TOWARDS A PHILOSOPHY OF AESTHETIC EDUCATION IN GENERAL EDUCATION FOR NIGERIA AND THE SUDAN

By

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D E D I C A T I O N

I would like to dedicate this thesis to my parents, to my wife F. Hidayatalla and to my two children - Abdul Majeed and Mashir.

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CHAPTER ONE

INTRODUCTION

Statement of The Problem

The importance of aesthetic education in building the characters of the students, is quite clear. Aesthetic Education contributes a lot to the maturing of young people, and to the development of all their mental, emotional, social, psychological and spiritual faculties. But in spite of all this, it is still suffering from lack of recognition in so many countries, and is faced with numerous problems. In Nigeria and the Sudan, for instance, it is faced with multi-faceted problems that need to be solved.

In this study, the researcher attempts to trace these problems and suggest some solutions for them. He depends greatly on what has already been suggested by scholars from the two countries and other countries as well. Besides, the literature related to the subject was reviewed.

Nigeria and Sudan were chosen for this study because the researcher has actually experienced the problems of aesthetic education in both of them.

In the Sudan the researcher had his education and worked as an Art teacher for seven years. There is lack of progress in this field, problems accumulated and the situation seems even to be getting worse. As for Nigeria, to which the researcher came in 1973, he had to depend, in this research mostly on written literature and then made a comparison between the past and the present.

The situation, two decades ago, is well described by a professor (who was then a secondary school student) in these words:

> His 1st. experience (Wangboje's) dates back to almost two decades when, as a secondary school student, his interest in art as a principal subject was suddenly terminated after the first year because the only art teacher left the school. He was not replaced for several years because no replacement was found.[1]

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[1] Wangboje, Solomon Irein, A Program of Art Education for Prospective Teachers of Art In the Secondary Schools of Nigeria. New York University. Unpublished Ed. D. dissertation, 1968, p. 3.

But such cases are not yet at an end. Unfortunately there isn't any change since then, in spite of all the other changes that took place in almost every aspect of life. To-day the same thing is happening. In Barewa College, in which the researcher is currently teaching, boys had had no art teacher for quite a long time. And when they got one he suddenly left the College last year when the boys were getting ready for their WASC examinations. Taking into consideration that the above mentioned College is one of the most famous and one of the oldest schools in Nigeria, one can imagine what is going on in the other newer schools.

The Sudan and Nigeria have so many things in common. They were colonised by the British, they got their independence not very long ago (Sudan on 1st January, 1954 and Nigeria on 1st October, 1960) and each is fighting to build a modern nation in as short a period of time as possible. It is from this last aspect that problems have arisen for education as a whole, and for aesthetic education in particular.

"Indeed the fact that there were very ambitious long term industrialization, trade, science, technical and building programs which determined regional government imperatives and priorities meant that virtually no interest was taken in art education".[2]

The following problems are found in the two countries: Nigeria and the Sudan face similar problems in the field of aesthetics generally and aethetic education in particular.

These problems are numerous and multi-faceted but they could be solved as our education could still be altered and "... our educational development and destiny for good or ill is in our hands and will be determined first and foremost by what we consider best for ourselves in the light of what other nations of the world are doing."[3]

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2. Grillo, Yusuf A., in Art Education: An International Survey, UNESCO, Paris, 1972, p. 12.

3. L. Gray, Education and Nation Building in Africa, Longmans, London, 1960, p. 81.

There are similar problems facing even the so-called advanced countries in the field of aesthetic education. An example selected at random could be cited from the words of Mr. Guy Hubbard in the magazine of Art Education (1966) "Art in general education has had a chequered history, because its place in society and in education was not made clear."[4] Their solutions which were suggested to remedy the situation in their countries could help us in solving our aesthetic education problems in our countries.

The need for aethetic education was felt by the educated people and by the Committees which were constituted to investigate the educational problems. In the Sudan, for instance, the Graduates Conference suggested in July 1939 that aesthetic education should be included in the syllabus of the schools. They wrote that:

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4. Guy Hubbard, Art Education, 1966, p. 10.

> Experience in intermediate schools and in the College (Gordon Memorial College) has shown that there is great aptitude for fine arts and literature. We therefore trust that more attention be given to it. We suggest that the Education Department (present Ministry of Education) provide staff for developing and directing natural aptitudes for poetry, writing, painting and music. It is important that the teachers be well qualified for this work and we hope the possibility of introducing these subjects in schools syllabus will be considered.[5]

According to these suggestion a department of fine arts started at Gordon Memorial College. Later it was detached from the College when it was changed to the University of Khartoum and attached to Khartoum Technical Institute. Mount has said about it:

> The school of fine and applied Arts, Khartoum, began in 1946 when the School of Design of Gordon Memorial College was reorganized to become the Department of Arts and Crafts of Khartoum Technical Institute. In 1958 a broader and more intensive curriculum was introduced as the name of the department was changed to its present form.[6]

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5. Mohamed Omer Bashir, Education Development in the Sudan, Oxford Studies in African Affairs, Oxford at the Clarendon Press, 1969, p. 240.

6. Mount, African Art: The years since 1920, David and Haper, Newton Abbot, 1973, p. 73.

This is the only fine art school in the whole country. Up to the present day there isn't any other college or department for fine art. Consequently, there is acute shortage of art teachers in the schools. Besides, the graduates are professional artists and they are not introduced to any courses in education. It is from here that the problem arises.

As far as the social setting is concerned, there are many ethnic groups in Nigeria and also in the Sudan. In Nigeria the main ethnic groups are: Hausa, Yoruba, Ibo, Fulani, Edo and Ibibios. There are numerous languages and dialects but the official language is the English Language. In the Sudan the main ethnic groups are: Danagla, Shaigiyyah, Manasir, Rubatab, Gaaliyyin, Bijah, Dinka, Azandi, Baggara, Shuluk and Nuwer. There are also many languages and dialects but the official language is Arabic.

Although the Sudan is more than twice as large as Nigeria, 987,000 sq. miles and 356,669 sq. miles respectively, Nigeria has three times the

population of the Sudan.

Both Nigeria and the Sudan have inherited the British Educational system as they were both colonized by Britain. In the Sudan the British educational system was introduced after the letter which was addressed by Lord Kitchner (of Khartoum) and Aspati to the public press on the 30th of November, 1898. That letter was a proposal for the educational system. As this letter shows the British educational system in details, I will quote a few line to illustrate it.

> Certain questions will naturally arise as to whom exactly we should educate and as to the nature of education to be given. Our system will need to be gradually built up. We should begin by teaching the sons of the leading men, the heads of villages and the heads of districts. They belong to a race very capable of learning, and ready to learn. The teaching in its early stages would be devoted to purely elementary subjects such as reading, writing, geography and English Language. Later, and after these preliminary stages had been passed, a more advanced course would be instituted.[7]

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[7] Letter addressed by Lord Kitchner of Khartoum to the Public press. Source: The University of Khartoum Archives.

Kitchner went on to describe the contents of this advanced course that was to be instituted. He suggested that it should include training in technical subjects, specially adapted to the requirements of those who inhabit the valley of the upper Nile.

The position was similar in Nigeria despite some differences. The time in which this educational system was implemented differs greatly. Nigeria was introduced to the British educational system some forty years before the Sudan. It is worthwhile mentioning here that when the British left, they left Nigeria with one university college - Ibadan University College - and the Sudan was also left with only one university, the University of Khartoum.

Education in the two countries aimed at producing clerks and officials who could help the British to run the machinery of the countries. It did not aim at the full education of the people and consequently aesthetic education suffered from neglect.

The problem of this study, "Towards a Philosophy of Aesthetic Education in General Education for Nigeria and the Sudan," is to investigate the problems of aesthetic education in the two countries, to identify a plan to be followed in the educational institutions of the two countries.

Specific Problems:

In order to identify a plan for the advancement of aesthetic education in Nigeria and the Sudan, it is felt that it is very essential that the researcher should investigate the following problems:

a. The role of art in general education in the past and in the present. The investigation will include the aims.
b. The problems that face art and artists in our schools.
c. Issues on aesthetic and general education philosophy.
d. Aesthetic education in some other parts of the world.

e. Professional aestheticians in the two countries. After investigating these problems a program of aesthetic education for Nigeria and the Sudan will be suggested.

Delimitations

This study was confined to aesthetic education in the schools only. It did not extend to investigate the problems of traditional arts and artists though they might be mentioned occasionally. This omission is not an idication that modern or European art which has been - and is still being taught in our schools - is superior to the traditional art, but rather it is due to the fact that traditional art has had a long history and it could gain a world-wide recognition. Numerous books and topics have already been written on it. Whereas very few studies were devoted to the problems of aesthetics in the educational institutions. It is worthwhile mentioning here that in the Sudan, for instance, up to this day there hasn't been

a single study written on the problems of aesthetic education in the country. And what is worse, there isn't even a single Sudanese Doctor or Professor who holds such a degree in Art Education among the Staff of the College of Fine and Applied Arts; though it is the only College in the whole country.

Analysis of Concepts Used

The three operative concepts of the title of this research are 'philosophy' 'aesthetic' And 'education'. As the three terms or concepts usually have meanings and connotations which vary not only in content but also in the context in which they are used, it is considered here necessary to attempt to elucidate on their meaning. In respect of these three concepts an attempt to provide merely a stipulative definition may be misleading; after all, as Italo De Francesco has rightly pointed out "... It would be presumptous to assume that

by mere definition of words all problems of communication could be solved"[8]

Philosophy: Ordinarily 'philosophy' stands for the love of wisdom or the knowledge which deals with (a) ultimate reality or (b) with the most general causes and principles of things. It also means (c) theorizing.

Nagib has described the funtion of philosophy as:

> The function of philosophy, however, should be clearly understood. It is not the description of the external world or the factual analysis of its content. Its proper objects are the symbolic forms and categories, mathematical and other, which the scientist applies to the objective world. With this as his material, the philosopher can analyze, interpret, or co-ordinate those forms and categories so as to ascertain the degree of their logical coherence. The exact connotation of terms or idioms is always a function of the empirical data which they designate. As soon as we pass beyond these data our statements are without empirical content and consequently meaningless.9

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8. Francesco, Italo De., Art Education: Its Means and Ends; New York: Harper and Row, Publishers, 1958, p. 8.

9. Nagib, 'Falsafa Wa Funn' (Art and Philosophy) Cairo 1966, p. 26.

It is obvious that definitions of philosophy and its function should differ through the ages. Today we recognize the following major philosophical schools:

i. Naturalism ii. Idealism. iii Realism
iv. Pragmatism v. Existentialism
vi. Language analysis.

Each one of these schools of philosophy has its own interpretations and its own definitions relating to education, aesthetic, etc.

In his book, Butler has described the above philosophies and has shown their application in Education and Religion. In order to clarify the meaning of philosophy further, let us describe each type in a few words:

i. Naturalism: "The meaning of the name naturalism is strongly implied in the word itself. It is the viewpoint which regards the world of Nature as the all in all of reality. According to naturalism the physical universe is all that there is. 'There is nothing such as the spiritual, beyond it which is different

The distinction of philosophical idealism is that it believes reality to be constituted of the same substance as ideas, or mind, or selves. That is the reason why Butler has come to believe that instead of calling this philosophy idealism it should be called "ideism" as Hocking[7] has suggested before him.

iii. Realism: Realism is not as old a philosophy as Naturalism and Idealism. It is a more recent one which has arisen in early modern times. Although it is a child of naturalism it has formed its own characteristics. One of the distinguishing characteristics is that realism gives deliberate attention to the probe of knowledge. The reason for rise of realism, says Butler, was to set us all straight as to the true character of knowledge. Realism accordingly insists that the objects of external world are real in themselves and are not dependent upon any mind for their existence.

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11. Hocking, William E., Types of Philosophy New York: Charles Scribrer's Son, 1929, p. 248-249.

iv. Pragmatism: Pragmatism is one of the recent philosophies. It has arisen in the latter part of the nineteenth centuzzy in America, Butler has said that Pragmatism is singularly ascribed to American life and thought. In this view of reality, he added, the uncertainty and precariousness of our world is stressed. In regard to knowledge, it elevates the use of things above the knowledge of things, utility being of prime importance and capable of realization, whereas knowledge of ultimate truth is impossible and is of little practical value. William James believed that reality is many and that the will of the individual man can make a difference in cosmic affairs.

v. Existentialism: This school of philosphy has come to being in the twentieth centuary after the second World War. According to Bochenski:

> Existentialism addresses itself to what are to-day called the "existential" problems of man - the meaning of life, of death, of suffering, to name but these. This is not to say that existentialism has originated these problems, since they have existed in all ages.[12]

Bochenski adds that existentialism should not be identified with any one body of existentialist doctrine like that of Sartre, for instance, because there are profound differences between individual points of view.

vi. Language Analysis: This philosophy questions the legitimacy of philosophy of education as a discipline. It investigates the ideas which philosophy of education is comprised of. It also investigates general philosophical matters which could be applicable to education and from which educational practice can be legitimately deducted. Language analysis strives

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12. Bochenski, I.M. Contemporary European Philosophy. Translated from German (to English) by Donald Nicall and Karl Aschenbrenner, University of Califonia Press. London 1974, p. 155.

for statements which are accurately confirmed as describing matters of a fact is most commendable and much to be desired. In the same single-minded way, language analysis demands statements which are logically verifiable. In both of these single-minded efforts precision can be seen as a prime value which is of a great worth.

Butler has criticzed language analysis philosophy. This criticism is related to aesthetics as it explains the position of poetry and the poetic language in this philosophy:

> To turn from defensive criticism and become slightly aggressive in criticizing language analysis, something of further significane can be said about the use of language. This argument could be extended to other forms of expression but we will restrict our remarks only to language. This is to criticize language analysis by saying that there are poetic uses of language in which the truth is in the poetry and not in the literal language which comprises it.[13]

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13. Butler, 1958, Ibid, p. 480. (The underlined word is written in italics in the original).

Butler observes further that if this is the case, it is a truth which can not be confirmed by pointing to matters of fact nor verified by being checked for its logical accuracy.[14]

He goes on to say that the previous kind of poetic expression is in the poetic writing itself as well as in the metaphor as used in writing which does not have a strict poetic form. He says that examples could be cited in myth and in drama, though much of the latter include no factual or logical truth at all. He concludes that in all these forms of poetic expressions many people "... find meaning expressed which is meaning because it conveys something about the world or life as it is lived which they have experienced just as much as factual confimation or logical verification is experienced."[15]

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14. Butler, 1963, Ibid, p. 480. (Underlined words are written in italics in the original).

15. Butler, Ibid, 1968, p. 481.

The above are major western philosophies which had and still have, an important impact on education in the West. As our educational philosophy was, and still to some extent is, influenced by Western educational philosophies, the researcher limited himself to these philosophies and left those which had no influence on our educational philosophies.

Let us go forth and define the other two words, the first of which is aesthetics.

Aesthetics: is usually used to refer to the discipline which clarifies laws and principles of beauty in nature, art and literature. Professor Bernard Bosanquet has said that "There is no definition of beauty that can be said to have met with universal acceptance."[16]

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16. Bosanquet, Bernard, A History of Aesthetics, Unwin Brothers, New York, 1975, p. 3.

Throughout this study the term aesthetics will be used in reference to the fine and applied arts; fine arts being those appealing to the sense of beauty, as poetry, music and especially painting, sculpture and architecture. Applied arts will refer to ceramics, textiles and graphic designs etc. However, as this research is about the education of the subjects with pervasive aesthetic characteristics, it might be appropriate to investigate further into its meaning.

In Encyclopedia Britannica the term 'aesthetics' is said to refer to the inquiry into the nature of sense-perception. It goes on to trace the changes that occured to this term. According to the Encyclopedia the meaning of "aesthetics" has been gradually narrowed since 1950 when A.G. Baumgarten published his work.

> The term has come to cover ... only the experience of beauty and sometimes only that of artistic beauty. The truth seems to be that we do distinguish our experiences of beauty, both natural and artistic from our sense-experiences as having a common and peculiar in confessedly loose ways as when we speak of a beautiful

spring, mattress or refregerator.[17]

Butler has given the term 'aesthetic' a concise definition but a very meaningful one. He defined 'aesthetics' as:

"The nature of the values which are found in the feeling aspects of experience. The conscious search for the principles governing the creation and appreciation of beautiful things."[18]

Ludwig Landgrebe defined aesthetics almost the same way as Butler. But he added that aesthetics could not yet find answers to many questions. He writes:

> There still remained the claim no matter how much contested - of modern art to due recognition, and there also remained the no less contested values of the traditional art of the past as embodied in literature, music, painting as exhibited in libraries,

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17. 'Aesthetics' in Encyclopedia Britannica, William Benton Publisher, Chicago, London, Toronto, Geneva, 1971, pp. 263 -264.

18. Butler, ibid, 1968, p. 39.

> museums, and concert halls. And there remained finally the ever repeated question as to what it is that imparts these works of the past their lasting effect, the question whether these creations were merely the by-products of a relaxation from a life of hard labour or whether they had some deeper significance. It became increasingly clear that this question could not be answered by aesthetic and by theory of art.
>
> To explain the reason for this failure to arrive at a satisfactory answer, we must look at the origin of this incongruity between aesthetics and art theory, on the one hand and the metaphysics of art, on the other. And we must try to elucidate the meaning of this contrariety.[19]

We have thus seen from Landgrebe the difficulty of aesthetics to assume incontrovertible responsibility for explaining the inner significance of works of art, or (if we must avoid the controversy inherent in 'work of art') the objects of artistic expression. It would seem then,

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19. Landgrebe, Ludwig, Major Problems in Contemporary European Philosophy, Translated (from German to English) by Kurt F. Reinhardt, Frederick Ungar Publishing Co., New York, 1966, pp. 126-127.
(The underlined part of this quotation is written in italics in the original).

that aesthetics concerns itself with attempts at establishing the necessary conditions for judging the success of artistic expression. Kaelin also has subscribed to this point of view. In his treatise on 'Aesthetics and the Teaching of Art' Kaelin observed that since it is impossible for aesthetics to lay down the necessary and sufficient conditions for passing judgement' on aesthetic expression, aesthetics will help art education by propounding 'well founded theory of aesthetic judgment' that clarifies a successful aesthetic expression.

Says Kaelin:

> What is needed, then, for an adequate curriculum in the education of art is a well-founded theory of aesthetic judgement which would enable both teacher and student to perceive the clarify of a successful aesthetic expression ...
>
> What a philospher of art has to contribute to the curriculum of art students is a way of justifying the validity of artistic expression. Whether or not techniques can be learned, and whether or not technique is relevant to the activity of the artist in forming his intuitions, only that part of an artist's technique

> which has produced the object of judgement will have an effect upon the judgement of the object.[20]

Education and Philosophy of Education:

To clarify the meaning of the word 'education' it would be best to go through some definitions that former philosophers and educationalists gave to it. Plato, has defined education as follows:

> By education I mean that training which is given by suitable habits to the first instincts of virtue in children when pleasure and pain are rightly implanted in pre-national souls. The particular training in respect of pleasure and pain, which leads you to hate and love what you ought to hate and love, is called "education".[21]

Harry Schofied in his Philosphy of Education has quoted Milton's definition of education by saying:

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20. Maelin, E.F., Aesthetics & the Teaching of Art' in E.W. Eisner and D.W.E. Ecker (eds.) Readings in Art Education. Massachusetts: Blaisdell Publishing Co., 1966, pp. 72-73.

21. Plato, The Republic, translated by F.L. Davies and D.J. Vangham, MacMillan E. Co., 1352, p. 123.

"Milton defined education as follows: 'I call therefore a complete and generous education that which fits a man to perform justly, skillfully and magnanimously, all the offices, both public and private, of peace and war?'"[22]

His definition seems to cover a wider scope and much more ground than that of Plato. Schofield[23] has listed the areas of study which Milton's idea of education entailed. These areas were: Greek, Latin, Italian, Hebrew, Chaldaic, Syriac, arithmetic, mathematics, geography, physics, astronomy, meteorology, mineralogy, physiology, fortification, architecture, engineering, navigation, ethics, economics, politic, law, logic, rhetoric, the scriptures, theology and church history.

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[22]. Harry Schofield; The Philosophy of Education, an introduction, George Allen and Unwin Ltd., London, 1974, p. 31.

[23]. Schofield, 1974, Ibid, p. 31.

It is worthwhile mentioning here that it is difficult to give a sound definition to education without implying an educational philosophy. This is to say that there is an intimate relation between philosophy and education. It is interesting to note in this connection that John Dewey has defined philosophy simply as a general theory of Education. He wrote:

> If we are willing to conceive education as a process of forming fundamental dispositions, intellectual and emotional, towards nature and fellow men, philosophy may even be defined as the general theory of education.[24]

It seems that this intimate relationship between education and philosphy, resulted in the evolution of the term philosophy of education. This term, philosophy of education, is a field "... of inquiry, speculation and application in which philosophical methods are applied to the study of a problem, topic or

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[24] John Dewey, Democracy and Education, New York the MacMillan Co., 1916, p. 383.

issue in education."[25]

The above source mentions that analytical philosophers would say that philosophy of education should end with an attempt to clarify and justify educational statements and arguments. But in practice the field extends far beyond that and includes much of that which has been written on education by influential philosophers. Besides, the philosophy of education concerns itself with the application of knowledge and theories. Consequently, numerous philosophers of education are greatly concerned with the relationship between theory and practice. They are also concerned with the way in which philosophy relates to other fields of study.

Finally the Encyclopedia says the following about the philosophy of education:

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[25] "Encyclopedia Britannica", "Education."

> Philosophy of education is the attempt to formulate the over all objectives, content and strategy of education in terms of a consistent, intergrated organization. The literature of nearly every age is laden with advice on rearing the younger generation. The abundance of this advice would indicate that perplexities in child training are perennial. For their solution there have been various resources on which to draw. To seek help from the direction of educational philosophy, however, may strike the average lay-man as rather formidable. As a matter of fact, however, educational philosophy is nothing more than an extension and refinement of common sense.[26]

The following comparison between philosophy and education would hopefully clarify the meaning of each term and of the two terms attached to one another. The researcher has summarized it from what Butler has written on them.[27]

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[26]. Encyclopedia Britannica, Education.

[27]. Butler, Ibid, 1968, pp. 10-11.

Philosophy	Education
1. Philosophy is theorical and speculative	1. Education is Practical
2. It asks questions, examining factors of reality and experience many of which are involved in the educative process.	2. The actuetual process of educating is a matter of activity dealing with these factors, i.e teaching, organizing programmes, administering organizations, building curricula etc.
3. Philosophy is a guide to educational practice	Education as a field of investigation yields certain data as a basis for philosophic judgements.

There are two additional points which were not included in this schedule because they represent the relationship between education and philosophy. These two points are:

> (1) Philosophy yields a comprehensive understanding of reality, a world view, which when applied to educational practice lends direction and methodology which are likely to be lacking otherwise. By way of reciprocation,
>
> (2) The experience of the educator in nurturing the young, places him in touch with phases of reality which are considered in making philosphic judgements. Because of those who are actively engaged in educating can advice philosophers about certain matters of fact.[28]

Frankera in his essay 'Towards a philosophy of education' says that philosophy bears upon education. To clarify this he said it was necessary to make a distinction between education as a proocess and education as an academic discipline. In former sense, education becomes the process

> by which society makes it's members what it is desirable that they should become (not merely what it desires them to be), either in general or in so far as they may be carried on by what are called "schools". In the second sense, education

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28. Butler, 1968, ibid, p. 11.

> is the discipline which studies this process in one way or another, its findings being reported and passed on in professional courses in schools of education.[29]

As the terms 'education' and 'philosophy' of education are apparently clear, we will proceed later to discuss the aims of our general education.

Definitions:

Elementary Schools: These are the institutions in which children aged 7 - 11 receive their instruction. They offer 4 - year courses.

Primary Schools: They are similar to the elementary schools and the only difference between them is the number of years. Children in these institutions stay for six years, but they enter them at the age of seven in Sudan and in five in Nigeria.

Intermediate Schools: They are the schools to which the successful elementary school boys are promoted. The course in these schools lasts for four years.

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[29] Frankera, W.K., "Towards a Philosophy of Education" Harvard Educational Review, xxvi, No. 2, Spring 1956. p. 96

Junior Secondary Schools: Are similar to the intermediate schools but the course in them is only three years.

Higher Secondary Schools: They are the schools that receive successful candidates from the Junior Secondary Schools.

S.S.C.: Is the Sudan School Certificate which is equivalent to West African School Certificate (WASC). Students sit for S.S.C. after finishing their higher secondary schooling, i.e., after receiving twelve years of instruction.

Procedure for collecting and treating data. Data will be collected from the following sources. Literature: Though little has been written on aesthetic education in the two countries, but still it constituted a useful source for the study.

Scholarly books, journals and periodicals that deal with aesthetics in different parts of the world will be used.

Modern theories and practices of aesthetic education will be investigated with the hope that they might help-together with the previously mentioned data - in evolving a plan to be followed in our schools in the field of aesthetic education.

Organization of the study

All the previous data, together with what is mentioned here under this heading, forms chapter one. The study includes six chapters in all.

Chapter two investigates the role of aesthetics in the general education of Nigeria and the Sudan. It shows this role in the past and at present. The investigation includes the aims and the objectives and also a comparison between aesthetic education in the two countries.

Chapter three is an attempt to collate the problems that face aesthetic education in the two countries under study. This chapter will discuss all the problems that have faced art and artists. Problems of qualified teachers,

materials - imported and local - the scope of the aesthetic education programmes, will also be discussed in details.

Besides all this, a certain portion of the chapter will be devoted to those artists who decided to leave our countries and stay in Europe or America. Their problems will be discussed as this might help the present and future artists to face and solve their problems instead of escaping from what we can rightly call the "battle-field."

Chapter four - Issues on Aesthetic and General Education Theory - is devoted to seeking answers to the diagnosis analysed in the previous three chapters. This chapter will also discuss the responsibility of aestheticians and aesthetic educator. This will be done in an attempt to stress the necessity of language training for artists in Nigeria and the Sudan.

Chapter five 'Suggested Programmes for aesthetic education in Nigeria and the Sudan.' Before suggesting or evolving a plan to be

adopted in our schools, contemporary trends in aesthetic education in the West - together with suggested programmes by our scholars - will be consulted.

Chapter six includes the reviews, conclussion and recommendations.

CHAPTER TWO

THE ROLE OF AESTHETIC EDUCATION IN GENERAL EDUCATION OF NIGERIA AND THE SUDAN.

Before discussing the present role that aesthetic education plays in Nigerian and Sudanese schools and colleges, it will be helpful to cast a quick look at the early stages of their introduction into these institutions.

A - IN NIGERIA

> The first school (in Nigeria) to have art in its curriculum was the Hope Waddell Training Institution. Founded in 1895 by The United Free Church Mission, this institution was established to train teachers and pastors ... it established a broad program to include the teaching of practical arts - carpentary, tailoring, printing and metal work.[1]

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1. Wangboje, S.I., A Program of Art Education for prospective teachers of art in the Secondary Schools of Nigeria, unpublished doctoral dissertation, New York University, 1968, pp. 87-88.

But in spite of the fact that art education started that early in a Nigerian school, it was not introduced in the secondary schools until 1923, according to the above writer. It seems that art education did not spread quickly in Nigeria "... for, as recently as 1953, the word 'art' in the very few primary and secondary schools where it was known at all, was synonymous with 'for want of something more useful to do'"[2]

This writer goes on to say that there were no properly trained art teachers, and that art often fell to the lot of the nature study or biology teacher who made use of the half-hour period teaching his pupils how to draw a leaf a little better, or asking them to draw a cross-section of an earth-worm.

Consequential to the previous condition of aesthetic education in Nigeria, [illegible] " It was felt

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[2] Grillo, Yusuf A., 'Major concepts of Art Education' in Art education an International Survey, Paris, 1972, p. 11.

that something drastic was necessary that there must be a thorough foundation in the primary and secondary schools if there was to be any hope of having a future society of art - conscious and enlightened people."[3]

To materialize this hope, institutions for training of professional artists and art teachers were established. These institutions started producing teachers in 1953. Their graduates started pressing the federal and regional governments, the ministries of education, the headmasters and principals, to introduce art teaching in schools.

"Soon, the desirability of art in schools was not the question, but the urgent necessity to provide employment for the artists that the Unversities and Colleges were producing."[4]

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3. Grillo, 1972, Ibid, p. 11.

4. Grillo, 1972, Ibid, p. 11.

As a result of this pressure, art was introduced into Nigerian Schools.

B - IN THE SUDAN

> Experience in the intermediate schools and in College (Gordon Memorial College -presently the University of Khartoum), has shown that there is great aptitude for fine arts and literature. We therefore trust that more attention be given to it. We suggest that the Education Department (Present Ministry of Education), provided staff for developing and directing natural aptitudes for poetry, writing, painting and music. It is important that the teachers be well qualified for this work and we hope the possibility of introducing these subjects in schools' syllabuses will be considered.[5]

The above quotation is an excerpt from a letter which the gradutates of the College sent to the Education Department. The graduates aimed at establishing a sound educational system in spite of the colonial system. It is clear that the graduates were aware of the role of aesthetic education. They went on fighting for their

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[5] Mohamed Omar Bashir, Education Development in the Sudan. Oxford, at Clarewdor Press, 1969, p. 123. (Words in brackets are those of the present author).

goals till they convinced the authorities of the importance of introducing aesthetic education in the schools.

This introduction of aesthetic education into general education necessitated training of more teachers and so "... the training of art teachers in Bakhter Ruda Institute of Education started in 1943."[6]

The graduates of the above institution were trained to teach in primary schools. It may be worthwhile mentioning here that this institution was for training men only, women teachers were trained in the women training institution of Omdurman and Kadani.

Having art on the syllabi of the elementary school made the educators think of higher stages as well. Their goal was introduction of aesthetics into the intermediate and secondary schools. As a result of this urgent need for higher level teachers, 'The School of

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[6] The Report of the Art Committee, University of Khartoum Printing Press, 1975, p. 26.

Design' was established. The date upon which this school was established is evident from the words of its first Supervisor, J.P. Greenlaw who visited the school in 1973 as an external examiner and made the observation that it was he who started the college in 1946 under the name "The School of Design" when he was in the Sudan Government Service.[7]

This school has been supplying the Sudanese secondary schools with teachers of art for over twenty five years.

As for the intermediate schools, a great number of them did not have art in their curricula. In the very few schools where it existed, it was taught by teachers who had had no training in art at all. That gap was left open for the simple reason that the graduates of Bakhter Reda, Omdurman and Rufaai teacher training institutes

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7. Greenlaw, J.P., A Report on the College of Fine and Applied Arts, Khartoum, May 1973. P. 2.

produced art teachers for the elementary schools; the school of design (the present College of Fine and Applied Arts) produced teachers for secondary schools and for teacher training colleges. This situation continued till the mid-fifties.

The School of Design was detached from the University of Khartoum and attached to the Khartoum Technical Institute in 1951. It offered the following courses:

(a) A three-year course leading to the Diploma of Fine and Applied Arts. In 1961 this course was extended to four years.

(b) A two-year course designed especially for training art teachers for the intermediate schools. This course still continues. The teachers who completed this course have been the only ones qualified to teach aesthetic education in the intermediate schools.

Aesthetic Education in the Educational Curricula in the Sudan up to 1970.

By the early sixties aesthetic education had become established in the schools of Nigeria and the Sudan. It was recognized in general

education and could find its proper place among other subjects. The lack of teachers became less acute. Inspectors for art were appointed in the Ministries of education and syllabi were devised.

In the Sudan the first syllabus for aesthetic education was devised by Mr. Greenlaw who drew the main lines for the objectives as follows:

(a) Physical Objectives:

1. Training of the senses.
2. Creating a coordination between hand and eye.

(b)
1. Motivating the imaginative powers.
2. Strengthening the visual and perceptual insights.
3. Training in the usage of the perceptual and imaginative powers - and in their expression through them.

(c) Aesthetic Objectives:

In addition to the main objectives of children's activities which are mentioned above, attention should be paid to educating their taste by showing them what is beautiful and suitable and what is not.[8]

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8. The Report of the Art Committe, Khartoum (translated by the investigator) 1975, p. 7.

To reach these objectives, Mr. Greenlaw has suggested that children should be given three or four fourty-minutes lessons a week on the following topics:

1. Imaginative, expressive and representative drawing.
2. Designing and coloring of shapes.
3. Clay modelling.
4. Painting, naming, analysing and making of colours.
5. Paper works.
6. Tailoring.
7. Textile and weaving.

Besides this, Mr. Greenlaw had prepared books to aid the art teachers. His well designed syllabus has created a place for art on the curriculla of the schools and gained respect and recognition of the headmasters and principals.

This was the syllabus followed in most of the Sudanese schools. Some later alterations were of little consequence.

However, in the secondary schools the teachers were able to create their own programmes.

depending on the training they had received and also on new theories of art education to which they were exposed during their diploma courses.

As for Nigeria, teachers who teach art in secondary schools and teacher training colleges graduated from the following institutions:

1 - The Fine Art Department of the Zaria College of Arts, Science and Technology which was established in 1955.

Its three-year course "... in which the students follow a general fine art course with special emphasis on the teaching of arts, had a short run before it was scrapped to give way to the four year course leading to the award of a Diploma in Fine Art (a bachelor's degree equivalent). This certificate was replaced by a bachelor's degree in Fine Art when the college became Ahmadu Bello University, Zaria."[9]

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9. Wangboje, Solomon I., "A Program of Art Education for prospective teachers of Art in the Secondary Schools of Nigeria," Unpublished doctoral dissertation, New York University 1969, p. 115.

2 - The University of Nigeria, Nsukka. This University has a well defined programme of art education designed to award a bachelor's degree in four years, it is off to a promising start "... in addition to providing a basic and comprehensive training in one major area of specialization, it offers a general background in the liberal arts."[10]

Some of the graduates of the above institutions who choose teaching could teach creatively. This was due to not only to the training they received, but also to their personal qualities and efforts. Some of them went after graduation for a one-year course in education. They became qualified art teachers and could teach art successfully in the schools and colleges. They knew the aims and objectives of aesthetic education and its contribution to

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[10]. Suleiman, Saliihu, Ph.D. General Exams, Ohio State University, 1974, p. 21.

the maturing of young people to the development of their social, mental, emotional, psychological and spiritual faculties.

> The education of the artist and that of the art teacher in Nigeria are virtually the same except the one-year post graduate course in pédagogical training (called the art teachers certificate) .... the result is that professional art teaching, generally, is dominated by men and women whose training is only in the studio art .. the main emphasis are on the curriculum - the aesthetic activities are literally the same as those in the British Schools.[11]

As art was everything to these people, they taught with great enthusiasm and showed great interest in the subject. Their interest had great effect on their students, it attracted them to aesthetics and helped greatly in their education.

The role of aesthetics was realized not by the artists and the art teachers alone, but it was known to some educators as well. J. Hanson for one, has written on the aims and objectives

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[11]. Suleiman, 1974, Ibid, p. 37.

of education in general, and aesthetic education in particular. In 'The National Education Purpose' he posed the following question: 'What does a New Nigeria expect of its Schools?'

In answering this question he said that schools should promote political strength of the nation, economic growth, social solidarity, aethetic life of the people, a self renewing society and the development of healthy individuals. As far as aesthetics is concerned, he suggested that schools should develop it by:

Capturing, conserving and recording the riches of their artistic heritage.

Encouraging creativity in the young through production of artisitc expression of themselves which bear the imprint of the past and the present, development of interests and skills of all in making creative use of their leisure time.

Serving as centres for the continuing aesthetic life of the people through cultural and artistic programmes and activities of all

types; fostering in all the young an interest in, and a respect for, aesthetic and creative expression in their society; enriching the course of study and instructional materials by capturing the flavour - of inherited artistry. [12]

The awareness of some educators, like Hanson, added to great enthusiasm of the artists and art teachers helped in making art known in a great number of schools and colleges.

Comparative Analysis:

By the year 1970 aesthetic education could find a respectable position in the curricula of numeros schools in Nigeria and the Sudan. Art rooms (studios) became available in many of them, and materials and equipment were regularly supplied and above all sufficient art teachers could be provided.

In some Sudanese schools the condition was very satisfactory. In 'Wadi Seidna' secondary school, for instance, in which the student has had his secondary education (1958-1961), and taught art, 1967 - 1969) there

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12. Hanson, J.W., "The Nation's Educational Purpose" in Ukejiani, Okechukwu (ed.) Nigerian Education, Longmans Nigeria Ltd., 1971, p. 37.

were four art rooms and three stores for art materials. The students had the opportunity of a wide range of experiences. They had a wide selection both for school practice and for examinations as well.

Most of the prominent Sudanese artists like Salahi and Shibrain have had their secondary education in this institution. 'Hantoot' and 'Taqqat' secondary schools also had the same facilities and the same reputation. Before independence the colonial government used to provide these schools with qualified teachers from England and other countries. In these schools art had flourished and reached its peak in the nineteen sixties.

However, since 1970 aethetic education started to wither and fade in the Sudanese Schools. This was due to the 'New Educational Ladder' and Policy which had affected all the educational system of the Sudan.

Instead of spending four years in the elementary, four in the intermediate and four in the secondary schools the students were made to spend six in the primary, three in the intermediate (Junior Secondary School), and three in the secondary school (Higher Secondary Schools).

These changes may be justified; what could not be justified at all was the new attitude which nearly dealt a deathly blow to aesthetic education in the Sudan: On the one hand, the time alloted to the aesthetic education in the curriculae was drastically reduced; also aesthetic education was no longer considered a subject and thus was not included in the examination for the Sudan School Certificate (the equivalent of West African School Certificate, WASC).

The advocates of this policy believed that art was not a worthwhile subject but a pleasurable activity to be indulged-in at the leisure time. The opposing opinion held that "... When

art experiences are listed under leisure, however, it provides the wrong clues to the learner. It orients thinking of art, not as a daily experience, but as a leisure time activity."[13]

The student does not wish to go into this subject in depth, but instead would like to record the effects of this disastrous policy.

The immediate repsonse was the underestimation of the value of awsthetic education. Had this attitude been from the general public alone it would not have been very serious; the unfortunate effect was the school principals and higher officials of the Ministry of Education, those with actual authority to provide or withhold financial support, adopted the same attitude.

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13. Ralph L. Wickisner, An Introduction to Art Education, Harrap & Company Ltd., New York, 1957, p. 160.

Responding to the change in official attitudes, the students themselves lost interest in the subject as the Art Committee has observed. In the senior classes in particular no one bothered to involve themselves in any experience during the school hours. The students devoted all their time to the 'more important subjects' those included in their final examinations.

In fact, it can safely be said that in any developing country (like the Sudan) such a decision virtually means the end for aesthetic education. This was what had actually happened to aesthetic education in the Sudan. The standard which was painstackingly built step by step plummeted. The artists, the art teachers and their supporters had to start from the scratch.

> All of the 126 art teachers, who were well trained and who taught in the secondary schools that have 520 streams, lost interest in their work. Their great enthusiasm was changed to despair.

> The flowery dreams they had about the future of aesthetic education in the Sudan were destroyed by the decision of the Ministry of Education which forced so many of them to stop teaching and join other jobs.[14]

Luckily enough, in 1975 a new minister for Education was appointed. He belongs to the small number among the few Sudanese elite who appreciate art and was thus interested to reverse the decline of aesthetic education.

He appointed a committee to study the situation of art, art education and the national crafts. The committee was formed of the previous and present principals of the College of Fine and Applied Arts, known Sudanese artists, art inspectors, and other eminent educators.*

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[14]. The Report of the Art Committee, University of Khartoum Printing Press, 1975, p. 39.

*The Principals are Bastawi and Shibrain; the artists are As Salahi, Rabbah, Shibir and Kamalah (the only Sudanese lady who had her post graduate education in U.K. and had exhibited her paintings in numerous countries overseas.) And the art inspectors are Ismail and Rasheed, while the other eminent educators are Saqayroon, Dr. Al Aqra, Talodi, Babikir and Hafiz.

In 1976 the minister for education, who had appointed the above committee was succeeded by another one. Luckily again for aesthetic education, the man who was appointed by the previous Minister for education to head the art committee, was himself appointed to be the minister for education. All those who are attached to aesthetic education could have some hope for improvement. But up to this moment of writing, nothing has yet come out and the situation is still painful.

As for Nigeria, the position of aesthetic education in general education is not only far better than that of the Sudan, but the trend is actually reversed as the researcher could tell from his personal experience. Art is included in the syllabus and is considered a subject in examination and in WASC. As more people are becoming aware of its role there is hope of even more improvement. Even if the students have to work for the (WASC) exams, they will still be subjected

to numerous aesthetic activities as could be observed from the (WASC) syllabus (see Appendix I).

Educational institutions are capable of supplying many schools with properly trained and qualified teachers. The students are no longer left to the mercy of unqualified teachers who engage them in unispiring activity such as copying whatever they drew on the blackboard, or tracing from different books.

The Federal Ministry of Education puts greater emphasis on art by giving it effective support. It encourages art in the schools by arranging competitions and awarding prizes for the best students. One of these was 'The National Schools' Exhibition and Competitions', arranged in 1975. (See appendix 2).

There were two officially stated aims behind this activity: to promote cultural contact and understanding among Nigerian youths in all the states of the federation with a view of developing a common artistic heritage and a national cultural identity. The other

one was to stimulate teaching of art in schools by giving the teachers an opportunity to see the standards of work in other schools so as to guide and improve the teaching of art and crafts in their own institutions.

Certainly, such competitions have a great effect on art, art teachers and on the students themselves. Winning such a prize could change the whole future of the students who win.

The researcher has a vivid experience of this. His students, whom he taught art at Barewa College Zaria, have participated in the above competition. The first three individual prizes were won by three of his students. As a result, two of them decided to take up art as a career. They are now in the pre-degree course at A.B.U., Zaria. Besides, the number of students who have applied to do art in their WASC has increased by 28 percent (last year 25 students applied and sat WASC fine art examinations, this year, 1977, 32 students have applied to do it). The school authorities

are supporting this trend financially by providing the students with materials.

The above was mentioned to illustrate the effect of the ministry's encouragement on aesthetic education. This encouragement was not the only factor that has improved the situation of aesthetics; there are other factors as well.

Awareness of the role of aesthetic education has spread and many people who are not teaching art are taking part in promoting it. Museums and their curators have started to play their role in fostering aesthetic education; they, not only welcome visitors, but also invite art tutors to be members of the museum societies. An example of this was the meeting which was arranged by the National Museum of Kaduna in February in 1976 and to which many art tutors were invited.

Another supporting factor is the attitude of the various Departments of Fine Art in introducing art to the students of the schools around them. School boys are welcomed to the fine art departments and are introduced to the different fields of art.

The art students themselves are taking part in this movement. The Association of Fine Art Students (AFAS) of A.B.U., Zaria, for instance, has arranged an 'Art and Cultural Competition' (March 1976). It was held within Zaria Division (Zaria, Soba and Giwa).[15]

Although mass media (radio, television, newspapers and magazines) have also helped to foster aesthetic awareness, they are not yet well utilized in spite of their potential in aesthetic education.

The above was an attempt to trace the historical origins of aesthetic education. It is evident that aesthetic education could contribute a lot in educating the young and in maturing all their faculties. But it is clear from what is mentioned in the previous paragraphs that aesthetic education could contribute more. Its role is not yet well defined and its potential not fully exploited. This is due to the problems that face it. As these problems are interrelated and multifaceted the student has devoted whole seperate chapter to them.

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15. The objectives were stated on the programme to be "... in keeping with our role in promoting arts and culture not only within our immediate environment, but in the whole country."

CHAPTER THREE

PROBLEMS THAT FACE AESTHETIC EDUCATION AND AESTHETICIANS

As mentioned at the end of the previous chapter, the problems that face aesthetic education and aestheticians in Nigeria and the Sudan are numerous and multifaceted. Thus it is best to concentrate on discussing the most important ones that hinder aesthatic education from playing its role effectively. The problems can be divided into two major categories: (a) practical problems and (b) aesthetic problems. Under each category the student has tried to discuss the problems which are related to it.

Pedagogical Problems:

Shortage and Qualifications of Teachers

In Nigeria and the Sudan availability of qualified teachers constitutes a great problem - not only in aethetic education but in the other disciplines as well. This problem of acute shortage of qualified teachers which is well known to the authorities in the two countries, meant that schools will suffer and education will be handicapped. Because of the importance of this issue the researcher will discuss it in greater details. Wangboje[1] has said about it in 1969: that of the major problems of Nigeria art education, the shortage of qualified art teachers is perhaps the most acute.

As mentioned in chapter two, this problem is less acute now. This is due to the increased output of the instituions which are feeding the

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1. Wangboje, Solomon Irein: "Some Issues on Art Education in Africa, The Nigerian Experience International Society for Education through Art," 1969, p. 1.

schools with qualified art teachers. In addition employment of expatriate teachers has helped a great deal in this respect.

Professor Wangboje relates a relevant experience. In 1958 when he was an art student in Nigerian College of Technology, Zaria, an urgent request came from a secondary school ninety miles away for a temporary teacher. The students of that institution had already registered and paid to take the final examination at the end of that year when their art teacher who was an English woman resigned and returned to her country. The writer (Wangboje) was recommended by the Art Department of N.C.T. for the position. He accepted the offer and held the job for six months. He goes on to emphasise that this type of crisis is common in Nigerian secondary schools and the investigator believes that the crux is the shortage of qualified teachers.

As for the Sudan, the shortage of teachers is not acute as far as aesthetic education is concerned. The number of graduates of the School

of Design and the present College of Fine and Applied Arts of Khartoum, was four hundred by nineteen seventy five.[2] One hundred and twenty six of them remained as art teachers up to 1975, teaching in the five hundred and twenty streams of Sudanese higher secondary schools.[3]

The position of aesthetic education in the junior secondary schools was discussed previously and more light will be thrown on it later in this chapter. In Primary Schools, the problem is not teachers' shortage in this discipline, but it is that of qualifications.

The main reason for the shortage of teachers for aesthetic education is that teachers in general are exposed to inferior conditions of service and

> ... are specifically paid less than other members of the civil service. Every occasion is always taken to make a teacher

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2. The Report of the Art Committee, Ministry of Education Sudan, University of Khartoum Printing Press, Khartoum, 1975, p. 30.

3. Ibid, 1975, p. 39.

> feel that he is a teacher and that he should curse the day he decided or was forced to be a teacher.[4]

It should be borne in mind that all teachers in both countries have been underpaid. This is not something that is meant for those who are teaching aesthetics in Nigerian or Sudanese schools. This condition continued in both countries in spite of the lengthy complaints educators and teachers wrote in newspapers and magazines of both countries. The following is an example:

> We cannot produce good education as long as we cheat our teachers so disgracefully, so damnably and so heartlessly. What chances of recovery has a miser who cheats or refuses to pay his doctor, or to bring out money for his medicine. And yet this is what we have been doing to our teachers from the beginning of education in this country. It takes the same number of years to train a teacher as it takes to train a lawyer. Yet the difference between the honours, salaries and status of a lawyer and a teacher is a difference that cannot be measured. In fact to put a teacher by the side of lawyer is to be impertinent and revolutionary.[5]

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4. Adiele, Magus C., "Making Nigeria Better," in Nigeria Today, 17th July, 1970. Printed and Published by Ch. Press, Zixton, Ozubulu, p. 15.

5. Adiele, 1970, Ibid, p. 15.

Nothing has yet happened to alter the situation significantly and aesthetic education is losing a lot; graduates are reluctant to join teaching and the existing teachers take every opportunity to leave the job.

Another problem that faces aesthetic education is that of qualifications of art teachers.

Most Primary School teachers of the two countries are not qualified to teach art because they have not had sufficient training. In Nigeria arts are taught by grade two and grade three teachers. As for grade three teachers:

> It is perhaps a little too optimistic to expect to produce a teacher of any quality in two years after primary education, and it is gratifying to note that grade III colleges are gradually disappearing.[6]

Grade two teachers usually study art as an optional subject according to Grillo. In these

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6. Grillo, Yusuf A., "The Education of the Art Teacher in Nigeria," in Art Education: An International Survey, UNESCO, Paris, 1972, p. 68.

colleges the aesthetic courses are such that:

> Some four hours a week are spent on art and handicrafts. The syllabus is usually made up by the teacher himself and includes theory (history of art, art appreciation, principles and methods, art teaching) and practice (painting, drawing, collages and light paper crafts, three-dimentional works in clay, wood and paper). The usual handicrafts are basketry, wood-work and textile printing or dying.[7]

Unfortunately this subject is optional and it is not taught regularly in all the grade two teacher colleges "... but in a few in which the art teacher has sufficient influence all the trainee teachers do art during their first year".[8]

As early as 1960 the problem of lack of qualified staff in the primary schools was described by the Ashby Commission. The report of this commission stated that:

> Most of the 80,000 teachers in primary schools are pitifully unprepared for their task. Nearly three quarters of them are uncertificated, and among those who are

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7. Grillo, 1972, Ibid, p. 68.

8. Grillo, 1972, Ibid, p. 68.

> certificated, two thirds have had no more than a primary school education themselves. In brief nine-tenth of the teachers in primary schools are not properly trained for the job.[9]

The report goes on to state that a particularly urgent need in Nigerian education is to strengthen the teacher training colleges. It also described the situation of the primary and secondary education to be insecure "... the great majority of teachers have neither had enough general education to qualify them to teach, nor adequate professional training."[10]

In spite of the fact that this report was written seventeen years ago (in 1960), the situation in the primary school is still insecure as far as aesthetic education is concerned. A great number of students start their first

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9. Ashby Commission: The Report of the Commission on Post School Certificate and Higher Education in Nigeria, Federal Ministry of Education, Lagos, 1960, p. 4.

10. Ashby, op. cit, 1960, p. 6.

aesthetic lesson in secondary school. The researcher has noticed this during the four years he has spent teaching in Nigeria. To start aesthetic education at such a relatively late stage could be very harmful to the aesthetic growth of a child.

Bearing in mind that art is absent from the curricula of a great number of Sudanese junior secondary schools, it is obvious that the pupils of the two countries face the above problem. The only difference is that of age. Nigerian pupils start their secondary education at the age of twelve or thirteen, whereas Sudanese pupils enter Higher Secondary School at the age of sixteen or seventeen.

It is clear now that the problem in junior secondary schools of Sudan as far as aesthetic education is concerned, does not stem from lack of qualified teachers. The problem there is that aesthetic education is absent altogether at that stage.

B - Narrow Specialization:

Another factor that affects greatly the standard of aesthetic education in both countries is the phenomenon of 'narrow specialization'. Training of artists and art teachers is similar in both countries. In Nigeria this is evident from the following words:

> The education of the artist and that of the art teacher in Nigeria are virtually the same except for the one-year postgraduate course of pedagogical training called the Art Teachers Certificate.[11]

In the Sudan both the artists and the art teachers graduate from the 'College of Fine and Applied Arts' in Khartoum. The similarity of training for both artists and art teachers was shown by the following words of Mr. Greenlaw:

> While the College of Fine Art has developed other more specific aims, it was always part of my intention that it should hold watching brief of Art Education in the country as a whole. Its students were

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11. Suleiman, Salihu, Ph.D. General Exams, Ohio University, 1974, pp. 38-39.

> recruited from Secondary Schools and many of its products would eventually go back into the general Teaching Profession and should bear this high vocation in mind during all of their art training. For there is all the difference in the world between an Artist and an Art Teacher and there is a difference again between an Art-School Teacher and an Art Teacher in General Education, secondary or primary. Teaching is apt to come as something of a shock to an ill - prepared teacher and put him off teaching altogether.[12]

The only difference between the artists and the art teachers is the post graduate year in education. That course covers more general subjects like principles of education, philosophy, psychology and history of education. It also includes art appreciation and art teaching at various levels. The course is almost the same in the two countries. The only difference being that in Nigeria it includes - besides the above subjects - practice in "... drawing, painting, sculpture, basic design and so on; teachers also get some practise at teaching in secondary and primary schools."[13]

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12. Greenlaw, J.P. A Report on the College of Fine and Applied Art, Khartoum, 1973. p. 21.

13. Grillo, Yusuf A., "The Education of the Art Teacher, in Nigeria." In Art Education, An International Survey, UNESCO, Paris, 1972, p. 68.

In both Nigeria and Sudan the course is not very popular at the moment as art students can find employment as teachers immediately on completing their professional course. Consequently most of the art teachers in the secondary schools are in fact professional artists with narrow specialization.

To sum up the problems connected with teachers (apart from the shortage) the researcher has divided teachers into two groups: (a) those who had no training and their "... only qualification is probably that they have impressed uninformed communities by an ability to make monochromatic paintings from photographs,"[14] and (b) those who are qualified and hold degrees from universities or other similar institutions.

Aesthetic education in Nigeria and Sudan is not benefiting much from the first group. The reason is obvious. The problem is that even

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[14]. Grillo, 1972, Ibid, p. 12.

those teachers who are qualifed are not without shortcomings stemming from their training.

In all the Nigerian and Sudanese higher institutions of art, students are given proper professional training but usually in one subject like painting, sculpture, ceramics, textile design or weaving. When they go to schools to teach, they will be required to teach all the fine art subjects. And it is at this point that the real problems arise. Some teachers choose to teach art, but they direct their students towards their own field of specialization. A teacher of this category would concentrate on painting if that was his specialization. Another might direct his students to sculpture, a third to textiles. The students eventually find themselves at a loss as to what they should do. Their problem really becomes acute when they are taught by someone who convinces them that sculpture is the most, perhaps the only important thing in art. After presenting his students

with this attitude for a year or two, the sculptor, is transferred and a painter or a textile designer replaces him.

Some, fortunately few in number, do not teach art, but instead they spend the art period cursing the ignorant people who can not appreciate their message, societies for being cruel to artists; the ministries of education for not giving support to aesthetic education, and also the principals for not being co-operative. They keep cursing till they, themselves, become a curse on aesthetic education by making enemies for themselves and for aesthetics and aesthetic teachers.

But it is clear that these teachers are not to be blamed alone. The fault is not theirs. They were trained as artists and not as art teachers. It should not be expected of all artists to be successful art-teachers. Besides, as Grillo puts it, it is unfair to have artists with professional training

... thrown into communities where the role of the contemporary artist is not yet understood.

The traditional artists were part of the general way of life and they had specific responsibilities. The greater part of the population has not grasped the idea of art for its own sake, or as an avenue for creative expression.[15]

B - Problems of art materials

> Every material has its own individual qualities. It is only when the sculptor works direct, when there is an active relationship with his material, that the material can take its part in the shaping of an idea.[16]

It is the work of the art educators to help their pupils develop a relationship with materials. Materials are the only means by which the pupils can shape their ideas and give them form, in other words make their ideas visual. It is obvious that without materials (and tools) certain areas of aesthetic education could not be tackled at all.

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15. Grillo, 1972, Ibid, p. 11.

16. Moore, Henry, "On Sculpture and Primitive Art" in H. Herbett (ed) Modern Artists on Art: Ten Unabridged Essays, Prentice Hall, Inc. Englewood Cliffs, N.J. 1964, p. 139.

In spite of this, the Nigerian and Sudanese schools are suffering from lack of materials in the manner the researcher is going to describe in the following pages.

As was shown previously, aesthetic education has not gained recognition from high officials in the ministries of education in the two countries as yet. Lack of materials obstructs aesthetic education and hinders a great number of teachers from executing their educational schemes; until these officials are replaced by others who are aware of the importance of aesthetic education and of the fact that the public money which is spent on these materials is not wasted - until that time comes aesthetic education is doomed to suffer.

One of the reasons why materials are scarce in the Nigerian and the Sudanese schools is due to the fact that they are imported from abroad and they are usually very costly. This in turn encourages officials concerned not to buy them. They do not realise that:

> Any amount of money which is spent on aesthetic institutions whether they are educational or vocational is an investment with a great output that helps in building the economy, not to speak of the human and social dimentions, and its influence on the national culture.[17]

There are three general trends in the attitudes of the present art teachers of the two countries as regards the use of art materials, i.e., (a) Those who insist that they should work and let their students practise with imported materials only. (b) Those who believe that local materials are quite enough and there are no good reasons why art materials should be imported. (c) The third category consists of those who believe that local materials are useful but should be supplemented by certain things imported from abroad.

The idea of the last group is quite reasonable; and that of the second group could be justified because they are over concerned with their

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17. Report of the Art Committee, Ministry of Education, Khartoum, 1975, p. 19.

national interests and are taking this position as a sign of their emphasis on national resources, their cultures and folk - arts.

The first category - those who insists that nothing at all can be done with the local materials - are the typical 'Western Oriented' artists. There is quite a good number of them in the two countries. They believe that local materials are not commanding respect of the art teachers nor the students as yet. Consequently, teaching materials are largely those imported from abroad. Several teachers complained about lack of materials to carry out a meaningful art program. "One teacher said he had been severely limited because he was still expecting his materials from the United Kingdom and America."[18]

Many artists and art teachers have tried to make suggestions concerning the use of local materials in our schools. The range of local

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[18]. Wangboje, 1968, Ibid, p. 132.

sources for art materials, as given by "a Correspondent" of The Nigerian Standard.[19] He suggested that local materials for arts and crafts are obtainable from natural forms such as plants, barks of trees, roots, leaves, nuts, grass, juicy fruits, raffia, wood fibers, yams, potatoes and corn stalks, to name a few. He has also argued that paint brushes could be made from bamboo, if one lacks brushes for painting. To do this one simply cuts some branches of bamboo or chewing sticks about the thickness of a pencil, beats one end with a stone until he gets a fine bristle end.

The writer goes on to suggest other things which could be made locally like charcoal and paints. He also cited C. Plumer, from his book 'African Textiles,' to illustrate one instance of successful use of local materials.

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[19] "Materials and Problem of Teaching, The Nigerian Standard, 10th November, 1976, p. 5. (The writer's name was not included).

"In most cases the materials, the tools and colours for dyeing were collected and made. The natural plants are around and weavers often turn to them for use". This quotation supports his statement "before the coming of foreign art materials, our craftsmen and women got nearly all their materials from the environment."[20] He finally sums up the advantages of local materials by saying that:

> Apart from the financial one, there are many advantages in utilizing local materials. They open new avenues of artistic expression and play an important part in art activities, supplement bought or imported materials and enable the lesson to be carried out. They also ensure varieties that enrich and increase experience of children. They help children to develop more initative in looking further and their usage leads to more discoveries in aesthetic field.[21]

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[20]. The Nigerian Standard, ibid, 1976. p. 5.

[21]. Ibid, 1976, p. 5.

The researcher agrees with what the above writer has mentioned here and he also agrees with him that there is a limit to what local materials can do. Some may not be highly useful, but whatever the case they are better than none.

Problems of narrow range of aesthetic activities:

The researcher has noticed that the initiators of aesthetic education, when they first suggested their programmes had a wider view of aesthetics than there is at present. This is particularly evident in the field of Drama and also in that of Music. The Nigerian and Sudanese schools will have done more for the full education of man when they have given each person in the school an equal opportunity for experiencing and understanding the nature of beauty in a multitude of diverse experiences.

Unfortunately, the range of experiences had been getting narrower in the schools of both countries. Only recently has it began to flourish in some of the Nigerian schools.

In a research done on art education in Nigeria secondary schools in 1963, it was found that the scope of the art programme was very narrow: of twenty three participating schools, all did painting and drawing, twenty offered design, thirteen offered lineoleum, seven book-binding and four woodcarving.[22]

The reasons why the scope of the aesthetic programmes was narrow is due to the fact that it was influenced by and geared towards examinations. The researcher who conducted the above mentioned research stated that what has been observered is a further indication that the art programmes are oriented towards passing the final examination which places a lot of emphasis on drawing and painting.

Music and Drama in Nigerian Schools.

Music and Drama were emphasised by the early educators interested in aesthetics. In Nigeria,

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[22]. Wangboje, 1963, ibid, p. 129.

drama was offered in the same institution in which art was first introduced. But at present, drama and music have not attained the position other art experiences like painting and drawing have reached.

Music and drama could be practised in societies and clubs at school . Many schools put on their own performances or participate in competitions like that of association of fine art students, (AFAS) of A.B.U., Zaria which was mentioned earlier in chapter two. It was an art and cultural competition for schools and colleges within Zaria Division. This competition featured exhibitions of works of art, cultural dances and drama. The overall winners were presented with a "giant trophy" purchased by the Association.

Even those students who won this "giant trophy" did not formally study drama, nor did they study dancing or music. They haven't had any regular instruction and neither of these subjects were part of their curriculum. The researcher is

sure of this because he was their supervisor in all their aesthetic activities for thre years.

In such performances the students usually rely on their folklore. They imitate dances and music of their environments. They are not expected to participate with music of their own composition as they haven't had proper or regular training in that field. They imitate their own Nigerian music which is to a large extent a combination of vocal and instrumental efforts.

> The two elements are rarely, if ever, treated as separate art forms. Moreover, music - making seldom takes place without its participants indulging in dance movements.[23]

As for drama, they usually perform plays which are written by eminent Nigerian writers. Sometimes they produce one of the classical plays written by people from other countries whose works are universal and timeless in their appeal. What they have to say is as true to-day as when they were written, and this truth is understood

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23. Euba, Akin, "An Appreciation:" in Nigeria Magazine, Special Independence Issue, Lagos, 1960, p. 193.

by men of all races and national backgrounds. There are other plays, however, whose messages are more temporal. These are usually written in the language of the day; they speak to the men of their own time, presenting problems, both serious and comic, to which contemproary audiences respond, but to which those of another time or place are indifferent.

The students, however, sometimes write their own plays, produce and stage them. Teachers help them in the productions. Most of the teachers haven't had proper training in drama but some of them are capable of creating impressive works. They succeeded because it is the manner of handling that matters; and, because of this some of the best works with children is done by experienced teachers who really understand what they are doing and yet, strangely enough, have very little knowledge of drama.

Materials and equipment sometimes stand as obstacles hindering the students and teachers from presenting better works in the field of drama and music.

Music and Drama in Sudanese Schools

In the Sudan, as in Nigeria, aesthetic education started on a wider range than the present one. From the beginning 'The Graduates' suggested that "the Education Department (present Ministry of Education) should provide staff for developing and directing natural aptitudes for poetry, writing, painting and music."[24]

Music and drama were taught at Bakht-er-Ruda (where elementary and intermediate school teachers were trained). These teachers, however, did not teach them in the schools as subjects, but they introduced them as hobbies. Hence in almost all the Sudanese

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[24] Bashir, Mohamed Omer, Education Development in the Sudan, Clarendon Press, Oxford, 1969, p. 123.

primary and intermediate schools there were societies for drama, and others for music together with those of visual art. This practice is found even nowadays in a great number of schools in the rural areas. Schools in the cities usually participate in annual competitions of their areas. They also practice drama and have music lessons (noting), in 'Youth Centres' which are spread all over the country, but are limited to towns.

The Sudanese Ministry of Education tried to introduce music, in particular, into general education. It sent some amateurs to study music abroad and some expatriate teachers were invited to help. The Ministry appointed the famous Sudanese musician Dr. Al Mahi Ismail[25] to be the inspector for music. He did not hold that post long; he left to establish the

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25. Dr. Ismail Al Mahi was the first specialized musician in Sudan. He studied music in London. He was later Appointed Director for Institute of Music, Drama and Falktole of Khartoum.

Institute of Music, Drama and Folklore in Khartoum.

No progress was made in music in the Sudanese schools and at present it is practised as a hobby and supervised by amateur teachers who valunteered to do so.

The position in the Sudanese schools is very similar to that of Nigerian schools. The new Institute which was established in 1969 - Institute of Music, Drama and Folklore - did not help in improving the situation of mucis and drama in the Sudanese schools. This institute aims at:

> Creating a generation of artists able to promote original art which stems from our native art but builds on concrete scientific foundations. On the other hand, this institution aims at training teachers for music and drama so that they will spread these arts in the various educational levels with the aid of the Ministry of Education.[26]

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26. Ismail, Al Mahi, General Guide to Institute of Music, Drama and Folklore, Khartoum, 1973, p. 6.

The duration of the course is five years for music, and four for drama. None of its graduates has joined the Ministry of Education. In fact the Institute has even attracted these amateurs for shorter courses after which they follow the graduates to jobs in places like 'The National Theatre' of Omdurman or the 'Orchestra of Radio Television' Sudan.

The Curricula of Aesthetics:

The curricula for aesthetic education was in a very poor state as was mentioned previously. As a result of this some educators in Nigeria were greatly concerned about it. Okechukwu Ikejiani,[27] for one, has said that in none of its approaches and problems can Nigerian education afford to overlook the rich cultural and artistic heritage and potentiality of Africa. A trustworthy modern education will never

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[27] Ikejiani, Okechukwu, (ed.) Nigerian Education. Longmans Nigeria, Ikeja 1971, p. 34.

surrender its artistic heritage. It will prize it and cherish it. It will build upon it. He added that one of the surest indications of the health of the new educational system will be its ability to produce not only a nucleus of creative African writers and artists, but a generation of persons in all walks of life who can use their leisure time creatively, who take pride in their arts, and who have a sense of identity with their past.

The researcher agrees with Ikejiani that healthy education in our schools should aim at creating a nucleus of creative African writers and artists and also a generation of people who appreciate art and practise it in one way or another. Such an objective can not materialize with the present curricula of the two countries for the following reasons:

1. The curriculum of aesthetic education in the two countries is imported from the West and influenced by it, as the two countries are former British Colonies. Recently, however, this influence is fading.

2. Cultural and Traditional responses of the students.

The above are the major defects of the present art curriculums of the two countries. They need to be stated in more details.

The Imported Curriculum:

Though Nigeria and the Sudan have received political independence from Britain, they could not get their intellectual independence simultaneously. As far as education is concerned,

> ... In most African Countries, the curriculum still has little relevance to African needs. The method of teaching is still rigid memorization; the purpose of schooling is to pass an examination that gets you into the elite, not to learn a subject which has little apparent relevance to your life.[28]

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28. Hapgood, David, Africa: From Independence to Tomorrow, New York, Atheneum 1965, p. 65.

Nigeria and the Sudan were not excluded from the 'Most African Countries' mentioned above. The education of both is western influenced. Aesthetic education, being part of education, was greatly influenced too. It was taught in a very rigid way that could hardly help in the education of the students. It could in no way stimulate their senses and create art-oriented people out of them. It is common place that schools or institutions do not produce artists, but it is also true that they can prevent the development of potential artists. "This is in fact what some Nigerian schools are doing at the moment. For they do not give free play to the creative ability of the child, but rather try to force it to follow what is considered a European pattern".[29]

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29. Beier, Ulli, Art in Nigeria, London, Cambridge University Press, 1960 p. 24.

In the Sudan, the first curriculum of aesthetic education for secondary schools, was suggested by an Englishman (Chapter Two); the same official who initiated the College of Fine and Applied Arts. This is the only institution in the Sudan from which qualified artists and art teachers graduate. Although a real artist and a creative man, he was greatly influenced by the Western theories and 'schools' of art - like the Bauhaus:

> ... past association with the Bauhaus is precious and forms another link with my own first plans for the School of Design which was based on the Bauhaus concept of the arts being grouped around the central Art of Architecture.[30]

It is evident that if the only institution in the whole country to produce artists and art teachers is influenced by the West, all the graduates, and eventually their students, will be influenced by the West too.

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30. Greelaw, J.P., A Report on the College of Fine and Applied Art, Khartoum, 1973, p. 17.

The researcher is not against everything that is from the West in the field of aesthetic education but insists that the traditions and the culture of the country should be preserved. He agrees with the following:

> I would of course retain in principle all the courses which are of Western origin, such as Graphic Design, painting, etching lithography, etc., because these courses have ample room in the modernizing nation though their emphasis would be changed. Indeed, the whole question of applying theory to bring about or influence changes should be a matter of emphasis; I like to maintain, as I have always felt, that a major revolution to reverse aesthetic taste and activities will not only be unrealistic but short sighted.[31]

Cultural and Traditional Responses of the Students:

The aesthetic curriculum imported from the West has little to offer to students in regard to their own cultures and folklore because they were not properly introduced to

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[31] Suleiman, Salihu, Ph.D. General Exams, Ohio State University, Columbus, Ohio, 1974, p. 49.

their own arts during their art lessons. The aesthetic activities of the classroom are isolated from the extra - curricular activities of the students. This is because they use different materials and tools in school from those they use outside it. In school - as Ulli Beier has said - the student was taught to reject his culture as superstitous or even as evil. His very literacy has created a barrier between him and the guardians of tradition.

Melville J. Herskovits has also said that it was impressed on the Africans that "their art was crude, their talents naive, their music cacophenous (and) their dances lascivious."[32]

The students were greatly affected by what they studied in school and they came to disdain their traditional arts. Most of them respected only the western art and appreciated nothing of their own because it was not considered art.

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32. Herskovits, Melville J., The Human Factor in Changing Africa, New York: Alfred A. Knopf, 1962.(The word 'and' is of the present Author)

Western Oriented Artists:

As a result of the artificial 'imported' aesthetic curriculum, some western oriented artists appeared in Nigeria and the Sudan. Their works of art had nothing to do with their people. They portray or express nothing of their culture and express none of their ideas or hopes. In short, their works are mere imitations that have lost any touch with their culture or life. They ended up like this because every one of them was "... more interested in learning to master the new techniques like oil painting than in reviving or reinterpreting the age - old traditions of his tribe."[33]

These artists worship what is Western and they consider themselves superior to their people. They act like this in spite of the fact that the Western artists whom they follow are quite aware of what they are doing. One of them said:

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33. Beier, Ulli, Art in Nigeria 1960, London: Cambridge University Press, 1960, p. 9.

> I cannot live as a person without my art. And yet I have never set that art above anything else. It is essential to me, on the contrary, because it excludes no one and allows me to live, just as I am, on a footing with all.
>
> To me art is not a solitary delight. It is a means of stirring the greatest number of men by providing them with a privileged image of our common joys and woes. Hence it forces the artist not to isolate himself; it subjects him to the humblest and most universal truth.[34]

The above artist goes on to say that the man who chooses the path of art because he was aware of his difference from others, soon learns that he can nourish his art and his difference only by admitting his resemblance to all. He adds that the artist fashions himself in that ceaseless oscillation from himself to others, midway between the beauty he cannot do without, and the community from which he cannot tear himself. He believes that the above fashioning is the reason why true artists scorn nothing.

Fortunately, these western oriented artists are few in number and there are some Nigerian and Sudanese artists capable of realizing some

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[34]. Camus, Alber, Atlantic Monthly, May, 1958, pp.33-34.

success and gaining international fame. More will have to be said about them in chapter five.

The aforementioned are the major problems that face aesthetic education in Nigeria and the Sudan. The researcher believes that the major problems are: lack of materials and equipment, lack of qualified, well trained art teachers and above all lack of philosophy which directs our activities in aesthetic education. Aesthetic education is the education of feeling, and a society that neglects it, gives itself up to formless emotion. To avoid giving ourselves to formless emotions, a philosophy has to be evolved and followed; and that is what we will try to discuss in the following chapter.

CHAPTER FOUR

ISSUES RELEVANT TO AESTHETIC AND GENERAL EDUCATIONAL PHILOSOPHY

The previous two chapters were devoted to identification and analysis of the educational philosophies which were adopted in Nigerian and Sudanese schools in the past. The objective of this chapter is to focus attention on the theoretical basis for the formulation of a philosophy of education (in both general and aesthetic edupation) suited to the needs and aspirations of the peoples.

We already saw, in chapter one, the various ramifications of 'philosophy'; as well as the analysis of the key concepts of 'philosophy' and 'philosophy of education'. Suffice to mention here that in this present chapter we would be concerned only with theorizing as regards

matters of policies, concepts and programmes relating to general and aesthetic education.

Aims of General Education

People have differed greatly over the aims of education. At present we find numerous theories on education in various countries. In every country there are attempts to draw aims and set purposes for education. Consequently, in all societies with a formalized, state organised educational system, education is designed to promote specific political and social goals. Julia Evett says that:

> In socialist countries like Russia, with its socialist economy and ideology, education clearly means training in dialectical materialism and socialism. In capitalist countries like the U.S.A., where economic and political freedom are emphasized education is equivalent to training in American traditions which are definitely anti-socialist. In Britain strictly speaking it is neither socialist nor capitalist.[1]

We can see from Julia Evett's words that education has been geared as a matter of policy, the world over, towards the promotion of

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[1]. Julia Evett , Socialogy of Education, University of Nottingham, 1973, p. 115.

certain political and/or social goals. But while the policy makers monopolise the responsibility for formulation of general policy on education the average person does not often understand the broad concept; though he needs education to serve his immediate needs. So it is true to say that "... education is seen increasingly by parents as a means to get their children better jobs."[2] However, the aims of general education for Nigeria could be seen in what Adaralegbe has written in "A Philosophy For Nigeria Education". Adaralegbe gave the broad aims of education in primary school as:

1. To prepare the child for life.
2. To give those with the necessary background the opportunity to proceed to secondary school.[3]

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2. Evetts, 1973, Ibid, p. 115.

3. Adaralegbe, Adeniji, A Philosophy for Nigeria Education, Heineman Educational books, Nigeria Ltd., Ibadan, 1972. P. 23.

Adaralegbe also mentioned that the conference which deliberated on this issue has stressed that a proper balance must be maintained in the curriculum to cater for the interests of the majority who do proceed to the secondary school. He added that within the two fold purpose, education in the primary school should serve to:

a. help the child to realize himself;
b. help the child to relate to others in an atmosphere of mature understanding;
c. promote self and national economic efficiency;
d. promote effective citizenship through civic responsibility;
e. facilitate national consciousness in the area of national unity and survival;
f. promote social and political awakening;
g. create scientific and technological awareness.

After mentioning these specific aims, he enumerated some aims and classified them

as minimal general aims. These were:

a. permanent literacy to ensure that the child became a better producer of consumer of goods;

b. sound basis of scientific and reflective thinking;

c. ability to solve personal and social problems by using intelligence;

d. citizenship education to become an effective participating and contributing member of the Nigerian society;

e. character and moral training and sound attitude development;

f. adaptability to his changing societal environment;

g. physical, emotional and intelectual growth;

h. identification with humanity and the world around him;

i. enhancement of the child's creativity and sense of innovation through the inculcation of an independent mind;

j. opportunity to develop mechanical, vocational and manipulative skills;

k. ability to communicate effectively;

l. self discipline.

As far as the aims and objectives of secondary education are concerned, Olatunde Lawrence writes:

> (i) Our aim is to produce good citizens whose greatest pride shall be in their contribution to the happiness and joys of others and of themselves through hard work, sacrifice, tolerance, diligence, kindness, consideration, sympathy and truthfulness.
>
> (ii) Our motto 'Honest Labour, True Progress' ... shall instil into our pupils a high sense of duty and the dignity of labour.
>
> (iii) We believe very strongly that any educational system must produce citizens who meet the need of the people at that age. Otherwise, that system of education will be unprofitable to the very people whom it is meant to serve.[4]

He further adds that emphasis be laid on those subjects which would produce the most useful citizen to the present-day Nigeria, bearing in mind Nigeria's most urgent

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[4] Lawrence, Olatunde, "The Purpose of Secondary Education", in Adaralegbe, Adeniji, (ed.) A Philosophy for Nigerian Education, Heinemann Educational Books (Nigeria) Ltd., Ibadan, 1972, p. 39.

needs with respect to manpower, unitary citizenship and peaceful co-existence with her neighbours, and the rest of the world. He then says that the needs of Nigeria to be served by secondary education to-day may be enumerated thus:

a. Unitary citizenship.
b. Manpower, especially technical manpower required for industrial development, agriculture science, etc.,
c. Social and economic development and stability;
d. Good neighbourliness, safe and sound association built on mutual sincerity and mutual trust with other parts of the community;
e. Cultural development;
f. Appreciation of the physical qualities of the Nigerian.

These are the aims of general education -primary and secondary schools- of Nigeria. As the university and the similar higher

educational institutions do not usually fall under 'general education' their educational aims were not discussed here.

Role of Aesthetic Education:

The role that aesthetic education plays in educating the young is so fundamental that no one can deny it. A large number of values is derived from participation in art activities. Ralph[5] has enumerated eight values. They are:

1. The value of activity.
2. The value of non-verbal expression.
3. The value of tangible experience.
4. The value of feeling.
5. The value of seeing.
6. The value of critical judgement.
7. The value of sharing experiences.
8. The value of sensitive awareness.

According to him art education (aesthetic education) aids one to co-ordinate one's various sensory experiences and relate them

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5. Ralph, 1965, ibid, p. 33.

to one another and to his environment.

He adds that man is affected by aesthetic experiences, his horizons are broadened and his spiritual resources are deepened - man through art becomes highly sensitive and, perchance, may produce works of art for the enjoyment of others.

He advocates that seeing is thinking and that when we look intently or when we observe fully - the eye is seeing and seeing eye thinks. For Ralph, to see means to develop all our capacities to the fullest, to spur our perception to the level of consciousness so that the mind forms concepts about visual experiences which are useful in experience. He then insists that the eye must be trained to see with concepts of time and colour, movement and form; and proceeds to mention three factors which are involved in the process of educating the eye. They are:

1. Developing new concept for seeing - new ways of discovering what is there to be

Seen must be established. This should include problems that involve tactile, visual, kinesthetic, rythmic, and other senses.

2. Establishing situations which provide visual excitement as an incentive for careful looking. Situations which have particular visual appeal should be presented.

3. Evaluating what one sees. This final process in educating the eye is that of learning to evaluate what one sees.

He then contends that art offers an approach "... to living fully, to a way of life that encourages their individuality and engenders a love for co-operation, and when they adopt this fuller life, they become self disciplined, self-reliant, and self-contained individuals."[6]

The role of aesthetic education, however, does not stop at the end of developing our

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6. Vickisner, R.L., An Introduction to Art Education, Harrap and Co. Ltd., New York, 1957, p. 32.

senses. It goes much further than that. Dr. Suleiman, for instance, advocates that art education can be used as an instrument of national policy in four ways:

1. Art as an agent of social improvement and welfare:

In this way, he explains how art education is used by the society as:

> A medium of stimulating appreciation of, and bringing improvement to the environment, emphasising the quality and value of both man-made and natural objects in the environment. Art education in this sense also should open up the individuals' sensitivity to one of man's natural means of enlarging his horison, by showing him or stimulating in him, at least, some ways of occupying his leisure time and introducing him to the aesthetic achievements of others.7

He adds that it makes no difference whether what is enjoyed by the individual is poetry, jazz, plays or music, painting or sculpture; what matters to him is the opportunity which

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7. Suleiman, Salihu, The Roles and Relevance of Art in Educational Development in developing Nigeria, Ph.D. dissertation, Ohio State University, 1974, p. 103.

the individual is given to appreciate or practise one or more art forms. The fact that he may be able to patronize them in future, makes it evident that art education is not "peripheral in national policy". He writes: Art education as an instrument of national policy extends the oppotunity to all citizens to develop their aesthetic sensibilities so that they may be better able to draw from this resource in their consideration and approach to human aesthetic needs. This is part of what they call 'cultured' in the West.

2. Art as a means of cultivation of national aesthetic taste:

Dr. Suleiman introduces this point by saying that this attribute is usually linked with an historical development . The industrial revolution in England made people feel that the mass-produced things were 'shoddy.' In 1851 the British Empire held the Crystal Palace exhibition to fully assess the problem. William Morris (1834-96) fought for this cause.

At last they reached a solution:

> The solution was found in a new role - that of 'craftsmanship' and 'design' - in art education in the national policy, which these days we do not only take for granted but even degrade as 'commercial', 'low' or even 'non-art'. Both public taste and prevailing aesthetic standards in a nation are, in my view, related. The differences in between a nation's products, dresses and environment are, in my opinion, not only the differences in their material wealth but also that of their aesthetic taste. Whether the art education is given in the formal educational institutions or on the job, or in the streets, might be less important than the fact of giving it at all.[8]

He then concludes that all the nations who do not have a policy in art education, like the developing countries, are seriously overlooking the long term value of the inculcation of good aesthetic taste in their citizens and even competitiveness for their products in both local and international markets.

3. Art as an Instrument of National Cultural Heritage and Projection of National Image:

To explain this point Dr. Suleiman says that the aggreagate of peculiarities in national

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[8] Suleiman, S., 1974, ibid, p. 104.

aesthetic products make up their aesthetic heritage. Examples could be cited in instances like "American Architecture", "Scottish Dance," or "Chinese Ballet." Any one who hears these phrases will know that they are referring to the aesthetic qualities that characterize and distinguish them from those of other countries. The heritage of a nation is of great importance because:

a. It is a source of pride to the citizens of that country,

b. It would be held in high esteem abroad, projecting the image of the country that produced it.

c. The prevalence of artistic products of quality bring direct and indirect benefits economically and politically to the producing country.

4. Art as part of national economic policy:

Suleiman does not favour the commercialism in art products even for national economic policy. He argues that a national policy

directed towards the education of school children in the arts mainly for monetary objective has the potential to boomerang and become self-defeating. He adds that school children are more likely to misunderstand the reasons for courses they take in art and rather than providing them the main alternative to their materialistic persuits in later life, art would also be seen as part of materialism. Moreover, the very fact of making school children focus on art activities they could sell, nullifies all the other values to them as individuals and as members of a nation.[9]

He finally explains the way in which art could become part of the national economic policy by saying that art could play this role simply by cultivating tastes and disciplines which are unique to the nation and which in concrete economic returns might promote tourism and also project the aesthetic image of the nation.

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[9]. Suleiman, S., ibid, pp. 105-106.

These four points explain explicitly the role of aesthetic education and how it could be used as an instrument of national policy. When we add these to the aforementioned points (that explain the role of aesthetic education in educating the young, and in building their characters) it becomes evident that aesthetic education plays a vital role that cannot, and should not, be overlooked or ignored.

Aesthetic Education with General Education

In spite of the fact that aesthetic education has a vital role to play in general education it has been excluded from the syllabi of many schools in the developing countries. This is due to the fact that curriculum planners were unaware of its role. Francesco says:

> ... it will be realized that every society, in every age, has deemed certain learnings on the part of their young people to be central in importance or value. The so-called three R's are an example of the belief that, whatever else may be taught in the schools, reading, writing and arithmetic must form the 'core' of teaching and learning. In other words, certain subjects because of their values in further learning, have been considered centres around which all other activities should revolve.[10]

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[10]. Francesco, ibid, 1953, pp. 137-138.

Besides this, a great number of people, especially in the developing countries, hold the belief that education should be directed to the immediate technical, needs of their countries. Consequently, to them, any subject which has no direct relevance to technology (like fine arts and similar arts subjects) are non-essential.

> What is needed urgently at the moment is a reorientation of the school curriculum. Education is not purely a cognitive goal. Therefore pedagogical preaching and classroom learning will no longer do. Rather, education for the child should be conceived as education for life which implies the development of those skills, attitudes, knowledge and habits that make for fine living.[11]

It is well known that children grow physically, mentally, and aesthetically, and in each of these areas aesthetic experiences have valuable contributions to make. The question now is how aesthetic education could fit into general education, and how it should be taught.

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[11]. Ojeme, Emmanuel, Article in the Nigeria Herald, 19/1/1977.

Some teachers believe that art should be related to other subjects and so they make it their bussiness to find out what is being studied by their pupils in other fields like history, mathematics and science. After that they proceed to plan art work as an enrichment of those areas.

Francesco[12] has criticized this approach and has enumerated four objections:

a. It is based on fictitious relationships.

b. It narrows the field of interest of a particular pupil.

c. Art becomes a "servant" of other areas of study.

d. It minimizes the developmental value of art expression and its significance in the pupil's life.

This criticism does not mean that this approach is utterly useless because Francesco himself has admitted just before mentioning these points that "... in many instances excellent results have been achieved."[13]

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12. Francisco, 1958, ibid, p. 140.

13. Francesco, 1958, ibid, p. 140.

Other teachers insist that art is a discipline by itself and it should be taught in its own right. The researcher, for his part, supports this latter approach but does not reject, at the same time, the first approach. Aesthetic activities could, and in fact should, have some relation to other fields of study in general education. However, this should not be the basic aim of the aesthetic activities because they will be enslaved to other disciplines. Aesthetic education should keep its own character in general education and should, at the same time, have relations with the other fields of study. This of course needs some well trained teachers who know that "... the secret of a vital, challenging, interest provoking teaching is to make it reflective. Reflective teaching means that problems are raised which both class and teacher together proceed to solve."[14]

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[14] Bayles, E. Ernest, The Theory and Practice of Teaching, New York, Harper and Brothers, 1950, p. 111.

The contents of aesthetic activities in general education will be discussed in details in the following chapter in the process of an attempt at envolving a whole programme for different stages of education.

Responsibilities of Aestheticians and Aesthetic Educators

What is to be taught in aesthetic education is not part of this chapter, but it is important to discuss here the responsibilities of the aestheticians and art teachers of Nigeria and the Sudan. Since the aestheticians and the aesthetic educators receive the same kind of training (see chapter 3) they will be regarded as one and the same group. Another factor linking them into one group is the fact that most of the famous aestheticians, especially in the Sudan, were actually teachers.

There are, no doubt, great aestheticians in both countries who could gain international fame. In Nigeria, the Department of Fine Art A.B.U., Zaria,

> "... has trained a number of talented, highly creative artists, such as Grillo, Okeke and Nwoko. Graduated in the early sixties, these young men are now the art establishment of Nigeria ... many of these artists have exhibited all over the world. They have received numerous public commissions and have also sold many works.[15]

There are of course more aestheticians and aesthetic educators at the time - of great artistic qualities - who graduated after these. There are also a few who could, besides being great artists, become great educators.

As for the Sudan Mount writes: "The Sudan supports an art school that has produced artists of exceptionally high calibre."[16] Mount is referring to the College of Fine and Applied Arts, Khartoum, which was described in the previous chapters.

This institution, in its different metamorphosis, has produced great artists who have a potential for attaining international fame ,.

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15. Mount, Marshall Ward, African Art: the Years Since 1920, David and Harper, Newton Abbots, 1973, p. 133.

16. Mount, ibid, 1973, p. 106.

like their fellow Nigerians. The two most reknown Sudanese aestheticians and educators at the same time are: Ahmed Mohamed Shibrain, the present Dean of College of Fine and Applied Arts, Khartoum, who graduated from Khartoum School in 1955 and studied in London at the Central School of Art from 1957-1960. Besides teaching in the college he practised art activively. He has had a one man exhibition in London, Ibadan, Beirut, and Khartoum, and has shown his work in several dozen group exhibitions both in Africa and abroad including New York. Moreover, he was a winner of a UNESCO Competition held in 1964.

Ibrahim as-Salahi was head of painting and drawing department at the Khartoum school. Due to his many-sided talents he was appointed Permanent Secretary for the Ministry of Information and Culture. Before that he was the Cultural Attachè to the Sudan Government in London. About him Mount wrote:

> Ibrahim as-Salahi is one of the truely great contemporary African artists. A synthesizer, as one must be in the Sudan where the Arab Culture of the North meets the Negro Culture from the South. Salahi combines many of the essentials and fundamentals of the arts of these disparate groups. In the process he creates new images and has developed a style uniquely his own ... From 1954 -57 he studied art at the Slade School of Art in London. He has made trips to the United States and South America on fellowship from UNESCO and Rockefeller foundations, and his work has been shown in Europe and in the United States. A number of his paintings are in American collections including that of the Museum of Modern Art.[17]

There are few more Sudanese aesteticians who could also gain international fame in painting, sculpture, ceramics and also music and drama.

Both the Nigerian and the Sudanese aestheticians (and aesthetic educators) whether they are "... painters, sculptors or musicians - have very little chance of finding sympathetic audience at home and so tend to seek them abroad."[18]

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[17]. Mount, M.W., 1973, ibid, p. 108

[18]. Ulli Beier, Contemporary Art in Africa, Paul Mall, London, 1968, p. 109.

However, in a very recent publication it was suggested that artists have suffered owning to lack of adequate patronage of the public.[19]

Ulli Beier has described the situation of the contemporary artists thus:

> The intellectual, university trained Nigerian artist is chiefly concerned with establishing a new identity, with gathering the broken pieces of a tradition and building them, often self-consciously, into a new kind of collage in which the African renaissance is proclaimed. His problem is that he has to proclaim it to the European audience, that he established his newly gained identity in the Art gallaries of Europe more often than in the villages of Nigeria.[20]

The National Council for Arts and Culture claims that art is not bing bought to-day by expatriates alone as the governments, statutory corporations, business firms, unversities as well as individual collectors are among the patrons of contemporary Nigerian art. The article went on to say "... gone were the

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19. Documentation Division of the National Council for Arts and Culture, The Nigerian Herald, 19th June, 1977.

20. Beier, U., 1969, ibid, p. 109.

days when the only buyers at an exhibition of works by Nigerian artists were expatriates."[21]

The researcher believes that the above statement is not yet true of the situation in the Sudan. To bring it about in the Sudan, and to re-affirm it in Nigeria, I would suggest that aestheticians and aesthetic educators of these two countries should project a different image of artists. They should no longer accept being described as "... people who have no occasion to submit their inner life to the strcit control of reason."[22] They should not tolerate such definitions as "... artists are not only often insensitive to other arts than those which they practise, but sometimes have bad manners or meagre intelectual gifts.[23]

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21. Nigerian Herald, 19th January, 1977, ibid, p. 4.

22. Spector, Jack J., The Aesthetics of Freud. A Study in Psychoanalysis in Art, 1974, p. 33.

23. Eliot, T.S., Notes Towards the Definition of Culture, New York, Harcourt, Brace and Co., 1949, p. 60.

They should not give the impression that they are confined to ivory towersism as "... many people have come to the false conclusion that the artist is one who retreats into an ivory tower or who seeks to escape the realities of his time".[24]

These deep-rooted ideas about artists in the West have found their ways to Nigera and the Sudan. It is desirable that the artists and art educators should fight to reflect a completely different image. This is so because these African artists have a greater responsibility than their counterparts in the developed world, where specialization is dominent. Futhermore, in Nigeria and the Sudan the artists and art educators and critics will be expected to explain, verbally, their art. They have to tell the people what their art is all about; as they are the acknowledged authority in their field. The society is word conscious and consequently words are often considered more

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24. Ralph, 1958, ibid, p. 65.

important than their equivalent in art . ideas or feelings. Many people think that feelings are valuable only when they can be expressed in words. This misconception of the relation between feeling and the words attempting to describe them makes people look at art works, and ask about their meanings and titles. Their asking indicates that people do not allow their feeling to respond to the work of art before they try to comprehend it. They expect to be able to get its meaning through words. They seem to think that its meaning can be explained to them.

The above situation, the researcher believes strongly, necessitates that aesthetic-icians in Nigeria and the Sudan should receive training in diverse disciplines which are related to art along with the studio training. It also necessitates that art appreciation should be taught in all the stages of general education. More will have to be said about this in the following chapter where an art programme is suggested.

CHAPTER FIVE

SUGGESTED PROGRAMMES FOR AESTHETIC EDUCATION IN NIGERIA AND THE SUDAN

This chapter is meant to show the researcher's suggestions and proposals for an art programme to be followed in the Nigerian and the Sudanese schools. Before suggesting his programme, however, it will be preferred to cast a look at what has been done already in this field. It is obvious that it is almost impossible to discuss all the programmes which are being operated in countries outside Africa, as they are very numerous and diverse. Consequently, it is thought best just to show some of the contemporary trends there. As for Nigeria and the Sudan, as we already saw, very little has been done in this field, and the student has decided to confine himself to showing two programmes which were suggested by two aesthetic

educators in Nigeria. In the Sudan, as was mentioned before (in chapter three) the only programme which was introduced by Mr. Greenlaw continued without any effective alterations.

Arthur Efland has written in an essay titled - Conceptualizing the Curriculum Problem - about the problems that face a curriculum planner in art and in other subjects. He said:

> Since no definition can be found that would not do violence to art, how does a curriculum planner decide what to teach? It would seem that there are at least two alternatives available; one would be the function on the basis of a limited conception of art, recognizing forth rightly that it would be impossible to teach everything that goes by the name of art.[1]

According to Efland a curriculum planner for art could have a multitude of alternative from which he could select. The following are summarized from what he has mentioned.

i. The art curriculum planner could attempt to exclude some of its

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1. **Efland, Arthur**, Conceptualizing the Curriculum Problem in Art Education, Journal of the Art Education Association. 1970, vol. 23, no. 3, p. 7.

contents such as recent developments like pop or op.

ii. He could insist that students work only within one of the abstract or on reprensentational styles.

iii. He could leave out art history because the art of the past may not be perceived as having relevance to problems in to-day's word.

iv. He could also leave out the crafts because they have no place in technological society.

He added that any of the above decisions could be made, and all of them could probably be justified. Efland went on to add that in making such decisions we cannot escape the consequences that in some small way we are narrowing students conception of the total range of possibilities that go by the name of art. And he contended that all art programmes do this in some way though it might probably

be that this cannot be helped.[2]

The art programmes in some Western countries are well planned and catered for. That is the main reason why art could play its proper role in the lives of the individuals. Art could attain this reputation , because it has been concerned with social and economic interests and personal needs. Or as Ralph put it,"it has integrated rapidly into our culture and transformed our visual surroundings, changing the appearance of the house, the chair, the automobile, advertising, window display-in fact altering every aspect of our environment."[3]

It can therefore be argued that art programmes should serve the social interests, personal as well as economic needs if it were to play its proper role as a discipline.

Contemporary art programmes and theories are constantly changing. New trends in

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[2]. Efland, 1970, ibid, p. 7.

[3]. Ralph, 1957, ibid, p. 53.

aesthetic education replace old ones. They change so rapidly that nothing could be described as being steady or permanent. Whitford writes: "We have had as slogans for art education 'art for arts sake', 'Art for industry's sake' and now we have 'art for life's sake'."[4]

Certain aesthetic activities could be considered as old fashioned, out of date, or even dead.

This is quite natural in a world that is changing so rapidly. New mediums replace old ones continuously. Numerous exhibitions of luminal art have taken place internationally, with enthusiastic popular reception. Anyone who has visited a light exhibition will agree that these displays are intriguing and often mysterious, and always dazzlingly alive. Many critics while granting such qualities have stated, however, that as art, light-work

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[4]. Whiteford, William G, An Introduction to Art Education, New York, D. Appleton Century Co., 1973, p. 3.

are all surface without content, merely a form of optical decoration, if this is true, the movement will remain experimental play, finally to expire in a welter of absurdity and gimmickry.

Those who have not rejected easel painting and considered it dead, have experimented endlessly with the colours. Robert Rauschenberg, for instance, has exhibited a number of all black and all white convases on which the paint "was applied flat and without modulation. Thus, in reaction to the noise and gesture of abstract expressionism, these paintings suddenly brought the viewer face to face with a void, or his own shadow, or reflection, similar to the manner in which John Cage confronts his ausience in 4' 33"[5] (four minutes thirty-three seconds).

What John Cage did was similar to Rauschenberg's experiment in spite of the fact that the two aestheticians practised in two completely different mediums. Cage's experiment was in

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[5] Schultz, Lloyd, Light media: A Course in Expression and Communication in Al Hurwitz, (ed.) Programs of Promise, Harcourt, B.J., Inc. New York, 1972, p. 145.

music. In 1950 he wrote some musical compositions largely based on "chance" in which patterns developed by accidental means, thus divorcing the final piece from his conscious desires."[6] Cage's interest was to provide music which was "undeterminate" or "unintentional". In 1952 he produced a piece called 4' 33" which consisted of the pianist sitting silently in front of the piano for four minutes and thirty-three seconds. The music was all the unintentional sounds that happen to occur in the audience. Cage's point was that silence can never be absolute.

It is most likely that the majority of Nigerians and the Sudanese will reject such experiments which are welcomed and appreciated by westerbers, This is so because those of the West were introduced to different aesthetic experiences, because they encounter different problems in the various aspects of life.

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6. Al Hurwitz, Art Education, California, Feb. 1976, p. 1.

In addition to the fact that the problems that face aesthetics are different, the attitude towards children is also different. In the West, pupils and students were, and still are, given much freedom. Some Western scholars believed that this freedom should be directed or limited. Kenneth Holmes wrote "Nor must it be thought that children should be allowed to do just what they please in the interest of freedom and imagination, with no guidance or discipline. We are aware that this may be heresy to some". Kenneth Holmes was one of the few who tried to limit and direct freedom which was practised in every aspect of life. The majority of the people were greatly impressed by the charm of the word freedom to the extent that they rejected anything that obstructed it. However, Holmes was not alone, Ernest Ziegfeld also shared the same opinion with him:

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[7] Kenneth Homes and Hugh Collins, Child Art Grows Up, New York and London, Studio publications, 1952, p. 8.

"The Most Common misconception has been that freedom is achieved to the extent that the restraints of the physical and social environment are removed - an idea of freedom from the environment. The fallacy of this concept becomes obvious when it is pushed to the extreme, for the individual who is completely geared from his environment is separated from it and when this happens he ceases to exist."[8]

Our aim for reviewing the contemporary trends in aesthetic education in the West is to see the possibility of borrowing some ideas from them. There is no harm in doing that as long as our cultures could assimiate what we borrow. The problem arises only when we copy everything that is practised there without discrimination.

The second source which the researcher would like to review before suggesting his own programme are Professor Wangboje's and

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8. Ziegfeld, Ernest, "Human Values in a Democracy", in Art and Human Values, Kutztown, Pennsylvania, 1953, p. 11.

Dr. Suleiman's Programmes.

Wangboje's and Suleiman's Art Programmes for Nigeria.

Professor Wangboje has suggested an art programme in his D. Ed. dissertation.

When discussing the curriculum contents he said that a cross-section which forms the content from which a curriculum is developed could be selected from among a multitude of traditional and contemporary arts. For the traditional arts and crafts of Nigeria he suggested:

1. Carving (wood, store, ivory, etc.).
2. Weaving (textile, basketry, mat).
3. Casting (bronze).
4. Pottery and modelling.
5. Painting (mural decoration).
6. Dyeing.
7. Leatherwork and embroidery.

And for contemporary and international art he suggested the following:

1. Drawing and painting.

2. Graphics.

3. Sculpture.

4. Textile design and printing.

5. Art history.

Wangboje then suggests a curriculum for Nigeria's Advanced Teachers Colleges (3-years, 9-term programme):[9]

Fifteen points in the first term (to be distributed thus: three points for Basic Design I; two points for English Language I; three points for Basic Drawing I; two points for Design for Crafts, three points for Ceramics and two points for Studies Discussion).

For the second term the sixteen points are to be distributed, thus: two points for Textile Design, two points for Introduction to Architecture (stage and theatre), two points for Lettering, two points for English Language II, two points for Drawing and Painting I,

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[9]. Wangboje, Solomon Irein, A Program of Art Education for Prospective Teachers of Art in the Secondary Schools of Nigeria, unpublished Ed. D. Dissertation, New York University, 1968, p. 199.

four points for Weaving I and II, two points for electives or field trip.

For the third term two points go for the Art History, three for Sculpture I, two for Drawing and Painting from Life, three for Carving I, two for the Elective or field trip.[10]

The programme he suggested for second year specialization or semi-specialization:

Weaving (Major) (3 terms):

Projection in weaving:	12 Points
Drawing and painting	5 "
Art history II	3 "
Leather craft	3 "
Education I (interdepartmental)	6 "
Sculpture II	3 "
Teaching of Art (Secondary Schools)	6 "
Design (two dimentional)	4 "
Elective	2 "
Field trip	2 "
	46 Points

[10] Wangboje, ibid, pp. 199-200.

Ceramics (major) (3 terms)

Project in ceramics	12 Points
Drawing and painting (various media)	5 "
Art History II	3 "
Education I (interdepartmental)	6 "
Teaching of art (secondary schools)	6 "
Print making II	3 "
Design (three dimensional)	3 "
Sculpture II	3 "
Elective	2 "
Field Trip	2 "
	45 Points

For carving (major) 3 terms, the 46 points are to be divided thus: project in carving 12, drawing and painting 5, art history II 3, education (interdepartmental) 6, teaching of art (secondary schools) 6, casting 4, printing II 3, design (three dimensional) 3, elective 2 and field trip 2. The elective being ceramics, photography, bookbinding, printmaking, leathercraft.

The 42 points of Third year specialization go thus for weaving (major) 3 terms:
15 points for project in weaving, 3 for drawing and painting, 2 for art history III, 6 for education II (interdepartmental), 6 for student teaching (practical teaching), 3 for printmaking II, 3 for design (3-D, stage and theatre) 2 for elective special project and 2 for field trip.

For ceramic major (3 terms) 15 points for project in ceramics, 3 for drawing and painting, 2 for art history II, 6 for education II (interdepartmental), 6 for student teaching (practical teaching), 2 for design (3-D, stage and theatre), 3 for printmaking III, 3 for elective, 2 for field trip. (Total 42).

As for carving major:
Project in carving 15 points, drawing and painting 3, art history III 2, education II (interdepartmental) 6, student teaching (practical teaching)6, printmaking II 3, design (3-D) stage and theatre 3, elective

or special project 2 and field trip 2 points.

Before commenting on this programme let us see the second programme:

The second art programme was suggested by Dr. Suleiman.[11] In fact the programme was a chapter in his Ph. D. dissertation. He examined, in that chapter, the kinds of art programmes and curricula strategies that might meet the various art needs. He also explained how the teaching of art in one cultural environment might be different from the other. He wrote that in order to achieve the goals of art education in the educational system geared towards the objectives of modernization and national development, the category of man-power that needs be given training in the fine arts and the necessary programmes are specified.

This programme , which the researcher has included in his thesis, was based on what was

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11. Suleiman, S., The Roles and Relevance of Art in Educational Development in Developing Nigeria, Ph.D. Dissertation, Ohio State University, 1974, p. 154.

considered (a) a logical and (b) a realistic approach to the efficient development and utilization of the educational facilities which are available, together with the economic resources. All these should be utilized in training the necessary man-power needs and in catering for the educational and public aesthetic needs of the country. The main features could be enumerated thus:

1. Universities, Colleges of Technology and the Advanced Teachers Colleges will meet the educational needs for art teachers of various grades.

2. Art teachers are to be trained through "..a pattern similar to that now operating in the U.S.A. though the Post Graduate Certificate in Education (PGCE) will be retained. The entire structure of training brings art education in line with pedagogical training in other subject areas in education as well as serves to improve teaching standards and equality of

education in the art."[12]

3. Schools, Teachers Colleges and Universities are to meet the educational and the aesthetic needs of their students.

4. Art programmes, in the educational system are to be modified to cater for courses that meet the goals of general and aesthetic education.

5. Universities alone should be responsible for the cultural and teaching demands for art theoreticians. Theoretical subjects in the art will be emphasized for two reasons, (a) to disseminate knowledge in these areas and (b) to stimulate research in the arts.

6. Colleges of technology and Universities should co-ordinate to meet the industrial and commercial needs for designers.

7. Colleges of technology and Universities should also cater for the cultural needs for professional artists like sculptors, painters and ceramists.

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[12]. Suleiman, 1974, ibid, p. 154.

The last point he suggested was that:

8. The socio-relig[illegible] cum aesthetic cum utilitarian and economic needs of professional artists by the on-the-job training (OJT, which is mainly the traditional process of training) and the Guilds as well as the craft and technical institutes and the industrial development centres.

Also that the processes of educational systems, both formal and informal, are to be utilized in training and in proper orientation of the professional artists or craftsmen.

He then discussed the main purposes of art education in higher education which are

(a) to educate personnel who will promote art by teaching it to pupils, students or public.

(b) to educate professional artists.

(c) to educate or train personnel who would contribute to the transforming of environment or help to promote saleable goods or commodities or help in facilitating communication of ideas.

What followed this was a general description of the way in which the curricula contents that meet the different objectives would mean pluralistic development of art education in the different educational systems in Nigeria.

In such higher institutions studio courses and activities will emphasize the artistic sources of the cultural background of the region in which an institution is situated and which it serves. Later he explains this by saying that University or similar institution serving a region with indigenous tradition (such as the southern Nigerian Universities and Colleges) will emphasize the indigenous or traditional styles and sources of art. These comprise the three dimensional art forms, i.e. carving, modelling, metal casting and pottery, though the two-dimensional areas should also be treated to reflect the social, aesthetic or economic, uses in the area being served.

To ensure that courses which are developed and taught should help to assure the objectives

of cultural heritage, national unity and development, he suggested that "... such a practice as was started in Ahmadu Bello University, Zaria, recently, of bringing traditional craftsmen to instruct students in techniques of their crafts in such area as carving, weaving, dyeing, mural work, etc., could be drawn upon for both studio and non-studio art students in these and other institutions. Such arrangement will be expedient until the contemporary art lecturers become better acquainted with the traditional arts and crafts and their techniques".

Art theory courses should also be emphasized and it should be possible for foreigners to study African art in such local institutions and not vice-versa.

After mentioning all these points, he proceeds to demonstrate how contents would vary as between the major groups as an indication of how pluralism could operate in art education. He then makes a selection of courses for contents.

Ukpokoje's programme was meant for prospective teachers of art in the secondary schools. Consequently it did not discuss in details what should be taught in the other stages of education as that is evidently outside the scope of the thesis. Suleiman's programme was not also meant to discuss in details what should be taught in the different stages; instead it stressed the "Roles and relevance of art in educational development in developing Nigeria".

Suggested Programmes for Aesthetic Education for Nigerian and Sudanese Schools.

Most people would agree that it would be most impractical to suggest an art programme and devise a syllabus to be followed step by step. Hence the researcher has decided to suggest, in the following pages, numerous activities from which people could select. I have also stressed some activities in certain stages of education and suggested some

others to be included in the syllabi of Nigerian and Sudanese Schools.

The shortcomings of the previous aesthetic education theories and the problems that accompanied them in the past (in both countries) were discussed in chapter three. One of the problems mentioned there was the narrow scope of the programmes for aesthetics.

In all the stages of education from primary to secondary the following aesthetic activities should be available to pupils and students.

Drawing.

Painting.

Sculpture.

Design.

Pottery.

Calligraphy.

Music.

Creative writing.

Drama.

Art appreciation.

Art History.

Craft.

There are some other aesthetic activities which are to be stressed in certain stages. Warren H. Anderson wrote:

> 'The visual arts, however, present a unique problem with regard to what should be learned. Because our society is not art-oriented, the teacher cannot look to society as a source for verymany objectives that would help identify what is of worth in art learning. Nor can he expect young children to establish many of the objectives. As a consequence, determining what is of worth in learning is reduced to the problem of making several value judgements. These value judgements could culminate in a set of objectives which, in turn, could serve as one kind of basis for art learning.[14]

Although Anderson is referring to his society in America, his words seem to depict what is happing in Nigeria and the Sudan. The researcher, however, hopes to be as rational as possible by trying to submit what he suggests concerning aesthetic activities to logic and reason. Let us start with the primary school.

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[14]. Anderson, Warren, H., Art Learning Situations for Elementary Education, Wadsworth Publishing Co., Inc., Belmont, California, 1965, p. 3.

Aesthetic activities for primary schools of Nigeria and the Sudan.

The scope of aesthetic activities in the primary schools of the two countries should be expanded considerably, to include as much art activities as possible. This point needs to be stressed not only for the fact that students need aesthetic activities most at this age, but because the majority of those who complete primary school will not find places in secondary schools. They will go to life at large and eventually constitute the general public after a generation or two. If we stress aesthetic activitites in all primary schools and subject all the children to a variety of aesthetic activities we are likely to create an art oriented society in the near future. The likelihood of success is good, especially as the vast majority of our children join the primary school these days that the schemes for Universal Primary Education (U.P.E.) are being implemented in both countries.

In addition to the aesthetic activities

which were previously mentioned, schemes such as those mentioned below could be added.

Classroom set-up and Decoration.

Visual aids Display in the classroom.

Decoration of the School Compound and Gardens.

The importance of such activities lies in the fact that they would help to make children aware of the beauty of things around them. They will also give children the opportunity to be actively involved in the process of creating beauty. When children are trained from such an early age, to be aware of their surroundings and take care of them, they would most probably, decorate their offices and homes and environment in future.

Drama should be stressed also because of its numerous uses to children. It has been stated that "dramatic play helps the child develop from a purely egocentric being

into a person capable of sharing and of give and take".[15]

In addition to the above, drama gives children a chance to express themselves and it is a natural and healthy manifestation of human growth. Children respond greatly to this activity because it is like playing to them and the impulse to play, if encouraged can become a continuing way of learning, a medium of expression, and eventually a creative art. The writer goes on to suggest that many teachers have realized the potential of play and have made drama an integral part of the curriculum. Unfortunately, many people think that it is frivolous and therefore unrelated to serious learning. "The fact that the child gives it his most serious attention escapes their notice, he is made to feel that play is unworthy and therefore something to be left outside the school room door. When this happens the joy and

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15. Ruth Hearthy, Lawrence K. Frank, Robert M. Goldenson, Understanding Childrens' Play, New York, Columbus University Press 1964, p. 19.

creative element of his free play is extinguished perhaps never to be rekindled".[16]

Children who are introduced to theatre, first through playing, are going to look for more than superficial entertainment when they watch performances after leaving school. They will appreciate drama and attain all that is required from the theatre audience: listening, watching and becoming involved.

The above source mentions how imagination could be stimulated. A teacher could hand any object to one of the pupils and tell him that it is a diamond, the most beautiful piece of jewelry any of them has ever seen. He will then ask the children to:

A. Handle it.

B. Look at it.

C. React to it.

D. Past it along to the next person.

When each one has had the chance to handle and react to the object, the teacher will say

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16. Ruth Hearthy, 1964, ibid, p. 20.

that it is now a kitten with very soft fur. The same group takes it and reacts to it. The next time it may be any other thing.

Puppetry is also an excellent medium of expression. The puppets serve as a mask and enable the player to gain the freedom he cannot otherwise easily achieve when acting a play. Timid children could loose their inhibitions and enter into drama without much self consciousness. Puppetry is a valuable medium in the follwwing circumstances.

i. When the players are self conscious;

ii. When the room is inadequate for free movement;

iii. When the children themselves cannot move.

Similar activities could be carried out in the area of music. Children could be asked to listen carefully to recorded music. Their insturctor may suggest that they should try to identify the various instruments. At a later stage they could be asked to be the

instruments themselves and imitate their sounds. They could be allowed to practise on real instruments.

According to Hughes Learns each child has something to say, something that he alone can offer, provided he is given the opportunity and encouragement:

> You have something to say - something of your very own. Try to say it. Don't be ashamed of any real thought or feeling you may have. Don't under-evaluate it. Don't let the fear of what others may think of it prevent you from saying it. Perhaps not aloud but to yourself you have something to say. Something no one in the world has even said in just your way of saying it but the thing itself is not half so important to you as what the saying will be you.[17]

The above could serve as aesthetic activities to which all primary children should be subjected.

Aesthetic Activities for Secondary Schools in Nigeria.

In the secondary schools the same aesthetic

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17. Huges Learns, Creative Power, New York Dover Publications, 1958, p. 259.

activities which were practised in primary schools should continue. The only thing that differentiates the two curricula should be the depth of the aesthetic activities.

In drawing and painting students should be subjected to the different problems of depth, perspective, shading, etc., In sculpture they may be asked to make more complicated figures paying greater attention to texture and form. In design they may use regular shapes and exact measurements. In pottery they should be directed as to how they should manipulate the tools, apply glazes and decorate their works. As for lettering and calligraphy, they could be subjected to all the rules of lettering and those who know some Arabic scripts could be introduced to Arabic calligraphy. In craft classes they should be introduced to their native art as well as the art of other countries.

In drama classes the students should be guided to cast some plays written by native writers as well as writers from other parts of

the world. In Nigeria, they should be subjected to Nigerian traditional theatre - which includes the ritualistic dramatization. The point is that when rituals come in they only acquire purely aesthetic dimensions.

As for music the students should also be introduced to different kinds of music. They should also know their local musical instruments. King MacFee wrote that students who are introduced to more complicated form of jazz, semi-classical and classical music and who learn the varieties of musical structure find that they can respond to, and enjoy much more complexity. They can become more discrininating about what is being said to them in the language of music. The more they know about music the more musical information they can handle and the richer their musical experience.[18]

Local dances could be introduced. In this respect such efforts like those of the Association of Fine Art Students of A.B.U., Zaria

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[18]. King MacFee, Music For Children, Associated Music Publishers, New York, 1960, p. 86.

(which we already referred to) in traditional dances should be encouraged. Students should be introduced to their national musical institutionslike the Koroso dance which is described by Pagge thus:

> Koroso dance is a very old instituion of music in Kano State. The musical instruments are in Hausa Land long before the establishment of the Sokoto caliphate. The instruments used in this music are simple and cheap, composed of Sarewa and Lalaje (flute and maraca) which is made of perforated pieces of **calabash put** together into a small stick and Gong (talking drum) all played together into various tones. An additional musical instrument tied to dancers' ankles made of rafia tied into a small ball-like shape with some pepples inside. Koroso is a ceremonial music and dance, very common to all classes of Hausa and Fulani.[19]

Such dance could be presented in schools by the students who belong to certain ethnic groups in which the dances are practised. Nigeria and Sudan have many ethnic groups as we saw in chapter I. Secondary School students

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19. Kabiru Pagge "Koroso Dance" in New Nigeria, 31st January, 1977, p. 8.

should be encouraged to present these dances and also to write about them. Writing about them will enhance art appreciation and art history. In art appreciation and art history, students should also be introduced to world art and history of art.

A very important matter that needs to be mentioned here is that students should be encouraged to make their own materials or equipment. Materials that could be made were earlier mentioned in chapter three. Local materials should be used as much as possible in all the aesthetic activities.

CHAPTER SIX

CONCLUSION AND RECOMMENDATIONS

The primary purpose of this thesis - 'Towards a Philosophy of Aesthetic Education with General Education for Nigeria and the Sudan' - is to analyse the problems facing aesthetic education in the two countries and to suggest a plan of action for improvements. In the process we have identified certain fundermental assumptions:

i. Aesthetic education is not a peripheral subject but an integral part of the total education of the citizens of Nigeria and the Sudan.

ii. The philosophies of aesthetic education which have been practised, and still are in some schools, were imported and therefore foreign to the contemporary needs

and aspirations of the two countries.

iii. The major problems that face our concept of aesthetics, aesthetic educators and aestheticians, have sprung from the imported philosophy and programmes.

In aesthetic education the students encounter numerous art experiences. These art experiences have a vital role in their aesthetic development. They promote self-realization of students' faculties because they integrate the students' imaginative, emotional, creative, intellectual and manual capacities. In addition to all this, aesthetic experiences deepen the students' understanding of the problems and ideas of other people, and consequently provide them with social maturity, awareness and responsibility. Drama is an excellent example in this respect. As soon as a student takes part in a play he starts to think about other people and to justify their actions. This will

create social awareness and understanding. It will also develop confidence, courage and a feeling of self-realization.

Other art experiences promote social awareness too; e.g. a musical band in which many individuals create one unified whole has the function of facilitating cooperation among the participants.

The more numerous and diverse art experiences are, the more they stimulate full and well-rounded education. If the range is narrow many students may not find the experience suitable to their nature and their talents.

All art experiences lead to the same goal. Painting, drawing, sculpture, designs, play-acting or music, etc., seem to be different aspects of expression converging in one ultimate effect of providing the naturally needed avenue for aesthetic expression and stimulation of balanced growth. For these reasons, art is an indispensable subject and

any curriculum lacking it is to be deemed as incomplete. The more aesthetic experiences we provide our students, the better will be our educational systems, and eventually our countries.

Aesthetic education based on imported philosophies is not relevant to the cultural needs of our youths and the masses of our peoples in general. The second point is a matter of relating contents of education to their indigenous cultures or environments. Worse still, the philosophies which had been imported some decades ago have proved outdated and have been discarded even in their countries of origin.

One of the major problems that face art education in Nigeria and the Sudan is the narrow specialization of art teachers who, after graduation, fail to teach a wide range of art courses and limit their aesthetic activities to their fields of specialization. The idea of specialization itself was imported

from the West and is not at all suitable to our countries. In the west schools can afford specialized teachers, but for our countries it does not seem to be a feasible setup.

Another major problem of art education that we have identified (in chapter three), relates to materials. We have already seen how teachers trained in the imported philosophy of aesthetics are limited by their very training and experience to using costly imported materials. Quite understandably, the cost becomes a factor working against the inclusion of art in the school curriculum. This obstacle can be partially overcome by using local materials. Many imported materials have readily available local alternatives.

In order to provide education relevant to the needs of their population and at the same time remain true to their cultural heritage, Nigeria and the Sudan should plan their own programmes in education generally,

and in aesthetic education in particular. Importing or imitating programmes of more advanced countries is pointless. At the same time care should be taken to avoid the social and educational ills which beset urban areas in Western countries.

The curriculum of the colleges from which aesthetic educators and aestheticians graduate in Nigeria and the Sudan include no instruction in languages. Languages are an important tool for artists and art educators. Their importance can not be over emphasized as the aestheticians do the job of artists, art critics, art historians and art educators; and in all these activities languages are an indispensable tool.

In developing countries like Nigeria and the Sudan aesthetic activities in schools should be treated as a subject of formal examination. The examination status of art education will act as a lever forcing students to take interest in art, and encouraging

officials in ministries of education to support art.

At present, the examinstions - in Nigeria particularly -are offering a variety of subjects for selection. The West African Examination Council has a rich syllabus today. Aesthetic activities, even when geared towards examinations, will be an imprtant part of curriculum enrichment as noted previously.

Some of the problems of aesthetic education arise from the fact that its role in general education has not yet been properly recognized in the two countries. However, it is improving in Nigeria whereas it is not making much progress in the Sudan at present.

Recommendation:

a. Aesthetic activities have a narrow scope in our schools. At present the curriculum - in Nigerian and Sudanese schools - includes only Painting, Drawing, Clay modelling, Ceramics and Carving. In order to provide

wider scope in contents, such other subjects as Drama, Music, Embroidery , Art Appreciation and Art History should be included - depending on tradition of aesthetic form relevant to the respective communities.

b. Art teachers should receive training in disciplines relating to humanities.

Also to be developed during their art school years is their artistic abilities. Sound professional literary training should go a long way towards helping art teachers to meet their responsibilities more effectively. As was mentioned before, their role is not to express themselves through their art alone, but to state verbally their ideas of art and its function and about education and its aims, methods and objectives.

c. Art teachers should receive instruction in subjects which are related to art and to education, such as psychology and philosopy. These institutions should strive to develop in their graduates a balanced acquaintance

with relevant subjects. The student's artistic development, his knowledge of the educational process, his understanding of art products and processes, and his developing philosophy of education should enhance his effectiveness later as an art educator.

d. The graduate artists in Nigeria and the Sudan should be directed to take a one year post-graduate course in education before they are allowed to teach. This will help them to teach more effectively.

e. The researcher recommends that even those who are to become practising artists should receive instruction in theoretical subjects, especially those relating to the understanding of aesthetic principles.

Finally, for the aesthetic activities to thrive effectively their philosopical orientation should not only be firmly analysed and grasped but to be frequently evaluated to ascertain their continued effective operations.

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APPENDIX.

Regulations and Syllabuses for the Joint Examinations for the School Certificate and General Certificate of Education (Ordinary Level) and for the Higher School Certificate and General Certificate of Education 1977 (PP. 44-48).

ART (ORDINARY LEVEL)

A candidate must take three (and note more than three) papers, including at least one from Section A and at least one from Section B. At least one of the papers taken should be done in colour. Success or Failure will depend on the condidate's performance in the examination as a whole.

SECTION A.

PAPER 1. Composition from objectives (Drawn

or Painted) (2½ hours).

PAPER 2. Close Analystic study from Nature or Man-made objects (2½ hours).

Either (a) Drawing or Painting from Nature.

or (b) Drawing or Painting from Out of Doors

or (c) Drawing or Painting from Man-made objects.

PAPER 3. Drawing or Painting from a Living Person. (2½ hours)

Two Alternatives will be given:

(a) Full figure

(b) Portrait

SECTION B.

PAPER 4. Original Imaginative Composition in Colour (3 hours).

PAPER 5. Design (3 hours)

Either PAPER 6. Sculpture (no printed paper will be set). This paper is not available to private

candidates. It may, however, be available to candidates in educational institutions recognized by the Ministry of Education, on application).

or PAPER 7. Crafts (no printed paper will be set).
(This paper is not available to private candidates. It may, however, be available to private candidates in educational institutions recognized by the Ministry of Education, on application).

GENERAL

(a) Any medium may be used, with the exception of oil paints, provided that it is suitable for the subject. All paints used must be of adequate quality. If coloured crayons or chalks are used, they must have a range and quality comparable to that of paints and must be carefully fixed at the examination centre before

the work is sent in. Monochrome may be used where permitted by the Regulations, but will not be accepted as satisfying the requirements for a paper in colour.

(b) Candidates must use their judgement with regard to

(i) the size of a drawing or painting;

(ii) the proportion of height to width within the space available.

In all cases credit will be given for good composition.

(c) In each of the Papers 1 to 4 the test is one of free drawing or painting: therefore any mechanical means of execution of the drawing or painting (such as measuing or ruling) is not allowed. Instruments and tracing paper are allowed for Paper 5, but candidates are advised to restrict the use of them as far as possible.

(d) Where question papers of printed instructions provide for alternative groups

etc. all Headmaster, Headmistress or Supervisor in consultation with an Art Teacher will decide which of these alternatives is to form the subject of the examination, after taking account of location, convenience, etc. All the alternative subject in Papers 2 & 3 must be provided if they are required by schools or candidates.

(e) Suitable alternative subjects will be provided for the different areas, so far as this may appear desirable. Account will be taken of different climatic conditions in the selection of flower specimens etc.

(f) The paper supplied for use in the examination room will be about 35cm x 25cm. Schools or candidates wishing to work on a larger scale, or on a different type or tone paper, will be at liberty to provide their own, but sheets not larger than half-imperial or royal (60cm by 50cm) must be used. Work which is carried out on still boards, or which is mounted, cannot be accepted. The paper used

by candidates must not be less thant 35cm by 25cm and the work submitted should fill or approximately fill the sheet.

(g) All drawings must be packed flat and not rolled or folded. When drawings are too large to enclose in the envelopes provided, it is essential that the information required on the front of the envelope be given and that the envelope itself be packed in the same parcel with the drawings.

APPENDIX II

REF.NO. ADF.171/S.36/

FEDERAL MINISTRY OF EDUCATION
ART SECTION,
VICTORIA ISLAND,
LAGOS.

5th September, 1975.

NATIONAL SCHOOLS ART EXHIBITION AND COMPETITION - 1975.

In pursuance of its effort to improve the teaching and practice of Art and Crafts in Schools, the Federal Ministry of Education organises an annual Art Competition for all Primary, Post-primary Institutions in Nigeria.

The aims of the exhibition are:

(a) To promote cultural contact and understanding among Nigerian youths in all the States of the Federation, with a view to developing a common artistic heritage and a national cultural identity.

(b) To stimulate the teaching of art in schools by giving the art teachers an opportunity of seeing the standard of works in other schools so as to guide and improve the teaching of art and crafts in their schools.

A selection of works will be exhibited in all the states after the contest.

Prizes of art materials will be awarded to winners.

PARTICULARS: (which must be strictly adhered to)-

Participants: Open to students in Primary, Secondary and Teacher's Training Colleges.

Exhibits: Paintings in any media depicting any aspect of Nigerian life and culture.

Size: Maximum size 20" x 24" (unmounted)

Number: Maximum school entries - 10 exhibits
Maximum individual entries - 2 exhibits

Identity: The following information must be written in capital letters at the back of each exhibit:

(a) Full name of participant

(b) Age and sex

(c) Title of Work

(d) School address and State

Submission: All works should be forwarded to reach the Art Section, Federal Ministry of Education, Lagos not later than 29th November, 1975.

J.I. Omigie (Mrs.)
for Permanent Secretary,
Federal Ministry of Education,
LAGOS.