

# CONCEPTS AFFECTING ART EDUCATION IN COMPREHENSIVE SCHOOLS WITH SPECIAL REFERENCE TO COMPREHENSIVE HIGH SCHOOL AIYETORO - EGBADO

**DISSERTATION**

Presented in Partial Fulfilment of the Requirements for the Degree Master of Arts
(Art Education)

**BY**

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**To my late Father,**
**Ezekiel Ajiwoju-Olorun Adeloye**
**Who nursed the seedling;**
**But did not live long enough**
**To taste of its fruits.**
**....And those who care**
**For the advancement of**
**Art Education in Nigeria.**

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# CHAPTER I

## INTRODUCTION

### Rationale of the Study:

The objective of this study is to examine the general notion affecting Art Education in Comprehensive Schools in the former Western State (now consisting of Oyo, Ondo and Ogun States), with special reference to Comprehensive High School, Aiyetoro - Egbado. The general objectives of the school are laid down in a booklet "The Comprehensive Guide" thus:

> Comprehensive High School, Aiyetoro is a Government Secondary School for both boys and girls which offers a relatively new approach to secondary education in Nigeria. The purpose of the school is to present a wide range of training than presently available in other secondary schools. Each student will study a common core of basic subjects and, further, will elect to study additional subjects according to his or her individual abilities and interests. It is the aim of the school, in this way, to give to each student, a solid general education plus an appropriate and useful bias so that each student will have the opportunity to become a more useful and productive citizen in a free and democratic Nigeria (the Starlight Press, Ibadan, Jan. 1964, p. 1).

With these broad objectives in mind the researcher will identify problems of Art Education and also suggest possible positive approaches of making Art in a comprehensive system of education more meaningful, creative, useful and attractive for both those taking art as part of their general education curricula as well as those aspiring to be professional artists.[1]

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[1] The Comprehensive High School, Aiyetoro currently operates Guidance Counselling system whereby cumulative records of each student's performances are assessed to suggest to the student which subjects he or she could elect in preparation for future careers.

## Statement of the Problem

The erroneous notion that Art is a subject which commands little or no respect as a profession is a heirloom one among the students in Comprehensive High School, Aiyetoro. This notion is one of the major barriers plaguing the course of Art Education among the other thirty different subjects offered in the school. (And according to the Principal, more subjects are still to be included).

Despite the fact that during the first two years in the school, Art is made compulsory for every student, only very disappointingly few students usually show up to carry on with the subject in the school certificate classes. Again, the majority of the few students do take art in the school certificate examination either because they find it difficult to get the required number of subjects needed for certification, or they feel that they can easily pass with good grade in Art with little or no efforts. Such students' performances in the examination are usually not satisfactory. The question arises: Has the Art Programme itself been designed to be attractive to the students generally? Could Art really perform its proper roles in the multiple - subjects system existing in the school so as not to be relegated to the background? What efforts could the Art teachers make to arouse the spontaneous interest of their students and develop their creativity in art so that the students might continue to offer art up to a level that they achieve a reasonable understanding of the subject? What could be done to influence the current non-patronizing

attitude of teachers (who are well over fifty in population) toward Art as a subject? These and similar questions in relation to Art Education in comprehensive school need to be examined.

Part of the task of this investigation concerns the analysis of poor students' response to art and the determination of the appropriate steps to take so as to try to eradicate erroneous ideas, generate and stimulate maximum awareness not only in the purpose of Art in comprehensive education but also in the cultural aspects of Art Education as a whole.

## Analysis of the Problem

The problem has been broken down to answer these specific Questions:

1. (a) What is the rationale for Art Education in Comprehensive Education curricula with reference to Aiyetoro?

   (b) Does the Art Education curriculum currently in operation in the school cater for environmental influences, cultural background, individual differences, developmental stages, creativity and other factors which will stimulate the interest of the learner?

2. Related to the broad question in (b) are the following issues: whether the teachers operate teaching methods in accordance with the factors named: i.e., students' needs, individual differences etc?

3. To what extent do the activities of the school administration, the guidance counsellors, the teachers of other subject departments, the parents, the students and the society influence Art Education in the school?

4. What are the interactions of Art Education with other subjects areas in the comprehensive education?

Definition of Terms used:

To clarify to both the researcher and the reader the issues involved in this study the undermentioned terms are defined as used in the study:

Administration: refers to the people connected with the management of the school's day-to-day affairs according to the Government policy. These people include the Principal, the Vice-principal, the bursar and the inspectors of education representing the Government.

Cultural Studies: Certain aspects of learning experiences which promote the awareness of culture. This concept of 'cultural studies' is also sometimes referred to as 'cultural education.' Subjects which are often studied under these titles include: traditional music, dance, drama, costume, custom, architecture, art and crafts etc.

Culture: may be analysed in a number of ways depending upon the purpose for which the analysis is made. For the purpose of this study, Smith's et. al. definition of culture will be applied. According to this source, "Culture is that part of his environment which man himself has made." (Smith et. al., 1957) Hornby (1974) gives examples of this part of environment which man himself has made as: beliefs, social institutions, (costumes, customs, language, religion, arts and crafts etc).

This study will be concerned with many aspects of the culture.

Local Artists: Sometimes referred to in this study as 'Traditional Artists' or 'Craftsmen', are the artists who carry on their arts and crafts basically in the traditional ways. They include the carvers, potters, weavers, dyers, drummers, acrobats, dancers, etc.

Comprehensive School: Some traditional secondary schools, when they include one or two vocational courses (i.e. agricultural science, home economics etc.) along with their academic offerings and have large population of students, call themselves 'Comprehensive School'. These cannot be said here to be truly comprehensive. A 'truly comprehensive school' combines under one administration, general, vocational, technical, commercial, liberal courses etc. The provision for guidance counselling is unique feature of a 'truly comprehensive' school.

## Basic Assumptions

To give substance and value to this study the following assumptions which served as guides in the search for meaningful variables were advanced:

1. That Art Education programme could be more meaningful when it is integrated with the cluster of subjects which now go under the name 'Cultural Studies'.[2]
2. That in a comprehensive system of education (such as that operating in Aiyetoro) where most ordinary school subjects[3] are offered, Art Education should have educational and academic relevance strong enough to justify its inclusion in the curricula.

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[2] For the subjects which now go under the name Cultural Studies see definition.

[3] June, 1975, School Certificate examination result confirmed that twenty-seven subjects were offered up to School Certificate Level in Aiyetoro Comprehensive High School.

## The Significance of the Study

> Comprehensive schools offer two years of general education and three years of specialised education in academic subjects, commercial, technical and agricultural training, and home economics through the counselling system. In all of Nigeria there is only one fully developed government comprehensive school and this is located in Aiyetoro in the Western State and was established with the assistance of the Ford Foundation. A second one was founded in Port Harcourt with the assistance of the U.S.A.I.D. but the school has so far developed along mainly technical lines. A number of voluntary agency grammar schools are modifying their curricula to reflect comprehensive idea by introducing one or two specialised programmes, particularly commercial and agricultural courses. The Adeola Odutola Comprehensive School in Ijebu-Ode established by a philanthropic Nigerian is the only one that could be said to be as thorough as the government comprehensive school in Aiyetoro (Fafunwa, 1974, pp. 192 - 3).

In view of the foregoing statement made by one of the foremost Nigerian Educators, Professor Fafunwa, this study based on Comprehensive Education has its significance in focusing attention on issues affecting Art Education in comprehensive schools.

Art and other 'cultural activities' are now regarded in Nigeria as some of the major tools to strengthen 'national unity' and 'national identity'. Also, it has now become regular occurrences in Nigeria to organize arts and cultural festivals on competitive basis. Nigeria has also taken steps to streamline organization of cultural activities by appointing officers both at national and at state levels. With the recent increase in Nigeria's administrative divisions it is hoped that cultural activities will be more enthusiastically organized at states' level to involve more people than hitherto. However, the present activities concentrate mostly on the needs of adults at the expense of the youths who tend to be apathetic to anything that is traditional or cultural.

The findings and recommendations that emerge from this study should help the government and others concerned with educational planning to fully involve students with art and cultural programme not only in the comprehensive but also in other secondary schools in the state. Art and cultural revival in any nation will be short-lived if the youths are not genuinely involved in the exercise as Balogun (in a paper presented on the 'New Role to Revive Culture', to the Department of Education, Cultural Study class, A.B.U., Zaria on the 1st of November, 1974) rightly remarked:

> ... that varied cultural activities including frequent visits to museums, art centres, as well as teaching of music, art and indigenous languages should be integrated into the schools' curriculum from the earliest possible moment (Zaria, 1st Nov. 1974).

The findings of this study will be varied but mention will be made of the following:

The study could be used by the existing comprehensive schools by serving as catalysts which should lead the way and steer Art Education curriculum towards improved and cultural revival.

## Scope and Delimitation of the Study

In this study attention will be focused on the Comprehensive High School, Aiyetoro but references will be made to some other comprehensive schools such as Adeola Odutola College, Ijebu-Ode. The study will examine educational issues such as, administration, staffing, guidance, curriculum, time allotment, art studio, cultural activities, finance, materials equipment, students' needs etc. as the factors influencing Art Education in comprehensive education. The researcher on the basis of this study will suggest concrete approaches for further improvement on Art Education.

## Sources, Methodology and Procedure

The sources and literatures to be used in this study could be grouped under three sub-headings:

1. Publications: Government publications as well as unpublished articles which are related to the study will be used.

Books and other sources related to the notion of comprehensive vis a vis the traditional concepts of general education will also be used.

2. Unpublished Records: These would include official letters and circulars which will be pertinent to the study. Current Art Education curriculum and curricula for some other subjects, Comprehensive High School general timetable, accumulated West African Examination School Certificate results 1967 to 1975, subjects grouping, admission policy records, general art files, Art and Cultural Society files and staffing statistics. Students' cumulative records (terminal and sessional examinations) as well as parents' letters and information from the Guidance Counsellor.

3. Observations and Interviews:

Non-participant observation whereby the researcher will spend two weeks in Comprehensive High School, Aiyetoro. This will allow the researcher to form on-the-spot opinions which are relevant to some of the concepts affecting Art Education. Adeola Odutola College, Ijebu-Ode was also briefly visited.

In addition to the former eight years continuous stay of the researcher in the Comprehensive School, the two weeks observation period to be spent in the school for this study will reveal relevant materials for the research. The researcher will involve himself in various ways

which will bring him closer to the school authority, the staff as well as the entire students' body.

Interviews: The following people will be interviewed in connection with the study, (some of the interviews will be tape recorded):

The Principal, Dr. Alafe-Aluko who happened to have worked closely, as the Vice-Principal, with three of the former Principals.

The two Vice-Principals.

The two art teachers whose experiences and opinions will be vital to the study.

The students to be interviewed will be selected through random sampling all over the classes.

The teachers from other departments concerning correlation of their subjects with Art Education.

The researcher will also draw on the experiences of those who have previously taught in traditional secondary schools.

The teachers who are in charge of Art and Cultural Society will be specifically interviewed on the activities of the society, their organizational problems and the significance of the society to the school.

And finally, the Guidance Counsellor who will be interviewed concerning his duties and the procedures. He will also be very helpful in supplying information which the ethics of his profession permit.

The information and data gathered from the foregoing sources, literatures, observations and interviews will be critically analysed and appropriate recommendations made.

# CHAPTER II

## DEVELOPMENT AND AIMS OF COMPREHENSIVE EDUCATION IN NIGERIA

Comprehensive education is relatively new in Nigeria's educational system; it is still under experimental stage with its teething problems. The philosophy, orientation and function of comprehensive education, especially the roles of individual subject area in the curricula are yet to be clearly defined.

This chapter will therefore examine the general philosophy and objectives of comprehensive education, its major characteristics seen in the light of traditional secondary education, with special reference to Comprehensive High School, Aiyetoro, Egbado. It will also assess the historical background of comprehensive education in Nigeria as this is influenced by the American, British and Swedish Educational system (Skapski and Somade,[1] 1962).

### Comprehensive Education in Nigeria

#### Historical Background

Through the selfless and untiring efforts of Skapski and Somade, the first truly Comprehensive High School in Nigeria was established in Aiyetoro, Egbado in March, 1963 (Alafe-Aluko, 1973). It was initially jointly financed by the United States of America through Ford Foundation and the Government of Western Region. As a

[1] Adam Skapski and Chief Somade jointly wrote an article on "A Demonstrative Comprehensive School for Western Nigeria" in West African Journal of Education, June, 1962, Vol. VI, No: 2, p.69.

co-educational school, it reflects British educational system by providing boarding accommodation for both boys and girls which is the system already adopted from Britain (traditional secondary school). However, many of the students, at that time, were recruited from the locality, as such, many of them were day students from Aiyetoro and Abeokuta. School transports were provided to convey students to and from Abeokuta daily. Because the day students were expected to stay in the school premises till six o'clock in the evening, as they still do, lunch is usually provided. These reflected the American system in its original planning by also admitting students from the locality (some thirty miles radius - 48 klm.) and by eliminating competitive entrance examination to form one. This is further explained by Skapski and Somade thus:

> There will be no entrance examination to the ... Comprehensive School, the admission being granted to all graduates of the elementary schools which will form its basis.[2] There will be, however, ability and aptitude tests for the purpose of gathering information for the use of the teachers (loc. cit.).

Skapski and Somade further express that during the course of studies, teachers and guidance counsellor who are well qualified will observe personal interest and aptitude of each pupil with the intention of guiding him to select the most appropriate educational pattern. They (Skapski and Somade) also express that to avoid narrow programme which may affect late developers, at very early age, the first elective subjects will not be introduced until the third form, at the age of about fifteen in Nigeria.

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[2] Basis is sometimes referred to as 'feeder school'. It was planned that some schools will be developed to demonstration schools in which curricula and syllabi could be experimented with, in order to arrive at necessary changes which could in time be introduced in all elementary schools. The plan had fallen through

The citation above is self-explanatory enough to throw light on Aiyetoro Comprehensive High School - synthesis of educational systems in Britain, America and Sweden to suit the Nigerian background as previously discussed.

In the history of Comprehensive Education in Nigeria, Adeola Odutola College, Ijebu-Ode takes a prominent place. It is the first Voluntary Agency Comprehensive High School in Western Nigeria, and was officially opened in February, 1964 (Adeola Teachers' Hand Book, 1974/75) almost a year after Comprehensive High School, Aiyetoro, the first Government Comprehensive School - Western Nigeria was opened. For Adeola Odutola College Ijebu-Ode, two previously existing secondary schools, Olu-Iwa founded in 1948 and Ijebu-Ode Secondary Commercial School founded in 1945 were merged together, Both schools were owned by Chief Dr. T.A. Odutola.[3] The administration, in many respects, is identical to that of Aiyetoro Comprehensive High School which served as its model (See Appendix 1 on Administrative system). Adeola College is a co-educational school which, at the time of this investigation, offered variety of subjects; but the range was a little more than traditional secondary school. The Vice-Principal expressed that more courses were still underway to justify its comprehensiveness.

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[3]Chief Dr. T.A. Odutola, the Ogbeni-Oja of Ijebu-Ode and the Asiwaju of the Christians in Ijebu land, the proprietor of Adeola Odutola College Ijebu-Ode is to be commended since the school was regarded a single-handed venture of a philanthropist.

Another comprehensive school established around the same time as Adeola College Ijebu-Ode was the Port Harcourt Comprehensive School:

> The Government of Eastern Nigeria, with the cooperation of the United States Agency for International Development, has begun the development of a comprehensive secondary school at Port Harcourt. Such a school, representing as it does, a new approach to secondary education in Eastern Nigeria, requires careful planning, for while it is based on the best educational practices of the United States and Great Britain, the programme of this school will be adapted to the needs of Nigeria. Not only does it differ markedly from the typical Nigerian Secondary school in philosophy and organization but it also differs in size (Newbry and Ejiogu, 1964, p. 30).

Fafunwa (op. cit., p. 193) remarks, "the school", Port Harcourt Comprehensive School, "has so far developed along mainly technical lines." As remarked earlier on, many traditional secondary schools all over Nigeria are tending towards comprehensive system by adding one or two specialized programmes particularly commercial and agricultural courses. Some newly established schools are also attempting comprehensive system.

Unique Characteristics of Comprehensive High School Aiyetoro

It is relevent to examine the unique characteristics of Comprehensive High School, Aiyetoro as they contribute significantly to the 'Concepts' which affect 'Art Education' in the school. Comprehensive High School, Aiyetoro-Egbado admits pupils from primary schools - normal age 12 and who have completed 6 year primary education or its equivalent.

Admission Policy:

It was the policy of the school to admit pupils from the locality[4] without rigorous competitive entrance examination. This was a departure

[4]Locality refers to schools located in Egba and Egbado Division which are not more than 48 kln. radius of the school.

from the known selective competitive entrance examination to traditional secondary school. Students with varying academic abilities were selected from limited area through Aptitude Tests conducted by Test Development and Research Office (TEDRO), a section of West African Examination Council, Lagos. This policy opened secondary education doors to many who, if admission was to be by competitive examination, could not have been admitted. Unfortunately, students admitted as such, almost all of them, did not show much interestin school work - subjects (Art inclusive).

Though this school was later wholly maintained by the Government of Western Region through taxes paid by the entire people of the Region, the doors of the school were almost closed then to students from other Divisions. The school was virtually serving Egba and Egbado Divisions only. Any parent who wanted his child to be admitted could only do so by allowing the child to attend one of the feeder schools. This policy of admitting only students from Egba and Egbado Divisions was abrogated in 1968 by Dr. Ololulu Olunloyo, the then Commissioner for Education, Western State. The Commissioner expressed that it was immoral to spend the money of the entire state on a particular section of the State and to debar others who ought to enjoy the special educational facilities offered in the school from doing so. He announced immediately that as from that day, the school will admit students from all over the State.[5] However, admission is still through Aptitude Tests by Test Development and Research Office (TEDRO); but students are selected from all over the state - academically,

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[5]The researcher was a member of Teaching Staff in Comprehensive High School, Aiyetoro, Egbado when the Commissioner made the announcement during his speech in Fajuyi Hall.

vocationally, technically and business educationally inclined students are considered during selection exercise.

Before the introduction of competitive aptitude test in 1968, some students who could not cope with secondary school work up to the School Certificate level were advised to do either business subjects, home economics or technical subjects. Such students terminated their career in the school in their third year.[6] The lucky ones might find ways either to trade centres, technical schools or take up semi-skilled appointments. Allowing academically weak students to do home economics, technical subjects and business education reflected badly on these subjects and they were labelled 'poor students' ground'. Now that most of the students admitted are considered at least, above average, students consider it degrading when they are advised to take any of the three courses. The guidance counsellor as well as other teachers are making all efforts to convince students that each subject is as important as another. In the midst of this uncertainty exists Art Education - a course which at the time of this investigation was all practical.

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[6] Third Year Terminal was the special class provided for the students who were to terminate their educational career in the school at the end of their third year. During the first two years, such students did general education courses with the other students and on the strength of their academic performance were advised to do one year special course in either Business Education for both boys and girls, Home Economics for girls or Technical-Woodwork or Metalwork for boys. The course disappeared when competitive selective admission was introduced.

## The General Philosophy, Objectives and Characteristic Features of Comprehensive Education:

### Definition of Comprehensive School

The World Survey of Education, UNESCO (1955, Vol. 1, p. 650) defines Comprehensive Secondary school as "a ... school offering a wide range of general and vocational subjects." The New Universal Library (1969, Vol. 4, p. 58) describes Comprehensive school as a "single secondary school catering for all grades of secondary school pupils. The pupils are not streamed into modern, technical and grammar sides but are grouped differently for different subjects according to their ability and aptitude." "The school is comprehensive as soon as it starts 'including much,' 'comprising many things,' having a wide scope'" (Keller, 1955, p. 28). "A truly comprehensive school covers all aspects of secondary education with respect to curriculum, purpose, and meeting the needs of all the pupils." (Bent and Kronenberg, 1961, p. 411)

Briefly, comprehensive school could be defined as a school which provides liberal, general, vocational, technical, business, etc. education for all students with varying abilities and background - without necessarily streaming them into academically homogeneous groups as done in specialized school such as technical, business, arts etc. In this manner pupils of diverse social, economic, cultural and intellectual abilities are brought together in the same learning situation.

### The Philosophy of Comprehensive School

According to Alafe-Aluko,[7] the philosophy of comprehensive

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[7] Dr. Alafe-Aluko, the present Principal of Comprehensive High School, Aiyetoro was formerly the Vice-Principal of the School before he went overseas for his Doctorate degree. He was interviewed by the researcher, the interview was tape-recorded.

school is:

> To each pupil according to his ability; or to each according to his needs. (Comprehensive School is) not out to train alone; it is out to use the talent of every child to suit the conditions of the pursuit which he is properly suited. Comprehensive School caters for every level of ability: general, vocational, industrial and other disciplines. Every child will be able to discover what he is pre-eminently suitable (Alafe-Aluko, Tape recorded Interview, 1975).

In England, the Education Act of 1944 provides among other things in remodelling the public system of education, the effective execution by local Education Authority of the national policy of providing a varied and comprehensive educational service in every area. It stipulates that the comprehensive school must provide education suitable for every age, aptitude and ability of all its pupils; the school must within its organization, provide the means whereby each pupil can be regarded as an individual no matter how large the school (National Union of Teachers, n.d., p. 25).

The efforts of remodelling educational system were not limited to Britain alone, other countries were also doing similar things. In Sweden, the School Commission (1948) recommends that:

> The school ('Grundskola' Comprehensive) should place the pupil in the centre of interest to a greater degree than formerly, and the work of the school must be based on respect for the personality and individuality of each pupil. This is in keeping with the fundamental democratic conception that all human beings are equal in value regardless of their capabilities in one direction or another (Orring, 1961, pp. 20 - 21).

The general philosophy of Comprehensive Educational system is wholly based on the individual endowment of the pupils to be educated. Also, the general philosophy determines the objectives of the system.

The General Objectives of Comprehensive Education:

The Comprehensive Educational system aims at making the best use of each child's talent. It allows each child, if well guided, to discover himself and become a more useful member of his society. The general objectives of comprehensive school according to Newbry and Ejiogu are:

> i. To provide general education core which will prepare students to play responsible citizenship role in the development of their country.
>
> ii. To develop an educational programme which is a reflection of the needs of society.
>
> iii. To develop an educational programme in keeping with educational needs of the students.
>
> iv. To develop a guidance programme which will help students make career choices as well as to assist them with personal problem.
>
> v. To increase the students' understanding of and respect for their country.
>
> vi. To develop those work habits and character traits which will enable students to live most successfully as workers and citizens.
>
> vii. To develop a co-curricular[8] programme designed to supplement citizenship education, and to promote the acquisition or development of other desirable skills and attitudes (Newbry and Ejiogu, op. cit., p. 38).

These objectives have similarities with those operating in the United States. In the United States of America, comprehensive education has three main objectives as Conant and others indicate:

> i. To provide a general education for all the future citizens;
>
> ii. to provide good elective programs for those who wish to use their acquired skills immediately on graduation; and

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[8] 'Co-curricular' used instead of 'extra-curricular' because some teachers are now showing less concern for anything extra duty-wise, therefore, co-curricular programme is still part of the curriculum.

iii. to provide satisfactory programs for those whose vocations will depend on their subsequent education in a college or university ( Conant, 1959, p. 17).

These objectives are also similar to those of the National Union of Teachers of England and Wales which suggests that the aims of comprehensive school for the first two or three years should be:

i. To provide a sound general education and sure foundation on which a variety of later specialist studies can be built.

ii. To provide opportunity for the assessment of each child's real abilities and aptitude on the basis of observations and/or tests of various kinds and at various intervals.

iii. To provide the child with the opportunity to meet a wide range of subjects in order to assess for himself the nature of their appeal for him and his own ability in them, in order that he may the more easily make the right decisions with regard to more specialist studies later. To provide the opportunity, in-fact, for the child to find out what he can do and not what he cannot (op. cit., p. 33).

Comprehensive school should aim at making literature, art and music the cultural assets that they should be. The school should also aim at strengthening the feeling of responsibility, duty and pleasure in the family life.

The comprehensive system of education brings together the highly academically inclined, the mediocre, and the dull students so that they all learn under the same roof. Though each is given the opportunity to develop his or her capacities to the best of his or her ability. The students may choose different subjects for their vocational or other needs; yet students still come together when they have general subjects or core subjects i.e. Mathematics, English, during home-room meetings, or other social interactions. It is right to say then that comprehensive school acts as a socially unifying force, drawing pupils together at an age when they, otherwise, begin to draw apart.

The comprehensive school, by providing variety of courses and through guidance counselling system, encourages students to stay longer in school, instead of dropping out, because they can easily change from one course to another within the school when they discover that they have no aptitude for that course. It is much easier to change courses or forms than to change schools. It is also possible to adjust the curriculum which a particular pupil is following as the need arises. Bent and Kronenberg put the functions of comprehensive school briefly thus:

i. To provide general education for all;

ii. to provide general education for some; and

iii. to provide vocational education for others.

These three functions summarize what a comprehensive school is meant to achieve.

Wide Range of Subjects:

Most of the traditional post-primary or secondary education in Nigeria consist of specialized schools laying emphasis on subjects heavily oriented towards either a literary, vocational, commercial or technical education (as the case maybe) based on the traditional British educational pattern. While the grammar schools stress liberal or general education, the vocational schools emphasize trade and technical courses, as commercial schools pay more attention to business education and economics. The comprehensive school, on the other hand, combines all that we mentioned above and lays equal emphasis on each of the courses. In this case, each subject is as important as the other.

As the comprehensive school offers a wide range of subjects, students population is often relatively large: "... if the school is large enough to offer a large variety of subjects, even if the pupil cannot profit by one pattern of courses he can, by exploration and guidance discover those in keeping with his ability." (ibid., p.215) This wide range of subjects requires a wide range of specialized teachers. But the wide range of specialist teachers can be justified on the ground that a wide range of subjects permits flexibility.

> If our education is to promote a good and happy society, our educational system should be so flexible as to accommodate the new generation, harness their resources, re-orientate their attitudes, offer courses in technical and vocational education, and channel their new knowledge and skills in a manner to maximize their productivity and thus make the new social order a blessing rather than a curse to society (Adaralegbe, ed., 1972, p. 119).

Also for the school to serve the needs of the society, the curricula should be controlled largely by the societal needs. Unlike the traditional grammar school system which emphasizes academic performance, comprehensive school emphasizes an all round development of the students i.e., the use of hands in mannual labour, the brain in intellectual exercises - catering for all classes in the society. Students with varying abilities, social and economic backgrounds are brought together, they develop understanding of one another, the respect for others and unity which the society finds not easy to achieve.

Recruitment of Pupils

Another major characteristic of comprehensive school is that most of the students, where possible, are recruited from the locality. In the United States from where the idea of comprehensive school originated,

comprehensive school is maintained and almost wholly financed by the local people through taxation and issuing of bills to provide buildings. Each of the American States is autonomous, in the sense that it prepares curricula which suit the locality and reflect the needs of the society in that locality. Each State provides the local council money on number of pupils' basis in addition to 'equalization program' i.e., money provided by considering the wealth of each local board, the poorer local board receives from the State more fund than the wealthier one.

Since each local council provides education suitable for the locality, students are drawn from the locality into the comprehensive school. This was true of Aiyetoro Comprehensive High School before January 1969. And it is desirable that this should continue.

> The school is community institution, open to the children of all the people, and the people have the sense of ownership in it and an affection for it, as well as a high degree of legal control delegated to them by the State (UNESCO, op. cit,, p. 819).

In Nigeria at present, though primary education is partially free from paying fees; yet, is not compulsory. Secondary education is neither free nor compulsory. This does not allow the few comprehensive schools to reflect all the above characteristics of a comprehensive school. The future possibility is not ruled out that Nigeria, after adopting the universal primary education now to be implemented, will take further steps to provide secondary education free and maybe, in quick succession, make both absolutely free and compulsory. Then, each of the Nigerian localities can develop large comprehensive schools to accommodate the large number of students who will graduate from Universal (Compulsory) Primary Schools.

As previously discussed and as Wiles rightly remarks, one of the most essential characteristics of comprehensive school is the generous offering of wide range of subjects which are suitable for the large variety of students who attend the school. The courses are planned so that it will be possible for each student to choose suitable courses that will best develop his aptitude, encourage him as much as possible to achieve his purposes and which will eventually make him the most efficient citizen possible (Wiles, 1963, p. 109). In a comprehensive school where students are exposed to variety of courses (general, vocational, technical, business etc.), these students are likely to end up confused in making final choices or taking decisions if they are not properly advised and guided.

It is one of the major characteristics of comprehensive school to provide adequate counselling system. The ideal thing is to employ full-time trained guidance counsellors who will keep cumulative records of each student in the school and advise him or her when necessary. This system is unique of comprehensive school. The function of the guidance counsellor is not to supplant the parents but to supplement parental advice to a youngster. To this end, as Conant has proposed, he should be in close contact with the parent as well as the pupil.

In a comprehensive school where there is no specially trained guidance counsellor, a committee of experienced teachers could be assigned with the counselling duties (for more detail discussion of the roles of Guidance and Counselling, see Wiles, K. 1963, p. 180 and Bent and Kronenberg,1961, pp. 384 - 410). More major characteristics of comprehensive school will be discussed later as they form the major concepts, affecting Art Education in the school.

## Traditional Secondary Education System In Nigeria

Skapski and Somado in their article (loc. cit.) remark that the educational system in a free and democratic society should serve three main purposes, namely:

i. The educational need and potentialities of every child;

ii. the requirement of the society for the kind of services the society needs such as technical, economic, etc.); and

iii. the formation of democratically minded citizens who would be aware of their country's social, economic and political problems in the present world situation.

Also Read has elucidated on the environmental factor in education:

> Education is the continuous process of the adjustment of the individual to his environment; and if an individual ever claims to be completely educated, it merely indicates that he is in need of a change of scene. But a man who had retained the innocent eye of childhood would never make such claim. To his ever fresh sensibility the world is reborn every day (Read, 1955, p. 31).

It is a fact that, to a considerable extent, people are moulded by their environments through contact with the environments. Changes thus occur through various senses i.e. visual, auditory, kinetic etc. All other educational factors e.g. intellectual growth and discipline, judgement, emotions etc, could be aided by providing the necessary environments for their maturity.

Environment is continuously changing through many forces interacting on it: political situations, technological developments, effects of various researches, wealth, cultural changes etc. All these make it imperative that education must be continuously changing to meet the needs of the changing society. However, the rates by which it changes are

faster in some countries than in some others. The speed of educational changes in Nigeria has gathered momentum in this decade: plans are on for Universal Primary Education (U.P.E.), more secondary and Universities are opened, many traditional secondary schools are revaluing their programmes, teachers' salaries and conditions of service are reviewed etc. All these efforts are geared towards making necessary overdue changes in Nigeria Traditional Education - Secondary School.

For convenience, any secondary school which admits primary/elementary school graduates through selective entrance examination and which provides specialized none-elective courses to student, is a 'Traditional Secondary School.'. In Nigeria, the schools in this category are:

i. Secondary Grammar School,

ii. Secondary Commercial School,

iii. Secondary Modern School,

iv. Technical School,

v. Vocational/Trade School,

vi. Crafts School,

vii. Teacher Training (which admits primary or elementary pupil for 5 year course).

Not all the above schools are represented all over the states in Nigeria. Since there is no clear policy as to what school must be established, each state established what it felt could serve its educational purposes and needs as most traditional secondary schools were modelled on the British educational patterns.

Historical Background of Traditional Secondary Education in Nigeria

Many historians, educational researchers and educators agree that formal education was first introduced into Nigeria by the missionaries in the 1840s. Fafunwa (1974), Wangboje (1968), Rotimi (1960) and others support this period. The first elementary school was started in 1842 while the first secondary grammar school was established in 1859 (Fafunwa, op. cit., p.99). The grammar school named the Church Missionary Society Grammar School was established in Lagos. Courses offered then were (and in some cases still are) heavily oriented towards a liberal education with generous offerings in Latin, Greek, Logic, Rhetoric, Geometry, and other literary subjects. This was patterned on educational system of Britain as mentioned earlier on. It was established to prepare students for 'white collar jobs'. The system was regarded adequate in Nigeria by the Nigerian since it was satisfying the needs of that time. It provided the needed civil servants, the catechists, teachers, interpreters, court clerks, middle class clerks, etc.

"Most of the other post-primary schools founded in the South between 1859 and 1914 were based on Lagos Grammar School pattern - government grammar schools included." (ibid.) The Hope Waddell Institute Calabar was the only school which departed from the traditional system by adding practical courses i.e., printing, carpentry and mechanics - it was an imperfect first attempt of 'comprehensive system' in Nigeria.

"The education of the community was thus almost wholly in the hands of the missions for a hundred years before any large scale participation of the Government." (Banjo, Dec. 1960 - Jan. 1961, p.2) This system of traditional secondary education introduced by the missionaries is currently going on, all over Nigeria, with slight modifications.

The generality of Nigerians particularly the modern educators are not satisfied with the narrow aims of traditional secondary school system as it was in Nigeria since 1859 to 1960 when Nigeria got her Independence from her British over-lords. This has started a felt desire that Nigeria educational system needed careful overhauling so that the national objectives could be achieved through an educational system that caters adequately for Nigeria's educational needs. This necessitated the National Curriculum Development Conferences. The first such Conference was held in 1969 to determine Nigeria Educational philosophies based on the national objectives which are to establish Nigeria as:

i. a united, strong and self-reliant nation;

ii. a great and dynamic economy;

iii. a just and egalitarian society;

iv. a land of bright and full opportunities for all citizens; and

v. a free and democratic society (Federal Government of Nigeria, Second National Development Plan 1970 - 74, p. 32).

Considering the five national objectives, it is obvious that Nigeria needs a clear educational policy which will be instrumental to the achievement of the national goals.

Nigeria Educational Policy:

Despite the fact that the national objectives have been clearly stated, it is regrettable that the corresponding national educational objectives have not been clearly identified. Fifteen years after Nigerian Independence we still lack a clear educational policy.

Colonel Ali[9] recently remarked that there had been no laid down policy on education since the country gained its political independence. He however, added that a conceptual break-through has been achieved with the newly worked out policy (New Nigeria, May 13, 1975, p. 1 cols. 1-3). The latter part of the statement is confusing since such policy has not been made known to the generality of Nigerian public. Maybe, with the 'newly worked out policy', Nigeria will be able to arrive at clearly defined educational objectives.

> There is a considerable controversy about what the objective of educational development should be. Some have suggested that education should be provided for its own sake, as a means of enriching an individual's knowledge and developing his full personality. This concept of education has lately influenced educational policies in some advanced countries of the world. Others, on the other hand, hold that education should seek to prepare people to undertake specific tasks and employment functions which are essential for the transformation of their environment. The two points of view can be restated in terms of the conflict between regarding education as a consumer good and regarding it as a capital good. Nigeria should in her stage of development, regard education as both (Federal Government, op. cit., p. 235).

Dr. Suleiman comments that the latter part of the citation above dominates the 1970 - 1974 National Development Plan, (1974, p. 68).

Nigeria in her efforts to review educational system set up the Ashby Commission[10] in April, 1959 to conduct an investigation into man-power needs and higher education requirements over the next twenty years 1960 - 1980. The composition of the Commission is a clear indication of how Nigeria looks forward to Britain and America for Educational pattern.

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[9]Colonel A.A. Ali, the Federal Commissioner for Education made the remark on Nigeria Educational Policy while he was answering New Nigeria correspondent's question at Kaduna Airport.

[10]Ashby Commission set up by the Federal Government of Nigeria in April, 1959 composed of three Nigerian three British and two American Educators: Sir Eric Ashby - Chairman, Professor K.O. Dike, R.G. Gustavson, Professor Hannah, Sir Kashim Ibrahim, Professor F. Keppel, Sir, J.F. Lockwood, Dr. Sanya Onabamiro and Mr. G.E. Watts.

The Ashby Commission set up by the Federal Government to make recommendations on man-power needs and higher education requirements set a target which can only be reached if the present primary and secondary education systems are reorganized and expanded (Banjo, op. cit., p. 1). As a result of Ashby Commission report, the Western Regional Government, Nigeria set up Banjo Commission in Dec. 1960 - Jan. 1961 ...

1. To review:

(a) the existing structure and working of the primary and secondary (grammar and modern) school systems in the Region, in particular, the future of secondary modern schools;

(b) the adequacy or otherwise of the teacher training programme, having regard to the present and future needs of the Region;

(c) the inter-relationship between primary education and the various types of secondary education, with a view to making pre-University education in Western Nigeria dove-tail into an organic whole; and

ii. to make recommendation and report (ibid.).

The Minister of Education, Western Region in his opening address to the Commission stressed that to create an educated forward-looking democratic society is the primary objective of the Government, that the expenditure of over 40 percent of the total Region's budget on education showed Government faith in enlightened and thinking society. He also expressed the determination of the Government to develop the education service of the Region so that it could provide the trained man-power needed to implement the development.

With the educational needs of Nigeria in general and Western Region in particular, Dr. Adam Skapski and Chief Somade (who was then the Permanent Secretary, Ministry of Education and who later became the Chief Inspector of Education, Western Region), jointly worked out a project

which was undertaken by the Government of Western Region, Nigeria and the United States Operations Mission to Nigeria. Skapski and Somade "have attempted to combine in it the appropriate educational elements of American, British and Swedish approaches into unified pattern adapted to Nigerian reality." (Skapski and Somade, loc. cit.) Some of the major educational elements of the three countries have been indicated. The jointly worked out project resulted in the establishment of the first truly comprehensive school in Nigeria - Comprehensive High School, Aiyetoro. The type of school which Nigeria requires to cater for her needs as regards education and particularly at this time when she is trying to revive her 'Cultural Heritage'.

# CHAPTER III

## THE ROLE OF ART EDUCATION IN NIGERIAN CULTURAL REVIVAL

This chapter attempts to identify, examine and analyse some of the Nigerian Cultural Heritage, how they developed, the methods used in their transmission, forces causing their decline, the current efforts to revive them; and it also attempts to determine the roles which Art Education can play in the race for cultural revival particularly in Nigeria as a 'Developing Nation'.

For sometime, Nigeria as a developing nation is in search of ways and means by which she can attain the national objectives already enumerated in Chapter II (of the unity of the ethnic groups existing within Nigeria and also the ways by which Nigeria can be identified as one homogeneous country). One of the ways by which attempt is made to achieve these is the move to revive the country's culture which are fast disappearing because of some forces against them.

"Culture ... is that complex whole which includes knowledge, belief, art, custom, and other capabilities and habits acquired by man as a member of society." (The New Universal Library, op. cit., p. 237) Capabilities and habits acquired by man also include among the ones mentioned above, religion, costumes, occupation, modes of life, tradition, architecture, education, government, language, etc. According to Foster, ...

> ... culture can be thought of as the common learned way of life shared by the members of a society consisting of the totality of tools, techniques, social institutions, attitudes, beliefs motivations and systems of value known to the group (Foster, 1962, p. 11).

T.S. Eliot, as quoted by Sean Lucy (1960, p. 3), said that there are three main ways of regarding culture:

i. As the culture of the individual;

ii. as the culture of a group or class; or

iii. as the culture of a whole society.

But he comments that, these three are interdependent, and it is in the third of them that we get the truest and fullest ideas of culture.

Smith, et. al., give another clear concepts of culture in their own definition of culture when they state:

> A culture is that fabric of ideas, ideals, beliefs, skills, tools, aesthetic objects, methods of thinking, customs, and institutions into which each members of society is born. The way individuals make a living, the games they play, the stories they tell, the heroes they worship, the music they play, the way they care for their children, their family organization, their modes of transportation and communication - all these and countless other items too numerous to mention (or, for that matter, for any single individual to know about) comprise the culture of a people. The culture is that part of his environment which man himself has made (1957, p. 4).

If it is agreed that culture is not inborn but man-made, therefore, a new born baby has no culture until it is brought in contact with a cultural milieu and grows up to acquire what obtains in that society as his culture i.e., a Nigerian child brought up by European fostered parents in England will acquire culture quite different from that of his biological parents who are brought up in Nigeria by typical Nigerians. Any human being can learn any culture either spontaneously or consciously depending on exposure to and the degree of acceptability of such culture. It is thus necessary to express that culture will vary from society to society and within the same society over a given period of time. For, it is clear that what people do, believe, value and the like varies

from one society to another; and within a given society if a long enough time span is allowed (ibid., pp. 4 - 5).

The Nigerian Cultural Heritage

The Federal Ministry of Information has claimed that Nigeria's culture and pattern of social life date back several centuries. That our heritage of art, music, dancing, family pattern, religion, etc., contain some of the best tradition in the African Continent despite the eroding influence of foreign contact and learning.

> All over the world, Nigeria's carvings handicrafts, paintings, metal and bronze sculptures are highly rated and treasured. Large number of them adorn world famous museums and archives. Lately, the works of Nigerian writers have also been in the limelight (Nigeria, 1968, p. 2).

There are, in Nigeria, numerous diverse cultural patterns, 'tribes and tongues differ' as there are many ethnic groups. So far, Nigeria has no universally accepted national cultural pattern i.e., national language, national costume etc. Each of the Nigerian ethnic groups has its own cultural patterns through which it could be easily identified i.e., Ibo culture, Yoruba culture, Hausa culture, Tiv culture etc. It is therefore more meaningful to refer to highly cultured Ibo man, Yoruba man, Hausa man, Tiv man than to say highly cultured Nigerian.

Since culture is agreed to be anything which is man-made in his environment, man's physical geographical environments seem to influence his religious beliefs, the house he lived in, his occupation, his mode of life, his art and crafts, his traditions, customs, costumes, the food he ate, his means of transport, his education, etc. For example, in an area with heavy rainfall, thick vegetation, occasional storms

and lightnings; religious beliefs were influenced by the supernatural phenomena; they lived closer to be able to work together by helping themselves; made use of abundant wood in carving and produced farm implements; developed traditions suitable for the society to exist; prepared menu based on their farm products; built houses which were strong enough to withstand heavy rainfall and storms etc. They thereby formed a cultural unit.

Again within a cultural unit, there could be some sub-cultures. Smith et. al, (op. cit., pp. 6 - 8) group culture into three categories; (i) Cultural elements which are universally accepted by everyone in that society - language, food, dress, religion, politics, conducts, etc. (ii) Cultural specialities belonging to a section of the society certain occupation like hair-plaiting practised only by women in a society - division of labour. (iii) Cultural alternatives, this is associated with sporadic departure from methods or techniques acceptable to others - a member or few members of a society could dress in a way quite different from what is practised in the society.

Indigenous religious practices and beliefs, in the various parts of the country, have contributed to the spontaneous growth of variety of cultural patterns in different society. As we will see later, the cultural patterns which religion promoted were later influenced by foreign religions (Islam and Christianity). But before then, let us briefly examine the conditions which favoured the development of culture in the society;

Talbot writes to correct the misconception that people worship all sculpture pieces as gods:

> With very few exceptions, the deities are represented by symbols before which sacrifices are offered and all prayers made ... they are never thought to be gods themselves, but only a convenient means of concentrating the attention and providing a point for worshipping (quoted by Carroll in Odu, No. 3, p. 11).

The centre of attraction in Nigeria indigenous society was usually the area around the shrines or the temples which were normally located very near the residence of the head of the society, the "oba", the "baale", the head chief etc. Cultural dances, music, accrobatic displays, masquerading, thrashing, etc. featured during religious worship or festivals. In certian societies, different occupations had different god-patrons and the people served as the shrine keepers for such gods, e.g. "Ogun" patron of the blacksmiths, hunters; "Osun" matron of the dyers. There were the social control aspect of religion - religious taboos which promoted code of conducts and which strengthened the dos and don'ts of the societies. Commenting on art-producing areas in the traditional African society and the conditions which favoured continuity of culture in such areas, Wangboje writes:

> In the traditional African society, the art-producing areas were inhabited mostly by people who were engaged in agriculture and who led sedentary life - a life which promoted continuity of culture. This in turn became an important incentive in the development of arts which were essentially 'functional' in nature, and which were interwoven into the social fabrics of the different tribes or communities. The social structure was complex, but two main important basic drives, security and survival were among the most paramount in its set up (Wangboje, 1968, p.32).

Space will not permit us here to examine all the ethnic groups in Nigeria; for the purpose of this dissertation, we will, therefore, limit further analysis to the Yoruba, especially as the Comprehensive High School, Aiyetoro, our major focus, is located in Yorubaland.

Secret societies, such as the "Ogboni" cult, played an important part in developing culture among the Yorubas - just as the "Ogbo" or "Ekpo" in Ibibio, "Mmuo" in Ibo, "Uba t sav" in Tiv (Suleiman, op. cit., pp. 45 - 54). There are other societies that gave rise to sub-cultures within the main culture. The members of the cults could identify themselves with the main culture; but not every member in a community had the right to the cults except through initiations. The head of each cult performed secular and spiritual functions in the society. It is important to note that, in the Yoruba communities, many of the cults patronized visual arts, crafts and performing arts - traditional dances, folksongs, traditional ceremonies, birth, initiation, puberty, death, religious ceremonies etc. - All were regarded as occasions for cultural displays.

The kings were popular patrons of culture. Some palaces were decorated with carvings, i.e. door panels, pillars, containers, seats, etc. and they also patronized performing arts, traditional dances as well as traditional costumes, such as beaded crown. In the same way that the Oba of Benin patronized the form of art regarded as 'Court Art', The late Oba Ladoye, Timi of Ede, was popular for patronizing traditional talking drum. Most Yoruba Obas maintained in their palaces drummers, lyric singers and poets who sang praises to the Obas' ancestors.

## Cultural Transmission

As mentioned earlier on, culture has to be transmitted from one generation to the other.

> Every society, whether simple or complex, has its own system for training its youth, and education for the good life has been one of the most persistent concerns of men throughout history. However, the goal of education and the method of approach may differ from place to place, nation to nation, and people to people (Fafunwa, op. cit., p. 15).

In the past, the first contact of a Nigerian child with his culture was usually through his family, his parents and members of his extended family. Foster (1962) comments, "Every normal infant has the potential to learn any culture. The one that he comes to share is a matter of chance, the accident of his place of birth." Language, morals, habits, behaviours, music, dances etc. are acquired from youths; peer group, adults etc. all help to transmit culture through the process of enculturation. Cultural contents learnt in this way were those which dealt with themes ie., morals, habits, beliefs etc. Those contents which could be related to products i.e. art and crafts, occupation, etc. were learnt mostly by observation, imitation and participation.

Again, traditional art, crafts and other occupations could be hereditory or acquired: hereditory, if they were passed down from fathers (parents) to children; acquired if the learner was apprenticed to a master who taught his trade to the learner. Some occupations and crafts i.e., carving, smithing, leatherwork, pottery-making, weaving, medicine etc. were hereditory to some families. They could also be transmitted through serving apprenticeship which was the more commonly used depending on the custom of the area.

> Learning a craft often began with personal service to the master. Young boys would become house servants to a close relative, who would feed and clothe them, and after some years of promising usefulness they would then gradually be introduced to the craft of the guardian. Crafts varied according to the area, but included mat-making, carving of door and of figures for shrines, building of houses, leatherwork, blacksmithing, making masquerades, weaving, pottery-making (Fafunwa, op. cit., p. 31).

"If a young man shows a certain talent as a carver, he serves an apprenticeship with a well known sculptor ... practice and imitation form the basis of his training." (Elsy Leuzinger, 1964, p. 33)

Other means used in transmitting culture were initiation whereby a member of the society who is of age[1] was introduced to adult life and secrets. Folk-stories were used for imparting some morals; lyrics and myths were used in remembering history of ancestors and for imparting the philosophy of life etc.

## Factors which Militate Against Nigerian Cultural Heritage.

Foreign religions, education and technology as well as the operation of the colonial governments are among the major factors which militated against the Nigerian cultural heritage. As already indicated, Nigerian indigenous religions and culture remained unadulterated until when Islam and Christianity, both foreign religions, were introduced into the country in about 13th and 19th centuries respectively. Islam, which was first introduced into Nigeria, did not dominate the traditional religion until after the jihad when Islam became the dominant religion among the Hausa people (Suleiman, op. cit., pp. 63 - 4).

As previously discussed, in this chapter, traditional religion promoted the growth of culture; in the same way, foreign religions promoted in the country, the growth of foreign culture. Islam forbade sculpture but encouraged abstract designs and decorations - mural wall decorations which are still seen on some walls in states where they are predominantly muslims. Arabic literature, dresses, laws, customs etc. were introduced along with Islam.

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[1] To be of age among most Nigerian ethnic groups had no bearing with chronological age. It was the period traditionally regarded as attaining the age of puberty which was determined according to ethnic acceptable traditional standard.

"People who practice polytheism often are not unreceptive to Christian missionaries" (Foster, op. cit., p. 77). It was easy for Christianity to gain strong foot-hold in the south because it was easy to add another God to the existing ones. However, it will be wrong to assume that Christianity did not meet with strong opposition in any of the southern areas where indigenous religions were very popular. The shrine keepers sensed that their authorities were threatened, this made some of them to resist Christianity and forced the missionaries' retreat in some towns.

The missionaries forced their early converts to abandon their shrines and temples which were adorned with carvings and other art works. The converts were compelled to burn sculptural figures, masks and other art works which the missionaries associated with paganism. In the society where the missionaries had many converts, the traditional carvers lost their prestigious positions; the high priests of the shrines lost many of their adherents to Christianity and many of the priests, because of lack of patronage, abandoned the shrines to join the new religion.

As a result of such abandonment of shrines and temples, many of them declined steadily, perished and the age-old traditions, sculptural pieces, traditonal music and dances etc. associated with such shrines and temples perished with them. Foreign Christian hymns were substituted for traditional music, verses from the Bible and passages from the catechism took the place of traditional lyrics and story-telling. Converts were indocrinated against their cultural heritage.

Formal education accompanied Christianity. People were taught how to read the Bible and do simple arithmetical calculations to be able to serve the growing need for indigenous missionary workers. Some parents

lost the services of their children, farming received less hands, while apprenticeship system declined. The result was that traditional art and crafts declined since youngsters were no longer keen on serving apprenticeship. Some children deserted their parents to join the mission schools in distant villages. From that time, cultural fabric started to deteriorate. People were educated to be purely literates i.e., people who could read and interprete the Bible, keep ledgers teach christian doctrines etc. It was an education which alienated the educated from his cultural milieu. The school curricula, at that time, had no place for art. From 1840s to 1920s, Art had no place on the school timetable (Wangboje op. cit., p. 88).

Apart from foreign religions and educational system that affected Nigerian cultural heritage, modern technological developments also have adverse effects on Nigerian culture. The introduction of industries and factories lead to mass production of articles i.e. aluminium cooking pots, plastic wares, iron pots etc. displaced local potters who could not favourably compete with modern technology. Textile mills flooded the markets with variety of cloths and thereby displaced many of the local weavers. Lack of patronage and the slow processes of local crafts forced many local craftsmen to abandon their crafts only to take up employment in the factories and industries. In the past, each craftsman was solely responsible for what he produced; but now, with the division of labour in the modern factory system of production, no one could be held responsible for what are produced. Workers are forced to obey the machines by operating only their own parts which if not done at the correct time may disrupt the whole system of production. Most Nigerian

industries are located in urban areas where many people, for economic reasons, flock to in search of employments. They, in the process, lose contact with their cultural background; and instead, acquire new modes of life i.e., way of dressing, eating, speaking etc. It is possible for such people, in due course, to go back to their villages as cultural donors who may influence their culture by importing what they have acquired during their stay in cities.

Many Nigerian parents who now work in commercial houses, government offices, etc., return home too exhausted to see to the traditional moral education of their children. Some children are unavoidably left in the care of house-boys or house-maids who have little or no knowledge of customs, traditional story-telling, or any worthwhile knowledge of the traditional culture. Children brought up under these conditions would grow up devoid of valuable cultural educational background.

Also, mass communication media i.e. radio, television, cinema, newspapers, magazines etc. do a lot to effect changes in cultural patterns. Programmes watched, listened to, read etc. have either conscious or unconscious effects on viewers, readers or listeners. In Nigeria, programmes featured are almost dominated by foreign events - cowboys, Mission Impossible, Indian films, war films, sword-fighting and some other items which bear no relationship to Nigerian culture. Such programmes are drawing Nigerians farther away from their cultural heritage. The introduction of modern sophisticated musical instruments into Nigerian musical scene coupled with studio-backed musical recording units are steadily displacing Nigerian traditional musicians. Many Nigerians who are now used to stereophonic music are growing apathetic to traditional

music in its original background i.e., not aided with the use of electronic gadgets. Many traditional drummers have been displaced - becoming traders or joining the local "juju" bands or have found employment in the factories to earn their living. In these circumstances, they lost their traditional positions.

The Colonial Government in Nigeria brought about changes in the institution of 'Obaship' particularly in the Yoruba land. The Obas who were, in most cases, the patrons of culture i.e., religion, music, dances, arts and crafts, costumes etc. became mere nominal heads because of the introduction of indirect rules through councillors. In the past, the Obas were regarded the most powerful, they were sometimes referred to as "Ekeji Orisa" (second in rank to the gods); but when their positions were threatened as such, they lost their financial grip on their subjects. With their meagre subsistence allowance they could no longer patronize culture as they were practising before. Suleiman commenting on this writes:

> The introduction of the colonial system of government severely limited the powers of the kings, traditional chiefs and various feudal aristocrats who were, hitherto the important patrons of the art and spiritual cum temporal leaders of their respective societies. The implication for art was the diminished demands for ceremonial sculptures, court art, masks, staffs and shrine furniture etc. The old practice of employing court artists was no longer easy for the traditional chiefs whose remuneration and powers were now strictly limited by law (Suleiman, op. cit., p.37).

In 1897, when the authority of the Oba of Benin was challenged by the British Government, the Punitive Expedition took place and over ran Benin from where over 2,500 works of art were removed to Europe (Wangboje, op. cit., p. 43). The loss of power by Obas, Emirs, chiefs etc. to the local councillors and politicians destroyed another very high institution for cultural patronage.

Foreign influences have thus imposed on the contemporary Nigerians (both literates and illiterates) many of the ways of the foreigners: their costumes, languages, menu, habits, customs, music, dances, art and crafts etc. thereby almost negating Nigerian culture. It was not until recently that Nigerian costumes are allowed as official dresses. Foreign dresses were wholly regarded as Nigerian official dresses. The official language all over Nigeria is English - a foreign language. Despite the fact that Nigeria is gradually being industrialized, many Nigerians look down on made-in-Nigeria goods. Many of the Nigerian products are considered from utilitarian point of value and not from the aesthetic point of value.

Fifteen years after Independence Nigeria still has the tentacles of imperialism hanging on or threatening her cultural heritage. Nigeria needs to re-examine her culture and develop clear cultural policy to retrieve those aspects of her cultural past which will dove-tail into her modern age of technological race. As Maitama Sule puts it: "Our salvation lies only and only in being ourselves. We can never succeed in any field of human endeavour without conserving, preserving, developing and projecting our culture." (Maitama Sule, 1973) A clear policy on revival of culture, in the researcher's opinion, must take cognizance of Art Education as one of the major vehicles for the revival of our cultural heritage.

## Education as Instrument of Cultural Revival in Nigeria

The programme of cultural revival in Nigeria now consists basically of organization of Arts Festivals, the establishment of research centres

in 'African Studies' in the Universities and the activities of the national art bodies. In this connection, the important role of the educational process has been largely neglected.

The early efforts to organize the arts and cultural festival began in Nigeria with the festival which took place in Lagos and colony in March 1950. The one organized in 1953 was the first in which each Region - Northern, Eastern and Western - organized its own local Festival sending, where possible, its best arts, crafts, dances, music etc. to Lagos. The festival then was known as 'The Nigerian Festival of the Arts',[2] the aims of which were:

i. To bring wider recognition to the excellent artistics and craftsmen known to exist, each to his style all over Nigeria;

ii. To give those others who have devoted themselves to imported skills the chance to measure progress by competition (The Nigerian Festival of Arts Syllabus, 1954, p. 3).

With the regular competitions organized both at regional, later at state and national levels, it was possible for Nigeria to compete and exhibit actively during the World Festival of Negro Arts which was held in Dakar, Senegal in 1966. At the end of the competition, President Leopold Senghor invited Nigeria to host the Festival in 1970 but Nigerian Civil War overtook the event. The Festival, now known as World Black and African Festival of Arts and Culture (FESTAC) is to take place in Nigeria in December 1976 - after two postponements.

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[2] During the competitions, there were two classes of competitors i.e. 'Junior' under 17 years, 'Open' above 17 years. The events competed for consisted of Art (Open and Junior) made up of Drawing, Painting, Design, Lettering, Poster and Sculpture. Crafts (Open to all classes of competitors) including Pottery, Textile, Carving, Cabinet-making, Metal, Fibrework, Leatherwork, Jewellery and Ornament, Book Craft with lettering, needle craft and embroidery. Drama comprised of recitation, Bible reading, prose reading, choral, verse, play. Under music were choirs, quartets, duets, solos, both instrumental and non-instrumental, dancing, poetry, short story, and photography were all included in the competitions.

Nigeria was also able to organize the 'All Nigerian Festival of Arts' during the 10th Anniversary of Nigerian Independence in 1970, in which all the component states actively participated. During such Festivals competitors from various states in Nigeria were brought together to live and compete under the same conditions. These could serve our proclaimed goals of 'unity in diversity'.

Another bold step taken by many of the States in Nigeria is the establishment of Cultural Centres either under the Ministry of Information as done in the former Western State or under a special Ministry as done in Kaduna State. Cultural Centres are manned by cultural officers whose jobs include organizing competitions, scouting for local talents making some cultural researches etc. However, all efforts are concentrated on ready-made talents, not educating the potential ones, as the youth.

Again, Nigerian Universities have realized that, "once Culture is properly developed it will cut across all boundaries - tribal, religious, political, social or economic - and will thus bring about better understanding ..." (Maitama Sule,[3] loc. cit.) Nigerian Institutions of higher learning are making substantial move towards research into, preservation and presentation of Nigerian Culture. The University of Ibadan established the Institute of African Studies in July, 1962. Perhaps the Universities' efforts to promote studies of local importance was one outcome of the Ashby Commission (1959):

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[3] Opening Address by Alhaji Maitama Sule, Commissioner for Information and Cultural Affairs and President of Nigerian Arts Council-Arts Festival Workshop organized by A.B.U., Zaria, Centre for Cultural Studies, 9th - 13th April, 1973.

> The future of Nigeria is bound up with the future of Africa and Nigeria past lies in African History and folk-lore and language. It should be the first duty of Nigerian Universities, therefore, to foster the study of African History and antiquities, its languages, its societies, its rocks and soils and vegetation and animal life.

The University was (and is still) concerned with relationship of traditional culture to contemporary social and cultural change.

The University of Ife also established the Institute of African Studies in 1962. This Institute has pioneered the teaching of Fine Arts, Yoruba and Archaeology to degree students. It also patronized several research into performing arts and crafts. It organized workshops, seminars, symposia, public lectures, films etc., all aimed at the advancement of, not only Nigerian culture, but also African culture (Ife University Calendar, 1972/73, p. 327).

The University of Nigeria Nsukka established Hanberry Institute of African Studies in 1963. This Institute conbines research with teaching in order to foster students' knowledge of African culture.

The Ahmadu Bello University, Zaria recently established Centre for Nigerian Cultural Studies. The Centre was established during 1971/72 Session primarily to concentrate and give priority to Nigerian culture particularly in the Northern States which the A.B.U. serves. The initial field of studies are Archaeology, Dance, Drama and Musicology (Centre for Nigerian Cultural Studies, A.B.U. 1st. Report, 1972 - 1973, p. 6). The Centre has sponsored cultural displays, workshops, researches, etc.

The University of Lagos too, established its School of African and Asian Studies to cater for the study of programmes based on African and Asian Culture by offering related studies i.e., African History,

Principles of Economics, Elements of Government, General African Art, Languages, Ethnohistory, African Music, etc., from 1973. Many of these subjects were offered to students.

In addition to the efforts being made by the Nigerian Universities to promote culture, the Nigerian National Museums also are no longer playing the single role of preservation of artifacts. They now organize exhibitions of the works of contemporary artists, and also sponsor traditional displays. The Department of Antiquities is vested with the power of acquisition of antiquities and prevention of illegal exportation of Nigerian old works of arts and crafts. Ethnographers, archaeologists, curators etc., all work together to retrieve, preserve and present artifacts which are vital to Nigerian cultural heritage.

All the fore-going agencies for cultural revival focus attention mostly on needs of adults. It should be emphasized that efforts directed towards cultural revival in Nigeria should fully involve the entire community, particularly the younger generation. At present, very little is being done to involve the Nigerian youths in this exercise of cultural revival.

> The elite, who a few years earlier eagerly sought to identify themselves with the ways of the West, in dress education, food, and politics and who often deprecated their own culture and its achievements, now lead their people in a search to discover the essence of their traditional cultural forms (Foster, op. cit., p. 42).

Cultural revival and maintenance can effectively be carried out by involving children right from the earliest age in the primary schools and by allowing this to stretch through all levels of Nigerian education.

Since the arts are the principal elements of our indigenous culture their roles in the schools' curricula deserve more emphasis A subject like Art Education should be made compulsory to all students. For this to be practicable teachers' education should be reoriented and prepared for such task. It is suggested that teachers' education could initially begin with teachers' professional courses, workshops, seminars etc. Local talents might also be involved in the exercises of cultural revival. On this Nicholson remarks:

> ... what is presented depends not only on the elements in the cultural base, but on who is available to present these elements. That who, is therefore, a crucial figure responsible for selecting, modifying and interpreting cultural content. He also establishes the effective quality of the learning situation. He may serve a model with whom the learner identifies, or an image whom he rejects (Nicholson, 1968, p. 36).

There is nothing that is a man-made or in his environment without the element of art in it. On the significance of Art Education Bent, et. al. comment:

> Art (Education) plays a part in the daily life of all people. In matters of dress, home furnishing and beautification, the principles of Art (Education) should be understood and applied. If we expect to make significant improvement in the taste and judgment of people we must give up the notion that art is beyond the comprehension of most people; we must apply the principles of Art (Education) to the problems and products of daily life (op. cit., p. 311, words in parentheses are mine).

Art has been performing useful roles in the life of man. The early man, ever before writing was developed, expressed his impressions with and on some indestructible materials which are today still existing. Despite the fact that he had no written records as done today, we are able to learn much about his culture through the artifacts i.e., sculpture, paintings on the cave walls, implements, ornaments, weapons etc., which

he left behind and which serve as useful sources of information.

In Nigeria where our forebears had no written records, we are able to learn much about them through the works of arts and crafts which they left behind e.g.,Nok terra cotta, Ife bronze and terra cotta, Benin art, different types of masks, stools, ornaments, weapons, costumes etc. Many of these are displayed and preserved in the national archives i.e., Esie, Jos, Lagos, Ife, Owo, Oron, Kaduna museums etc. If art and crafts displayed and preserved as such give us vivid ideas of the cultures which existed hundreds of years ago; they can therefore, also be used to resuscitate the Nigerian cultural heritage which are gradually dying out.

Many Nigerians are devoid of what Herbert Read calls the "educational system that preserves and matures the innate aesthetic sensibility of man." (Read, op. cit., p. 47) Art Education develops, among other things, aesthetic awareness necessary for total maturity. It serves the purpose of ensuring that we make maximum use of our senses together with our creative imagination (Wickiser, 1957, pp. 25 - 26). One cannot fully appreciate the beauty inherent in one's environment except one is conscious of its existence. Through Art Education, one is educated not only to see but also to perceive with deeper understanding, the aesthetic qualities in man-made articles and natural environment. It is necessary to be aware of the aesthetic qualities inherent in our environment and which form the basis of our culture . "From the beginning of education Chinese children devote at least one hour a day to calligraphy and their practice never ceases; it becomes a natural occupation long after their schooldays." (Read, op. cit., p. 54) This Chinese calligraphy helps to

develop aesthetic awareness in Chinese children at the earliest possible age. Nigerian children should be given aesthetic education at the earliest possible time so that when they grow up they will not despise their culture.

Art Education develops creativity. "Art Education is important not only because it develops creativity in art but also because it develops creativity in general." (Eisner & Ecker eds., 1966, p. 9) This creativity, which is a natural endowment of each child is, unfortunately, usually inhibited by non-caring attitudes of the adults and by not providing adequate opportunities for its development. "Young children can make use of anything that comes to hand and pretend that it is almost anything else. This ability is steadily driven underground in most children ..." (Field, 1970, p. 39) Small children at play are observed creating their own things; but adults impose conformity to patterned way of life through norms and accepted standards which are detrimental to creativity. Through Art Education, individuals are given the ample opportunities to draw, paint, construct, compose, express their ideas in different media. These activities give room for creativity.

Culture keeps on changing as the society changes. Human beings are trying out new ideas, new techniques, new fashion etc., it is the developed power of originality through creativity that boredom could be avoided and Nigerian culture revived.

Art Education develops sense of appreciation. Nigerian culture as mentioned earlier on are fast disappearing because many Nigerians do not appreciate the value of their cultural heritage. This lack of appreciation for Nigerian cultural heritage is the effect of lack of

aesthetic awareness. "If the aesthetic awareness of a person is developed, he has the capacity to appreciate art qualities and to make art judgement." (Wickiser , op. cit., p. 29) Appreciation is developed through discussions, criticisms, evaluations of works of art. History of Art, symposia, lectures, workshops organized could be used to stimulate interest which could lead to appreciation of Nigerian cultural heritage. Nigerians tend to treasure what they value and they also show pride in presenting it. Nigerian culture should be highly valued so that its revival would be meaningful.

Art Education encourages Personal Expression. Before a child is able to make meaningful verbal expression, he expresses his impression through art symbols. Art Education provides opportunities for individual, verbal, visual, auditory, rhythmic expressions. These means of expression provide outlets for pent-up emotions i.e., love, fear, hatred, timidity, aggression etc. which are moderated through art expressions and presented in socially acceptable way. It is possible for a painter to produce work based on the horror of civil war. Nigerian culture provides for variety of opportunities for expressing emotions.

There are also certain social functions of Art Education. From the earliest age, children should be involved, through Art Education, in projects which allows them to work cooperatively together. Students are educated to willingly contribute toward the success of the group projects. They are encouraged to obey, express their views, consider others views, identify with the group, help poorer students and they are also given the opportunity to experience division of labour which is operative in the society. All these serve to lay solid foundation for sicial life in the community.

Arts could be used as means of educating the society. For instance, during the changing over from driving on the left to driving on the right in 1972, Nigeria extensively and effectively used all available art media: posters, television, radio, cinema, verbal information, drama, slogans, newspapers, cartoons etc. to educate the public. These contributed to the smooth changing over. The television programme 'The Village Headmaster' is currently very popular because it bears relevance to Nigerian cultural background. Radio or television advertisement slogans have some effects on the society. All these are art media which Nigeria must fully utilize to effect cultural revival. Nigeria cultural programmes should feature prominently on these mass communicating media. These modern technologies, instead of becoming barriers to Nigerian cultural heritage, should become assets which will buttress the efforts toward Nigerian cultural revival.

Again, while Nigeria capitalizes on these modern technologies, public recognition could also be accorded other arts and crafts. Olanrewaju Adepoju and others are presenting philosophy of life through "Ewi". They are able to combine modern sophisticated musical instruments with traditional ones to produce appropriate musical background. Many such Nigerian traditional music waxed into playing records or recorded on tapes are exported to foreign countries. This adds to Nigeria Foreign Exchange earnings power.

Talents thus encouraged will lead to spontaneous cultural revival. At the moment, most wealthy Nigerian show luke-warm attitude toward Nigerian Culture, they should be encouraged to patronize Nigerian culture. Nigerian Cultural Heritage needs everybody's selfless efforts for meaningful revival.

Nigeria is now on the threshold of an elaborate cultural revival which can only be achieved and sustained by mobilizing all relevant available resources. Nigerians (old and young, literates and illiterates) should be genuinely involved in the current race for cultural revival. This is not the time to propound lofty theories that will not be put into any useful practice. This is the appropriate time for cultural revolutionary actions which will serve as remedial measures for the current non-patronizing attitudes of most Nigerians to our cultural heritage. Nigeria should intensify the current approaches (some of which have been discussed) to cultural revival. Again Nigerian educational institutions, at all levels, should develop and operate viable Cultural programme as an integral part of Art Education Curriculum for all. This is practicable in Comprehensive Education particularly, in Aiyetoro which is considered to be at its experimental stage.

# CHAPTER IV

## IDENTIFYING THE STRENGTH AND PROBLEMS OF AIYETORO COMPREHENSIVE HIGH SCHOOL

## REVIEW AND ANALYSIS OF DATA

Comprehensive Education in Nigeria is an educational experiment which should not be allowed to fail. As observed in certain quarters: "Educational experiment is a slow process and can be carried out only on children; if a scheme fails, it is not just material and time that are wasted but human beings." (England and Wales, 1957, p. 5) Educational experimental scheme, to be successful, should be skillfully and diligently planned, carefully tested, constantly appraised and necessary adjustment regularly made.

This chapter will therefore be devoted to the examination of the various facets of the academic programmes of Aiyetoro Comprehensive High School with a view that such an examination will facilitate our recommendations for this school, and possibly others of its kind.

### Analysis of Data

As indicated in chapter one, the researcher spent two weeks in Comprehensive High School, Aiyetoro and briefly visited Adeola Odutola College, Ijebu-Ode, collecting data etc. Three methods were used in collecting data for the study: observation, interviews and records.

Observation

In addition to what was revealed through interviews and records, observation was also used to subsidize these former methods.

Interviews

The principal, the two vice-principals, heads of departments and some other members were interviewed, particularly, teachers who

had taught in traditional secondary school. Selected students were also interviewed. Some valid information gathered during such interviews are being incorporated in the main text of the thesis, as well as in the analysis of data that now follows.

Records

The West African School Certificate accumulated 1967 - 1975 results, art files, staff statistics, admission policy, general timetable, art curriculum and programmes, Art and Cultural Society and other relevant records were scrutinized and data collected are also included in the analysis.

Methods used in Selecting Students' Population

For the selection of students' population interviewed, random sampling was employed. Forty (40) students were selected from Form One, 72 from Form Two, 104 from Form Three, 54 from Form Four and 30 students from Form Five. On the whole 300 students (boys and girls) were interviewed. The largest number of students were selected from Form Three because the form was regarded as the mid-way class which could reflect on the two previously spent sessions while the students were preparing to proceed to the school certificate class. These two classes have also been exposed to at least two sessions of art experiences.

## FORMULA FOR DATA ANALYSIS

The Popularity Indices (P.I.) for the questions asked are determined by subtracting the number of respondents who answered 'NO' from the number answering 'YES' to a particular question and then dividing the difference by the total number of respondents; thus:

$$P.I. = \frac{Y - N}{R}$$

Y. = POSITIVE

N. = NEGATIVE

R. = TOTAL NUMBER OF RESPONDENTS

The maximum Popularity Index possible is thus 1, and the possible range is from - 1 to +1.

TABLE 1 (a)

STUDENTS INTERVIEWS - SUMMARY OF RESPONSE TO QUESTIONNAIRE

| QUESTIONS | POPULARITY INDICES | | | REMARKS |
|---|---|---|---|---|
| | FORMS 1 & 2 | FORMS 3,4 & 5 | FORMS 1 - 5 | |
| 1. Did you do Art in your elementary school? | -0.73 | -0.86 | -0.81 | Majority not exposed to Art in Elementary School. |
| 2. Given the encouragement, will you like to offer Art in the School Certificate Examination? | +0.52 | -0.72 | -0.26 | Declining interest. |
| 3. Will Art be useful in your future career? | -0.54 | -0.31 | -0.39 | Ignorance of future career and uses of art in daily life. |
| 4. Do you know the name of any Nigerian Artist? Give the name (s) | -0.96 | -0.89 | -0.92 | Negative attitude and knowledge - Art Appreciation |
| 5. Have you ever visited any of the Nigerian Museums? Which one? | -0.68 | -0.68 | -0.68 | Lack of motivation. |
| 6. Has your art work ever been exhibited during School Art Exhibition? | -0.77 | -0.76 | -0.76 | Exhibitions not popular. |
| 7. Have you ever had the opportunity of visiting any External Art Exhibition i.e., Art Exhibition organized outside your School? | +0.93 | -0.95 | -0.94 | Negative idea of such exhibitions. |
| 8. Has your parents ever blamed you for spending part of your pocket-money on Art materials? | +0.73 | +0.87 | +0.82 | No parental negative influence. |
| 9. Will you support the idea of the Art Department introducing local crafts e.g. pottery, carving, weaving etc. into your Art programme? | +0.79 | +0.86 | +0.83 | Students very enthusiastic. |
| 10. Are you a member of Art and Cultural Society? Why are you?/Why are you not? | -0.32 | -0.80 | -0.62 | Not compulsory. |

See analysis on pp. 61 - 68.

TABLE 1 (b)

FREQUENCY OF RESPONSE FORMS 1 & 2 (POPULATION 112)

| QUESTIONS | YES | | NO | | P.I. | REMARKS |
|---|---|---|---|---|---|---|
| | NO | % | NO | % | | |
| 1. Did you do Art in your elementary School? | 15 | 13.4 | 97 | 86.6 | -0.73 | Negative background knowledge. |
| 2. Given the encouragement, will you like to offer Art in the School Certificate Examination? | 85 | 75.9 | 27 | 24.1 | +0.52 | Very enthusiastic Compared with Forms 3,4 & 5. |
| 3. Will Art be useful in your future career? | 26 | 23.2 | 86 | 76.8 | -0.54 | Idea of Future Career not clear. |
| 4. Do you know the name of any Nigerian Artist? Give the name (s). | 2 | 1.8 | 110 | 98.2 | -0.96 | Negative attitude to Art Appreciation. |
| 5. Have you ever visited any of the Nigerian Museums? Which one? | 18 | 16.1 | 94 | 83.9 | -0.68 | Group motivation not adequate. |
| 6. Has your art work ever been exhibited during School Art Exhibition? | 13 | 11.6 | 99 | 88.4 | -0.77 | Exhibition not a regular feature. |
| 7. Have you ever had the opportunity of visiting any External Art Exhibition i.e., Art Exhibition organized outside your School? | 4 | 3.6 | 108 | 96.4 | -0.93 | No positive move toward such. |
| 8. Has your parents ever blamed you for spending part of your pocket-money on Art materials? | 97 | 86.6 | 15 | 13.4 | +0.73 | No negative influence. |
| 9. Will you support the idea of the Art Department introducing local crafts e.g. pottery, carving, weaving etc. into your Art programme? | 100 | 89.3 | 12 | 10.7 | +0.79 | Very enthusiastic |
| 10. Are you a member of Art and Cultural Society? Why are you?/Why are you not? | 38 | 33.9 | 74 | 66.1 | -0.32 | Showed more interest than Forms 3, 4 & 5. |

See analysis on pp. 61 - 68

TABLE 1 (c)

FREQUENCY OF RESPONSE FORMS 3, 4 & 5 (POPULATION 188)

| QUESTIONS | YES | | NO | | P.I. | REMARKS |
|---|---|---|---|---|---|---|
| | NO | % | NO | % | | |
| 1. Did you do Art in your elementary School? | 13 | 6.9 | 175 | 93.1 | -0.86 | Majority not exposed to Art in Elementary School. |
| 2. Given the encouragement, will you like to offer Art in the School Certificate Examination? | 26 | 13.8 | 162 | 86.2 | -0.72 | Lack of interest. |
| 3. Will Art be useful in your future career? | 65 | 34.5 | 123 | 65.5 | -0.31 | Fair knowledge. |
| 4. Do you know the name of any Nigerian Artist? Give the name(s) | 10 | 5.3 | 178 | 94.7 | -0.89 | Art Appreciation lacking. |
| 5. Have you ever visited any of the Nigerian Museums? Which one? | 30 | 15.9 | 158 | 84.1 | -0.68 | Limited knowledge. |
| 6. Has your art work ever been exhibited during School Art Exhibition? | 23 | 12.2 | 165 | 87.8 | -0.76 | Exhibition not popular. |
| 7. Have you ever had the opportunity of visiting any External Art Exhibition i.e., Art Exhibition organized outside your school? | 5 | 2.7 | 183 | 97.3 | -0.95 | Not exposed to external influence. |
| 8. Has your parents ever blamed you for spending part of your pocket-money on Art materials? | 176 | 93.6 | 12 | 6.4 | +0.87 | No parental negative influence. |
| 9. Will you support the idea of the Art Department introducing local crafts e.g. Pottery, carving, weaving, etc. into your Art programme? | 175 | 93.1 | 13 | 6.9 | +0.86 | Highly enthusiastic. |
| 10. Are you a member of Art and Cultural Society? Why are you?/Why are you not? | 19 | 10.1 | 169 | 89.9 | -0.80 | Not keen. |

See analysis on pp. 61 - 68

TABLE 1 (d)

FREQUENCY OF RESPONSE FORMS 1 - 5 (POPULATION 300)

| QUESTIONS | YES | | NO | | P.I. | REMARKS |
|---|---|---|---|---|---|---|
| | NO | % | NO | % | | |
| 1. Did you do Art in your elementary school? | 28 | 9.3 | 272 | 90.7 | -0.81 | Not adequately exposed. |
| 2. Given the encouragement, will you like to offer Art in the School Certificate Examination? | 111 | 37.0 | 189 | 63.0 | -0.26 | Interest not sustained. |
| 3. Will Art be useful in your future career? | 91 | 30.3 | 209 | 69.7 | -0.39 | No proper knowledge of future career. |
| 4. Do you know the name of any Nigerian Artist? Give the name(s) | 12 | 4.0 | 288 | 96.0 | -0.92 | Art Appreciation lacking. |
| 5. Have you ever visited any of the Nigerian Museums? Which one? | 48 | 16.0 | 252 | 84.0 | -0.68 | Fault of the School provision inadequate. |
| 6. Has your art work ever been exhibited during School Art Exhibition? | 36 | 12.0 | 264 | 88.0 | -0.76 | Opportunities not regularly provided. |
| 7. Have you ever had the opportunity of visiting External Art Exhibition i.e., Art Exhibition organized outside your School? | 9 | 3.0 | 291 | 97.0 | -0.94 | Lack of Art Educational visits - As for Q. 5. |
| 8. Has your parents ever blamed you for spending part of your pocket-money on Art materials? | 273 | 91.0 | 27 | 9.0 | +0.82 | Parental influence not against. |
| 9. Will you support the idea of the Art Department introducing local crafts e.g. Pottery, carving, weaving etc. into your Art programme? | 275 | 91.7 | 25 | 8.3 | +0.83 | Fully supported. |
| 10. Are you a member of Art and Cultural Society? Why are you?/Why are you not? | 57 | 19.0 | 243 | 81.0 | -0.62 | Not popular. |

See analysis on pp. 61 - 68

ANALYSIS OF TABLE 1 Q. 1.

Students' Art Background - Elementary School

Out of the 300 students interviewed in Comprehensive High School Aiyetoro, only 28 students (9.3%) indicated that they did Art in their elementary schools while 272 students (90.7%) indicated that they did not. The Popularity Index of -0.81 is regarded very high on the negative side. When the data was further broken down, for forms one and two, out of the population of 112 students, 97 students (86.6%) did not do Art, the popularity Index was -0.73 which is regarded very high. In Forms three, four and five, out of a population of 188 students, 175 (93.1%) indicated that they did not do Art, the Popularity Index was -0.86 on the negative side. It could be inferred, therefore, that majority of the students in Aiyetoro Comprehensive High School were being exposed to Art for the first time in their lives. This could be regarded as one of the reasons why students were not showing interest and why they were responding very poorly to Art. The necessary Art - Aesthetic foundations which should have been laid in elementary schools were, in most cases, completely lacking. Again, lack of interest was also due to inadequate teaching (Two Art Teachers doing the teaching which ought to be done by at least four Art Teachers. (See Table 6, p.76 )

ANALYSIS OF TABLE 1, Q. 2

Students' Interest in Art.

Responses to question 2 showed that forms one and two students were interested in Fine Art because of its novelty to them. Out of 112 students interviewed in forms one and two 85 students (75.9%) indicated that they would like to offer Fine Art in their School

Certificate Examination (See Table 1 (b) Q. 2). This indicated that they had interest, this is also confirmed with the Popularity Index +0.52 on the positive side, this was moderately high, when compared to -0.72 Popularity Index on the negative side for forms three, four and five (See Table 1 (c) Q. 2). Out of a population of 188 respondents 162 (86.2%) indicated that they would not offer Fine Art if they were given the encouragement to do so. On the whole the popularity Index was -0.26 on the negative side. It could be inferred that students' interests in Fine Art was higher in the lower classes while it dwindled as students proceeded to higher classes. Fine Art was new to lower classes. Inadequate teaching and lack of motivational activities could not sustain the interest through. (See also Table 1,(d) Q. 5, 6, & 7, p. 60)

ANALYSIS OF TABLE 1, Q. 3

Utility of Art in Future Career:

Out of the 112 students interviewed in forms one and two, 86 (76.8%) of them could not foresee any use for Art in their future careers. The Popularity Index was -0.54 on the negative side (See Table 1 (b) Q. 3). The responses on the positive side were slightly higher in forms three, four and five where, out of 188 students, 65 (34.5%) indicated that Art could be useful in their future careers (See Table 1 (c) Q. 3) The Popularity Index of -0.31 on the negative side was moderately low. For comparison of Popularity Indices for forms one to five see Table 1 (a) Q. 3. Analysis of the data showed that most of the students were ignorant of their future careers and the part which Art could play in their daily lives. Ignorance of the utility

of Art in their future careers and daily life could be one of the reasons why students responded poorly to Art which they did not value as necessary subject. Their ignorance could also be due to lack of necessary information from the Guidance Counsellor as well as lack of such information from the Art teachers themselves.

ANALYSIS OF TABLE 1, Q. 4

Knowledge of Nigerian Artist

Analysis of question 4 showed that out of the population of 112 students interviewed in forms one and two, only 2 (1.8%) could name any Nigerian Artist, 110 students (98.2%) were completely ignorant of any Nigerian Artists. The Popularity Index -0.96 was very high on the negative side (See table 1 (b) Q. 4). Out of 188 students interviewed in forms three, four and five, only 10 (5.3%) could name some Nigerian Artists, 178 (94.7%) of them were ignorant of the existence of any Nigerian Artist. The Popularity Index of -0.89 considered very high on the negative side confirm ignorance of the students. On the whole, out of the total 300 respondents forms one to five, 288 (96.0%) were ignorant of Nigerian Artists while 12 (4.0%) could name some Nigerian Artists. (See Table 1 (d) Q. 4). It could be justifiably inferred that most of the students in the school were completely ignorant of Nigerian Artists and their works; and that the school provided no situation for such discussions on Nigerian Art and Artists. This manifested that Art Appreciation was not properly handled in the school.

## ANALYSIS OF TABLE 1 Q. 5

**Museums**

84% of the 300 students interviewed - forms one to five had never visited any museums, 16% indicated that they had; but that they did so without learning much i.e., they went on their own without any definite educational purpose. According to some of them, the visits were not pre-planned and they were not guided. Out of the 112 students interviewed in forms one and two, 18 (16.1%) indicated that they had visited one or two of the national museums, while 94 (83.9%) had never. The Popularity Index was -0.68 on the negative side. (See Table 1 (b) Q. 5). In forms three, four and five, out of the population 188 students interviewed, 30 (15.9%) had visited museums while 158 (84.1%) had never. The Popularity Index was -0.68 on the negative side (See Table 1 (c) Q. 5). There is correlation in students' responses, the Popularity Index of -0.68 for forms one and two correlated with that of forms three, four and five -0.68 all very high on the negative side. It could be inferred that most of the students in the school had never visited any museum and that the few who did, derived no significant educational benifit from their visits. No organized excursion to Museums/Art Centres.

## ANALYSIS OF TABLE 1, Q. 6

Internal School Art Exhibition

Analysis of Table 1 Q. 6 revealed that majority of the students who were interviewed had never taken part in any organized internal school Art Exhibition. Out of the total population 300 students, forms one to five interviewed, 264 (88%) indicated that they had never taken part in such exhibition while only 36 (12%) had participated in such

exhibition. The Popularity Index was -0.76 on the negative side (See Table 1 (d) Q. 6). When the total analysis was further broken down, out of the 112 students interviewed in forms one and two, 13 (11.6%) had taken part while 99 (88.4%) had never participated in internal Art Exhibition. The Popularity Index was -0.77 on the negative side. For forms three, four, and five, out of 188 students interviewed, 23 (12.2%) had taken part while 165 (87.8%) had never. The Popularity Index was -0.76 on the negative side (See Table 1 (c) Q. 6). The Popularity Indices were relatively very high on the negative side in all the forms (See Table 1 (a) Q. 6). It could be inferred therefore that organized internal school Art Exhibitions were not regular enough. This motivational aspect had not been fully utilized in the school.

ANALYSIS OF TABLE 1. Q. 7

External Art Exhibition

97% out of the total 300 students interviewed indicated that they had never visited nor participated in any External Art Exhibition. Only 3% had the opportunity of visiting one or two External Art Exhibitions. The popularity Index was -0.94 on the negative side. This was considered very high (See Table 1 (d) Q. 7). Out of the 112 students interviewed - forms one and two - 108 (96.4%) had never visited nor participated in any External Art Exhibition, 4 (3.6%) had visited such exhibitions, the Popularity Index -0.93 is considered very high on the negative side (See Table 1 (b) Q.7). For forms three, four and five out of 188 respondents, 5 (2.7%) indicated that they had visited such exhibitions 183 (97.3%) indicated that they had never. The Popularity Index -0.95 is considered very high on the negative side

(See Table 1 (c) Q.7). There is very insignificant difference between -0.93 and -0.95 Popularity Indices forms one and two; and forms three, four and five respectively. (See also Table 1 (a) Q. 7)

Analysis of the data showed that students experiences in Art had been limited to their school, most of them were ignorant of what obtained in other places. Their Art horizon had been limited.

ANALYSIS OF TABLE 1, Q. 8

Parents' Attitude to Art

Out of the 300 student respondents, 273 (91.0%) indicated that their parents had never blamed them for spending part of their pocket-money on the purchase of Art materials. In forms one and two, out of the 112 students interviewed, 97 (86.6%) indicated that their parents showed no attitude which could make them reject Art while 15 (13.4%) indicated that their parents queried them one time or another for spending part of their pocket-money on Art materials (See Table 1 (b) Q. 8). The Popularity Index+0.73 on the positive side is considered very high. Again, out of the 188 students in forms three, four and five interviewed, 176 (93.6%) indicated that their parents had never shown any attitude derogatory to the course of Art, 12 (6.4%) were not in support. The Popularity Index +0.82 rated high on the positive side (See Table 1 (c) Q. 8). It could be inferred, herefore, that parents showed no significant non-patronizing attiiude to influence students poor responses to Art. The guidance counsellor also confirmed that parents had never written to oppose any student who indicated that he would like to offer Art as a subject.

## ANALYSIS OF TABLE 1, Q. 9

Local Crafts

89.3% of the 112 forms one and two students interviewed welcome the idea that local Crafts should be included in Art programme for the whole school; 12 (10.7%) rejected the idea, the Popularity Index was +0.79 on the positive side. In forms three, four and five, out of 188 students interviewed, 175 (93.1%) supported the idea of introducing local crafts while 13 (6.9%) rejected the idea, the Popularity Index +0.86 rated very high on the positive side (See Table 1 (c) Q. 9). On the whole, out of 300 students, 275 (91.7%) supported the idea while 25 (8.3%) rejected it. The Popularity Index +0.83, rated very high on the positive side (See Table 1 (d) Q. 9). For comparative indices see Table 1 (a) Q. 9. It could reasonably be inferred that students were in full support of local crafts being introduced into the school Art programme. During interview many of the students indicated that they would like to experience local crafts.

## ANALYSIS OF TABLE 1, Q. 10

Students' Participation in Co-Curricular Cultural Activities

Out of the 112 students forms one and two, 38 (33.9%) indicated that they had participated in cultural activities i.e.,traditional dances, music, story-telling, costumes, drama etc. organized by Cultural Society, a voluntary organization in the school, which was out to promote some of the Nigerian cultural heritage. 74 (66.1%) students indicated that they were not interested and could not be bothered. The Popularity Index was thus -0.32 on the negative side (See Table 1 (b) Q. 10). In forms three, four and five, out of 188 respondents 169 (89.9%) indicated that they were not interested, only 19 (10.1%) indicated that they had participated in such cultural

activities. The Popularity Index -0.80 was very high on the negative side. The junior classes showed more interest which usually decreased as they proceed to higher classes. On the whole,it could be inferred that most of the youngsters in the school had little or no interest in their culture because this was inferred from the negative responses.

The Cultural Society:

The Cultural Society is a students' organization in Aiyetoro Comprehensive High School which sets out to promote some of the Nigerian Cultural Heritage; and to stimulate students interest in their culture. Some of the activities of the society include, traditional dances, music drama, displaying costumes, portraying customs, religious ceremonies etc. The society also intends that members should be educated to value their culture. The society also arrange for the practice and exhibition of local crafts.

The current Art Education syllabus in Comprehensive School Aiyetoro was completely devoid of local crafts. Therefore, the society was partially providing what was missing in Art Education programme.

Interview with Mr. Durojaiye, an exponent of Yoruba culture, a playwright, a senior teacher - Yoruba subject and who happened to be the chief organizer of the Cultural Society remarked that the society had been very popular with students in forms one and two while the students in forms three, four and five were no more showing spontaneous interest as shown in the two preceeding forms. Interview and records revealed that the society waxed a gramophone record of traditional music which was successfully lunched on the 31st of July, 1970. The school's Principal commented that the society had brought the school honour by winning some trophies during external competitions at both local and

state levels. He also expressed that he intended to invite local artistes to encourage students to value the culture of their people through direct involvements. This remark made by the Principal also supported the idea of involving the local craftsmen in the school Art Education programme.

Offering Fine Art - School Certificate Examination

Analysis of the West African Examination School Certificate results of Comprehensive High School Aiyetoro from 1967 to 1975, (table 2, p. 70) showed that very few candidates had offered Fine Art. Out of the total of 1231 candidates who sat for School Certificate Examinations during the period, only 66 candidates (5.36%) offered Fine Art. The highest percentage of candidates who offered art in a year was recorded in 1967 when out of 26 candidates 3 of them (11.54%) offered Fine Art. The lowest percentage, so far, was recorded in 1970 when out of 149 candidates only 2 candidates (1.34%) offered Fine Art.

From 1967 to 1970, there was steady decline in the percentage of candidates who offered Fine Art at the School Certificate level. 11.54% in 1967 dropped to 8.93% in 1968, to 5.73% in 1969 and to 1.34% in 1970. This downward movement could be attributed to the declining interest of students in the subject (See also Table 1 (b) & (c) Q . 2). During that period there was only one Art teacher, as such, in the whole school and he could not effectively cope with the large number of students in forms one to five. In 1971, the percentage rose from 1.34% to 5.07%, this was when the second art teacher was employed. In 1972, the rise in the percentage was negligible, there was an increase of 0.01% over that of the previous year. In 1973 there has been gradual

TABLE 2

OFFERING OF FINE ART IN 1967 - 1975

SCHOOL CERTIFICATE EXAMS.

C.H.S. AIYETORO

| | 1967 | 1968 | 1969 | 1970 | 1971 | 1972 | 1973* | 1974* | 1975* | |
|---|---|---|---|---|---|---|---|---|---|---|
| TOTAL NO. OF CANDIDATES. | 26 | 112 | 157 | 149 | 138 | 118 | 171 | 146 | 214 | 1231 |
| NO. OF CANDIDATES WHO OFFERED ART | 3 | 10 | 9 | 2 | 7 | 6 | 6 | 8 | 15 | 66 |
| PERCENTAGE | 11.54 | 8.93 | 5.73 | 1.34 | 5.07 | 5.08 | 3.51 | 5.48 | 7.01 | 5.36 |

* WAEC EXAM. HELD IN JUNE OTHERS WERE HELD IN DECEMBER.

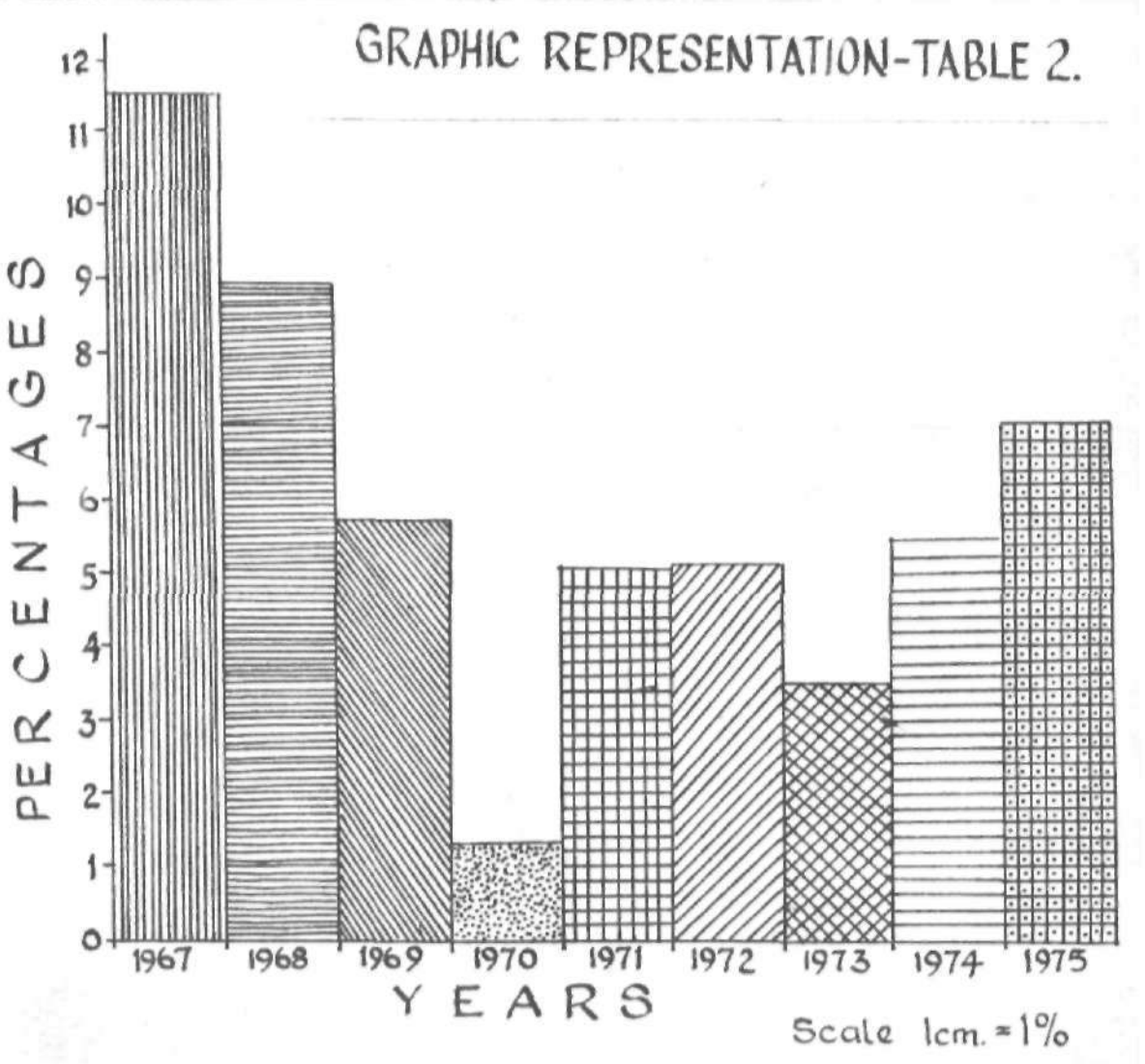



FIGURE 1.

upward movement which indicates that the percentages of candidates offering Fine Art are steadily increasing. (See Figure I). It could be inferred that the percentage will continue to increase as Fine Art results become more encouraging (See table 3, 1975).

TABLE 3

STUDENTS' PERFORMANCE IN FINE ART EXAMINATIONS

1967 - 1975

| | NO OF ART CANDIDATES. | DISTINCTION | | | CREDIT | | | PASS | | FAIL |
|---|---|---|---|---|---|---|---|---|---|---|
| | | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 |
| 1967 | 3 | - | - | - | - | 2 | - | 1 | - | - |
| 1968 | 10 | - | - | - | - | 1 | 1 | 1 | 7 | - |
| 1969 | 9 | - | - | 1 | - | - | 2 | 4 | 1 | 1 |
| 1970 | 2 | - | - | - | - | - | - | - | - | 2 |
| 1971 | 7 | - | - | - | - | 1 | 4 | 1 | 1 | - |
| 1972 | 6 | - | - | - | - | - | 2 | 3 | - | 1 |
| 1973* | 6 | - | - | - | - | - | 2 | 2 | 2 | - |
| 1974* | 8 | - | - | 1 | - | - | 1 | 2 | 2 | 2 |
| 1975* | 15 | 5 | - | 3 | 2 | 2 | 2 | 1 | - | - |
| TOTAL | 66 | 5 | - | 5 | 2 | 6 | 14 | 15 | 13 | 6 |
| PERCENTAGE | 100 | 7.58 | - | 7.58 | 3.03 | 9.09 | 21.21 | 22.72 | 19.70 | 9.09 |

* JUNE W.A.S.C. EXAMINATION.

TABLE 4.

GENERAL ACADEMIC ABILITY OF FINE ART STUDENTS 1967 - 1975

| | | 1967 | 1968 | 1969 | 1970 | 1971 | 1972 | 1973* | 1974* | 1975* | TOTAL |
|---|---|---|---|---|---|---|---|---|---|---|---|
| | A | 2 | 4 | 4 | 5 | 6 | 3 | 20 | 18 | 14 | 76 |
| GRADE I | B | - | - | - | - | - | - | - | - | - | - |
| | C | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| | A | 6 | 10 | 24 | 23 | 21 | 29 | 29 | 18 | 27 | 187 |
| GRADE II | B | - | 3 | - | - | - | - | - | - | - | 3 |
| | C | 0 | 30 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1.60 |
| | A | 9 | 43 | 53 | 58 | 67 | 35 | 46 | 39 | 89 | 439 |
| GRADE III | B | 1 | 5 | 4 | 1 | 6 | 1 | 3 | - | 9 | 30 |
| | C | 11.1 | 11.62 | 7.55 | 1.72 | 8.96 | 2.86 | 6.52 | 0 | 10.1 | 6.83 |
| | A | 1 | - | - | 31 | 31 | 21 | 34 | 42 | 62 | 222 |
| G.C.E. | B | 1 | - | - | 1 | 1 | 3 | - | 4 | 6 | 16 |
| | C | 100 | 0 | 0 | 3.26 | 3.26 | 14.29 | 0 | 9.52 | 9.68 | 7.21 |
| | A | 8 | 53 | 75 | 24 | 13 | 26 | 34 | 11 | 22 | 266 |
| FAIL | B | 1 | 2 | 5 | - | - | 2 | 3 | 4 | - | 17 |
| | C | 12.5 | 3.77 | 6.67 | 0 | 0 | 7.69 | 8.82 | 36.36 | 0 | 7.52 |

* = JUNE W.A.S.C. EXAMINATION

A = TOTAL NUMBER OF STUDENTS IN GRADE

B = FINE ART STUDENTS IN GRADE

C = PERCENTAGE OF FINE ART STUDENTS IN GRADE

NOTE: DATA BASED ON RELEASED RESULTS.

TABLE 5.

GENERAL OFFERING OF SUBJECTS IN ORDER OF PREFERENCE 3 RANDOM SELECTION.

| | SUBJECTS | 1968 112 | 1972 118 | 1975 214 | 1968 % | 1972 % | 1975 % | AVERAGE % |
|---|---|---|---|---|---|---|---|---|
| 1. | ENGLISH LANGUAGE+ | 112 | 118 | 214 | 100 | 100 | 100 | 100 |
| 2. | MATHEMATICS+ | 112 | 118 | 214 | 100 | 100 | 100 | 100 |
| 3. | ECONOMICS | * | 96 | 185 | * | 81.36 | 86.45 | 83.90 |
| 4. | CHEMISTRY | 94 | 92 | 186 | 83.93 | 77.92 | 86.97 | 82.94 |
| 5. | GEOGRAPHY | 58 | 118 | 176 | 51.79 | 100 | 82.24 | 78.01 |
| 6. | BIOLOGY | 94 | 73 | 187 | 83.93 | 61.86 | 87.38 | 77.72 |
| 7. | AGRICULTURAL SCIENCE | 54 | 53 | 97 | 48.21 | 44.91 | 45.33 | 46.15 |
| 8. | PHYSICS | 41 | 64 | 101 | 36.60 | 54.24 | 47.20 | 46.01 |
| 9. | YORUBA | 69 | 48 | 68 | 61.60 | 40.68 | 31.78 | 44.68 |
| 10. | ENGLISH ORAL | 46 | 86 | 42 | 41.87 | 72.88 | 19.27 | 44.67 |
| 11. | ENGLISH LITERATURE | 37 | 19 | 48 | 33.04 | 16.1 | 22.43 | 23.85 |
| 12. | ADDITIONAL MATHEMATICS | 27 | 26 | 35 | 24.19 | 22.30 | 16.36 | 21.61 |
| 13. | COMMERCE | 34 | 26 | 26 | 30.36 | 22.03 | 12.15 | 21.51 |
| 14. | ACCOUNTS | 23 | 26 | 26 | 20.54 | 22.03 | 12.15 | 18.24 |
| 15. | HISTORY | 38 | - | 32 | 33.93 | - | 14.95 | 16.29 |
| 16. | APPLIED ELECTRONICS | * | 19 | 29 | * | 16.1 | 13.55 | 14.82 |
| 17. | AUTO MECHANICS | * | * | 25 | * | * | 11.68 | 11.68 |
| 18. | BASIC ELECTRONICS | * | 19 | 4 | * | 16.1 | 1.87 | 8.98 |
| 19. | SHORTHAND | 10 | 10 | * | 8.93 | 8.47 | * | 8.7 |
| 20. | TYPING | 10 | 10 | 8 | 8.93 | 8.47 | 3.74 | 7.04 |
| 21. | FINE ART | 10 | 6 | 15 | 8.93 | 5.08 | 7.01 | 7.0 |
| 22. | TECHNICAL DRAWING | 9 | 6 | 7 | 8.04 | 5.08 | 3.27 | 5.45 |
| 23. | COOKERY | 3 | - | 27 | 2.68 | - | 12.62 | 5.1 |
| 24. | FRENCH | 9 | 5 | 4 | 8.04 | 4.24 | 1.87 | 4.71 |
| 25. | METALWORK | - | 1 | 26 | - | 0.85 | 12.18 | 4.34 |
| 26. | NEEDLEWORK | 3 | - | 12 | 2.68 | - | 5.5 | 2.72 |
| 27. | WOODWORK | - | - | - | - | - | - | - |
| | POSSIBLE CANDIDATES PER SUBJECT | 32 | 30 | 53 | | | | |

\+ COMPULSORY SUBJECT

* NOT OFFERED BY THE SCHOOL AT THE MATERIAL TIME

## ANALYSIS OF TABLE 5

Despite the fact that admission to form one in Comprehensive High School, Aiyetoro was usually based on the results of Aptitude Tests to select students on the basis of technical, vocational, sciences, arts courses etc; the analysis of Table 5 shows that only very few students offer technical and vocational subjects. Apart from English and Mathematics which are compulsory for every candidate, all other subjects, in theory, are supposed to be of equal importance. As shown, some subjects e.g., Sciences, Economics, Geography were generously offered by candidates. For the three years 1968, 1972 and 1975 results analysed, an average of 83.9% of total candidates offered Economics as one of their School Certificate Examination subjects; 82.94% offered Chemistry; 78.01% offered Geography while only 7% offered Fine Art within the same period. This could be the effect of subjects combinations in the school (See Appendix 2, p.134)

A glance through Table 5 indicated that in the order of preference of subjects, among 27 subjects Fine Art rated 21st. This glaring disparity in students' preferences negates the selection exercise through Aptitude Tests. It is also clear that, contrary to expectation, vocational courses, which should attract students in Comprehensive School Aiyetoro were not popular enough to justify their inclusion under the same Administration with the so called academic subjects.

With the exception of Agricultural Science which had an average of 46.15% candidates, vocational and technical subjects range between 2.72% and 21.51% average (See Table 5 p. 73). For the years 1968, 1972 and 1975 results, the possible candidates for each optional subject

should be 32, 30 and 53 respectively. It is clear that most of the vocational and technical subjects had very low percentage of candidates, much lower than the possible number of candidates. Fine Art had candidates below the possible average for the three years analysed. This table 5 also reflected the general negative attitude of students towards vocational and technical subjects. This also confirmed the idea that 'Third year Terminal', the time for selecting School Certificate subjects which existed in the school had adverse effect on the courses - technical, business, home economics and Fine Art.

TABLE 6

TEACHING STAFF STATISTICS (JAN. 1975)

| DEPARTMENT | NO. OF TEACHERS IN DEPARTMENT | GRADUATE | N. C. E. | DIPLOMA GRADE ONE AND ASSOCIATESHIP | FINAL CITY & GUILD | INTER CITY & GUILD | QUALIFICATION NOT AVAILABLE | PERCENTAGE OF TEACHER FOR DEPARTMENT |
|---|---|---|---|---|---|---|---|---|
| SCIENCES | 11 | 8 | 2 | - | - | - | 1 | 20.75 |
| TECHNICAL | 9 | - | - | - | 7 | 2 | - | 16.98 |
| LANGUAGES | 8 | 7 | 1 | - | - | - | - | 15.1 |
| SOCIAL STUDY | 8+ | 6 | 1 | 1 | - | - | - | 15.1 |
| MATHEMATICS | 5* | 5 | - | - | - | - | - | 9.43 |
| AGRIC. SCIENCE | 4 | 2 | - | 1 | - | - | 1 | 7.55 |
| BUSINESS | 4 | 2 | 1 | 1 | - | - | - | 7.55 |
| FINE ART | 2 | - | 1 | 1 | - | - | - | 3.77 |
| HOME ECONOMICS | 2* | 1 | - | 1 | - | - | - | 3.77 |
| TOTAL | 53 | 31 | 6 | 5 | 7 | 2 | 2 | |
| PERCENTAGE | | 58.50 | 11.32 | 9.43 | 13.21 | 3.77 | 3.77 | 100 |

+ INCLUDING THE PRINCIPAL

* INCLUDING ONE VICE-PRINCIPAL

General Comments

Our enquiries have revealed, among other things, the following general short-comings of Comprehensive Secondary Education as related to Aiyetoro:

i. Despite the fact that admissions to the school were wholly based on Aptitude Tests for selection on the basis of technical, vocational, commercial performances etc.; Contrary to expectation, very disappointingly few students offered technical, vocational and commercial subjects as electives. This negated the admission exercise; (See Table 5, p. 73).

ii. Most students in the school were being exposed to planned Art Education for the first time in their lives. This has contributed to students' poor responses to Art. This meant that some students have had their creative power and interest crippled from elementary schools; (See Table 1, Q. 1, p. 57)

iii. As indicated in Chapter V and in this present chapter, the current Art Education programme, prepared by a body not connected, in any way, with the school, is not diversified enough to cater for all varying interests, needs and aspirations of all the students in the school. Theory of Art has been completely left out, as such, the programme could not attract academically inclined students;

iv. Contrary to the pre-conceived idea, parents have not shown any attitude which could jeopardize the course of Art Education in the school; (See Table 1, Q. 8), but teachers of other subjects non-patronizing attitude was caused by their vague knowledge of Art. This and some other derogatory remarks from students' peer - groups largely contributed to the poor response and negative attitude shown to Art as a subject;

v. Since Art was introduced into the school curriculum in 1963, it has never been officially or unofficially inspected for appraisal by the Ministry of Education. One could conclude, therefore, that the Ministry has not focused any significant attention on Art as a valuable subject - hence the luke-warm attitude to Art in elementary schools; and

vi. One of the major goals of Art Education has not been properly catered for in the school: the Art Education programme has not adequately reflected the culture it should serve since it has not included any local crafts i.e.,carving, pottery etc. This might contribute to students growing apathetic to anything traditional. Students were not encouraged early enough to value and respect their culture. As a corollary to this is the observation that the school itself was existing as a world of its own with its entire programmes not involving the community. It appeared that the community lost interest in the school because of the abrogation of the policy of admitting students only from the locality. Only very few of the children from the local community were admitted to the school. The school could have drawn more human and material resources from its immediate locality for meaningful interactions.

It was observed that since local crafts were not included in the school Art programme, it was not possible to make use of the local artists and craftsmen who could have been assets to the school. The locally available crafts materials were also not fully utilized.

vii. Observation has also revealed that Art as a subject in Comprehensive School Aiyetoro has not made any significant impact on the school as a whole. Apart from what were exhibited in the Art Studio, there were no other visible evidences to show that Art is offered as a

subject in the school. The assembly hall and other large wall surfaces suitable for mural paintings were bare. The principal observed and regrettably commented on this.

Funds:

In Comprehensive High School Aiyetoro, funds were controlled by the Principal, Despite the fact that funds were handled by the bursar, the principal allocated funds to each department according to the number of students who were catered for and on the basis of the funds needed for practical work and capital expenditure. According to the principal, Science, Home Economics, Agriculture, Technical Departments, out of the meagre funds provided, enjoyed lion-shares. Fine Art Department has not had its own boom, as such, adequate consumable materials and non-consumable equipments could not be adequately provided. In some cases students provided their own material and these students were not pleased to spend part of their pocket-money on Art materials. They sometimes ended up by not getting the needed materials for art work.

Staffing:

In the school staffing had been generally poor. The heads of the nine departments in Comprehensive High School Aiyetoro complained of the departments being under-staffed, Fine Art Department inclusive. Despite the fact that the Fine Art Department was under-staffed, the two Art teachers were requested to teach English thereby making worse an already bad situation. The Art teachers could not fully concentrate on Art Education and they had almost regretted being called Art Teachers. This also reflected adversely on students' attitudes towards Art and eventually on their responses to Art as a subject. (See table 6, p. 76, for staff statistics).

General Timetable:

In a large school like Comprehensive High School, Aiyetoro with forms one to five, each form with five arms making a total of twenty-five classes; and where thirty-one different subjects were offered, the problems of timetable were rather chronic. There were well over fifty teachers, each subject, each class and each teacher had to be adequately provided for on the general timetable.

In the past, the time-table was usually prepared single - handedly by a teacher who also had full teaching load. He would, during the holidays, prepare the timetable using the data provided on who might be available to teach which subject, the number of periods needed for each class etc. He would prepare the general timetable based on the provided data. Problems arose from different angles: expected teachers might not report for duty and the teaching load allotted to him would create problems for the available teachers. In some cases, teachers were given two different classes during the same period, sometimes, adequate periods were not provided for some classes; whereas, more than adequate were provided for some others. Usually, the first two terms of a session were spent on readjustment of the general timetable. Infact, the problems were never completely solved till the end of the session.

During the time of this investigation, the Heads of Departments or their representatives formed the committee which prepared the time-table before the beginning of the session. The committee, with the raw data, as metioned before, met to prepare the general timetable. Since almost every department was represented, some problems which might arise later were presolved. Problems which arose later were directed to the heads of departments instead of one teacher.

The problems of timetable threatened Fine Art Department. Some students who could have offered Fine Art could not because of their timetable. Their subject combinations might not allow them favourable timetable (See Appendix 2 (B) p.135) (Subject Combination According to Classes).

If Art Education in Comprehensive school is to really perform its desired roles in a multiple-subject system existing in the school without being relegated to the background; but instead, promote spontaneous interest and become popular with most students, all the forces identified earlier since, plaguing its course must be fully controlled and faults promptly rectified. These demand that all possible assets inherent in comprehensive school and its immediate environment should be exploited to the maximum advantage of Art Education in the school. In the light of this, we shall attempt, in Chapter V, to appraise the current Art Education curriculum and programme in Aiyetoro and eventually suggest a more comprehensive Art Education curriculum and programme which, hopefully, will reflect the philosophy and objectives of the school as indicated in Chapter II, and which will place Art Education in its proper place - Indispensable subject in the school curricula.

CHAPTER V

# ART EDUCATION CURRICULUM AND PROGRAMME IN COMPREHENSIVE HIGH SCHOOL AIYETORO

## Theoretical Rationale for Curriculum Development:

Curriculum will be defined for the purpose of this research as simply the course of study planned for the learner to make him discover himself, identify himself with his environment and make him develop fully his mental, physical, moral and cultural abilities to suit his society.

The Nigerian Educational Research Council identifies three basic characteristics of a workable curriculum thus:

i. It must have definite and dynamic objectives based on the value of the society and the need of the child as a citizen and a skilled individual;

ii. it must be flexible and must provide for the growth that is essential in order to meet the stated or inplied objectives; and

iii. it must have built into the process of constant evaluation to determine the extent to which the educational process is meeting the goals as stated in terms of end products (Adaralegbe, ed., op. cit., p. 79).

Curriculum development is considered to be continuously revolving in a circular form which means it neither has a beginning nor an end. Evaluation, therefore, should be continuous through all the processes to discover both the strong and the weak points of objectives, contents, learning experiences, instructional strategies, teachers' effectiveness, students' responses, working processes and end products.

We should now examine these theoretical requirements of curriculum development in more detail with special reference to the conditions obtaining in our area of focus - the Comprehensive High School Aiyetoro.

1. National Aspiration

National aspiration is regarded as one of the major tools in any curriculum development.

It cannot be over-emphasized that Nigerian educators are seriously criticising our general educational system. Our politicians, businessmen, technicians, researchers, and indeed, the generality of the public are dissatisfied with the educational system as it is. They express the view that Nigerian education should reflect Nigeria's cultural heritage; should serve Nigerian needs (thereby helping to achieve the five national objectives enumerated in Chapter II ). Fafunwa has observed that, "the present educational system, instead of developing positive values in the society in which the African child lives tends to alienate him from his cultural environment; ... the system educates the child out of his environment. "(Fafunwa, op. cit., p. 194)

Nigeria as a nation has therefore been trying to review old and identify new goals for education at all levels. As briefly mentioned in Chapter II , the National Curriculum Conference of 1969 which brought together a cross-section of Nigerian societies, was able to provide some useful guide-lines on which Nigerian educational programmes could be operated. The members submitted sixty five recommendations, the majority of which are yet to be implemented. The recommendations cover most aspects of Nigerian education and serve as the guide-lines on which Curriculum Seminars and Work-shops are developing curricula for different subjects - including Art Education - and for different levels of education, particularly primary, secondary and teacher training (Universal Primary Education - U.P.E. Programme).

These Curriculum Seminars are sponsored through the Nigeria Educational Research Council. They also identified the purposes which education in Nigeria should serve. Adaralegbe, ed., (1972) reports that Education in Nigeria should serve to:

i. help the child to realize himself;
ii. help the child to relate to others in an atmosphere of mutual understanding;
iii. promote self and national economic efficiency;
iv. promote effective citizenship through civic responsibility;
v. facilitate national consciousness in the area of national unity and survival;
vi. promote social and political awakening; and
vii. create scientific and technological awareness.

Furthermore, the former Western State Government proposes that education should be a policy instrument for economic and social development.[1] This Government further stipulates that, "Secondary education should therefore be viewed, at this stage of our development as an investment which, whilst fulfilling other purposes, will equip its products for a happier, more useful life." (ibid., p. 46) The Western State Government had in mind that the products of secondary school should be well equipped to be gainfully employed, productive and also fit well into the society. It implies, education which will reduce alienation to the barest minimum and fulfil the three broad goals of general education which are:

i. To promote personal fulfillment;
ii. to transmit the cultural heritage; and
iii. to improve the social order (Suleiman, op. cit., pp. 113-114).

All other objectives are based on the three basic general educational goals listed above. These three goals are interwoven and could be achieved concurrently.

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[1] Western State Development Plan 1970 - 74 Ministry of Economic Planning and Reconstruction, Ibadan, Western State.

Nigeria is currently making considerable efforts to achieve the goals of general education; all Nigerian governments gave priority to the education of the masses as a matter of policy - thus allocating the lion-share of their budgets to education. Considering these concerted efforts being made by Nigerian governments to overhaul our educational system so as to cater for our various needs: economic and cultural development, political stability, the egalitarian concept of society, national unity and aesthetic values, therefore, these should be regarded as some of Nigeria's priorities.

Akinyemi has remarked that fostering of the spirit of national unity and reconstruction should be first on the list of Nigeria's priorities. He added that education is the most powerful force that can foster this sense of nationhood and broaden people's understanding of how the diverse ethnic and cultural elements in the country could be united, thereby respecting the traditions and contributions of all the others (Akinyemi, in Adaralegbe, ed., op. cit., p. 117).

Any Art Education curriculum which does not take into consideration the national aspiration which must reflect national objectives, and which form the basis of educational philosophy of comprehensive education, is bound to be irrelevant.

It is therefore necessary to appraise the Art Education programme to determine its capabilities for achieving the desired goals of Art Education. The variables to be appraised are:

* the contents set to achieve the goals;
* methods used as vehicles to convey the instructional materials to the learners;
* the strength of Art teaching staff and role-performance of both staff and students;
* the methods of evaluation to discover relative achievement; and
* all other relevant aspects of the whole curriculum that are necessary for appraisal.

On the strength of appraisal, a feasible means of developing Art Education curriculum and programme for Comprehensive High School Aiyetoro will be suggested.

We live in a continuously changing society in which new knowledge is constantly being discovered and in which old knowledge is being re-examined (Audrey and Howard Nicholls, 1972, p. 15). This changing situation demands that curriculum planner must keep abreast of changes taking place to keep the curriculum current and functional. This requires thorough understanding of the society. On this Bent and Kronenberg express thus:

> Curriculum planning or development implies that curricula should be continuously planned and developed for each pupil. This cannot be done unless the secondary school is constantly developing courses of study to keep abreast of cultural changes (op. cit., p. 250).

2. Diagnosis of Cultural Concepts for Art Education Curriculum Development

A Curriculum planner diligently and critically examines and analyses the society and the existing curriculum. He also considers the needs of a given society as the basic foundation for meaningful Art Education curriculum. Any Art Education curriculum which bears no relationship to the culture it is supposed to serve, and which does not reflect the cultural needs of the society is to be considered impotent because it leaves out one of the major goals of Art Education i.e., "Awareness of Artistic Heritage". Awe[2] expresses that, for any curriculum to be meaningful and purposeful, it must be child and society oriented (New Nigeria, 16th Jan. 1976, p. 7, cols. 1 & 2).

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[2] Mrs. (Dr.) Awe, Western State Commissioner for Education, now Commissioner for Education, Oyo State.

The knowledge of the cultural background of the learner helps curriculum planner in selecting objectives and instructional materials for the curriculum. These objectives and instructional materials should be consistent with the cultural set-up and needs of the society. "Art courses are to be selected from broad-based themes appropriate for individual community or group." Suleiman, op. cit., p. 167) The curriculum planner should be conversant with the norms and beliefs of the society, as these might affect Art Education objectives and curriculum contents. Suleiman points out how in islamic society, if a practice is forbidden, it could become a taboo; and again, how unauthorized display of certain objects connected with certain rituals are not favoured in some societies. In Aiyetoro town, by tradition, women are not allowed to see "Ord" or any artifacts connected with it. Art Education Curriculum planner should avoid the inclusion, in the curriculum, such topics that are inimical to the culture it serves. Miles, (op. cit., p. 23) comments that decision concerning the secondary school Art Education curriculum objectives and contents are partly determined by the value of the society in which the school exists and also by the quality of living in the community.

3. Diagnosing the Nature of the Learner

Usually, at the centre of meaningful curriculum is the learner. Art Education curriculum planner considers the learners in planning a workable curriculum. He needs to understand the nature of the learner, particularly adolescent in the secondary school. He requires the knowledge of child psychology so that he can fully understand learner's behaviours as influenced by his needs, environment, physical and mental developments and other natural phenomena which influence learner's behaviours. It is clear that no single Art Education Curriculum can satisfy all the needs of the learner i.e., physical, social and integrative needs (Tyler, 1973, p. 7).

The curriculum planner should identify learner's needs which could justifiably be satisfied through Art Education curriculum. He should also identify the varying needs of the learners in comprehensive school.

Environments bring about varying differences in the learners' behaviours i.e., reactions, responses, emotions etc., which are some of the concepts which affect Art Education. Wachowiack and Ramsay, (1969, p. 9) on students' environments have said:

> Children the world over have much in common. Before they are influenced by their particular environments, they react alike to various stimuli, natural or artificial. They laugh, they cry, they delight in seeing and moving colourful objects; and they respond to sympathetic voices.

Curriculum specialists emphasize that curriculum planner, in developing Art Education curriculum, should consider individual differences. Art Education curriculum in comprehensive school should be diversified enough to cater for all levels of varying interests and aspirations of the students in the school. Students need Art Education curriculum which provides maximum opportunities for them to fully participate in variety of art experiences both theory and practice. "Youngster who excels in clay manipulation may respond less enthusiastically to drawing. The child who confidently tackles brush and paint may need more guidance in three-dimensional constructions." (ibid., p. 10)

Other variables which give rise to concepts which affect Art Education curriculum, in addition to stating objectives, selecting contents, instructional methods and materials and methods of evaluation, which curriculum planner must consider are: funds, administration, parents, public opinions etc.

As pointed out earlier since. Art Education is one of the electives subjects in comprehensive school, all students are exposed to it. As such, its curriculum should be planned to answer question posed to curriculum planner: "What can your subject contribute to the layman, the garden variety of citizen?" (Tyler, op. cit., p. 26)

Once the curriculum planner has diagnosed the nature of the learner and the purposes the curriculum is to serve, the next task is to proceed with developing curriculum which will serve the purposes for which it is meant.

4. Stating the Objectives

As discussed earlier on in this thesis, the philosophy of education put forward by Comprehensive High School Aiyetoro will determine what the objectives of Art Education curriculum for the School should reflect, how to achieve them and the methods for their evaluation. Tyler, on stated objectives, remarks that educational objectives stated become the criteria by which materials are selected, contents outlined, instructional procedures are developed, evaluations are prepared and that all aspects of educational programmes are means to accomplish basic educational purposes (ibid., p. 3).

The objectives of Art Education could be stated to reflect two types of courses:

i. General Art Education for all the pupils in the secondary school; and

ii. more specific Art Education for those displaying special talents (Bent and Kronenberg, op. cit., pp. 311 - 12).

Any Art Education objective selected should be attainable. Highly generalized Art Education objectives are usually not easily achievable. The nature of comprehensive school coupled with the philosophy of the school serve as some of the bases on which objectives are selected.

Experience shows that an Art Education curriculum is not effective if so much is attempted that so little is achieved. It is essential, therefore, to select a number of objectives that can reasonably be achieved within available time. Objectives should be meaningful; vaguely stated objectives confuse both the teacher as well as the learners.

Behavioural Objective is the current way of stating educational objectives. Researchers are still experimenting on the effective use of "behavioural objectives". Developed nations i.e., America, Britain etc. are developing educational programmes based on stating objectives to reflect desired changes in learners' behaviours. Nigeria[3] also stresses stating educational goals in form of 'behavioural objectives'.

> Behavioural objectives (or if you wish instructional objectives) should provide the basic foundation for any and all course work. Objectives should tell the student where he is going, what he will be doing on the way, how he will know when he has arrived, and how he will be evaluated. The consensus among educators seem to be, 'If you don't know where you are going, how will you know when you have arrived?' Objectives will clarify this for both the instructor and the student (Brunner,[4] 1973, p.1).

Brunner also expresses that behavioural objective in the teaching and learning stages should perform three main functions:

i. Guide the instructor in planning his instruction, so as to achieve the goal;

ii. guide student learning toward the goal; and

iii. provide a criterion for evaluating student achievement of goal (ibid., p. 5).

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[3]This evidence is contained in the General Information, Programme Booklet which served as guideline during the Seminar on U.P.E. Teacher's Education Material Production Project (Writing Workshop) N.E.R.C. 6th - 25th Jan. 1975. See page 11 of the Booklet on how to state Behavioural Objectives.

[4]Wayne D. Brunner: "Behavioral Objectives Study Guide", Material developed in cooperation with the Instructional Media Research Unit, Libraries and Audio-Visual Centre, Purdue University: under the sponsorship of the Exxon Education Foundation, Purdue Research Foundation, 1973.

FIGURE 2

GOALS OF ARTS IN GENERAL EDUCATION

| To Promote Personal Fulfilment | To Transmit Cultural Heritage | To Improve the Social Order |
|---|---|---|
| Derived Art Education Goal<br>a. to achieve personal expression of ideas:<br>i. finding ideas<br>ii. interpreting ideas<br>iii. working with media<br>b. to respond to work created by others:<br>i. perceive and describe visual qualities<br>ii. interprete works of art for possible meanings<br>iii. judge and explain the significance of art. | Derived Art Education Goal<br>a. to learn how the society/societies express their ideas, beliefs and changes concerning arts<br>b. learn how the society/societies respond to the visual forms their artists created<br>* how the societies perceive the visual arts<br>* how the societies interprete the visual arts<br>* how the societies judge the visual arts<br>c. learn how various artists express their ideas<br>* how artists find ideas<br>* how artists use tools and media<br>d. learn how critics and historians respond to work created by artists<br>e. learn how society/societies shape their environments. | Derived Art Education Goal:<br>a. pursue the art needs (both aesthetic and non-aesthetic needs) of the society; how the quality of social life might be improved by informed aesthetic action;<br>b. learn how art could be used to influence behaviour of social groups. |

Example of stating Behavioural Objective in Art Education in which skill is to to be evaluated.

Unit: Pottery-Making, Using Different Methods.

Objective: To develop student's skill by using different methods of making pots. At the end of the course (unit), student should be able to apply one of the methods of making pots (coiling, slabbing pinching, throwing, casting etc).

Once the Art Education curriculum planner and art teacher understand the major characteristics and principles of stating behavioural objectives, the job is half done. However, much research is still needed in Art Education curriculum to state objectives behaviourally particularly when the criteria for its evaluation are still very controversial. Concrete agreement on standard methods of art evaluation has not been reached. Audrey and Howard Nicholls observe that some critics reject the whole idea of objectives in certain area of the curriculum. Both of them agree that it is very difficult to express objectives in behavioural terms in the arts and humanities. They later comment that "this is no reason for not trying." (op. cit., pp. 34-35) Art Educators should not wait until psychologists develop this further before we act by way of researching into the use of behavioural objectives in Art Education.

Domains of Objectives: Curriculum specialists categorize educational objectives into three main domains thus:

Cognitive which refers to knowledge. In Art Education this could be in Art History, Art Appreciation and other Art Theories which deal with knowledge.

Affective refers to value. This domain is regarded in Art Education as the most controversial area - evaluation of which art educators are yet to agree. There is no standard for value judgement. It is personal.

Psycho-motor refers to skill. There are some topics in Art Education that easily lend themselves to the development of skills e.g. crafts.

However, objectives should be evaluated from time to time to determine if they are attainable, feasible and to discover if they contribute effectively to the attainment of the general goals of Art Education. When objectives are discovered to be unattainable, something is wrong somewhere in the curriculum process. The cause should be detected and promptly eliminated.

5. How To Select Contents

Contents are selected on the basis of objectives based on the goals of Art Education (See p. 91). Or stated in another form, Art Education curriculum contents should bring about the realization of Art Education goals stated in form of objectives. The contents should be such that desired changes in students' aesthetic reactions are attainable; the contents should allow for different approaches in attaining the same objectives and that the same contents will usually bring about several desired outcome in the learners (Tylor, 1973). In addition to meeting stated objectives Audrey and Howard Nicholls suggest that the contents of curriculum (Art Education curriculum) should be selected using four criteria which are:

i. Criterion of validity;
ii. criterion of significance;
iii. criterion of interest; and
iv. criterion of learnability (op. cit., pp. 51-55).

These four criteria are valid for selecting meaningful Art Education curriculum contents.

Furthermore, the contents selected should be such that would encourage the students to do extensive work both in depth and in breadth in their various art courses experimenting with all possible available art media e.g., Depth and Breadth in the use of clay - Pottery Making:

He had no felt need for Art Education. (The art teacher should be prepared to acquaint the students with the needs for Art Education). Bent and Kronenberg express:

> ... youth are not always likely to be interested in those things considered desirable for them (as such) ... individual teachers engaged in guiding the learning activities of a group of pupils select the majority of the subject matter and do so with the cooperation of the pupils (op. cit., p. 233).

In situations where students are not likely to show interest or have felt needs, the curriculum planner should select contents with the co-operation of the students.

## Art Education Curriculum Development in Comprehensive High School Aiyetoro.

### A. The Current Curriculum:

The Art Education Syllabus (Curriculum) currently in use in the school (See Appendix 3A.) was prepared by a committee of the Western State Art and Crafts Teachers' Association using the West African Council Art Syllabus as a model. This move was necessitated because, at that time, there was no uniform art syllabus in the state. Each secondary school offering Fine Art prepared, on its own, what it felt could lead to the achievement of the West African Examination Council requirements in art examination; and these schools later received copies of the syllabus prepared by the committee.

Considering how the syllabus was prepared, it was not possible for it to fully reflect the philosophy of comprehensive school which is to cater for every level of students' abilities as well as their aesthetic and cultural needs.

These defects have been brought about mainly because the art teachers who prepared the syllabus were all from traditional secondary schools and none of them had much experience or knowledge of the situation in comprehensive education. These defects have been thoroughly analysed and what follows is a methodical attempt to rectify them.

B. New Proposals for Art Education Curriculum

Appraisal of the current Art Education curriculum already discussed revealed that there is an urgent need for planning a more comprehensive Art Education curriculum and programme which will cater for the art educational needs of the students, the society and the nation as a whole.

1. Art Education as a Service Discipline:

Art Education in any school could be a service discipline to other subjects, particularly in comprehensive school where many other subjects are offered. It could serve the school co-curricular activities, i.e., drama, sceneries, sign-writing and labelling, charts for teaching aids, all areas where Art Education are highly in demand. Art Education also is a discipline in its own right and it deserves respect accorded other subjects and it requires, like any other subject, well planned curriculum and programme to justify its place in any educational institution. Wachowiak and Ramsay comment that:

> ... the art program or curriculum should not be diluted and emasculated until it has no core, no substance and no integrity of its own. When the art period is given too little time in the total school program, when it plays second fiddle to every other subject in the classroom, and when it is bogged down in continuous demand for posters, sign, charts, stage decoration, table favors, and factually dominated dioramas, it is no longer valid and meaningful art program. It is senseless to justify its inclusion in the school curriculum on this basis (op. cit., p.5).

As earlier mentioned in this thesis, there are thirty other different subjects available in Comprehensive High School Aiyetoro. To correlate Art Education curriculum with these other subjects would doubtlessly lead to the curriculum becoming impotent and could subsequently lead to the total eclipse of Art Education in the school. Since this is not our intention, it is suggested therefore, that though mutual relationship of art with other subjects could develop spontaneously, it should not be consciously planned. At present, Art Education in Aiyetoro has not been adequately handled to generate and sustain students' interest and achieve the desired goals. It will serve our purpose, at least for the time being, to concentrate mainly on the proper handling of Art Education to justify its existence among the other school subjects. Submergence of Art Education in the attempt to correlate its curriculum with other subjects is unjustifiable. Such conscious correlation should, as much as possible, be avoided. Wachowiak and Ramsay, on correlation of Art Education curriculum with other subject sounded a note of warning to art teachers when they remarked:

> ... another distinct handicap to a qualitative art programme is the continued emphasis on misguided correlation practices where teachers use art to make other school subjects more palatable and in the process often kill the (student's) love for art (ibid., p. 5, word in parenthesis is mine).

The mutual relationship which should exist between Art Education and other subjects in the school should be guided as such, and should be the type that will serve to buttress the knowledge acquired during Art Education lesson; not the type which will make Art Education a worthless subject in the school.

2. Curriculum Contents for Years I and II

The contents of Art Education curriculum in comprehensive school, for the first two years, are as shown in Fig. 4 p.1[illegible]. In these early years, all the students should be exposed to all the available art courses in the school. At this stage, only the basic knowledge should be emphasized because it has been discovered that most of the students are being exposed to Art Education for the first time in their lives (see Table 1 0. 1 p. 57). The Art Education curriculum contents for years one and two should provide opportunities for both boys and girls to learn tradional crafts of the locality. In addition to skills development, students should be encouraged to appreciate the aesthetic and functional values of crafts (for available crafts in Aiyetoro see Figure 3, p. 99).

Courses suggested for these two classes are Basic Design, Drawing and Painting Crafts and Art Appreciation.

Basic Design: this is to allow students to experience and experiment with materials to discover qualities of design - lines (thin, thick, straight, curved, wavy etc), shapes (large, oval, regular, small etc.), colours (bright, warm, receeding, cool etc), balance (tilting etc.), texture (smooth, rough, coarse etc.), space (large, empty etc.), movements (rhythmic, regular, receeding etc.). Students are to make use of found objects in the locality - natural: seeds shells, bones, feathers, scales, pebbles etc.; artificial: bottle tops, broken plates, iron, button etc.- for building up patterns. Such objects could be pasted or fastened to selected background-plank, hard boards, clay, plaster, cement slabs. The students should experiment first with natural objects, then with artificial and could later combine both.

FIGURE 3

SOME AVAILABLE CRAFTS IN AIYETORO WHICH MAY BE INCLUDED IN THE ART CURRICULUM OF COMPREHENSIVE HIGH SCHOOL

| CRAFT | RATIONALE | SELECTED OBJECTIVES |
|---|---|---|
| Pottery | Pottery is practised in the outskirts of Aiyetoro, e.g. Olorunda so that the basic materials - clay, wood etc., are easily obtainable in the locality. Kick-wheels, if needed, could be constructed with the help of woodwork and metalwork sections. | * Use of media.<br>* Develop skill.<br>* Learn how potters find ideas.<br>* Respond to work created by others.<br>* Appreciate functions of pottery in society - past and present. |
| Tie & Dye/ Batik | Abeokuta town which is noted for Tie and Dye/Batik is only 32 klm. from the school. Many students, from the locality, are already exposed to this craft. Materials are inexpensively available in the locality - rafia, thread, starch, cornflour, indigo herb etc. | * Finding and interpreting ideas.<br>* Use of media.<br>* Interprete tie and dye/batik works for possible meanings.<br>* Learn functions of this craft to improve social life.<br>* Learn how local artists use tools & media. |
| Wood and Calabash Carving | Wood carving is extensively practised in Meko, a village which is about 24 klm. from the school. Wood is available in the locality, carving tools could be provided by the wood workshop until Fine Art Department buys tools. Calabashes are easily obtainable in the locality. Local carvers could be engaged to supplement teachers' efforts | * Working with media.<br>* perceive and describe designs used in Carving.<br>* Learn how society judge carvings.<br>* Learn how carving could be used to influence behaviour of social group. |

FIGURE 3 CONT.

| CRAFT | RATIONALE | SELECTED OBJECTIVES |
|---|---|---|
| Cane, Raffia Straw etc. Weaving | Cane, raffia, straw etc., are readily available materials in Aiyetoro locality and the craft is practised all over. Igbogila, a village 26 kln. from the school, is locally noted for cane, raffia and straw weaving. Human and material resources could be drawn from this area. | * Develop skills<br>* Use of media<br>* Learn how society judge art products.<br>* Learn how various artists find and express their ideas. |
| Book Craft | The Comprehensive nature of the school allows the inclusion of this craft in the curriculum, stitching frames could be prepared in the wood workshop; cutters and pressing units could be made in the metal workshop. All these could be inexpensively provided within the school. Cloth designed using tie and dye/batik methods could be used as back covers. Starch which could be used as glue is locally available. | * Use of media.<br>* Develop skill.<br>* Functions in the society.<br>* Develop good taste for book and its design.<br>* Learn how effective book craft can influence society.<br>* Appreciate problems of book craft. |
| Lino, Wood and Hard Board Cutting and Printing | This is an inexpensive craft. Lino rubbers are available in local shops, wood, hard boards and empty cartons could be collected from wood workshop and the store. Cheap printing ink could serve printing purpose. No expensive materials are required for this purpose until the school is ready to do so. | * Develop skill<br>* Working with media<br>* Interprete works printed for possible meanings.<br>* Learn how printed works could influence social life in the society. |

FIGURE 3 CONTD.

| CRAFTS | RATIONALE | SELECTED OBJECTIVES |
|---|---|---|
| Sculpture in Papier mache, clay, wood, metal etc. | Availability of old newspapers in the school library, clay in the locality, off-cuts from wood workshop, metal scraps from the metal workshop etc., make this craft possible in Aiyetoro Comprehensive High School. Welding could also be done in metal workshop. | * Finding and interpreting ideas.<br>* Use of media.<br>* Develop Skills.<br>* Learn how society respond to sculptural works.<br>* Learn how critics and historians respond to sculptural pieces created by artists. |

KASHIM IBRAHIM LIBRARY
RECEIVED

The idea is to help the students express their ideas and to be able to respond to design created by others. It is also to help students respond and get ideas from natural and man-made environment. Students should be introduced to colours while making use of these different objects and also by making use of coloured papers for designs - collage, mosaic, free-hand patterns, starch and comb patterns, abstract designs using geometric shapes and the use of crayon, paint, coloured chalk, charcoal and pencils. These will provide opportunities for students to work particularly in breadth. It is suggested that students should be involved in art experiences which are simple enough but will sufficiently task their intelligence. The exercises should be such that could be completed during the available time and not unnecessarily prolonged.

Drawing and Painting: It is suggested that students should be encouraged to experiment with media i.e., charcoal, pieces of chalk, crayon, paints, pencils etc. to discover the effect of each medium on different surfaces and art works. The idea is not to make students draw or paint realistically; rather, it is to encourage students to express their ideas, interprete what they see and visualize in their own ways as best as they can, to recognise shapes and develop the control of their hands and to be aware of the artistic qualities in things around them. Topics should be selected from natural and artificial objects, human figures, imaginative composition. (See Fig. 4, p. 103, Drawing and Painting).

Students should be encoureged to express ideas and respond to the works created by others. It is suggested that students should work both in depth and in breadth. Topics should be correlated to other courses in the Art curriculum e.g., selecting topics based on subjects chosen for design.

FIGURE 4

SUGGESTED ART CURRICULUM FOR YEARS ONE AND TWO

| UNIT | LESSON TOPIC | MATERIALS | ACTIVITIES | MOTIVATION | SELECTED OBJECTIVES |
|---|---|---|---|---|---|
| Basic Design | 1. Patterns different shapes. Natural, Man-made objects.<br>2. Comb Patterns.<br>3. Free-hand Patterns Mathematical shapes<br>4. Collage.<br>5. Paper Mosaic.<br>6. Colour Crayon-Stencils. | Found objects: natural and man-made, Starch, colours Straw boards, Scissors, coloured paper, Crayon, Brushes, Newspapers, Charcoal etc. | Assemble and paste on board, clay or cement-found objects, Cut out design and paste on back-ground. Yan and finger prints. Arrange & re-arrange patterns. Stencilling. | Photographs Pictures - Magazines Films Trips Natural objects e.g. Honeycomb Observe sky for colours | * Observation of Nature & man-made environments.<br>* Self Expression.<br>* Use of Media.<br>* Hand control-movement.<br>* Discover use of design in society.<br>* Awareness of Balance and Movements. |
| Drawing & Painting | 1. Colour Scheme.<br>2. Handling of materials to produce different effects.<br>3. Free hand Drawing.<br>4. Natural objects.<br>5. Man-made objects.<br>6. Figures.<br>7. Imaginative Composition.<br>8. Criticism & Judgement. | Large brushes, Poster colours, charcoal, coloured Chalk, crayons large surfaces - sugar paper, Newsprint etc. | Experiment with colours. Handling media. Select & organize objects for drawing landscape. Working on assignment. Figure drawing, participation in discussions, criticising & evaluation. Sketching Trips. | Colours in environment to draw for inspiration, Colour pictures & photographs Books Films | * Observation.<br>* Self Expression in colours & other media.<br>* Select and organize ideas.<br>* Develop Art Judgement and taste. |

FIGURE 4. CONT.

| UNIT | LESSON TOPIC | MATERIALS | ACTIVITIES | MOTIVATION | SELECTED OBJECTIVES |
|---|---|---|---|---|---|
| Three-Dimensional Work | 1. Simple Shape: Geometric, etc.<br>2. Objects - Studio.<br>3. Objects - Other places.<br>4. Animals.<br>5. Human figures.<br>6. Puppets. | Clay, papier mache plasticine, plaster wood, metal, cardboard, hardboard calabash, wax, tools, candles, starch, glue etc. | Modelling forms, carving out shapes constructing with wood and metal, modelling reliefs, Pasting paper to build up shapes, Mobile sculpture different shapes Group project. | Pictures<br>Films<br>Trips to Museums<br>Visits - Palaces/ Art centres<br>Life pets-dogs cats etc. | * Experiment with media.<br>* Develop skill.<br>* Develop feeling for space.<br>* Learn how artists collect, develop and interprete ideas.<br>* Learn different society's attitude to sculptural figures.<br>* Self-Expression. through acting play-puppet show.<br>* Develop group spirit. |
| Crafts: Tie & Dye<br>Batik<br>Basket<br>Book Craft<br>Pottery | 1. Handling Materials and tools.<br>2. Design.<br>3. Production.<br>4. Functions.<br>5. Criticism and Evaluation. | Cloths, raffia, seeds, thread stencils, starch dye, can, straw, hardboards, wax shells, Scissors, stitching frames, needles, pressing units etc.<br>Clay, wheels, beaters, boards etc. | Preparing, sorting & dying of material, Tools Cutting stencils & designs, Demonstration, Experimenting with media. Personal or group projects, Criticisms & judging. Collect Samples in the locality. | Local visits<br>Collect pieces<br>Picture, photographs<br>Demonstration by local Artists.<br>Talks<br>Films<br>Visits. | * Use of media to express idea.<br>* Develop skill.<br>* Awareness of the role of crafts in the society.<br>* Develop good taste for design.<br>* Value local crafts. |

FIGURE 4 CONT.

| UNIT | LESSON TOPIC | MATERIALS | ACTIVITIES | MOTIVATION | SELECTED OBJECTIVES |
|---|---|---|---|---|---|
| Art Appreciation | 1. Art Works produced by students themselves.<br>2. Art Works produced by others.<br>3. Local Crafts & Craftsmen.<br>4. Design of houses in the locality.<br>5. Artists and their works - Nigeria past/present.<br>Discuss, criticize & Evaluate. | Selected students Art Work,<br>Local crafts,<br>Carvings and other Sculptural pieces,<br>Books | Observation and Discussion of Students' work, syle, colour, shapes, lines, texture. etc.<br>Collect local craft and Art for school Museum and for evaluation.<br>Individual, Groups and class Projects.<br>Beautifying the school environment. | Films, photo-graph<br>Talks by Art-ists & Crafts-men<br>Visit to museum Art Exhibition & Palaces e.g. Alake's Palace | * Develop appreciation of own art works and works made by others.<br>* Develop awareness of aesthetics inherent in our environment.<br>* Criticize and judge art, develop taste.<br>* Appreciate how other artists collect, develop and interprete ideas.<br>* Develop sense of value particularly for culture.<br>* Develop awareness of the role of art and crafts in the society.<br>* Personal Expressions. |

For FORMS 3, 4, & 5: Their works follow the same pattern. Differences will show in the different contents and what they are aimed to achieve. The teacher is at liberty to choose appropriate topics and the means by which he can achieve his objectives. Different situations warrant different approaches.

Three - Dimensional Work: The idea behind including this in the curriculum, among other things, is to encourage students to develop feeling for space and to experiment with the use of media e.g., clay, papier mache, plasticine, plaster, cardboards, wood, metal etc. Emphasis should not be on product, but on subject, media and design. Lessons should be planned to focus attention on these individually, one as the theme and the others could be planned as related contents e.g., if media is the focus, contents and subject could be chosen to stress media; and design to stress the use of media.

Topics for three-dimensional work is included to correlate with previous art experiences, simple shapes, natural and artificial objects, animals, figures puppets etc. Since the idea in these first two years, is to give students general Art Education, it is advisable to emphasize more on breadth than on depth. At the end of planned units, students should be able to handle as many media as possible out of which they could later, in upper classes, choose preferences. (See Fig. 6, p. 113).

Crafts: Tie and dye, batik, weaving, book craft, pottery. It is suggested that students should be exposed to at least one craft per term. This is to encourage the students to develop skill, work with media, and also among other things, appreciate functional and aesthetic values of such crafts. Such crafts selected, should be treated depthwise so that students can develop deeper knowledge, appreciable skills etc. (see Fig. 3)

Appreciation: The topics included to develop appreciation are, art works produced by students themselves, art works produced by others, local crafts and craftsmen, designs in the environment artists and their works--

These are designed to encourage students criticise, discuss, respond, evaluate etc., works of art (See Figures 3 & 4). Students should be encouraged to collect art works, and objects for the school art corner or museum. Provision are also made to visit art places in the locality.

3. Curriculum Contents For Years III, IV AND V.

Year Three courses will reflect those of years one and two above; but with more advanced work in each of the sections. Drawing and painting from set objects, figures, still-life, nature, imaginative composition, mural painting and mosaic using different objects, local crafts.

Year three students require involvement in more specific art experiences with greater degree of complexity than what have been done in years one and two. It is suggested that year three programme should include 'Unit Themes' focusing on subject, medium, design and product - as will be discussed later under "Planning for Units". Students in this class are required to work both in depth and in breadth to discover the media in which they are best and to experiment with variety of art experiences. This is in preparation for partial specialization later in upper classes.

Years Four and Five are regarded as the classes for partial specialization because these are students who elect to offer Art in School Certificate examination. Therefore, they are required to work occasionally in breadth to acquire broad art experiences. More emphasis should be laid on 'Unit Themes' which focus on subject, product and style while design and medium should be regarded as related features in the 'Unit Themes' for these upper classes. Students should have acquired adequate knowledge of design and medium in the lower classes, to help them through in the art experiences in upper classes. (For suggested curriculum see Fig. 5, p. 108)

FIGURE 5.

SUGGESTED ART CURRICULUM FOR YEARS IV AND V.

| CONTENTS | SELECTED OBJECTIVES |
|---|---|
| A. Drawing and Painting using different media:<br>i. Still Life: Variety of objects selected from day to day life in the school, utensils, tools etc.<br>ii. Nature as presented in the environment, landscape, sceneries, plants, animals, cloud, etc.<br>iii. Living Person - different poses, facial expressions, quick sketches of activities.<br>iv. Imaginative Composition: memory work, studies, topics based on daily life experiences. Natural and abstract work. | * Personal expression.<br>* Finding and interpreting ideas.<br>* Respond to aesthetic inherent in their environment.<br>* Develop control of media.<br>* Find sources of subjects for expressing feelings.<br>* Develop awareness of life in the society. |
| B. Three-Dimensional Work:<br>i. Modelling (topics based on (A.i-iv above) in clay, plasticine, plaster, cement, papier mache, etc.<br>ii. Casting of simple works in plaster, cement, metal etc.<br>iii. Mobiles - using found objects, out out pictures and papers, paper folding. | * Develop control of media.<br>* Express personal feelings in three dimensional work.<br>* Appreciate other artists' problems in working with media.<br>* Learn how society shape environment through art works. |
| C. Crafts:<br>i. As available in the locality.<br>ii. Knowledge of crafts from other places but used in the locality.<br>iii. Book Craft:<br>Book stitching - Album & books,<br>Book binding old and new books.<br>iv. Lino cut and print. | * Learn how craftsmen express ideas.<br>* Develop awareness of the roles of crafts in the society.<br>* Experience the problems of book binding and thereby value books.<br>* Respond to art works. |

FIGURE 5 CONT.

| CONTENTS | SELECTED OBJECTIVES |
|---|---|
| D. Designs:<br>i. Lettering using various characters of letters e.g., Roman.<br>ii. Simple posters reflecting school, local community life etc.<br>iii. Christmas Decorations and Greeting Cards for different occasions and seasons.<br>iv. Simple illustration-stories written by students.<br>v. Textile, tie and dye, batik, screme printing and simple colour separation. | * Experience the effect of lettering on viewers.<br>* Learn how posters could effect changes in behaviour of the society.<br>** Learn how the society perceive visual designs.<br>* Respond to other artists' expressions.<br>* Learn how society changes environment through artistic decorations.<br>* Experience problems faced by designers. |
| E. Appreciation & History of Art:<br>i. Discussion of students' art works from aesthetic point of view.<br>ii. Art works and crafts of the locality - local artists and craftsmen.<br>iii. Contemporary artists and their art works.<br>iv. Art works of Nigerian past.<br>v. Visits to local museum and places where there are works of art, local exhibitions.<br>Art theories, vocabularies and criticisms are to be encouraged. | * Respond to works created by others.<br>* Learn how various artists find and interprete ideas.<br>* Learn how art could be used to influence social behaviour.<br>* Learn how critics and historians respond to works created by artists.<br>* Learn how societies express their beliefs and ideas. |

The current West African School Certificate Examination Art Syllabus provides for seven papers,[5] out of which a candidate is to offer three.

The contents which have been selected should be organized to bring together, as much as possible, all related instructional materials so that they could be presented to the learners in close succession of learning units.

Sample of Close Succession Unit

Lessons with a 'Subject' focus

Related Contents: Medium Design, Product

Class: Year Three

Unit Theme: Trees

Lesson 1. Looking at trees to find ideas for design - observation.

Lesson 2. Drawing of selected trees - student's choice.

Lesson 3. Painting of trees to include background.

Lesson 4. Modelling trees - clay/plasticine.

Lesson 5. Finding how artists interprete their ideas about trees in different ways.

The rationale for this is that knowledge is more meaningful when it is readily applicable in other situations. Isolated week by week topics should be avoided. Experiences show that many of the Art topics scheduled on such basis are sometimes not fully completed before proceeding to the next topic. Topics organized on unit basis allow talented students to go at their own rate while the slow learners are not pushed. It is suggested that Art Education programme contents should be organized on unit bases.

4. Planning Art Education Unit.

> Unit is an organization of various activities, experiences, and types of learning around central problem or purpose developed cooperatively by a group of pupils under teachers' leadership; it involves planning, execution of plans and evaluation of results (Good, ed., 1959, p. 587).

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[5] Section A, Paper 1: Drawing or Painting from still Life; Paper 2; Drawing or Painting from Nature either (a) Drawing or Painting from Plant Life or (b) Study of a spray; Paper 3, Drawing or Painting from a Living Person. Section B, Paper 4; Original Imaginative Composition in Colours; Paper 5, Design: Paper 6, Craftwork (no printed paper will be set). Section C, Paper 7: Art Appreciation. A candidate must take three (and not more than three) papers, including at least one from Section A and at least one from Section B. Success or failure will depend on the candidates' performance in the examination as a whole (West African Examination Art Syllabus).

The Art Education Unit should be planned to play its part in integrative projects such as 'My School' which may involve, designing, modelling, painting, measuring, constructing etc., which bring about variety of art activities. Knowledge gained in the other subjects may be used as source materials to buttress Art Education lessons. As a result, isolation of Art Education knowledge is thereby removed. If a student thinks that what he is doing or studying in the school has positive influence on his present or later life, such study in question takes a new importance. Units planned as such could arouse students' varying interests and encourage them to realize the importance of Art Education. Units could be planned for individuals, groups or the whole class depending on situations and what they are planned to achieve. The following procedures are suggested for planning 'Unit':

i. A teacher or group seeks a topic, the study of which will help students solve artistic/aesthetic, problems in the future.

ii. Determine what you want to be the result of the study of this topic - this, then becomes the general objective.

iii. Determine what specific behaviour you expect from the study of this topic that can in fact, be evaluated - state this behaviour in specific terms. This is the behavioural objective.

iv. Determine the vehicle which will help the student to practise using the acquired knowledge and at the same time can be evaluated in terms of expected behavioural changes. (Within his own interest and ability level - project, report, self criticism and evaluation etc.) In other words, the student will illustrate that he can use this knowledge. If he cannot, the knowledge (no matter how well memorized) will never be <u>usable</u>, and therefore, teaching time has been wasted.

v. Break the unit topic down into simple concepts. Arrange them in developmental pattern, beginning with the simplest concepts and successively leading into the more complex concepts which compose the objective.

vi. Each one of these concepts becomes daily lesson plan. Each daily lesson plan should have its own behavioural objective, which should in turn, contribute to the understanding of the final unit objective and should be evaluated. (Resources and teaching aids should be included here.)

vii. Students should be aware of the objectives at each point in the plan and should understand exactly how they will be evaluated. Finally, if any point has been considered important to the understanding of the entire unit to be included for teaching, it should be evaluated. If it is determined that the students have not fully mastered the concept, the method of teaching must be evaluated and different methods must be tried. The teacher must never go on until the point is mastered, or the possibility of meeting the final objective will be weakened.

viii. Methods of achieving each daily lesson objective must be interesting and varied. Avoid a routine.

Remember, we only remember that:

i. Which we comprehend;

ii. in which we are interested;

iii. which has recognized value to us;

iv. with which we are familiar; and

v. which we experience.

Suggested contents when planned as such, need continuous evaluation to ascertain whether they lead to the attainment of the desired objectives or not; whether they are too simple or too difficult to promote meaningful learning.

They must satisfy the needs of the students as well as those of the society which the school serves. Contents selected as such require appropriate instructional strategies to convey them to the learners.

FIGURE 6

PLAN FOR SELECTING UNIT FOCUS THEMES FOR EACH CLASS

| YEAR | SUBJECT | MEDIUM | DESIGN | PRODUCT | STYLE |
|---|---|---|---|---|---|
| I. | | | | | |
| II. | | | | | |
| III. | | | | | |
| IV. | | | | | |
| V. | | | | | |

Note that subject, medium and design are to receive attention in each year only the degree will vary. Plan considered also that students are being exposed to art for the first time - Years One and Two.

5. Instructional Strategies

The teacher who, among other things, plans his teaching well in advance and experiment on students' projects to gain first-hand experience of probable problems that students are to encounter, is likely to be a more successful teacher than one who does not.

Wachowiak and Ramsay agree that art needs serious planning when they write thus:

> Art is not an easy subject to teach. Nor is it an enigma without solution. Naturally it requires as much preparation, planning, guidance and technical know how as any other subject in school - as much, indeed and more! And because such a high premium is put on preserving the individuality of the child's expression, the teacher must learn, too, to teach the language, the vocabulary, and the fundamentals of art, in such a permissive way that each (student) can benefit from the orientation without endangering his unique interpretation or delineation (Wachowiak and Ramsay, op. cit., p. 4, words underlined are italics in original text).

The Art Education teacher should be versatile enough to make use of variety of approaches in presenting contents which will ultimately lead to the achievement of the desired objectives.

Motivation is regarded as one of the most important tools if teaching methods are to be effective. The teachers should, in collaboration with the students, provide environment which encourages students' initiative to work. Lowenfeld and Brittain suggest five ways for motivation:

i. Natural Drives or Expression

ii. The Teacher Stimulates Interest

iii. The use of New Materials

iv. Individual Topics

v. Group Motivation (1970)

i. The Natural Drive could be achieved by creating healthy, stimulating and cordial environment where students could work creatively and spontaneously.

ii. The (Art Education) Teacher Stimulates Interest when he uses variety of approaches, plans meaningfully integrated projects, presents Art Education lessons and theories in logical and interesting way; relates learning experiences to students' varying backgrounds; and provides appropriate materials which satisfy students' educational and aesthetic needs. He also offers suggestions when needed and he realized that students will show interest in what they value.

iii. New Materials, if properly introduced motivate students desire to experiment with the new media thereby avoiding getting bored with the use of the same materials all the time. Audio-visual materials and other art educational resources i.e., samples of art works, slides or films, tapes, photographs etc., help to motivate students if appreciably used.

iv. Individual Topic to satisfy varying interests and abilities of students is a sure means for motivation. Given adequate attention, each student should be able to go at his own rate and conscious of his achievement and progress.

v. Group Motivation through excursions to local art centres, museums or art exhibitions provides opportunities for aesthetic awareness, cultural advancement and other art experiences. Students are exposed to works of art and are encouraged to freely verbalize their feelings, ideas and respond spontaneously to art works. Through group projects, students show interest in working and sharing experiences together, they are motivated to work. "The purpose of motivation is to make the creative process meaningful to child not to force a particular topic upon him." (ibid.)

Above all, an efficient art teacher should not be a dictator, rather, should regard himself as a pupil who is more advanced in techniques than the others. He should be clear of his art goals and the means of achieving them. He should work cooperatively with the students, sympathize with them and should not deny them of valuable possession of self-confidence.

6. Theoretical Courses in Art Education

"To enjoy the arts fully as human phenomenon, one needs to be able to approach them philosophically, critically and historically; and it is simply not true to suggest that such studies do not enhance most people's enjoyment." (Field, op. cit., p. 43) The idea expressed necessitates knowledge of theories of Art Education vocabularies, Art History. Art Education devoid of such theories is not likely to attract brilliant students.

Experience shows that most brilliant students show keen interest in theories which task their imagination. The teaching of Art Education theories is a controversial issue among Art Educators. Some put forward tenable aguments for; while some, convincing arguments against the teaching of Art Education theories. However, art educators seem confused. Weitz[6] remarks: "There is no true theory of works of art." (in Eisner and Ecker, eds., op. cit., p. 54) However, he agrees that, "the great contribution of theories of works of art is precisely in their teachings, not in their definitions, of art" (ibid p. 55).

The researcher considers the teaching of Art Education theories as an integral part of Art Education as a whole. The following Art Education theories should help art educators in their efforts to make the teaching of Art Education more meaningful and interesting and again to encourage academically inclined students.

Contemporary Art Education Theories:

i. Professional theorizing should proceed in light of the major alternative theories of art and art education, and offer a basis for choice among these alternatives;

ii. theorizing should be offered and evaluated in view of the full range of practices of art education;

iii. theorizing should reflect a significant understanding of the history of art, and practice of artists and the conditions under which they have worked;

iv. should meet the conditions of scientific inquiry where that inquiry is applicable;

v. professional theorizing need be only as precise as present or anticipated problems or situations demand;

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[6] Morris Weitz, The Nature of Art; Eisner and Ecker (eds.) Readings in Art Education 1966, pp. 49-56.

> vi. should be concerned to establish or propose specific means, ends, and methods in art education; i.e. goals should be stated so as to suggest the means or teaching procedures by which these goals are to be achieved; and
>
> vii. all criteria for evaluating critical thinking, whether that thinking is about student performance, curriculum proposals, learning goals or other aspects of art program in the schools, should in principle be publicly available to students, parents, teachers, and administrators alike (Eisner and Ecker, eds., 1966, p. 24).

It is essential in the teaching of theories of Art Education that the teacher should not allow such teaching to degenerate into boredom. Theories of Art Education should be presented to students whose interests have been aroused through motivational means.

To satisfy the varying needs, interests, abilities etc. of the students, the art teacher should vary his teaching methods i.e., individual, group project, team teaching methods etc., and should be used when applicable and appropriate. The art teacher should constantly evaluate his instructional strategy to determine its effectiveness, success or failure so that he can discover its strong and weak points. These will help him in planning for better approach. Evaluation of instructional strategies by other teachers, particularly, of the same subject area should be encouraged. Criticisms should be as constructive as possible, they should foster better teaching.

9. Evaluation

How to determine ways and means of effective evaluation in Art Education is a controversial issue. Some art educators are able to put forward logical arguments in favour of evaluation of students' art works.

Some, on the other hand, argue convincingly that students' art works should not be evaluated. The arguments for and aginst evaluation are precipitated by the nature of art itself - judgement is essentially personal.

Art educators against evaluation argued, among other things, that evaluation create in students, anxiety which inhibits creativity; that art is personal and unique to individuals as such, there could be no standard measure for aesthetic quality. Evaluators, they argued, tend to evaluate art products rather than processes.

Art educators in favour of evaluation argued, among other things, that evaluation is necessary to find out whether the desired objectives are achieved and in what degree so as to determine the worth of art as a subject and its impact on students. Evaluation, they also argued, helps to discover the merits and demerits of the art curriculum and to determine whether students are making progress or not.

Suleiman, after considering the arguments in favour and those against evaluation of students' art works, concludes that: "Constant appraisal of students' achievement (in Art Education) is necessary." (Suleiman, op. cit., pp. 136-141, words in parenthesis are mine)

The effectiveness of Art Education curriculum should be evaluated from time to time to determine capability of the selected contents in achieving desired goals and to detect the weak points which need reinforcement or elimination. Eisner in his article, "Toward a More Adequate Conception of Evaluation", argues in favour of evaluation of Art Education. The arguments could be summarized thus:

i. We desparately need to evaluate what we are doing and achieving as art teachers;

ii. we desperately need new fresh way of describing the achievement and weakness of the programmes we operate;

iii. we need to describe students' achievement vividly so that others can understand the contributions art educators are making toward students' educational growth;

iv. we need ways of diagnosing the weaknesses of our art programmes so that they can be stronghthened;

v. we need to discover the weaknesses in our Art Education instructional strategies and the school environment; and

vi. evaluation allows the school authority to know the quality of work done (Art Education, October 1974, vol. 27, No. 7, p. 4, Col. 2).

In Aiyetoro Comprehensive High School, all parts of Art Education curriculun i.e., desired objectives, selected contents, varying methods of teaching, working processes, art products, effects of art on students, etc., must constantly be evaluated. The art teacher should not delay evaluation of students' art works till the end or completion of students' art works or projects. Rather, evaluation should start early in the working process and continue throughout. This helps the teacher to discover, early enough, where and when students need assistance.

The end - products, however, should be evaluated to discover how students are able to carry on through the processes. This also is to determine whether the students understand the whole processes or not. This should be done to point out the strong as well as the weak points which would eventually lead to further improvement on previous attempts. Learners should be encouraged to develop to the best of their abilities.

Students should be encouraged to keep art files or folios where their art works should be carefully kept. These are to facilitate easy comparison for both teacher and students to determine individual achievements.

Progressive, retrogressive or static efforts could easily be detected by comparing previous works with the current ones. The art teacher should do this together with the students. The teacher, in this case, should avoid conformity which could impede students' creative ability. This method of evaluation is individualistic and it allows the learner to discover himself as well as realize his achievements.

Evaluation by the art teacher is another way by which the teacher assesses students' works using personal criteria such as value judgement etc. However, the teacher should make fair judgement which would be free from sentiments. The art teachers should jointly work out criteria for such evaluation; and as much as practicable, assessment of students' works should be jointly carried out to strike a balance in the judgement.

Students' art works could be conspicuously displayed so that each work could be seen among the others. Care should be taken during such evaluation that derogatory remarks are avoided. Criticisms either from the teacher or students, should be constructive and inspiring, mistakes should be identified and possible solutions sought, first, by the student concerned and later aided by others. Solving problems through variety of approaches should be encouraged.

Evaluation through External Body: In addition to art works produced under examination conditions and submitted to West African Examination Council for evaluation, students should be required to submit a folio of works produced during class art lessons. Such art works could be useful in the final assessment of candidates' overall performance. Art work produced under strict examination conditions might not truly reflect the art ability of the candidate. A folio of previous art works submitted would allow the external evaluators (examiners) gain insight into the ability of the candidate.

Eisner suggests that art educator, with his colleague and fellow art teachers, should work out a plan for evaluation that will provide vivid and accurate picture of Art Education in the school. If art cannot be taught or vividly evaluated, there is no justification for including it as a school subject or engaging art teachers to teach it. It is therefore concluded that art could be meaningfully taught as well as evaluated; what is necessary is a comprehensive curriculum im a comprehensive school which would stimulate and generate maximum awareness, not only in the purpose of Art Education, but also the cultural aspect of Art Education as a whole. This, as had been discussed, would require art educators who are clear of the goals of Art Education; who have clear ideas of their implementation; who are willing to experiment and who provide favourable conditions which would promote learning.

For successful implementation of the suggested Art Education curriculum for Comprehensive High School Aiyetoro, in addition to all that we have discussed, the art educators should be willing to accept reasonable suggestions from others for necessary moral or financial support. The art studio, rooms, workshops or sheds should be adequately equipped to facilitate necessary working conditions i.e., provision of adequate light, storage facilities, regular water supply, surfaces for exhibitions, comfortable working benches, drawing boards, audio-visual teaching aids, art educational resources and other necessities should be provided along with relevant art books.

In addition to all these discussed, we, as art educators, could learn much from psychologists, anthropologists, guidance counsellors, administrators curriculum coordinators etc.; but we should not forget that we are teachers

of art. It is advisable, therefore, to do that one job well so that students placed in our charge could develop in aesthetic awareness, in sensitivity to their changing environments, in good taste, in creative power and in rational appreciation of arts of the past as well as the art of their age. It is therefore our hope that the suggested curriculum and programme could help us, as much as possible, to achieve all these. Hopefully too, Art Education should really perform its proper roles in the multiple - subject system in Comprehensive High School Aiyetoro and other comprehensive schools, meaningfully, to enhance its status so as not to be eclipsed or relegated to the background by the other subjects.

# CHAPTER VI

## CONCLUSION AND RECOMMENDATIONS

This study has identified the major concepts which affect Art Education in comprehensive educational system. Some of these concepts were precipitated by the complex nature of the comprehensive system of education itself. Its philosophy, educational objectives and unique characteristics have not been fully grasped. Its large population of students, the availability of wide range of subjects coupled with inadequate teaching staff appeared to constitute some of the other common problems of the school. Lack of sufficient funds, inadequate guidance and counselling system contributed immensely toward the inability to maximize the educational advantages which the system is capable of achieving.

It has been revealed that Nigeria needs clear comprehensive policy on cultural issues, which should take cognizance of Art Education as one of the major tools to revive, sustain, preserve and when necessary, present those aspects of Nigeria cultural heritage which may be adapted to her modern technological age. If Nigeria as a developing nation, allows both aesthetic and functional values to interplay on articles manufactured in the country, such articles might stand better chances of attracting both Nigerian and foreign patronage. At present, most articles made in Nigeria are considered mainly from utilitarian point of view because most Nigerian consumers and technicians lack aesthetic education. This drowns taste and preference.. Art Education, as found out, should be regarded, at this stage of our development, a necessity for

everybody. Every Nigerian should be educated to make aesthetic judgement and develop sense of aesthetic value in such a way that neither age nor social stratification will stand as a hinderance.

Art Education is a fundamental aspect of Nigerian cultural heritage. Art is either consciously or unconsciously made use of in our daily lives, in making selection of our dresses, utensils, hair styles, tools, buildings, flowers, etc. We therefore need aesthetic education so as to make appropriate and best selections. It is no gainsay, therefore, that it is when we are conscious of the aesthetics that are inherent in our environment that we can fully appreciate them. Every Nigerian needs aesthetic education which will make him or her develop sensitivity and informed responsiveness to the beauty of his or her environment. Educated vision will allow Nigerians to perceive, understand and value the aesthetics in our environment and in our cultural heritage. The answer is unavoidably in Art Education for all.

However, our assumption that Art Education programme could be more meaningful when it is integrated with the cluster of subjects which now go under the name 'Cultural Studies', i.e., traditional music dance, drama, costume, custom, architecture etc., seemed to be unworkable. Though these subjects bear relevance with Art Education, they could not be integrated and taught together to attract and sustain interest. At present, Art Education in Comprehensive High School, Aiyetoro, is unattractive; to merge less attractive subjects to it could further lead to its total eclipse. Such integration would require more specialist teachers who could be hard to provide. The identified local crafts could, however, be easily included in the school

Art Education curriculum. To achieve the desired effect, local artists/craftsmen could be employed to supplement the art teachers' efforts.

The second assumption, that in a comprehensive system of education (such as that operating in Aiyetoro) where most ordinary school subjects are offered, Art Education should have academic relevance strong enough to justify its inclusion in the curricula, proved valid. The current Art Education courses were identified to be all practicals; there being no provisions for Art Appreciation and History of Art. These omission resulted in Art Education becoming less attractive to academically inclined students. The academically weak students found saving grace in Art Education which, as it was presented, required no theory and further readings.

The study has also analysed the poor students' response to Art Education and has suggested appropriate steps to be taken in eradicating erroneous ideas - thereby generate maximum awareness not only in Art Education, but also the cultural aspect of their education as a whole.

All these have been extensively considered in the proposed Art Education curriculum and programme in Chapter V. Ample opportunities for both practical and theoretical works have been provided to foster aesthetic education whereby the goals of Art Education could be fully achieved. Hopefully too, the proposed Art Education curriculum and programme should open the way for further research into the use of behavioural objectives in Art Education and among other things, develop criteria for evaluating Art Education - processes and products.

The undermentioned recommendations have emerged from the findings of this study and they are intended to make Art Education more meaningful, interesting and attractive so as to justify its rightful place in educational curricula:

i. Art Education to begin at Early Age: All Nigerian children should be exposed, at the earliest possible age, to planned Art Education courses which will be carried on through all developmental stages. This requires that Art Education should start from the nursery school (where applicable) through primary and secondary education. For this to be practicable, teachers' education should, initially, begin with teachers' professional courses, vacation and week-end workshops, seminars etc. Local talents should also be involved in such exercises. This requires Governments' full participations.

ii. Comprehensive Schools to Accommodate U.P.E. Graduates: When Universal Primary Education takes off in September, 1976, the first graduates are expected in July, 1982. Nigeria should plan well in advance to provide for large number of primary six graduates. It is recommended that large comprehensive schools should be provided to facilitate continuous education for the pupils. Such schools should be day schools for students in the locality to remove boarding expenses and problems. Curriculum should be planned to reflect the needs of the society which each school will be supposed to serve. Effective guidance and counselling should be adequately provided so that student could be given the type of education which he or she is pre-eminently suitable. Since this study revealed that Aptitude Test for admission served no useful purpose in Aiyetoro Comprehensive High School, such proposed comprehensive schools should be made open to students in the locality. This will require intensified programme to educate teaching personnels for effective teaching. Such schools should eventually become community schools in the sense that their curricula should involve community participation to generate sense of belonging and ownership.

iii. Art Education Scheduled on Unit Basis: Art Education Programme in all the classes should be organized on Unit Basis to replace weekly scheme of work (such as currently existing in Comprehensive High School Aiyetoro). Contrary to the philosophy and objectives of comprehensive schools, week by week programme did not allow for maximum benefit for individual students, fast students are not tasked enough because they were compelled to wait for slow students; while slow students were sometimes pushed ahead without fully mastering the topic for the week. Art Education programme organized on Unit Basis would allow for related topics to be sequenced around Unit Themes according to the degree of complexity - starting from simple to complex. Each student should go at his or her own rate with maximum benefit derived.

iv. Local Crafts: Crafts, such as available in the locality should be included in Art Education curriculum and programme at all levels of Nigerian Art Education particularly in the primary and secondary education. Local artists and craftsmen should be employed to supplement teachers' efforts. It is recommended that such local artists and craftsmen should be cautiously guided by the teachers so that maximum benefits could be derived from such arrangement (such recommendation had previously been made by Wangboje (1968), Suleiman (1974) and others. It is desirable that this recommendation should be implemented without further delay, particularly in comprehensive schools. This is necessary so that learners could be involved in traditional crafts and the earliest possible age.

v. Art Education Inspection: As a matter of urgency and as many people who are concerned with the progress of Art Education had earlier proposed, the Ministry of Education should establish Art Education

Inspectorate Division with experienced Art Education teachers. This division should be charged with the responsibility of full-scale inspections of Art Education in both primary and secondary schools; should organize vacation and week-end courses, workshops, seminars etc. The division should also organize local curriculum development workshops to identify and develop curriculum and programme suitable for a given locality. The division should also be charged with the responsibility of organizing art exhibitions and competitions when need be. (See Appendix 4).

Finally, it is hoped that the findings of this study and the proposed recommendations should, in addition to other things previously mentioned, be instrumental to the advancement of Art Education, particularly in comprehensive schools, and thereby contribute effectively to national consciousness of the aesthetics inherent in our environment and Nigerian culture, and also derive maximum benefit from these - our aesthetic endowments - in our daily lives.

# APPENDIX

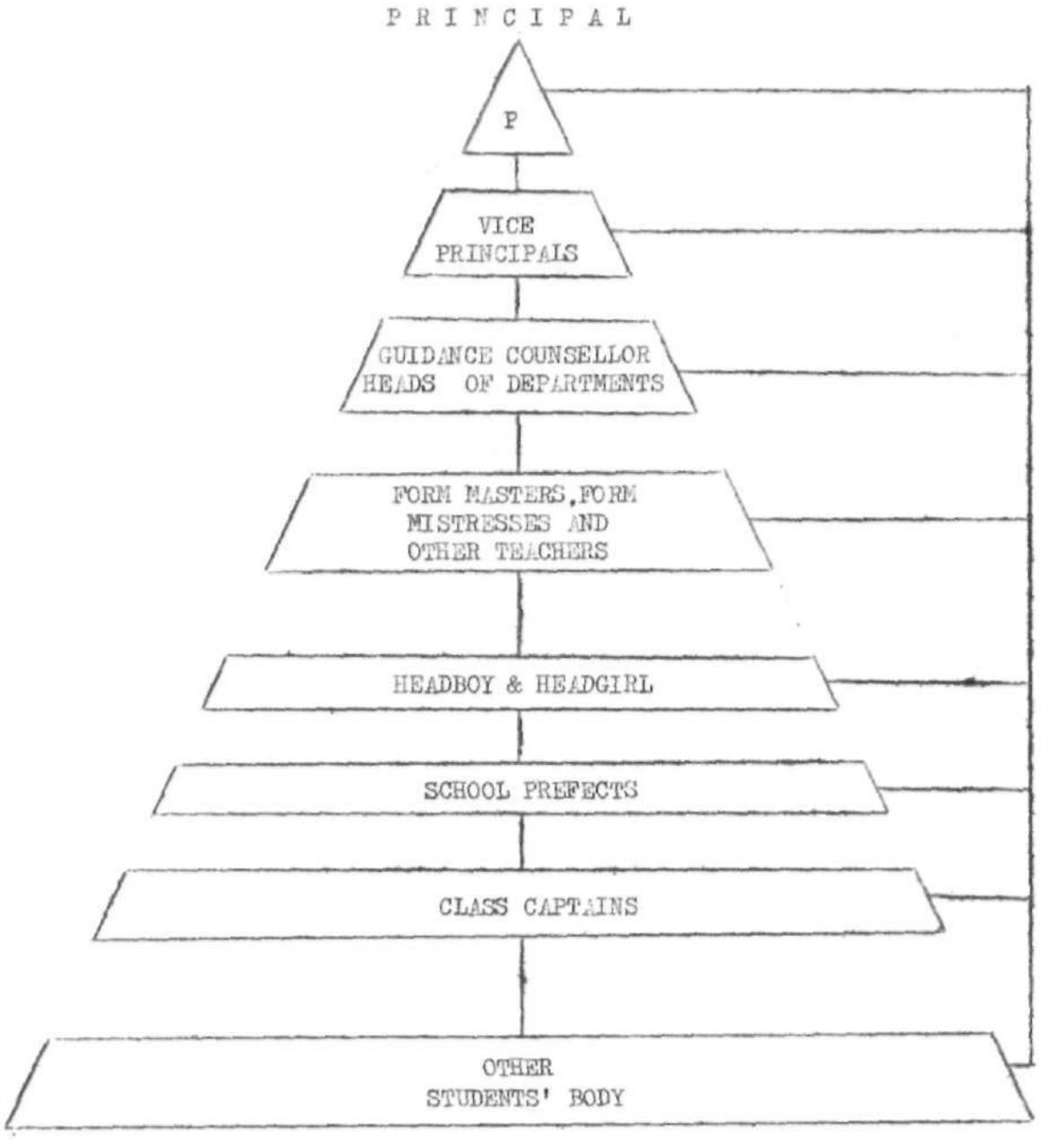
# APPENDIX I

## THE ADMINISTRATIVE STRUCTURE OF COMPREHENSIVE HIGH SCHOOL AIYETORO:

The success of any institution depends largely on the effectiveness of its administrative structure. A school administrative structure is considered effective when the social interactions provided are cordial; when the environment provides such conditions that are conducive to meaningful learning; and when the general attitudes of both staff and students are such that generate the spirit of belonging, mutual understanding, unquestionable loyalty, self-discipline and acceptance. On the other hand, an ineffective administrative structure may generate, on the part of both staff and students, general laxity hatred, dissatisfaction, unhappiness, suspicion and other vices that can ruin what education can achieve.

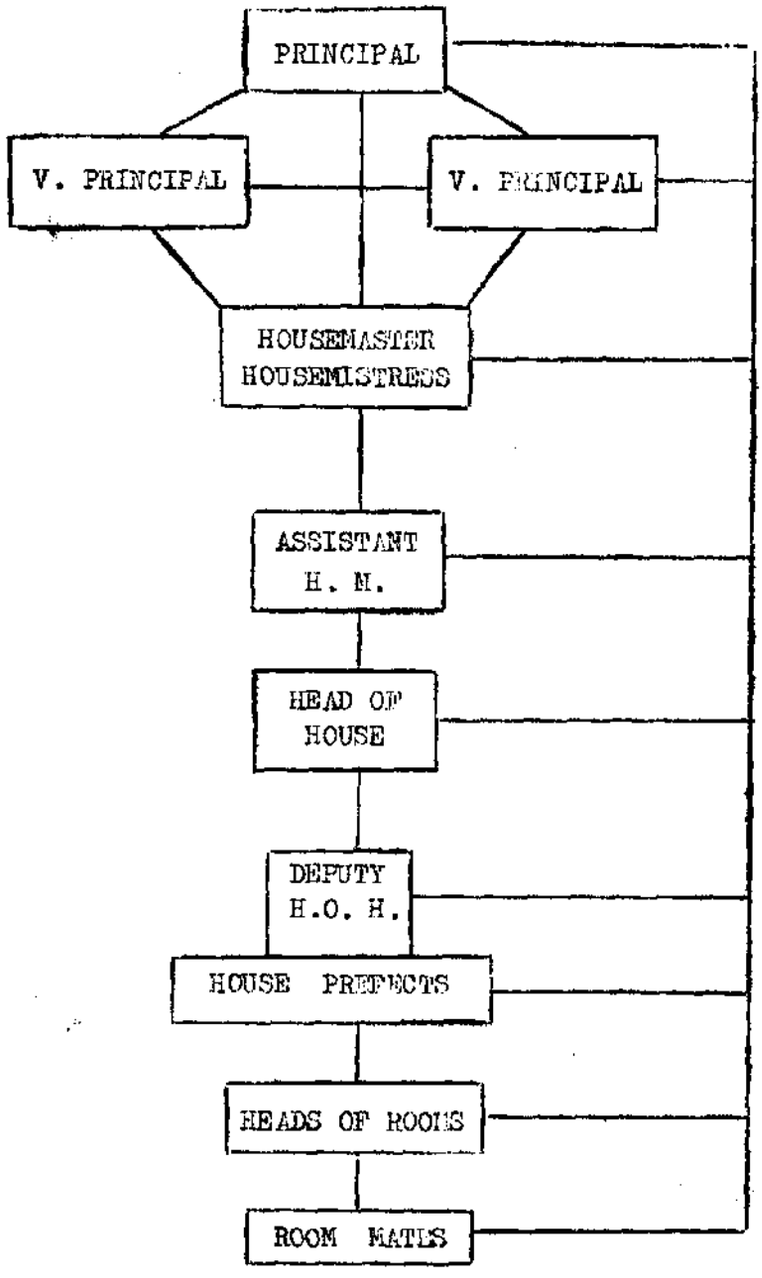
The large and complex nature of Aiyetoro Comprehensive High School, with a students' population of well over a thousand and more than fifty teachers, has necessitated a type of administrative structure based on "Hierarchy" organization (Alafe-Aluko, 1975) with grades of authority from the highest down to the lowest see Figure 1. This system was necessitated by the large and complex size of the school. At the head of the school administrative pyramid stands the Principal who is responsible to the Deputy Chief Inspector of Education and the Chief Inspector of Education who are the professional heads; and the Permanent Secretary who is the administrative head of the Ministry of Education, Western State. The Principal of the school has a degree of autonomy in running the school, he conducts assemblies, authorizes spending of funds, finalizes decisions, keeps some vital records i.e., Log Book, Visitors' Book, etc. For the administration to be effective, everybody is considered important and has at least a unique part to play in the running of the school. In addition to the parts which individuals play in the administrative machinery of the school, several committees i.e., Food Committee, Disciplinary Committee, Sports and Games Committee, Social Committee, Preparatory Committee etc. were set up to deal with specific aspects of the total administration. Most of these committees comprise of both teachers and students representatives. The researcher regards these systems as so effective that the school has not recorded any students' riot which could disturb students' studies.

The researcher, on the strength of his eight years teaching experience in comprehensive school during which he worked very closely with four out of the five principals who had administrative influence on the school and coupled with his two weeks research stay in Aiyetoro Comprehensive High School, infer that the principal's personality, his educational ideology and convinctions, his degree of accessibility to both staff and students, his personal attitudes to life, his supervisory role - performance, his sense of judgement etc., contribute a lot to the smooth administrative machinery of the school. However, it was noticed that each of the principals allowed what he considered most needed by the students to gain priority over the other educational developments i.e. (as it happened), one principal allowed drama to gain priority over




GENERAL ADMINISTRATIVE STRUCTURE OF AIYETORO COMPREHENSIVE HIGH SCHOOL "HIERARCHY".

FIGURE 1.




HOUSE/HOSTEL ADMINISTRATION AIYETORO COMPREHENSIVE HIGH SCHOOL

FIGURE 2.

the other aspects of school life, he fully mobilized all available means: funds, human and material resources to develop drama in the school; the Technical Department constructed the stage; the Fine Art Department painted background sceneries: the Home Economic Department made necessary constumes: and other Departments were invelved in different ways. Another principal gave priority to physical education, much money was expended on sports and games equipments, organizing athletics, sports and games competitions etc. All these did not allow for full development of the learners. Special interest or priority given to a particular aspect of school life does not lead to all round development of the students.

The Principal of a comprehensive school, in an ideal situation and because of the complex nature of the school, should give equal attention to all activities which promote all round development of each student according to the philosophy and objectives of the school. The administrative structure should be regarded as a whole unit which, if one part does not function well, will surely affect or damage the others. Each aspect of the school programmes must be accorded significant recognition. No part should be allowed to eclipse the others.

APPENDIX 2

(A) COURSE OFFERINGS IN THE VARIOUS DEPARTMENTS - COMPREHENSIVE HIGH SCHOOL AIYETORO.

| | DEPARTMENT | | COURSES |
|---|---|---|---|
| 1. | AGRICULTURE | i. | Agricultural Science |
| 2. | BUSINESS EDUCATION | i. | Accounts |
| | | ii. | Commerce |
| | | iii. | Economics |
| | | iv. | Shorthand |
| | | v. | Typing |
| 3. | FINE ART | i. | Fine Art |
| 4. | HOME ECONOMICS | i. | Cookery |
| | | ii. | Needlework |
| 5. | LANGUAGES | i. | English Language |
| | | ii. | English Literature |
| | | iii. | French |
| | | iv. | Oral English |
| | | v. | Yoruba |
| 6. | MATHEMATICS | i. | Additional Mathematics |
| | | ii. | Modern Mathematics |
| 7. | SCIENCES | i. | Biology |
| | | ii. | Chemistry |
| | | iii. | General Science |
| | | iv. | Physics |
| 8. | SOCIAL STUDIES | i. | Geography |
| | | ii. | History |
| | | iii. | Social Studies |
| 9. | TECHNICAL EDUCATION | i. | Applied Electronics |
| | | ii. | Auto-mechanics |
| | | iii. | Basic Electronics |
| | | iv. | General Workshop |
| | | v. | Metalwork |
| | | vi. | Technical Drawing |
| | | vii. | Woodwork |

(B) SUBJECT COMBINATIONS ACCORDING TO CLASSES

1. FORMS ONE AND TWO (GENERAL COURSE)

i. Agricultural Science
ii. Business Study
iii. English Language
iv. English Literature
v. Fine Art
vi. French
vii. General Science
viii. Home Economics (girls only)
ix. Mathematics
x. Social Studies
xi. Workshop (boys only)

Note:

During the first two years in the school, students are exposed to these courses as part of their General Education. Elective Courses are introduced as from the Third (3rd) Year.

Contrary to what is preached in Comprehensive High School, Aiyetoro that every subject will be given equal emphasis, this is a theory not yet in practice. Some subjects i.e., Geography, Economics etc. which are not compulsory subjects were generously provided for almost every class, Business, Technical, Arts, Sciences and Home Economics while some subjects like Fine Art, Agric. Science etc., were not made available to every class. See Figure 3, p. 136 for comparison.

# APPENDIX 3

## FINE ART CURRICULUM & PROGRAMME:

(A) SUGGESTED SCHEME OF WORK FOR SECONDARY SCHOOLS

(Based on West African School Certificate)
Prepared by Art and Crafts Teachers' Association,
Western State.

### FORM ONE SCHEME OF WORK

Exploring all possible materials in order to enlarge the child's appreciation of colours, line, texture, and shape through experience.

### 1st Term

Week:

1. Experimental work with crayons or coloured pencil (lines, curves, trangles).
2. Experimental work with pencil or charcoal (lines, curves, triangle).
3. Experimental work with candle, wax and colours.
4. Experimental work with scissors, paper of all kinds, cardboard.
5. Experimental work with cardboard, tiles, wire, paste.
6. Experimental work with cloth, straw.
7. Experimental work with papier mache masks.
8. Experimental work with papier mache, imaginary animals, figures, birds.
9. Experimental work with papier mache masks.
10. Mosaic in paper, seeds, beans, buttons.
11. Collages paper, cloth feathers, seeds.
12. Patterns Free-hand painting.
13. More Patterns.

## 2nd Term

Week:

1. Free expression - Drawing big and space filling.
2. Free expression - Simple pictures from home and school life.
3. Imaginative Composition - Stories etc.
4. Ideas of design - the mechanic of repeat patterns.
5. Ideas of design - line, curves, triangles, leaves.
6. Experiment in Primary, Secondary, & (Tertiary) colours.
7. Experiment in Dark, Medium, Light colours.
8. Formal Drawing - Understanding basic shapes - squares, circles, rectangles, triangles, semi circles, polygon.
9. Solids, cubes, cuboids, pyramids, using colours.
10. Spheres, hemisphere using colours.
11. Cones, cylinders, and variations of these using colours.
12. Drawing of objects based on the above shapes.
13. Drawing of objects based on the above shapes.

## 3rd Term

1. Lettering - cut out block letters.
2. Lettering - cut out block letters.
3. Crayon resist patterns.
4. Crayon resist patterns.
5. Crayon Etching.
6. Crayon Etching.
7. Wet paper design or picture.
8. Straw blowing into design.
9. Composition - village life.
10. Composition - Drummers, Dancers.
11. Xmas Decoration Cards.
12. Examination.

## FORM TWO SCHEME OF WORK

A little more formal work

### 1st Term:

1. Drawing - Simple plants.
2. Drawing - Simple leaves, pinnate, palmate, heartish.
3. Drawing in groups - leaves, pinnate, palmate, heartish.
4. Drawing - Simple shading introduced.
5. Drawing - objects based on basic shapes, archs, cuboids.
6. Drawing - objects based on basic shapes sphere and Cones.
7. Blocking in of human figures (with brush and colour).
8. Blocking in of human figures costumed.
9. Supplying in background - sky, ground, grass or water.
10. Pen and ink and colour for human figures.
11. Pen and ink and colour for human figures.
12. Imaginary composition.
13. Imaginary composition.

### 2nd Term:

1. Paper mosaic - group work.
2. Paper mosaic - group work.
3. Lettering - Script nibs.
4. Lettering - Script nibs.
5. Lettering - Script nibs.
6. Posters - Sports, music.
7. Posters - Exhibitions.
8. Sketching outdoors.
9. Sketching outdoors.
10. Still-Life in various media.
11. Still-Life painting..
12. Still-Life painting.
13. Still-Life painting.

### 3rd Term:

1. Life Drawing Proportion 1 : 8.
2. Life Drawing $\frac{1}{2}$ way.
3. Life Drawing - Heads, arms, legs in details.

4. Life Drawing - Long poses.
5. Life Drawing - Long poses.
6. Life Drawing - Short poses.
7. Life Drawing - Short poses.
8. Mural - Group Work.
9. Mural - Group Work.
10. Xmas - Decorations.
11. Xmas - Decorations.
12. Examinations.

## FORM THREE SCHEME OF WORK

A little more formal work

### 1st Term

1. Perspective - Introduction - Roads, verandahs poles, windows, houses.
2. Perspective Boxes shapes.
3. Perspective Problems on Position 3
4. Parallel Perspective - Position 1a, b, c, 2a, b, c, Drawing Boards.
5. Angular perspective - Position 3 - boxes, doors, tables, chairs, drawing boards.
6. Ellipses based on simple perspectives.
7. Ellipses: cylinders, tumblers, buckets, jugs, bowls.
8. Ellipses: plates, saucepans, basins, school cups, calabashes.
9. Life Drawing - proportion.
10. Action sketches based on stick figures.
11. Action sketches - Running, football.
12. Action sketches - long poses.
13. Long poses - costumed, half nudes.

### 2nd Term

1. Lettering - Roman, Budonic - Wide letters (squares) round letters.
2. Lettering - Roman narrow letters.
3. Still Life - flowers.
4. Still Life - kitchen utensils, fruits.
5. Design - using self-made stencils.
6. Landscapes - Houses, trees.
7. Landscapes - Palms, Grass, Hedges.

8. Landscape - Mountains, mountain ranges.
9. Lettering - Round hand or poster nibs.
10. Lettering - Round hand or poster nibs.
11. Lettering - Posters.
12. Examinations.
13. Examinations.

3rd Term

1. Abstract design exercises, following given methods.
2. Abstract design cutting and painting techniques.
3. Abstract design wandering line technique.
4. Abstract design - repeat patterns.
5. Fabric design, layout and printing.
6. Fabric design cont.
7. Perspective applied.
8. Perspective applied.
9. Further experiments on colour, warm, cool.
10. Further experiments on colour harmony and contrast.
11. Christmas decorations, cards.
12. Examinations.

FORM FOUR SCHEME OF WORK

1st Term

Free abstract composition exercise in shapes and colours with the aid of prints.

Imaginary composition.

Drawing from life in various media.

Drawing from plant in various media.

Drawing from nature in various media.

Drawing from still-life in various media.

Design Techniques.

Exercise in design and lettering for given purposes.

2nd Term

Introduction of craft likely to be used in Form Five,
Crafts: lino cuts, block printing, tie and dye
Textile design - Experiment in lay out.

Still - life.

3rd Term

Life Drawing, Plant Drawing and Still-Life.

Imaginary Composition.

Out-door and indoor sketches, Landscapes.

Craft Continued.

## FORM FIVE SCHEME OF WORK

### 1st Term

Imaginative Composition or Design according to the subjects chosen for school certificate Examination.

Appreciation of Art - Evaluation of present day work of old masters.

Reading about Artists.

### 2nd Term

Two or three variations on a craft:

| | |
|---|---|
| eg. 3 Fabrics | 1 Batik |
| | 1 Adire using a stencil |
| | 1 Printed Fabric |
| or 2 Mosaic | 1 Mosaic Pannel. |
| | 1.Miniature mosaic piece |
| or 3 Books Covers | 1 Abstract rendering |
| | 1 Realistic rendering |
| | 1.Floral or constructional. |
| or 3 Greeting Cards | 1 Birthday |
| | 1 Xmas |
| | 1 Get-well quickly. |

### 3rd Term

Drawing and Painting from Plant, life objects, nature and imagination with emphasis on subjects chosen by each student for School Certificate Examination.

APPENDIX 3

(B) APPRAISAL OF CURRENT ART EDUCATION CURRICULUM

AIYETORO COMPREHENSIVE HIGH SCHOOL

Appraisal of Teachers' Role - Performance: In addition to what has been discussed in Chapter V concerning the appraisal of the contents of the current Art Syllabus, the two art teachers provided favourable conditions that made students work. They explained the art topics to the students who were guided in the selection of media used. The teachers encouraged students to explore, experiment with materials and develop their ideas. The teachers occasionally went round to give necessary and constructive criticisms. The teachers with the assistance of some students prepared, before hand, materials to be used i.e., when students needed starch as paste, this was given to some students who went to the school kitchen to prepare it according to the specification given by the teacher. It was observed that teachers usually experimented, before hand, on what students were to do to experience difficulties which students were likely to face. The teachers also devised means of evaluating students art work and kept records of each student's work.

Appraisal of Students' Role - Performance: The students in Forms one and two showed spontaneous interest in Art. Most of them usually came back to the Art Studio during their free periods to complete their individual work or project. Though many of them indicated that they did not do Art in their elementary schools, they displayed the desire to create and experiment with new art media. Contrary to what was observed in Forms One and Two; Forms Three, Four and Five students appeared to be less enthusiastic about art. They were always very eager to leave the Art Studio and only very few of them came back to work on their own. Most of the Forms Four and Five students complained that their time-table did not allow much time for Fine Art.

Appraisal of Instructional Strategies: Another very important aspects in the appraisal of the current Art Education syllabus in Aiyetoro are the different types of methods used to achieve the objectives of the syllabus. The art teachers realized that, though students' population was large, students were regarded as individuals. This individualism was reflected in some of the instructional strategies which the teachers used in teaching students.

Individual Method of Teaching: The teachers sometimes used this method to involve students as individuals. Though class method of teaching was first used in explaining topics at the initial stage; yet, they later made use of individual approach after brief but clear enough explanations. Individual pattern-making, drawing and painting still life, nature, living person and imaginative composition were usually carried on individually. This allowed for individual creative work and expressions. The teachers, during such periods, went round to give individual attention and to discuss students' works individually.

Group Method of Teaching: This method was used during modelling project Papier Mache Form Two. The class was divided into six groups of about six or seven students (boys and girls) in each group. The teacher allowed each group to select its leader. Each group started work by division of labour system i.e., while some students were busy preparing wire armature, some were tearing and soaking pieces of paper, some had prepared starch and all students later started work on the model after the preliminary exercises. The teacher moved round from group to group. It was observed that during the lesson, not all the students were fully occupied; some were idling away, they pretended to be working, some left their groups to disturb others. In the final analysis, majority of the students gained. Some groups kept their uncompleted works in the store provided for such works; while some left theirs carelessly around the Art Studio corridor. Later in the day, some groups came back to complete theirs while some could not be bothered till the following art periods. Combination of the methods seemed to be effective. However, the teacher could be more vigillant and fully involve all students.

Teaching Aids: Apart from the two black and green boards in the art studio, there were no other teaching aid materials used. Despite the fact that the school had about two over-head projectors, there were no art slides which could be used during Art lessons. There were no copies of old master pieces nor contemporary art works. The school, though large, had no museum to its credit. The nearest Museum is about one-hundred and sixty (160) kilometres away. At the time of the investigation, there was no Art Departmental Library, the few available art books were irrelevant to the topics in the syllabus and were stored in the school main library. These motivational aspects were lacking in the school current Art Education.

Appraisal of Methods of Evaluation: The researcher observed that evaluation techniques used in Aiyetoro were not to discover the weaknesses of the syllabus; rather, they were mainly to find out and assess what the students had gained during the lesson. They were solely evaluation of the end products.

Evaluation by the Teacher: Students finished products were assembled and arranged either on the studio floor or tables for evaluation by the teacher. Marks were awarded on the strength of how each work appeared to the teacher who sometimes selected the works he felt should be grouped together as possessing almost equal artistic qualities - depending on the teacher's judgement. Criteria sometimes used were: understanding of the topic, mastery of the use of media, and originality shown in the work done. This the researcher considered not effective enough. Sometimes students' works were evaluated when they were not around. Again, the marks awarded as such were not released to the students until when terminal reports were released.

Students Self-Evaluation: Students' finished art works were sometimes arranged on the floor or tables so that students could compare their works with others. They were encouraged to discuss freely each work, i.e., the qualities which made some works outstanding. It was common during such self evaluation to see students who felt dissatisfied with what they produced, when they compared them with others, would like to

destroy such works. Such evaluation produced two contradictory results - it encouraged those whose works appeared outstanding; and it also discouraged those who felt dissatisfied with their works.

Evaluation through Terminal and Sessional Examinations: Students were made to draw or paint under examination conditions. The papers were marked by awarding grades according to West African Examination Council Standard. Such grades were recorded in students' report sheets on which very brief comments were sometimes made. Since such comments were made on report sheets but not on the work produced during examination, they had no appreciable effects on the students who could not see the report sheets and the work done together at the same time. Again teachers judgements were very personal.

Evaluation through External Examination: In Aiyetoro, for convenience, the students were usually entered for the same three papers. Drawing or Painting from Still Life; Drawing or Painting from Nature; and Painting from Imagination (Imaginative Composition). Forms Four and Five students concentrated on the three papers thereby further narrowing down the already limited scope of the syllabus. Form Five students were usually examined through test papers set by the West African Examination Council and attempted by art candidates - Drawing or Painting from Still Life ($2\frac{1}{2}$ hrs.). Drawing or Painting from Nature ($2\frac{1}{2}$ hrs.) and Painting from Imagination ($3\frac{1}{2}$ hrs.).

Students' worked under strict examination conditions. The end products were submitted to W.A.E.C. for evaluation. Art work produced under strict examination conditions could not be fully regarded as adequate for evaluation which would affect students' overall School Certificate results.

APPENDIX 3

(c) NATIONAL CURRICULUM DEVELOPMENT WORKSHOP

SUGGESTED FINE ART PROGRAMME

SECONDARY EDUCATION

INTRODUCTION

The programme in Fine Art is divided into two sections. Section (I) is to serve the needs of students in the first three years of secondary education where it will provide a basic background in creative art as well as form part of the students' general education. Section (II), which is wider in scope and content, is designed for the last three yearsof secondary education and is intended to meet the needs of both producers and consumers of art.

In order to meet the cultural aspiration of contemporary Nigerian society and to take advantage of new resources in media, techniques and processes, the fine art programme is a synthesis of traditional art of Nigeria (Arts and Crafts) and selected aspects of such basic art as drawing, painting, sculpture, design, that would have meaning and relevance for the students and the society. Furthermore, new creative media are being evolved from time to time and the fine art programme is flexible enough to allow not only for innovation but also for experimentation with new materials, be they local or foreign. With regard to its teaching and to ensure that the proposed synthesis is implemented, It would be necessary that the work of the art teacher is supplemented by employing the services of local craftsmen and women with demonstrated ability in various crafts to teach such crafts.

ROLE OF THE TEACHER

Experience has shown that the art teacher at the secondary level is faced with the challenge of dealing with adolescents with varying aims, interests and abilities. Among his students are:-

(a) Those gifted in art and whose objectives are to seek a career in art.

(b) Those who are academically - oriented but show interest in art activities as a hobby or leisure only.

(c) Those who could not be bothered about art and who tend to show indifference or apathy to art, probably because they think art is a soft or easy subject or because they "cannot draw".

The teacher must be prepared to meet the challenges posed by these categories of students. It is his duty to interest as well as educate them in and through art. It is his responsibility to let the students know that fine art has subject content that both the productive and appreciative aspects are important, and that art reflects not only the intellectual, moral, spiritual and industrial state of nation but it also serves the unique function of recording his history of a people's civilization.

## NATIONAL SECONDARY EDUCATION

## CURRICULUM

## ART AND CRAFTS

## O B J E C T I V E S

To provide opportunities for the students to:

* Develop a language for expressing ideas, feelings, emotions and moods through a variety of art experiences (creative growth)
* gain understanding of the media of expression.
* learn the proper use of tools, equipment and materials.
* understand and appreciate works of art (man-made and natural).
* develop interest for a future vocation in art.
* have adequate skill and competence for higher education in art.
* see the usefulness of art in other subject areas.

## CONTENT (for the first Three years)

## in Secondary School/Teacher Training College

Following is a summary of the content of curriculum for the last three years in Primary School as recommended by the National Curriculum Workshop, 1972.

| Primary (last 3 years) | Secondary 1st year. |
|---|---|
| 1. Drawing and Painting | 1. Drawing and Painting |
| 2. Pattern and Design | 2. Pattern and Design |
| 3. 3-Demensional work | 3. 3-Dimensional work |
| 4. Crafts | 4. Crafts |
| 5. Art Appreciation | 5. Art Appreciation |

The work in the first year of the secondary school should still be of general nature - solidifying the foundation from the primary schools. The next two years is to prepare the student for more serious work in art laying a foundation for specialisation in the last three years of the secondary school.

The content for the first three years is therefore organized as follows:

CONTENTS

**Year I**

BASIC ART

Opportunities for creative expression in 2 + 3 Dimensional media colour and Design - their relation to daily life - Training in observation and Appreciation.

| Years II & III | Drawing and Painting<br>Pattern and Design<br>Appreciation | 3-Dimensional Appreciation | Crafts Appreciation |
|---|---|---|---|

## CULTURAL AND CREATIVE ART

### FINE ART

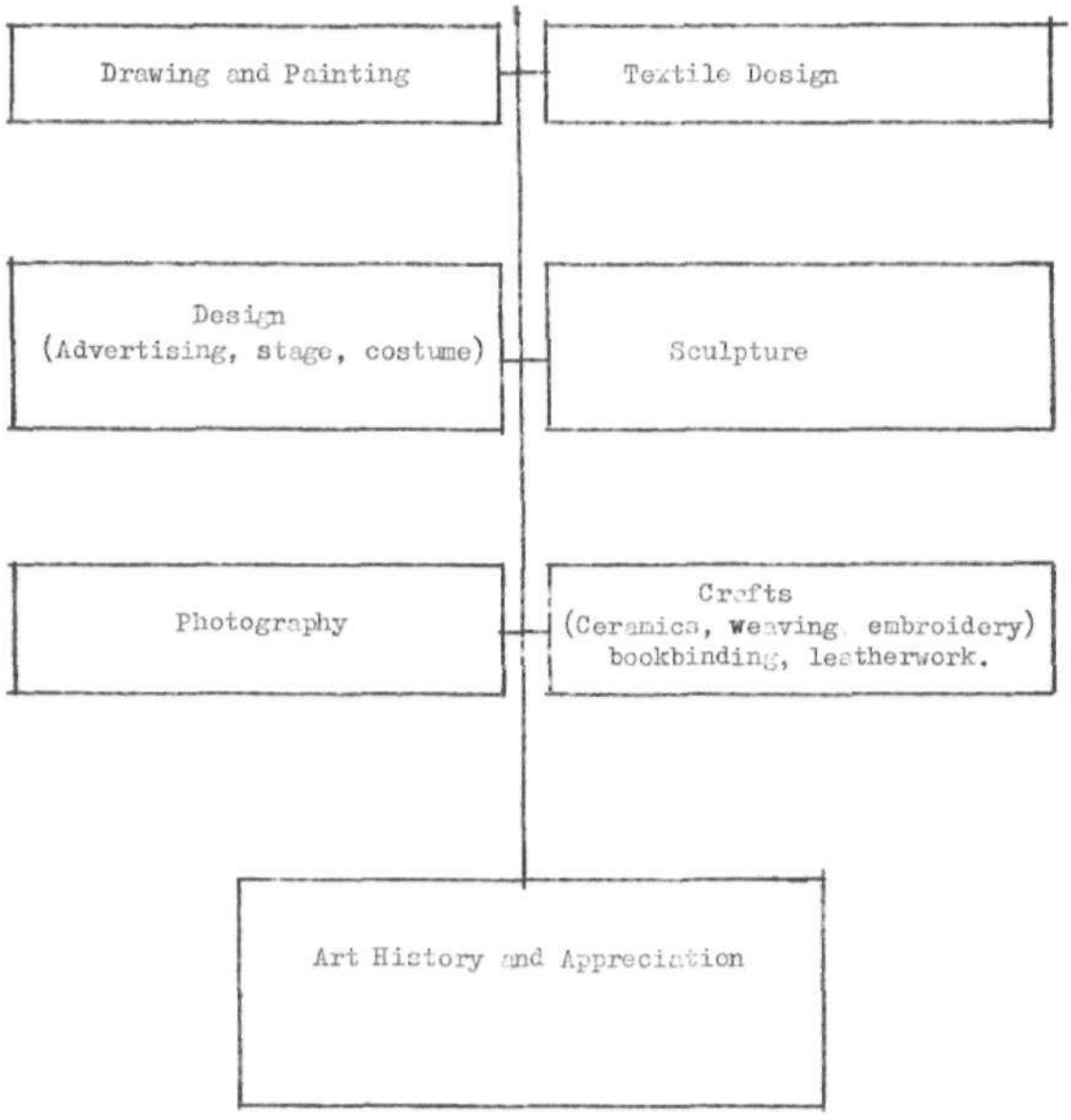
### DETAILS OF CONTENT

| SUBJECT | OBJECTIVE | MATERIALS | ACTIVITIES |
|---|---|---|---|
| DRAWING | * To become familiar with line through use as a delineating element as well as a unique medium with a definite expressive quality. | Pencil, charcoal, crayon, chalk, pen, ink, brush or wood, etc. | Continuous, broken contour, thick and thin lines as expressed in Figure, landscape, object, (still and plant life) and abstract drawings. |
| PAINTING | * To enable students: develop various skills needed for the application of pigments to any surface with various paint media.<br>* acquire the basic knowledge mixing, relationship and how colours affect each other.<br>* learn the control of colour<br>* have experience in working with opaque and transparent colours.<br>* plan and organize composition into meaningful expression | Poster paint, water colour, local colours, dyes, crayons, pastel, brushes, paper boards bit and pieces of various materials. | Pictures from imagination, folklore, memory experiences outdoor scenes and lessons in other subjects. |

| SUBJECT | OBJECTIVE | MATERIALS | ACTIVITIES |
|---|---|---|---|
| PATTERN AND DESIGN | * Discover patterns in nature<br>* Discover and develop movement and balance.<br>* Create and organize lines, shapes and motifs to form a unit in design. | As in painting in addition to natural and man-made objects (seeds, sand and pebbles, shells, beads, leaves feather, etc. | Finger, yam, potato, leaf prints.<br>Constructions. Free, spiral, radiating, and rhythmic lines and shapes. Alphabet, space filling, repeat and stenciled patterns. |
| 3 - DIMENSIONAL WORK | * To help the students translate their ideas into concrete form (space and mass) through a design approach.<br>* To visualize and produce images in the round and relief<br>* learn the correct handling and use of tools and equipment. | Clay, wood, plasticine, papier mache, candle, gourd, wire, corn stalks, and other local materials. Tools. | Building of hollow and solid forms using a variety of materials. Carving out of forms from clay and wood.<br>Constructing with wire, corn stalk and other local materials.<br>Making puppets from papier mache. |
| CRAFTS | * To learn to use local and current materials creatively and to their best advantage.<br>* To understand that good crafts are a result of good design concept.<br>* To discover the possibilities and limitations of materials through use.<br>* To be exposed to our local craftsmen and women and their crafts to be able to appreciate and practise such crafts.<br>* To understand that crafts are produced to serve particular functions and to be encouraged to produce such crafts for their own use. | Grass, raffia, fibre, cane, leather, wood, clay. Cloth, dyes, yarns, wax, starch, calabash and coconuts shells and husks, etc. Tools. | Familiarise students with materials and tools.<br>Simple tie and dye, weaving (raffia, cane, palm-frond, yarn, grass, etc.) dyeing.<br>Stenciling and print making, carving coconuts, calabashes wood etc.<br>Colour sea shells, woven materials, etc. Make models with clay. |

| SUBJECT | OBJECTIVE | MATERIALS | ACTIVITIES |
|---|---|---|---|
| APPRECIATION | To enable the students to:<br>* Cultivate interest in art as a foundation subject of all learning process.<br>* observe, with enquiring mind and interest, all natural and man-made forms.<br>* recognize beauty and ugliness in their perceptions.<br>* recognize the dignity of labour and the joy of using their own products.<br>* draw inspiration from nature and other works of art for the improvement of their own products.<br>* understand that the role of art in society is to keep record of the thinking, pulse and the attitude of the day.<br>* recognize Nigeria's contribution to world culture through her arts. | Products of 2 and 3 - dimensional works. (antiquities and contemporary) audio-visual aids (slides, filmstrips, tapes, films, flat pictures, magazines projectors, tape recorders, records, radio, T.V.) Nature. | Observation and discussion; Visit to museums, galleries, crafts centres, art exhibitions, artists' studios or workshops and other places of cultural interest. Films, filmstrips, slides shows and T.V; listening to recordings and radio programme, attending and participating in cultural festivals and other ceremonies; school activities such as in music, drama and arts. |

4th, 5th, and 6th YEARS (Colleges to cover what is physically possible bearing in mind the materials available).



Drawing and Painting

Free-hand drawing from observation, memory and imagination:

a. still life like tables, chairs, books, pots, buckets, boxes etc.

b. plant life like flowers, barks, fruits

c. figure drawing (posed and unposed)

d. composition.

Materials: pencils, crayons, pastels, coloured chalks, charcoal, brushes, pen, water colours, indian ink, poster colours, local colours and dyes.

Painting of landscape, figure, still and plant life and imaginative composition.

In composition, students should be given as wide a choice of subjects as possible, These should be related to the environment. Topics should be discussed to stimulate interest.

Collage - arrangement of coloured pieces. Adding colour (pigment) to composition, materials as under drawing and coloured pieces.

Design

Elements of design - Line, colour, space, mass, light and shade, texture.

Lettering - Free hand and drawn (calligraphy, sign writings, etc.)

Posters - Simple combination of drawing and paintings with lettering for simple book covers, advertisements, handbills, show cards, greeting cards, etc.

Stage - construction and painting of sets to reflect mood, period, time, location and to complement the play.

Sculpture - include modelling, carving, constructing, arranging with emphasis on the relationship of form, space, line.

Constructions with scrap materials such as bottles, cartons, scrap metal, match-boxes, cornstalks, grass, etc.

Carving of soap, leather-hard clay, plaster, wood, soft stone, soap stone.

Modelling with clay, plasticine, papier mache etc.

Mobiles - scrap materials such as broken bottles, pieces of metal, etc. suspended from wire, string, etc. Cut-forms from cardboard decorated and suspended from ceiling. Cut and folded paper shapes.

Photography - The aim is to stimulate the interest of the students in the use of camera as an art instrument for the purpose of observing, selecting and recording objects, figures and incidents of interest.

Camera - learning the parts of a simple camera and their functions (aperture, winding knob, focusing knob, film holder, etc.) focal stop and depth of field, loading, exposing, and unloading.

Films - fast, medium and slow films and their sizes.

Picture subjects - Buildings, plant and still life, animals, children, play, sports, games, drama and other activities. chemicals, clips, films, papers, printing frames, etc.

Textile Design - design and decoration of fabric by simple techniques such as:

(a) dyeing as in batik (wax resist), tie and dye
(b) printing as in block printing, silkscreen, stencilling
(c) weaving (with or without loom)
(d) embroidery and applique (creative stationery)
(e) painting (hand or brush)
(f) cutting and sewing printed materials into dresses and costumes.

Emphasis should be laid on creative use of colour, pattern, and texture as well as appropriate motifs.

Materials: various fabrics, yarn, thread, needles, wool, wax, dyes, brushes, paint (oil and water base), block printing and stencilling equipment, scissors and sewing machine.

Crafts

Pottery: moulding or hand building, or throwing of clay objects like utensils, animals and other shapes. Where possible decorate, glaze and fire.

Weaving

Weaving raffia fibres, grass, palm fronds and canes to make baskets, hats, mats, fans, chairs, and bags, and other shapes.

Colours could be introduced by colouring materials before or after weaving.

Carving: carving or making patterns on calabashes, wood, slabs of clay and cement.

Leather work: decoration of leather by printing and sewing on of patterns and making into bags, foot wear, wallets, belts, poofs, dresses, etc.

Embroidery: on plane cloth or other materials with yarns of cotton or silk.

Theatre design: Architectural or theatrical design (costumes, masks, stage scenery, model and sets, puppet, etc.)

Book Binding: making prints into book covers and folders cutting such paper and cloth prints to make jackets, bags, etc.
Binding of old and new books.

Crafts

Papier mache: making moulds, puppets and other objects with papier mache wall decoration; decorating with mosaics, beads, collage, broken pottery, reliefs, stained glass etc.

Print making: wood block, like block, rubber, silkscreen lithographs, etc.

Schools should make every effort to study and practise crafts that are found in their areas.

| SUBJECT | OBJECTIVES | MATERIALS | ACTIVITIES |
|---|---|---|---|
| ART HISTORY & APPRECIATION | * To enable the students develop a general understanding of the historical development and cultural values of art and crafts, the artist and his relationship to his time and to his materials.<br>* To enable the students enjoy and criticize works of art including architecture. | Books, original art works (natural and man-made objects) and or reproductions, photograph, slides, filmstrips. | A. Study of:<br>1. art and craft terms such as terra cotta, tonal values, tie and dye, mosaic, balance, elements of design, resist, slab realism, abstraction, cubism, etc.<br>2. methods and materials of art and crafts - the use and care of materials.<br>3(a) history of the art of the Guinea states Nok, Ife, Benin, Oyo, Fon, Ibibio, Igbo, Niger delta communities.<br>3. (b) Islamic Art in West Africa: its effect on local art forms.<br>(c) the effect of Christianity and European culture on West African Art.<br>(d) contemporary art, architecture of West Africa:<br>(i) philosophy, (ii) influences (iii) forms; (iv) styles (v) methods and materials, (vi) artists; (Emphasis on Nigeria).<br>(e) survey of contemporary world Art from about 1900 to the present time. |

| SUBJECT | OBJECTIVES | MATERIALS | ACTIVITIES |
|---|---|---|---|
| ART HISTORY & APPRECIATION | | | B.1. Visit to museums, art exhibitions, galleries, crafts centres, artists studios and workshops and other places of cultural interest.<br>2. Attending and participating in cultural festivals and other ceremonies.<br>3. Listening to recording and radio programmes and watching films and filmstrips (slides shows and T.V. |

E V A L U A T I O N

In evaluating a piece of art work the teacher can be guided by such questions as:-

1. What is the student trying to say?
2. How well has he selected, organized and used his materials to say it?
3. How much is his statement worth in terms of meaning, insight or significance?
4. What degree of originality and individuality has he shown?
5. How much has the activity contributed to the development of the student?

Do [illegible]

ART VOCABULARY

Do you know what these words mean?

Accent, analogous, applique, balance, bas-relief, batik, calligraphy, cartoon, casting, chiaroscuro, chrome, collage, colour, complimentary, construction, contour, cool colour, crafts, decoration, design, drawing dimension, element of design, emphasis, exhibit, etching, expressive, diring form, functional, high lights, hue, impaste, kiln, line, lino, mass, monochromatic, nature, negative, neutral, opaque, papier mache, palette, parallel, pastel, perspective, pigment, plane, proportion, repetition, resist, rhythm, rotation, secondary colour, shade, shadow, shape, size, space, stencil, structure, surface, symmetry, tactile, technique, terra cotta, tesserae, texture, throwing, tint, tonality, tone, transparent, value, vertical, volume, warm colours, wash colour, wood cut.

Teachers' Guide

Basic Equipment and Materials for Art and Crafts

1. Free-arm boards plywood (18" x 24") - minimum of 30 in number,
2. Kitchen paper or newsprint, sugar paper cartridge paper (30 x 22) - 1 ream of each.
3. Coloured crayons, chalks, pastels - 30 boxes.
4. Powder colours in 700 tins - 1 tin each of yellow, red, blue, brown, white and black.
5. Charcoal (local supply)
6. Brushes (hog hair)
7. Scissors
8. Silk screen and other print-making equipment.
9. Local Materials.

Audio-visual equipment and materials sources

1. The Federal film unit, and States Ministries of Information, Ministries of Education - Audio-visual Sections.
2. U.S.I.S. and The British Council and Foreign Embasies in Nigeria.
3. Institute of Education and African Studies of the Universities.
4. Firms such as U.A.C., Shell, etc.
5. Museums.

APPENDIX 4

# THE PRESIDENTIAL ADDRESS BY MR. E.I.A. ADENUGA AT THE FOURTH FINE ART EXHIBITION ARRANGED BY THE ART AND CRAFTS TEACHERS' ASSOCIATION, WESTERN NIGERIA AT THE BRITISH COUNCIL HALL, DUGBE, IBADAN ON 25TH FEBRUARY, 1974

The Honourable Commissioner for Education, the Chief Inspector of Education, distinguished Ladies and Gentlemen. We extend to you all our heartiest welcome to this our fourth Exhibition of Art works by students and teachers of Fine Art in Secondary Grammar Schools and Teacher Training Colleges of the Western State of Nigeria.

For more than ten years as an Association, and for much longer as individuals it has been our ambition to keep the flag of culture flying in spite of the odds against us. This is the age of technology which we too acknowledge as of utmost priority in a developing country that is, in a hurry to telescope centuries of progress into a short span. Unfortunately, however, this noble pursuit has blinded many into pushing other subjects like Fine Art into the background. They fail to see Art as a worthy foundation on which to build even technology itself. Technology involves clear thinking, designing new machines, reducing ideas to workable shape, creating models, experimentation, improvisation and so on. Artists are clear creative thinkers and Art is a close ally to Technology.

Some of our knowledgeable personalities still feel Art is just a matter of drawing and painting and hence they think it demands less brain and intelligence. I am afraid this is an absolutely wrong attitude to maintain.

I may, at this juncture, justifiably with pride point to Leonardo da Vinci and Michelangelo and a host of others who though in early life were pressurised to take up prestitious professions they became famous for their contributions in Art and in other fields to their nation and age. They have become an inspiration to others throughout the world. By their industry and devotion to the cause of Art, they became acknowledged as great artists, inimitable sculptors, and geniuses of the first order. They were engineers, builders of bridges, architects, designers of aeroplanes centuries before the first aeroplane was built. They introduced the scientific study of human anatomy pioneering the deep knowledge which enable later surgeons, doctors, physiotherapists to pursue the all - important role of cure and research leading to the eradication of diseases.

I must come nearer home to give deserved tribute to the great host of African artists, carvers, sculptors, who were nameless because there was no recorded history in their time. Some of their works have survived, but many of their creations are still in captivity in foreign Museums and art galleries. Can we not request our Government to negotiate for the return of these valuable treasures sojourning in strange lands? This, of course, links inextricably with the building of cultural centres in all States and Federal Capitals and large towns throughout the Federation. Both the Head of State and our own State Governor have promised that Cultural Centres are in the offing. We hope we shall not wait for too long for

the implementation. It is when we have these art galleries where we can house the valuable treasures for the benefit of future generations, it is only then we can negotiate for their repatriation.

There is hardly anything created or invented in the world that did not pass through the designer's board. Art is a corollary to every other subject in the school, and even in the Universities, the highest institutions of learning. The teacher or student who can express himself in simple diagrams usually commands a clearer understanding of the subject matter. An ounce of the practical is worth a ton of the theoretical, we say. Apart from its general usefulness to all subjects, like Biology, Physics, Chemistry, Medicine, Law, Architecture, all branches of Engineering, to mention only a few, - all subjects need this all - important Art. Many of our School Certificate and Higher Certificate students score poor marks in Biology, a very popular subject in most schools, because they cannot draw their specimens intelligently and convincingly.

And these days it is common knowledge that any student interested in Art can obtain his Bachelor of Art (Honours), Master's and even a Doctorate degree in numerous fields of Fine Art - Paintings, Sculpture, Calligraphy, Graphic Art, History of Art, Art Teaching, Textile Design and so on.

One of the major difficulties of the Association and which we have consistently brought to the notice of the Education Authorities for nearly twenty years is the grave omission of at least one officer in charge of Fine Art at the Headquarters. We have forwarded memoranda upon memoranda and have been granted many interviews at various times. Other cultural subjects like Physical Education, Home Economics, Music, have Inspectors for close on twenty five years. There was a brief relief when it was decided to have an Inspector of Art early in 1971. But the proposal was soon suffocated. Certain General Orders were invoked and the tangle is yet to be resolved after three years.

The inter-school competition in Art and Crafts in our primary schools which was an annual event in the sixties is no more with us. This should be revived for the good of our children.

And because of the lack of an Art Officer in the Ministry Headquarters, the Western State schools are placed at a disadvantage. They often learn about International Art Competitions either too late or after the events. The invitations often arrived at the Ministry in good time but there were no officers to follow them up.

Also during the full inspection of our Secondary Schools and Teacher Training Colleges, all other subjects are scrutinised but Art is sidetracked because of the absence of an Art Inspector. Despite this drawback I can assure you that Art is taught in no less than a hundred Secondary Grammar Schools and Teacher Training Colleges. It is taken in the West African School Certificate, London General Certificate in Education (ordinary and advanced levels) and Teachers' Examinations. The number of candidates increases from year to year both in the Western State and all over the country.

We are deeply grateful to the British Council for accommodating our Exhibition from year to year. The space provided is ample but we have lots and lots of work to show. We can make use of double the space. We have exhibited only a small part of our collection.

We also appreciate the promptness with which our worthy Commissioner has reacted to our invitation to be the Chairman at this occasion. We know how busy he must be and making it a point of duty to be present impresses us a great deal. Of course, as an academician, he knows what an all - round education means to the nation. A o maa rí yín bá o!

To our other friends we say thank you for coming along. After today please encourage other relations and friends of yours to visit the exhibition. There is a Visitors' Book for you to sign at the gate.

Thank you, distinguished ladies and gentlemen.

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