may be specialist, i.e., information officer or publicity officer for an arts association or theatre, where experience of journalism and knowledge of publicity are an asset. Whatever the case, the art administrator must have an understanding of the needs of creative artists, whether actors, dancers, visual artists, or musicians.

The Arts Council's chief role is to administer government aid to the arts, and there are few jobs at their headquarters. In the arts councils, officers in literature, music, drama and visual arts have experiences and qualifications in their own specialised fields. There are few assistant administrative and secretarial positions in the arts councils. Opportunities may exist in galleries for exhibition organisers and publicity officers and administrators. Some galleries run by universities employ full-time or part-time exhibition officers. Some local authorities employ arts officers who liaise with state arts councils and art societies in localities.

A handful of artists employ personal assistants or general dogbodies to do the accounts, answer the phone, arrange exhibitions, pack up art works for travelling, and generally organise things to enable them to pursue their works. Many cities throughout Nigeria have annual festivals of arts, performances and exhibitions. Some of the larger festivals employ full-time or part-time staff, and extra casual staff may be taken during the time of festivals.

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APPENDIX A

LETTERS WHICH ACCOMPANIED THE QUESTIONNAIRES

Department of Creative Arts
University of Maiduguri
P.M.B. 1069
Maiduguri
Borno State
Nigeria
August 1987

Dear Sir,

I am a student undertaking a research for higher degree in the Department of Art and Design in the University of London Institute of Education. I am appealing to you for help. I am asking for a few minutes of your time to answer a questionnaire. I know that the questionnaire is very demanding, but please spare your time to answer the questions.

What I would like to ask you is to give your candid, honest opinion about art teaching in schools. The idea of the exercise is to improve the position of art in education and we are sure you will be willing to cooperate with us toward the desired goal.

As an enclosure to this letter therefore you will find a questionnaire and a return envelope.
Thank you for the courtesy of your assistance.

Yours Sincerely,

Adamu Anjikwi Mbahi

Department of Creative Arts
University of Maiduguri
P.M.B. 1069
Maiduguri
Borno State
Nigeria
August 1987

Dear Sir,

I am making a research on the factors which determine students' choice of Art Education in secondary schools in Nigeria. To make the exercise a success I have nominated research coordinators, which you are one. All the research fieldwork coordinators' names will be fully acknowledged in the final report of the research.

Please help me administer the questionnaire to the appropriate subject as indicated on top of the questionnaire. You will also help me collect them back and forward them to me by enclosing them in the self-addressed envelope.

Your prompt action will be highly appreciated please.
Thank you for the courtesy of your assistance.

Yours Sincerely,

Adamu Anjikwi Mbahi

University of London Institute of Education
John Adams Hall
15-23 Endsleigh Street
London WC1H 0DH
15 November 1988

Dear Sir,

A CASE STUDY OF ART EDUCATION IN SELECTED SECONDARY SCHOOLS

I am a student undertaking research for a higher degree in the Department of Art and Design in the University of London Institute of Education. The research is sponsored by University of Maiduguri, with assistance from the University of London Central Research Fund.

The study involves only few selected secondary schools, which you are one. An important part of the study is interview sessions with you or the Vice (academic), teachers and students. A tape recorder and snapshot camera will be used. Questionnaires will also be distributed to teachers, students and non-teaching staff in the cafeteria, the works department and the library.

As an enclosure to this letter, you will find the interview questions. Please help me ensure that the study becomes a success. Thank you.

Yours Sincerely

Adamu A. Mbahi

APPENDIX B

REMINDER LETTER

Department of Creative Arts
University of Maiduguri
P.M.B. 1069
Maiduguri
Borno State
Nigeria
October 1987

Dear Sir,

I know you are busy keeping abreast those obligations which are essential and required. From the questionnaire which reached you I have had no reply. Perhaps you mislaid the questionnaire, or it may have been miscarried in the mail - any one of the dozens of contingencies could have happened.

In any event, I am enclosing another copy of the questionnaire. I am sure you will find fifteen minutes or so somewhere in your busy schedule to check its severe items and drop it in the nearest postal box. Most of them have been returned. I would like to get them all back. Will you help me?
I shall appreciate your kindness.
Thank you.

Yours Sincerely,

Adamu Anjikwi Mbahi

APPENDIX C

QUESTIONNAIRES

QUESTIONNAIRE RELATING TO THE FACTORS WHICH DETERMINE STUDENTS' CHOICE OF ART EDUCATION IN SECONDARY SCHOOLS IN NIGERIA

(Any Secondary School Student)

Date

State

School

Form

Please fill or circle the letter of the correct answer as the
case might be. In some cases you may give more than one
answer to a question

1. Have you experienced any art teaching in your life?
 - a) Yes
 - b) No
2. If yes, when?
 - a) At home
 - b) At nursery school
 - c) In primary school
 - d) In junior secondary school
 - e) Other (specify) _____
3. If no, why?
 - a) Art was not taught in the schools I attended.
 - b) There were no teachers to teach art.
 - c) Time for art was used to learn English and arithmetic.
 - d) My parents are opposed to image making in art.
 - e) Other (specify) _____
4. Do you like art as a subject?
 - a) Yes
 - b) No
5. Why?
 - a) Art leads to a better outlook in life.
 - b) Art is suitable for dull children.

- c) Art gives you the opportunity to express yourself.
 - d) Art is for relaxation.
 - e) Art helps us solve creative problems.
 - f) Art and crafts production is a source of personal income.
 - g) Only lazy students offer art.
6. What is the attitude of your parents towards art and art education?
- a) They very much like art.
 - b) They do not care about art.
 - c) They like only certain type of art work.
 - d) They are opposed to art-making.
 - e) I do not know.
7. List according to your order of preference those subjects you would wish to offer in the WASC examination.
- a)
 - b)
 - c)
 - d)
 - e)
8. Which subjects should be made compulsory to all students in secondary schools? Please indicate (1) for your first choice, (2) for your second, etc.
- _____ Geography
 - _____ History
 - _____ Art
 - _____ English Language
 - _____ Mathematics
 - _____ Sciences
 - _____ Religious Education
 - _____ Social Studies
9. Which occupation would you like to engage in when you complete your education? Please mark (1) for your choice.
- _____ Teaching
 - _____ Nursing
 - _____ Artist
 - _____ Doctor
 - _____ Engineer

_____ Lawyer
_____ Business/Accounts
_____ Pilot
_____ Soldier

10. Why do you prefer your choice of occupation?
- a) My parents like the profession.
 - b) My teachers talk good about the occupation.
 - c) My friends like the profession.
 - d) The profession is advertised alot in the media.
 - e) It provides good salary and adequate working conditions.
 - f) It ensures a stable and secure future.
 - g) It is an easy job with no much reading.
 - h) It gives me a degree of satisfaction.
 - i) Availability of jobs in the area.
11. Do your teachers tell you about available jobs, suitable courses for particular jobs, abilities or capacities and interests required for specific occupations?
- a) Yes
 - b) No
12. Who helps you decide what subjects you want to offer in WASC examination?
- a) My friends
 - b) My parents
 - c) My teachers and/or principal
 - d) Media adverts (TV, radio, newspaper)
 - e) My brothers, sisters and relatives
 - f) Career officers
 - g) Myself
13. What do you feel about the study of Art Education in schools? Is it liked by many students? What do people say about Art Education? Please discuss briefly.

QUESTIONNAIRE RELATING TO THE FACTORS WHICH DETERMINE STUDENTS'
CHOICE OF ART EDUCATION IN SECONDARY SCHOOLS IN NIGERIA
 (Teachers, Students, Principals, Educational Administrators)

Please mark a tick (—/) under one of the categories of response on the
left of each statement according to how you agree or disagree with
it. Please mark every item.

Date

Status

- (a) student
- (b) teacher
- (c) principal
- (d) educational administrator
- (e) other (specify)

| Strongly Agree | Agree | Neutral | Disagree | Strongly Disagree | Statement about Art and Art Education |
|----------------|-------|---------|----------|-------------------|---|
| | | | | | 1. Art is not vital to child's education. |
| | | | | | 2. Art is mostly offered by less intelligent students in schools. |
| | | | | | 3. Art allows you to work on your own to discover your capacities. |
| | | | | | 4. Art is beneficial to everybody. |
| | | | | | 5. Art study is best suited for girls. |
| | | | | | 6. Art practice develops the senses, especially the sense of sight. |
| | | | | | |

| Strongly Agree | Agree | Neutral | Disagree | Strongly Disagree | Statement about Art and Art Education |
|----------------|-------|---------|----------|-------------------|---|
| | | | | | 7. Art makes you more aware of the environment. |
| | | | | | 8. Very few people see art as an academic subject like mathematics, English Language and Science. |
| | | | | | 9. Art is more suitable for the less academically inclined students. |
| | | | | | 10.Only lazy students offer art in our secondary schools. |
| | | | | | 11.Art should be taught to only those who have a marked artistic talent. |
| | | | | | 12.People need little or no formal education to experience, comprehend and create art. |
| | | | | | 13.Art is more suited for the indulgence of personal fantasies or as leisure time pursuit. |
| | | | | | 14.The study of art does not lead to well paying jobs. |
| | | | | | 15.Art helps you know about your cultural heritage. |
| | | | | | 16.Art profession has no favourable conditions of service like medicine, law and accounts. |
| | | | | | 17.There are limited job opportunities for those who study art in schools. |
| | | | | | 18.Art study can help us improve the quality of our manufactured products. |
| | | | | | 19.All students should take art in the secondary school. |

| Strongly Agree | Agree | Neutral | Disagree | Strongly Disagree | Statement about Art and Art Education |
|----------------|-------|---------|----------|-------------------|--|
| | | | | | 20. Art cannot be taught and learned, it is a talent. |
| | | | | | 21. Art is an easy subject in which no learning is necessary. |
| | | | | | 22. Art improves our transportation, industry, health, communication, living environment, etc. |
| | | | | | 23 Art is most suitable for children. |

QUESTIONNAIRE RELATING TO THE FACTORS WHICH DETERMINE STUDENTS'
CHOICE OF ART EDUCATION IN SECONDARY SCHOOLS IN NIGERIA

(Art Inspectors, Art Directors, Chief Inspectors of Education)

Please provide the required information or circle the letter of the correct answer(s) given as the case might be.

Date

State

1. How many secondary schools were there in the state?

| | 1981-82 | 1982-83 | 1983-84 | 1984-85 | 1985-86 |
|--|---------|---------|---------|---------|---------|
| Number of Secondary Schools in the State | | | | | |

2. How many secondary schools offered art?

| | 1981-82 | 1982-83 | 1983-84 | 1984-85 | 1985-86 |
|--|---------|---------|---------|---------|---------|
| Number of Secondary Schools that offered Art | | | | | |

3. How many secondary school teachers were there in the State?

| | 1981-82 | 1982-83 | 1983-84 | 1984-85 | 1985-86 |
|--|---------|---------|---------|---------|---------|
| Number of Secondary School Teachers in the State | | | | | |

4. How many art teachers were there in all the secondary schools in the state?

| | 1981-82 | 1982-83 | 1983-84 | 1984-85 | 1985-86 |
|---|---------|---------|---------|---------|---------|
| Number of Art Teachers in the Secondary Schools | | | | | |

5. How many secondary school students were there in the state?

| | 1981-82 | 1982-83 | 1983-84 | 1984-85 | 1985-86 |
|--|---------|---------|---------|---------|---------|
| Number of Secondary School Students in the State | | | | | |

6. At what levels is non-examinable options in art subject available in secondary schools in the state? Please tick as appropriate.

| | F O R M S | | | | | | | | | | | | | | | |
|--|-----------|---|---|---|---|---|-----|-----|-----|-----|-----|-----|-----|-----|-----|--|
| | 1 | 2 | 3 | 4 | 5 | 6 | 1&2 | 2-6 | 1-3 | 1-6 | 3&4 | 4&5 | 5&6 | 4-6 | 3-6 | |
| Levels at which Non-examinable Art Options is Available | | | | | | | | | | | | | | | | |

7. How many pupils took art in each form in the secondary schools in the state?

| | | 1981-82 | 1982-83 | 1983-84 | 1984-85 | 1985-86 |
|---|----------|---------|---------|---------|---------|---------|
| Number of Pupils that offered Art by Form | Form I | | | | | |
| | Form II | | | | | |
| | Form III | | | | | |
| | Form IV | | | | | |
| | Form V | | | | | |
| | Form VI | | | | | |

8. At what levels is art compulsory in your secondary schools?

| | Pre-Primary | Primary | Junior Secondary | Senior Secondary |
|-------------------------|-------------|---------|------------------|------------------|
| Art is compulsory | | | | |
| Art is optional | | | | |
| Art is not required | | | | |
| Art is only recommended | | | | |

9. How many pupils sat for the West African Schools Certificate (WASC) examination in art?

| | 1981-82 | 1982-83 | 1983-84 | 1984-85 | 1985-86 |
|---|---------|---------|---------|---------|---------|
| Number of Secondary School Students who Sat for the WASC Examination in Art | | | | | |

10. How many hours per week were timetabled for pupils studying for WASC examination in art?

| | Number of Hours per Week |
|---------|--------------------------|
| Form IV | |
| Form V | |
| Form VI | |

11. Are there any subjects which you think art cannot be combined with at the WASC level? If any please list those subjects here.
- -
 -
 -
 -
12. What art administrators do you have in the state department of education?
- art inspectors
 - art directors
 - exhibition and recreation organisers
 - other (specify)
13. Who teaches art in the elementary schools in the state?
- classroom teachers
 - art specialists (those with credentials in art)
 - teachers who are only interested in teaching the subject
 - gifted children in senior classes
 - traditional artists on part-time basis
 - other (specify) _____

14. How many members of the art staff attended in-service courses over the last five years?

| | 1981-82 | 1982-83 | 1983-84 | 1984-85 | 1985-86 |
|---|---------|---------|---------|---------|---------|
| Number of Art Teachers who Attended in-service Training | | | | | |

15. How many students altogether took art as elective or core course in secondary schools in the state from 1981 to 1986?

| | 1981-82 | 1982-83 | 1983-84 | 1984-85 | 1985-86 |
|---|---------|---------|---------|---------|---------|
| Number of Students who took Art in Secondary Schools in the State | | | | | |

16. What are the current responsibilities of the art division in the Ministry of Education?
- a) organising in-service courses for art teachers
 - b) supervising and assisting art teachers
 - c) sponsoring and working with professional associations in art
 - d) developing and publishing curriculum materials
 - e) organising statewide exhibition
 - f) co-ordinating statewide examinations
 - g) developing and providing art career information
 - h) making research and publications on art
17. Do you have agencies or sponsor agencies which promote art teaching?

| | Currently Exists | Being Planned | No Plans | Not Available |
|--------------------------------------|------------------|---------------|----------|---------------|
| Advisory Committee for Art Education | | | | |
| Art Education Curriculum Committee | | | | |
| Art Workshops | | | | |
| Instructional Technology Centre | | | | |
| Arts Council | | | | |

| | | | | |
|-----------------------------------|--|--|--|--|
| Society for Nigerian Artists | | | | |
| Society for Education through Art | | | | |
| Community Art | | | | |

18. Please state whether art is required or not at the following levels of education in the state?

| | Required | Not Required |
|--|----------|--------------|
| a) early childhood education (nursery) | | |
| b) primary | | |
| c) junior secondary | | |
| d) senior secondary | | |
| e) grade II teachers' college | | |

19. Please discuss briefly the position of art in schools.

INTERVIEW QUESTIONS ON WORKS OF ART, ART PROJECTS AND ART
PROCESSES IN SECONDARY SCHOOLS

School

Teachers

1. Do you enjoy your work? Are you satisfied with art teaching as a career?
2. What are the 'official' indicators of satisfaction and success in art education in this school?
3. What teaching methods and approaches do you use? Why?
4. What is your function in relation to your pupils or the function of art in the educational process?
5. How would you compare the 'atmosphere' which exists within the art room with that of other subjects?
6. Do you hold any administrative position in the school?
7. Do you have high esteem among the staff as a whole?
8. Do you hold different values?
9. Do you suffer any form of professional isolation?
10. Would you say that you have a very strong link either with the world of education or with the world of art at large?
11. How often do you see your counterparts in other schools? When?
12. Have you ever visited other art departments?
13. What art projects have you executed in the school?
14. How are projects introduced and undertaken?
15. In what ways do you publicise art in your school?
16. What has the Ministry of Education done in recent years to encourage the teaching of art in the school?

Students

1. Why do you like art and like to make a career in it?
2. Have you executed any art project in the school or anywhere else?
3. Have you ever been introduced to works of other artists?
Mention the artists.
4. Do your art teachers tell you about art professions? What professions are you familiar with?
5. Do you hold any position in the school?
6. Are you regarded as important student of art or do other students talk bad about you?

7. Do you suffer from any form of isolation because of offering art?
8. How would you compare the 'atmosphere' which exists within the art room with that of other subjects like mathematics, history or Geography?
9. What activities do you enjoy in art?

INTERVIEW QUESTIONS ON THE FACTORS WHICH DETERMINE STUDENTS'
CHOICE OF ART EDUCATION IN SECONDARY SCHOOLS (Principal)

1. When was the school established?
2. What are the subjects taught in this school?
3. How many periods per week is timetabled for each subject?
4. When was art education introduced in the school?
5. Are there some subjects which cannot be combined with art education for the JSS/WASC examination? Why?
6. How many classrooms do you have?
7. How many art rooms do you have?
8. How many teachers are there in the school?
9. How many art teachers are there?
10. Who recruits the art teachers?
11. Do you have problems in getting art teachers?
12. How many art teachers attended an in-service training from 1981 to 1986?
13. How many students are there in the school?
14. How many art students do you have?
15. How many art students are there in each form?
16. Do you have difficulties in getting students to offer art education? What difficulties?
17. What extra-curricular activities do you have in the school?
18. How often does the art inspector visit your school?
19. What are the major problems of art teaching in your school?

OBSERVATION CHECKLIST ON DOCUMENTARY RESOURCES ON ART TEACHING
IN SECONDARY SCHOOLS

School

1. Where is the art department located?
 - (a) in an annexe/off-shoot wing
 - (b) away from where most of the school business takes place
 - (c) outside the school premises
 - (d) in the middle of the school
 - (e) in a workshop
2. Does the art department have the following?
 - (a) appropriate furniture (tables, desks, easels, etc.)
 - (b) shelves
 - (c) bulletin board
 - (d) sink/pale
 - (e) reading corner/room
 - (f) display
 - (g) specimen/models
 - (h) textbooks
 - (i) projector
 - (j) slides of art works
 - (k) display space in the school (around the kitchen, the library, or anywhere in the administrative block)
 - (l) found objects for practising drawing
3. Statistical Records
 - (a) entries for the WASC examination by subjects from 1981 to 1986
 - (b) attendance register for art from 1981 to 1986
 - (c) budgets, plans, or proposals for the art department
 - (d) visitor's book
 - (e) list of materials in stock for the art department
 - (f) assessment books or sheets
4. Art works and Projects
 - (a) exhibitions in the school
 - (b) mural
 - (c) sculpture
 - (d) signs
 - (e) art club
 - (f) art community work

**RECOMMENDATION No. 41
TO THE MINISTRIES OF EDUCATION
concerning the
TEACHING OF ART
IN PRIMARY AND SECONDARY SCHOOLS**

The International Conference on Public Education,

Convened in Geneva by the United Nations Educational, Scientific and Cultural Organization, and the International Bureau of Education, and having assembled on the fourth day of July, nineteen hundred and fifty-five, for its eighteenth session, adopts on the twelfth day of July, nineteen hundred and fifty-five, the following Recommendation :

The Conference,

Considering that art education, which makes an appeal to so many of the child's activities, provides an important means of aesthetic, intellectual and moral education, and enables the teacher to find out what the child is thinking and feeling and to discover his artistic aptitude,

Considering that, in the pursuit of learning, the pursuit of a profession, and the enlightened use of leisure, the skill and understanding acquired by studying art encourage the appreciation of beauty in nature, life, production and art,

Considering that art is an educational factor necessary to the all-round development of personality, and an important means to a deeper understanding of reality,

Considering that the multiplication of images, through photography, books, advertisements, films and television, to-day represents an advance as important as was the invention of printing, and that the visual education of children should therefore be more widely developed so as to guide their thinking, cultivate their taste, and prevent their awareness from being blunted by vulgarity and ugliness,

Considering that the visual arts, as well as the other arts, can make a contribution to confidence and understanding among mankind,

Submits to the Ministries of Education of the several countries the following Recommendation :

1. Art, that is to say, drawing, painting, modelling and other similar activities, should be taught in all primary schools ; it should have its place as a subject in its own right and as a means of expression, and should contribute to the teaching of other subjects.

2. Art, as a subject in its own right, should be compulsory in most classes in secondary schools, and optional for the rest.

3. Whether compulsory or optional, art should be coordinated with other subjects in the curriculum and with other school activities ; this should be done whether or not the various subjects are taught by the same teacher.

4. So as to give the most gifted pupils opportunities of developing their aptitudes, and to make the study of art more attractive, it is desirable that a supplementary course with a flexible programme be provided for such pupils from different classes.

5. Because it is a valuable means of education in itself and because of its importance as a means of teaching skills, art should be regarded as of equal importance with other subjects.

6. When drawing up time-tables, adequate time should be given for art as a subject in its own right.

7. Since art demands individual rather than group teaching, art classes should be small enough to enable a teacher to give attention to individual pupils.

8. In drawing up the syllabus for art and in deciding on the choice of methods, the aims of teaching the subject should constantly be borne in mind ; the following aims should especially be taken into account : (a) educational aims : the cultivation, for example, of observation, imagination, expression, self-control, the capacity for sustained work, and the ability to cooperate with others in group undertakings ; (b) cultural aims : for example, the formation of taste, and the encouragement of an understanding of works of art and of a respect for them ; (c) practical aims : the acquisition of skills useful in school, in everyday life, and for professional purposes ; (d) aims relating to the study of children : to find out what children are thinking and feeling from a study of their work ; (e) social aims : to foster an understanding of the worldwide significance of art through an interest in and respect for the art of other countries, big or small, and to contribute to bringing up the rising generation in the spirit of peace and of humanity and friendship among the nations.

9. An important place should be given to the systematic teaching of the theory and practice of techniques, but the subject should be dealt with in such a way that the pupils' activities are related to the needs of everyday life.

10. The various stages of the mental growth of the young child and of the adolescent, as well as their interests, should be taken into account in elaborating the art syllabus and teaching methods.

11. In the use of methods and the choice of subjects to be set, exercises to be carried out, and materials to be used, the teacher should be free to relate the work to local conditions and to the aptitudes and requirements of each pupil.

12. Encouraging children to find their own form of expression by means of free drawing, painting, modelling, and other similar activities is a valuable method of teaching.

13. The teaching of art should derive inspiration from artistic traditions both in the country as a whole and in the locality concerned.

14. In the secondary school, the appreciation of works of art and the history of art should be included in the curriculum ; the teaching of the history of art should pave the way to an understanding of the evolution of art as being part of the development of civilization in each age.

15. It is recommended that all post-primary schools should have specialist studio-workshops for art and crafts.

16. It is much to be desired that, especially in primary schools, the equipment and materials required for art should be supplied free of charge by the school authorities or other bodies ; materials obtainable locally should be used as far as possible.

17. Textbooks and all literature for boys and girls should be regarded as potent influences in the teaching of art ; binding, paper, typography and illustrations should combine both to cultivate and to satisfy the pupil's taste and sense for design.

18. It is recommended that the responsible authorities should supply such reproductions, casts, slides and films as may be required for the teaching of art ; school libraries should contain a useful collection of books on art, both on history and appreciation and on techniques which the pupils can themselves put into practice.

19. The school should in itself provide an environment characterized by good taste and artistic understanding ; this especially applies to the school building, the playgrounds and gardens, the internal planning of the school, its furniture, and the attention given to maintenance.

20. So far as possible, the pupils themselves should play a part, either individually or in teams, in the maintenance and decoration of the school, and in creating the setting for school festivities.

21. The growth of artistic appreciation on the part of boys and girls will be greatly facilitated by their familiarity with local resources, such as art galleries and museums, buildings of artistic and architectural interest, private collections, local crafts and industries, and popular and folk art, and with the beauties of nature, as well as by occasional visits to special exhibitions, films and other such events.

22. The formation of circulating collections of reproductions and of original works of art for schools of various kinds should be encouraged.

23. It is desirable to request the education authorities to examine ways of providing schools with television sets, and thus of giving art teachers even in the least favoured areas an excellent teaching aid ; such provision would also facilitate the organization of correspondence courses for children and adults living at a distance from the centres of artistic culture.

24. Like other mass media, the universal use of the cinema, which is undeniably a means of artistic expression, imparting news, and impressing ideas, sets teachers a problem to which great attention must be given ; it is desirable to use the appeal of the cinema to children for good ends, and it will in fact be so used if care is taken during and after schooling to train their judgment and taste in respect of films.

25. Not only should exhibitions of children's work be held in their own locality or country, but such exhibitions should be exchanged between one nation and another.

26. The responsible authorities should pay special attention to the pupil who is artistically gifted and ensure that he receives the best advice and takes the most suitable course of study.

27. In view of the general character of primary education and the close links between the various subjects, it is desirable that art should be taken by the class teacher.

28. Secondary school art teachers should be selected not only for their artistic and technical capacity, but also because of their teaching ability and experience.

29. The artistic outlook of the future primary school teacher should be a matter of real importance ; practical instruction in art and the teaching of the history and appreciation of art, and penmanship, should be included in the curriculum of the training college.

30. Secondary teachers of art should have training equivalent to that of their colleagues teaching other subjects, and the same status, standing and privileges.

31. In both primary and secondary teacher training great importance should be attached to psychology, particularly the psychology of spontaneous expression in children.

32. The buildings, interior planning and furnishing of training colleges should be such as to create an artistic environment for the future teacher ; visits to buildings of architectural and artistic interest, and to exhibitions, including those of childrens' work, will serve to enhance the student's usefulness as a teacher.

33. Collections of children's work from the infant school to the latest stages should be formed for exhibition in training colleges in order to illustrate methods of teaching art, both old and new ; children's work from other countries should be included ; there is also the fact that these collections would provide a source for the circulating schemes described above in clause 22.

34. It is desirable that the teaching of art should be subject to the advice of artistically qualified organizers or specialist inspectors ; if this is not possible, the inspectors or advisers concerned should do their best to appreciate the requirements of art teaching and to encourage its development as far as possible.

35. Conferences and refresher courses, both at home and abroad, should be encouraged in order to help teachers of art to perfect their knowledge of their subject, to keep up-to-date with the various outlooks which are encountered in the teaching of art, and to exchange views on all matters of common interest.

36. It is very desirable to grant in-service teachers travelling and practical training scholarships, so as to give them opportunities of making a first-hand study of historical monuments, contemporary works of art, and teaching methods abroad.



25th September, 1985

Our Ref. NSEA/CON./004

Care the National Secretary
Department of Fine Arts,
Ahmadu Bello University,
Zaria. NIGERIA

4TH NSEA NATIONAL CONFERENCE HELD IN A.B.U. ZARIA (COMMUNIQUE)

The Nigerian Society for Education through Art hold the 4th National Conference at the Ahmadu Bello University, Zaria between September 23rd and 25th, 1985 and resolved and passed the following resolutions:-

1.1 The Nigerian Society for Education through Art (NSEA) is a learned, non-governmental society working in close concert with the Federal Ministry of Education and States Ministry of Education to promote Art and Cultural Education throughout the Federation, its membership is made up of Art Educators and promoters of Art Education;

1.2 That liaison be established between the NSEA and the Federal and States Ministries of Education for proper understanding and co-operation in matters affecting Art and Crafts Education;

2.1 That Art Education programmes at the tertiary level and in higher institutions be streamlined to avoid duplication and to include the learning of both traditional and modern techniques;

2.2 That in-service programme in Art Education be provided for serving teachers in an Institution for Education through Art which may be part of the Institute of Education in the University;

2.3 That pre-service Art Education be provided for Art Graduates without teaching methods experience;

2.4 That states implement the 6-3-3-4 programme which makes Art a core subject at the Junior Secondary School level and an elective subject at the Senior Secondary School level;

2.5 That Art should form part of the prerequisites for higher Education in;

Architecture

Survey

Educational Technology

Town Planning

Engineering, etc.

Since Art is a universal language for visual communication, expression, and construction;

2.6 That general Art should form part of the teacher education programme for Primary School and Junior Secondary School teachers, reinforcing the teaching of Arts and Crafts;

2.7 That the continuity of the Art programme in Schools be maintained in Schools through continuous staffing;

3.1 That the embargo on Employment be lifted since Art Graduates are roaming the streets unemployed while even Federal Government Colleges lack Art Teachers;

3.2 That Art teachers be provided for in teachers quota for the 6-3-3-4 programme;

3.3 That the appointment of local craftsmen/resources be decentralized, and the Heads of Institutions make allowance for such staff;

3.4. That the conditions of service of art teachers be improved in terms of salary scale and duty

3.5 That states with inadequate staff be encouraged to recruit staff from other states;

4.1. That adequate funding be made available to the NSEA to host its National and International obligations in Art Education such as in running workshops etc;

4.2 That special subvention be granted to Secondary Schools to run standard art programmes with adequate studio facilities, equipment, tools and materials;

4.3 That principals of schools, provosts of College of Education and Heads of Government Institutions ought to sponsor art teachers to attend conferences and seminars;


5.1 That provision be made for adequate storage facilities be attached to art rooms;

5.2 That adequate vote be provided for basic equipment, tools and materials;

5.3 That local arts and crafts equipment be integrated to the school system;

5.4 That school art materials be removed from the list of import-restricted articles; and

5.5 That UNESCO International should recognise NSEA existence and put it on the mailing list for circulation of cultural materials


.....
Prof. Jimon Akolo
National President


.....
Dr. R. B. Fatuyi
Hon. National Gen. Secretary

APPENDIX F

LIST OF ART TEACHERS IN NIGERIA AND CORRESPONDENCES INVOLVED IN COMPILING THE LIST

ABUJA, FEDERAL TERRITORY

| <u>Name</u> | <u>Address</u> |
|--------------------------|--------------------------------------|
| 1. Meseda R. Sanidefaiye | Gov't. Secondary school, Abaji-Abuja |
| 2. Odumu Kukpa Idris | Gov't. Secondary school, Bwari-Abuja |
| 3. Tukura Z. Aboki | G.S.S., Gwagwalada-Abuja |
| 4. Maikori A. Wanne | G.S.S., Abaji-Abuja |
| 5. Okeke Ali James | G.S.S., Kwali-Abuja |
| 6. Akhigbe Pius Edukpe | G.G.S.S., Abaji-Abuja |
| 7. Adeyemi R. Omoniyi | G.S.S., Abuja |
| 8. Adewuyi K. Ken | G.S.S., Gwagwalada-Abuja (NYSC) |

BENDEL STATE

| | |
|-----------------------------|---------------------------------------|
| 9. J.J.Ojo | Uwheru G/S, Uwheru |
| 10. S.A. Okere-meta | Emonu Comp. High School, Emonu-Orogun |
| 11. I.G. Uti | Adagwe G/S.,Eruemu-Kohwoarien |
| 12. F.O. Uzah | Adagwe G/S, Eruemu-Kohwoarien |
| 13. M.O.Atumu | St. Theresa's G/S, Ughelli |
| 14. P.I. Oyeh | St. Theresa's G/S, Ughelli |
| 15. E.I. Gadimoh (Mrs) | St. Paul's Ang. G/S, Igarra |
| 16. D.E.Fayomi | St. Paul's Ang. G/S, Igarra |
| 17. J.E. Jamgbadi (Mrs) | Igarra Girls G/S, Igarra |
| 18. M.A. Omofa | Comprehensive High School, Igarra |
| 19. A.S.Oguns | Okpameri G/S, Ibillo |
| 20. P.E. Igbhoverio | Ibillo Boys G/S, Ibillo |
| 21. V.O.Jaiyeola | Imeri Comp. High School, Imeri |
| 22. P.A. Ojo | Enwan G/S, Enwan |
| 23. V.B. Ojo | Ososo G/S, Ososo |
| 24. D.D. Uviasah (Mrs) | Ugborikoko S/S, Ugborikoko |
| 25. E.E. Inibu (Mrs) | Ugborikoko S/S, Ugborikoko |
| 26. Ideh Aruesurayinre | Ovwian S/S, Ovwian |
| 27. Uwuliekhue Esther (Mrs) | Ovwian S/S, Ovwian |
| 28. Obukevwo O.E. | Orhoakpo S/S, Orhoakpo |
| 29. M.E. Unuajefe | Egini G/S, Egini |

| | |
|----------------------------|-----------------------------|
| 30. H.A. Ogboto | Kokari G/S, Kokari I/L |
| 31. F.R.E. Ekugbe (Mrs) | Oghareki G/S, Oghareki |
| 32. Agware Akinadose (Mrs) | Idjerhe G/S, Jesse |
| 33. J.A. Ayetan | Abraka G/S, Abraka |
| 34. Ikpen B.A.T. | Urhobo College, Effurun |
| 35. Ezeani J. | Urhobo College, Effurun |
| 36. Itsekar E. | Urhobo College, Effurun |
| 37. Uviebinene Duke D. | Aladja G/S, Aladja |
| 38. Ikikiru Q.O. | Adeje S/S, Adeje |
| 39. Okodudu S.O. | Agban T.T.C., Isiokolo |
| 40. Uchakpo A.O. | Agban College, Okpara I/L |
| 41. Omotoro D. (Mrs) | Boboroku S/S, Boboroku |
| 42. Awotu C.P. | Boboroku S/S, Boboroku |
| 43. C.E. Esiere | Baptist H/S, Eku |
| 44. J.E. Akporode | Okpara Days S/S, Okpara I/L |
| 45. Erhirhie S.O. | Ovu G/S, Ovu I/L |
| 46. Natufe P.E. | Ogharefe S/S, Ogharefe |
| 47. S.O.Arhagba | Egbo Comm. S/S, Egbo-Kokori |
| 48. Edah T. | Kokori Girls G/S, Kokori |
| 49. A.O. Anachi | Ugillamai S/S , Ugillamai |
| 50. N.O. Kaine | Ibrede S/S, Ibrede |
| 51. E.N. Esiobi | St. Georges Obinomba |
| 52. S.I. Ekeneututu | Emu S/S, Emu-Uno |
| 53. C.E. Obiechine (Miss) | St. M.M. Ashaka |
| 54. J.O. Onyenachuibe | Ogume G/S, Ogume |
| 55. M.A. Nwabudike | Ossissa S/S, Ossissa |
| 56. D. Ijomah | U/Ogbe Tech. U/Ogbe |
| 57. H.O. Onumajor | Ezionum S/S, Ezionum |
| 58. S.O. Nwabuwe | Amai S/S School, Amai |
| 59. P.O. Onyemezini | Mixed S/S, Akoku-Ebedei |
| 60. J.A. Asinde | Mixed S/S, Akoku-Ebedei |
| 61. P.C. Onuma | Obiaruku G/S, Obiaruku |
| 62. G.C. Esegbue | Abob G/S, Abob |
| 63. A.O.C. Odobor | Ebologu G/S, U/Una |
| 64. T.Oketa | Ase G/S, Ase |
| 65. S.Overeta | Ozoma-Uku P/s, Afor |
| 66. T.O.Ogwu (Mrs) | Ezedogume P/S, Ogume |

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| 67. J.N. Egwuatum | Etiti S/S, Afor |
| 68. V.C. Okoluku | Aofi P/S, Ossissa |
| 69. G.E. Chukwuedu | Umuleke P/S, Ossissa |
| 70. J.I. Oji | Eke Model P/S, U/Ogbe |
| 71. F.Z. Ekpekpe | Morka P/S, Obiaruku |
| 72. E. Uzorka | Ogbegu P/S, O/Ogume |
| 73. J.O. Otulugbum | Nduku P/S, Ogbole-Ogume |
| 74. E.Osuya | Udodi P/S, Abbi |
| 75. B.O. Ijeaboh | Obioma S/S, Azagba |
| 76. Isiayei, A.O. | Ayakoroma Gram. School, Ayakoroma |
| 77. Osuorji, G.O. | Ayakoroma Gram. School, Ayakoroma |
| 78. Alale, M.E.K. | Burutu Gram. School, Burutu |
| 79. Edonyabo, K.O. | Gbesa Gram. School, Ojobo |
| 80. P.O. Ogboman | Umagbae G/S, Adumagbae |
| 81. F.O. Okoro | Umagbae G/S, Adumagbae |
| 82. J.I. Ibhádode | Egba G/S, Egba |
| 83. F.A. Okunbor | Ugu G/S, Umaghunmwun-Nokhue |
| 84. S.I. Igbinedion | Esigie College, Abudu |
| 85. Okpokpor, S.A. | St. Michael's College, Oleh |
| 86. Enatiku, U.E. | Idheze G/S, Idheze |
| 87. Ifowodo, D.E.M. | Igbide G/S, Igbide |
| 88. Iviero, M.U. | Emore G/S, Oleh |
| 89. Odunkpe, M.E. (Mrs) | Emore G/S, Oleh |
| 90. Obonyano, J.U. | Uro G/S, Uro-Irri |
| 91. Ukor, P.O. | Owhe G/S, Otor-Owhe |
| 92. Oghenenovo Ekwe J.O. | A.C.H.S. Ekiugbo-Iyede |
| 93. Karro A. | O.G.S. Owodokpokpo |
| 94. Atagana, P.O. | O.W.G.S. Emevor |
| 95. Ukiri, O.A. | J.W.G.S. Emevor |
| 96. Efue O. Godwin | Irri G/S, Irri |
| 97. Unakhi O. | A.G.G.S. Ozoro |
| 98. Ibagere, O (Miss) | A.G.G.S. Ozoro |
| 99. M.E.Sylvester Aikpoh | Uku Comm. S/S, Iyuku |
| 100.Moses Anavberoknai | St. John's G/S, Fugar |
| 101.Alhaja R.A. Audu | Ughiole S/S, Aviele |
| 102.P.N. Emokhare (Mrs) | Auchi Comp. H/S, Auchi |
| 103.G.O. Bienamau | Auchi Teachers' College, Auchi |

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| 104. J.D. Erimiakena | St. James G/S, Afuze |
| 105. D.A. Joshua | Edeki G/S, Otuo |
| 106. O. Ovbiosun | Edeki G/S, Otuo |
| 107. Afekhiku | Ihievbe G/S, Ihievbe |
| 108. Ikhioya | Ihievbe G/S, Ihievbe |
| 109. J.D. Oise | Uzebba G/S, Uzebba |
| 110. Ekaba A. Ohiokhai | Otugo G/S, Ake |
| 111. E. Al Uanzekin | Holy Trinity G/S, Sabongidda-Ora |
| 112. Ugegere Oghenevwede | Essi College, Warri |
| 113. Awhinawhi Emmanuel | Dore-Numa College, Warri |
| 114. Oreri, P.E (Mrs) | Yonwuren College, Warri |
| 115. Korogbegha, R. | Yonwuren College, Warri |
| 116. Eghwudjakpor, M.U (Ms) | Hursey College, Warri |
| 117. Abuza Bridget, D. (Ms) | Hursey College, Warri |
| 118. Akudihor Mary (Ms) | Nana College, Warri |
| 119. Edun Emmanuel D. | Nana College, Warri |
| 120. Okandeji Thuodeus | Ginuwa G/S, Gbokoda |
| 121. Eyide Eric O. | Ginuwa G/s, Gbokoda |
| 122. Usenu P. Omamarhu | Dom-Domingos College, Warri |
| 123. Franco-Naigweh K. | Dom-Domingos College, Warri |
| 124. Ottah Agnes (Mrs) | Uwangu College, Warri |
| 125. P.S. Halim | St. Patrick's College, Asaba |
| 126. G.O.Okolo | St. Patrick's College, Asaba |
| 127. F.N. Nwabuzor (Mrs) | St. Patrick's College, Asaba |
| 128. Chiazor Pius O. | Oko Sec. School, Oko Via Asaba |
| 129. Samuel C. Disi | St. Thomas's College, Ibusa |
| 130. Enenwo, C.I. | Omu Boys' Sec. School, Ibusa |
| 131. Okafor P.C. | Oboshi G/School, Ibusa |
| 132. Okiwelu, E.G. (Miss) | A.G.G.S., Asaba |
| 133. Eze Onianwa | St. Brigid's G/S, Asaba |
| 134. E.O.N. Chiazor (Mrs) | Akwukwu-Igbo G/S, Akwukwu |
| 135. A.I.Obi (Mrs) | Niger Secondary School, Asaba |

CROSS RIVER STATE

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| 136. Beatrice I. Anwanane(Mrs) | Hope Wadd. Tr. Inst., Calabar |
| 137. Mary T. Agba (Mrs) | Hope Wadd. Tr. Inst., Calabar |
| 138. Evelyn E. Asugue (Mrs) | St. Patrick's College, Ike Anse, Calabar |
| 139. Irena A. Oku (Mrs) | Edgerley Girls Sec. Sch., Calabar |

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| 140. Imelda E. Nsah | Holy Child Sec. Sch., Calabar |
| 141. Elizabeth B. Etukudo (Ms) | Holy Child Sec. Sch., Calabar |
| 142. Philip P. Emesseh | W.A.P.I., Calabar |
| 143. Sabna Y. Ekpa | T.T.C., Calabar |
| 144. Nkoyo E. Una (Miss) | T.T.C., Calabar |
| 145. Ekanem A. Ekanem | T.T.C., Calabar |
| 146. Golden E. Unoh | T.T.C., Calabar |
| 147. Uwo A. Anwana | W.A.P.I., Calabar |
| 148. Patricia U. Okafor (Mrs) | Army Day Sec. Sch., Calabar |
| 149. Ekpenyong O. Eyo | Gov't. Sec. Sch., Creek Town |
| 150. Ekpoanwan L. Okon (Miss) | Commty. Sec. School, Esighi |
| 151. Emilia E. Nyong (Miss) | Gov't. Sec. School, Akamkpa |
| 152. Joshua U. Idang | Commty. Sec. School, Oban |
| 153. Iquo E. Bassey (Miss) | Commty. Sec. School, Old Netim |
| 154. Monday A. Ukpong | Holy Child Secondary School, Ogoja |
| 155. Joseph A. Udofia | Mary Knoll College, Ogoja |
| 156. Njan Bessong | Girls' Secondary School, Obudu |
| 157. Christopher Asuquo Una | Luth. High School, Obot Idim, Uyo |
| 158. Sarah James Etim Udom | Luth. High School, Obot Idim, Uyo |
| 159. Grace Bassey Etang | Cornelia Cornelly College, Afaha Oku |
| 160. Aniedi Edem Ibanga | Cornelia Cornelly College, Afaha Oku |
| 161. Akaninyene John Sampson | Luth. High School, Obot Idim, Uyo |
| 162. Beatrice George Okon | Ikono Ibom Comp. Sec. Sch., Ik. Ayan-Iko |
| 163. Sunday George Ubeh | E/Nsit Sec. School, Odot-Uyo |
| 164. Eno Effiong Uko | Commty. Sec. Comm. School, Ikot Oku Ubo |
| 165. Afiong David Akpan | Ndikpa Gramm. School, Ikot Obio Nko |
| 166. Clement Edem Edem | Adiaha Obong Sec. Tech. College, Ekpene Ukim, Uyo |
| 167. Paulina Sylvester B. | Adiaha Obong Sec. Tech. College, Ekpene Ukim, Uyo |
| 168. Gordian Okon Edet | Adiaha Obong Sec. Tech. College, Ekpene Ukim, Uyo |
| 169. Agnes Silas Akpan | Adiaha Obong Sec. Comm. Sch., Eniong, Offot |
| 170. Patrick Dominga Inyang | Commty. Comp. Sec. Sch. Four Towns-Uyo |
| 171. Grace Titus Inyang | Salvation Army High School, Efa |
| 172. Alice Asuquo Ekong | Salvation Army High School, Efa |
| 173. Ime Monday Ekpe | Sec. Tech. School, Mbioto II |
| 174. Edem Mkpandiok Udong | T.T.C., Afaha Nsit |

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| 175. Effiong Asuquo Akpan | Ubium Commty. Sec. School, Ikot Okwot |
| 176. Godwill Hanson Abia | Comp. Sec. School, Oboetim |
| 177. Comfort George Etuk | Apostolic Church School, Ikot Oku Nsit |
| 178. Nathaniel A. Nathaniel | Nsit Peoples Gramm. School, Afaha Etinan |
| 179. Emmanuel Okon Ibot | Gov't Secondary School, Afaha Eket |
| 180. Augustus Alfred Essien | Gov't. Secondary School, Afaha Eket |
| 181. Saturday Q.O. Ukpe | CDA Secondary School, Iko Eket |
| 182. Eyo Bassey Eyo | Mainland Technical College, Oron |
| 183. Sampson F. Idiokeseen | Madona Commty. Girls Secondary School, Obo Ntanga |
| 184. Lawrence R.Akpan | W/Annang Secondary School |
| 185. Essien A. Essien | Commty Comp. H/School, Natak Afaha |
| 186. REV. A.F. Mbuong | Commty. Sec. School, Nkek |
| 187. Theresa Etim Orok | Meth. Secondary School, Ette |
| 188. Alexander E. Okono | Commty. Secondary School, Nya Odiong |
| 189. Uwem A. Ukpong | Gov't. T.T.C. Ikot Obio Itong |
| 190. Eyo Ufot Ekanem | Commty. Technical College, Ik. Akoto |
| 191. Udo Mates Ikon | Commty. Technical College, Ik. Akoto |
| 192. Afang-ama A. Udofia (Miss) | Mcintire Sec. Comm. School, Utu Abak |
| 193. King S. Eshiet | Northern Annang Sec. Commercial School, Utu Etim Ekpo |
| 194. Mary B. Udo (Mrs) | Commty. High School, Afaha Obong |
| 195. A.T. Mkpanang | C.J.C. Comp. Sec. School, Atai Otoro |
| 196. J.J. Obobikpe | Ika Comm. Sec. School, Ikot Osukpong |
| 197. D.O. Edet | C.T.T.C., Ikot Osurua |
| 198. J.W. Udaka | Gorratti G.S.C. School |
| 199. Pheode Ngozi Nwigwe | Luth. High School, Ikot Osukpong |
| 200. Comfort E. (Miss) | Ikot Ekpene |
| 201. Anthony S. Ukan | Ikot Ekpene |
| 202. I. Asuquo Umo (Miss) | Meth. Girls' Sec. School, Utu Ikpe |
| 203. Joseph C. Tombere | Meth. Girls' Sec. School, Utu Ikpe |
| 204. Rev. Edet A. Umoren | Gov't. Secondary School, Nto Nsek |
| 205. Mfon Johnson Neoty | Okon Secondary Commercial School |
| 206. Gaame A. Udofia | Okon Secondary Commercial School |
| 207. Fintan B. Ekpo | State Sec. Comm. School, Oko Eto Road |
| 208. Catherine J. Offong (Mrs) | Commty. Sec Comm. School, Nbu Edipo |
| 209. Monday Toby Udo | Comp. Sec. School, Ikpa Annang |
| 210. Usen E. Ekenaw | Meth. Sec. School, Nto Ntang |

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| 211. John U. Inyang | Holy Child T.T.C., Ifuha |
| 212. Sarah E. Urua (Mrs) | Holy Child T.T.C. Ifuha |
| 213. Maria A. Obi (Miss) | Baki Comp. Secondary School, Okundi |
| 214. Emmanuel O. Uben | Comp. Sec. School, Ofutpe |
| 215. M.D. Odousoro | Velos Sec. Comm. School, Ikam |
| 216. Angelina A. Okon (Miss) | T.T.C., Ikom |
| 217. Eminugi P. Udungha | St. Grendan' School, Inyamoyang |
| 218. Lulu A. Amafil (Mrs) | Mbembe Comp. Sec. School, Obubra |
| 219. Benedict O. Obeten | Secondary School, Idomi |
| 220. Nseobong W. Udoidiong | Girls' Secondary School, Nko |
| 221. Bernard O. Okpa | Commty. Secondary School, Nko |
| 223. Eteng E. Eteng | Sec. Comm. Sch. Ekunkune, Assiga |
| 224. Ekambe, Utum Eteng | Commty. Sec. Sch. Agoi-Ibami |
| 225. Lawrence A. Ebughe | Commty. Sec. School, Agoi-Ibami |

IMO STATE

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| 226 J.U. Nwakanma | Secondary Technical School, Aba |
| 227. A.O. Isiguza | Umuagomi Secondary School, Aba |
| 228. Akparanta S.C. | National High School, Aba |
| 229. Odu V. | National High School, Aba |
| 230. Nwaimo K.C. | National High School, Aba |
| 231. Mbanasi E.D. | Wilcax Mem. Comp. Sec. School, Aba |
| 232. D.E. Madubike | Wilcax Mem. Comp. Sec. School, Aba |
| 233. I.S. Okorie | Wilcax Mem. Comp. Sec. School, Aba |
| 234. Ibeh R.I. | Sec. Technical School, Aba |
| 235. B.J. Ochegbu | Sec. Technical School, Obioma Nguo |
| 236. Agwu Kalu Agwu | Ovuokwu Omoba Sec. School, Omoba |
| 237. Utazie A.D. | Girls' High School, Umokolo Mbawsi |
| 238. S.O. Ekedda | Ntigba Sec. Gramm. School, Ntigba |
| 239. L.I. Amalaha | Sec. Tech. School, Amapu Ntigba |
| 240. L. Nwaogwugwu | Sec. Technical School, Amapu Ntigba |
| 241. M.A. Elezuo (Miss) | Eziama High School, Ebioma Ngwa |
| 242. Chukwu E. | Ihiorji Secondary School, Ihiorji |
| 243. S.C. Nwagbara | Commercial Comp. Secondary School |
| 244. Christian M. Rufus | Akanu Ngwa High School |
| 245. G.O. Osuagwu | Girls' Trade Centre, Aba |
| 246. C.A. Ngoka | Girls' Trade Centre, Aba |

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| 247. M.A. Osonma (Mrs) | Girls Trade Centre, Aba |
| 248. A.E. Okoroafor | Akwete Sec. Technical School, Ukwu |
| 249. S.O. Wezeali | National Secondary School, Azumini |
| 250. Nwankwo S.N. | Ogwe Comp. Secondary School, Ogwe |
| 251. B.N. Dukwu | Union Comp. Sec. School, Nzerem |
| 252. B.N. Ugoeri | Girls Secondary School, Ezeoke |
| 253. F. Omeneonye (Miss) | Ibeafor Girls' Sec. Sch., Umunuma Mbano |
| 254. R.N. Ofoha | Girls' Secondary School, Umunkwo |
| 255. S.Aja | Itim Edda Comm. Secondary School, Afikpo |
| 256. V. Orioha | S.T.S. Ekoli Nguzu Edda |
| 257. E.O. Abagha | Sir Francis Ibiam Gramm. School, Afikpo |
| 258. H.O. Obara | Gov't. Sec. School, Ubutu Edda |
| 259. Dike S.U. | Abuake Gram. Secondary School |
| 260. I.L. Ugbo | Girls' Secondary School, Uvim |
| 261. Nkwocha F.O. | Boys' High School, Ibube |
| 262. T.C. Amano | Secondary Technical School, Uvim |
| 263. E.I. Ibeke | G.S.S. Umucheke |
| 264. Okike Ubaji | Government Secondary School, Okposi |
| 265. Akaka M.E. | Secondary Technical School, Obodo Ukwu |
| 266. Obiri J.O. | Urualla Girls' Secondary School |
| 267. Azuine H.U. | Sec. Tech. Sch., Dikenafai, Ideato |
| 268. Nnabbife K.B. | Boys' Secondary School, Nkwerre |
| 269. Orisakwe S. | Comm. High School, Abba |
| 270. Anyacho S.U. | — |
| 271. Ezarioha A.A. | Commercial Secondary School, Orlu |
| 272. Nnamuka G. | Bishop Shanaham Secondary School, Orlu |
| 273. Orisakwe N.I. (Mrs) | Girls' Secondary School, Orlu |
| 274. Onyemeforo A.O. | Orsu Initte Ukwu Secondary School, Orlu |
| 275. Madunacha F.J. | Umuowa Secondary Technical School |
| 276. Okafor A.O. | Umuowa Secondary Technical School |
| 277. Osuji P.I. | Progressive Comp. Secondary School, Orlu |
| 278. Okonkwu C.C. | Girls' Secondary School, Awoidelemi |
| 279. N.O. Udeogu | Awo Omama Comp. Sec. School, Orlu |
| 280. Ehirim T.I. | Awo Omama Comprehensive Sec. School, Orlu |
| 281. Y.S. Ikoroha | Awo Omama Comprehensive Sec. School, Orlu |
| 282. Nwauba A.C. | Ubogwu Secondary Commercial School |
| 283. Ogoji C.O. | Ubowiri Comprehensive Secondary School |
| 284. B.C. Chikezie | Amame High School |

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| 285. David A. Osuanwu | Secondary Technical School, Orodo |
| 286. Philo Ejiogu (Mrs) | Ubumiri Girls' Secondary School |
| 287. Chukwu H.I. | Ubumiri Girls' Secondary School |
| 288. E.O. Amonu | Umudim Secondary School |
| 289. Udunwa M.I. | Secondary Technical School, Mbieri |
| 290. E.I. Ibeh | Ngor Okpala High School, Owerri |
| 291. Nwokorie H. (Mrs) | Owerri Girls' Secondary School |
| 292. Okere C.B. | Emmanuel College, Owerri |
| 293. Anyasodo G.O. (Mrs) | Emmanuel College, Owerri |
| 294. Okoro R. | Emmanuel College, Owerri |
| 295. Adim E. | — |
| 296. Ojeomogba L.C. | Girls' Secondary School, Emekuku |
| 297. Abaraonye I.N. | Owerri Grammar School, Imerienwe |
| 298. Okoruafor O.D. | Owerri Grammar School, Imerienwe |
| 299. R.C. Okoroafor | Comprehensive Secondary School, Avu |
| 300. Onyecherelem C.M. | Uratta Secondary School, Owerri |
| 301. Ugorji C.O | Uratta Secondary School, Owerri |
| 302. Ekeada N.D. | Comprehensive Sec. School, Umuekwune |
| 303. Anyaibe O.D. | Irette Secondary Technical School |
| 304. Onuoha N.N. | Naze Secondary School, Naze |
| 305. Iheanatu H.I. | Obinze Secondary School |
| 306. Munanye J.C.P. | Obinze Secondary School |
| 307. Osuagwu G.N. | Obube Secondary School, Ulekwo |
| 308. G.O. Echefu | Trinity High School, Uguta |
| 309. Anugwa G.O. | Secondary Comprehensive School, Assa-Ubuji |
| 310. J. Amalizi | Technical Secondary School, Obosima |
| 311. Chinaka S.E. | Umuawnaka Secondary School, Uhaji |
| 312. U.G. Ibezim (Mrs) | Oguta Girls' High School |
| 313. D.H.U. Nkwogu | Oguta Girls' High School |
| 314. A.C. Ahamzie (Mrs) | Ohaji High School, Agoirichi |
| 315. D.N. Amanze | Chokuneze Secondary Technical, Ezi-West |
| 316. Agbakwuru C. | Ife Secondary School, Ife |
| 317. Nwachukwu A.P. (Mrs) | Nguru Sec. Comm. School, Eku-Nguru |
| 318. P.U. Agbakwuru | Ihitte Ezinihitte Sec. Technical School |
| 319. K.U. Onwuka | Ohafia High School |
| 320. Onuoha U. Ihuoma | Commercial Sec. School, Asaga Dafia |
| 321. I.O. Okoroafor | Ututu Secondary Technical School |
| 322. Irene Okorafor | Ututu Secondary School |

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| 323. O. Nwafor | Aggrey Memorial Secondary School |
| 324. N.A. Onwuka | Secondary Technical School, Amangwu |
| 325. C.D. Mazi | Umuimenyi Secondary Technical School |
| 326. Onubia C.B. (Mrs) | Methodist College, Uzoakoli |
| 327. Madumere I.C. (Miss) | Methodist College, Uzoakoli |
| 328. A.K. Okorie | Bende Secondary Grammar School |
| 329. Agwu A.U. | Girls' Secondary School, Umuahia |
| 330. C.N. Nwosu | Afugiri G.S.S. |
| 331. Iromoh I. | Secondary Technical School, Ofene |
| 332. Uche A.O. | Olokoro HIGH School |
| 333. Okorie K. | Okaiuga Nkwogwu Secondary School |
| 334. A. Okonu (Miss) | Ovom Girls' High School, Aba |
| 335. G.O. Nnadozie (Mrs) | Ngwa High School, Abayi |
| 336. J.O. Uche | Government College, Afikpo |
| 337. N.N. Agwuncha | St. Augustine's Girls' School, Nkwerre |
| 338. J.C. Ihekwoaba | St. Cate's G.S.S., Nkwerre |
| 339. D.A. Udokwu | St. Cate's G.S.S., Nkwerre |
| 340. R.U. Ohaegbulem (Mrs) | Government College, Owerri |
| 341. R.A. Nzeako (Mrs) | Government College, Owerri |
| 342. J.A. Ibe | Government College Owerri |
| 343. A.L. Imana | Government College, Umuahia |
| 344. C.A. Amadi | T.T.C. Uturu, Okigwe |
| 345. J.I. Agwu | T.T.C. Uturu, Okigwe |
| 346. T.C. Anyim | T.T.C. Uzuakoli |
| 347. E.M. Okoro | W.T.C. Old Umuahia |
| 348. M.I. Udunwa | T.T.C. Irete |
| 349. N.E.V. Ogada | T.T.C. Ihie |
| 350. Ugokwe S.N. | T.T.C. Orlu |
| 351. Nwosu A.I. (Miss) | T.T.C. Orlu |
| 352. G.C.Orji (Mrs) | St. Joseph's T.T.C., Aba |
| 353. J.A. Alali | St. Joseph's T.T.C., Aba |
| 354. B.B. Diala (Mrs) | T.T.C., Nsu |
| 355. C.C. Odurukwe | T.T.C. Umudi |
| 356. F.O. Ogwo | Mac. Gegor T.T.C., Afikpo |
| 357. A. Ama | W.T.C. Afikpo |
| 358. N.M. Unwuvuriri | T.T.C., Egbema |
| 359. D.O. Eke | T.T.C., Azaraegbelo |

KANO STATE

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|---------------------------|----------------------------------|
| 360. Danaayyadi Inuwa B. | K.T.C., Kano |
| 361. Bello Usuman Shak | K.T.C., Kano |
| 362. Ahmed Usuman Bello | K.T.C., Kano |
| 363. Auwalu Musa Diso | K.T.C., Kano |
| 364. P.A. Daekina | K.T.C., Kano |
| 365. Labaran Jazuli | K.T.C., Kano |
| 366. G. Sidi (Mrs) | W.T.C., Kano |
| 367. Sanusi Umar | W.T.C., Kano |
| 368. Abdulkadir Balarabe | G.S.S. Warure, Kano |
| 369. S.A. Shehu (Mrs) | Kano Capital School |
| 370. Amina Jamilu | J.S.S. Kurna |
| 371. Kabiru L. Sule | J.S.S. Kwakwachi, Kano |
| 372. Hajara Dahunsi (Mrs) | J.S.S. Sabuwar Kofa |
| 373. Binta Sani (Miss) | J.S.S. Sabuwar Kofa |
| 374. Abdu H. Musa | J.S.S. Sabuwar Kofa |
| 375. Umar H. Dandi | J.S.S. Sabuwar Kofa |
| 376. Labaran Mohammed | J.S.S. Sabuwar Kofa |
| 377. Adamu T. Ibrahim | J.S.S. Sabuwar Kofa |
| 378. Hamisu S.H. | J.S.S. Sabuwar Kofa |
| 379. Lenket S.H. | J.S.S. Sabuwar Kofa |
| 380. Abdu U. Danbandi | G.S.S. K/Nassarawa, Kano |
| 381. M. Tamina Gambo | J.S.S., G/Dabe |
| 382. Balarabe Mohd. | J.S.S., G/Dabe |
| 383. Hajiya Tasallah | J.S.S. Stadium |
| 384. A. Muktar G.H. | J.S.S., Stadium |
| 385. Musa I. Ungogo | Gov't. Technical College, Ungogo |
| 386. M.B.King (Mrs) | G.G.C., Dala |
| 387. R.B. Okisi (Miss) | G.G.C., Dala |
| 388. Gina Ihijeto (Miss) | G.G.C., Dala |
| 389. Lami Abubakar | J.S.S., Kuka |
| 390. Magaji Maitama | G.G.C. Kachako, Wudil |
| 391. Mohd. Garba Sumaila | J.S.S. Dal, Wudil |
| 392. Usaini J. Yahaya | J.S.S. G/Ali, Wudil |
| 393. Asabe N. Dadi (Mrs) | J.S.S. Mariri, Wudil |
| 394. M. Mohd. Adamu | G.S.S. Yargaya, Wudil |
| 395. M. Mustapha Galadima | G.S.S. Yargaya, Wudil |
| 396. Aishatu Abdullahi | Teachers' College, Wudil |

| | |
|---------------------------|-------------------------------|
| 397. Abdulwahab Shila | J.S.S. Sara, B/Kudu |
| 398. Adamu Ali | J.A.S.S. Kantsa, B/Kudu |
| 399. O.E. Joseph | G.S.S. Gaya |
| 400. Abdullahi Musa | G.S.S. Ajngi |
| 401. Rose Okpala | G.G.S.S. Kabo Gwarzo |
| 402. Ado Sani | J.S.S. Bari, Gwarzo |
| 403. Hayatu Mu'azu | J.S.S. Bari, Gwarzo |
| 404. Abbas Mohammed | J.S.S. T/Kuya, Gwarzo |
| 405. Chinyere Oke (Miss) | J.S.S. Yola Wangara, Minjibir |
| 406. Abubakar O. Aliyu | J.S.S. Gabasawa, Minjibir |
| 407. Saminu Sabiu Dawaki | J.S.S. Kunya Minjibir |
| 408. Salisu Abubakar | J.S.S. Jajira, Minjibir |
| 409. Agnes Aguwa | G.G.S.S. Jagana, Minjibir |
| 410. Hassan Yaro | W.T.C. Gazawa, Minjibir |
| 411. Haruna Sallale | S.S.S. Zakirai, Minjibir |
| 412. Hashim Bala | J.S.S. Yola Wangara, Minjibir |
| 413. Aminu S. Koki | J.S.S. Gezawa Yamma, Minjibir |
| 414. Abdulrahman Isa | S.S.S. T/Wada Rano |
| 415. Oyeyomi Olamiyi | Teachers' College, Roni |
| 416. Abdulmumini Idris | J.S.S. Amaryama, Kazaure |
| 417. Idris Zubairu | J.S.S. Kore, Kazaure |
| 418. Kabiru Ahmed Mohd. | J.S.S. Babura, Kazaure |
| 419. Musa Habila | J.S.S. Babura, Kazaure |
| 420. Dahiru T. Abdullahi | J.S.S. Majiya, Gumel |
| 421. Dayuna Buhari | J.S.S. Danladi, Gumel |
| 422. Mohammed Hairu | J.A.S.S. Gagarama, Gumel |
| 423. Mohammed Abdu | J.S.S. Sale Tankarkar, Gumel |
| 424. Yahaya Usman | J.S.S. Kaugama, Hadeja |
| 425. Abdullahi Abba Mohd. | J.S.S. Dakaiyawa |
| 426. Anthony O. Nwaako | Teachers' College, Hadeja |
| 427. Labane B. Stephen | Teachers' College, Hadeja |
| 428. Shehu Y. Hadeja | G.S.S., Hadeja |
| 429. Akpobasah O. F. | G.S.S. Hadeja |
| 430. Sadique A. Nayaya | J.S.S. Tafa Bichi |
| 431. Wada H. Ibrahim | J.S.S. Dawanau Bichi |
| 432. Adamu Zarewa | G.S.S. Kafin Maiyata, Rano |
| 433. Auwalu Sule | J.S.S. Yadakwari, Rano |
| 434. Ibrahim Bala | J.S.S. Danhassan, Rano |

- | | |
|-------------------------|----------------------------|
| 435. Abdullahi Abubakar | J.S.S. Dawana |
| 436. Joseph N.O. Mezi | J.S.S. Kabagiwa |
| 437. Dul'hali Abubakar | Teachers' College, Bichi |
| 438. Rose Ayewoh | J.S.S. Kura |
| 439. Baba Haruna Tanko | K.E.R.C. |
| 440. Awwalu Bala | K.E.R.C. |
| 441. Yusufu M. Bello | Minjibir Teachers' College |
| 442. Sale Mohammed Rogo | G.T.C. Sumaila |
| 443. Yau Idris | W.T.C. Gerawa |

NIGER STATE

- | | |
|------------------------|------------------------------|
| 444. A.O. Olumotanmi | Ministry of Education Minna |
| 445. Musa Ndace Legbo | A.A.S.S., Kagara |
| 446. Hannatu A. Thomas | D.S.S., Bida |
| 447. Josaiah Santali | G.G.S.S., Bida |
| 448. Ridmond Abrokwa | Hill Top Model School, Minna |
| 449. Ishaq I. Umaru | MIC. S.S., Kontagora |
| 450. Joel S. Salami | G.S.S., Minna |
| 451. Vice-Principal | G.G.S.S. Agaie |

**Recent activities undertaken by the New
President of NSEA Prof. J.B. Akolo.**

Letters written to all states Ministry of Education



NIGERIAN SOCIETY FOR EDUCATION THROUGH ART
care the Institute of Education, Ahmadu Bello University, Zaria
Bankers National Bank Limited, Yaba.



Our Ref IE/BOS/3

Date: 13th Nov., 1985.

Your Ref:

The Permanent Secretary,
Ministry of Education,

Anambra State,

Enugu.

Dear Sir,

LIST OF ART TEACHERS

1. The Joint Consultative Committee on Education of the Federal Ministry of Education at its 48th Plenary Session held in Bauchi State, 22nd-26th October, 1984 resolved that: at the Junior Secondary School and Senior Secondary School levels, Fine Art programmes should include Creative Arts, and that where candidates have Fine Art as a major subject they should have Creative Arts as a minor subject which should carry one quarter of the full load (ADF 162/3.91/C.8/Vol.IV/8 of 2nd September, 1985).
2. Also, the Nigerian Society for Education Through Art (NSEA), a learned non-governmental organisation working in close concert with the Federal and States' Ministries of Education to promote art and cultural education throughout the country, is to host the Regional Congress of the International Society for Education Through Art in 1988.
3. As the National President of the NSEA, I am soliciting your help in collecting a list of art teachers in your organisation/State. This list will enable us make contact with art educators right across the country so as to sample their opinions and obtain first-hand information on problems of art teaching.

Yours faithfully,

PROFESSOR J.B. AKOLO,
National President, NSEA.

National President
Professor Jimo B. Akolo

Hon. National General Secretary
Dr. R.B. Fatuyi

Response from the Federal Ministry of
Education—Art Education Division

FEDERAL MINISTRY OF EDUCATION,

~~SCIENCE AND TECHNOLOGY~~

ART & CULTURAL EDUCATION SECTION

AHMADU BELLO WAY, VICTORIA ISLAND LAGOS.

.....
When replying, please quote earlier reference

P.M.B. No 12573

Telegrams SECEDUCATE

Telephone 619904



Ref. No. ADF160/S.384/T53

Date 22nd Nov., 1985

Professor J. B. Akolo,
National President NSEA,
C/o Institute of Education,
Ahmadu Bello University,
Samaru,
Zaria.

Dear Professor Akolo,

Thank you for your letter of 13th November, 1985 and for your concern in the teaching of art and art teachers. This Section has been working on the list of art teachers for some time; in due course we shall make available to you the names we already have.

As President of NSEA, you are in a good contact position with art teachers and I hope our combined efforts will go a long way not only towards compiling list of art teachers but towards stemming the dearth of art teachers in the schools.

Please give my regards to our colleagues in Zaria.

Yours very sincerely,

A handwritten signature in cursive script, likely belonging to B. A. Akinbola.

B. A. Akinbola,
ADE (Art & Culture)
22nd November, 1985

**Responses from the States Ministry of Education
and some list of Art Teachers from the states**

*In reply please quote
number and date*

Telephone No

Telegram



Ref. No. EDC/ADM/60T/Vol. I/58.
Educational Resource Centre,
Ministry of Education,
Niger State of Nigeria,
P.O. Box 1009
Minna.

20th December, 1985.

Professor J.B. Akolo,
National President,
N.S.E.A.,

Care the Institute of Education,
Ahmadu Bello University, Zaria.

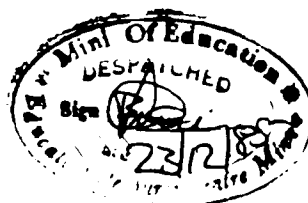
LIST OF ART TEACHERS

With reference to your letter No. IE/BOS/3 of 13th November,
1985 I am directed to forward herewith the list of art Teachers
in the State:-

1. Mr. A.O. Olumotanmi Ministry of Education, Minna.
2. Musa Ndace Legbo, Principal A.A.S.S. Kagara
- 3. Hannatu A. Thomas, D.S.S. Minna.
4. Josaiah Santali, G.G.S.S. Bida.
5. Ridmond Abrokwa, Hill Top Model School Minna.
6. Ishaq I. Umar, Principal MIC S S Kontagora.
7. Joel S. Salami, G.S.S. Minna.
8. Vice Principal G.G.S.S., Agaie.

Thank you.

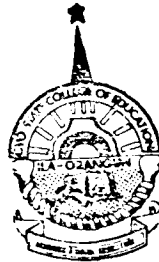
(D. Bature)
For: Honourable Commissioner,
Ministry of Education,
Minna.



APPENDIX G

RESPONSES FROM SOME RESEARCH CO-ORDINATORS IN THE STATES

OYO STATE COLLEGE OF EDUCATION, ILA-ORANGUN.



P. M. B. 207,
ILA — ORANGUN.

Our Ref No.....

Your Ref No.....

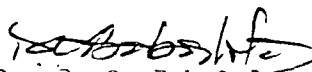
Date...2nd November...1987.....

Adamu A. Mbahi,
Department of Creative Arts,
University of Maiduguri,
P. M. B. 1069,
Maiduguri.

Dear Mal. Mbahi,

Your questionnaire had been administered to the appropriate persons in this environment. I am sending them back, hoping that they will meet your research needs. I would like to advise, however, that during your future research endeavours, you should, as a matter of policy, always enclose a stamped self addressed envelope. This will help to speed up the mailing of such parcels. Since this place is very far away from Maiduguri, you should consider it normal if this letter arrives at your end in about four weeks time.

With Best Wishes.


Dr. D. O. Babalola.

DEAN
SCHOOL OF APPLIED ARTS & SCIENCE
OYO STATE COLLEGE OF EDUCATION
P. M. B. 207, ILA ORANGUN



INSTITUTE OF EDUCATION
AHMADU BELLO UNIVERSITY, ZARIA, NIGERIA.

Vice-Chancellor: Professor A.N. Mohammed B.Sc., D.A.P. & E., (Lond.), Ph.D.(ABU), F.N.S.P.

DIRECTOR: Professor S.C. ALEYIDEINO, B.A.(London), M.Ed.(Pitts), Dip. Apt. Testing (A.I.R., Pitts), Ph.D.(Iowa)

Your Ref:

Our Ref: IE/BOS/3

Telephone: 33216, 33217, 33295, 33038

Telegrams: INSTEDUCATE UNIBELLO

Date: 2nd Feb., 1988


Adamu A. Mbali,
Department of Creative Arts,
University of Maiduguri,
P.M.B. 1069,
MAIDUGURI.

Dear Mr Mbali,

Thank you for your letter of 11th January which came only yesterday. I do hope mine gets to you before the end of the month.

I am glad for you that your programme is progressing. It is a big problem collecting data in Nigeria. What I have here is also not much although I have written to all states too. We do not carry data on secondary schools as this list was collected for NSEAT.

Extend my best wishes to your colleagues.

Yours faithfully,

Prof. J. B. Alesho

GOVERNMENT OF CROSS RIVER STATE OF NIGERIA

Telegrams :

Telephone :

Our Ref: MOE/FL/STATS/5/Vol.II/273

Your Ref:



MINISTRY OF EDUCATION HEADQUARTERS
PLANNING, DEV. & HIGHER EDU. DIVISION
BLOCK 'A' SECRETARIAT BUILDING
LEOPARDS TOWN ROAD
P.M.B. 1007
CALABAR

21st September

....., 1987...

Adamu Anjikwi Mbahi,
Department of Creative Arts,
University of Maiduguri,
P.M.B. 1069, Maiduguri,
Borno State.

EDUCATIONAL DATA/INFORMATION

I wish to refer to your letter on the above subject matter and to express regret for our inability to complete all the questionnaires sent to us. The constraint is that the data/information requested for, are not at present in our office.

2. The section with available data is hereby, forwarded to you and we hope to send the remaining part as soon as it is available.

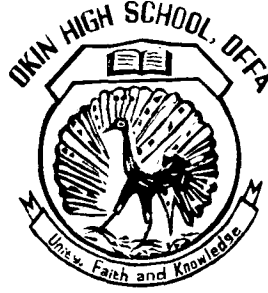
Afiong H. Udofia (Mrs)
for: Permanent Secretary.

Okin High School, Offa.

Telephone:-

Our Ref.....

Your Ref.....



P. O. BOX 747,
OFFA.

KWARA STATE
Nigeria.

Date.....1.....7.....19...87

Dear Mallam Ademola A. Mbahi,
Good day to you. How is the
entire family? My best wishes to all. Best wishes
from my wife - your former student at Federal College
of Education (Contopore by name Mrs N. A. Raji. She
asked me to extend her best wishes to you. She is
teaching at Offa Grammar School Offa. She also answered
one of your questionnaires.
Please we have just resumed from your
term holiday and that was why your questionnaire
were a bit delay. Sorry for any inconvenience.
Thanks and bye

Yours faithfully,
H. K. Raji

INTRODUCTION

The educational system in the Federation of Nigeria has a uniform structure with local variations. However, pupils and students reach the same level of development by the time they graduate from any of the universally acknowledged levels of education.

Educational Administration

The Federal Republic of Nigeria comprises twelve States and each State has legislative and administrative authority on all matters concerning education up to secondary level in its own area. The Federal Government plays a co-ordinating role with particular regard to broad direction of educational policy, planning and finance. Co-ordination of policies and administrative procedures in matters of common interest are promoted by the Federal Ministry of Education through the Joint Consultative Committee on Education, comprising all the State Ministries of Education.

The Federal Ministry of Education also plays a vital role in the maintenance of national educational standards by operating national organisations which are devoted to the development of education in all its ramifications. The National Educational Research Council, for example, concerns itself, inter alia, with curriculum development and appraisal.

External aid for education in the Federation is channelled through the Bureau for External Aid on whose Co-ordinating Committee all the States are represented, while grants received from the Federal Government are administered to Nigerian universities by the National Universities' Commission. In addition to State awards, the Federal Government awards scholarships for undergraduate and post-graduate studies to students from all parts of the Federation. The Federal Ministry of Education also acts as liaison on educational matters between Nigeria and foreign countries, international and national organisations, agencies and Foundations.

Educational institutions comprise Government schools, Local Authority schools, Voluntary Agency schools and private schools. All educational institutions, except the universities and some Colleges of Technology which are autonomous, are supervised by government inspectors and other officials, regardless of the body or persons maintaining them.

Schools Organisation and Controlling Authority

Primary education in some States—Lagos and Western States is free but not compulsory. In other States fees are paid. These differ in amount from State to State and in some cases from one local authority area to another and from class to class. In the Mid-Western State a once-and-for-all levy is paid by each pupil in the primary school.

The curricular are determined by the primary schools while the local school board or the headmasters in the local school board area draw up the scheme of work based on the syllabus provided by the State. Each secondary school, other than the Secondary Modern School, draws up its own syllabus but in practice the freedom is limited by the syllabuses for the West African School Certificate and General Certificate of Education. The Secondary Modern School which is now to be found only in the Western State is provided with a syllabus drawn by the State government. The State government is also responsible for the conduct and supervision of the Secondary Modern School Leaving Certificate Examination at the end of the modern school career.

In the past virtually all primary schools were owned and controlled by local authorities or voluntary agencies under government supervision. However, in recent times the various State governments have assumed greater responsibility for the administration and maintenance of schools. Every State now has Local School Boards or Local Education Authorities which control the primary schools and the role of the Voluntary Agencies had dwindled considerably.

The State governments have also assumed greater responsibility in respect of secondary education. Most secondary schools were in the past owned and controlled by Voluntary agencies, local authorities and private individuals or organisations. Only a small percentage of them were owned by the State and Federal governments. Many of the schools have now been completely taken over and maintained by State governments. In some of the Northern States such schools taken over have been re-named government secondary schools. In other States the take-over has not been completed but State governments have assumed full responsibility for the appointment and conditions of service of teachers through State School Boards. Fees paid are regulated by the State governments and hence vary from one State to another. In some States girls pay less than boys. Fees are generally higher in private schools than in government-owned or government grant-aided schools.

The Structure of Education System

Primary Education

The age at which pupils enter the primary school is 6 years and the length of the primary school course is 6-7 years. The seven-year primary education course which still exists in some States is being phased out in favour of the six year course. At the end of the primary school course a First School Leaving Certificate is awarded to successful candidates at the First School Leaving Certificate Examination.

Younger children, especially in urban areas, attend Kindergarten or Nursery Schools which are usually private institutions. They are becoming increasingly popular and some States are now beginning to regard it as part of the school system and to treat it as such.

Secondary Education (General)

Secondary Education includes all Post-Primary Schools with the exception of Technical and Teacher Training Institutions. The term covers studies carried on in a variety of institutions particularly, the following.

- (i) Secondary Grammar Schools including those teaching technical subjects ;
- (ii) Secondary Commercial Schools ;
- (iii) Comprehensive Secondary Schools ;
- (iv) Secondary Modern Schools.

Secondary Education is also given in institutions catering for pupils of school age who are unable to attend any of the above categories of institutions of secondary education. These are Evening Classes or Adult Education classes usually organised by State governments or in collaboration with Extra-mural Departments of the Universities or by private persons or organisations. These institutions prepare candidates for the General Certificate of Education or Vocations.

2. Secondary Grammar Schools provide general education and are generally recognised and approved for courses leading to the West African School Certificate after five years. Some, which have not been recognised for the School Certificate Examination, prepare candidates for the Ordinary Level of the London University General Certificate of Education Examination conducted by the West African Examinations Council. A few Grammar Schools offer a further two-year course leading to the Higher School Certificate Examination of the University of Cambridge. Both the London University General Certificate of Education and the Cambridge University Higher School Certificate Examinations are being taken over by the West African Examinations Council.

3. A few Secondary Grammar Schools also provide technical education laying emphasis on physical sciences and such technical subjects as Geometrical and Mechanical Drawing, Metal and Woodwork, etc. in addition to the standard literary curriculum. Such schools serve as feeders to the Higher Technical/Technological Institutions.

4. All Secondary Schools are fee-paying. Admission into Secondary Grammar Schools is generally by competitive entrance examinations taken at the end of the Primary Schools course and intake is only limited by available facilities. Most of the schools provide boarding facilities, especially in rural areas. In large urban areas a small proportion are only partially boarding or entirely day schools.

5. Secondary Commercial Schools are similar in many respects to Secondary Grammar Schools except that their curriculum lays emphasis on commercial subjects such as Book-keeping, Accountancy, Shorthand and Typewriting, etc. Like the Grammar Schools, they too prepare their students either for the West African School Certificate Examination, the Ordinary Level of the General Certificate of Education Examination or for other examinations conducted by Professional Bodies such as the Royal Society of Arts of London.

6. Comprehensive or Multilateral schools have become increasingly favoured although only a few exists so far. They provide mainly Grammar but also Commercial and Technical courses at the secondary level.

Technical and Vocational Education

Most of the technical institutions and colleges are established and maintained by the Ministries of Education. Formal vocational education is principally offered by the Governments and to a small extent by private industrial and commercial firms. Non-formal education in these fields is offered by some Government Ministries such as Agriculture, Works, Economic Development, Transport, Communications and Health.

Holders of the School Leaving Certificate (obtained at the completion of primary education) are eligible for selection for admission to any of the junior technical schools, commercial schools, craft schools and trade centres, depending, of course, on the State where admission is sought. In the case of admission to trade centres, a three-year post-primary education is usually required except in the Federal Government-owned Yaba Trade Centre where candidates with the First School Leaving Certificate are not excluded from admission, although a minimum age of fourteen years is required. Courses in institutions (other than Commercial or Grammar with technical subjects) offering technical and vocational education generally last from one to three years. The courses in the craft schools last three years, junior technical and junior commercial school three years and trade centres three years. Pupils who complete their courses in craft schools and junior commercial schools may proceed respectively to technical training schools (as trade centres are called in the Northern States) for three years and junior commercial schools for one to three years.

Technical Colleges or Colleges of Technology are post-secondary institutions. They provide courses in commerce and in engineering and allied fields. For admission, candidates are expected to have completed full secondary education and possessed the West African School Certificate or its equivalent. In some cases, candidates who have successfully completed courses at technical training schools (trade centres) may be admitted. The duration of the courses is usually two years for the Ordinary Diploma and a further two years for the Higher Diploma. In addition to full-time courses, most of the technical colleges provide facilities for evening courses in various technical and commercial disciplines.

Teacher Training

Teachers are trained in institutions established and maintained by the Governments. Grade II Teachers' Colleges differ from State to State in the duration of the course and admission requirements. In some States holders of the First School Leaving Certificate are admitted for a four or five-year course leading to the Teachers' Grade II Certificate. In the Western State Secondary Modern School Certificate holders are admitted for a three-year course while in the North-Eastern State Grammar school leavers who fail to obtain the West African School Certificate spend two years while successful candidates spend one year. The teacher training course consists of some general education and pedagogy.

In-Service and Vacation Courses are run throughout the Federation by the Ministries of Education in collaboration with the Universities and other organisations such as the British Council in order to improve the quality of some serving teachers. Now that the minimum professional qualification for teaching is the Grade II Certificate many Grade III (the minimum professional qualification in the past) teachers take advantage of these courses to upgrade themselves.

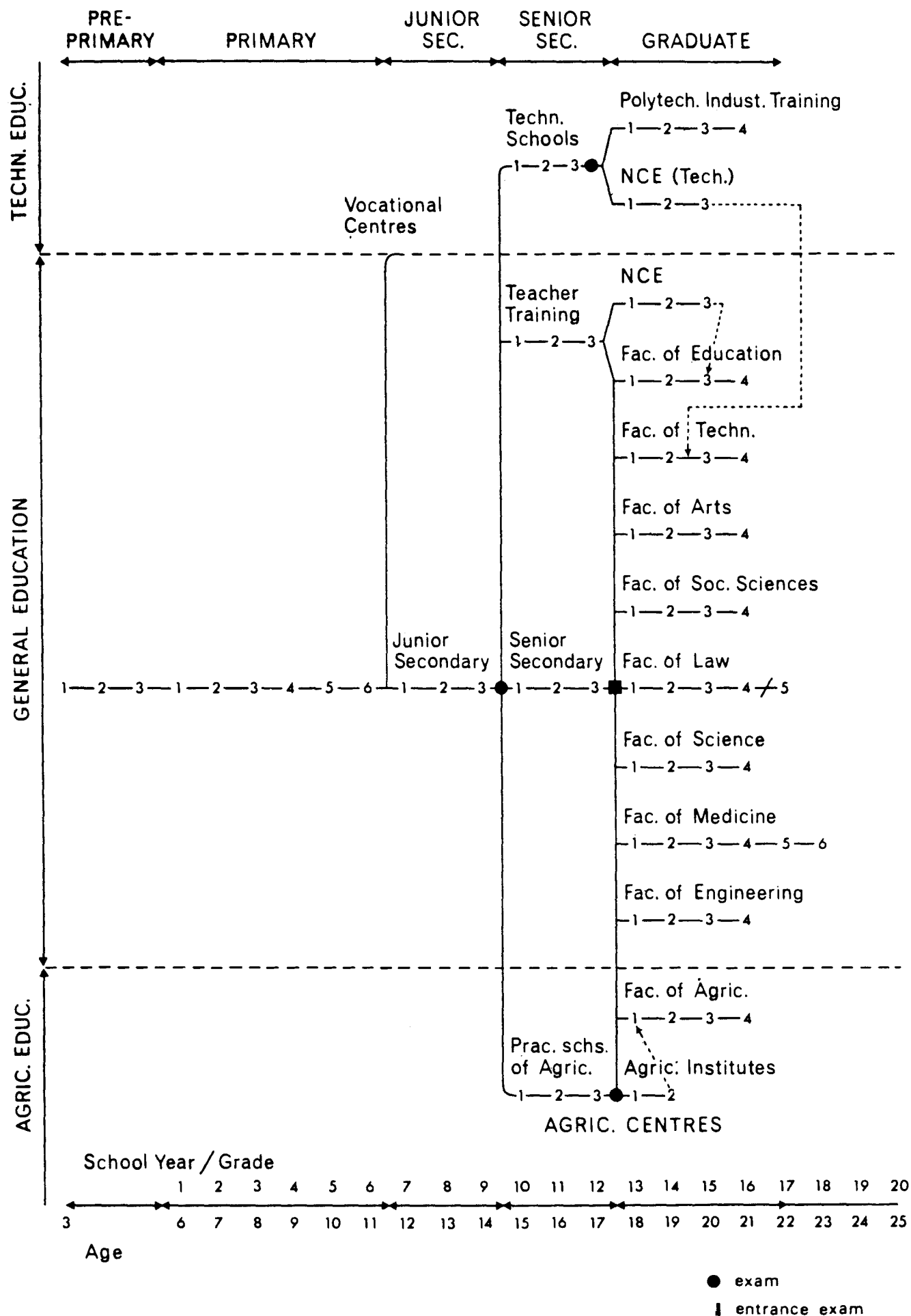
There are a few Grade I Teachers' Colleges where Grade II Teachers spend two years in the study of education and two teaching subjects to obtain the Grade I certificate. Most States now have an Advanced Teachers' Training College or a College of Education, usually affiliated to a University. The Advanced Teachers' Colleges provide a three-year course leading to the award of the Nigerian Certificate of Education (N.C.E.).

University graduates who wish to teach can be offered teaching appointments in secondary schools and teacher training colleges, but to be better equipped, graduates without any previous teacher training spend a year on professional training in a University Institute or Department of Education to acquire a post-graduate Diploma or Certificate in Education. Some university faculties of Education combine academic and professional training for students reading for the Bachelor of Education degree.

The National Technical Teachers Training College Akoka, Lagos was established recently by the Federal Ministry of Education to produce qualified teachers in the field of technical education. Two types of courses are offered, namely, a one-year pedagogical course for those qualified in their various technical fields but lack teacher training, and a three-year course for holders of the West African School Certificate or equivalent qualification. The latter course is similar to the N.C.E. but has a technical bias and successful products are awarded the N.C.E. (Technical).

Higher Education

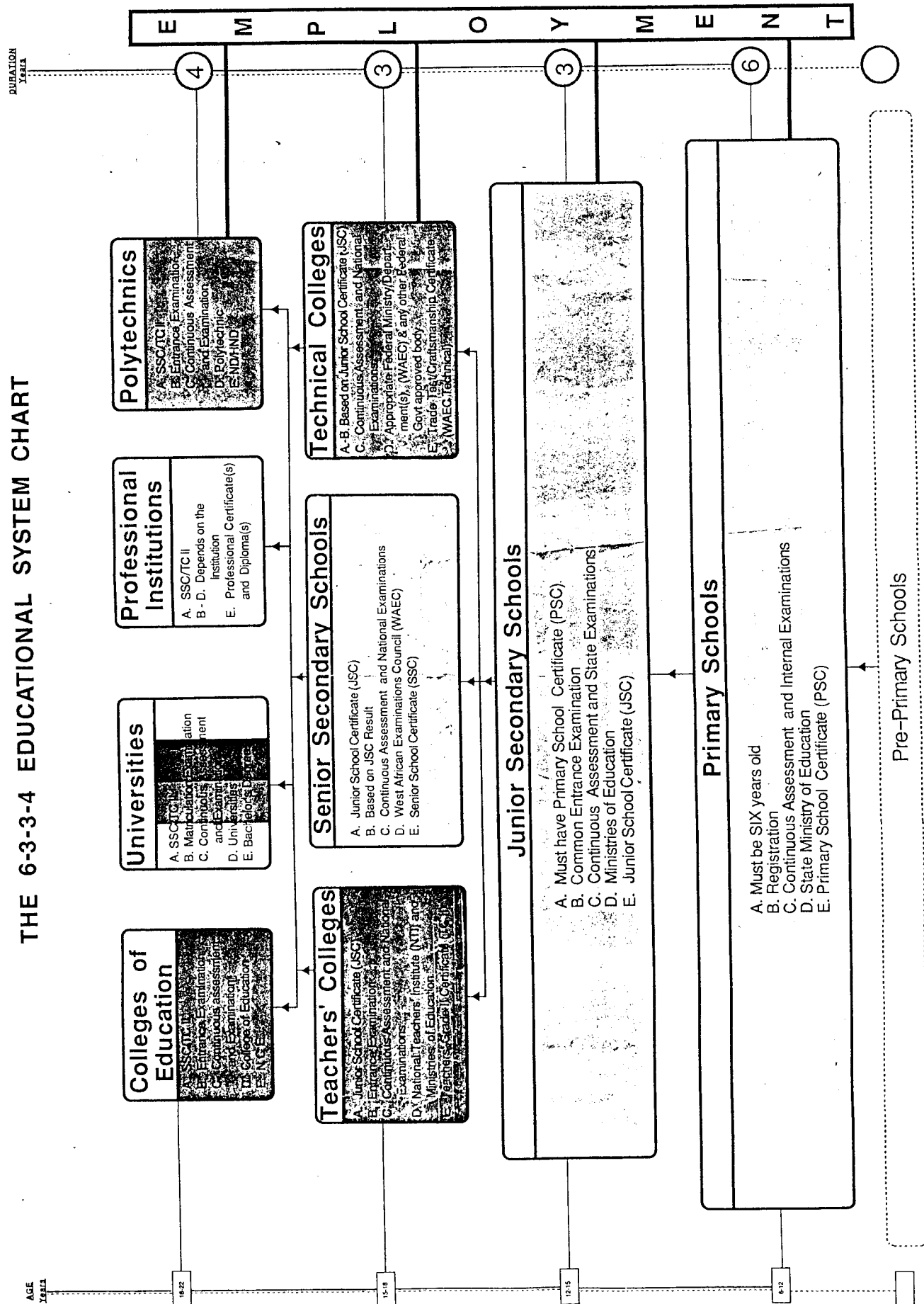
There are now six autonomous universities at Ibadan, Lagos, Benin, Ife, Zaria and Nsukka. The University of Ibadan has also opened a campus at Jos. A number of States have or are proposing to have Polytechnics or Colleges of Technology. These institutions of higher learning are autonomous. The Universities provide three to five-year courses leading to a first degree in various disciplines and opportunities for higher degrees. The basic qualification for direct admission into Universities is the Higher School Certificate or its equivalent, but some universities offer a one-year preliminary course for School Certificate holders before they proceed to degree courses. The Colleges of Technology admit school certificate holders for courses in technical and allied fields not readily available in the universities.



Educational structure of Nigeria based on new National Policy on Education (1977)

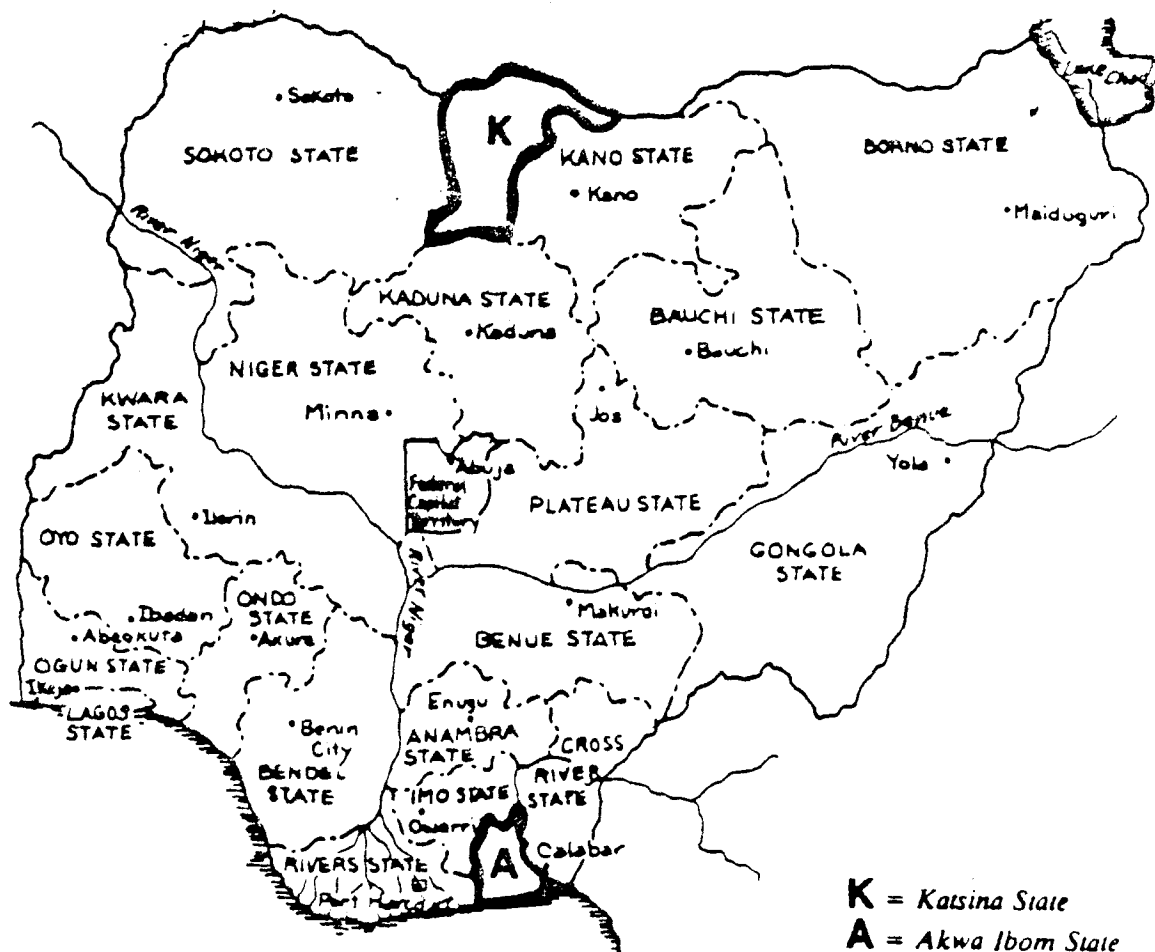
NATIONAL POLICY ON EDUCATION

THE 6-3-3-4 EDUCATIONAL SYSTEM CHART



APPENDIX I

MAP OF NIGERIA SHOWING THE TWENTY-ONE STATES



Katsina State is to comprise of the following local government areas: Daura, Mani, Dutsin-Ma, Katsina, Malumfashi and Funtua. Katsina is the state capital.

Akwa Ibom State is to comprise of the following local government areas: Ikot-Ekpene, Abak, Eket, Ukanafam, Ikot-Abasi, Uyo, Etinam, Ikono, Iru and Oron. Uyo is the state capital.

APPENDIX J

THE NEED TO REVIEW THE PURPOSE OF EDUCATION IN PRESENT DAY NIGERIA BY S. J. COOKEY

As many participants in this conference are no doubt aware, the Nigerian Educational Research Council had made arrangement for a conference on the review of the curriculum of Nigerian education for 1966. Unfortunately, however, the conference had to be shelved because of the disturbances of that year. That conference was to have been on a much larger scale than this one, involving not only the purpose of education but also a review of the curricula of the various levels of education. In deciding to hold the conference this year, the Educational Research Council has taken the view that it would be better to call, first of all, a national conference which would provide a forum for Nigerians of all levels of society to express their opinion on the kind of education that the country needs and, secondly, to have a series of conferences which would review the content of education, subject by subject, taking into account the results of this conference.

We have therefore patterned this conference to enable us to discuss the purpose of education at various levels. In addition, we have asked for papers on special topics which we consider of particular importance. Thus, in addition to papers on the purpose of primary education, secondary education and university education, we have asked for papers on the role of science and technology in national development, education for living, the education of women, and teacher education. The response to our invitation to the general public and to particular individuals to submit papers has been excellent. Practically everybody we asked to submit a paper has done so, and the response to our request to the general public for supplementary papers has also been very good. I wish to seize this opportunity, as Chairman of the Nigerian Educational Research Council, to thank everyone who has submitted papers for this conference and who has come to participate in it.

I have been asked to write a paper on the need to review the purpose of education in present-day Nigeria. This is an assignment which I was glad to accept. It is my belief that we cannot really talk about curriculum reform in a meaningful way unless we are quite sure in our minds what education is and what its role in society

should be. This is a topic which I have spoken or written about in places, both in Nigeria and abroad, and at various times. This paper therefore will contain some of my earlier thoughts on the subject.

Education is not an easy subject to define. Education in its everyday sense could mean the formal training that is given in schools and institutions, that is, the acquisition of the ability to read and write and calculate. It could also mean the specialized training that is given on the job, to enable one to acquire skills in certain fields. In the wider sense, education could mean the training of the entire person to enable him not only to be able to read and write and calculate or to be proficient in a given job, but also to enable him to fit himself for living in a society. This conference could therefore treat education either as a very narrow subject relating to school and formal education or as a training covering the whole of life. It is our wish that this conference shall treat the subject in its wider context, covering every aspect of human interest and activity.

No system of education can be analysed or criticized apart from the society which it is designed to serve. Beginning with Aristotle, it has been recognized that education and society are inter-dependent; it is society which sets the goals which education follows. Education poses essentially the same problems in all societies, but the solutions adopted for them as embodied in the respective educational systems differ from one society to another, and are dependent upon the nature of the individual system of a country, and they cannot be properly judged in a vacuum, but in the light of the goals of that society. This is why I am sometimes amused when I read articles in the press suggesting that Nigeria should adopt this or that system of education because this or that system has succeeded in this or that country. To illustrate this interaction between education and the social background, we shall examine some states with different ideologies and backgrounds and see how they have tried to solve their problems through their educational systems.

Let us take some examples, first of all, from the ancient world. Living in city-states, the ancient Greeks regarded education as a major service of a state and an essential instrument for the training of citizens. Each city-state had its own aims and methods of education.

The Spartans were always a minority in their territory, and, in order to retain their position as the dominant race, they had to be strong militarily. Their principal aim, therefore, was military

efficiency, and their education was designed to promote, soldierly qualities such as courage and obedience. Physical fitness was the paramount objective. Babies with weak constitution or physical defect were killed by exposure and those who were allowed to live were taken from their mothers at the age of seven for a course of rigorous training which continued with increasing severity for about eleven years. Training continued in different forms until the age of thirty when they became full citizens, but military education did not cease until they were too old to fight. Efficient though this system was, it was a poor training for political leadership, and the Spartans did not produce many distinguished citizens with political insight.

Like any, other ancient Greek city-state, Athens was concerned with defence, but the Athenians had a very different attitude towards life, and this was reflected in their education. Their boys were prepared for peace as well as for war, and wisdom was expected from them as well as courage. Their aim in education was to rear well-balanced individuals, physically sound and intellectually alert with a moderate outlook on affairs. Formal education lasted from the age of six to the age of eighteen. At the age of eighteen boys began a period of two years of compulsory military service. Later when Athens fell under the power of Macedonia, the need for military training ceased, and the time normally given to military training was devoted to courses in philosophy and literature. Gymnastics was also an important subject, as it helped to secure physical fitness and promote poise and graceful movement.

In modern times, this inter-relation between society and education can be illustrated by briefly examining education in two countries with different ideologies and backgrounds.

First of all, let us examine the situation in the United States of America. In the United States, although the aims and philosophy of education have often been the subject of controversy, the basic ideal which has guided and moulded the development of its educational system has been the principle that education is good only if it is primarily for the sake of developing the individual; that it is the mission of education to teach the individual how to think and to act, and how to develop and perform a skill of his own choosing for his own benefit within the bounds, and restraints set out by the democratic system and its laws.

Thus, education in the United States is generally not nationally planned but is in a constant process of adjustment to individual and social demand, and thus there are various systems of education at work

in each of the fifty states of that great country. Even in any one state, there are many different educational systems at work, each Education Authority trying to develop its own pattern of education.

From time to time, however, national needs make the nation as a whole sit up and think about the direction of education. You have no doubt heard about the 'Land Grant' universities of the United States. Around the mid-nineteenth century, it was felt that higher education in the states was tending to be more and more theoretical and philosophical, fashioned after the pattern of the great European universities. Because of the urgent need to develop the natural resources of the country, it was felt that emphasis should be placed on practical education - education that will help create things, education that will help exploit the riches of the soil. Hence what is called the First Morrill Act was passed in 1862 universities that would emphasize projects like agriculture, engineering, metallurgy, etc. The purpose of this was to make the people conscious of the need to develop industry, in short, of the need to harmonize and explore the natural resources of the country. This is one reason why they have land grant universities dotted all over the country. Thus, it became quite natural for one to have a degree in subjects which were hitherto not regarded as university subjects.

More recently, there was the impetus provided by the first 'Sputnik' in 1957. Suddenly the United States realized that the country was lagging behind Russia in the field of mathematics and the physical sciences. This realization was at once reflected in the curricula of schools and colleges. Activities were intensified in these fields and the syllabuses for these subjects were critically examined and new methods for teaching them were devised.

Now let us take another country, the Union of Soviet Socialist Republics, popularly known as Russia. The basic aims of education in the United States are, as we have seen, to educate the individual, every individual. The basic educational aims of the Soviet Union are, however, altogether different. The educational system is designed to serve not the individual but the state collectively which, by identifying itself with the common good, subordinates the individual and his rights, privileges and choices to its own needs. It is only within the confines of choice determined by the state that the individual may develop his personal abilities. For this reason, communist education set itself a much broader task than mere instruction: it not only aims at providing the needs of the country by supplying the kind of knowledge and skills that may be useful to the state, but also seeks to remould the

character of the individual to conform to prescribed beliefs, attitudes, sentiments and values consistent with the ideology of the states.

This, however, is an over-simplification of the situation as it is in Russia. The tendency has been to go to the extreme of regarding the Soviet system as a means of achieving 'thought control' and the complete unwavering subordination of the individual to the state. It is more realistic to acknowledge the flexibility that exists in the Soviet system. While Soviet education undoubtedly involves an element of coercion and direction. There is also quite a practical approach to the problem of training personnel for an economy undergoing rapid industrialization. To put it in another way, it may be said that the practical needs of a modern world have caused a more pronounced shift towards what might be called 'functional education', that is, the education in which the ability to perform productive tasks is more emphasized than the education that aims at producing ideological conformity.

The desire of the Soviet Union to improve the lot of its people and to ensure that the dignity of man was not confined to one particular class had led to some reforms in the educational system. There is room for philosophy and literary subjects, but more emphasis is laid on mathematics and engineering and agriculture. In the average secondary school, in addition to taking the normal school subjects like arithmetic, history, and geography, everybody is expected to take part every week in what is called 'production', that is, everybody is expected to do about eight hours of practical work a week in a factory. Again, because of the philosophy behind the society, education is free to everyone right up to the university, and efforts are made to see that one gets the highest education for which one is capable. Thus, those who are not brilliant enough to get into the universities through competitive examinations from the secondary schools, and who might later find themselves working in the factories, have the opportunity of attending factory schools and of trying again to get into a technical college even into a university, if they are able to make the grade.

Now let us look briefly at education in Nigeria. We have seen that education cannot be realistically evaluated without reference to a society in which the education is being developed. In the past, our education was not planned. The system which was prevalent in the past, and which still persists in most areas, is that which tends to produce children who can read and write and pass examinations and which

qualify them for employment only as clerks. Right from the start, the pupils work with an eye on the syllabus for the First School Leaving Certificate or the West African School Certificate. Past question papers are religiously plodded through and model answers memorized. Not much thought is given to the problem of equipping the pupil for life outside the classroom. Where science is taught, the work done is often only theoretical and severely limited by the syllabus of the examination being prepared for. The children get hold of large chunks of unrelated knowledge which they cannot digest. This system has often produced the kind of person whom Alexander Pope has described as:

The book-full blockhead ignorantly read,
with loads of learned lumber in his head.

This type of education is certainly not what is needed in a young country like ours, calling as it does for the development of its natural resources, and with its manufacturing industries yet in their infancy.

It is now quite clear that mere literacy or mere academic knowledge is no longer a guarantee for a good job. Present-day Nigeria is beginning to demand people who can do things. Unfortunately, however, the earlier years of a warped concept of education have left a bad impression about what it is to be educated. We have developed a class of people who look upon education as a preparation for a clean job. The educated man, according to this view, does not work with his hands. You cannot be a farmer if you are educated. We prefer civil engineering because we think it is a cleaner occupation than, say mechanical or automobile engineering. In a country like ours, where agricultural produce accounts for a very high proportion of our national income, it is obvious that more attention should be paid to agricultural education, and yet this is a field in which the country as a whole has failed. Attempts at introducing the teaching of agriculture in schools has been disappointing, as have been some of the attempts, like the farm settlement scheme, made at encouraging the acceptance of agriculture as a worthwhile career.

It is therefore evident that we need now more than ever a critical review of our educational curriculum. This need has been realized for many years. Since the year 1913, we have had over a dozen major conferences or commissions set up to examine education either in Nigeria, or in West Africa, or in Africa as a whole. In nearly every one of the reports of this inquiry, it is emphasized that education should

be re-oriented to suit African or Nigerian needs. Although African countries have been exposed to this message for over fifty years, in conference after conference, it was still necessary as recently as last April to give this advice again in the Afro-Anglo-American conference on Teacher Education held in Nairobi. But this delay in making effective change to an educational system is not a peculiarly African or Nigerian failing. The following quotation illustrates this:

Much of the American University curriculum, especially in the humanities and the social sciences, is quite obsolete. This fact has been apparent to many Americans for many years, but there is a built in obstacle to change in the American University structure ... Administrators have learned that changing a curriculum is harder than moving a cemetery.

Having stated briefly the need to link an educational system to the needs of society and the need to review the goals and content of education in Nigeria, we should now look at the role of the various levels of our educational system.

Before considering these, however, we should agree on what we mean by 'curriculum'. There has been much confusion in the use of the term. Some use it in a loose sense to mean syllabus. To some, it is 'a course of study laid down for students of a university or school or for schools of a certain type e.g. primary, secondary'. I would subscribe to the other view that 'the curriculum consists of all the experiences of the pupils under the guidance of the school' and that the 'course of study is an aid to be followed'. Specialization has, however, resulted in the breaking up of knowledge into smaller units called subjects, each with its own syllabus, leading to the unfortunate tendency to treat these subjects as if they belong to watertight compartments. There are signs however that efforts are being made to reduce the number of unrelated studies and to unify learning.

In this paper, I shall not attempt to anticipate what the authors of the various papers will say on the main topics of the conference. I shall merely indicate quite briefly the need to review the purpose of education at the various levels.

First of all, let us look at the purpose of primary education. There are two main schools of thought about the goals of primary education. One school holds the view that the primary schools should aim at imparting literacy and given general training of the faculties, including the generation of study habits. According to this school, primary education should contain no element of vocational

training. A second school of thought argues that since the great majority of children finish their formal education at this level and will therefore have no opportunity of pursuing formal post-primary education, vocational training should be incorporated in the curriculum of the primary school.

There is much to say for either view, but one should appreciate the problems involved in a society like ours where there is no compulsory education and therefore no minimum school-leaving age. With the recent change over from the eight-year system by the Lagos State, the duration of primary education for the whole country is now six years. If six is the minimum starting age, then a child would leave primary school at the age of twelve. He cannot be employed at this age because, according to our Labour Code, he would be too young for employment. And we cannot truly say that at this stage the child is mature physically, emotionally, and intellectually. If we wish, therefore, to introduce vocational training, we should require an eight - or nine - year primary system. Alternatively, we should have an educational pattern of six years primary, three years junior secondary and two or three years secondary, and expect our children to attend school at least till the end of the junior secondary level. The junior secondary level will have to be free, otherwise we shall come back to the problem of very few being able to afford education after the primary level. Such a system will enable us to introduce a variety of courses in the junior secondary school, some of which will be terminal while others will lead to some forms of further education e.g. secondary grammar, technical or commercial school. The question now is can the country afford nine years of free education?

We meet the same problems at the secondary level. Only a small fraction go to post-secondary institutions, including technical colleges and universities. What do we do for the vast majority whose formal education will end with the secondary leaving certificate? At present, the majority of our secondary schools are of the grammar type, which sees its role as that of training candidates for a university. The universities exert a great influence on the courses of our secondary schools. Syllabuses are drawn up with the aim of satisfying university entrance requirements. This situation has made it difficult for progressive headmasters and teachers to introduce changes in the content of education, since the children tend to concentrate on the printed syllabuses for the various subjects which have been approved as

acceptable for university entrance.

A system of junior secondary school will introduce some flexibility into our post-primary education as already mentioned. But we must bear in mind the experience of one of the states which tried to introduce this. Parents insisted that their children were capable of going the whole way and they would accept no course of instruction for their children that would not lead to the much coveted West African School Certificate. It may be that one way of solving this problem is to make our secondary schools multi-lateral, or comprehensive, to use the popular term. Within the same school, various terminal courses could be introduced.

There is much controversy over the future of the sixth form. There is no doubt that the present pattern of our sixth form is a blind copy of the British system. It is too narrow and inflexible, inspite of recent attempts to widen its basis. Is it wise to leave the sixth form as it now is, or shall we try to modify it by introducing some vocational courses that can qualify one for employment? In this connection, one cannot help but refer to a Junior College movement that has spread so rapidly over the United States. The Junior College, or Community College as it is sometimes called, has for those who have the ability to prepare for university work and secondly, to prepare for employment those who for various reasons are unable to proceed to a university. There is a further aspect, that of identifying itself with the community in which it is. Would it be possible for some aspect of the Community College to be introduced into our sixth form?

You will no doubt have noticed that, in dealing with the content of education at the primary and secondary levels, I have been identifying problems and asking questions and have made no attempt to offer a solution or an answer. We hope that by the end of this conference, some solutions will have been found and some answers provided.

Now a brief look at the purpose of university education. At this level, as well as in the other levels, the problem is that of the relevance of education in a society. In his book, 'Education in Africa', Abdou Moumouni devotes much space to lamenting the unsuitability and irrelevance of much of the formal education received in newly independent African countries. He concedes that the situation is perhaps worse in formerly French territories than in former British territories. Some of our universities are still aping the university tradition of eighteenth-century Europe. Some have constituted themselves

an ivory tower and some lecturers talk glibly about learning for the sake acknowledge and about university autonomy. It is only recently that some universities have started climbing down, but the rate of descent is extremely slow and they have not yet realized their role in assisting the State to build up its manpower requirements. Dean Oliver Caidwell of South Illinois University to whom I have already referred, has observed rightly that:

The university always in reacting after the fact of changing knowledge and changing human relationships. The university is always running after reality and never catching up. Somehow, this process must be reversed if the university is to be a fully creative force in tomorrow's world.

Even in the universities there is the need to revise the content of education. It is interesting to see in the history of education in the United States how changing times affected the curriculum of secondary schools education. Around the year, 1890, the main subjects taught in secondary schools were Latin, Greek, French, German, Algebra, geometry, physics, chemistry, history and of course, English by 1950, about seventy subjects appeared on time-tables in secondary schools, the new subjects including geography, geology, various branches of science, agriculture, home economics, industrial training, music, commercial subjects, economics, physical education, art appreciation, automobile mechanics, etc. A similar review is necessary in our universities, where certain subjects are looked down upon as below the dignity of university study. It is interesting however, to note that even in Great Britain, many subjects which were not university subjects less than ten years ago can now be studied up to degree level; for example, one can now obtain a degree in pottery or physical education.

I cannot end this paper without mentioning some factors that influence curriculum development. I shall deal with three principal factors textbooks, teachers and finance.

The textbook plays an important role in the school. It is usually relied upon for much of the instruction that is given. It is therefore important that in introducing changes in the curriculum, we should see to it that adequate textbooks are provided. This lack of suitable textbooks is perhaps one of the main reasons for the slow change in education reform. We might introduce a new approach to the teaching of history, for example, through a well-designed syllabus, and find that there are no suitable textbooks, for the new course. The teacher and his

students are therefore bound to continue using the unsuitable textbooks that are available. Any attempt made, therefore, at re-orienting the content of our education should be accompanied by plans to encourage writers and producers of textbooks.

Next, the teacher. Unless we can get our teachers to go along with any new ideas about re-orienting education, our effort at curriculum reform are bound to fail. Teachers must understand and accept reform. As Dr. Beeby has so well put it:

Teachers are the product of the system in which they work and yet it is only through them that it can be reformed.

This shows quite clearly the need for more in-service training of teachers in order to get them to understand the modern demands of education.

Finally, finance. Curriculum reform often means classroom reform. More equipment, textbooks, in-service training courses, well-trained corps of inspectors and supervisors etc; and all these cost money. It often happens therefore that although there is a general agreement about a change of curriculum, it is not always easy to implement recommendations for change. It is therefore important that a country should be aware of the consequences of change and decide whether it is in a position to effect the change.

At the beginning of this paper, I pointed out that I would prefer to accept that definition of curriculum which includes all the experiences that one obtains from the school under the guidance of a teacher; in other words, I would prefer the view that education should train the whole of a person and should not stop at imparting formal education. I should therefore like us to consider, before I end this paper, two or three other points. First, the language of instruction. I should like to quote extensively from the preface of Dr. Moumouni's book to which I have already referred. The preface was written by no other than Professor L.J.Lewis of London University, who is one of the participant on this conference.

To the supposedly detached onlooker, the attention and emphasis which the author gives to language in respect of literacy in its eradication as the medium of instruction and as a means of ensuring the continuity of a nation may appear to be excessive. But the stress which is laid upon these matter is clear witness to the importance of these issues to the development of independence of nationhood and to the expression of freedom of personality. These are matters which are of great emotional significance, and whatever the claims may be for using an international language as the key

to technological development for the new nations, such claims have little validity in the eyes of people to whom the use of an international language is tainted, because of past association and fear of loss of fundamental indigenous values.

Those who attended the conference of Ministers of Education held in Nairobi in July last year will no doubt remember the amount of time that was devoted to the discussion of the question of the language of instruction. We hope that this conference will be able to advise on language policy in our educational system.

Finally, I do not think it is enough for our schools to train the individual as an individual; he should be trained as a member of a community and of a nation; he should be trained as a citizen. Education should be used as a tool of nation unity and now, more than ever, it is urged that we should inculcate in the students of our educational institutions the idea of belonging not to one clan or tribe but to the whole nation.

'The idea state is one where every citizen is determined to be part of the community, to share its burdens, to put its interest before his own, to sacrifice if need be his own wishes, convenience, time and money to it'. I agree with those who say that citizens are made, not born, and I agree with those who believe that citizenship can be taught. If the understanding and practice of citizenship among Nigerians is a true measure of the Nigerian educational system, then that system has failed woefully, for we have tended to lead each one his own individual life, and each family or group for itself. We have not yet begun to think of Nigeria as one and of each one of us as intrinsically part of the Nigerian society. This has been the tragedy of our past, and now is the opportunity to remedy the shortcomings of the past.

'for', said the late President Kennedy, 'only with complete dedication by us all to the national interest can we bring our country through the troubled years that lie ahead'

But a sense of National belonging is not enough. I agree with Dr. Moumouni when he says:

Schooling in black Africa must prepare the young generations to face the problems of building advanced and fraternally united countries tomorrow on the political, economic and cultural levels from the present balkanised and backward African states.

Thus, Dr. Moumouni would go beyond the national level and urge that we have a view of the continent as a whole. But many people

would go even further than this, as has done Sir Edward Boyle who was at one time Minister of Education and Science in Great Britain. He has been quoted as having said:

In most parts of the world today, many men and women share the conviction that if the species is to survive, it will need to achieve a world perspective, that is to say, an understanding and tolerance, if not a sympathy, for the innumerable traditions and patterns of behaviour found throughout the world.

This repeats in another way the thought which we find in one of the opening clauses of the UNESCO constitution. I quote:

Ignorance of each other's ways and lives has been a common cause through the history of mankind of that suspicion and mistrust between the peoples of the world through which their differences have all too often broken into war.

Our educational system will have failed if, while training our young men and women intellectually and vocationally, it is unable to teach them to be true citizens not only of this nation but also of the world.

Source:

S.I.Cookey (1970). The Need to Review the Purpose of Education in Present Day Nigeria. West African Journal of Education (WAJE). Vol.37, No.4

TECHNOLOGICAL DEVELOPMENT IN NIGERIA*

Whatever might have been the last coupling enzyme that set off the reaction leading to the Nigeria/United States Workshop on Technological Development, the process became progressively more valuable, because it is aimed at fulfilling an identifiable need — the elucidation of the challenging concept of technological development as an objective in co-operation among nations. Nations trade with each other, engaging in transactions extending through decades and centuries and running into billions of standard currency units. They sign multiple technical cooperation agreements. They exchange personnel and expertise at various levels. They solemnly repeat pious pledges of dedication to international cooperation. The so-called developed nations state that they are committed to world development, to solving human and other global problems through mutual cooperation; they are quick to recount their individual efforts made here and there in various parts of the world.

The so-called developing nations, on the other hand, have recently become increasingly assertive, and rightly so, with regard to access to their raw materials and the prices they charge for these assets. In a way, this is reminiscent of their continuing struggle for freedom, human rights, and equality. They call for new economic order which will hold appropriate return to satisfy the rising social expectations of their teeming and awakening peoples.

There is no immediate remedy for the conceptual and other problems that currently infest the current world social and economic dialogue. But one approach to a solution would be to try to ensure that everyone understands what the other person is trying to say, the point he is trying to put across. Catchy phrases like “the transfer of technology” should have a clear meaning and implications to both the speakers and the listeners. Though the blissful goals of total world development lie in the far distant future, there must, even at this moment, be an agreed open sense of direction. These fundamental, if preliminary, issues must be considered in forums such as this Workshop, by informed commentators and other interested parties in eyeball-to-eyeball discussions. That is the essence of this Workshop. Obviously, other people have been equally alive to the issues; a similar conference is being organized by the United Nations to take place in Vienna, Austria, towards the end of 1979.

The City College of New York is richly deserving of the honour of hosting the forum where these topical issues of world importance are being discussed, with a view to making positive recommendations for future action. The City College has a history of catering to the special needs of development-conscious groups: the institution has an international outlook.

On the Nigerian side preparations for this Workshop started in earnest early in 1978. Contact with Dr. Marshak and his team, in August of the same year, set the ball rolling.

* *Statement to the preliminary session of the Nigeria-U.S. Workshop on Technological Development in Nigeria, City University of New York, April 1979.*

The organization on the Nigerian side was shouldered by the National Universities Commission; on the American side by the City College of New York and the American Academy of Sciences. Participants on the Nigerian side have been drawn principally from the universities, but also from major government agencies, as well as the private sector. A glance at the contributors from the American side reveals an even wider spectrum of participation.

The Federal Government of Nigeria gave full support to the Nigerian side, most eloquently demonstrated by the personal attendance at this Workshop of the Honourable Federal Commissioner of Education, Dr. G.B. Leton, and his immediate advisors. Support for the Workshop from the United States Government and its agencies is equally notable. On the programme are the names of Dr. Arthur Press, Scientific Advisor to President Carter, of Ambassador Andrew Young and of Dr. Princeton Lyman, Deputy Director of the newly established Institute for International Technological Co-operation. The U.S. Agency for International Development and its officials, always seeking to render service despite severe legislative strictures, gave substantial assistance. All these encouraging demonstrations of interest and support bear great portents for a keen followup of whatever recommendations emerge from the Workshop. A strong commonality of feeling clearly exists for the need to look at those aspects of technological cooperation and development listed in the programme.

Though it is obvious that the academic community is playing host and the key role in this Workshop, the variety of sources of enabling moral and material support prove that the universities are not indeed proverbial self-sufficient islands. They can only achieve their objectives in the milieu of broad-based cooperation. Having regard to the strategic role of universities in the developing countries such as Nigeria, this point merits further discussion.

Contributors of the scholarly papers written for this Workshop belong to a variety of academic and professional disciplines: engineering and technology, agriculture, natural science, education and the social sciences, to name but a few. This breadth, arising from the conference themes themselves, underscores the basic belief that technological development, and the process of becoming equipped with a modern industrial sector, cannot be separated from total national development.

Indeed, technological development must not only go hand-in-hand with the general uplifting of the lot of the people; it must derive its spirit and sense of direction from the very society it seeks to improve. Since the most important asset of a nation is its total Human resource, Technology (which can be simply defined as a product of human resourcefulness) is only meaningful if it is seen to identify itself completely with the people — their total circumstances on earth, their values, set social aspirations, priorities, and the material resources at their disposal.

Defining Technology in terms of human resourcefulness puts the former in a clear and manageable perspective. The massive expansion of education at all levels in countries such as Nigeria, will no doubt be accompanied by economic, social and political problems. The nation will be faced with what one authority refers to as the dilemma of popular education: political development versus political decay. The dilemma is not only one of increased social expectations but also of the preservation of essence, of values, and of the

very souls of the people. Since Education is the vehicle to technological acquisition, Education should lead to technological development; principally by stimulating resourcefulness. This can be tamed, directed and rendered manageable.

Nigeria has in recent years been trying to establish a self identity in both domestic and foreign policy. The country aims at developing into, in the words of its present leader, "a just, fair and disciplined, humane African society." The fundamental values, ethos and culture of the people must be preserved and enhanced. The people evidently refuse, or are being encouraged to refuse, to swallow the thesis that alienation of fundamental values and creeping secularism are inevitable concomitants to technological and other forms of material acquisition. Technology should make a significant input into society, but it should not seek to substitute for society.

These safeguards will be effectively applied if technological development is attained through stimulating the peoples' resourcefulness, rather than through a wholesale imbibing of it, in a hurricane of mass importation of manufactured goods, sophisticated services and turnkey projects. Any developed industrialized country that wishes to assist a nation to become technologically equipped, should consider channelling this assistance through the people — stimulating their technological awareness, engendering the psychology of development in them, eliciting their resourcefulness, helping them to generate and conserve their own resources, showing them how to identify and solve their own problems and how to achieve self-reliance. These are not things one nation can do for another. No one is saying that the developing nations should invent the steam engine all over again. The view is that cooperation from friendly nations must be channelled through national institutions, where they are fed into long-term national priorities and plans.

In achieving this type of technological development, everyone in a country has a role to play — the government, the private sector, the educational institutions, and individuals. The Universities, however, have a prime role, being the keystone of the nation's educational structure. They have a varied range of functions, each of which contributes a piece in the jigsaw of technological development through the stimulation of human resourcefulness: teaching, certification, research, the publication of standard texts, public service activities, enlightened and informed commentary and the storage of easily retrievable up-to-date relevant information.

Governments of the developing countries do — Nigeria's certainly does, place great faith in and reliance on their universities to contribute towards the nation's general development. That is why they channel disproportionate amounts of their meagre resources towards the capital construction and sustenance of these institutions. In turn, they manifest a great and justifiable interest in the curriculum, offerings, and operation of these institutions. The universities are considered vital tools for social development. Besides, the governments piously and repeatedly enjoin the universities to embed their roots in their home soils and to identify themselves with their surrounding communities in all they do.

In this dialogue on technological development, therefore, considerable leadership must come from the universities, whatever may be the enabling roles of their parties, including governments. The universities are able to bring together divergent interest groups to a

neutral platform for a dispassionate expatiation and critical appraisal of issues. In this sober atmosphere, the semantics and complexities of technological acquisition, development and transfer will be unfolded and thrashed out. The minimum return anticipated is a setting from which action can be launched, in which some semblance of a sense of direction, some notion of objectives targets and goals, and agreement on a common language of expression can be reached.

If this were all that the universities did, they would have achieved much. But by their very nature and diverse preoccupations they no doubt monitor, receive and study feedback, suggest fresh inputs and lines of thought and bring together all concerned for continued dialogue, progressively yielding spinoff activities. In organizing this Workshop, then, the Nigerian universities and the City College of New York are only doing their job.

With the key role of the Universities spelled out in this way, it is obvious that cooperation in appropriate higher education is here viewed as one of the most effective vehicles for the transfer of Technology. Technological acquisition, development or transfer cannot be achieved merely through massive building contracts, the importation and use of complex machinery, or willingness to be a foreign seller's dumping market for consumer goods. Those who simply perceive the developing countries through commercial lenses as no more than sellers' markets, cannot be seriously concerned with the technological development of those nations. Academics and planners on both sides of the development fence hold convergent views on this.

Even the importation of foreign expertise in the form of consultants, contractors, and suppliers to prime the pump of development has limitations. Given excessive profit motives, indigenous professionals who become statutorily entrenched partners in these ventures develop more into briefcase-toting, three-piece-suited, limousined businessmen than students. In the end, excessive financial rewards are split and expertise returns home. In any case, confounding factors often operate, such as when foreign firms are unwilling to disclose their trade secrets or are so pressed by a client's project completion deadline that little time remains to cope with the added nuisance of teaching a national to take over. Besides, important transients can hamper the effectiveness, or even vitiate, the operations of foreign partners. These include foreign exchange restrictions, restrictive and protectionist nationalist measures, tariff barriers, fluctuating economic policies, doctrinaire economic blind alleys, instantaneous political developments rubbing off onto international commercial relationships, the occasional suspicion of multinationals as a result of occurrences in other developing nations elsewhere — to name but a few.

As the Workshop papers will demonstrate, this local capability can only be developed if there is considerable reorientation of attitude and of approach on the part of both cooperating sides — the industrialized nation and the nation seeking to become one. The people of the developing nation must not only possess the psychology of development and be prepared to work for their ordinary living, they must also strive continuously to improve themselves. A psychology of development means, among other attributes, working for a stable polity and social order. On the developed side, the commitment to international development needs to be accepted as a strategy for embarking on profitmaking ventures in the Third World. To this can be added the other simple human attribute of doing to others as one would wish others to do to oneself.

The Nigeria/United States model used as the basis for this Workshop is an excellent one for studying bilateral cooperation toward technological development. There is a sufficiently wide gap in technological equipment between the two; intrinsic diversity in each one; historical and educational bonds; and intensive economic transactions in recent years.

Nigeria has supplied essential resources to the United States for centuries. From the bygone days of the marauder gunboat laden with the precious cargo of Kunta Kinte, Fanta and others, through the later volunteer corps of Kunta Kintes coming and settling because the terms are now right, to the most recent Liberian tanker hooting away from the Port-Harcourt jetty loaded with black gold, statistics will show which side held the positive end of the bargain.

Nigeria is also a large, heavily populated, Third World country with abundant resources, including much land, still not fully exploited. The nation is trying to build up its political, social and educational institutions, as well as a viable industrial sector. It is a member of the grudgingly respected OPEC cartel, possessing a manifest psychology for development and completely bereft of any inferiority complex. Besides, Nigerians wish to learn from other peoples' successes, experiences and frustrations. In this they are supported by the Qur'anic verse... "Do they not travel round the lands to see what were the consequences upon those (who came) before them?"

The United States, on the other hand, is the world's leading industrialized nation. It has made a deep impression on Nigeria and on many of the so-called Third World countries, especially through education, politics and the popular arts. People have come to respect recent changes in political thought in the United States — the self-examination, the positive attitudes towards liberation, especially in Southern Africa, and the efforts towards the achievement of world peace. Besides, the American image, following its recent internal and external experiences, reflects discernible threads of evidences that this great nation is willing to see itself as other nations see it, and also to see other nations as those see themselves.

The United States and Nigeria are two nations eminently suited to fostering technological development through stimulating human resourcefulness. The model should make an interesting study, with results amenable to application in other, wider perspectives.

That is why, after months of hard work, busy people from both sides have gathered here today, armed not with gunboats and bazookas, nor with blowpipes, spears and arrows, but with well-argued papers and justifiable hopes for a very successful offensive towards cooperation, for the benefit of both sides and for greater international understanding.

EDUCATION FOR TECHNOLOGICAL ADAPTATION*

After greeting, I wish to acknowledge with deep appreciation the great honour done to me by the Board of Governors, Staff and Students of this institution by inviting me to be the Guest Speaker at this Eleventh Convocation Ceremony. As I thank you all most sincerely, I also bring you fraternal greetings from the University of Maiduguri.

I congratulate the owner States and the Management of this institution. I also congratulate the over one thousand graduands who would be receiving their diplomata at this ceremony. I have no doubt that they will realise the altruistic hopes and ambitions of the founding fathers of this institution by the service they will render to the community, using the knowledge and skills acquired here.

There are some unique features to the Kaduna Polytechnic which are worth recounting. Its history as an harmonious combination of originally three distinct institutions of different disciplines is a testimony to imagination and boldness; to the importance of right decisions. The method by which the institution is funded and governed is a tribute to the good sense to perceive that common objectives are best attained through co-operation and goodwill. In its eleven years of existence as a corporate entity, the Polytechnic has rapidly increased its enrolment of full time students to over 9,000, making it the largest institution of its kind in this country. As a result of this diversity and accelerated growth, the presence of the Polytechnic is felt through the activities of its alumni in almost every office and household in this part of the country. Every building and every functioning appliance in it, every well drafted and neatly typed letter, every well-clad shoulder, and every three-course meal in a restaurant in these parts, quite likely bears the stamp of the Kaduna Polytechnic. These are impressive achievements for a young institution.

But much more can be achieved, either as an expanding Polytechnic, or, better, as a University of Technology. I cannot imagine a better institution to be converted most rapidly, in line with our professed sense of urgency, and most successfully into a University of Technology than this one. Everything is here and I, for one, see no serious impediment to this development once the decision is taken. The Ahmadu Bello University has clearly demonstrated that conversion into a University will enhance, rather than stultify, worthwhile sub-degree programmes.

Although I have been generously given the freedom to select the topic of my address, I feel obligated to discuss the struggle we in this country are making towards technological development — in the form of material upliftment and the creation of a modern industrial sector. It is an area to which the Kaduna Polytechnic has made an enviable contribution. Besides, this is an area in which, consequent upon limited participatory experience, one

* Guest Speaker Lecture delivered at the Eleventh Convocation Ceremony of the Kaduna Polytechnic on Wednesday, 14th January, 1981.

has developed what may well be to others dogmatic thoughts and calcified ideas. The talk will not be philosophical, as that is hardly called for, even if one were versed in that gentle science, and will not be oracular and prescriptive. That is the realm of those who think they are charged with the responsibility of writing the National Development Plans. I will make some simple commentary, intended to help, highlighting a few problems, offering humble suggestions and taking full advantage of the academic freedom which our good and just President has reaffirmed to the Universities.

Technological Adaptation: Environment, People and Knowledge

For us in Nigeria, technological development is really technological adaptation. The gap between us and the developed countries is so wide, and is increasing so rapidly in relation to some of them, that if we were to attempt to retrace their steps we would be better off basking in the the sunshine as spectators. All logic dictates that we need to jump right on to the bandwagon and adapt as we go along.

The technological adaptation we seek is a self-sustaining process of improved quality of life and of survival prospects, by means of effective harnessing of our total national resources, and a greater control of our environment through talent and through the wider application of existing knowledge and available information.

There are thus three variables: the *environment*, the *people* and the current state of *knowledge*, including other peoples' experience. Stated differently, technology is the product of human resourcefulness. In technological development, therefore, people are at the centre — they must be educated, mobilised and programmed.

The Environment

First the *Environment*. Our national setting is that of a Third World African country, developing, but with accelerated population growth and a familiar pattern of consumption, both leading to the inevitable polarisation of the society into urban ghettos, poor and migrating rural areas and a small group of the rich. The gap between us and some other places is widening, inspite of the progress we ourselves are making; and time is not on our side.

Our resources include the total biology of the place — the land, the people, the flora and fauna — and the minerals. The material resources are absolutely finite — which means that we must recognise and accept the principles of conservation and of the limits to growth. A non-renewable resource will one day be exhausted; and that is that. We have plenty of land, but it is being encroached upon by the Sahara Desert at the rate of one kilometre per annum. It is easy to see the irony of enacting elaborate and controversial Land use Acts when the land, as usable soil, is itself disappearing. There is also oil, but so was there tin.

Consideration of the environment enforces the concept of *Relevance* in all that we do. We can only use what we have, since we cannot exploit and plunder other people, as some other nations have done in the past and are still doing.

The Human Element

A fundamental prerequisite to development is the education of the *people*, mobilising them to participate fully and directing their released energy. Basic education, for all is part of the socialisation process, renders the citizens accessible to development information, in addition to literacy and numeracy; health education to improve longevity and physical well-being, and family planning to reduce infant mortality; civil studies to understand rights and responsibilities under the law, and economic education on the general principles of development and on available opportunities — all form essential components of the diet of basic education. To these is then added training in special skills.

The people need to be mobilised to feel that they are active partners in the whole venture of progress and development. Even the best friends of successive Governments in Nigeria will agree that mobilisation of the people is the one thing none has seriously attempted. The only time anything resembling mobilisation was observed was in the early days of the Civil War — but that was for a different kind of survival. The people remain passive objects of political headcounts and contented recipients of Government handouts in the form of development plans. The plans themselves are often very ambitious and do represent a serious effort to do something; and much is achieved, especially compared to pre-independence days. But our inability to feed ourselves at this moment, the marginal performance of the *Operation Feed the Nation Scheme*, our burgeoning consumerism and persisting social inequities do indicate that the people have not been mobilised to respond correctly. They need to be, because development is not just Government business. It is not a legislative programme simpliciter.

There are some things which can be done and others which need to be avoided, in order to successfully mobilise our people.

There should be engendered a psychology of development, a desire to improve oneself, and an appropriate sense of urgency, because the rest of the world will not wait.

With these goes the observance of the *work ethic*. There is great unemployment and idleness in this country, and, if only we had such things, unemployment figures would be staggering, and deficit in optimum work output even more so. Too many people do not do any worthwhile work, or have no idea of the need to do so. In other parts of the world, especially those from where we import most of our needs, a well-dressed healthy man sitting outside his house or under a tree on a working day is an indication of serious economic depression. In those areas also, people do not work for only four and a half days a week. Pioneers do not work that leisurely and, at our stage of development, we are all pioneers.

The work itself must be productive of consumer goods, not merely retailing the same article from hand to hand on an instant profit basis. Where the private sector becomes only a service arm of the public sector, productivity suffers. Education for development emphasises productivity and shuns consumption. In China, it is an insult if one was referred to as a consumer.

What we produce, or in other ways own, must be conserved to go a long way. We seem to have little respect for assets. Anyone who travels on our highways, or visits our

institutional junkyards and stores will come to that conclusion. Vehicles, equipment and appliances must have the highest amortisation rate in this country. It is all good money thrown away as bad.

If there is any sense of direction at all, national synchronisation of effort would be evident. Co-operation ensures greater efficiency. Corruption and sabotage stultify progress and lead to disorderly development. For example, widespread corruption in the maintenance of the telephone system; lightning wildcat strikes by transportation and power workers, from whatever motivation; or large-scale pilfering at the Ports, are not only morally reprehensible: They reduce performance and are expensive. If for the sake of argument, there is a going rate to keep your telephone in good repair, and you cannot afford it because the businessmen have pitched it so high, or because you cannot be party to such a thing — then you have to travel in order to transact business for which a phone call could have sufficed. While you are away, I will come on business and find you are out, and others will go to me on business only to find that I am out. And so it goes. Expensive and retarding.

The same charge could be levelled against operatives in other sectors. These are the true antisocial elements, and where their numbers and activities become uncontrollable, development is inevitably impeded. These things occur elsewhere, but that is cold comfort. While some of us are working against the grain of progress, other peoples are getting on. No one will wait for us to establish social order, before they move on.

Leadership

In all these things, leadership is most important. Leadership is not just Government, although Government has for the time being to be in front. It applies to all members of the leadership group: Those in Government, the politicians, the public services, the private sector, the educational institutions and others.

Leadership must be bold, innovative and enlightened. It must also be respected, to give institutional stability and create a stable polity. Peace by itself is not development, but there cannot be meaningful development without peace and social order.

There should also be a system of Government, a way of doing things, that the people understand and believe in. Failed ideas in new garb; ill-digested foreign doctrines, that elsewhere created only gerontocratic oligarchies, intellectually perverting our youth; old clichés borrowed from people who are in all respects different from ourselves, bandied recklessly here and there by freak leadership, lacking coherence and consistency — are hardly what we need. Our people do not need any new doctrine, and they do not want anyone to upset their cherished social and fundamental institutions in the name of development. *In an sha ruwa, kada a binne rijiya*. We have seen quality leadership from *Shehu Usman* to *Sardauna* and *Abubakar Tafawa*, and I doubt if we are about to abandon what we know, in favour of alien ideologies spread by people who do not act as if they themselves believe in these doctrines which they peddle for political power. They wave their borrowed banners and quote liberally from their pocket books, which pocket books will stand discredited in their countries of origin in only a matter of time. Campaign for social justice is not the same as anarchy.

The Work Ethic

As a matter of fact, our people can be easily primed for technological adaptation because the real rural people were brought up to rely solely on their environment, on themselves and on their Maker. Most of the antisocial problems are found in the urban areas perpetrated by urban migrants and by the elite — *'Yan baraki da 'Yan boko*.

Self-discipline is necessary and has been the hallmark of the Germans and the Japanese. But regimentation appears quite inefficient, except may be in the areas of military preparedness and impressive parades, which is hardly development. One reason why such regimentation will not work is simply that selfishness is a basic human instinct. People wish to see some hope of personal gain in anything, before they fully apply their minds to it. Freedom and incentive are therefore realistic factors.

Finally, as a people, there are lessons we need to learn from the varied experience of friendly peoples all over the world. These include: the problems of over-population, from India; the dangers of foreign capital, from Latin America; the stagnating effects of extreme swings in economic policies, the United Kingdom under Conservative and Labour Governments; intolerance of the developed nations to uppity Third World countries that have no oil, from Nkrumah's Ghana; investing all our resources in the Western capitals, from Iran; falling into a superpower bear hug, from the oil-rich states of the Persian Gulf; the salutary effects of retaining intact our social framework, Japan; and the futility of dismantling our social and fundamental institutions, Christmas Dinner on the Black Sea.

The answer is to build on what we have; but to build.

Planning and Data

Building requires planning, and planning requires a data base. There is no reliable data base for planning in this country at this time. In their commentaries on our technological aspirations, the developed nations sneer at us for being able to talk only about the philosophical trends of technological development: And they attribute this to lack of data base. One of the most important sources of data base in any country is a *National Census*, and we cannot get away from that. How many Nigerians are there to the nearest million? Much of the information for planning comes out of the wash of the census exercise. In the absence of this, sampling techniques and figures of returns could be used. But these are liable to serious errors. Anyone who has witnessed the exponential growth rate in this country, knows that projection is also unreliable, even if the base figures themselves were reliable. I wish the proposed *Population Commission* the best of luck.

Planning should be cooperative and national, in order to lay down broad strategies and policies on a long term basis — like the recently announced industrial blueprint. Target goals at given time intervals should also be determined. The development blueprint, like the Constitution, should survive changes in Government, and should therefore, be drawn up only after wide consultations. That seems to be a fitting task for our *National Economic Council*. We should possess a blueprint in each sector, and avoid gullibility to spurious feasibility studies by enterprising foreign consultants.

Priorities in planning technological adaptation needs to emphasise infrastructure — water, transportation, communications and energy.

Economic indices are also required to assess growth and development and the performance of the various sectors. Indices, like the mean national age, life expectancy; infant mortality, GNP per capita, selective inflation, unemployment, mobility of labour and others are needed. They are yet to be developed.

We should avoid the temptation to *reorganise for the sake of reorganising*. It is cynically remarked, that when any new authority assumes control over an institution, it instinctively sets about reorganising the place — in the cliché used — “to make it more effective”. One third of the time is spent in familiarisation; another third in inquiries and reorganisation, including the inevitable dissolution of the Board of Management and the firing or redeployment of the Chief Executive, and replacing them by one’s friends; and the remaining third spent by the new Management asserting itself and getting down to planning. Then it is time to go and a new owner comes, and the cycle is repeated and productivity is, meanwhile, at square one. That is precious waste of goodwill, time and manpower.

Knowledge and Information

Discussion of manpower leads us to the formal educational process for the third variable in technological adaptation, namely, *talent, knowledge and information*, including other people’s experience. Through study, through training, interaction with other peoples and through other forms of communication, we have to acquire up to date knowledge and skills and gather relevant information.

For the acquisition of knowledge, priorities in education should be right. After basic science education, the disciplines to be emphasised should be those of stark survival before the disciplines of leisure and beauty, striking a judicious balance.

As someone rather rigidly put it: we study Agriculture, Engineering and Medicine, so that our children will study Architecture, Astronomy and Marine Biology; so that their children will read Philosophy, Poetry and Music.

Talent is a gift and the crack repairers of fine precision devices like Swiss watches and transistor radios, many of whom are stark illiterates, demonstrate this. These people should be encouraged. The fact that they may have no formal education puts them at a disadvantage, but does not debar them from training for limited skills, and to upgrade their skills, or from opportunities to express their talents. Schemes to train such non-formal operators are needed and are best organised at the Local Government level.

For specialised skills, institutions similar to, and those below, the standard of the Kaduna Polytechnic have already identified this as their responsibility. They provide the actual training in relevant skills. Graduates from these institutions should be encouraged to improve themselves, but these courses should not be seen as mere stepping stones to University education. Graduates holding these terminal diplomata are needed, and in very large numbers. It was this acute that led to the launching of the ‘Crash Programme’ for Technical Education under the Military. Although the programme fell prey to the problems of implementation, leading to its discontinuation, it was a very well conceived and positive effort. In any event, all recent Governments have encouraged the technological diplomates — from free education to remuneration. We are now not too far

from the days when these polytechnical diplomates will land into jobs faster, and with greater pay, than holders of liberal arts degrees.

The task of the Universities is to provide leadership in technological adaptation. This is the responsibility of *all* the Universities for, after all, a University is a centre of competent thought. The new and proposed Universities of Technology represent a bold commitment by the Federal and some State Governments to accelerated technological adaptation. But they are only centres of specialisation, not of concentration, let alone monopoly, of technological education. Besides, technological development must be related to the entire lifestyle of the people for it to improve the quality of life, as defined. That involves all the academic disciplines.

Our Universities must be enjoined and aided to develop the Natural Sciences — Physics, Chemistry, Biology, Geology and Mathematics and their various sub-branches. Technology is a product of science. It is applied science, and, therefore, cannot be developed without a science base. As we open new Universities of Technology all over the place, it should be known that several existing Engineering Faculties in our Universities are under-enrolled, and their potential certainly under-utilised. Some of them have not yet even acquired the basic Engineering disciplines of Civil, Mechanical and Electrical — not to mention of specialised fields. Part of the problem is finance with shortage of space, staff and equipment; and part is shortage of qualified students, because of poor science base.

The Universities should engage in talent hunting to discover the inventors and the geniuses — these abnormal human sub-species found in the most unlikely places.

It is also the responsibility of the Universities to act as the nation's think-tank in technological adaptation. We should continuously reappraise policies and sense of direction and challenge every axiom. For example, what is the sense of exchanging cattle for kola nuts in the century-old long distance trade? Because it has been happening for long, does that make it right? Is *goro* really necessary? Is Government the best leader in technological development? Should we seek to develop as the Western World is doing depending, as they do, on finite sources of energy? These are some of the questions we in the Universities ought to be asking and looking for answers to.

To do that, the country must emphasise *Research and Development* (R and D) and grant it its rightful place. If we do not do this; if we do not emphasise capital investment and maintenance capability, we are unlikely to achieve much adaptation. At our present level of national income, Nigeria should be spending three to four hundred million naira annually on R and D. And this is in the substance, not in housing programmes and other amenities for the staff.

The Institutes of Research are vital and more of them should be established in diverse disciplines all over the country. They should be shielded from cyclical reorganisation, because a research project often lasts years before fruition. These Institutes, in co-operation with the Universities, are supposed to engage in full time R and D.

Development following Research should be dovetailed into the National Development Blueprints. In other words, the Universities and revitalised Institutes of Research need to

take part in formulating and executing the National Development Plans. It is not enough to merely invite some cronies on the University staff to serve on certain boards “on their own merits”. The process of participation should be institutionalised on the basis of consultancy assignments given to the Universities. Even the Polytechnics are raring to go.

In order to truly benefit from the experience of other countries, the only option we have is through the training of our own peoples at top levels, with these people returning to apply their knowledge and skills here to investigate and solve our problems.

Transfer of Technology v. Technological Adaptation

Transfer of Technology is a cute phrase which conjures up the colourful image of high level scientific and technical expertise willingly and altruistically transferred, in gift wrap packages, from the so-called developed world to us in the Third (and Fourth) World, in a general co-operative camaraderie towards the establishment of people-to-people friendship and a new international economic order. It is quite illusory: It does not happen and is unlikely to ever happen. One only has to follow the experience of the *UNCTAD* (United Nations Conference on Trade & Development), to understand the reason behind the *TCDC* (ostensibly formed to promote Technological Co-operation among the Developing Countries), monitor the activities of the industrialised nations’ *OECD* (Organisation for Economic Co-operation and Development), read the Hansards of the Parliaments of the Western nations, and reflect on our own experience in Nigeria — to be thoroughly disillusioned.

Since 1978, Nigeria has been holding a pendulum of well publicised negotiations with the United States, at top levels on both sides, six-monthly alternating between Lagos and Washington. Much background work has been done over the course of time, and there is enough data base to start something tomorrow. The only thing wrong is that so far nothing visible has happened. Then, the European country that has made the most from our oil boom, is not keen to show even token participation in our massive University development programme. No one needs to be reminded as to how long it took to sign the Ajaokuta Steel Mill Contract. And we all know the cost of postgraduate education in the United Kingdom right now — about five thousand pounds per annum for tuition. All these are not just ‘sanctions’ applied to OPEC Nigeria. All Third World Nations face this stone wall. It is pathetic but hardly surprising, given the facts.

Individuals in the developed nations may be quite decent and friendly in their own ways. But as nations, the people are quite ignorant of the problems and sufferings of the rest of the world. Besides, they are too preoccupied with themselves and with maintaining their perceived standards of living, to really bother. This situation has to be experienced at close quarters to be believed.

In order to maintain their exports to us, and retain dividend returns, it is obviously best, from their stand point, if we were to remain a ready market for their manufactured goods. They have no qualms at all about this, and who would blame them? In 1978, a European leader of Government on delivering a public lecture in Lagos, was asked why his Government maintained such strong commercial ties with apartheid South Africa. He replied something to the effect that: “As you know, we have only coal in my country. We

will, therefore, have to trade with everyone to maintain our balance of payments. This does not mean that we agree with their policies.”

None of the major developed countries appears to believe in the concept of *responsibility for international development as a key to world peace*, and to separate this concept from token aid or charity to the hungry and the needy.

Particular interest in any country on their part is either to keep their competitor out, or to get some commodity they want, especially oil, or both. This has always been the policy and the position. The only recent change has been for the worse. Some of these nations now have leaders with close advisers who believe in the legitimacy of the use of force to gain access to needed raw materials — oil.

All the policies of the giant developed nations towards the developing ones appear to be those of single minded pursuit of their stark national interests — dividing the world into ‘friends’ and ‘enemies’; maintaining strictly pragmatic friendship which could change radically with every little development, like an acute international situation, an “unfavourable” way of casting a vote in the United Nations, or a change in Government. They befriend Governments, including oppressive ones, that they could never have tolerated at home, and not the people, because Governments control the resources they want.

With all these realities, how can any one believe that these people will be seriously interested in our technological acquisition and adaptation, even if they did not have problems of their own?

Technological Adaptation

Technology being the product of *human resourcefulness* cannot be transferred by imports, turn-key projects, or even through training clauses in contracts with foreign multinational companies. It will certainly not be transferred by means of continuous friendly ‘dialogue’, that is to say, by merely talking about it.

We must work through our educational institutions — training, exchange of staff, access to data and to information, developing our own resourcefulness, and *adapting by ourselves, other people’s experiences to the problems of our environment*. It is hard work, but if we use our own institutions, we may end up with something that we understand.

Our future is in our hands — at least so we hope. That, by the way, is the most we can ask for. A journey of a thousand miles begins with one step; but it has to be the correct step, right foot forward, taken with our eyes wide open, knowing where we are heading for.

I have no doubt that in that Great March, the *Kaduna Polytechnic*, or whatever it may become in the future, will, through its alumni, leave golden footprints in the sands of time.

TECHNOLOGY TRANSFER: NIGERIA AND AMERICA AS A CASE STUDY*

I wish to thank the organisers of this august conference for the honour of being invited to attend and to be one of the Speakers. Although I am no longer the Executive Secretary of the National Universities Commission of Nigeria, having relinquished the post in September, 1979 in order to return to academic Medicine, I believe that the Nigerian-American Friendship Society invited me because, I presume, they reckon that I can still hazily recollect my involment with effort to forge more intense and more meaningful higher education links between Nigeria and the U.S.A., among other nations. In particular, I had the privilege of being one of the organisers of the Workshop on Technological Development in Nigeria held here in New York in April, 1979. Besides, now being temporarily resident in this country, one is able to watch developments at close though detached quarters of a University teacher. Since I am not a Government official, whatever I say is entirely my own opinion and responsibility.

In this brief contribution, I fear, I have no tales of glorious achievements to recount, nor can I even hazard a loud optimistic note. But no matter, because at a certain point, we must face the realities of our times and must seem to be doing so. Consequently, I find it profitable to relate the recent past efforts of many people, both in Nigeria and the United States, and to urge for some positive action as an intent demonstrative of seriousness. This is all the more so, as one is not very clear at this moment where we are heading to in this area of "technology transfer". But we know some of the efforts already made, and the African has a saying; "if we do not know where we are going, we know where we are coming from".

With regards to technological development in Nigeria, involving a considerable input from the United States, the position may be briefly outlined as follows:

1. Nigeria is very thirsty for rapid economic and technological development. This is expressed very articulately by the national plans and the utterances and actions of the Nigerian Governments and functionaries. Only recently, the new civilian government created a Ministry for Science and Technology.
2. There is a considerable body of positive and eager response to actively participate from a wide variety of individuals and groups in the United States. Within the context of its policy of non-alignment, Nigeria surely welcomes this response.
3. The tasks have been reasonably defined and sufficient preparatory work has been accomplished to enable hopes to be translated into strategies and strategies into actions towards the desirable programmed goals.
4. Essential enabling resources will be needed to actuate any decisions and, as it were, to get things moving.

* Paper delivered at the Conference of the Nigerian-American Friendship Society held at the New York Hilton on Friday, January 25, 1980.

5. All these eager hopes are now stepped in a thick treacle of stagnation as a result of critical blocks and above-threshold levels of inertia at the appropriate official quarters in the United States. As an example, the indefinite delay in establishing the once proposed Institute for International Co-operation in Science and Technology, means that one way, by which the United States can positively respond to Nigeria's developmental propositions, has failed to materialise at this time.
6. There has not been a serious effort to develop the concept of responsibility for international development as a key to world peace and reciprocal national interest, and to separate this concept from aid or charity to the hungry, the needy and the over-populated. There is, in other words, and in spite of available data base, absence of a clear and enduring philosophy for dealing with countries like Nigeria, on which philosophy will be based all modes of cooperation, in all sectors, between Nigeria and the United States.
7. Contemporary national and international problems affecting the United States have, for the time being, acutely dominated all else, and issues like cooperation in long term international development, especially with certain specific categories of countries, seem to have been relegated to the bottom drawers right now.

This state of affairs is capable of considerable improvement, although I cannot claim to know all of the answers. What can be confidently predicted, in any event, is that allowing matters to drift is not in the long-term interest of either side.

Before I reiterate my understanding of Technology and its "transfer", I cannot imagine a better forum than this, in which to take issue with a statement in one of the several reports on Nigeria's technological development, compiled here in the U.S.A. The authors claimed that Nigerians, even among the so-called well informed, could only discuss philosophical trends of technological development, and this was attributed to the absence of clear planning data. If Nigerians philosophise in their discussions on technological development with countries like the U.S.A., it is exactly because of what has already been stated: we do not know precisely where our cooperation is heading to, the elements of *ad hoc* and randomness are prominent and we still find ourselves in the Shakespearian "to be or not to be" stages of realising our ambitions. If it would be too flippant to request for a two-minute silence for the rather sorry state of affairs, we should certainly pause for a second to reflect on the technological gap between Nigeria and the U.S., and on the efforts being made to bridge it.

Technology is the product of human resourcefulness. The two cardinal variables of resourcefulness are the people and the environment, for any given country or location. Some authorities refer to the two variables as the total biology of the place concerned. A third factor is the influence of other people's experiences and environments. At the risk of slipping into a dogmatic blind alley, one can say that it is clear that resourcefulness cannot be transferred from one country to another. It is certainly a bit much for anyone to be persuaded that resourcefulness can be transferred through large scale importation of consumer manufactured goods, training clause in enormous job or supply contracts or through continuous friendly dialogue — namely by merely talking about transfers. Since technological wishes are not dark horses, there should be no prospects of riding such

night-mares on technological transfer journeys. That was why for the New York Workshop, we dropped the title of *Technology Transfer* in favour of *Technological Development*. It was our firm belief that nations on their own, with such assistance as they may seek for from the experience of others, must develop the resourcefulness to acquire and apply existing knowledge in order to master their own environments and achieve their goals in life and lifestyle. This assistance from other nations, as part of the third variable, should be to help the people to develop resourcefulness. Such assistance must need be channelled through national institutions, specifically educational institutions, since these are the most important venues of socialisation of the people. In the case of Nigeria, educational institutions now, to all intents, mean the higher educational institutions. The Nigerian Government, for good reasons, frowns upon the acquisition of primary and secondary education outside the country. At these levels of education, in addition, the teaching service is heavily indigenised, and the recently introduced so-named crash programme for training of middle level manpower personnel, appears to have been the subject of a policy revision. That leaves higher education, both in formal educational institutions and in general high level technical and managerial training.

The Nigerian National Universities Commission (NUC) has been, over the past five years, involved in a number of initiative and collaborative activities, sponsoring many key ventures, in the effort to establish functional models for achieving greater cooperation between Nigeria and the United States. Other individuals and groups were making parallel and complementary efforts. These various activities will now be briefly referred to:

- 1 . In 1976, a high powered delegation from the NUC visited the United States and toured the country, talking to University authorities and bodies. As a result of that trip and of the report arising from it, the Nigerian Universities now have a viable Office in Washington's Dupont Circle (one of four in various countries), headed by a high level academic, in order to harness the goodwill towards our educational development found in the U.S. Universities. Nigeria, in collaboration with the USAID officials and on its own, also worked out a Staff Remunerative Supplementation Scheme in order to encourage American academics to go out and help Nigerians to develop the resourcefulness, needed to enable them master their own environments.
2. In 1977, in cooperation with the American Council on Education (ACE) and its Overseas Liaison Committee (OLC), as well as the USAID, a team of veteran academics from the U.S. visited Nigeria, toured our Universities and produced a Report which corroborated our own earlier on, spelling out modes of inter-institutional co-operation, as seen from the U.S. side. That Report was discussed at a meeting attended by over 300 University delegates from Nigeria and the U.S. The ACE further held a whole day's meeting on Nigeria at its Annual General Meeting in October, 1978.
3. As a result of over two years of collaboration and preparation between the Nigerian NUC, supported by the Nigerian Government, on the one hand, and the American National Academy of Sciences (NAS) and the City College of New York (CCNY), on the other, a very illustrious week-long Workshop on Technological Development for Nigeria, and the mode of U.S. participation towards this, was held here in New York

in April 1979. Some of the most prestigious names from some of the most prestigious institutions in the United States and Nigeria took part. Among those who attended were Nigeria's then Minister for Education as well as the Scientific Advisor to the President of the United States. These participants wrote papers, discussed them, formulated clear recommendations — for Nigeria, for Joint Nigerian-American collaboration, and for American singular undertaking — and worked out a clear follow-up programme, including the establishment of a secretariat. This Report is now available in print, but the recommendations had long been forwarded to the two Governments through appropriate channels. Venerable names of committed internationalists like Drs. Robert Marshak and Roger Revelle, offered to serve on the continuing Committee on the American side. The Committee is now having problems even with operating funds.

4. The Cornell University sponsored a comparative study on Malaysia, Columbia and Nigeria in terms of the Opportunities of Bilateral Cooperation, with the U.S. in the role of Science of Technology contributing to Industrial Development. The Report of Drs. Glen Schweitzer and F.A. Long is now available in summary form.
5. Following the exchange of visits by the Chiefs of State of Nigeria and the United States respectively, in 1977 and 1978, a cooperation committee known as the Bilateral Talks, was set up to function at high bureaucratic levels to continuously explore opportunities for economic and technical cooperation. The Talks have *four* sub-groups: Agriculture, Trade, Technology Transfer and Health Education and Welfare. Formal talks were being held every six months, alternately in Lagos and in Washington, D.C.

From these examples of studies undertaken, and even ignoring for the moment the numerous other interfaces between organisations and institutions on both sides, there is enough substrate for a comprehensive, coherent and enduring policy to emerge for cooperation between Nigeria and the U.S.A., for their mutual long-term interest and for the world. I wish I could say that such a policy has emerged or was in sight.

What is now needed is for action to be taken on the part of the United States Authorities — the Administration, the Congress and the private sector in particular — to harness the tremendous currently bubbling enthusiasm in Nigeria for cooperating with this country, and to utilise the seemingly ready availability of considerable interest within the U.S.A. — even within the disparate areas of U.S. government bureaucracy — for cooperating with Nigeria. Friends of this country would say: do it now, before any action becomes only a salvage operation to mend fences.

There are reasons for urging early action:-

1. Nigeria, in spite of its clear policy of non-alignment, has demonstrated in the last few years its genuine desire for strong links with the United States, especially after 1977 when the U.S. policy in Southern Africa showed a somewhat favourable shift. There will also be need to show genuine appreciation, not only for the uninterrupted supply of oil, but for the more profound political development of Nigeria largely and freely adopting, in its first post-military era, a constitution modelled largely on the U.S. Constitution.

2. Nigeria is a key country in its part of the world. By virtue of its abundant human and material resources, it is bound to play great roles in the geo-political area. While this is so obvious that it needs no elaboration, the freedom and stability which have characterised Nigerian political and social life, should deserve every encouragement from those who have made it their business to be interested in regional politics around the globe. That Nigeria is the largest true democracy in the whole of Africa should be more important to a Super Power than oil.
3. The country is not only learning about oil markets, it is also learning lessons from oil, namely, that economic growth is not economic development. Furthermore, the military have taught Nigerians to learn to live with an economic squeeze. If the present trends of restraint continue, there could be sufficient diversification of productive resources to enable the country reduce its dependence on oil as the sole source of income, and thereby reap the full privileges of that relative independence, as some other "to be reckoned with" nations are now doing.
4. Nigerians as a people are militant in foreign policy matters. Governments only seem to lead them in this and not to dictate the pace to the country. The last military government, for example, only captured the mood of the people, and not indoctrinated them. There are complex reasons for this militancy, but it should always be reckoned with. Friends of Nigeria will find it worthwhile not to take the country for granted, especially as barring extenuating circumstances, there are always alternative options for any people.
5. One-tenth of the people of the United States owe their ancestry to west Africa, a region where Nigeria is, once more, far the largest homeland. Attention to purported homelands of its citizens is not an entirely new commitment for the United States.

While not wishing or presuming to offer gratuitous advice to any country other than mine, least of all a Super-Power (thereby competing with the charmed circle of editorial commentators), I would like to draw attention to the adverse consequences of expediency as a national policy in international relations. In my view, any relations which are so labile as to result in parliamentary votes changing with every little diplomatic incident, every round of oil price change, every one way or other of voting in international forums, represent a most unsatisfactory situation to exist between any two nations. There is everything to be said for long-term co-operation for development as the preferred mode. It has proved itself, and has shown that it far outlasts modes based on trade and fat dividend cheques; on military treaties; in the sale or supply of military hardware, and the mode based upon relating to governments and not to the people. It would, for example, be very interesting to see why NATO *actually* survived, and why CENTO and SEATO did not.

Besides, nations big and small have their deep sense of honour, and we have all seen from the Aswan Dam days onwards, how isolated acts of policy miscalculations have been known to result in years of mutual alienation.

The present state of relationship between Nigeria and the U.S. is far, far, better than might be inferred from listening to some of the fears expressed here. All the same, there does seem to us to be a policy vacuum, unless there are developments of which we are

blissfully ignorant. Nature may abhor a vacuum, but the Devil seems to like it. The American authorities should therefore take bold and far-sighted steps with regards to Nigeria, and similar placed countries, in order to eradicate the vacuum and exorcise any potentially lurking devil. Nowhere can one see American capability exerting itself more positively, and producing more astounding results, than in the areas of technological development. Enough data is available for moves to begin next week — for U.S. Government interest to be reactivated, and for the now steadily retreating U.S. Government and Voluntary Agencies to return to the building site and work with their Nigerian friends. Only that this time they should leave the *aid* gloves behind and don work overalls for a long haul of technological cooperation to bridge the Pacific-sized gap in development between our two countries, and to do so by participating in a way that will allow us to, at the same time, maintain our independence, our identity and our culture.

As someone who has the privilege of temporarily residing in this country at this time, it would be quite one-sided to appear not to give recognition and understanding to the problems the host country is having to grapple with. These problems have already been referred to, but will be briefly outlined here because, rightly or wrongly, they have decisive effects on the capability or inclination of decision makers to attend to what may appear “cold” mundane international commitments:-

1. This is a time of highly charged super power and hegemonic politics. Diplomatic and military options undoubtedly occupy the minds of these decision makers who are, after all, human. Even if the present tense atmosphere cools, everything has still to be taken with a pinch of SALT TWO and of other additives to the broth cauldron of big power politics.
2. Acute unpleasant incidents overseas have engendered a sudden feeling of introspection.
3. Global energy problems, and the concern of both citizen and Government about the ugly prospects of long gas lines and shortage of essential heating fuel, as well as the eroding effects of inflation on the perceived standards of living of families, have contributed to occasion some mild uncertainty about the immediate future.
4. All democratic nations — and the U.S. is no exception — feel the pinch of the societal forces unleashed by democracy itself. These include the conflicts of the overlapping of citizens' rights in the free society; tyrannically free news media; the influence of powerful protesting, lobbying or trenchant groups; the tantalising effects of opinion polls on leaders, and the diversionary effects of election years. The spectre of a post-democratic society looms large in many countries.

Such problems will no doubt lead any country, however great, to engage in intense self-examination.

But time does not stand still elsewhere, awaiting the resolution of the problems. When the acute maladies are overcome, to whatever extent, there will still remain the international obligations of genuine person-to-person kind, waiting to be fulfilled. The roles of all of us — including praiseworthy organizations like the Nigerian-American Friendship Society — is to constantly remind both sides of this fact. We should also continue to fashion out, in our disparate spheres of activity, models for international

cooperation in technological and other forms of human development and understanding, as the basis for genuine long-term friendship between Nigerians and Americans. These modes of friendship and cooperation must be of the nature that will make them survive inevitable changes of governments and leaders on both sides, and remain unruffled by equally inevitable periodic storms in international relations, politics and economics.

SECONDARY EDUCATION

16. Secondary education is the form of education children receive after primary education and before the tertiary stage.

17. The broad aims of secondary education within our overall national objectives should be :—

- (1) preparation for useful living within the society ; and
- (2) preparation for higher education.

18. In specific terms the secondary school should :—

(a) provide an increasing number of primary school pupils with the opportunity for education of a higher quality, irrespective of sex, or social, religious, and ethnic background ;

(b) diversify its curriculum to cater for the differences in talents, opportunities and roles possessed by or open to students after their secondary school course ;

(c) equip students to live effectively in our modern age of science and technology ;

(d) develop and project Nigerian culture, art and language as well as the world's cultural heritage ;

(e) raise a generation of people who can think for themselves, respect the views and feelings of others, respect the dignity of labour, and appreciate those values specified under our broad national aims, and live as good citizens ;

(f) foster Nigerian unity with an emphasis on the common ties that unite us in our diversity ;

(g) inspire its students with a desire for achievement and self-improvement both at school and in later life.

19. To achieve the stated objectives :—

(1) Government plans that Secondary education should be of six-year duration and be given in two stages, a junior secondary school stage and a senior secondary school stage ; each stage being of three-year duration.

(2) Where possible, the two types of schools will be under the same roof ; in any case, the separate junior high school complements the senior high school even when it is located in a different place.

(3) Concerning the rate of transition from Primary to Secondary School, the Third National Development Plan recommended 70 per cent which would include admission to craft schools and vocational centres as well as into Junior Secondary Schools. The target to be aimed at by all States should be 100 per cent enrolment.

(4) The junior secondary school will be both pre-vocational and academic ; it will be free as soon as possible, and will teach all the basic subjects which will enable pupils to acquire further knowledge and develop skills. The curriculum should be structured as follows :

| <i>Core Subjects</i> | <i>Pre-Vocational Subjects</i> | <i>Non-Vocational Electives</i> |
|----------------------------------|--------------------------------|---------------------------------|
| Mathematics | Woodwork | Arabic Studies |
| English | Metal Work | French |
| Nigerian Languages (2) | Electronics | |
| Science | Mechanics | |
| Social Studies | Local Crafts | |
| Art and Music | Home Economics | |
| Practical Agriculture | Business Studies | |
| Religious and Moral Instructions | | |
| Physical Education | | |
| Pre-Vocational Subjects (2) | | |

In selecting two Nigerian languages students should study the language of their own area in addition to any of the three main Nigerian languages, Hausa, Ibo and Yoruba, subject to availability of teachers.

✎ (5) Students who leave school at the junior high school stage may then go on to an apprenticeship system or some other scheme for out-of-school vocational training.

(6) The senior secondary school will be for those able and willing to have a complete six-year secondary education. It will be comprehensive but will have a core-curriculum designed to broaden pupils' knowledge and outlook. The core-curriculum is the group of subjects which every pupil must take in addition to his or her specialities.

A. Core Subjects

1. English Language.
2. One Nigerian Language.
3. Mathematics.
4. One of the following alternative subjects—Physics, Chemistry and Biology.
5. One of Literature in English, History and Geography.
6. Agricultural Science or a Vocational Subject.

The Core Subjects are basic subjects which will enable a student to offer arts or science in Higher Education.

B. *Electives*

Every student will be expected to select 3 of those subjects depending on the choice of career up to the end of the second year and may drop one of the non-compulsory subjects out of the 9 subjects in the last year of the Senior High School course.

| | |
|----------------------|--------------------|
| Biology | Bible Knowledge |
| Physics | Islamic Studies |
| Chemistry | Arabic Studies |
| Additional Maths. | Metal Work |
| Commerce | Electronics |
| Economics | Technical Drawing |
| Book-keeping | Woodwork |
| Typewriting | Auto-mechanics |
| Shorthand | Music |
| History | Art |
| English Literature | French |
| Geography | Physical Education |
| Agricultural Science | Health Science |
| Home Economics | Government, etc. |

(7) The Sixth Form as at present constituted will be abolished. Pupils will go direct from secondary school to university. (See also paragraph 46 (5)).

20. However, Government realise that implementation of the 3-3 secondary education system must take some years. This is because the 3-3 secondary education system has implications both for primary and higher education. This new system will commence with the first set of U.P.E. products. Government has therefore a few years to plan the provision of the additional facilities to absorb them and to take necessary action with a view to making the curriculum adequate for those for whom that level of education would be terminal. Trade Centres and similar vocational centres will also need to be expanded to absorb Junior Secondary School leavers who cannot proceed to the Senior Secondary School.

21. — The implementation of the 3-year Senior secondary school system will mean planning ahead to convert secondary schools from a 5 to a 6-year course, and the inclusion of technical, commercial and other vocational courses in order to make senior secondary school leavers immediately employable. The curriculum of the senior secondary school will also need to be reviewed. The abolition of the Sixth Form (i.e. Higher School Certificate) Course means that the Universities will have to re-structure their courses from the 3-year to the 4-year degree course pattern to suit the six-year secondary school system.

The phasing out of the Sixth Form Colleges and Schools of Basic Studies is however not of immediate application since those pupils who entered Secondary School before and in 1981 will follow the 'old' 5-year Course throughout.

The Sixth Form Colleges and Schools of Basic Studies will therefore continue in operation for at least *seven* years after 1981.

22. (1) Concerning the proprietorship of secondary schools, Government welcomes the contribution of voluntary agencies, communities and private individuals in the establishment and management of secondary schools alongside those provided by the Federal and State Governments. State Governments already prescribe conditions to be met by communities and others wishing to build secondary schools. State Governments may include in their conditions criteria to be satisfied by communities and other groups who wish to build and run secondary schools. Local communities including the Parent/Teacher Associations should be required to help to ease the problems connected with establishing junior secondary schools at low unit costs.

(2) Government control of secondary schools will involve regulating the opening of schools, supervising and inspecting all schools regularly and ensuring the provision of well qualified teaching staff, and generally ensuring that all schools follow government-approved curricula and conform to the national policy on education.

23. (1) As an interim measure the present system of a National Common Entrance Examination will be allowed to continue until the junior secondary system has taken off. In the meantime, selection for entry into the secondary schools will, as soon as possible, be improved by incorporating Headmasters' continuous assessment into the Common Entrance Examination results.

(2) The first school leaving certificate examination will ultimately be abolished and Primary School Leaving Certificates will be issued by the Headmasters of individual schools and will be based on continuous assessment of pupils and not on the results of a single final examination.

(3) Junior secondary school leaving certificates will also be based on the continuous assessment method.

(4) The final secondary school leaving certificate will be based on a NATIONAL Examination.

(5) The universities will be expected to change their conditions for admission in the light of the new secondary school structure.

(6) Nigeria will, for the present, continue to use the West African Examination Council as its national examinations body, since this does not prejudice Nigeria national interests, and in fact has advantages.

24.—(1) Crash or emergency programmes will be mounted to produce a large number of science, commercial, technical and craft teachers.

(2) Many more institutions of the National Technical Teachers' College (Yaba type) will be built for production of adequate manpower supply for the country.

(3) The existing N.T.T.C. at Yaba will be expanded to produce many more teachers.

(4) The teaching of science will be introduced into all teacher training colleges.

(5) Where necessary, local craftsmen will be used to teach pupils.

(6) Teachers will be required to participate more in the production and assessment of educational materials and teaching aids, the planning and development of school buildings and furniture, and the evaluation of technical innovations and new techniques.

25.—(1) *Neighbourhood Day Schools and Special Boarding Schools.*—With the dramatic explosion of the demand for secondary education the possibility of making junior secondary schools neighbourhood day schools should be given high priority, subject to special attention being given to some aspects in their planning.

Above notwithstanding, there are special circumstances which warrant the establishment of Boarding facilities in Federal Government Colleges. In this regard Government believes that Education should help develop in our youths a sense of unity, patriotism and love of our country. It is essential that everything possible should be done to foster in them a sense of national belonging. Every secondary school should therefore function as a unity school by enrolling students belonging to other areas or states. To this end the Federal Government has set an example by a programme of Federal Government Colleges which admit students on quota basis from all the states. In this way, young pupils in their formative and impressionable years from all parts of the Federation, with different language, ethnic and cultural backgrounds are opportunity to work, play, live and grow together, to learn to understand and tolerate one another, and thereby to develop a horizon of a truly united Nigeria.

(2) Government will take measures to see that our culture is kept alive through art, music and other cultural studies in our schools, as well as through local, state and national festival of the arts.

(3) Inter-State exchange visits of students will be encouraged.

26.—(1) Moral and religious instruction will be taught in schools through :

(a) the study of biographies of great people, Nigerian as well as non-Nigerian ;

(b) studies and practices of religion. The mere memorising of creeds and facts from the holy books is not enough ;

(c) the discipline of games, and other activities involving team work ;

(d) encouraging students to participate in those activities which will foster personal discipline and character training ; and

(e) role-playing.

(2) Appropriate measures will be taken to see that training in citizenship goes beyond the usual civics lessons and aims at inculcating, through practical exercises, qualities like public-spiritedness, voluntary service, sense of responsibility, loyalty, sense of fairplay, honesty, respect for opposing opinions and views, self-sacrifice for the good of others.

(3) Youth clubs and organisations and school societies are important instrument character training and will be positively encouraged. In this respect the Citizenship and Leadership Training Centre will be considerably strengthened so that there is at least one branch in each State, and the mobile training units will be increased.

(4) Firm support will be given by education authorities to principals of schools to help maintain their authority and thus assist them to enforce discipline over staff and students.

(5) Great vigilance will be exercised to fight the rising incidence of drug abuse in schools. The law against these abuses will be more rigorously enforced. Also there will be more propaganda and education of the people on the dangers of drug abuse.

(6) Teachers will be made to realise that extra-curricular activities form part of their responsibility.

27. Government will cater for drop-outs and those who cannot get access to formal education by providing opportunities for self-education, e.g. in the form of correspondence courses, radio and television lessons, evening and holiday courses.

28. Government will work towards improving the quality of secondary education by giving support to measures that will ensure effective administration. These will include the selection of persons of the right calibre for principalship of schools, the mounting of induction courses for newly appointed principals, and prompt disciplinary steps to deal with principals who misuse their powers or prove inefficient.

29.—(1) Government has established and will continue to run good and well-staffed inspectorate services for all levels of education.

(2) State Ministries of Education in collaboration with the Federal Inspectorate will be responsible for the inspection of all secondary schools under their jurisdiction.

(3) Regular courses will continue to be run to acquaint inspectors with their new role as advisers, guides, catalysts, and sources of new ideas.

(4) Induction and orientation courses will continue to be organised for newly-appointed inspectors of secondary schools.

(5) Government will expand and strengthen the Federal Inspectorate Service to supplement state inspectorate services.

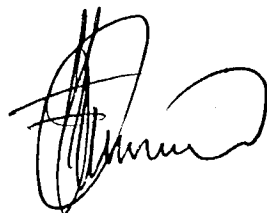
APPENDIX O

REQUIREMENT FOR ART AND CRAFTS MATERIALS, ART ROOMS AND STUDIOS SUBMITTED BY ART TEACHERS IN SECONDARY SCHOOLS

LIST OF MATERIALS REQUIRED FOR CREATIVE ARTS

1. Pencils (LEADERLINE 2B 1/2 3 B PENCILS) 60
2. RAUBER 60
3. WATER COLOUR 60 pH
4. COLOUR PENCILS AND CRAYON 60 packets
5. CARDBOARDS PAPER 3 bundles
6. CLAY A Tipper 100g
7. WOOD CHARCOAL 30 packets
8. CHEMICAL DYES (sulphur hydrosulphide 91 colours)
9. COLOURED PAPER 3 bundles
10. COPIES A 100g
11. TISSUE 3 rolls
12. WOOD panels/logs 100 each
13. PAPER 60
14. SHEET PAPER 60
15. PAPER COLOUR 7 tons
16. PAPER PAPER 60
17. PAPER PAPER 70
18. DRYING PAPER 17 (ABOUT 50)
19. DRYING PAPER 6
20. PAPER PAPER 71
21. YOUNG A DRY PAPER
22. PAPER PAPER A kg 100g paper
23. HOT - PAPER PAPER (ABOUT 6 - 8) 60
24. PAPER PAPER (ABOUT 100g 100g)
25. CALKING 75
26. PAPER CRATE 70

A'
Art Teacher



Please indicate quantity required

B'

Principal,

Quantity indicated, what about the first list of 605 art materials + 20 for 100g although this only

Githika
p-100
5/6/87

materials are needed immediately

2

A

Anthony Okogwu
8/6/87

Head of Creative Arts

Please indicate those students can buy and bring as we have not enough money to buy all the material.

Eghele
Principal
15-6-87

B

THE PRINCIPAL

THE STUDENTS CAN BUY SOME OF THE MATERIALS LIKE THE DRAWING BOOKS, PENCILS, ERASERS, EXERCISE BOOKS AND PRODUCE SOME LOCALLY LIKE WOOD CHARCOAL, GRASSES, NEWSPAPERS E.T.C AND WE HAVE ALREADY TOLD THE STUDENTS TO BUY SOME OF THE MATERIALS AND SOME OF THEM HAVE ALREADY BOUGHT THE MATERIALS. RECENTLY WE VISITED THE BORNO CLAY PRODUCT AND THE GENERAL MANAGER HAVE ASSURED US TO GO AND COLLECT THE CLAY AS MUCH AS WE WANT, WHENEVER WE HAVE READY, BUT THE PROBLEM IS HOW TO ARRANGE TRANSPORT.

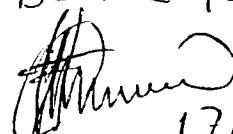
SINCE THE SCHOOL HAVE NO ENOUGH MONEY TO BUY ALL THE MATERIALS AND THIS SUBJECT IS NEWLY INTRODUCED, SO BEFORE THE FINANCIAL POSITION OF THE SCHOOL IMPROVE, ~~THIS~~ THE SCHOOL SHOULD BUY THE BADLY NEEDED MATERIALS FOR THE USE OF THE STUDENTS AND THEY ARE LISTED BELOW:-

- ① BRUSHES (50)
- ② WATER COLOUR (50)
- ③ CARDBOARDS (2000)
- ④ 1mm (100 PIECES)
- ⑤ BROWN PAPER SHEETS (100)
- ⑥ COLOURED PAPERS (100)
- ⑦ CAMERO BAG (100)

THESE ARE THE MATERIALS NEEDED FOR IMMEDIATE USE BY THE STUDENTS.

FOR IMMEDIATE USE BY THE STUDENTS.

ANTHONY OKOGWU


17/6/87

3/

HOD Creative Arts

- (1) Our school van is always ready.
- (2) Water colour, indicate types of colours.
- (3) The gums, I can not see the use of it now.
- (4) The cement is too many, I don't know if you are going to build a house.

A

THE PRINCIPAL

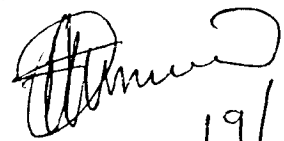
G. K. Julia
Principal

18-6-87

SINCE THE SCHOOL VAN IS ALWAYS READY, WILL TALK TO YOU FOR THE ARRANGEMENT OF THE TRANSPORT WHEN GOING BUT WILL BE VERY SOON. SINCE I REQUESTED 60 POCKETS OF WATER COLOURS, SO YOU PROVIDE IS WITH THE PRIMARY AND SECONDARY TYPES OF COLOURS I.E. RED, YELLOW, AND BLUE OTHERS THAT IS THE SECONDARY TYPES ARE GREEN, ORANGE AND PURPLE. IN ADDITION WE NEED ABOUT THIRTY (30) POCKETS OF PRIMARY TYPES OF COLOURS AND 30 POCKETS OF SECONDARY COLOURS AND THE OTHER TYPES WILL ACHIEVE THROUGH MIXING THESE MAJOR TYPES OF COLOURS.

ART TEACHERS USUALLY RECOMMEND YAMMS INSTEAD OF SOAP AND THE USE OF YAMMS ARE ABSOLUTE OBJECTS, SO YAMMS IS BETTER FOR THE STUDENTS OF THIS AGE BECAUSE IT IS MORE SOFTER AND CHEAPER THAN SOAP. ABOUT THE CEMENT I HAVE MENTIONED OF IS THE CEMENT THAT WE ARE IN NEED OF BUT THE CEMENT IS AT PITTERS AND ALSO WE NEED A PALLET (50).

ALHAJI BUKAR GONIRU



19/6/87

S/Kaper

4

Can you arrange for us to have

(1) red — 10

(2) yellow — 10

(3) blue — 10

(4) green — 10

(5) ~~orange~~ Orange — 10

(6) purple — 10

all are to be water colour.

Principal: A 4 6 8 7 19-6-87
I have discourse with the

Art master about the arrangement of the above items but ~~was~~ is able to tell me that these are not the only items. others are:

1) Brushes for the student (50)

2) Card Boards (2 Reams)

3) Cement sheets Papers and not with the cement in it. (100 sheets)

4) 100 Pieces of your

5) Brown Paper sheets 100

6) water colour 50

7) The Colouring Papers 1 Ream

So Sir I don't know when marking the arrangement of stationery on this page to add the stationery B.

B

S/Kaper

Your faith above noted.

B 4 6 8 7 19-6-87

Shukla
store officer
19/6/87

Propose expenditure for
creating ART Department in
G.G.C. Maiduguri in 1984.

| S.No | NAME OF THE ITEMS. | Quantity | Cost (A#) |
|------|--|---|-----------|
| 1. | cost of ART STUDIO, it Construction as well as the area for craft. | One complete Set for J.S.S Classes. | A 2000/- |
| 2. | Drawing Paper (A4/B2) | 4 Reim. | A 160. |
| 3. | NEWS Print. | 5 Reim. | A 100. |
| 4. | Brown paper | 3 Reim | A 100 |
| 6 | Drawing Board | 40 Nos. | A 200. |
| 7. | Brushes. | 4 Dozens | A 100. |
| 8. | Pencils. HB, 2B, 4B, 6B | 5 Dozens | A 50 |
| 9 | Crayon. | 6 Dops. | A 60 |
| 10 | Water Colours. | 6 Boxes. | A 100. |
| 11 | Drawing Pens. | 2 Box | A 006 |
| 12. | Rubbers. | 2 Box | A 20. |
| 13. | Scissors | 40 Nos. | A 100. |
| 14 | markers. | 4 Pockets | A 20 |

Shau Total.
11/11 Sep 1984

= 21016.

ART MATERIAL FOR 1986.

| S.No | NAME OF THE ITEMS | Quantity | Cost. |
|-------|-------------------|-----------|--------|
| 1 | Drawing Paper. | 4 Reams | Rs 200 |
| 2 | Coloured Paper. | 2 Ream | Rs 100 |
| 3 | Drawing Pen. | 2 Doz | Rs 10 |
| 4 | Pencil. | 2 Dozs | Rs 10 |
| 5 | Rubber. | 2 Dozs | Rs 10 |
| 6 | Gum. | 4 Bottles | Rs 12 |
| 7 | Clotv | 4 yand | Rs 25 |
| 8 | Brushes. | 12 Nos | Rs 50 |
| 9 | Instrument Box | 1 No | Rs 30 |
| 10 | Cutter. | 1 No | Rs 80 |
| 11 | News prints | 2 Ream | Rs 50 |
| 12 | Card Board. | 1 Ream | Rs 100 |
| Total | | | 677 |

Total expenditure for Art
material in 1988.

| S.No | Name of the items | Quantity | Cost. |
|-------|----------------------------|--------------------|--------|
| 1 | Drawing Paper. | 2 Reins | ₹ 160. |
| 2 | Drawing Pin | 2 Packs. | ₹ 10. |
| 3. | Self tape | 3 nos. | ₹ 20. |
| 4. | Coloured drawing Paper. | $\frac{1}{2}$ Reim | ₹ 50. |
| 5. | Threads. | 1 Rolls | ₹ 5. |
| 6. | Water Colours | 2. Boxes | ₹ 40. |
| 7 | Ink (Indian) | 6. Bottles | ₹ 30. |
| 8. | Envelop. | 4 Packets | ₹ 24. |
| 9. | Brown Paper. | $\frac{1}{2}$ Reim | ₹ 30. |
| 10. | Rope. | 2 Packets. | ₹ 14. |
| 11. | Pencil | 2 Dozen. | ₹ 12. |
| 12. | Card Board | 10 Sheets | ₹ 10. |
| 13. | Coloured cloth. | 4 yards | ₹ 30. |
| 14 | White cloth for Banner. | 6 yards. | ₹ 75. |
| 15 | Gum. | 3 Bottles | ₹ 15. |
| Total | | | ₹ 525 |

Alau
10/10/88

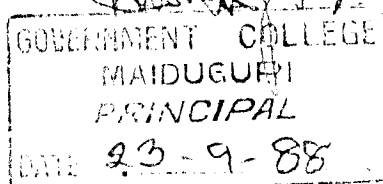
Fine Arts & Crafts
Department,
Government College,
Maiduguri.

13th September, 1988.

The Director General,
Ministry of Education,
Maiduguri.

u.f.s.

The Principal,
Government College Maiduguri.



Sir,

REQUEST FOR ART ROOM/STUDIO
AND ARTS AND CRAFTS MATERIALS

In response to the recommendation of the team of Inspectors for the Northern states exchange Programme schools, the fine Arts Department was established in Government College Maiduguri in 1985.

In providing artroom for the department, a rather unsuitable store was converted and renovated to serve as art room.

Art then, as a subject was introduced in JSS forms one to three. Lessons have since then been conducted in the improvised room.

Despite the difficulties as regards the inadequate art room accommodation, the department has proved its importance.

Only last year, students from the Department who entered for the National schools art competition emerged second and third respectively as overall winners.

Another area in which the department contributes to the College is by helping to decorate the College environment whenever social functions are held.

However, students population in the department has swelled and right now we have students in JSS 1-3 and selected students from SS 1A - 1G attending lessons art lessons in the only improvised art room. This has proved a rather difficult situation in terms of space in holding lessons as well as store our materials.

As was requested earlier on in the departments basic requirements, may I once more forward to you the request for the construction of an ideal art room/studio as a matter of urgent necessity so as to

salvage the department from the difficulties it has been facing.

Ever since the establishment of the department, the college authority has been trying well in providing it with lesson materials. Available equipment, tools and materials have always been purchased and supplied to the department on demand. nevertheless, art and crafts as a subject is very consuming and expensive to maintain as it requires regular and continuous exhaustable materials such as paper, colours, fabric materials, chemicals, etc.

In view of this, exhausted materials and non available tools and equipment are here by listed and forwarded to you for supply to the department.

Fluctuating, but current price of each item is as tagged as listed below:-

(a)

MATERIALS

| | QUANTITY | RATE | TOTAL |
|---|-----------------|--------|---------|
| 1. Catridge paper | 20 Reams | 100.00 | 2000.00 |
| 2. Newsprint | 10 Reams | 50.00 | 500.00 |
| 3. Assorted Coloured Paper | 5 Reams | 100.00 | 500.00 |
| 4. Masking Tape | 5 Rolls | 10.00 | 50.00 |
| 5. Gum Paper | 5 Rolls | 6.00 | 30.00 |
| 6. Poster Colours | 10 packets | 30.00 | 300.00 |
| 7. Fabric (White cotton) | 1 Bale | 240.00 | 240.00 |
| 8. Dye Staff - Red, Blue Yellow and Black | 1 Tin each | 50.00 | 240.00 |
| 9. Hyrosulphide | 1 Tin | 200.00 | 200.00 |
| 10. Caustic Soda | 10 Tins | 30.00 | 300.00 |
| 11. Dye Paste - Red, Blue, Yellow and Black. | 1 Tin Each | 200.00 | 800.00 |
| 12. Ponal Paste | 2 Tins | 50.00 | 100.00 |
| 13. French Polish | 4 Tins | 50.00 | 200.00 |
| 14. EVO stick Gum | 1 Tin | 100.00 | 100.00 |
| 15. Orzandie | 10 Meters | 10.00 | 100.00 |
| 16. Ceramics and modelling clay | 2 Tipper Loads | 100.00 | 200.00 |
| 17. Water Proof Drawing Ink | 24 Bottles | 5.00 | 120.00 |
| 18. Fixative | 12 Cans | 30.00 | 360.00 |
| 19. Cement | 2 Bags | 25.00 | 50.00 |
| 20. Crayons & Pastels | 20 packets each | 5.00 | 200.00 |
| 21. Markers | 2 sets | 25.00 | 50.00 |
| 22. Oil Colours | 10 sets | 50.00 | 500.00 |
| 23. Linseed Oil | 6 tins | 20.00 | 120.00 |
| 24. Turpentine | 6 tins | 20.00 | 120.00 |
| 25. Silk Threads | 5 packets | 30.00 | 150.00 |

| | | | | |
|-----|--|------------|--------|--------|
| (B) | | TOTAL | | |
| 26. | Scrapers | 6 sets | 115.00 | 675.00 |
| 27. | Lino cut sets | 5 sets | 40.00 | 200.00 |
| 28. | Long sets/rulers | 3 | 30.00 | 90.00 |
| 29. | Drawing sets | 5 sets | 150.00 | 750.00 |
| 30. | Hand saws | 2 | 20.00 | 30.00 |
| 31. | Hammers | 3 | 15.00 | 45.00 |
| 32. | Nails | 3 measures | 10.00 | 30.00 |
| 33. | Wood - Two by half inch and One by 1/2 inch | 30 each | 2.00 | 120.00 |
| 34. | Rapidographs | 5 sets | 100.00 | 500.00 |
| 35. | Calligraphic pens | 5 sets | 100.00 | 500.00 |
| 36. | Set Squares | 5 | 20.00 | 100.00 |

(C) Equipment

| | | | | |
|-----|--|-----------|---------|---------|
| 37. | Blankets | 6 | 30.00 | 180.00 |
| 38. | Carving Tool Sets | 2 boxes | 300.00 | 600.00 |
| 39. | Lino Sheets | 2 packets | 150.00 | 300.00 |
| 40. | Lino Printing Ink | 5 Pins | 40.00 | 200.00 |
| 41. | Projector | 1 | 3500.00 | 3500.00 |
| 42. | Projector screen | 1 | 200.00 | 200.00 |
| 43. | Slides | 50 | 5.00 | 250.00 |
| 44. | Selected art books (Text and Reference) | 100 | 10.00 | 1000.00 |

Total Amount.....16,200.00

Attached is a plan for a recommended art room/Studio.

Once on a visit to Government College Maiduguri, The ACIE Art and Crafts also gave his own report to the Ministry and made a recommendation for a standard and adequately equipt Art Room for the College.

Sir, the department hopefully awaits your concrete and authoritative positive response to the above requirements.

Thank you.

J.J. Assu'u

H. H. DEPARTMENT OF ART AND CRAFTS
GOVERNMENT COLLEGE MAIDUGURI.

CC: The Chief Inspector of Education
Maiduguri Zone, Maiduguri.

19/9/88

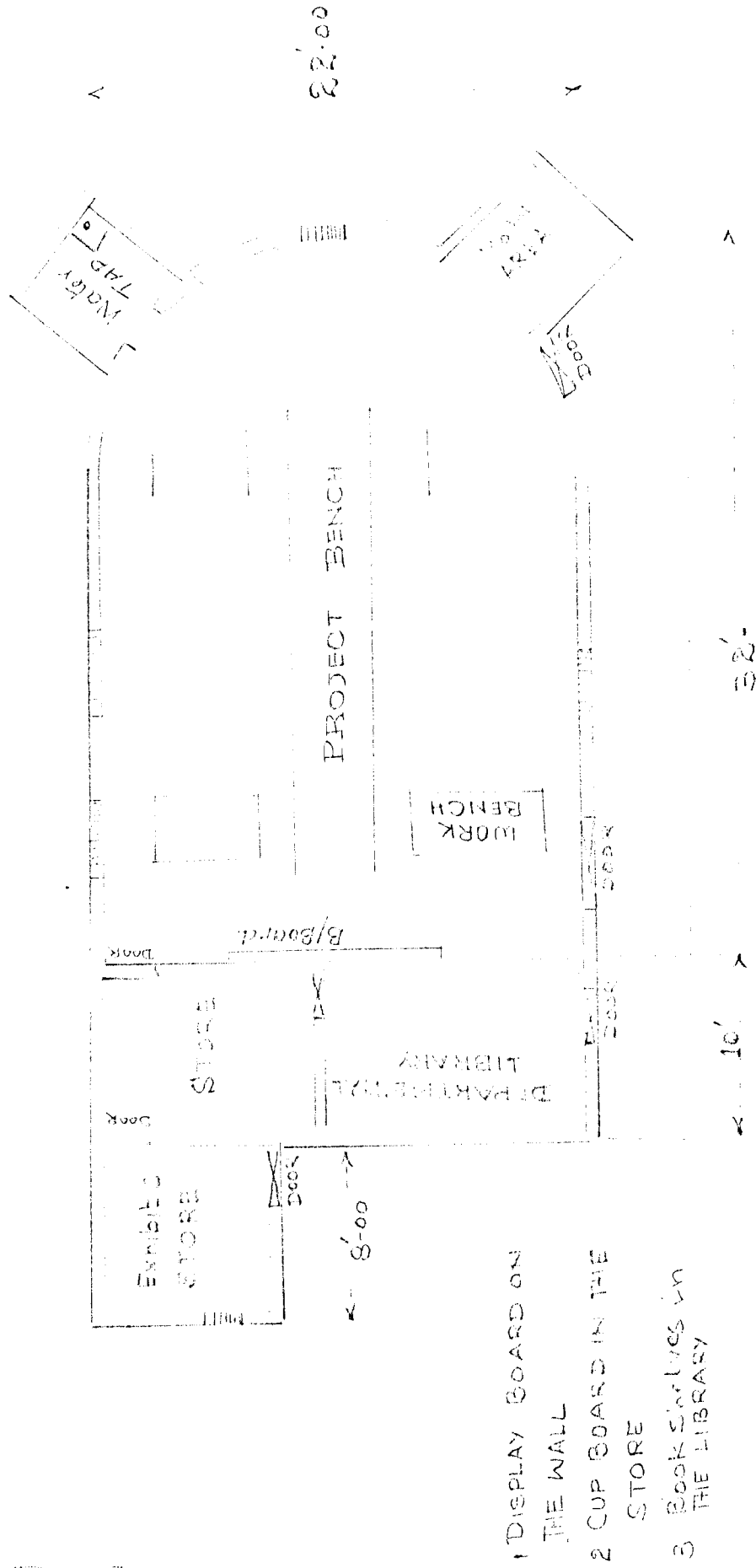
The ACIE Art & Crafts Inspectorate Division,
Ministry of Education, Maiduguri.

Above for your information please.

APPENDIX P

SOME PLANS OF ART ROOMS/STUDIOS PRODUCED BY ART TEACHERS IN SECONDARY SCHOOLS

PROPOSED SKETCH OF ART STUDIO FOR S.S CLASSES 1987



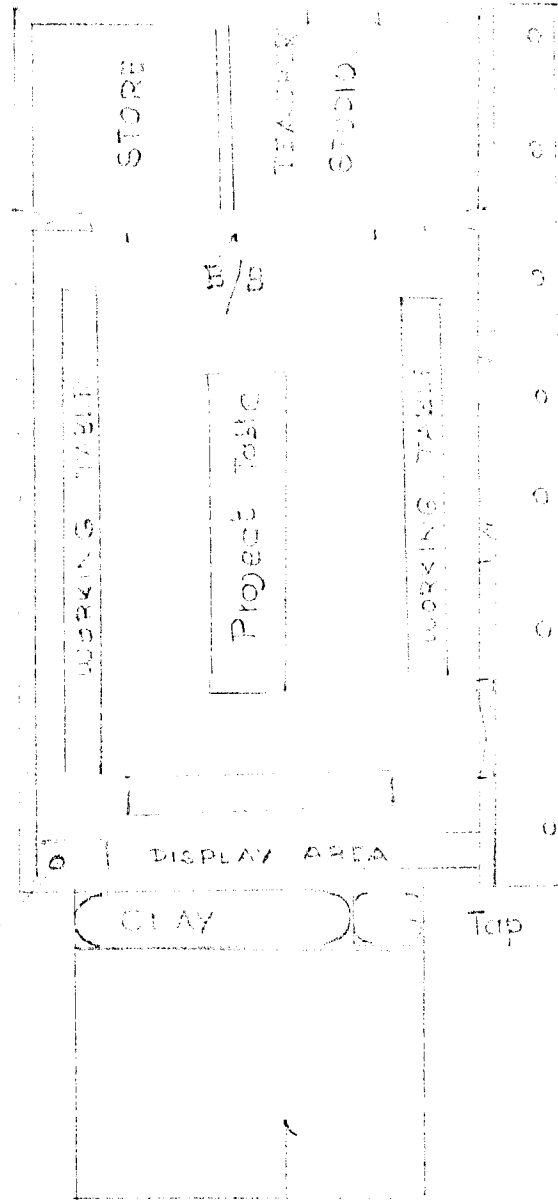
A GLANCE SKETCH OF

ART DEPARTMENT JSS CLASSES

G G C. MAIDUGURI 1984.



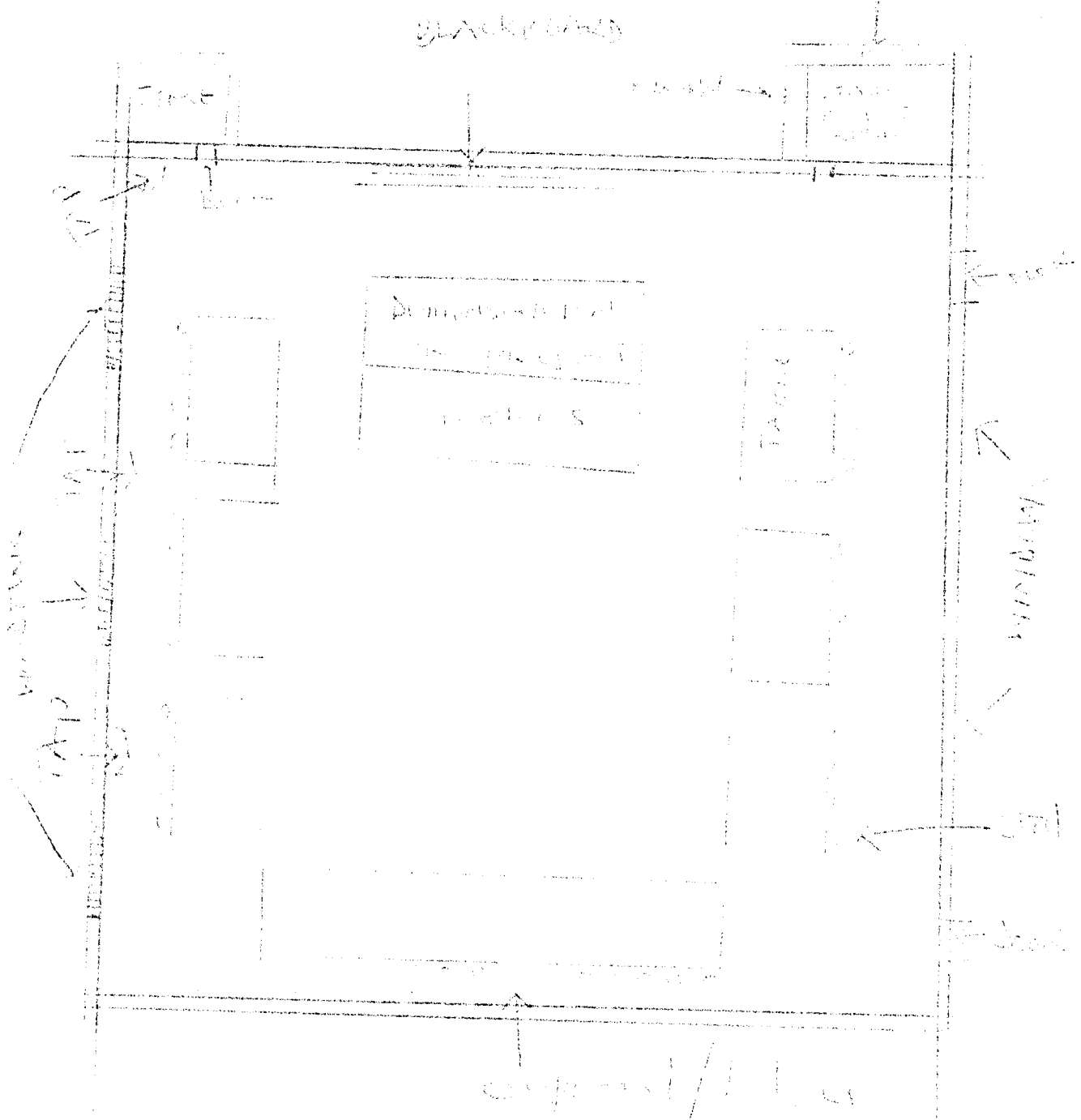
Water Tap



AREA FOR STORING CLAY

D/Boards
M/Cupboards
Table & Stools

PLAN FOR ART ROOM/STUDIO
 GOVT COLLEGE - MATHURA
 BLACKBOARD



By - J.J. Asslu

HEAD OF DEPT.

- FINE ARTS

13/7/55

APPENDIX Q

DOCUMENTARY RESOURCES ON THE ART TEACHER'S PROFESSIONAL CONTACT WITH THE
WORLD OF ART

Education Resources Centre,
E. M. B. 1623
Maiduguri.
Borno State

The Principal,

...*Govt. Girl College*..
...*Maiduguri*..
.....

JANTO 87' ART EXHIBITION

An art exhibition titled above currently is going on at the Education
Resources Centre Maiduguri. The Exhibition will from 8.00 am to 3.30 pm
daily up to the 17th March 1987.

The exhibition is very impressive and full of new approach to
Art.

The school Authority is to sent some 15-20 Art students to the
exhibition on the given date below.

The exhibition will increase- students' horizing in Art, more
expecial if they ask educative question on how to do some of the art works.

Your school day is *12-3-87*.....from *9:30am*...to ...
12:00 am.....

Musa Aliyu.
ACIE Art & Craft.

Mr. Sharma,

*above for your information
and necessary action*

Please

Musa Aliyu

Pls show me
for your info
Re A
9-4-87

Ministry of Education,
Inspectorate Division,
Maiduguri.

7th April, 1987.

Principal,

Govt. Girls' College
Maiduguri

Attention All:

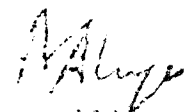
Art Teachers.

WORKSHOP ON ART AND CRAFT.

The 2nd Art & Craft Workshop is coming up on 22nd and 23rd April 1987 at Government Girls' College Maiduguri. All trained art teachers are expected to attend even those who are not teaching art currently at their station. This Workshop will give them encouragement to start teaching art in their schools since it is mostly based on local improvisation.

The Programme include the following:-

1. Lecture on handling of SS/TC syllabi by
Mr. W.A. Olaosebikan
2. Lecture by Dr. W. Scidensticker Head of
Department of creative Art University of Maiduguri
on "Museum as a tool for promoting art education."
3. Workshop on obtaining and maintaining drawing books;
Improvisation of papier mache; materials for basket
making and how to make suitable clay bodies using
groins of different types by ACIE Art & Craft.


Musa Aliyu
ACIE Art & Craft.

for: PERMANENT SECRETARY,

TERMLY CONTINUOUS ASSESSMENT SHEET

COGNITIVE DOMAIN

SCHOOL G. A. C.

STATE Borno

CLASS 3rdTERM 1st

YEAR 1988.

| SUBJECT Art. | | First Assessment | Second Assessment | Term Exam | Total Score | Class-Year Position | Position Grade | Weighted Score | REMARKS |
|--------------|--------------------|------------------|-------------------|-----------|-------------|---------------------|----------------|----------------|---------|
| NAME | | 25 | 25 | 50 | 100 | | | | |
| 1 | Adamu Ladi | 15 | 7 | 18 | 40 | 120 th | D | | |
| 2 | Amos Lucy | 21 | 18 | 36 | 75 | 11 th | A | | |
| 3 | Baba Cumba Takatu | 18 | 19 | 36 | 73 | 15 th | B | | |
| 4 | Baba Saleh Balksu | 18 | 12 | 31 | 61 | 83 th | B | | |
| 5 | Benzies Asmau | 18 | 8 | 36 | 62 | 49 th | C | | |
| 6 | Betara Zara | 19 | 8 | 21 | 48 | 102 nd | D | | |
| 7 | Binus Lami | 16 | 7 | 30 | 53 | 88 th | C | | |
| 8 | Bulama Haywa | 12 | 8 | 32 | 52 | 93 rd | C | | |
| 9 | Bulama Takatu | 14 | 7 | 34 | 55 | 79 th | C | | |
| 10 | Grema Fanna | 19 | 17 | 35 | 71 | 18 th | B | | |
| 11 | Hassan Halirat | 18 | 15 | 29 | 62 | 49 th | C | | |
| 12 | Hassan Hajja Filka | 16 | 12 | 21 | 49 | 99 th | D | | |
| 13 | Ibrahim Hassana | 19 | 15 | 41 | 75 | 11 th | A | | |
| 14 | Ibrahim Laminde | 17 | 19 | 30 | 66 | 31 st | B | | |
| 15 | Ibrahim M. Amina | 12 | 6 | 17 | 35 | 126 th | E | | |
| 16 | Hadiza Idns | 18 | 7 | 37 | 62 | 49 th | C | | |
| 17 | Ryan Amina | 20 | 16 | 26 | 62 | 49 th | C | | |
| 18 | Lawan Usman Hajja | 17 | 16 | 28 | 61 | 57 th | C | | |
| 19 | Hala Rirar Hiza | 19 | 19 | 29 | 77 | 8 th | A | | |
| 20 | Hala Rirar Yagana | 18 | 9 | 29 | 56 | 76 th | C | | |
| 21 | Modu Mainuwa | 16 | 15 | 18 | 49 | 99 th | D | | |
| 22 | Modu Lanta Amina | 11 | 13 | 27 | 51 | 95 th | C | | |
| 23 | Mohammed Hauro | 17 | 16 | 27 | 60 | 60 th | C | | |
| 24 | Mohammed Rainab | 19 | 14 | 34 | 67 | 27 th | B | | |
| 25 | Musa Fanna | 16 | 16 | 26 | 58 | 67 th | C | | |
| 26 | Musa Ladi | 19 | 15 | 26 | 60 | 22 nd | B | | |
| 27 | Mustafa Mallam | 13 | 6 | 26 | 45 | 110 th | D | | |
| 28 | Simon Helda | 19 | 16 | 29 | 64 | 39 th | B | | |
| 29 | Shehu Dishala | 15 | 13 | 33 | 61 | 33 rd | B | | |
| 30 | Shehima Hadiza | 16 | 15 | 28 | 59 | 62 nd | C | | |
| 31 | umar Hobiba | 17 | 17 | 38 | 72 | 17 th | A | | |
| 32 | umar Mama Hajja | 15 | 8 | 24 | 47 | 106 th | D | | |
| 33 | Usman Mary | 17 | 6 | 23 | 46 | 108 th | D | | |
| 34 | Waida Phajis | 18 | 18 | 37 | 73 | 15 th | B | | |
| 35 | Yusufi Harro | 12 | 9 | 19 | 40 | 127 th | E | | |
| 36 | Gamba Modu | 12 | 16 | 38 | 66 | 31 st | B | | |
| 37 | | | | | | | | | |
| 38 | | | | | | | | | |
| 39 | | | | | | | | | |
| 40 | | | | | | | | | |
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| 43 | | | | | | | | | |
| 44 | | | | | | | | | |
| 45 | | | | | | | | | |

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SIGNATURE

TERMLY CONTINUOUS ASSESSMENT SHEET

COGNITIVE DOMAIN

SCHOOL G.C.O. 4/gun
CLASS 30

TERM 1st

STATE Barro

87-88
YEAR 1988

| SUBJECT Art | | First Assessment | Second Assessment | Term Exam | Total Score | Class Position | Position Grade | Weighted Score | Average | REMARKS |
|-------------|-----------------------|------------------|-------------------|-----------|-------------|----------------|----------------|----------------|---------|---------|
| NAME | | 25 | 25 | 50 | 100 | | | | 55.80 | |
| 1 | Abba Hushi Ya'Baruwa | 17 | 12 | 24 | 79 | 2nd | A | | | |
| 2 | Abubakar Hamudun | 14 | 15 | 25 | 44 | 82nd | C | | | |
| 3 | Alhaji Gwili Hassanah | 7 | 18 | 30 | 55 | 79th | C | | | |
| 4 | Alhaji Hardiga Zaka | 14 | 15 | 26 | 40 | 120th | D | | | |
| 5 | Alhaji Mulu Binta | 11 | 17 | 57 | 65 | 33rd | B | | | |
| 6 | Alhaji Mustafa Yagana | 17 | 17 | 27 | 61 | 57th | C | | | |
| 7 | Alkali Zaka | 4 | 17 | 21 | 42 | 117th | D | | | |
| 8 | Avdu Fatsuma | 5 | 17 | 33 | 45 | 110th | D | | | |
| 9 | Baba Cirama Fatime | 17 | 20 | 20 | 77 | 8th | A | | | |
| 10 | Bah Anabe | 15 | 7 | 16 | 38 | 124th | D | | | |
| 11 | Barma Yagana | 6 | 16 | 22 | 44 | 112th | D | | | |
| 12 | Buba Shatu | 18 | 17 | 31 | 66 | 31st | B | | | |
| 13 | Bukar Ya'Chilla | 19 | 23 | 38 | 80 | 5th | A | | | |
| 14 | Bukar Ya'Cirama | 17 | 15 | 32 | 64 | 39th | B | | | |
| 15 | Danladi Samah | 17 | 20 | 21 | 58 | 67th | C | | | |
| 16 | Inusa Salamatu | 02 | 05 | 16 | 21 | 135th | E | | | |
| 17 | Kasalia Hamatu | 16 | 15 | 25 | 56 | 76th | C | | | |
| 18 | Kawula Ya'Hamam | 22 | 21 | 47 | 90 | 1st | A | | | |
| 19 | Koko Amwadar | 18 | 15 | 38 | 71 | 18th | B | | | |
| 20 | Ladan Fadimalu | 5 | 13 | 23 | 41 | 119th | D | | | |
| 21 | Ma'ali Iya | 16 | 3 | 21 | 40 | 120th | D | | | |
| 22 | Mahdi Mohd Hadiza | 19 | 19 | 36 | 94 | 13th | A | | | |
| 23 | Malla Aliyu Umaru | 16 | 16 | 32 | 64 | 39th | B | | | |
| 24 | Mallam Sulama Ya'Hau | 16 | 14 | 22 | 52 | 92nd | C | | | |
| 25 | Mohd Ashatu | 16 | 17 | 32 | 65 | 63rd | B | | | |
| 26 | Musa Lodi | 21 | 20 | 46 | 87 | 13rd | A | | | |
| 27 | Musa Saratu | 8 | 9 | 27 | 44 | 112th | D | | | |
| 28 | Mustafa Ya'Balu | 18 | 22 | 25 | 62 | 49th | C | | | |
| 29 | Solomon Esther | 19 | 10 | 36 | 65 | 33rd | B | | | |
| 30 | Tyana Bolu Ya'Biri | 010 | 7 | 30 | 62 | 49th | C | | | |
| 31 | Timon Tamar | 23 | 21 | 45 | 89 | 2nd | A | | | |
| 32 | Umaru Talatu | 16 | 9 | 25 | 50 | 97th | C | | | |
| 33 | Waziri Hala Yagana | 16 | 18 | 31 | 65 | 52nd | B | | | |
| 34 | Yakubu Asimau | 20 | 15 | 36 | 71 | 18th | B | | | |
| 35 | Ybrahim Fatsuma | 16 | 10 | 29 | 65 | 33rd | B | | | |
| 36 | Abubakar Ashatu | 16 | 16 | 32 | 48 | 102nd | D | | | |
| 37 | Garba Fati | 6 | 7 | — | — | — | — | | | |
| 38 | Lugwa Bukar | 16 | 5 | 29 | 34 | 12th | E | | | |
| 39 | Laitu Iliya | 16 | 7 | 10 | 17 | 137th | E | | | |
| 40 | | | | | | | | | | |
| 41 | | | | | | | | | | |
| 42 | | | | | | | | | | |
| 43 | | | | | | | | | | |
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SIGNATURE

TERMLY CONTINUOUS ASSESSMENT SHEET

COGNITIVE DOMAIN

SCHOOL

CLASS 3-B.

STATE

TERM

YEAR

| SUBJECT | NAME | First Assessment | Second Assessment | C.A.T Term Exam | Total Score | Class Total Position | Position Grade | Weighted Score Average | Grade | REMARKS |
|---------|----------------------|------------------|-------------------|--------------------|-------------|-------------------------|-------------------|---------------------------|-------|---------|
| | | 25 | 25 | 50 | 100 | 10 | 7 | 4 | | |
| 1 | Abba ya kori | 16 | 18 | 34 | 39 | 73 | 56 | 64 | B | |
| 2 | Adamu Hiriduwa | 15 | 16 | 31 | 41 | 72 | 70 | 71 | A | |
| 3 | Adamu martha | 15 | 14 | 29 | 39 | 68 | 58 | 63 | B | |
| 4 | Ahmed Umar Nana | 16 | 15 | 31 | 26 | 57 | 52 | 54 | C | |
| 5 | Alhaji Bulula | 15 | 20 | 35 | 40 | 75 | 75 | 75 | A | |
| 6 | Alhaji Fati | 12 | 17 | 25 | 24 | 51 | 44 | 47 | C | |
| 7 | Amadu ya-ana | 12 | 15 | 27 | 30 | 57 | 57 | 57 | C | |
| 8 | Bashir Fati | 17 | 15 | 32 | 37 | 69 | 66 | 67 | B | |
| 9 | Bata Victoria | 19 | 15 | 34 | 27 | 61 | 64 | 62 | B | |
| 10 | Betara Mouam | 14 | 13 | 27 | 32 | 59 | 29 | 44 | C | |
| 11 | Bukar Lugwa | 12 | 14 | 26 | 26 | 52 | 50 | 51 | C | |
| 12 | Bukar Bolon ya-gano | 17 | 16 | 33 | 30 | 63 | 48 | 55 | C | |
| 13 | Bukar Mallam | 13 | 14 | 27 | 29 | 56 | 43 | 49 | C | |
| 14 | Fulano Dada | 14 | 16 | 30 | 26 | 56 | 56 | 56 | C | |
| 15 | Gamba Jammai | 13 | 17 | 30 | 33 | 63 | 45 | 54 | C | |
| 16 | Gamba Hasiya | 13 | 18 | 31 | 28 | 59 | 77 | 68 | B | |
| 17 | Ishaku Mariya | 15 | 16 | 31 | 27 | 58 | 76 | 67 | B | |
| 18 | Idiris Hauwa | 13 | 2 | 15 | 32 | 47 | - | 47 | C | |
| 19 | Kariya Aishwatu | 13 | 7 | 20 | 27 | 47 | 41 | 44 | C | |
| 20 | Kullima S Hauwa | 14 | 16 | 30 | 33 | 63 | 42 | 52 | C | |
| 21 | Lawan Yagana | 10 | 14 | 24 | 31 | 55 | 54 | 54 | C | |
| 22 | Madu Gadzama J | 15 | 15 | 30 | 30 | 60 | 46 | 53 | C | |
| 23 | Musa Aishwatu | 12 | 16 | 28 | 32 | 60 | 71 | 65 | B | |
| 24 | Musa Shallungwa Mary | 13 | 16 | 29 | 28 | 57 | 50 | 53 | C | |
| 25 | Naqilei Gadzama ya-g | 16 | 16 | 32 | 26 | 68 | 52 | 60 | C | |
| 26 | Obgele Raka | 15 | 16 | 31 | 30 | 61 | 47 | 54 | C | |
| 27 | Omar Lawan Falmata | 13 | 13 | 26 | 28 | 54 | 40 | 47 | C | |
| 28 | Rizvi Zeba | 11 | 13 | 24 | 28 | 52 | 25 | 38 | D | |
| 29 | Umar Salomatu | 17 | 18 | 35 | 40 | 75 | 78 | 76 | A | |
| 30 | Umar Ali Hadija | 15 | 21 | 36 | 30 | 66 | 69 | 67 | B | |
| 31 | Usman Aishwatu | 15 | 14 | 29 | 29 | 58 | 63 | 60 | C | |
| 32 | Wakawa Altina | 14 | 15 | 29 | 26 | 55 | 46 | 50 | C | |
| 33 | Yabanna Rabi | 16 | 18 | 34 | 40 | 74 | 62 | 68 | B | |
| 34 | Zayma Aishwatu | 13 | 17 | 30 | 36 | 36 | 47 | 41 | D | |
| 35 | | | | | | | | | | |
| 36 | | | | | | | | | | |
| 37 | | | | | | | | | | |
| 38 | | | | | | | | | | |
| 39 | | | | | | | | | | |
| 40 | | | | | | | | | | |
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| 49 | | | | | | | | | | |
| 50 | | | | | | | | | | |

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SIGNATURE

TERMLY CONTINUOUS ASSESSMENT SHEET

COGNITIVE DOMAIN

SCHOOL

STATE

86-87

CLASS

3. A

TERM

YEAR

| NAME | SUBJECT ART | | First Assessment 25 | Second Assessment 25 | C. A. T. Term Exam 50 | So. Ex. Total Score 100 | 10-Class Total Position | Position Grade | Weighted Score Average | REMARKS |
|------|------------------------|--|---------------------------|----------------------------|-----------------------------|-------------------------------|-------------------------------|-------------------|------------------------------|---------|
| | | | | | | | | | | |
| 1 | Abraham Stella | | 11 | 8 | 19 | 31 | 50 | 64 | 57 | C |
| 2 | Abubakar Fatima | | 17 | 16 | 33 | 33 | 66 | 72 | 69 | B |
| 3 | Ali Hadiza | | 15 | 16 | 31 | 36 | 67 | 70 | 68 | B |
| 4 | Axije Seye | | - | - | - | - | - | - | - | - |
| 5 | Audu Nyami | | 13 | 18 | 31 | 28 | 59 | 66 | 62 | B |
| 6 | Audu Ngwazi | | 14 | 18 | 32 | 36 | 68 | 73 | 70 | B |
| 7 | Bappa Aishata | | 15 | 17 | 32 | 34 | 66 | 77 | 71 | A |
| 8 | Bassi Maria | | 15 | 14 | 29 | 30 | 59 | 68 | 63 | B |
| 9 | Bakar Aishata | | 20 | 16 | 36 | 39 | 75 | 79 | 77 | A |
| 10 | Bakar Bolani Amira | | 15 | 17 | 32 | 5 | 37 | 64 | 50 | C |
| 11 | Bakar Kolo Amira | | 15 | 15 | 30 | 32 | 62 | 66 | 64 | B |
| 12 | Gugras Nidhi | | 13 | 18 | 31 | 35 | 66 | 80 | 73 | A |
| 13 | Haruna Mwakim | | 16 | 20 | 36 | 42 | 78 | 70 | 74 | A |
| 14 | Aliya Sarah | | 18 | 20 | 38 | 40 | 78 | 85 | 81 | A |
| 15 | Ishaka Dabo Abu | | 6 | 10 | 16 | 29 | 45 | 34 | 44 | C |
| 16 | Karaka Kwadiga | | 11 | 16 | 27 | 27 | 54 | 61 | 57 | C |
| 17 | Laurus Jamma | | 16 | 17 | 33 | 34 | 67 | 70 | 68 | B |
| 18 | Mala Jelmmar | | 18 | 18 | 36 | 45 | 81 | 72 | 76 | A |
| 19 | Malgwi Asabo | | 15 | 14 | 29 | 40 | 69 | 52 | 60 | C |
| 20 | Mwaga Rakya | | 14 | 17 | 31 | 41 | 72 | 71 | 71 | A |
| 21 | Musa Binta | | 14 | 8 | 22 | 30 | 52 | 71 | 61 | B |
| 22 | Mustapha ya Falmata | | 16 | 17 | 33 | 8 | 41 | 67 | 54 | C |
| 23 | Pandey Suivani | | 6 | 0 | 6 | 0 | 6 | 75 | 40 | D |
| 24 | Saidu Amira | | 16 | 17 | 33 | 32 | 65 | 81 | 73 | A |
| 25 | Samuel Tsakanda | | 13 | 13 | 26 | 33 | 59 | 57 | 58 | C |
| 26 | Skandanyah Manjula | | 14 | 16 | 30 | 28 | 58 | 74 | 66 | B |
| 27 | Sheila Usman Ramatu | | 15 | 18 | 33 | 41 | 74 | 71 | 72 | A |
| 28 | Shekina Halima | | 16 | 14 | 30 | 45 | 75 | 75 | 75 | A |
| 29 | Suleiman Hala | | 15 | 17 | 32 | 38 | 70 | 86 | 78 | A |
| 30 | Thambaypellay Devmally | | 13 | 7 | 20 | 32 | 52 | 80 | 66 | B |
| 31 | Umar Aisa | | 15 | 13 | 28 | 31 | 59 | 64 | 61 | B |
| 32 | Unava Hadiza | | 13 | 15 | 28 | 40 | 65 | 63 | 65 | B |
| 33 | Umaru Hadiza | | 19 | 21 | 40 | 45 | 85 | 88 | 86 | A |
| 34 | Wakil Aibare | | 17 | 7 | 24 | 35 | 59 | 76 | 67 | B |
| 35 | Yazemaya Mawar Mala | | 7 | 6 | 13 | 33 | 46 | 56 | 51 | C |
| 36 | | | | | | | | | | |
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PREPARED BY

SIGNATURE

TERMLY CONTINUOUS ASSESSMENT SHEET

COGNITIVE DOMAIN

SCHOOL
CLASS 1R

TERM

STATE

YEAR

| 1 | SUBJECT ARJ | First Assessment | Second Assessment | Term Exam | Total Score | Class Position | Average Grade | Weighted Score | REMARKS |
|----|---------------------|------------------|-------------------|-----------|-------------|----------------|---------------|----------------|---------|
| | | 25 | 25 | 50 | 100 | 100 | 10 | Grade | |
| 1 | Abba Ijani Yagana | 13 | 16 | 16 | 45 | 27 | 36 | C | ✓ |
| 2 | Abiso Tatalu | 7 | 17 | 16 | 40 | 10 | 25 | D | ✓ |
| 3 | Adama Mary | 14 | 19 | 18 | 51 | 62 | 56 | B | ✓ |
| 4 | Ali Hadizatu | 14 | 15 | 17 | 46 | 60 | 50 | B | ✓ |
| 5 | Ali Hanatu | 18 | 20 | 18 | 56 | 66 | 61 | A | ✓ |
| 6 | Badawa Yakalo | 11 | 17 | 19 | 46 | 45 | 46 | C | ✓ |
| 7 | Bala Awa | 10 | 19 | 18 | 47 | 37 | 42 | C | ✓ |
| 8 | Bello Mumuna | 15 | 19 | 19 | 53 | 44 | 48 | B | ✓ |
| 9 | Bello Martha | 12 | 17 | 10 | 39 | 40 | 39 | C | ✓ |
| 10 | Bukar Hajja Fusam | 14 | 18 | 10 | 42 | 40 | 41 | C | ✓ |
| 11 | Bukar Ya-mai | 14 | 20 | 10 | 44 | 40 | 42 | C | ✓ |
| 12 | Bulama Hajjaya | 14 | 19 | 15 | 48 | 20 | 34 | D | ✓ |
| 13 | Bulama Jummai | 14 | 16 | 19 | 49 | 51 | 48 | B | ✓ |
| 14 | Fali Cecilia | 14 | 10 | 17 | 41 | 45 | 43 | C | ✓ |
| 15 | Garba Binta | 12 | 16 | 17 | 45 | 47 | 46 | C | ✓ |
| 16 | Garba Gambo Yagana | 18 | 15 | 26 | 59 | 70 | 64 | A | ✓ |
| 17 | Haruna Haruna | 15 | 15 | 17 | 47 | 43 | 45 | C | ✓ |
| 18 | Hassan Sadatu | 11 | 16 | 15 | 42 | 30 | 37 | D | ✓ |
| 19 | Imam Hajja Gama | 14 | 18 | 20 | 52 | 60 | 57 | B | ✓ |
| 20 | Jessi Jay | 15 | 21 | 21 | 57 | 75 | 65 | A | ✓ |
| 21 | Johnson Comfort | 15 | 19 | 26 | 59 | 46 | 49 | B | ✓ |
| 22 | Jibiri Aistia | 9 | 18 | 19 | 46 | 10 | 28 | D | ✓ |
| 23 | Kachallan Yagana | 18 | 18 | 22 | 58 | 46 | 52 | B | ✓ |
| 24 | Kam Sallam Fatima | - | - | - | - | - | - | - | |
| 25 | Mallam Jos Higlina | 17 | 15 | 16 | 48 | 30 | 39 | C | ✓ |
| 26 | Mumman Jummai | 1 | 19 | - | - | 18 | 19 | C | ✓ |
| 27 | Mow Aishatu | 14 | 17 | 15 | 46 | 48 | 48 | B | ✓ |
| 28 | Mow Fatimatu | 16 | 17 | 17 | 50 | 38 | 45 | C | ✓ |
| 29 | Mumina Bello Salama | 10 | 15 | 22 | 47 | 41 | 44 | C | ✓ |
| 30 | Nkeke Haruna | 11 | 20 | 16 | 47 | 29 | 28 | C | ✓ |
| 31 | Nyadach Kwambala | 9 | 18 | 19 | 46 | 40 | 43 | C | ✓ |
| 32 | Peter Tsakunda | 16 | 16 | 16 | 48 | 20 | 34 | D | ✓ |
| 33 | Talib Ya Zava | 8 | 16 | 16 | 40 | 15 | 27 | D | ✓ |
| 34 | Umar Hiba Ahmed | 10 | 20 | 18 | 48 | 44 | 46 | C | ✓ |
| 35 | Usman Gaji Fatima | 11 | 19 | 15 | 45 | 40 | 42 | B | ✓ |
| 36 | Wada Hadiza | 15 | 19 | 16 | 50 | 40 | 45 | C | ✓ |
| 37 | Waziri Kaka Gana | 16 | 19 | 25 | 60 | 40 | 50 | B | ✓ |
| 38 | Yohana Kaka | 13 | 16 | 15 | 44 | 40 | 43 | C | ✓ |
| 39 | Yama Rojoice | 1 | 16 | 17 | 34 | 50 | 42 | C | ✓ |
| 40 | Zanna Y. Kabu | 12 | 18 | 19 | 49 | 75 | 62 | A | ✓ |
| 41 | Umara Hajja Karewa | 10 | 20 | 21 | 51 | 0 | 51 | B | ✓ |
| 42 | Ibrahim Fatima | 11 | 19 | 10 | 40 | 0 | 40 | C | ✓ |
| 43 | Ibrahim Iann | 7 | 13 | 15 | 35 | - | 29 | C | |
| 44 | | | | | | | | | |
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PREPARED BY

SIGNATURE

TERMLY CONTINUOUS ASSESSMENT SHEET

COGNITIVE DOMAIN

SCHOOL
CLASS 1M

TERM

STATE

87- 88

YEAR

| SUBJECT ART | NAME | First Assessment | Second Assessment | Term Exam | Total Score | -Glass Position /20 | -position Grade- 10 | Weighted Score Grade | REMARKS |
|----------------|-------------------------|---------------------|----------------------|-----------|-------------|------------------------|---------------------------|-------------------------|---------|
| | | 25 | 25 | 50 | 100 | | | | |
| 1 | Adamu Fati | 1 | 12 | 28 | 41 | 40 | 41 | C | |
| 2 | Aswami yagana | 1 | 18 | 22 | 41 | 41 | 41 | C | |
| 3 | Alakirawa Hawwa | 1 | 20 | 27 | 48 | 20 | 24 | D | |
| 4 | Alhaji Baba Mairam | 1 | 9 | 26 | 36 | 20 | 28 | D | |
| 5 | Alhaji Binta Modu | 1 | 7 | 16 | 14 | 40 | 29 | D | |
| 6 | Ali Dimani Hadiza | 1 | 5 | 18 | 24 | 20 | 22 | D | |
| 7 | Aisyu Mahmuna | 12 | 9 | 31 | 52 | 40 | 46 | C | |
| 8 | Balari Kaltume | 18 | 28 | 40 | 78 | 40 | 51 | A | |
| 9 | Bukar Jummai | 1 | 8 | 18 | 27 | 40 | 33 | D | |
| 10 | Bulama Aishatu | 16 | 17 | 22 | 55 | 40 | 47 | B | |
| 11 | Bulama Hajja Kellu | 15 | 7 | 29 | 41 | 40 | 43 | C | |
| 12 | Dauda Lami | 1 | 16 | 30 | 47 | 40 | 43 | C | |
| 13 | Filimon Eqla | 16 | 19 | 18 | 53 | 55 | 54 | B | |
| 14 | Garba Fati | 1 | 2 | 19 | 22 | 25 | 23 | D | |
| 15 | Gogo Mamuda | 1 | 7 | 20 | 28 | 40 | 34 | D | |
| 16 | Haby Rojaice | 12 | 16 | 36 | 64 | 50 | 57 | A | |
| 17 | Hassan Kaka Hajja | 1 | 16 | 29 | 46 | 40 | 43 | C | |
| 18 | Hussaini yagana Fatmata | 16 | 20 | 37 | 75 | 60 | 67 | A | |
| 19 | Ibrahim Rakeya | 1 | 7 | 29 | 37 | 10 | 21 | D | |
| 20 | Ibrahim yagana | 1 | 14 | 19 | 34 | 40 | 37 | C | |
| 21 | Kachalla ya-aji | 10 | 16 | 17 | 45 | 40 | 42 | C | |
| 22 | Kachalla yakellu | 13 | 19 | 28 | 60 | 50 | 55 | B | |
| 23 | Kaku yagana | 12 | 18 | 17 | 47 | 25 | 36 | C | |
| 24 | Kawan Hajja Gana | 14 | 17 | 26 | 57 | 50 | 53 | B | |
| 25 | Mai Hadjatu | 1 | 2 | 3 | 6 | 56 | 21 | D | |
| 26 | Modu Halima | 15 | 19 | 37 | 71 | 40 | 55 | R | |
| 27 | Moh Hawwa | 14 | 7 | 38 | 59 | 50 | 54 | B | |
| 28 | Shettima ya Amina | 16 | 8 | 38 | 62 | 40 | 51 | B | |
| 29 | Friday Chanty | 1 | 19 | 30 | 50 | - | 50 | B | |
| 30 | Tahiri Fatima | 12 | 19 | 38 | 69 | 40 | 54 | B | |
| 31 | Umar Roselin | 15 | 21 | 19 | 55 | 40 | 47 | B | |
| 32 | Usman Hamsale | 14 | 18 | 20 | 52 | 48 | 50 | B | |
| 33 | Uwale Vandi | 17 | 18 | 42 | 77 | 45 | 61 | A | |
| 34 | Waziri Yakaka | 12 | 19 | 39 | 70 | 46 | 58 | A | |
| 35 | Yikawa Deborah | 14 | 17 | 17 | 48 | 40 | 44 | C | |
| 36 | Yohanna Margaret | 11 | 20 | 26 | 57 | 40 | 48 | B | |
| 37 | Yusuf Fatmata | 13 | 17 | 18 | 48 | 25 | 36 | C | |
| 38 | Zanna Bukar Hawwa | 10 | 19 | 39 | 68 | 50 | 59 | A | |
| 39 | Hawwa Filka Adawa | 10 | 14 | 30 | 54 | - | 54 | B | |
| 40 | Aliyu Ade | - | 2 | 3 | 5 | 20 | 12 | E | |
| 41 | Waziri Zannab | 1 | 12 | 27 | 42 | - | 42 | C | |
| 42 | Bukar Kawa Gijha | 1 | 15 | 21 | 37 | - | 37 | C | |
| 43 | Mohd Asta | - | 8 | 19 | 27 | - | 27 | D | |
| 44 | | | | | | | | | |
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PREPARED BY

SIGNATURE

2045

Form CA 1a

TERMLY CONTINUOUS ASSESSMENT SHEET

COGNITIVE DOMAIN

SCHOOL UNIT COLLEGE HARBOR GUERRE

STATE SAUDIACLASS 35-313TERM 1stYEAR 1984

| 1 | SUBJECT FINE ARTS | First Assessment | Second Assessment | Term Exam | Total Score | Class Position | Position Grade | Weighted Score | REMARKS |
|----|----------------------|------------------|-------------------|-----------|-------------|----------------|----------------|----------------|---------|
| | | 25 | 25 | 50 | 100 | | | | |
| 1 | ALI AHMED ALI | 8 | 14 | 23 | 45 | 19th | C | 4.5 | |
| 2 | ADAM ALI | 16 | 18 | 37 | 61 | 20th | A | 6.9 | |
| 3 | ABDUL BAKIR | 11 | 14 | 23 | 48 | 19th | C | 4.5 | |
| 4 | ABDUL BAKIR ALI | 10 | 15 | 16 | 41 | 39th | C | 3.5 | |
| 5 | ABDUL BAKIR ALI | 10 | 14 | 24 | 48 | 15th | C | 4.8 | |
| 6 | ABDUL BAKIR ALI | 13 | 15 | 43 | 71 | 10th | A | 7.1 | |
| 7 | ABDUL BAKIR ALI | 6 | 13 | 17 | 36 | 35th | C | 3.5 | |
| 8 | ABDUL BAKIR ALI | 6 | 16 | 17 | 39 | 45th | D | 2.9 | |
| 9 | ABDUL BAKIR ALI | 8 | 14 | 22 | 44 | 25th | C | 4.4 | |
| 10 | ABDUL BAKIR ALI | 15 | 16 | 35 | 66 | 4th | A | 6.2 | |
| 11 | ABDUL BAKIR ALI | 11 | 14 | 28 | 53 | 5th | B | 5.3 | |
| 12 | ABDUL BAKIR ALI | 4 | 12 | 23 | 39 | 35th | C | 3.9 | |
| 13 | ABDUL BAKIR ALI | 13 | 15 | 13 | 41 | 35th | C | 4.1 | |
| 14 | ABDUL BAKIR ALI | 9 | 13 | 20 | 42 | 28th | C | 4.2 | |
| 15 | ABDUL BAKIR ALI | 10 | 11 | 18 | 39 | 45th | C | 3.9 | |
| 16 | ABDUL BAKIR ALI | 4 | 11 | 15 | 30 | 44th | D | 3.0 | |
| 17 | ABDUL BAKIR ALI | 14 | 15 | 22 | 51 | 10th | B | 5.1 | |
| 18 | ABDUL BAKIR ALI | 7 | 14 | 18 | 39 | 35th | C | 3.9 | |
| 19 | ABDUL BAKIR ALI | 13 | 14 | 22 | 49 | 12th | B | 4.9 | |
| 20 | ABDUL BAKIR ALI | 12 | 18 | 15 | 45 | 14th | C | 4.5 | |
| 21 | ABDUL BAKIR ALI | 7 | 15 | 27 | 49 | 12th | B | 4.9 | |
| 22 | ABDUL BAKIR ALI | 7 | 15 | 17 | 39 | 35th | C | 3.9 | |
| 23 | ABDUL BAKIR ALI | 14 | 18 | 9 | 41 | 43th | C | 4.1 | |
| 24 | ABDUL BAKIR ALI | 6 | 13 | 16 | 35 | 45th | D | 2.4 | |
| 25 | ABDUL BAKIR ALI | 13 | 13 | 24 | 50 | 11th | B | 5.0 | |
| 26 | ABDUL BAKIR ALI | — | — | — | — | — | — | — | |
| 27 | ABDUL BAKIR ALI | 7 | 12 | 18 | 37 | 30th | C | 3.7 | |
| 28 | ABDUL BAKIR ALI | 13 | 15 | 20 | 48 | 15th | B | 4.8 | |
| 29 | ABDUL BAKIR ALI | 17 | 17 | 28 | 62 | 1st | A | 7.1 | |
| 30 | ABDUL BAKIR ALI | 10 | 17 | 18 | 45 | 19th | C | 4.5 | |
| 31 | ABDUL BAKIR ALI | — | — | — | — | — | — | — | |
| 32 | ABDUL BAKIR ALI | 13 | 14 | 27 | 54 | 6th | B | 5.4 | |
| 33 | ABDUL BAKIR ALI | — | 12 | 14 | 26 | 45th | D | 2.6 | |
| 34 | ABDUL BAKIR ALI | 7 | 12 | 24 | 43 | 25th | C | 4.4 | |
| 35 | ABDUL BAKIR ALI | 11 | 14 | 17 | 42 | 25th | C | 4.2 | |
| 36 | ABDUL BAKIR ALI | 9 | 12 | 15 | 36 | 30th | C | 3.9 | |
| 37 | ABDUL BAKIR ALI | 13 | 12 | 18 | 43 | 27th | C | 4.3 | |
| 38 | ABDUL BAKIR ALI | 14 | 15 | 27 | 56 | 5th | B | 5.6 | |
| 39 | ABDUL BAKIR ALI | 7 | 16 | 22 | 45 | 12th | B | 4.9 | |
| 40 | ABDUL BAKIR ALI | 8 | 12 | 32 | 52 | 9th | B | 5.2 | |
| 41 | ABDUL BAKIR ALI | 6 | 12 | 14 | 32 | 41st | D | 3.2 | |
| 42 | ABDUL BAKIR ALI | 8 | 15 | 11 | 34 | 30th | C | 3.9 | |
| 43 | ABDUL BAKIR ALI | 8 | 14 | 23 | 45 | 19th | C | 4.5 | |
| 44 | ABDUL BAKIR ALI | 11 | 14 | 22 | 47 | 17th | C | 4.7 | |
| 45 | ABDUL BAKIR ALI | 11 | 14 | 20 | 45 | 19th | C | 4.5 | |
| 46 | ABDUL BAKIR ALI | — | — | — | — | — | — | — | |
| 47 | ABDUL BAKIR ALI | 14 | 15 | 23 | 52 | 10th | B | 5.4 | |
| 48 | ABDUL BAKIR ALI | 13 | 14 | 20 | 47 | 17th | C | 4.7 | |
| 49 | ABDUL BAKIR ALI | 6 | 14 | 15 | 35 | 43th | D | 3.1 | |
| 50 | ABDUL BAKIR ALI | — | 12 | 20 | 32 | 41st | D | 3.2 | |

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