

**AN EXAMINATION OF FACTORS AFFECTING STUDENTS' BEHAVIOUR IN
CULTURAL AND CREATIVE ARTS IN JUNIOR SECONDARY SCHOOLS IN
NASARAWA STATE, NIGERIA.**

BY

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OCTOBER, 2015.

DECLARATION

I hereby declare that this dissertation titled: **An Examination of Factors Affecting Students' Behaviour in Cultural and Creative Arts in Junior Secondary Schools in Nasarawa State, Nigeria** was written by me in the Department of Fine Arts. It has never been presented elsewhere in any application for a degree. All quotations and information utilized and their sources are acknowledged by means of references.

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Name

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Sign

.....
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CERTIFICATION

This dissertation titled: **“An Examination of Factors affecting Students’ Behaviour in Cultural and Creative Arts in Juniouir Secondary Schools in Nasarawa State, Nigeria”** by Ibrahim Christopher Friday meets the regulations governing the award of the degree of Master of Arts, Ahmadu Bello University, Zaria, and is approved for its contribution to knowledge.

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DEDICATION

This study is dedicated to the Omniscient God, my creator who is all knowing, and my late parents; Mr. and Mrs. Matthew Onotu Ibrahim, who in their wisdom started my education by enrolling me in school.

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ABSTRACT

This study investigated An Examination Factors Affecting Students' Behaviour in Cultural and Creative Arts in Junior Secondary Schools in Nasarawa State, Nigeria. The aim of the study was to identify the significant factors that affect students' behaviour in Cultural and Creative Arts among some selected secondary schools in Nasarawa State, Nigeria. The objective of the study is to ascertain if instructional strategies employed by art teachers have any significant influence on students' behaviour in Cultural and Creative Arts, assess the environmental factors (such as family, school, peers and the society) which affect students learning. Assess the socio-cultural and religious factors which influence students' behaviour in learning Cultural and Creative Arts, and to determine if gender of students have influence on the students learning of Cultural and Creative Arts in Nasarawa State. The information gathered was analyzed using descriptive statistics. A stratified random sampling technique was used in the selection of the subjects in schools, in the case of the teachers; the art teachers responsible for teaching the art subject were selected. A 23- item questionnaire for students and a 22- item questionnaire for teachers were administered, and interview was conducted for students and teachers alike. A total of three hundred respondents comprising teachers and students from selected private and public secondary schools within Nasarawa, Keffi, Akwanga, Lafia, and Awe Local Government areas were selected for the study respectively. Pilot study was used for feasibility study to ensure that the ideas / methods behind the research are sound before launching into a larger study. In all, a total of fifty students and seven teachers were selected. The populations for the pilot study were teachers and students, drawn from selected (private and public) secondary schools within Nasarawa, Keffi and Akwanga towns. This constituted the sample size used for the pilot study. After collecting the data obtained from the instruments, the mean scores of the data obtained were used to analyze and determine the degree of the relationship of the variables involved through the use of the statistical package for social and scientific method [SPSS]. The researcher discovered in the study that poor methodology, socio cultural and religious views, environmental influence are factors against effective teaching of Cultural and Creative Arts. The researcher concluded by recommending that there is also the need to provide opportunities for learners to develop language, express feelings, ideas, and moods through Cultural and Creative Arts activities, because lack of past art experiences have a negative impact on attitude to art education.

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CHAPTER ONE

INTRODUCTION

1.1 Background of the study.

Cultural and Creative Arts education is a subject which leads children towards the understanding and appreciation of arts and culture. It develops the creative skills and aesthetic sensibilities of children. It involves the philosophy, psychology and sociology of education in learning situation. Cultural and Creative Arts programme is designed to meet the professional needs of students who plan to specialize in Fine Arts, Drama, and Music. Creative Arts provide and train teachers for the schools and colleges. Nigerian government realizes the importance of Cultural and Creative Arts and therefore include it in the National Policy on Education (Federal Ministry of Education, 1981, 2004, 2007). The teaching of the subject is compulsory in Junior Secondary School and it is made optional at the senior secondary level. To ensure successful implementation of this programme, the federal government provided Cultural and Creative Arts syllabus for all Junior Secondary Schools in Nigeria.

Crowder in Akolo (2000) perceived that a way of preserving the arts in Nigeria is to encourage effective teaching – learning through provision of adequate materials and funds. Funds are not adequately allocated to Cultural and Creative Arts Secondary Schools principals. There is need for attitudinal change on the part of parents, teachers and school administrators as suggested by Olorukooba (1990; 2006); Mbahi, (1990; 2008). The attitudinal change on the part of the administrators is also part of the problem of the Cultural and Creative Arts. Teachers and students also make negative statements about Creative Arts to people in authority. Such attitudes have to change for the students to be receptive to the teaching of Cultural and Creative

Arts. Aspin in Akolo (2000) also saw student's attitudes as crucial to the development of a sound curriculum. In Creative Arts, other questions are the deliberations on how the attitudes might be changed, new strategies for reorganizing and planning the scheme and methods of teaching and considerations that may arise from "a reflection on the analysis of the nature of the subject itself", with regards to its "meanings and cognitive operations and skills". This means that the need to change the attitude towards a subject will not only reflect on the method of teaching but also on the content.

Nevertheless, the contemporary Nigerian art educators seem to have different views about the role which early Nigerian elites played in promoting Cultural and Creative Arts. Mamza (2002) reports that early Nigerian elites displayed negative attitude towards Art Education. Olorukooba (2006) and Mbahi (2000) were not in complete agreement with Mamza's view however. The authors considered the efforts of the pioneering Art Educators in the face of lack of funds, and the negative attitude of the colonial masters and government to Creative Art teaching as the challenge. In spite of the opposing views, however, the Nigerian Educational Research and Development Council (NERDC) have been making efforts to evolve meaningful curriculum contents to encourage and promote aesthetic and creative abilities of Nigerian students.

Nigeria's introduction of the Universal Primary Education (UPE) scheme in 1976 was aimed at providing education to every Nigerian child of school age. As a measure to improve education, the Federal Government formulated a National Policy on Education (NPE) in 1981. The National Policy on Education was characterized by the 6-3-3-4 system of education which was not only a major landmark in the history of educational planning and development in Nigeria, but a step forward toward the development of Cultural and Creative Arts education

nationwide. The new policy came into force in 1982 and includes Cultural and Creative Arts as a core subject in Junior Secondary School. On Cultural and Creative Arts, the policy specifies the following objectives of secondary education. They are to:

- i). diversify the curriculum to cater for the differences in talent, opportunities and roles possessed by or open to study after their secondary school course; and
- ii). develop and project Nigerian culture, art and language as well as the world's cultural heritage (NPE, 2004).

Researchers like Akanbi, (2000) and Eto, (2001) revealed that few students usually offer art, it is possible that some factors such as the home environment, school, instructional strategies, vocational anticipation, socio – cultural and socio - economic backgrounds influence the students. Other factors are individual differences and often social and emotional matters. These factors determine students' attitude to learning, their ability to direct their learning, and their engagement in learning activities. Students' attitude also influence learning and teaching processes. The way students engage in Cultural and Creative Arts affect performance in the subject. The researcher believes that the problem of students' of Cultural and Creative Arts in Nasarawa State may be related to some of the factors enumerated above. By assessing students' behaviour towards Cultural and Creative Arts is an indirect way of evaluating the overall effects of students' disposition to Cultural and Creative Arts subjects.

1.2 Statement of the Problem

The challenge of teaching Cultural and Creative Arts in general is the way most people look at art. From the teaching of the subject, and outcome of students' performance and discussions of colleagues during art exhibitions, conferences / seminars suggest that there are certain factors

affecting the teaching of Cultural and Creative Arts in Nigeria. While it is not clear what the cause is, there is the presence of some factors such as: - parental influence, environmental, and teaching styles, materials and religious beliefs. The researcher is interested in identifying such factors in order to determine how they affect students.

From the time of Plato, art has been considered useful so far as it is subsidiary to moral and political education (Butcher in Hurwitz and Day 2007). Although Aristotle saw Cultural and Creative Arts as a free and an independent activity of the mind, religion and politics (Aspin in Akolo 2000) extended this by stating that a culturally impoverished being is a subhuman participant in the 'goods' of human society. Arising from this observation people's attitude to Cultural Arts have not changed significantly from the time of Plato. Cultural and Creative Arts teachers are inspired by the goals of Art Education as their efforts are directed at changing attitude towards Cultural and Creative Arts teaching and learning.

Cultural and Creative Arts teachers do engage students in thinking and reasoning about Creative Arts and Visual Culture through questioning of ideas, and solving problems through active engagement; being involved in personal creation in response to the examination of art objects. The Creative and Cultural Arts curriculum has the potential to engage students in several ways: through refined perceptions of aesthetic qualities of artworks; through analysis and interpretation of meanings, which often time is metaphorical and embedded in works of visual art and culture. Creative and Cultural Arts through inquiry into social, political and other contexts give rise to artistic creation. The knowledge of students' ability is considered necessary for the effective teaching of Cultural and Creative Arts. Junior secondary school students are the focus of this study and are of special interest in this regard and the investigation into their interest towards Cultural and Creative Arts is crucial because at this level, students start to doubt their ability in

Cultural and Creative Arts. Students lack confidence in their Cultural and Creative Arts abilities, they often abandon cultural issues like (speech, and dress) and prefer to ape everything western at the expense of their rich cultural heritage. Students therefore need special support from the Cultural and Creative Arts teachers for them to continue to be involved with Cultural and Creative Arts.(Eisner in Akolo 2000).

1.3 Aim and Objectives of the Study

The aim of the study was to examine the factors affecting students' performance in Cultural and Creative Arts in Junior Secondary Schools in Nasarawa State. The Objectives of the study were to:

- a). Ascertain if instructional strategies employed by art teachers have any significant influence on students' performance in Cultural and Creative Arts.
- b). Assess the environmental factors (such as family, school, peers and the society) which affect students learning.
- c). Assess socio-cultural and religious factors which influence students' performance in Cultural and Creative Arts.
- d). Determine if gender of students have influence on the students' performance in Cultural and Creative Arts.

1.4 Research Questions

The following research questions are posed to guide the study.

- i). isthe teachers’ methods of teaching influencing students’ behaviour in Cultural and Creative Arts?
- ii). what are the environmental factors influencing students’ learning?
- iii). what are the socio – cultural and religious factors which influence students’behaviour in Cultural and Creative Arts?
- iv). is gender influencing students’ behaviour in Cultural and Creative Arts?

1.5 Basic Assumptions

It is assumed in this study that:

- a). teachers methods of teaching influencesstudents’ performance in Cultural and Creative Arts.
- b). there are environmental factors which affect students’ learning.
- c). there are socio – cultural and religious factors affecting students’ performance in Cultural and Creative Arts.
- d). gender is affecting students’performance in Cultural and Creative Arts. .

1.6 Scope of the Study

Creative and Cultural Arts teachers and students, were drawn from some selected (private and public) secondary schools within Nasarawa, Keffi, Akwanga, Lafia and Awe towns respectively for this study. Researcher’s design instrument were served the teachers and students for data gathering and only JSS III students were used.

1.7 Justification of the Study

The study is focused on the factors affecting students' performance in Cultural and Creative Arts. The teachers teaching methods, environmental factors, socio – cultural / religious, and gender were the variables involved. The actual performances of students were not involved.

1.8 Significance of the study

Findings from this investigation is expected to provide useful information that will add to available literatures on factors affecting Cultural and Creative Arts teaching and learning in secondary schools. The state government, the Ministry of Arts and Culture, and particularly the crafts unit of the Ministry of Education, will benefit from the outcomes of the study and the problems identified as well by which means students' interest in Cultural and Creative Arts as well as the cultural heritage of the people can be maintained and sustained and would be additional information that would be used to further encourage Cultural and Creative Arts in secondary schools.

1.9 Conceptual Framework

The study is based on Nkom's opinion (2010) which states that...

One of the greatest problems in Nigeria as far as Art education is concerned, is the lukewarm behavior and performance in Cultural and Creative Arts coupled with poverty and inequality in educational opportunity among its citizens. Cultural and Creative Arts is generally not seen as other subjects. (p170).

It has been discovered however, that most educational policies and programs formulated are in principle rather than in practice (Hurwitz and Day2007). Opportunity is also, not given for the teaching and learning of Creative Arts despite its inclusion in the curriculum. In a situation of this nature, it will be difficult to hope that Nigeria will attain the height of a self-reliant nation. A change in behaviour toward Arts is therefore necessary. All subjects in schools should equally be appreciated and equipped with human and materialresources to meet global challenges.

In view of the role that Art Education plays in the technological advancement of the society (Olorukooba, 1986, 1990) the need for teaching of Fine Arts at the early stages of the child is apparent. Art Educationfacilitates better understanding of what the child is being taught.

Current research in cognitive psychology, as it is applied in education, emphasizes interactions between knowledge and various levels of thinking. Lauren Resnick and Leopold Klopfer (1989) pointedout that before knowledge becomes truly generative – knowledge that can be used to interpret new situations to solve problems, to think and reason, and to learndemand that students must elaborate and question what they are told; examine the new information, and build new knowledge structures. This view recognizes that learners require a certain amount of knowledge in order to use knowledge flexibly or creatively and that learning is easier once a generative knowledge base has been established. A rich storehouse of knowledge is essential as students deal with issues raised by the ubiquitous images of visual culture.

Uzoagba (2008), pointed out that in pre-colonial traditional Nigeria, Arts and craft had always played a major role in all aspects of life, but the arrival of the missionaries imposed an alien way of life with a Western typeeducation.

Olorukooba (1984),Nkom (2010), were of the opinion that;

“It is the responsibility of those who plan the form, the content of our educational syllabus to see that this creative heritage finds new expression in terms of contemporary life; to ensure that Nigerian pupils under their charge know of and respect the richness of the many cultures which are Nigerian and have the opportunities to express their ideas and aspirations”.(p170).

In the system of Nigerian education introduced, the needs of the society were not properly assessed as they would have been if education had been adequately defined. It was the Nigerian independence of 1960 that led to the re-assessment of the needs of the country since it became imperative for the systems of education to focus on such needs. A national policy on education thus emerged in which the national aims of education were spelt out. Series of curriculum workshops were organized between (1971) and (1975) out of which emerged the general objectives for each subject area including arts and crafts. As stated in the Universal Primary Education UPE Teacher Education Project, (1977), the objectives of arts and crafts education include:

To provide opportunities for the students to:

- 1). develop a language for expressing, ideas, feelings emotions, moods through a variety of Arts experiences (creative growth).
- 2). gain understanding of the media.
- 3). learn the proper use of tools, equipment and materials.
- 4). understand and appreciate works of art (man-made and natural).
- 5). develop interest for a future vocation in Arts.
- 6). have adequate skill and competence for higher education in arts.

- 7). see the usefulness of Arts in other subject areas.
- 8). help the children develop their mental and physical capabilities.
- 9). be adequately equipped to teach Arts to children.

Poppers in Hurwitz and Day (2007), a philosopher of science and a social theorist, suggested a theory of learning and a model of creativity in which objects or ideas are understood as products of interactions between social institutions, cultural environments and individuals. Popper views interest as a positive feeling towards a particular object or activity in which an individual gets deeply involved. He emphasizes that interest is usually directed towards satisfying some needs. For this reason, it is concluded that the stronger our needs the longer our interests will last. The implication of this as it affects Arts and crafts shows a real need for art in the lives of pupils, their general total development, and the need to sustain their interest.

Furthermore, as stipulated in the National Policy on Education (1981) revised edition, it is stated that government will take measures to see that our culture is kept alive through drama, music and other cultural studies in our schools as well as through local, state and national festivals of the arts, and that where necessary, local crafts men will be used to teach pupils. The most recent significant innovation in the area of art education in schools is seen in the WAEC review of Arts syllabus and the school certificate examination pattern in the arts. The compulsory inclusion of both theory and practice in the certificate examinations since (1986) has made the teaching of Arts in school a discipline based subject (Uzoagba2008).

Instead of making Arts look mystical, teachers should state the role as a discipline and as part of the general curriculum. Apart from teaching students to draw, paint, design and model which constitute the domain of creative art teaching as a discipline, each student needs to be taught the

second domain which is to perceive and appreciate the appearance of creative art objects and crafts as well as their analysis and classification. Broudy(1974) and others perceived the need to teach the two domains of aesthetic experience. Kaelin(1965) also noted that by concentrating on the verbal aspect of education alone, we do not adequately reach our students who communicate better visually.

Available research information in Art Education (Mbahi 2000; Ngashang 2007, Mamza 2008), reveals that there are few purpose built Art studios in secondary schools. In some secondary schools, regular classrooms are converted into Art and Craft studios. Many studios if any are located at the outskirts of the school because of the nature of the subject. The position and types of Art rooms tells much about what to expect in terms of the status or importance attached to the subject.

The outcome of informal interviews with some art teachers showed that most secondary schools have more than one syllabus which is either prepared by the teachers themselves, the State Ministry of education, the Nigerian Educational Research and Development Council (NERDC) or the West African Examination Council (WAEC). The curricula are based on self-expression and academic tradition. The objectives are mostly derived from learners and therefore they demand academic knowledge. The goal is then focused on the creative accomplishments of individuals and are stated with such terms as self-expression, developing the senses, identifying creative potentials and so on (Mbahi, 2000).

An effective educational program depends on proper planning for its success. Chapman in Uzoagba(2008) described planning as '*the thought process*' that makes teaching with confidence and flexibility possible. Hence, educators need to establish very clearly what they are trying to

achieve with their students, then decide how they hope to do this and finally to consider how successful they have been in their attempts. According to Hurwitz and Day (2007) the creativity rationale for Art education and the interest in personality development as strongly advocated by Lowenfeld and others dominated the field well into the (1960s), when a new generation of scholars and educators began to suggest, for the first time, that the study of Arts was intrinsically worthwhile. Attention was focused on Art as a body of knowledge that could be learned by children. The justifications for this in the schools arose from Arts value to other areas of concern, such as the development of competent industrial designers, the development of perception, achievement of general educational goals, and cultural literacy. The study of the Arts is part of the disciplines including art history, archeology, cultural anthropology and some areas of psychology as briefly mentioned below:

Definition of Terms

Art history is the historical study of visual arts and art objects. Art historians are able to study unfamiliar art object and attribute it to a period, a style, and an artist, and determine whether a work is authentic or a copy. Lot of Art historians now specialize in art of Africa, the Americas, Oceania, and Asia. Art historians also examine the working of museums, the institutions that educate artists, the functioning of the galleries, and the role of the collector and critic.

Art criticism consists of judgments about the value of art exhibits and events. The writings of art critics are circulated in magazines and on radio, television, and video. Art criticism is also educational and encourages viewers to think for themselves.

Archeology is the scientific study of the physical remains of past human life and activity. It includes all things that are buried or thrown away, such as bones, stone tools, art objects,

weapons, utensils, and other functional objects. It also includes monuments and buildings. Archeologists conduct fieldwork in which they carefully excavate, classify, record and date the artifacts they find.

Cultural anthropology is the study of humanity within cultures, including human behaviour, social organization, and the creation and use of objects. For living cultures, the cultural anthropologist does fieldwork (that is, lives with people), and collects data on human behaviour and social organization. The visual arts are important because they reflect the social structures, religious beliefs, domestic practices, and aspirations of a people.

Behaviour in the context of this work is looking at students' attitude to Cultural and Creative Arts.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.1 Introduction

The chapter on review of relevant literature has subtopics that are organized as follows:

Instructional strategies

- ❖ Environmental factors which affect students
- ❖ Socio – cultural and religious factors
- ❖ Gender and art teaching
- ❖ Empirical Studies

The term ‘factor’ as defined by the New Oxford Advanced Learner’s Dictionary, 8th Edition (2010), can be attributed, in part, to one of several things that cause or influence something, or the amount by which something increases or decreases. Also, the encyclopedia Britannica (2009) reflects this in definition of terms as a substance that functions in or promotes the function of a particular physiological process or bodily system. The vast literature in the journals of psychology, sociology, education, and political science dealing with behaviour and performance attest to the concern for the concept throughout the social sciences. The concept is commonly used because it represents a rather abstract entity which is adaptable to a range of theoretical applications and experimental settings. Further, utilization of the term behaviour as a specialized concept has permitted art educators to describe more accurately

certain aspects of human feelings, thoughts, and responses toward the Arts (Jerry and Michael, 2008).

This work is based on the outcome of several studies conducted by Olorukooba's (1984); Mbahi's (2000) and Mamza's (2008) in which the authors/researchers found that non application of suitable teaching methods by teachers as well as lack of art materials constitute some of the factors responsible for students' loss of interest in Cultural and Creative Arts. Also they found that some powerful social and emotional factors such as peer-group influence, societal perception of the subject and parental influence affect the teaching and learning of art. Some other factors as reported include social relationships. These social factors include the teacher's relationship with students, the overall climate of the student's learning environment, as suggested by Cambourne in Hurwitz and Day (2007).

Art has also been used to study human development. Various theories of human growth and acquisition of cognitive and conceptual skills have been based on the study of ordinary drawings. Art therapy is an area of medical treatment that uses art process and products to help diagnose and treat mental illness. This is because Art is another language, whereby patients can provide information visually, when and where perhaps words cannot be uttered. Art has a potentially vital role in the education of children. The process of drawing, painting, or construction is a complex one in which the child brings together diverse elements of his experience to make a new and meaningful whole.

The Arts as an expression of the people reflect the society, the environment, and aspects of their culture, including the folklore and the pragmatic nature of the people. The Arts in traditional culture – music, dance, drama and craft, are usually integrated and are often

performed and presented together at appropriate occasions, including festivals thus promoting the cultural heritage. These facts constitute the underlying principles for formulating the philosophy for Cultural and Creative Arts Education for primary and secondary schools. The curriculum aims at developing students' acquisition of cultural repertoire, aesthetic perception, artistic talents creativity and expression. It is designed to stimulate interest and enquiries into the theoretical and practical areas, particularly as they affect the teaching of the arts in schools. Finally, the arts are significant tools for developing and inculcating right attitudes, cultural understanding, national unity and the advancement of the society. (NPE, 2004).

The National Policy on Education, (2004) programme objectives state as follow to;

- i). make students fully aware of the significance and roles of the Arts in culture and the importance of their artistic heritage.
- ii). inculcate artistic and academic excellence in the students.
- iii). provide opportunities for learning the skills of creative expression in some artistic (local/cultural) media as the skills of responding to the Arts, thereby promoting cultural continuity.
- v). prepare well qualified personnel with adequate knowledge that they will be able to teach, appreciate and inculcate the right attitudes and values necessary for developing individuals and enhance national unity and national development.
- vi). also, to help students acquire adequate skills and competence for higher education in the Arts at the relevant faculty.

Content – centered writers justify the study of Art Education on the basis of what functions it performs in the society and why it is important to understand these functions. This position as Eisner (1976) pointed out, emphasizes the kinds of contributions to human experience and understanding which only the Arts can provide; it emphasizes what is indigenous and unique.

2.2 Instructional Strategies

Research findings of Olorukooba, (2006) points to the adoption of many instructional methods which are capable of promoting creativity and artistic development in learners. Some of them are: audio visual materials such as the projector, the compact disc and television set for showcasing past art events like exhibitions, excursions and art competitions.

The educational system however needs improvement by providing in schools, colleges of education, and art departments, well-staffed personnel that are imaginative, caring, responsible and qualified teachers. Lowenfeld in Ogbe (2010) maintained that;

Art can be thought of as a continual process of creativity because each child works at his own level to produce a new form with unique organization and with countless minor problems of adapting subject matter to two and three dimensional surfaces. Creative people demonstrate creativity through their activity to restructure the phenomenon.(p129).

Classroom procedure in a teaching/learning situation is so complex that it is difficult to demonstrate, prescribe or state that a specific method is superior to others. However, that is not to suggest that one cannot find the classroom procedures which are suitable for improving Junior Secondary School students' performance in Art. In other words, there is no single best method of classroom procedure that has been generally accepted and used by Art educators.

Majasan (1997), was of the opinion that a sound classroom procedure particularly in an art class is explorative, evocative, experimental, experiential, demanding, involving as it precipitates the maximum creative response from the individual student.

Similarly Ogbe (2008), observed that for any learning to take place there must be the following classroom procedure:-

- i) an aim towards which the effort is directed.
- ii) some specific subject matter involving knowledge, skill or attitudes.
- iii) a means of arousing and maintaining interest even if it is fear of punishment or failure.
- iv) some means of measurement of the effectiveness of the desired learning.

The opinions expressed above, suggest those things to be achieved in a well presented classroom procedure but the researcher did not spell out how the classroom procedure can be demonstrated by an art teacher in project method. For a successful classroom procedure in project method, children /students should know clearly what they are supposed to do.

At the end of the project the teacher should bring together the various contributions made by the children/students; the teacher should make the purpose of the project easily understood to the children/student; he should make sure that, brain-storming tasks should be assigned during teaching/learning process, thereby; making the project method of teaching successful, explorative, imaginative and creative.

Lowenfeld (1975) suggested that it is only through the senses that learning takes place. Therefore, if it is true that learning takes place through the senses, and deals with the development of the senses, it follows then that no effective learning will take place without

involving the use of art. For example, art products like mask, costumes, musical instruments and dances, are still being used by some societies in parts of Nigeria especially during burial ceremonies and other festivals. Art education does not only foster man's aesthetic development and helps him to live fully, but also plays an important role in guiding the general development of the child. Art may be regarded as the imaginative device by which students learn and grow through aesthetic experience with ability to see and appreciate beauty in nature. Since the Nigerian government has viewed education as a vehicle for National Development, it should take into cognizance the creative potentialities of the individual, the role that art can play in the educational process. The preceding statement is deduced from Lowenfeld (2009) and Newick (2002) who stated that art is a dynamic and unifying activity. Lowenfeld further states that training the young to acquire these qualities can be achieved in art education where the children are made to share equipment; views are encouraged to be creative and self-reliant. Art can therefore, be said to deal with the development of human senses.

The interest and enthusiasm aroused in project methods which encourage children/students to learn other things more quickly and firmly during formal lessons, is mostly due to the teacher's enthusiasm (Witkin 1993, Shaaba 1997, and Mohammed 2012). Facilitation of learning in project method of teaching is only possible and successful if the art teacher organizes his time and efforts very differently from that of conventional teacher. That is, instead of spending much time organizing lesson plans and lectures, the teacher should concentrate on provision of all kinds of resources which will give his students experiential learning that is relevant to their needs and interest. The teacher can pick on simplified practical and psychological steps which the students must go through in order to utilize the resources such as observing an object, visualizing the object, understanding the object before drawing the object. For example, the teacher can use

one open – ended device which helps to give both security and responsibility within an atmosphere of freedom. This technique is called “student constructs”. It is used in project method in order to assuage the uncertainties and insecurities which the teacher may experience. The students’ construct is simply, setting a goal for the students to achieve within a given time.

2.3 Environmental Factors which Affects Students.

The process of learning is very complex and there may, therefore, be no single best teaching method. Our tendency to concentrate on developing the capacity to regurgitate bits of information may be putting undue emphasis on only one factor in human development, the one that is measured by intelligence tests. Intelligence does not encompass the wide range of thinking abilities that are necessary for the survival of mankind (Lowenfeld and Brittain,2009). The abilities to question, to seek answers, to find form and order, to rethink and restructure and find new relationships, are qualities that are not generally taught. It may be that one of the basic abilities that should be taught in our public schools is the ability to discover and to search for answers, instead of passively waiting for answers and directions from the teacher. The experiences central to an art activity embody this very factor. Very young children have freedom to act without regard for the amount of knowledge mankind has already amassed about such an action. What a person knows or does not know may bear no relationship to creative action.

According to Mohammed (2012), teaching by guidance is a way of maintaining a balance between direct and laissez-faire type of teaching methods. Guidance refers to helping the student to overcome the difficulties in his learning activities. That is to say without guidance, the

expected new behaviour will be based on trial and error, and this could lead to boredom and frustration. Research shows that school principals for instance, are vital to successful restructuring of schools (Newman and Associates, 2006), to changing and improving schools (Fullan, 2008), enhancing student learning (Levine andLezotte, 2000). The contributions of the principals to achieve success in the schools include:

(1) Shaping vision and mission:School principals, with staff, parents and others, provide the motivation and impetus to articulate a vision and mission for the school based on deep values about education and quality learning. Without vision, the school is blind.

(2) Building and maintaining relations with parents and community: there is no question that schools must work closely with parents and community. Without deep ties, the institution is set adrift. Principals are crucial in establishing, cementing, and enhancing the involvement of parents and the connection with the community.

(3) Shaping the school culture and climate: Principals are central to shaping a positive and professional school culture and climate. Their daily work and value-driven behaviours shape a positive set of underlying norms, values and beliefs that foster learning. Without leadership in this area, cultures can become stagnant and toxic. (Deal and Peterson, 2004).

(4) Providing instructional leadership and nurture it in others:Instructional leadership comes from teachers and others, but without the principal caring about and working with staff on curriculum, instructions, staffing, and assessment, well-designed instructional systems are unlikely to exist.

(5) Lead and support school improvement and change: No matter how a school is, it must continuously seek new ideas and change practices or its spirit will wither and die. Research on

successful schools show that principal leadership is necessary to improvement and change (Deal and Peterson, 2008).

Art education is the “transmission of values and accumulation of knowledge of the society, it is the education that is designed to guide the child in learning the culture, moulding his/her behaviour in ways of adulthood, and directing him/her towards his/her eventual role in the society”. Art education provides one of the best ways for a child to understand, organize and utilize concepts within the environment. By looking, feeling and manipulating, the young learner gets to understand the relationship of sizes, shapes and colours of his physical surroundings. The child then utilizes art experience as an expressive medium through painting and drawing. It is also observed that painting and drawing reveal the intellectual, emotional and external expression of an inner state. The child’s art expressions are used as the main factor in his/her adjustment to his/her own society. This process of adjustment is one’s “creative imagination”, hence Olorukooba (1986), maintained that Art is the basis of efficient technique of education. He emphasizes that absence of Art experiences in the general education of our youth would certainly result in confusion.

Olorukooba (1990) stated that after several unsuccessful attempts at solving a problem, the creative thinker becomes so frustrated by his failure that he relieves the pressure by turning to some other activities. Ogbe (2010) also termed this period of withdrawal from the problem as the incubation period, a period during which there appears to be conscious effort expended towards solving the problem.

Sani and Aliyu (2010) were of the opinion that Art Education has brought about changes in modernization, economy and socialization process, apart from being the channel whereby

peoples' ways of life are expressed. Art education develops perceptual abilities of the learner, and also helps him/her to acquire competence in various manual skills. Above all, the introduction of art activities in schools are meant to develop the students' creative potentials, which can make the individuals develop to the fullest, thus making them productive members of their community. The creative potentials include the development of manual skills, self-confidence, sense of maturity, and sense of imagination; intellectual ability, technical and cultural knowledge. Art is seen as an educational element which provides an avenue for transmitting cultural forms such as knowledge, idea, beliefs, skills and aesthetic values of a society from generation to generation.

Newick (2002) explained that without Fine Arts, it is impossible to conceive of education in any real sense. This implies that education prepares one for life, and art experience is naturally available to all human beings. This confirms Sani and Aliyu's (2010), statement on art as one of the important aspects of school education. Sani and Aliyu further stated that primary school training and direction in art enables children maintain the values, attitudes and sense of reality from one generation to another. The nature of the arts is to give character, identity and status to groups or people, individuals and institutions through mutually understanding symbols.

In this direction therefore, we need to search for the ways and means of educating people to appreciate the roles that both utilitarian and aesthetic aspects of traditional arts and crafts can play. This has been emphasized in the National Policy on Education (1977) and revised (1981, 1998, and 2004). The broad aims of secondary education within our overall national objectives should be "to develop and project Nigerian culture, art and language as well as the world's cultural heritage" with this proceedings therefore, and for successful implementation of our national objectives to take place, we have to explore the significant role that art education can

play in school curriculum activities. The place and values of art education cannot therefore be overemphasized, particularly as an integral part of our total educational objective.

2.4 Socio – cultural and religious factors.

The general trend of events in most countries today is to give priority to mathematics and the sciences and deprive students in the study of arts. Ajayi in Mamza (2008) explains that we are living at a time when science is called upon to save our skin before art can save our soul. Science alone, unaided by the arts, cannot save us either as a nation or as a civilized country. Mbahi (2000), pointed out that students are interested in art education, but would not like to make a career of it due to some social and economic reasons. Lowenfeld and Brittain(2009) also held that:

In our present educational system most emphasis has been put upon the learning of factual information. To a great extent passing or failing of an examination or a course, or the passing on to the next grade, depends upon mastery or memorization of certain bits of information that are already known to the instructor. (pp 3&4).

Olorukooba (2010) was of the opinion that socio cultural and religious backgrounds for instance, can also lead to barriers and differences in teaching – learning of Cultural and Creative Arts by bringing live situations to the class. More and more people are becoming aware that the ability to learn differs from age to age and from individual to individual and that the ability to learn involves not only intellectual capacity but also social, emotional, perceptual, physical and psychological factors. Only a few secondary schools offer art, and very few students would like to carry the early interest in art into adult life. For most students, this is a terminal course and the school does not really need it after the junior secondary school. Even in those schools which offer art, it is often an elective subject at the senior secondary level and only limited students

take it (Mamza, 2008). It is regarded as a rudimentary or preparatory course that is offered only to assist students develop their ability in biology, chemistry, physics or geography. Students' attitude to the arts which they will carry through life is often materially affected, if not completely formulated during the early secondary school years. Unless the student becomes actively involved in stimulating art process at this time, he will probably leave school with a strong antipathy for art, or with the concept that art is play activity for the elementary child with little or no relationship to adult living.

The nature of the subject and the way it is taught have influenced the type of values upheld by students. As the maturation process unfolds, student's attitudes towards the Arts seem to be affected by some changes also. The completely free and uninhibited expressions of the young child are no longer apparent in adolescent. Lowenfeld in Mbahi (2000) opined that "during adolescence, skills become increasingly important, and the creative approach changes from an unconscious creation to one done with a critical awareness". Various research activities have established a relationship between attitude/interest and high achievement between negative attitude and low achievement in school subjects generally. Many students think that they cannot earn a living through Art. In the visual Arts, Eisner (2002), and Palmer (2004), suggested that attitude affects performance in Arts and Craft generally.

Several art students offer subjects other than art as their best subject while a few see art as their best subject, together with one or more other subjects. Combining the subjects mentioned as best or equal best, most students acknowledge English as their 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 make Art as their best subject nonetheless consider careers in other fields. To most people in the Nigerian society, an artist is someone who

draws and paints. This is the result of wrong traditional and academic attitude towards art (Uzoagba, 2008).

Mbahi (1997) suggested a number of reasons why art is undervalued and ill provided for.

Art, music and handicrafts...have not received the attention in schools which is due to them. They are received as late-comers; when they are taught; they occupy a place outside the regular curriculum and are taught as 'extras' or spare time activities. The right teachers are not easy to find; the rooms and equipment demanded have not always been available, and the subjects have, therefore, lacked a good tradition in schools.(p45).

Every child, regardless of where he stands in his development, should first of all be considered as an individual. Expression grows out of, and is a reflection of, the total child. A child expresses his thoughts, feelings, and interests in his drawings and paintings and shows his knowledge of his environment in his creative expressions. If it were possible for children to develop without any interference from the outside world, no special stimulation for their creative work would be necessary. Every child would use his deeply rooted creative impulses without inhibition, confident in his own means of expression. Whenever we hear children say, "I can't draw," we can be sure that some kind of interference has occurred in their lives. This loss of self-confidence in one's own means of expression may be an indication of a withdrawal into one's self (Lowenfeld and Brittain, 2009).

Often the mistake is made of evaluating children's creative work by how the product looks; its colours and shapes, its design qualities, and so forth. This is unfair not only to the product itself but even more to the child. Growth cannot be measured by the tastes or standards of beauty that may be important to an adult. However, art has been traditionally interpreted as relating mainly to aesthetics, and this concept has in some cases limited the opportunity for art to be used in its fullest sense. In art education the final product is subordinated to the creative process. It is the

child's process -his thinking, his feelings, his perceiving,however it is the child reactions to his environment that is important.

Traditionally, art in many schools has been treated primarily as an enrichment activity rather than as a substantive body of knowledge that requires study and merits the status of other subjects included in the curriculum. Art still occupies a more or less peripheral position in most schools, but it receives very little attention in the school curriculum. Art programs are plagued by inadequate facilities and a shortage of materials (Mbahi, 1997; Olorukooba, 1977; 1981; 2006; Witkin 1993, Shaaba, 1997 and Mohammed 2012), proposed that acquisition of knowledge depends mainly on interest, which derives from the voluntary and involuntary attention of children. Interest is seen as a fundamental instrument of teaching/learning process therefore, all that is prepared, planned and organized for the child/student to learn, would have to relate to the student's existing background. On the other hand (Witkin 1993, Shaaba, 1997 and Mohammed 2012), stated that children should learn through activities such as imitating, drawing, collecting and observing nature.

Junior Secondary School (JSS) is a continuation of the primary school but at this level, the child is no more interested in spontaneous play and self-expression which characterizes children at the primary school level. Education methods become more systematic with definite requirements of knowledge and skills. According to Lowenfeld and Britain (2009), the child at this age has entered into a critical period of his development and has lost his uninhibited approach to drawing and painting, he has become very conscious of his action and increasingly aware of his products. This is supported by Uzoagba (2008), who opined that, one of the important tasks of art education during the Junior Secondary School, level and particularly in the child's first year is to

provide means by which the child will continue in his use of art and to sustain his confidence in his own means of expression.

Furthermore, divergent opinions have been expressed on the issue of secondary school students' attitude and performance to Cultural and Creative Arts. Attitude plays a significant role in influencing a guiding action, emotions and knowledge processes and thus in shaping learning and teaching process. In a research conducted in secondary schools in Nigeria, Mbahi (2000) discovered that English and mathematics were allocated six periods each per week in both junior and senior secondary schools. All other subjects including Art were given two periods per week in junior secondary school, and four periods per week in senior secondary schools. Hurwitz and Day (2007), observed that often, children enjoy their overall school experience more because Art touches on areas not addressed in other subject areas, and some may attend school more regularly when there is a good Art program. Being able to participate in activities such as music, dance and drama is very important to many children. It is often during these moments, that children have opportunities to express their ideas, opinions, and judgments, either through their own Art production or discussion of other works. It is not the teacher's role to attempt to render psychological interpretations of particular children by analyzing their Creativity. Mitlerin Day (2007), stressed the need to educate the student to get information from cultural works of art. The students have to first experience the work, then list or categorize what is in it. He perceives the need to provide the student with a model of how to look at a cultural work of art and what to look for during the aesthetic encounters. These objectives have concentrated on the teaching of skills necessary for a student to convert materials into a medium for artistic expression and the knowledge required for general understanding of the historical development and cultural values of arts and crafts.

Akolo (2000) saw the need for the students to duplicate and appraise Cultural and Creative Arts works and this means knowing the rules and principles that the work exemplifies. However, allowance has to be made for the responsive aspect of Arts and Craft in addition to the productive aspect already provided. This knowledge is not only necessary to refine the production of Arts but also necessary for the students to be able to discuss the merits and demerits of Art Education. Motivation in learning is higher when the overall attitude is positive toward interest in art for instance, a child who is frustrated in school subjects such as reading, writing, or arithmetic may turn to art for a release from his frustrations, because in art there is no right or wrong answer. Teachers who aim at understanding what students think about the Arts are more skillful in organizing lesson plans and Art activities which aim to challenge and expand their students' attitude (Chraska 2000)

2.5 Gender and Art Teaching.

It is believed that an Art teacher must be able to primarily convey certain techniques of Art as effectively as possible including the requisite manual skills and technological information and also certain set of artistic ideas and standards (Uzoagba, 2008). The interest of boys and girls from urban and rural backgrounds are different (Olorukooba, 2010). As an Art teacher he must understand child psychology and appropriate teaching strategies. He should know how to fit Art subjects within the developmental level of his students both in choice of materials, content, and teaching techniques. His understanding as to the social functions of art will influence the ways of relating art to the rest of the curriculum in the classroom.

The teacher is the centre – pole of any effective teaching/learning process and what he does not do affect learning in a profound way (Witkin 1993, Shaaba 1997 and Mohammed 2012). For an

effective teaching/learning process to occur, the quality of the teacher and the methods used is of paramount importance. The teacher is therefore expected to be of refutable behaviour. For instance, Froebel (1782 – 1852), in Rusk (1979), observed that for play to have an educative value, the play must be purposeful, goal directed and controlled by the employment of definite materials under the supervision and guide of a qualified teacher. It is only through display of such and other qualities that the quality of teaching makes a considerable difference in performance in Art. The 20th century has witnessed an on-going evolution of the principles embodied in discipline - based Art Education. After the turn of the century, very significant and revolutionary changes began to take place. The changes in educational methods began with experimentation in Art Education based on contents. The educational features that the progressive educators attempted to alter in the 1930s and 1940s, which are still prevalent today include “fragmented curriculum”, neglect of the student’s internal life, and proliferation of tasks that have no intrinsic meaning to the child. The role of supervision as a means of improving teaching in schools cannot be overemphasized. The State Education Commission should create a unit in its system as it has done with Science, Health and Physical Education, and Home Economics.

According to the National Parents’ Teachers’ Association and the Getty Centre for Education in the Arts (Emma 2000), art is essential to learning – not just an educational frill. Learning about the visual arts gives students a window into the rich and interesting world built around them and teaches them about their own history and culture as well as those of other people.

Furthermore, it cultivates self-expression, imagination and creativity as well as critical-thinking and problem-solving skills. Students who learn about art develop capacities to weigh meanings and make evaluations and judgments. The understanding and the process of making art works

teaches students how to cooperatively work in groups and how to work hard to achieve a goal. The development of all these skills and attributes not only make students better learners but it also helps students feel good about themselves. It builds self-esteem. In a world in which ideas and information are often delivered visually, children need to learn how to analyze and judge the meaning of images and how to use them to communicate their own ideas. Today's educators and business leaders consider these skills and attributes vital to individual achievement yet some schools offer little or no instruction in art. The students at these schools are missing the opportunity to expand skills so necessary to succeeding in a competitive economic environment in a culturally diverse, visually oriented world (Emma, 2000).

Dewey (1952), Wirth,(1966), and Mohammed,(2012), expressed the belief in self-shaping as a process of teaching and learning, and argued that thinking arises out of practical needs, and that only through action is knowledge acquired and progress made possible. If the study of Art must survive in the modern Nigerian society, it must be provided a new direction in the light of Nigeria's educational hopes and desires during this millennium. The present programme and classroom practice of Art in the junior secondary schools must face the realities of the educational objectives. This is why a new Art curriculum development is very crucial at this time to make the content relevant. More people are recognizing that the ability to learn differs from age to age and from individual to individual and that the ability to learn involves not only intellectual capacity but also social, emotional, perceptual, physical and psychological factors. Only a few secondary schools offer art, and very few students would like to carry the early interest in art into adult life. For most students, this is a terminal course and the school does not really need it after the junior secondary school. Even in the schools that offer art, it is often regarded as an elective subject at the Senior Secondary level and only limited students take it

(Mamza, 2008). It is regarded as a rudimentary or preparatory course offered only to assist students to develop their ability in biology, chemistry, physics or geography.

Students' attitude to the arts which they will carry through life is often materially affected, if not completely formulated during the early secondary school years. Unless students become actively involved in stimulating art process at this time, they probably will leave school with a strong antipathy for art, or develop the concept that art is not a serious academic play activity with little or no relationship to adult living.

Combining the subjects mentioned as best or equal best, most students acknowledge English as their 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 give Art as their best subject nonetheless consider careers in other fields. To most people in our society, an artist is someone who draws and paints. This is the result of wrong traditional and academic attitude towards art (Uzoagba, 2008).

2.6 Empirical Studies.

The decision to take up the role of Art, especially in its "pure" form, like that of Fine Art student, is the result of a number of different forces which not only conflict with each other but also reflect the values of the artists and those of the society as a whole. In other cases, there is enough encouragement in the social milieu, in the family and in the school, to make the intending art student feel that although art values are special, they are recognized as being acceptable and indeed admirable in their own way – the attitudes within society towards art are sufficiently ambiguous and ambivalent for this to be a possibility. "In the question of social identity, many students and parents see subjects in terms of their material values and their

perceived ranking in the society. Issues like personal interest, aptitude, type of education attained, one's General life style and capabilities are often ignored" (Mamza, 2008). Professions like medicine, law, engineering among others are therefore mostly highly regarded than Creative Arts. Another possibility is that in the pursuit of a valid modern concept of art, the student could reject the idea of the artist's outlook being different from that of others and indeed seek to equate his role with roles more highly regarded in the modern world such as that of the scientist. Perhaps the best way to promote the Arts programme beyond mere interest is through students' contact like regarding Art students as goodwill ambassadors for instance, if the students are excited about Art Education, their enthusiasm will carry over to the rest of the students' body, to staff, and to parents (Mbahi 2000).

Ogbe (2010), stated that "creativity depends not only on special inborn potentials but also on differences in mental mechanism by which the inborn qualities are expressed". Ogbe also explained that any lack in creativity is due to environmental factors such as poor health, family circumstances, family pressures and lack of free time. Ogbe (2008), also emphasized on the importance of early parental attitudes towards the child's expressions of creativity. With this kind of attitude, children sense that things are to be enjoyed and manipulated successfully. Ogbe (2010), was also of the impression that "what the field of art education needs today is to appraise our narrow view of the field; to make ourselves, our curriculum expansive, all embracing and relevant to the fast growing technological age both in theory and practice.

2.7 Summary of Literature Review and Uniqueness of the Study.

An appraisal of the literature review on Art Education and its value has been expressed by various authors.

Olorukooba (1982) puts it that:

Without Art Education, it is not possible for a man to appreciate any art, or art related objects. For education does not give only knowledge, but taste. It qualifies the feelings as well as the judgment; the depth of a man's sensibility, the sureness of his judgment will be in proportion with the thoroughness of his education.(p105).

Art Education can be seen as involved in the all-round development of an individual - physically, mentally, intellectually, socially, and economically and so on. Art also is a means of widening the range of human experience by creating equivalents for such experience; it is an area where an experience can be chosen, varied and repeated at will. Therefore, mental growth depends upon a rich and varied relationship between a child and his environment; such a relationship is a basic ingredient of a creative art experience. Man learns through his senses. The ability to see, feel, hear, smell, and taste provides the means by which an interaction between man and his environment takes place.

The process of educating children can sometimes be confused with developing certain limited predetermined responses, and the curriculum in public schools tends to be less concerned with the simple fact that man, and the child too, learns through the five senses such as seeing, hearing, speaking, feeling and touching. The development of perceptual sensitivity, should therefore become most important part of the educative process. Yet in most areas other than the arts the senses are apt to be ignored. The greater the opportunity to develop an increased sensitivity and the greater the awareness of all the senses, the greater will be the opportunity for learning.

This study is unique because it stresses on the apparent ignorance of many young people about career prospects. The study suggests that in view of personality maladjustment among school

children, career officers and counselors should be appointed in the post-primary institutions. Since qualified personnel in this category are scarce, Government should make provision for the training of interested teachers in Cultural and Creative Arts in line with the NPE (Federal Ministry of Education, 2004, 2007). Cultural and Creative Arts will also feature in teacher education programmes. Also, Educational Resource Centres should be established at all the States and Federal levels. There will, however, be close co-operation and constant consultation to ensure free flow of information in respect of achievement in this field.

CHAPTER THREE

RESEARCH METHODOLOGY

3.1 Introduction

This chapter presents the methodology of the study. The term descriptive research refers to the type of research question, design, and data analysis that is applied to a given topic. The descriptive function of research is heavily dependent on instrumentation for measurement and observation (Borg and Gall, 2009). Researchers may work for many years to perfect such instrumentation so that the resulting measurement will be accurate, reliable, and generalizable.

3.2 Research Design.

This is an evaluation of the effect of the Cultural and Creative Arts programme on the performance of students in Junior Secondary Schools (JSS) in Nasarawa State through descriptive survey technique. Mbahi (2001) was of the opinion that descriptive research design is concerned with the collection of data for the purpose of describing and interpreting the existing conditions, prevailing practices, beliefs, attitudes and on-going process among others. Descriptive research does not fit neatly into the definition of either quantitative or qualitative research methodologies, but instead it can utilize elements of both, often within the same study. Descriptive research design is a scientific method which involves observing and describing the behaviour of a subject without influencing it in any way. Descriptive statistic was used to analyze the data which compares two or more populations based on ordering of sample measurement according to their relative magnitude.

3.3 Population and Sample

The populations for this study were teachers and students, drawn from selected (private and public) secondary schools within Nasarawa, Keffi, Akwanga, Lafia, and Awe local Government areas respectively. This study is mainly focused on J.S.S students of the various secondary schools. Below is the population for the study as shown in table 3.1

Table 3.1 Sample for the study.

LOCAL GOVERNMENTS	NUMBER OF TEACHERS	JSS1	JSS2	JSS3	NUMBER OF STUDENTS
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NASARAWA	10	15	15	20	50
KEFFI	10	15	15	20	50
AKWANGA	10	15	15	20	50
LAFIA	10	15	15	20	50
AWE	10	15	15	20	50
	50	75	75	100	250
TOTAL	50	75	75	100	300

A stratified random sampling technique was used in the selection of the subjects in schools, in the case of the teachers; the art teachers responsible for teaching the art subject were picked.

3.4 Research Instruments:

A 23- item questionnaire for students and a 22- item questionnaire for teachers were administered, and interview was conducted for students and teachers alike. A total of three hundred respondents comprising teachers and students from selected public and private secondary schools within Nasarawa, Keffi, Akwanga, Lafia, and Awe Local Government areas were selected for the study.

3.5 Data Collection Procedures

Pilot study was used for feasibility study to ensure that the ideas / methods behind the research are sound before launching into a larger study. The populations for the pilot study were teachers

and students, drawn from selected (private and public) secondary schools within Nasarawa, Keffi and Akwanga towns. In all, a total of fifty students and seven teachers were selected. This constituted the sample size used for the pilot study. A pilot study was carried out on relevant population, but not part of the final sample. When the questionnaires were approved by the researcher's supervisory committee, a covering letter was received from the Head of Department by the researcher to go to the field. The researcher administered the questionnaires, and interview by himself.

3.6 Data Analysis and Technique.

After collecting the data obtained from the instruments, the mean scores of the data obtained were used to analyze, determine the degree of the relationship of the variables involved through the use of the statistical package for social and scientific method [SPSS].

CHAPTER FOUR

DATA PRESENTATION, RESULTS AND DISCUSSIONS.

4.1. Introduction

This chapter presents the results of the data collected with the questionnaires. Analysis of the data is discussed in line with the research questions and objectives of the study. Two groups of respondents were involved in the investigation. These were the students involved in arts subject at the junior secondary schools and the teachers responsible for the teaching of the subject. The main thrust of the investigation is the students but the teachers' opinions also would be used

where necessary. The responses are presented in tables of frequencies and percentages and illustrated with graphical presentations where necessary.

4.2 Demographic Distribution of the respondents

Demographic variables that were considered among the students groups were sex, age and level of study. From the teachers, the variables are sex, age, qualification, and years of teaching the subjects were selected. Of 57 students involved in the study, 30 were in the second level of the junior secondary school (JSS II) while 27 students were in the first level (JSS I). Table 4.1 shows their sex classifications.

Table 4.1: Classification of the respondents by sex

Sex	Students		Teachers	
	Frequency	Percent	Frequency	Percent
Male	30	52.6	4	57.1
Female	27	47.4	3	42.9
Total	57	100	7	100

Table 4.1 shows that 30 of the students were male, while 27 were female. Among the teachers, 4 were male while 3 were female. This distribution clearly revealed that gender was not a factor in the expressed interest since the numbers of male and female in both groups are proportionally the same. This would therefore mean that the study covered the opinions of male and female adequately in relation to the subject of investigation.

Table 4.2: Classification of the respondents by their age range.

Age	Students		Teachers	
	Frequency	Percent	Frequency	Percent
10 - 15years	45	78.9		
16 - 18years	6	10.5		
19years and above	6	10.5		
20-30years			3	42.9

31-40years			3	42.9
Above 40years			1	14.2
Total	57	100.0	7	100.0

In table 4.2, 45 of the students were within the 10-15 years age bracket and 6 of the students were between 16 and 18 years range. Also, 6 students were above 19 years. Among the teachers 3, each are between 20 to 30 years variable and 31 to 40 years respectively. Only 1 of the teachers was above 40 years. All the teachers were in Cultural and Creative Arts teaching line. In terms of professional qualification, 71.4% of the teachers had the National Certificate in Education (NCE) or its equivalent. Only 28.6% of the teachers said they have First degree. Of the total number of teachers involved in the study, 57.1% had been teaching the subject for between 2 and 5 years while 42.9% of the teachers taught for between 6 and 10 years. With these demographic characteristics, the students and teachers would be expected to be in vintage position to provide the required information for this study.

4.3. Factors Affecting Students Learning of Cultural/Creative Arts

Basically, four variables were examined here in relation to the factors affecting students' learning behaviour and performance in Cultural and Creative Arts in the junior secondary schools. These were the interest of the students in the subject, factors that encourage the students' interest such as performance, instructional strategies employed by the art teachers, environmental issues, facilities required for the teaching and learning of the subject and gender

associated variables. These variables were analyzed along the research questions of the study respectively.

Research Question One:

Is the teachers’ Methods of Teaching Influencing Students’ Behaviour in Cultural and Creative Arts?The use of instructional strategies were assessed in two dimensions. On the part of the teachers, their strategies and knowledge of the subject were assessed while the students’ view of their teachers’ use of the instructional strategies was also analyzed. In Table 4.3, the opinion of the teachers is summarized in frequencies and percentages.

Table 4.3: Teaching Activities in Cultural and Creative Arts class

Activities	Very good		Good		Total	
	Freq.	Percent	Freq.	Percent	Freq.	Percent
Your knowledge of arts	3	42.9	4	57.1	7	100.0
Your skill for making arts	6	85.7	1	14.3	7	100.0

Do you have access to Arts textbooks and other relevant materials	4	57.1	3	42.9	7	100.0
Ever taken your students on arts excursion	2	28.6	5	71.4	7	100.0
Do teachers expose students to the use of computers for executing art work	2	28.6	5	71.4	7	100.0
Ever conducted arts exhibition in your school	3	42.9	4	57.1	7	100.0

Table 4.3 shows that 3 of the teachers had good knowledge of arts while 4 said theirs was good. Six (6) of the teachers said they have very good skills in making art materials while 1 of the teachers said he has good skills in such endeavors. The teachers could be said to be professionally competent to teach the subject. Table 4.4 shows the various strategies used by the teachers in the teaching of the subject in the selected schools. Table 4.3 shows that 4 of the teachers had access to art textbooks and other relevant materials for the teaching and learning of the subject. The table shows 3 of the teachers do not have access to art textbooks. Only 2 of the teachers said they have taken their students on arts excursion but 5 of the teachers have never taken their students on art excursions. In assessing art teacher's methods of teaching, the trend was also the case in the use of computer for graphic design as indicated in the table. In the same vein, only 3 of the teachers said they have conducted art exhibition in their schools and 4 of the teachers, said they have never conducted any art exhibition. The students' opinions of the strategies used by the teachers in teaching the subject in the selected schools are tabulated in Table 4.4.

Table 4.4: Students’ Opinions on the Strategies used by the Teachers in Teaching Cultural and Creative Arts.

Strategies used by the teachers in the teaching of the subject in the selected schools	Yes		No	
	Freq.	Percent	Freq.	Percent
1. Use of textbooks on Cultural and Creative Arts?	26	45.6	31	54.4
2. Participation in an arts excursion.	14	24.6	43	75.4
3. Exposure to other media of executing arts	21	36.8	36	63.2
4. Exposure to computer aided graphic arts	13	22.8	44	77.2
5. Use of computer for execution of art works	15	26.3	42	73.7
6. Confidence to invite others to partake in cultural and creative arts in your school	40	70.2	17	29.8

Table 4.4 did not show that students have been encouraged through multidimensional approach in the teaching of the subject. This is clearly demonstrated in all the items in the table. For example, on item one, only 26 of the students agreed that their teachers have exposed them to textbooks on Cultural and Creative Arts, but 31 students did not agree. On item two, 14 of the students agreed that they have participated in arts excursions, but 43 students were not of this opinion. On item three, 21 students agreed that their teachers exposed them to other media of executing art works and 36 students said they were never exposed to such Medias. Confirming

the non-exposition to other media of arts execution, 13 of the students agreed that their teachers have exposed them to computer aided graphic arts, but 44 of the students have not been exposed to such devices. More so, 15 of the students said they can use computer for execution of art works while 42 said they cannot. 40 of the total number of students involved in the study were of the opinion that they have the confidence to invite others to partake in Cultural and Creative arts in their school. Only 17 of the students said they cannot. Another instructional strategy tested is the use of exposition of students to work of great Artists by the Creative Arts teacher. The result of the effect of the variable on students' interest in the subject is summarized in Table 4.5

Table 4.5: Test of Association between Teaching strategies (Exposure to works of Artists) and Students' interests in Cultural and Creative Arts.

Have you been exposed to work of great Artists?	Interested		Not interested		Indifferent		Total	
	Freq.	Percent	Freq.	Percent	Freq.	Percent	Freq.	Percent
Yes	23	88.5%	3	11.5%	0	0.0%	26	100.0

No	19	61.3%	6	19.4%	6	19.4%	31	100.0
Total	42	73.7%	9	15.8%	6	10.5%	57	100.0
Pearson Chi-Square = 6.996, DF = 2, P 0.030								

Table 4.5 shows that exposure to works of great Artists by the teachers is likely to have significant and positive effect on the interest generated by students in the subject. The test revealed that multidimensional strategies by the teacher would likely have significant effect on the interest expressed by students on the subject, thus 23 of the students were of the view that they were interested in the works of great artists and 3 students said they were not interested, 19 of the students argued that they have not been exposed to works of great artists 6 students said they were not interested in the works of artists, while 6 students were indifferent in their opinion.

Research Question Two:

What are the Environmental Factors Influencing Students? The effect of the environment was assessed on the basis of the facilities, equipment and other requirement for the effective teaching and learning of the subject. Other variables considered along this factor were the attitude of the school management towards the teaching and learning of the subject. As regards the attitude of the management which in most cases determines the conditions of the schools' environment, only the opinion of the teachers were used. This is because they have better accessibility to such information in the schools. Table 4.6 shows the frequencies and percentages of the expressed opinion of the teachers on the schools management attitude towards the subject.

Table 4.6: Teachers' Opinion on Attitude of School Management towards Arts

Attitude of school management to arts as a subject in the school	Frequency	Percent
Very negative	2	28.6
Negative	3	42.9
Somewhat positive	2	28.6
Total	7	100.0

Table 4.6 shows that 2 of the teachers felt that the school management have very negative opinion towards the teaching and learning of Cultural and Creative Arts in the schools and 3 of the teachers were of the view that their school managements have negative view towards the teaching and learning of the Cultural and Creative Arts in their schools and 2 of the teachers were of the view that their school managements have somewhat positive view. A portrayal of the negative attitude of the management was earlier demonstrated in table 4.3 in the dearth of computers which 71.4% of the teachers said computers were not available for teaching the subject in their schools. Only 2 of the teachers claimed that they have computers but that incompetence on the part of the personnel was the main constraint to its use for teaching and learning of the subject. Table 4.7, shows the opinion of the teachers and students on the availability of Arts studios in the schools.

Table 4.7: Opinion of the Respondents on Availability of Art studio in the school

	Students	Teachers
Do you have art		

studio in your school?	Frequency	Percent	Frequency	Percent
Yes	20	35.1	5	71.4
No	14	24.6	1	14.3
Not Sure	12	21.1	1	14.3
Indifferent	11	19.3	0	0.0
Total	57	100	7	100.0

From the responses expressed in the table, 71.4% of the teachers were of the opinion that their schools have art studio. This perception was collaborated by 35.1% of the students. Since the teachers would be in a better position to know the status of such facility 14.3% of the teachers said they do not have art studios in their schools as supported by 24.6% of the students while 14.3% of the teachers were not sure 21.1% of the students seconded this opinion.

Research Question Three:

What are the Socio – Cultural and Religious Factors which Influence Students’ Behaviour in Cultural and Creative Arts?A number of variables were used for this assessment. They included, the importance attached by the students to the subject as a connotation of the career aspiration with the corresponding interest, perception of the subject in terms of difficulties, and

other related variables like whether the subject Arts has been traditionally interpreted as relating mainly to aesthetics, and this concept has in some cases limited the opportunity for art to be used in its fullest sense. Also, if cultural and religious backgrounds for instance, can lead to barriers and differences in teaching – learning of Cultural and Creative Arts.

Table 4.8: Opinions of the Respondents on Socio - Cultural and Religious Backgrounds.

The importance of Cultural and Creative Arts to your culture and religion	Teachers		Students	
	Frequency	Percent	Frequency	Percent
Important	6	85.7	51	89.5
Not important	1	14.3	6	10.5
Total	7	100.0	57	100

The opinion of the students and teachers in table 4.8 clearly shows that most teachers and students were of the view that the subject is of great importance to their culture and faith. In the table 6 of the teachers had this positive opinion and 51 of the students shared the opinion with them. The expressed importance attached to the subject by the students to their culture and faith, could be a determinant factor of their career aspiration in it. From the student’s expressed opinion, 1 of the teachers was of the view that the subject was not important to their culture and faith while 6 of the students also shared this opinion.

Table 4.9: Effect of Vocational Ambition on Interest in Arts Subject by the Students

Value of Cultural and Creative Arts as a vocation.	Interested		Not interested		Indifferent		Total	
	Freq.	%	Freq.	%	Freq.	%	Freq.	%
Important	3	42.9	1	14.3	3	42.9	7	100.0
Not important	13	68.4	3	15.8	3	15.8	19	100.0
Very important	26	83.9	5	16.1	0	0.0	31	100.0
Total	42	73.9	9	15.8	6	10.5	57	100.0
Pearson Chi-Square = 12.137, DF = 4, P = 0.016 (P<0.05)								

Table 4.9 revealed that vocational ambition of students is a significant determinant of their interest expressed for the learning of Cultural and Creative Arts in the Junior Secondary Schools in the state. This is indicated by the observed chi-square of 12.137 and a level of significance of 0.016 ($P < 0.05$) in the table. In table 4.9 above, the value of Cultural and Creative Arts to students can be seen by the level of importance as indicated by the students. About 3 students were of the opinion that the subject has vocational importance, and 13 students said it was not important while 26 students indicated that it was very important.

Research Question Four:

Is Gender Influencing Students' Behaviour towards Cultural and Creative Arts? In assessing the effect of gender on the interest of student in the subject at the Junior Secondary schools, the sex was cross-tabulated with the expressed level of interest expressed by the

students. With the computation of Chi-square to establish the significance of gender effect the test was conducted as summarized in Table 4.10.

Table 4.10: Gender Interest and Cultural and Creative Arts

Sex	Interested	%	Not interested	%	Indifferent	%	Total	%
Male	24	80.0	3	10.0	3	10.0	30	100.0
Female	18	66.7	6	22.2	3	11.1	27	100.0
Total	42	73.7	9	15.8	6	10.5	57	100.0
Pearson Chi-Square = 1.74, DF = 2, P = 0.427								

Table 4.10 shows that interest is not affected by gender of students. In table 4.10 above, 24 of the male students indicated their interest in the subject and 3 of the male students did not indicate interest while 3 male students were indifferent. Likewise, 18 of the female students showed their interest in the subject, 6 female students showed no interest while 3 of the female students were indifferent. The observed chi-square value for the association is 1.74 at the 2 degree of freedom and the level of significance is 0.427 ($P > 0.05$). This means that the sex of students did not have significant effect on their interest in creative and cultural Arts at the Junior Secondary School level in Nasarawa State.

Table 4.11: Teachers’ Opinion on the Attitude of the Students towards the Learning of the Subject

Teachers Rating of Students' Attitude to Cultural and Creative Arts.	Frequency	Percent %
Not positive	1	14.3
Very positive	4	57.1
Somewhat positive	2	28.6
Total	7	100.0

Table 4.11 revealed that 1 of the teachers was of the opinion that students' attitude to the subject was not positive and 4 of the teachers agreed that the students' attitude towards the learning of creative and cultural Arts in the school is very positive while 2 of the teachers were of the opinion that it was somewhat positive. This would imply that the students could be said to have a positive attitude towards the learning of the subject from the teachers' perspective.

Table 4.12: Opinion of Students on Cultural and Creative Arts.

Students' Opinion about Cultural and Creative Arts.	Frequency	Percent
Very easy	33	57.9
Easy	13	22.8

Not easy	4	7.0
Very difficult	7	12.3
Total	57	100

Table 4.12 revealed that 33 of the students were of the view that the subject was very easy while 13 students said it was easy. Only 4 of the students said it was not easy and 7 students said it was very difficult. Table 4.12 clearly revealed that students who perceived the subject to be very easy were likely to be more interested in it than those who did not find the subject easy.

Table 4.13: Students Opinions on Practical Activities

Practical Activities in the School	Frequency	Percent
Seldom	25	43.9

Never	21	36.8
Frequently	11	19.3
Total	57	100

Table 4.13 shows that 25 of the students seldom have practical lessons on Cultural and Creative Arts and 21 students have never had any practical experience on the subject. Only 11 of the students said they frequently conduct practical lesson during teaching and learning of the subject in their schools.

DISCUSSIONS

4.4 Findings.

The study discovers that socio – cultural / religious views, environmental influence and poor methodology are factors against effective teaching of Cultural and Creative Arts. The study also

discovers that assigning of untrained teachers to teach Cultural and Creative Arts by the school administration make students develop lack of interest.

Behaviour is a predisposition to respond in a certain way to a person, object, situation, event or idea (Ohambele, 2010). However, it was discovered that other factors which affected students' learning behaviour in Cultural and Creative Arts among some JSS students in Nasarawa state include: Parental influence, lack of art teachers, and general outlook of art by the larger society among others. The manner in which art is taught in school has been found to be unscientific, poor and improperly organized.

Moreover, because of the lack of interest shown in art by school authorities, more students drop the subject as they advance in their studies and this had created an unfavourable attitude among the students, parents, and the society in general towards art education. (Uzoagba, 2008). On various occasions where government officials made speeches especially on educational matters, emphasis had always been on science and technology, even though without art, science and technology cannot be understood. The behaviour of government could be detrimental to students' learning behaviour and performance in the arts and other subjects as well.

According to Palmer (2004) if appropriate approaches and methods are used such as art festivals, art publications, art exhibitions, excursions to museums and galleries, film shows, seminars, debates and quiz competitions that students contact within the range of art forms or experiences, these would form a greater part of their educational experiences. To establish the effect of instructional strategies on the interest of the students in the subject, two variables were selected. These were the exposition of the students to textbooks on Cultural and Creative Arts and the use of exhibition by exposing students to works of great Artists by the art teachers. These two

variables were tested independently along with the expressed level of interest in the subject by the students using a measure of association (chi-square). A summary of the two tests were presented in Table 4.5 and 4.6 respectively. Table 4.5 revealed that students who were exposed to textbooks on Cultural and Creative Arts were more interested in the subject than those who did not get such exposition. Table 4.7 shows that 28.6% of the teachers felt that schools' management had relatively positive opinion towards the teaching and learning of Cultural and Creative Arts in the schools, 42.9% of the teachers were of the view that their school managements had very negative and negative views respectively towards the teaching and learning of the subject in their schools. This finding is consistent with the report of Olorukooba (1986; 1990); Mbahi (1990; 2008) and Newick (2002), where it was respectively pointed out that there is a need for attitudinal change on the part of parents, teachers and school administrators for the effective teaching and learning of the subject. Only one of the teachers claimed that they have computers but that incompetence on the part of the personnel was the main constraint to its use for teaching and learning of the subject. This could explain why only 19.3% of the students said they were very competent and 8.8% said they were competent but 57.9% of the students said they were not competent in the use of computer aided design while 14.0% were indifferent to the questions. The findings from this assessment agrees with Fullan (2008), who opined that there is a need to consider students' attitude to the subject as one of the important questions that is crucial to the development of a sound curriculum. The findings agrees with Akanbi(2000) and Usman(2009) where it was respectively revealed that the interest of students in school subjects is probably enhanced or determined to some extent by factors such as the home environment, school, instructional strategies, genetic factors, vocational anticipation, socio – cultural / religious and socio - economic backgrounds among others.

CHAPTER FIVE.

SUMMARY, CONCLUSION AND RECOMMENDATIONS.

5.1 Introduction

This chapter reveals the salient features and factual information about the study, and creates a link between what the study was aimed at and what it actually achieved.

5.2 Summary

The study set out to investigate factors affecting students' behaviour in Cultural and Creative Arts among some JSS students in some selected (private and public) secondary schools in Nasarawa state. Relevant literatures to the study were reviewed to give a conceptual framework and sound theoretical base to the problem. Some of the literatures reviewed included topics such as; Promoting creativity and artistic education in Nigerian schools; the impact of Fine Arts on secondary school and teacher colleges, Creativity and Mental growth; and the state of Art Education in Nigeria, among others.

5.3 Conclusion.

From the analysis of data and findings of the study, the following conclusions were derived:

The quality of students' Art Education experiences at all levels will affect their attitude towards art when they become adults (or as adults) and as such, there is need for learners to be properly guided and this can be achieved through the teaching of Nigerian cultures. For example, the values and conditions of the Nigerian Society (Olorukooba 1990). It is evident from the study that there was a misunderstanding about the value and nature of art, for example, live situations for instance should not be brought to the classroom in order to avoid socio cultural and religious barriers and differences in teaching – learning of Cultural and Creative Arts.

Many people are not familiar with Art Education and often have a nonchalant attitude towards its place in general education. So, art still occupies a more or less peripheral position in most schools preventing learners from seeing the usefulness of Art as in other subjects, acquisition of skills and developing interest in art as a vocation. The government of Nasarawa state, through the Ministry of Education and the Nasarawa state council for arts and culture, should carry out a literary campaign through the news media in the state, and stage exhibitions of secondary and primary school art works. The federal government should give adequate support as a matter of urgency, to the implementation of its educational policy that makes art education one of the core subjects.

5.4 Recommendations.

The following blue print for action were made based on the researcher's findings on what can be done to improve the factors affecting students' behaviour in Cultural and Creative Arts among JSS students in Nasarawa state.

There is the need to provide opportunities for learners to develop language, express feelings, ideas, and moods through Creative Art activities, because lack of art experiences have negative impact on attitude towards Art Education.

The government should take it upon herself to sponsor the winners of art exhibition competitions to read in post primary or post-secondary schools. This gesture will encourage parents to embrace art, students (boys and girls alike) will develop interest to learn the subject. There is need for the government of Nasarawa state through the Ministry of Education to set aside allowances for in – service training and workshop for art teachers to update their knowledge of the subject just like their counter – parts in the sciences. This is because the quality of art

teachers on ground has adversely affected or influenced the students' behaviour towards Creative Arts. It is relevant that further studies on similar or related areas be embarked upon. Training of children should start very early and in that case, there would be increase in the number of art consumers. Furthermore, the Nigerian government considers Cultural and Creative Arts to be in the interest of national unity and as such, will ensure that one of the mediums of instruction will be principally the mother tongue or the language of the immediate community; and to this end will:

- a). develop the orthography for many more Nigerian languages, and
- b). produce textbooks in Nigerian languages via illustrations. The National Policy on Education (Federal Ministry of Education, 2004, 2007).

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APPENDIX A:

QUESTIONNAIRE FOR STUDENTS

AN EXAMINATION OF FACTORS AFFECTING STUDENTS' BEHAVIOUR IN CULTURAL AND CREATIVE ARTS AMONG SOME JSS STUDENTS IN NASARAWA STATE.

INSTRUCTION

Please circle or tick (✓) the response that best reflects your agreement or disagreement. All information will be kept confidential. So, please answer as freely as possible what you believe. What is important to this study is your view.

NAME OF SCHOOL: _____

1. Sex

- a). Male b). Female

2. Age group:

- a). 10 -15years b). 16 -18years c). 19years and above

3. Class level:

- a). JS1 – JS2 b). JS2 – JS3

4. Do you offer Cultural and Creative Arts in your school?

- a). Yes b). No

5. If your answer to question 4 above is yes, how do you rate the time given to Cultural and Creative Arts on your school's time – table?

- a). enough b). Not enough c). More than enough d). Very limited

6. How would you rate Cultural and Creative Arts as a vocation?

- a). Important b). Not important c). Very important

7. How important is Cultural and Creative Arts to your culture and religion?

- a). Important b). Not important

8. How do you value art as a Girl or as a Boy? I am:

- a). Interested b). Not interested c). Indifferent

9. How do you rate your Cultural and Creative Arts teacher?

- a). very efficient b). Efficient c). Not efficient

10. How do you rate your ability in learning Cultural and Creative Arts?
a). very easy b). Easy c). Not easy d). Very difficult
11. Are you exposed to Cultural and Creative Arts textbooks?
a). Yes b). No
12. Have you ever been on an Excursion?
a). Yes b). No
13. Has your Cultural and Creative Arts teacher ever conducted an art exhibition in your school?
a). Yes b). No
14. Are you exposed to the works of great artists by your Cultural and Creative Arts teachers?
a). Yes b). No
15. How often do your Cultural and Creative Arts teacher engage you in drawings, paintings and other practical art activities?
a). Seldom b). Never c). Frequently
16. Do you have a Cultural and Creative Arts studio in your school?
a). Yes b). No, c) Not Sure d) indifferent
17. If your answer to question 16 is yes, how do you relate the available space in the Cultural and Creative Arts studio in your school?
a). very spacious b). Spacious c). Small d). Too small
18. Does your Cultural and Creative Arts teacher expose you to other media for executing art?
a). Yes b). No
19. Does your Cultural and Creative Arts teachers expose you to the use of computer or computer-aided graphics?
a). Yes b). No
20. Can you use computer to execute art works?
a). Yes b). No
21. How do you rate your competence in the use of computer in executing art works?
a). very competent b). Competent c). Incompetent d). Indifferent
22. What aspect of Cultural and Creative Arts pose difficulties to your understanding?

23. State two reasons why you think students find the learning of Cultural and Creative Arts difficult.

i) _____

ii) _____

QUESTIONNAIRE FOR TEACHERS

AN EXAMINATION OF FACTORS AFFECTING STUDENTS' BEHAVIOUR IN CULTURAL AND CREATIVE ARTS AMONG SOME JSS STUDENTS IN NASARAWA STATE

INSTRUCTION

Please circle or tick (✓) the response that best reflects your agreement or disagreement. All information will be kept confidential. So, please answer as freely as possible what you believe. What is important to this study is your view.

NAME OF SCHOOL: _____

1. Academic Qualifications:

- a). NCE/Diploma b). B.A/B.Sc./B.Ed c). PGDE/M.A/M.Sc./M.Ed d). PhD/Others

2. Sex:

- a). Male b). Female

3. Age Group:

- a). 20-30years b). 31-40years c). 41years and above

4. Do you teach Cultural and Creative Arts in your school?

- a). Yes b). No

5. If your answer to question 4 is yes, for how long have you been teaching Cultural and Creative Arts?

- a). 2-5years b). 6-10years c). 11years and above

6. How do you rate the time given to Cultural and Creative Arts on your school time – table?

- a). not enough b). Enough c). More than enough

7. How would you rate your own knowledge about Art?

- a). very good b). Good c). Fair d). Limited

8. How would you rate your skills for making Art?

- a). very good b). Good c). Fair d) limited

9. How would you rate the importance of Cultural and Creative Arts at each of the following levels? For each level please check/tick () one answer.

Essential	Non importance	Limited importance	Moderate importance	Considerable	Essential
a). J.S. S 1&2	()	()	()	()	()
b). J.S. S 3.	()	()	()	()	()

10. Do you see Cultural and Creative Arts as an important part of the school curriculum?

- a). Yes b). No

11. How do you rate your students' attitude to Cultural and Creative Arts?

- a). very negative b). Somewhat negative c). No effect d). Somewhat positive
e). very positive.

12. Do you have access to Cultural and Creative Arts textbooks and other relevant materials?

- a). Yes b). No

13. Have you ever taken your students on an Art Excursion?

- a). Yes b). No

14. Have you ever conducted an Art exhibition in your school?

- a). Yes b). No

15. Do you have Cultural and Creative Arts studio in your school?

- a). Yes b). No c). Not Sure d). Indifferent

16. How do you rate the available space in the Cultural and Creative Arts studio?

- a). very spacious b). Spacious c). Small d). Too small

17. What is the attitude of the school management to Cultural and Creative Arts as a subject?

- a). very negative b). Negative c). Somewhat positive d). Positive

18. Do you expose your students to the use of computers in executing Creative Art works?

- a). Yes b). No

19. If your answer to Question 18 is No, why

- a). non availability of computers for art b). Incompetence in executing Creative Artworks via computers
c). Indifferent.

20. What aspect of Cultural and Creative Arts poses difficulty to your students?

21. How can you rate your competence in teaching Cultural and Creative Arts?

a). very effective b). Effective c). Ineffective

22. State some factors that affect students' learning behaviour towards Cultural and Creative Arts.
