

**RELATIONSHIP BETWEEN THEORY AND  
PRACTICE OF TEACHING FINE ARTS IN  
SECONDARY SCHOOLS IN KANO STATE**

**BY**

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**June, 2006**

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for the award of the degree of Master of Arts (M.A.) in  
Art Education**

**Department of Fine Arts  
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**June, 2006**

## **DECLARATION**

I, Rabi'u A. Badamasi, declare that this study research has been conducted by me and that it is true record of my own research work; and it has not been previously presented for any higher degree.

**R. A. BADAMASI**

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**SIGN/DATE**

## **DEDICATION**

To God for his loving kindness in giving me a sense of direction at each point in this research work; and to my mother Fatima Bintu and my late Father, Muhammad Rabi'u whose broadmindedness and desire for education I greatly admire.

**R.A. Badamasi**

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SIGN/DATE

## CERTIFICATION

This research thesis has been read and approved as meeting the requirement for the award of the Degree Master of Art (M.A) Art Education, from the Department of Fine Arts, Faculty of Environmental Design, A.B.U. Zaria.

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## **ABSTRACT**

The research is a Descriptive Survey. It concerned with the relationship between theory and practice of teaching fine arts. It aimed describing in a systematic manner the facts about the state of arts teaching. The study was interested in describing the relationship between theory and practice of teaching fine arts in secondary school in Kano State. The study was not trying to indicate their magnitude of the relationship between the two complimentary variables, but describe its cause and effect on arts teaching.

The major problem of the study is the wide gap that is created between the teaching of theory and practical arts courses in senior secondary schools in the state. So the main objective of the study was to find out the degree of such relationship or gap for proper solution.

The study covered the eleven (11) secondary schools, selected for the ten (10) Zonal Education Areas which offered Fine Arts in Kano State. Considerable number of students and Fine Arts teachers were sampled from the population for the study. And, the research findings show that, there was a large amount of gap existing between theory and practice of teaching Fine Arts in secondary schools. This was the major cause of the problems facing the teaching and learning of Fine arts in Kano State.

Based on the finds, it is recommended that equally contribution should be given to both theory and practice in schools. Both are important to art education. The time table should made it possible.

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# CHAPTER ONE

## INTRODUCTION

### 1.1 Background of the Study

Many researches had been conducted and produced on so many problems affecting the development of art education in Nigeria. Example Mbahi, (1983:5), discovered that in Nigeria, the performance of school leavers in Teachers' Certificate Examination is not commendable and Kabir, (2004:48), In addition, although the teaching of art in schools has been generally accepted, art is not always to be found in most of our schools. There are a lot of things which cause the problems of the teaching and learning of Fine Arts in secondary schools in Nigeria. Such problems include lack of adequate attention given to the subject by the society and educational authorities. High premium is not placed on the subject in the schools curriculum. Negative impressions are taken to the minds of the students and education administrators, which created misconception regarding the real concept of arts in the schools curriculum. Generally art is seen as only simple practical activity.

Today, there is a need to investigate seriously what are the causes of the problems. One major cause of these problems could be attributed to the disagreement that occurs between the level of teaching theory and practice of the subject. That is so say, the extent of gap that is created between the theory and practice of teaching Fine Arts in secondary schools in Kano State is the one of the major cause of the problems. The problems are seriously affecting fine arts teaching.

The researchers' concern in this study is to know the extent of the gap created between the theory and practice of teaching Fine Arts in secondary schools in Kano State. This is to enable the researcher to describe the relationship between the two variables of teaching in Kano state

The study of both the theory and the practice of teaching Fine Arts and the relationship of the two, attract many art teachers and administrators to take it as the means to improve and develop the right methods and approaches to teaching and learning (art appreciation) in Nigerian Senior Secondary Schools. Art education provides an excellent ground in the fundamentals of fine arts teaching theory and practice:

## **1.2 Statement of the Problems**

The problem of this research was the degree of relationship or gap between theory and practice of teaching art in secondary schools. It was envisaged that theory and practice were not considered equal in teaching. The research was interested in knowing is the degree of such gap, the theory courses, the practical courses, how they are taught. The basic assumptions are that:

- 1 There is a poor adoption of teaching methods and strategies in both theory and practice affect teaching of fine arts in the schools.
2. Theory and practice of teaching fine arts are not equally applied in disseminating fine arts teaching because of the wide lag that is created between the practice and the theory of teaching fine art in the state.

3. Theory and practice of teaching Fine Arts lack variety of activities that could actually sustain the students' interest. Teachers use any type of instructional aids to motivate the students.

### **1.3 Objective of the Study**

The main objective of the study was to find out the relationship between teaching in theory and practice in Fine Arts secondary in Kano State. Other objectives were:

1. Fine out the extent of the relationship between the theory and practice of teaching fine arts in senior secondary schools in Kano State.
2. Determine whether theory or practice is taught
3. To find out how the two areas are taught and how many times.

### **1.4 Significance of the Study**

The important of the study was to provide explanation for the proper use of theory and practice of fine arts teaching in senior secondary school so that the student, teachers, society and administrators can recognize the objectives and important of fine arts. Hence, knowledge of the relationship between the theory and practice of fine arts dissemination will help to bridge the gap between theory and practice of teaching fine arts in the state. The study is therefore significant for the fact that, it will also contribute immensely into the insight on the methods usually adopted in the teaching of fine arts; as well as the appropriate teaching materials which can facilitate an easy and successful delivery of fine arts teaching in senior secondary schools.

The outcome of the study indicated the extent to which the senior secondary schools, in Kano State, can meet the stated objectives of teaching fine arts with the hope that the areas of deficiency can be identified. This will enable the fine arts teachers and school administrators to generate further enquiries that can be useful to other fine arts teachers and students.

The researcher, however, has the view that the study can foster remedy to these peculiar problems, and explain the events that can be helpful to the fine arts teachers, for them to become more effective and more efficient in carrying out their art teaching activities by both or either the theory or practical teaching.

### **1.5 Research Questions**

The study is designed on the assumptions that, a wide gap exists between the theory and the practice of teaching fine arts in secondary Schools in Kano State. The problem is that of determining the relationship existing between the theory and practice of Fine Arts teaching. Based on the objectives of the study, the following questions were raised on the type of Fine Arts teaching methods and strategies which would best suit the purpose of this study:-

1. What is the theory course taught in schools?
2. What are practice courses?
3. How many times are each taught?
4. What are the problems of teaching theory and practice?
5. Is there any problem of gap or relationship of teaching theory and practice in schools?

### **1.6 Research Hypotheses**

The following hypotheses were developed to guide the study:

1. There is no significant gap between the teaching of theory and practical of Fine Arts in secondary schools.
2. There is no significant relationship between theory and practical of teaching Fine Arts in schools.
3. There is no significant difference in the time allocated to theory and practice of Fine Arts on the school timetable

### **1.7 Delimitation And Scope of The Study**

In the attempt to carry out the research study, the research was only limited to only eleven (11) secondary schools that offered Fine Arts. The schools were selected randomly from the ten (10) Zonal Education Areas of the state. The ten zones were: Bichi, Danbatta, Gaya, Gwarzo, Minjibir, Municipal, Nassarawa, Rano, Tudunwada, and Wudil Zonal Education Areas, These included the Kano Education Resources Department (K.E.R.D.) Fine Art Section, which is a department under the Kano State Ministry of Education.

Local government areas were not considered for the data collection because, all the senior secondary schools in Kano state were distributed according to the ten zonal education areas. That is to enable the state Ministry of Education (M.O.E) to have easy control over all the senior secondary schools in the state.

### **1.8 Definition of Terms**

For the sake of this research content, some of the key terms are stated below.



1. **Teaching of Fine Arts:** A special formal training given to the students in order learn art works and aesthetics which concern both the art appreciation and making of art objects that can serve a particular purpose or perform certain functions.
2. **S.S.S.:** Senior Secondary School. The second part of secondary school education that covers three years.
3. **Theory Lessons:** The kind of explanations, teaching methods, appreciation, and note taking for the understanding of art works. Example: Art Education and Art History.
4. **Practical Lessons:** the production of art works through class activities. Such practical lessons are like drawing, painting, sculpture, ceramics, constructions, productions and manufacturing domestic materials like carbonates.
5. **Relationship Between Theory and practice in Fine Arts:** The state and conditions on which the theory and practice of teaching fine arts in senior secondary school in Kano state are interconnected with each other and the influence of one over the other

## **1.9 Organization of the Study**

The research report is in five chapters which include the bibliography, appendices and list of tables. The Preliminary pages contained the title, declaration, dedication, certification, acknowledgement, abstract, table of contents.

Chapter one covers the introduction of the study, background of the study, statement of the problems, purpose of the study, objectives of the study, significance of the study, research questions, research

hypotheses, delimitation and scope of the study, definitions of terms and organization of the study.

Chapter two covers the review of related literature from text books, theses, dissertation, the research works and periodicals. The literature review in this research therefore presented the research problems that were organized in few appropriate sub-headings in order to indicate the related areas that were covered in the research. Such related areas are educational theories and practice, objectives of teaching fine arts in senior secondary schools, teaching methods, materials and the main problem facing the teaching of fine arts the secondary school Kano state.

Chapter three covers the research methodology. It contains the research design, population, sampling techniques, research instruments and implementation. Others include the validity of the instruments, data distribution and collection as well as the data analysis procedures. It is also in this chapter that the research method adopted is explained, mentioning the target population and the number of schools sampled from the ten Zonal Education Areas. It is also stated in this chapter that, the sampling technique was discussed.

Chapter four is data presentation, analysis, result and discussion. The chapter contains the analysis of the students' and teachers' questionnaire. The chapter also covers the summary of the chapters as well as the research's major findings. Here data collected were analyzed using statistical presentations in tabular forms. The statistical quantities in the research were analyzed and interpreted in

relation to the research questions that were formulated to guide the study. It was from the research interpretation that the results of the analyzed data were recorded.

Chapter five is on the summery, conclusion and recommendations. The researcher summarized all what had been discussed in chapter four, made conclusions, recommendations, the references, and the list of appendices.

## CHAPTER TWO

### REVIEW OF RELATED LITERATURE

#### 2.01 Introduction

The Literature begins with discussions on issues raised by Entwistle in Hartnett and Naish (1976) titled: The Relationships between thinking about ‘What’ to and ‘How’ to do it. This implies, distinguishing knowledge in theory and knowledge in practice; and what Woods and Barrow (1975) refer to (Mechanical Knowledge and Rational Knowledge)

Theory and practice are believed to be pertinent in general education. Distinctions are sometimes drawn between the theory and practice, interpreting the claim that there is a gap between the two. On this issue, O’connor, also in Hartnett and Naish (1976) reflected that “when in an ordinary speech, we contrast theory and practice; we refer to a set or system of rules or even collection of precepts which guide and control an actions of various kinds.”

The Concepts and definitions of the two terms in a contrastive and relative form are innumerable. Various authorities and disciplines suggest some ways in which the distinction might be made. For example, Rye’s accounts of practical knowledge; Gauthier’s practical reasoning and problems; Hampshire’s Fallacies in normal philosophy; and the “Educational Theory and Practice” of Green; in Leland (1972).

## **2.02 Theoretical Framework**

This study is based on the Getty Centre for Education in the Arts (1985) idea of art education which focused its efforts on the development and implication of an approach to teaching art which is known as Discipline Base Art Education (D.B.A.E.). D.B.A.E. derived its content from the four major disciplines of art – studio art, art history, art criticism and aesthetics. The centre believes that artist, art historians, art critics, and aestheticians contribute different perspectives to an art work. In D.B.A.E. art instruction is based on content from areas or disciplines that contribute to the understanding of art. Teaching children about art should draw on ideas and techniques from each of these areas to build a full understanding of art. This approach to art education is called “Discipline Based.’ The content for art education should come from the disciplines of art production, art history, art criticism and aesthetics.

This study is also based on the Nigerian Education Research and Development Council (N.E.R.D.C.) (1985) approach to art which is the combination of the D.B.A.E approach and others. Art production is however, divided into components, craft is also introduced. Art history is taught at high levels of education, methodology is included in teacher training institutions. The content includes sculpture, graphics, textile design, drawing, painting and crafts.

The concept of theory and practice embraces D.B.A.E. By studying their relationships will ensure that, there is balance in the teaching of art production, art history and appreciation. All the aspects of the discipline are important in making and understanding art. So it should be given equal consideration.

### **2.03 The Functions of Fine Arts in Secondary Schools in Kano State**

Art is described as the basis of all subjects and foundation of learning process because of the realization of the fact that it promotes physical growth and development of the scientific and technological advancement. Ajayi (1983) agreed that Art should be the basis of education as he discovered from Plato when briefing on the functions of art education.

Fine Arts provides the visual language of education; and it makes all the essential things that this language should be mastered early during the normal education process. Fine arts have to do with appreciation of beautiful things; and that can appeals to the man's sense of beauty and high emotion or aesthetics, Painting, sculpture, graphics and textile designs, are all the aspects of life that involve creative expressions.

Olorukooba, (1991) argues that art will enable the students to understand as well as to interpret the content of a subject matter; and he enumerated that art taught in schools will:

- develop the creative faculty of the students;
- give him (student) ability to visualize and interpret three-dimensional objects presented as two-dimensional illustrations;

- develop his craftsmanship and with it, the habit of great attention to details;
  - introduce learners to basic properties of physical materials and
  - finally, teach them to appreciate the aesthetic of indigenous arts
- (p.1)

These evidences proved that the functions of Fine Arts are to assist the intellectual, emotional and social growth of the learner. Art is a vital figure and significant when acquiring knowledge as well as teaching.

The general objectives and goals of Fine Arts are quite similar to the objectives and goals of education. Some of them are intended to provide the students with the opportunity to demonstrate the extent of their aesthetic awareness, emotional and visual development through creative activities.

By the seven general objectives of education in Africa presented by Fafunwa, (1974) and the five main national objectives of Nigerian education, art is a purposeful and responsive. The seven cardinal objectives of education in Africa are:

- a. to develop the child's latent physical skills;
- b. to develop character;
- c. to inculcate respect for elders and those in the position of authority;
- d. to develop intellectual skills;
- e. to acquire specific vocational training and to develop a healthy attitude towards ones labour;
- f. to develop a sense of belonging and to participate actively in family and community affairs; and

- g. to understand, appreciate and promote the cultural heritage of the community at large. (p.20)

And the five national objectives of education are:

- a. a free and democratic society;
- b. a just and egalitarian society;
- c. a united, strong and self-reliant nation;
- d. a great and dynamic economy;
- e. a land of bright and full opportunity for all citizens. (p.20)

Fine arts in education enable the students to respond to questions that seek to measure and evaluate the level of development of expression of ideas, feeling, emotion and moods with materials. It enables the students to understand various subject matters, art media expression; and awareness of aesthetic value and questions on different works of art. Understanding art in general education process helps the individuals to evaluate and to measure accurately.

Theory and practice of teaching Fine Arts are very significant in secondary schools. According to Uzoagba (2000)

Those artist who have studied only the skills in performance of art will find that their performance is too practical, perhaps too limited to supply the wider human outlook which the study of art appreciation and history of art can give. The theories on art appreciation and history will develop the senses and aesthetic judgment and can offer the stringent intellectual discipline derived from other subjects such as mathematics and science (P:45).



## **2.04 Objectives and functions of teaching fine arts in secondary schools in Kano State**

The educational behavioral objectives are geared towards the attainment of the three domains, namely: psychomotor, cognitive and affective domains. According to Bloom, in Brown, Oke and Brown (1982) the cognitive domain deals exclusively with the mind and mental activities or skills that are only concerned with the students' intellectual thinking and reasoning process. Cognitive domains, according to Bloom, are placed into six taxonomies or levels.

At the lower level of the domain, there are: knowledge, comprehension, application, analysis, synthesis and evaluation. Affective domain also according to Bloom is concerned with the 'emotional' aspect of a person's make up. The affective domain influences one's attitude, interest, appreciation, character or beliefs and values. The psychomotor domain deals with reflex, visual, tactile, auditory skills, manual dexterity, muscular coordination and physical abilities. This domain is concerned mainly with sense organs and the physical skills.

It is very important to recognize the need to set Fine Arts objectives with reference to the cognitive, affective and psychomotor domains. The obvious advantages of behavioral objectives in teaching Fine Arts are that:

- (a) they provide the teacher and students with a clear cut points towards what the teacher and the students wish to arrive at.
- (b) it enables both the teachers and students to frown on terminal performances, expressed in terms of observable behaviours in the

students. Measurement and evaluation of the student's achievement can be facilitated.

(c) most importantly, both the teacher and the students would have no doubt with regards to what they are to arrive at.

The main objective of teaching Fine Arts in Nigerian Secondary schools is to produce highly intellectual, emotional and social growth of the learners according to their needs and capacities. The teachings of Fine Arts have certain specific objectives in addition to the general objectives. This is the reason for its inclusion in school programmes. Thus, Hurwitz in Wittch and Schuller (1962) said:

Art is being taught in the schools so that children may gain insight into it and identify the nature of creative and artistic acts as well as to acquire artistic skills in relation to activities involving their emotions and intellects (p.10).

The teaching of Fine Arts in schools facilitates the acquisition of knowledge and insight into art as cultural history. Through Fine Arts, the students will learn to perceive so as to form concept and to develop an active perceptual process capable of classifying all sort of visual phenomena, as Ajayi, (1983) aptly places it that:

The process of art is a creative learning that involves purposive participation of the learners. It provides for such an expression of thoughts, for emotions and feelings that leads to self-learning. It also provides opportunities for the development of perception, insights, imagination, creativities, habits, attitudes and values (p.7)

The learning of Fine Arts provides practice in the various local crafts. It develops physical co-operation and provides special satisfaction associated with mastery of art materials and techniques which consequently gives rise to experience of nature and characteristics of tools such as clay, wood, metal, plastics, colours, and so on. The objectives of Fine Arts in schools provide a contributive development for a complete human being.

Fine Arts courses give ample chance for educating students. It is the way of life. About the importance of Fine Arts to human civilization, Whelpton in Akodu (1999) believes that from the very dawn of man's existence, he made art, to represent his every day occupational and social activities even before he learned to domesticate animals.

The functions of Fine Arts in secondary schools in Nigeria can only be seen through its purposes in the general education. The purposes of Fine Arts in secondary schools education are to:

- (a) allow the students to live a full satisfying life now, by satisfying their basic need to understand and control their words, their need to be intellectually creative and adventurous by thinking and expressing their own thought in their own way; and their need to share in social life by communicating in many ways through any other media with other students.
- (b) help students to become more aware of their world, more sensitive to other people, so that they will be able to enjoy life more.
- (c) help the students to develop their power of thinking and to express themselves clearly, fully and effectively.

- (d) have life more abundantly enjoy the life or enjoyable living throughout in life.

Uzoagba, (1978) shows what Fine Arts means and its importance to Education when he used drawing as an elaboration:

Some practical skills in drawing form a valuable and indeed an indispensable adjunct to the study of various subjects in curriculum such as woodwork and Metal Work, Elementary Science, Practical Nature Study, Biology, Mechanical, Geography and History. In such subjects, drawing is of value not only as a means of recording what is seen and in so doing strengthen the students' power of accurate observation of details, but also as a means of training him to appreciate the significance of diagrams, maps and reference which he uses in his studies (p.8).

He believes that art is often referred to as visual or plastic education. It helps to develop the power of observation and helps to gain more insight into, and identifies with the nature. Art contributes a lot to the teachers by helping them to teach their subjects effectively. Example, in Geography lesson, teachers give to the students some illustrations, maps and pictures to facilitate teaching and learning and to orient the students. Teachers use forms, lines and colours to represent objects, places, and situation of manner. They also use models to illustrate how the world rotates on its axis and so on.

Fine Arts play important roles in making the general contribution for the success of secondary school education. Of course, it has challenged all the other subjects and other human activities in

school curriculum. The contemporary teaching methods applying it, however, have dominated that all normal students find success in.

Fine art is a worthwhile activity for all learning and teaching in our Senior Secondary Schools. It forms the basis of education and all subjects. It touches all subjects in the school curriculum and it is the only subject that has found its way through all the other subjects and that have full practical use in other subject areas.

#### **2.05 The Relationship between Theory and Practice of teaching Fine Arts in Secondary Schools in Kano State**

The teaching of fine arts in Secondary Schools in Kano State is very vulnerable and is at crises point. Some of the problems facing fine arts teaching in the state were caused by the poor attention given to the subject in the schools by the society and the authority. Application of theory and practice of teaching fine arts should equally be carried out when disseminating art lessons in Secondary School in Kano State. This could only be achieved through realizing the significance of the two relative terms.

There is a single point to be made about the theory and practice of teaching fine arts in secondary schools in order to conceive the ideas and to make them definite. Theory and practice of teaching fine arts in secondary schools in kano by close observation, are intimately interconnected and that the rigid dichotomy between them is expressive. Theory of arts teaching is one thing and its practice is another. It is an illusion that, one of them can do without the other.

Obviously, theory of arts teaching modifies practice and its practice of arts teaching modifies its theory.

The idea of theorizing Fine Arts classroom activities in secondary schools in kano state without refining and modifying it in the light of practical and art teaching could make no sense. This means that it will be difficult for the arts teacher to see the impact of theorizing fine arts teaching without the practice of teaching Fine arts. All about theory and practice of teaching fine arts, the arts teachers have to consider one or more everyday classroom art activities that involved “what” is done and “how” it is done. In other words, the suitable strategic approaches and methods of teaching fine art as well as actualization, implementation and the content organization of the subject have to be giving due consideration. In respect of this argument, Hartnett and Naish (1976) contended:

A practical problem is related to a particular context. It confronts a certain person (or group) whose capacities, outlook and achievements limit his actions. It usually arises out of his particular circumstances, and must be able to affect what happens by his action; and if he is to consider the problem seriously, must judge one possible effect to be more desirable than another. (p18).

For Green in Leland (1972) “Theory arises out of practice with its ever expending needs, and is the most pertinent factor in shaping or directing further practice.” He added that “theory is raised above practice by reflection, and though the reflection, and though the imagination if becomes incarnated, as it were, in practice on an increasingly high level.”

The theory and practice of teaching fine arts in secondary schools in Kano state should be distinguished in terms of interrelated

distinction between the theoretical and practical problems of arts teaching and evaluation. Teaching of fine arts should be based on the relationship between fine arts theory and fine arts practical works that implies theorizing and practicing in the sense of doing art works.

Educational practice and theory involve two independent factors: thinking out 'what' to be done and 'how' to be done. Educational tradition stressed the importance of learning by doing in such a manner which places premium on the learner's first hand experience at the expense of theoretical teaching. Fine arts theory involves listening to the theoretical explanations or arguments of the art teachers and is something that follows a period of self-help activities and implementations.

Practical knowledge in fine arts teachings are used only in as far as there is knowledge in practice, how to carry out the arts practical task and activities. Here knowledge of fine arts implies the various arts theory that involves and proceeds activities. So in view of this one cannot be said to be an art teacher or art educator, although he cannot do well in both arts theory and practice. Anscombe also in Leland (1972) declares that:

A man has practical knowledge who know how to do things, but that is an insufficient description, for he might be said to know how to do things if he could give a lecture on it, though he was helpless when confronted with the task of doing them (p5).

So in this context, fine arts teaching theory and practice in secondary schools in Kano state were found to be interrelated, although they are two separate entities. Arts practical knowledge is required for the solution of arts practical problems, which should be solved by producing something a thing in art works to proof. Practical

knowledge in fine arts cannot be recognized, as the same as the knowledge in fine arts theory. Example, that so and so is the best theory to adopt in order to meet a practical problem.

It is important to note generally that contrast between theoretical and practical fine arts teaching are in terms of the distinction between theoretical and practical fine arts task. Practical art works are not always restricted to knowing how to do and being able to do art works, or carry out a particular art task. There must have involvement of both technical and Practical Knowledge. According to Shore (1976), "Technical knowledge in art consists of knowledge of the rules (theory) that governs a task or activities." A painter has technical knowledge if he can produce painting under the theory of colours and principles of perspective. This is rough contrast between theory and practice in fine arts teaching. On this account, fine arts practical knowledge can only be manifested both in fine arts practical activities, such as painting, sculpture, ceramics, architectures and so on. And also in fine arts theory as the studies, the teachings, theorizing art education, art history, anthropology, cultural displace, play right, creative writing, music, and dance and so on.

Educational theory and practice are synonymous. Discussions about the theory and practice of teaching attract several comments. The comments had been made in the light of concept of theory and practice of education. Such as the comments made by Hist, in Hartnett and Naish, (1976). Hist holds that there could be something called "the theory of education: *ibid*, here, refers to a constructive theory to determine and guide the activities not such a theory that is akin to scientific theory which attracts philosophical questions.



Educational theory and practice in teaching fine arts constitute the theory justifying facts, certainly, by reference to the various theoretical disciplines that are relevant to art education such as psychology, culture believes, anthropology, art history, and so on. Theory of arts teaching states the principles and generalizations; which prescribe or proscribe certain type of action to be taking when teaching. This includes justifiable views about the nature of art education, its organization, and its methods. The theory of arts teaching implies a justifiable collection of rational principles for fine arts practice. Principles, here, refers to the practical generalization which is necessary for application in to practical teaching. The fine arts theory and practice are not just so much description of what is now possible in arts teaching in secondary school in Kano state but also the outlines of long-term principles in art education.

#### **2.06 Theory and Practical Teaching Materials in secondary schools**

The educational values of instructional materials, in teaching Fine Arts, are enormous and serve as guidelines on strategies for the selection of appropriate instructional materials as well the appropriate teaching methods in both theory and practice.

The use of instructional material in teaching Fine Arts is very necessary. It explains the materials as they are used in disseminating art education and understanding of art activities carried out in secondary schools.

Tracing the significance of instructional materials Brown, Oke and Brown (1982) confirmed that, teachers more often make over

verbalization in teaching. By this teachers excessively use much word to convey meaning to students in the classroom. They also assert that the problem is that teachers tend to talk too much without really saying anything. They also tend to ‘talk at’ the students instead of tending to ‘talk with’ them. Thus teachers keep on talking regardless of student’s non verbal signals, that they are bored or even completely lost.

In this statement, they are referring to the predominant methods of teaching that have been used for many years: lecture and discussion methods, and which they have decided to call Traditional Time Tested Methods (T.T.T.M.), because, the methods have resisted the test of many time and periods in the development of education.

#### **2.07 Value of Theory and Practice Teaching Materials in secondary schools**

Due to the technological development of our modern time, teachers no longer have to use solely by lecture or discussion methods, which were found to be wordy. To make the teachings meaningful and to communicate effectively in the classroom, teachers should use a variety of teaching materials around them that can be served very well to convey meanings more vividly and more interesting. Such materials are enlisted in appendix E of this study. Others are like, according to grant (1978) chalks and boards, charcoal, old matchboxes and cardboard boxes, clay sticks and match - sticks times, glasses.

The teaching materials are often called instructional materials, teaching aids or devices. There are varieties of terms applied to the teaching materials to indicate the involvement of several senses in the

learning process. Teaching materials are used to supplement or complement the teacher's task. They also help to put across in the class the substance of the instruction. How the instructional materials are used is what forms the different teaching strategies, techniques and methods as well as the process of education. Means, (1968) stated the values and objectives of instructional materials:

Teaching materials are essential part of an effective educational program. They provide a good substitute for first-hand experience and, when properly used, do much to foster learning. Through their varying appeals, instructional materials are important asset in extending and enriching the curriculum at all educational levels. (p. 68)

Instructional materials assist the students to quickly find solution to their problems, to discuss and to extend their understanding. Some specific and practical objectives and value of these "perceptual" materials were given by Kinder, (1965):

... Overcome the limitations of restricted personal experiences of pupils; overcome the limitations of the classroom; provide for the direct interaction of the pupils with the realities of the social and physical environment; provide uniformity of percepts. Give initial concepts which are corrects, real and complete; Awake new desires and interests; provide motivation and stimulation; and provides Integrated experience which vary from concrete to abstract. (p 42-45)

In teaching and learning utilizing audio-visual instructional materials are very important means for better learning. It makes teaching a successful. Haask and Facker in Kinder (1965) pointed out that such instructional aids render services by:

...Creating more vivid impressions; using additional organs of sense; getting and holding the student's attention through change of pace",

simplifying the knowledge to be learned and improving the quality of the instructional given (p.48).

It is, hence, believed that the proper use of the instructional materials and proper teaching strategies contribute to effective learning and teaching, because they reduce verbalism, they increase the performance of learning, they add interest and involvement, they stimulate self-activity, they provide uniformity of percepts, they provide continuity of thought, and they provide experience that can not be easily obtained through other means.

The educational objectives and values of the instructional materials are innumerable. It is according to Means (1968) “teaching materials are essential parts of an effective educational programme” very important for the art teachers to be aware of their most significant contributions so that they can be offered to facilitate teaching and learning. They include:

1. the promotion of meaningful communication.
2. ensure better relation and memory to make learning permanent.
3. the provision of first hand experience with the social norms and physical environment.
4. overcome the weakness and limitations of the classroom activities.
5. provision of common experience on which other learning experience can be developed.
6. the stimulating and motivating instruments for effective learning and teaching.
7. the development of interests in the other areas of learning, not only art theory and practical lesson, but those subjects related to fine arts.

8. encourage active participations when students are allowed to manipulate materials practically that are used.
9. complementing and supplementing the learning task.
10. they serve as facilities of teaching and learning (p.15).

## 2.08 Selection of Theory and Practice Teaching Methods in secondary schools

There are as many methods of teaching Fine Arts as there are many teachers. However, there are certain teaching strategies that are used by the teachers, also there are certain regulations for using any of arts teaching methods. According to Ozigi and Canham (1978) the following are some common rules of selecting a teaching strategy, which should be applied to teaching Fine Arts in the schools. A method must always be planned, tactful and with techniques. They enumerated the three rules as:

- \* Plan: Design the general idea of how to achieve or reach what it aimed
- \* Tactful: show how the plan is carried out.
- \* Techniques: The various skills that are needed to carry out the teaching as planned.

Ozigi explained that normally, the appropriate teaching method for teaching Fine Arts theory and practice is the demonstration method; This kind of teaching strategy is often referred to as an “audio-visual” explanation because it emphasizes the important points of a product which is visualized by the students and the teacher.

In teaching theory and practical, the demonstration can be used as a method but it can also be frequently used in relation with other approaches to teaching as a specific technique. According to Means (1968)

The demonstration is a process of graphic explanation of a selected idea, relationship, or phenomenon. It involves the use of materials and

the provide a visual experience which is usually increased in value by verbal explanation (p.60).

He added that:

The demonstration generally is utilized with a group of observer – participants by some one who is and expert on the given subject. It is often used to set a goal of activity or to define standard of performance (p.60)

Therefore, a resourceful art teacher can select this method, because it can find more application in both theory and practice of teaching Fine Arts. Fine Arts lessons involving skill learning such as general art on two and three dimension or art history and applications.

Some educationists such as Dele, grant, Ozigi and Brown recognize the great impact of audio-visual instructional materials. Dele (1954) confirmed it and his research indicates that students remember 10% of what they read; 20% of what they hear; and about 50% of what they hear and see. He concluded that retention increases as the students get more involved in the learning process. Two instructional devices which appeal to both sight and hearing are now becoming valuable teaching aid; He added that these are the sound motion picture and television. Using audio-visual materials in teaching practical art works such as sculpture, painting, and drawing. Talabi (1979) offered score for a more realistic approach to teaching and learning. The practical work on sculpture or construction of model of real objects motivates the interest of the class, what appeal to the senses. Such materials that can be used in teaching sculpture are like local clay, sawdust and paper Mache. For how to select the appropriate audio-visual teaching aid for teaching Fine Arts, a teacher

may probably face some problem. The following basic criteria are provided by Brown, Oke and Brown (1982):

1. Suitability for the intended purpose, learners and physical qualities. The teacher should select the materials that would best aid in achieving the behavioral objectives of the lesson. That is, it is only the materials that would help to serve the instructional purpose that should be used. This means that it is only the appropriate and suitable audio-visual materials should be applied when teaching the theory and practical aspect of Fine Arts.
2. In considering the suitability of the instructional material to fit the need of the intending learners, Callahan and Clark, (1977) believed that materials are effective only when they are understood and appreciated by the students using them.
3. Teacher, whom selecting the teaching instructional material is his responsibility, should bear it mind that not all those commercially attractive available materials are always suitable for a specific use. So, in selecting the type of audio-visual instructional art materials, the teacher should preview and examine the materials. This is in order for the teacher to determine whether or not the materials are within the students' level of understanding as well as within the range of their experiential background.
4. Effective materials attract attention of the users. Hence, in selecting the art materials, the physical qualities should be considered. Such qualities include attractiveness, easy to handle, and other authenticities as simple colour, novelty and familiarity. There are two other factors, which are secondary, to be considered in selecting the types of art materials. The factors are: cost and time involved. Very cheap art materials are not always the best, likewise to say of the very



expensive ones. The art instructional material should be within the reach of the students and the school's budget. The cost should be reasonable enough.

It is in the best experience of the researcher, to suggest here that the use of some audio-visual art materials may need more than one period of 45minutes, although, some schools allocate double periods for Fine Arts practical lessons. However, the art teacher should consider the time factor of the periods in order not to disrupt other teacher's plan. It is important when selecting any type of the instructional art materials for theory and practice of art teaching, the teacher should ask himself this fundamental question: Is it worth the money and time involved to use of these or those instructional materials?

#### **2.09 Using Instructional Materials for Teaching Theory and Practice Lessons in secondary schools**

The values that imbibed from the instructional materials can only be applicable to the practical art teaching, when the skills of using them in art teaching. Wittch and Schuller, (1967), caution that instructional materials by themselves cannot do much to improve or promote learning. Their value lies in the professional skills of the art teacher in using or handling them. Tracing the fundamental steps to be considered for a more effective use of instructional art materials, Brown, and others (1982), enlisted the following steps:-

1. **Prepare Yourself:** The teacher should prepare himself with the materials that are intended to use. This will enable the art teacher to decide exactly when and how the materials should be presented. It will also enable the teacher to determine which part of the audio-visual experience needs emphasis or an extended elaboration.
2. **Prepare the Materials:** All equipment and materials should be tested for proper functioning and set ready for use. All the materials should therefore be arranged and positioned in such a way that they come in hand at the exact time they are needed.
3. **Prepare the Environment:** This involves making sure that the environment is conducive for the use of the audio-visual experience planned. When using audio-visual material the class should be properly darkened and free from distractions. This is to clear and improve visibility and quietness for the audience. In other words, it is to improve visibility and calm for the students to see clearly and hear distinctly what is being said and done.
4. **Prepare the Students:** For the students to gain maximum benefit from the lesson, they should have sufficient background information about the subject under study. It is necessary to stress the important areas the students are to learn from the exercise so that to enable them to and identify what sort problems the materials hope to solve or shade more light on. Students should also be informed about what they are expected to do while and after using the materials.
5. **Use of Materials:** All materials used should be properly and adequately introduced. The presentation should be accompanied with necessary explanations, comments, and demonstrations.

When using audio-visual equipment, the teacher should make sure that the picture is well focused; and sound is well audible. All these imply that the materials should be used in the most professional way in order to get the desired effect and result.

6. Evaluate the Materials: As a requisite for evaluation, the fine art teacher should finally ask himself these fundamental questions after using the instrumental materials:
- Did the materials help in achieving the purpose?
  - Did the students understand and appreciated, the materials or where they bewildered or confused?
  - What portion of the audio-visual experience needs improvement in future?
  - Was it worth the time and energy spent to prepare and use the materials?

Confirming these necessary questions with positive answers, suggest a successful teaching of fine art for a practical or a theory lesson.

## **2.10 Summary of Literature and uniqueness of the Study**

The theory and practice of teaching Fine Arts are separate entities but they are related. Importance of Fine Arts in secondary school is stressed in this chapter. The state of Fine Arts teaching in secondary schools and the relationship between theory and practice of teaching Fine Arts as well as the instructional art materials, methods of art teaching, and the possible solution to the problems are compounded in the two relative terms.-

Theoretical framework was provided indicating (NRDC) based on Getty Center for Education in Arts, Discipline Based Arts Education (DBAE) and Nigeria Educational Research Development Council. The researcher discussed different issues raised by some authorities, such as Entwistles in Hartnett and Naish (1976), Brown (1973), Green in Leland (1972), Anscombe in Leland in (1972), Hist in Hartnett and Naish (1976),

The functions of fine arts were counted down according to some scholars as Olorukoba, (1991), Ajayi (1983), fafunwa (1974) and Uzoagba (1978). Theory and practice of teaching fine arts were discussed tracing the importance of its teaching instrument as stated by Brown, Oke, and Brown, (1982), Means (1968) and Kinder (1965) the appropriate way of teaching fine arts was also discussed basing the idea on the contributions of Ozigi and Canham (1978).

## **CHAPTER THREE**

### **RESEARCH METHODOLOGY**

#### **3.1 Introduction**

The research methodology was planned to specify the methods which was applied in the data collection and analysis in the research design and to provide the procedural outline for the conduct of the research. The methodology adopted in this study provides the essential blueprint and framework for tackling the research problems. This chapter serves as a guide in the delineation and limitation of the research purpose.

#### **3.2 Research Design**

The research design used in this study is descriptive survey. Descriptive research is used to obtain information concerning the current status of what exists at a time. Therefore the research design is directed towards determining the extent of the gap that exists between the theory and practice of teaching Fine Arts in secondary schools in Kano State.

The research design was adopted in order to get information about the relationship between the theory and practice of teaching Fine Arts in secondary schools. The idea was to obtain information about the gap that exists between the two complementary variables and the cause effect relationship.

#### **3.3 Population And Sample**

The population for this research was secondary schools in the State. One (1) secondary school offering Fine Arts was selected using the cluster sampling technique from each of the zones. It was discovered that there are twenty-one (21) secondary schools from all the ten (10) zones offering Fine Arts.

Ten (10) schools were selected from the ten (10) zones and the eleventh (11<sup>th</sup>) school was chosen from the municipal zonal education which the two schools are far apart from each other. Therefore, the eleven (11) schools were from the twenty - one schools in the zones. In selecting the sample schools, cluster sample technique was adopted. That was because, each zone has two or three secondary schools offering Fine Arts located very close to each other. One (1) secondary school is chosen from each of the zones. The sampling was conducted through “coining” process.

Random sampling technique was adopted when selecting the teachers and students representatives. This was achieved through drawing the representative members from the entire population at random in each of the selected schools from the ten zones. From the total population, a considerable percentage (%) of the representatives was taken from the selected schools for the random sampling. In each of the selected schools, students and art teachers were sampled for the survey.

**Table 1: schools sampled and their population**

S/No.	Zones	No of Schs.	Sel. Schs	Population	Sampled	100%
1	Bichi	2	G.S.S Bichi	(35) Students	(20)students	57.1%

				(4) Teachers	(2)Teachers	
2	Danbatta	2	G.S.S Rimin Gado	(30) Students (2) Teachers	(20) Students (1)Teachers	66.6%
3	Gaya	-	-	-	-	-
4	Gwarzo	2	G.S.S Kabo	(41) Students (3)Teachers	(20)Students (2)Teachers	48.8%
5	Munjibir	2	G.T.C Ungoggo	(22) Students (3)Teachers	(20)Students (2)Teachers	90.2%
6	Municipal	4	G.G.C Dala & W.T.C Kano	(45) Students (3) Teachers	(30)Students (3)Teachers	66.6%
7	Nassarawa	2	Dinon S.S.S. Nassarawa	(31) Students (2) Teachers	(20)Students (2)Teachers	64.4%
8	Rano	1	G.G.S.S Kura	(41) Students (3)Teachers	(30)Students (2)Teachers	73.1%
9	Tudun Wada	1	Govt. College TudunWada	(25) Student (2) Teachers	(20)Students (1)Teachers	80.0%
10	Wudil	3	G.S.S & G.G.S.S Sumaila	(42) Students (3) Teachers	(30)Students (2)Teachers	71.4%
	TOTAL	21 (100%)	11 (52.4%)	(312) Student (25) Teachers	(210) Students (15) Teachers	68.7%

- 52.4% = sampled schools
- 67.3% = sampled student
- 60.0% = Sampled Teachers
- 68.7% = mean ( $\bar{x}$ )% of each school selected
- 01.4% = the simple error between 68.7% and 67.3%

Table 1 shows ten (10) zonal education areas, the number of schools offering fine arts in each zone, the selected schools from each zone, the population of both teachers and students and the total

percentage of the sampled schools, students, teachers, mean ( $\bar{x}$ )  
average of each school selected and the simple error between the  
mean and the sampled students



### 3.4 **Research Instruments**

With regards to the nature of the research, the researcher applied some categories of instruments for the data collection. Observation and interview were used in order to justify the information obtained by the returned questionnaires. Interview and art teacher's guide were also applied to identify areas of problems and solutions to the problems.

**Students' and Teachers' Questionnaires:** formed the major source of information from both the students and the teachers from the selected schools. The students and the teachers completed the distributed questionnaire and returned them to the researcher for interpretations of the data obtained.

The students' and the teachers' questionnaire contained a considerable number of items which were divided into A, B, and C. Sections. A of students' and teachers' questionnaires contained fifteen (15) different items and Sections 'B' and 'C' contained thirteen (13) and twenty-one (21) different items each in addition to the questions provided in section 'A'.

The mode of completion in some of the questions in the questionnaire were filling the blank, completions of statements and ticking the correct responses.

These instruments were adopted in consideration with the level of the students' ability and the topics of the research.

### 3.5 **Validations of the Instruments**

In the attempt to confirm the extent to which the research instruments could be said to be valid, the following criteria were followed.

1. Various art teachers were requested to determine the various teaching methods of Fine Arts. The art teachers were drawn from each of the selected secondary schools offering Fine Arts including the Head of Department, Fine Arts Kano Education Resource Department (K.E.R.D).
2. In order to have a valid result the instruments used for collecting the data were checked through the following four (4) procedures:- The questionnaires were vetted by the researcher's supervisors and some corrections were made on those items that sounded to be vague. Some modifications have been made on both the questionnaires. The instruments were applied in similar secondary schools and the result of the administered questions were collected and analyzed.
3. The observational guide was prepared in order to observe a typical art classroom teaching, so as to identify the extent of the gap existing between the theory and practice of teaching fine arts in Senior Secondary Schools and the particular aspect of fine arts that are experiencing the high degree of the gap. The methods of teaching organization of content and objectives that are best in the teaching of fine arts. And the types of fine arts teaching materials

### **3.6 Data Distribution and Collection**

The data was distributed and collected from the eleven (11) selected secondary schools offering Fine Arts in the State. Both students' and teachers' questionnaires were distributed to the selected schools and collected from the schools. The selected secondary

schools were drawn from the ten (10) Kano State Zonal Education Areas.

Total number of two hundred and ten (210) questionnaires were equally distributed to the selected students at random from the selected schools; and the total number of fifteen (15) art teachers' questionnaire were also equally distributed to the fifteen (15) art teachers. One (1) art teacher is chosen from the schools having only two (2) art teachers; and two (2) art teachers were sampled from each of the selected schools having more than three (3) art teachers. Both the students' and the teachers' questionnaires were one hundred percent (100%) returned. The table below indicates the distribution and returned of both the students and the art teachers questionnaires.

**Table 2: Data Distribution and Collection**

Zone	Sel. Schs.	Sampled Students questionnaires	Sampled Teacher questionnaires	Students & teachers questionnaire	%
Bichi	1 school	20 students	2 Teachers	22(Stu/Teac.)	100%
Danbatta	1 school	20 students	1 Teacher	21(Stu/Teac.)	100%
Gaya	-	-	-	-	-
Gwarzo	1 school	20 students	2 Teachers	22(stu/teac.)	100%
Munjibir	1 school	20 students	2 Teachers	22(stu/teac.)	100%
Municipal	2 schools	30 students	2 Teachers	32(stu/teac)	100%
Nassarwa	1 school	20 students	1 Teacher	21(stu/teac.)	100%
Rano	1 school	30 student	2 Teachers	32 (stu/teac.)	100%
T/Wada	1 school	20 students	1 Teacher	21(stu/teac.)	100%
Wudil	2 schools	30 students	2 Teachers	32(stu./teac)	100%
Total	11 schools	210 students	15 Teachers	15(stu/teac.)	100%

%	52.4%	100% Returned	100% Returned	100% Returned	100%
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N.B: SEL. SCHS. - Selected Schools

STU/TEAC - Students and Teachers

The researcher had direct discussions and interviews with the students and teachers especially those who have not been provided with the questionnaires. That was to enable the researcher to get more information on what really happens as the result of the existing gap created between the theory and practice of teaching of fine arts in the schools.

The researcher studied some aspects and areas of fine art that need not questions or other tools for the data collection. This was to enable the researcher to have his own personal view about the problems, and to give objective suggestions for the problems.

### 3.7 **Data analysis**

In this research simple statistical methods of data analyses were used. Distributed and collected questionnaires were analyzed and discussed using frequencies (f) and percentages (%). Responses to each of the questionnaires were illustrated in tabular forms. Decimal points percentages (.%) in tables ten (10) and twelve (12) were rounded up to the nearest (whole) hundred percent (100%) in order to approximate.

## CHAPTER FOUR

### DATA PRESENTATION, RESULTS AND DISCUSSIONS

#### 4.1 Introduction

The main objective of this chapter is to present the results and discuss the findings. The data collected were analyzed and discussed along side with each of the tables.

#### 4.2 Analysis of Students' Questionnaires

**TABLE 1:** Aspect of Fine Arts taught in Schools

<b>Responses</b>	<b>No. Of Students (f)</b>	<b>Percentages</b>
Theory of fine arts lessons	136	65%
Practical fine arts lessons	63	30%
Both the theory and practical	11	5%
Total	210	100%

Table 1 shows that theory aspects of Fine Arts was given more considerations than the practical aspects. Most students indicated that their teachers gave practical lessons after having theory lessons separately. Five percent (5%) of the students showed that both the theory and practical lessons were taught together especially when the art teachers were making explanations on some illustrations and demonstrations on a specific project. Thirty percent (30%) indicated that practical lessons were taught.

**TABLE 2:** Aspect of Fine Arts liked by the Students

<b>Responses</b>	<b>No. Of Students (f)</b>	<b>Percentage</b>
The theory	67	31.9%
The practical	97	46.1%
Both the theory and practical	46	22.0%
Total	210	100%

Table 2 indicates that forty six percent (46%) of the students liked to have practical arts lessons. This was probably because most art practical lessons involved play-way activities, and students from their earlier stages of development enjoyed play activities. Oral discussions with the students also show that the students enjoy the theory aspects of Fine Arts. Almost thirty - two percent (32%) of the respondents and twenty - two percent (22%) of the students enjoyed both theory and practice of Fine Arts teaching.

**TABLE 3:** Arts Materials in the teaching of theory and practice in schools.

<b>Responses</b>	<b>No. Of Students (f)</b>	<b>Percentage</b>
Not Available	178	84.8%
Available	32	15.2%

Total	210	100%
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Table 3 shows that eighty - four percent (84%) of the students agreed that there was lack of materials of teaching practical and this affected the learning activities. This also indicated that most students relied on the art materials in order to learn Fine Arts. Fifteen percent (15%) said materials were available for teaching practical.

**TABLE 4:** Learning Experience for the JSS level

Responses	No. Of Students (f)	Percentages
Drawings	19	9%
Paintings	21	10%
Modeling	17	8%
Craft	29	14%
Dressing	4	2%
Music	21	10%
Singing	21	10%
Dancing	21	10%
Textile	19	9%
Graphics	15	7%
Ceramics	15	7%
Other areas	8	4%
Total	210	100%

Table 4 shows that the students learnt by activities in their previous junior section art projects and works. Handcrafts were the predominant activities they did. This was indicated by fourteen percent (14%) of the students. Painting; music, singing and dancing were followed with the ten percent each. Modeling such as sculpture, paper mâché and ceramics were showed with height percent (80%). The students learned drawings, dressings, music, textiles, graphics and other areas of Fine Arts such as art education and appreciation.

**TABLE 5:** values of theory and practice

<b>Responses</b>	<b>No. of Students (f)</b>	<b>Percentage</b>
There is need	178	84.8%
There is not need	32	15.2%
Total	210	100%

Table 5 shows that eighty - four percent (84%) of the student get more interest in practical art lessons than the theory. This is because practical lessons involved art practical activities and handlings of various art materials.

**TABLE 6:** periods allocated to theory and practical.

<b>Responses</b>	<b>No. of Students (f)</b>	<b>Percentage</b>
One single period	0	0%
One double period	42	20%
One single & one double periods	168	80%



Two single & two double periods	0	0%
Totals	210	100%

Table 6 indicates that eighty percent (80%) of the students had one single and one double period for the theory and practical (including the studio works), while twenty percent (20%) of the schools use one double period per week for theory and practice. No school used one single or two single and two double periods. That was because, one single period was used for the theory and one double period was use for the practical lessons. It also enabled the students to handle their art materials in a capable way through skillful activities.

**TABLE 7:** use of practical activities

<b>Responses</b>	<b>No. of Students (f)</b>	<b>Percentage</b>
Yes	181	86.2%
No	29	13.8%
Total	210	100%

Table 7 indicates eighty - six (86%) if the students indicated they used practical activities art studio. Thirteen percent (13%) said studio works were done in their respective classes or outside the classrooms. The students enjoyed most of the art activities in practical art works.

**TABLE 8:** appropriate methods of teaching theory courses

<b>Responses</b>	<b>No. of Students (f)</b>	<b>Percentage</b>
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Lecture method	88	41.9%
Discussion method	38	18.1%
Discovery method	63	30.0%
Research method	21	10.0%
Total	210	100%

Table 8 shows that lecture method of teaching Fine Arts was (42%) the most used method. It was followed by discovery method with (30%), discussion method (18%) and research method (10%).

**TABLE 9:** comparison of theory and practice

<b>Responses</b>	<b>No. of students (f)</b>	<b>Percentage</b>
Both are significant	88	41.9%
theory is significant	38	18.1%
practice is significant	63	30%
Both are not significant	21	10%
Total	210	100%

Table 9 indicates forty - two percent (42%) of the students believed both theory and practice of teaching Fine Arts were important. They expressed their feeling on the significance of the two in a relative term such as “the arts theory help to make arts practical in logical manner and the practice helps to develop new theory. Thirty percent (30%) of the students said only practice of Fine Arts should learnt. Eighteen (18%) of the students said theory of Fine Arts should

learnt, while only ten percent (10%) of the students showed that both theory and practice of Fine Arts teaching were taught.

### 4.3 Analysis of the Teachers' Questionnaire

**TABLE10:** Academic Qualification of Fine Arts Teachers

<b>Qualification</b>	<b>No. of Teachers (f)</b>	<b>Percentage</b>
O.N.D.	1	6.7%
N.C.E.	5	33.3%
H.N.D.	5	33.3%
B.A.	2	13.3%
B.Sc.	0	0%
B.A. Ed.	0	0%
P.G.D.E.	0	0%
M.A.	2	13.3%
M.Sc.	0	0%
Ph. D.	0	0%
<b>TOTAL</b>	<b>15</b>	<b>≈100%</b>

Table 10 shows that thirty - three (33%) of the teachers had NCE and HND. Thirteen percent (13%) had B.A and M.A. one percent (1%) had OND. This indicated that Fine Arts teachers in Kano State were qualified to teach theory and practical.

**TABLE 11:** problems of teaching theory and practical

<b>Responses</b>	<b>No. of Teachers (f)</b>	<b>Percentage</b>
Lack of practical materials	4	27%
Lack of art text books	2	13%
Lack of parental supports	3	20%

Lack of fine art studio	6	40%
Total	15	100%

Table 11 shows that forty percent (40%) of respondents indicated there was the problem of lack of studios. Twenty - seven percent (27%) said lack of materials, twenty percent (20%) lack of parent support and thirteen percent (13%) indicated lack of textbooks. These problems affected the teaching of both theory and practical courses.

**TABLE 12:** Where Theory and Practical Lessons Are Normally Conducted

Responses	No. of Teachers (f)	Percentage
In the normal classroom	5	33.3%
In the art studio	8	53.3%
In the school compound	2	13.3%
Total	15	≅ 100%

Table 12 indicates that fifty - three percent (53%) of the teachers conducted their lessons in studios, thirty - three percent (33%) of the teachers carried their classes in normal classroom, and thirteen percent (13%) of the teachers used just school compound. Normal classroom and school compound were not adequate for either theory or practice of teaching Fine Arts.

**TABLE 13:** frequency of the use of homework in theory and practice

<b>Responses</b>	<b>No. of Teachers (f)</b>	<b>Percentage</b>
Regularly	13	86.7%
Not regularly	2	13.3%
Total	15	100%

Table 13 shows that eighty - six percent (86%) of the art teachers acknowledged that they gave regular theory and practical home works, thirteen percent (13%) of the art teachers did not, give the students class work during the school hours. It is often argued that the practice of art requires constant practice so homework should be given after practical experiences.

**TABLE 14:** frequency of homework given

<b>Responses</b>	<b>No. of Teachers (f)</b>	<b>Percentage</b>
Once a week	8	53%
Once a term	1	7%
Once a year	0	0%
Twice a week	1	7%
Twice a term	5	33%
Twice a year	0	0%
Total	15	100%

Table 14 indicates that fifty - three percent (53%) of the art teachers gave their home and class works once a week, thirty - three percent (33%) of the art teachers twice a term, and seven percent (7%) of the art teachers each gave once a term and twice a week gave it

respectively. No teacher gave assignment either once a year or twice a year. Assignments should be considered as the best ways to improve theory and practice; they should be given to students regularly.

**TABLE 15:** Reasons for using assignments

<b>Reasons</b>	<b>Percentage</b>	<b>No. Of Teachers</b>
To enable the students to have enough experience	53%	Eight (8) teachers accepted this reason
To enable the art teacher to treat theory in its broader aspect	7%	One (1) teacher accepted this reason
I do not have a specific reason for giving assignment	0%	No teacher accepted this reason
To keep students working in the middle and ends of the week	7%	One (1) teachers accepted this reason
To give students more time for reading and concentration	33%	Five (5) teachers accepted this reason
Assignment can be given at any moment	0%	No teacher accepted this reason

Table 15 indicates that fifty - three (53%) of the arts teachers gave theory and practical assignment in order enable the students to have enough art experience. Thirty - three percent (33%) of the art teacher gave assignments in order to enable him treat the theory of art in details while seven percent (7%) of the art teachers used assignment to keep the students busy at the weekend and gave theory more broadly. No teacher gave the assignment at any suitable time.

**TABLE 16:** Sources of getting teaching materials

<b>Responses</b>	<b>No. of Teachers (f)</b>	<b>Percentage</b>
From the school authority	3	20%
From the Ministry if education	3	20%
From parents	2	13.3%
From the students	1	6.7%
From Fine Arts club	2	13.3%
By improvisation	4	26.7%
Total	15	100%

Table 16 indicates that twenty - six percent (26%) of the Fine Arts teachers got their teaching materials improvisation, twenty percent (20%) each got materials from Ministry of Education and school authorities respectively. Also, thirteen percent (13%) each got materials from parents and art clubs. Only six percent (6%) of the students sourced materials by themselves.

#### 4.4 **Analysis of both the Teachers' and the Students' Questionnaires**

The questions in this section were concerned with both the students' and teachers' questionnaires on theory and practice of teaching fine arts in Secondary Schools in Kano State.

**TABLE 17:** Likert Scale of measurement

<b>S/N</b>	<b>ITEMS</b>	<b>SA</b>	<b>A</b>	<b>UD</b>	<b>DA</b>	<b>SD</b>	<b>%</b>
1.	There are enough Fine Arts	0%	0%	8%	7.1%	84%	100%

	Teachers in Kano state secondary schools						
2.	There are fine arts studio in the schools for teaching theory and practical fine arts lessons	40%	46.2%	10.2%	0%	3.6%	100%
3.	There are adequate Fine Arts theory and practical teaching materials for the teaching	15.1%	4.9%	4.9%	30.2%	44%	100%
4.	Theory and practice get adequate attention in the schools	87.1%	12.9%	0%	0%	0%	100%
5.	Practical aspect of Fine Arts are given more consideration than theory aspect of Fine Arts	28%	18.7%	7.1%	46.2%	0%	100%
6.	Theory aspect of Fine Arts are given more consideration than practical aspect	0%	47.1%	8%	20 %	24.9%	100%
7.	Assignments on theory and practical art works are usually given	22.2%	46.2%	31.6%	0%	0%	100%
8.	Assignments and project theory and practical art works are usually done individually	23.2%	42.2%	30.2%	4.4%	0%	100%
9.	An exhibition is usually organized	10%	40%	40%	10%	0%	100%
10.	The schools organize trips and excursion for the fine arts students	10%	40%	40%	10%	0%	100%
11.	Studio practical lesson on are taught	43%	43%	0%	7%	7%	100%



12.	Suitable teaching methods are normally applied in reaching theory and practice	20%	13.3%	20%	12.5%	34.2%	100%
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Item 1 in table 17 shows that the respondents disagreed that there were enough qualified art teachers in their schools. Eight percent (8%) respondents were not sure, seven point one percent (7.1%) disagreed and eight percent (8%) strongly disagreed with the notion.

Items 2 in table 17 shows that forty percent (40%) of the despondence strongly disagreed and forty six point two percent (46.2%) of the respondents agreed, ten point two percent (10.2%) undecided, nobody disagreed and three point six percent (3.6%) strongly disagreed. This revealed that most of the schools are having fine arts studio or places where they conduct their practical fine arts work.

Item 3 in table 17 indicates that fifteen point one percent (15.1%) of the respondents and four point nine percent (4.9%) agreed. Another four point nine percent (4.9%) were not sure while thirty point two percent (30.2%) and forty four point nine percent (44.9%) disagreed. This shows that although most schools have fine arts studio, not all of them have adequate fine arts teaching materials.

Item 4 in table 17 reveals that eighty seven point one percent (87.1%) and twelve point nine (12.9%) agreed. The rest are undecided. It also shows that fine arts periods are attended regularly and are taken into consideration.

Item 5 in table 17 indicated that twenty eight percent (28%) respondents strongly agreed, eighteen percent (18%) and seven point one percent (7.1) respondents were not sure, so they have not decided on which scale they should tick and forty six point two percent (46.2%) respondents disagreed.

Item 6 in table seventeen indicated that nobody strongly agreed and forty seven point one percent (47.1%) respondents agreed, eight percent (8%) were not sure, twenty percent (20%) disagreed and twenty four point nine percent (24.9%) strongly disagreed. This means that theory lessons in fine arts are not being taught in some cases. More practical lessons are taught more often than theory lessons.

Item 7 in table 17 indicated that twenty two point two percent (22.2%) strongly agreed, forty six point two percent (46.2%) agreed and thirty one point six percent (31.6%) undecided with the statement.

Item 8 in table 17 indicated that twenty three point two percent (23.2%) and forty two point two percent (42.2%) respondents responded agreed, thirty point two percent (30.2%) were not sure and four point four percent (4.4%) respondents disagreed. This also shows that most of the students do their assignments and projects individually; only few do their works in group.

Item 9 in table 17 indicated that ten percent (10%) and forty percent (40%) of both students and teachers organize annual fine arts

exhibition in their schools, forty percent (40%) were not sure, and ten percent (10%) disagreed with the assertion. With this data it appeared that most schools organize fine arts exhibition.

Item 10 in table 17 reveals that ten percent (10%) and forty percent (40%) of the total respondents agreed that their schools organize excursion and trips outside their localities. Forty percent (40%) of the respondents were not sure while ten percent (10%) disagreed with the statement.

Item 11 in table 17 indicates that forty three percent (43%) strongly agreed, forty three percent (43%) agreed, seven percent (7%) disagreed and another seven percent (7%) strongly disagreed.

Item 12 in table 17 shows that twenty percent (20%) of the respondents strongly agreed, thirteen point three percent (13.3%) agreed, twenty percent (20%) undecided, twelve point five percent (12.5%) disagreed and thirty four percent (34%) strongly disagreed.

#### **4.5 Major Findings**

The data analysis on the returned students and teachers questionnaires, in this chapter revealed that there were few responses that are very similar and corresponded to one another from which the raised research questions, in chapter one, were answered. The following items are the highlight of the major findings of the research The findings have to do with theory and practice of teaching of fine arts in secondary schools in Kano state.

1. Students developed interest in fine arts through art appreciation but some the students dropped the subject in their SS III because of lack of

enough art materials and studio. Theory of fine arts teaching was raised above the practical teaching of fine arts, though the student enjoy most of the practical art works. So the need more fine arts activities than the theory lessons. Enough times was given for the theory and practical lessons using lecture and group project works. The students noticed that both theory and practical lessons are significant, but most a time theory lesson was taught because there were no enough art studio for practical in Kano state secondary schools. Fine arts teachers face practical problems such as inadequate provision of art materials both theory and practical lessons. Classrooms were used for teaching fine arts while in some schools, lessons were carrying out in the school environment. Art teachers get their teaching materials by improvisation. Most of the fine arts works are done using locally made art materials.

2. The vast majority of the art teachers stated that each school has the responsibility for developing and strengthening the theory and practice teaching fine arts methods. The best way to achieve this was to accomplish and encourage the practical teaching of fine arts by following the right theory of teaching. These principles can only be achieved through considering both the theory and practice of teaching fine arts in the school program.
3. It was discovered that least importance, as regards to the objectives of fine arts' practical was attached to development of cultural background in terms of social graces and manners. In most cases, theory and practical fine arts teaching agree fairly and closely in regards to the degree of importance and the amount of emphasis given to the specific art works to done. There is a definite difference in regards to the amount of emphasis being given to the teaching of

sculpture and mouldelings base on our cultural heritage and arts and production of representation arts such as: sculptural piece were not usually taught.

4. It was also discovered that the best way for organizing and presenting fine arts theory and practical content was to have a regular scheduled and adequate periods for Fine Arts teaching. Fine Arts lessons were given either single or double periods per week.
5. The local art material and tools for teaching fine arts in Kano State Secondary Schools were the basic equipments for fine arts teaching theory and practice. Most of the fine arts teaching materials available on the schools categorically served one specific function or the other in theory and practical lessons. Fine arts require the use of various art materials. Most students were very creative in nature. They produce things out of improvised art materials because of the scarcity of modern ones and some other improved art materials.
6. Practical art lessons were not much taught, although, the students like practical lessons more than the theory lessons due to scarcity of art materials, equipment and studio. Hand crafts, drawings, performing arts paintings and textiles were mostly taught in fine arts practical lessons and as the aspects of fine arts in secondary schools.
7. Most of the schools allocated adequate periods; one single and one double period each class per week. The teachers teaching fine arts, very often used lectures and group assignment methods. The students view fine art as one of the very significant subjects in an academic line.
8. The teachers complained that lack of fine arts teaching materials affect their teaching. Lessons are conducted in a temporary fine arts studio. Most of the fine arts teachers stated that they regularly give

homework and assignment once a week or twice a term, to enable the students to have more experience and to give enough time for readings and concentration.

9. The teachers stated that there were lack of standard fine art studio and lack of high qualified fine teachers. Most of the teachers indicated that they get their teaching materials by improvising the available local ones they can get or from either the State Ministry of Education or from the schools. The teachers also expressed their views that fine art in Kano State is one of the significant schools subjects.
10. The research findings presented that; there is considerable amount of gap existing between the theory and practice of teaching fine arts in Kano State. Some extent of discrepancy between the theory and the practice of teaching fine arts in the state was sufficiently described as very serious in the evaluative form.
11. The findings have not clearly showed the relative influence of all the factors that are in the fine arts instructional materials mentioned, such as the cost and the price of the materials, the types of topics treated in the lessons and, the qualifications of the art teachers.
12. Negative impressions and misconception of fine arts are caused mostly by the poor application of fine arts theory and practical art teaching methods in the schools. That is to say that lack of systematic scheme of work, principles and the right teaching methods. Greatly affect the theory and practice of teaching Fine Arts in Kano State.
13. It was also discovered that because of the lack of interest shown in fine arts by the schools and college authorities, more and more students drop the subject as they advance in their studies. Higher schools and universities were very reluctant to grant entrance and credit for the secondary schools art works.

14. In addition, it is stated that the findings have substantiated much that had been assumed in the research. The questions regarding the application of fine arts theory and practical teaching have appeared to be logical and acceptable to the researcher.

## **CHAPTER FIVE**

### **SUMMARY, CONCLUSIONS AND RECOMMENDATIONS**

#### **5.1 Summary**

The research study was conducted on the following standard and basic arrangement: preliminary pages, five chapters and list of tables.

The preliminary pages contained title page, declaration, dedication Certificate, acknowledgement, abstract and table of contents.

Chapter one is the introduction of the study and it covered the background of the study, statement of the problem, objectives of the study, significance of the study, research questions, research hypotheses, delimitation and scope of the study, definition of terms as well as organization of the study.

Chapter two contains the review of related literature which covered the introduction of the reviewed literature, theoretical framework of the study, relationship between theory and practice of teaching fine arts in secondary schools in Kano state, functions and objectives of fine arts in secondary schools, theory and practical teaching materials in secondary schools, values of theory and practical teaching materials in secondary schools, selection of theory and practical teaching materials in secondary schools, using instructional teaching materials for theory and practice lessons in secondary schools, summary of the related literature and uniqueness of the study.

Chapter three is the methodology adopted in the research study. It contained the introduction of the chapter, research design, population and sample, research instruments, validity of the



instruments, data distribution and collection and data analysis procedure.

Chapter four contained the research data presentation, results and discussions. It cover the introduction of the chapter, analysis of the students' questionnaire, analysis of the teachers questionnaire, analysis of both the teachers and students questionnaires and the research major findings.

Chapter five covered mainly the summary of the research study, conclusion of the research, recommendations, bibliography and appendices of the study.

Finally, the list of tables page contain the schools sampled and their population, data distribution and collection, analysis of the students questionnaire, analysis of the teachers questionnaire, analysis of both the teachers and students questionnaires, checklists and fine arts practical teaching materials available in secondary schools in Kano state as their nature of both qualities and quantities, map of Kano state showing the scope and the area of the study as well as the introductory letter presented to the various places that the study concerned with .

## **5.2 Conclusion**

It was concluded that the finding supported the research hypothesis of this study and found that there was a gap existing between the theory and practical teaching of fine arts in Secondary School in Kano State. The extent of the discrepancy between the theory and practice of teaching fine arts was sufficiently described as very serious. Least amount of gap in the area of theory of teaching fine arts was discovered. Generally, there was no much deal of gap

found in the area of theory and practice. However, some very serious problem centered around the questions on the fine arts practice, which is farthest from theory in terms of methods of teaching.

The preliminary solutions of the problems that emerged as a result of this research study would help to a great deal. One clear realization resulting from this research was that, the problems of the relationship between theory and practice of teaching fine arts in Kano State Secondary Schools was very complex one. That was because the field of fine arts teaching theory and practice in the state was so broad, and dealing with the intangibles of the cultures Kano state people. Certainly, no single research study can uncover all the difficulties facing fine arts theory and practice of teaching or solve all the discovered problems. Therefore, I call for a further research that could be conducted using other aspects of fine arts to find out the factors responsible for the gaps existing between the theory and practical teaching of fine arts theory and practice in Kano State.

### **5.3 Recommendations**

From the research findings, it was found that there were problems in acknowledging the relationship between theory and practice of teaching fine arts in Senior Secondary Schools which coursed the degree of gap between the art theory and art practical teaching in Kano State.

Fine arts teachers and educators in Kano State, therefore, have to face these challenges by trying to convert the number of disinterested students to a high level of interested students in fine art. The neglect of either the theoretical and practical teaching of fine art in the

schools, overtly, displayed by some of the schools, force the students to become unnecessary swollen headed towards art education in the state. This attitude by the students had made them to look down on art as a full career in their school activities. The fact is that, the application of theory and practice of teaching fine arts are not utilized relatively. Thus, the students tend to run away from taking the subject in their further studies.

Instructional fine arts materials are the sources that generate interest to the learner and give courage to fine arts teachers in the classroom. There should be enough scope for the development of fine arts material in order to facilitate the theory and practice of teaching fine arts process: Instructional art materials are very essential aspect of art education in Nigeria. By using the fine arts material, the art teacher can only find it easy to theorize artwork when teaching. In selecting the appropriate instructional fine arts materials, the art teacher must know what should be the aims and objectives of fine arts teaching, what method of teaching is to be adopted and what kind of teaching materials are to be used. Well-organized instructional fine arts materials are the source of inspiration to talent when facts are taught using the instructional materials. Therefore, through the theory and practice of teaching Fine Arts a relative terms. The students can be guided to draw their own conclusion about the importance of the subject and the topic for discussion in the classroom.

These problems need to be attended to, and as such, the following recommendations were given:

1. Adequate time/periods should be provided on the school timetable, for theory and practical arts lessons; and the teachers should arrange extra practical art lessons during evening lessons or preps for the students. These would enable the students to carry out their practical and theory art works in a conducive atmosphere.
2. The fine art teachers, with cooperation of the schools authorities should occasionally organize exhibitions of the fine arts practical work, and stage drama and cultural dances in the schools. This is to encourage and arouse the interest of the students.
3. Both Small and large-scale industries and companies should embark on mass production of fine arts theory and practical teaching material to enhance the development of fine art education as part of their contribution to wards the art and cultural development in the nation.
4. The theory aspect of fine art teaching should be considered in the schools, such as art history art education and art appreciation. This will enable the students to know the history of various cultures in the state as well as the historical understanding of our traditional and indigenous art works. Such as mural, local dying, leather work and so on.
5. Fine art teachers and students should use their own leisure time for producing personal art work, both the theory and practical so as to develop more interest in producing art work using the available resources.
6. The federal and state governments should provide adequate recommended textbooks for fine art. These textbooks should come from the expert publishers and those written by right authors.
7. Theories of art should be taught through art history, art education and art appreciation at the three sections of S.S. level. This will help to acquaint the students with historic places, contemporary Nigeria

artists, local arts and crafts and so on. This will also help the students to have the opportunity to realize the usefulness of our art cultures and to enable them to appreciate art cultures.

In addition, it can also be said that the findings have substantiated much that has been assumed in this research. Basic assumptions have been made regarding the aspects of fine arts theory and practice of teaching, which have appeared to be correct. But yet there has been no much effort made by some researchers to produce evidence that would either support or refute them. Therefore, a great deal must be done to close the gaps that exist between the theory and practical teaching of fine arts in senior secondary schools in Kano state.

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## APPENDIX A

### **Students' questionnaire on the teaching of theory and practice in secondary schools**

A questionnaire being designed to investigate the relationship between theory and practice of teaching fine arts in Secondary Schools in Kano State. Please help me to complete this questionnaire to enable me conduct the research exercise. Tick ( ) the correct response or fill in the blank space with the correct responses from the alternatives as the case may be.

1. Name of School:-----  
-----
  
2. Which of the following is taught in your school very often?
  - (a) Theory fine art lessons
  - (b) Practical fine art lessons
  - (c) Both the theory and practical art lessons
  
3. Which aspects of fine art teaching do you enjoy most?
  - (a) The Theory aspect
  - (b) The practical aspect
  - (c) Both theory and the practical.
  
4. What types of art activities do you do in classes?
  - (a) Drawing
  - (b) Painting
  - (c) Modeling
  - (d) Craft
  - (e) Music

- (f) Dressing
- (g) Singing
- (h) Dancing
- (i) Textiles
- (j) Graphics
- (k) Ceramics
- (l) Art appreciation

5. What do you prefer practical art works and activities or theory class lessons? Why?

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6. How many art periods do you have per week?

- (a) One single period
- (b) Double period
- (c) On Single and one double period
- (d) Two single periods and two double periods

7. Which of the following teaching methods do you use for theory and practical lessons?

- (a) Demonstration method
- (b) Group project method
- (c) Project method
- (d) Individual work
- (e) Lecture
- (f) Discussion
- (g) Discovery method
- (h) Research method

8. Are theory and practice of teaching fine arts related to each other? How?

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## APPENDIX B

### Questionnaire for teachers on the teaching of theory and practical courses in Fine Arts

A questionnaire is designed in order to investigate the relationship between the theory and practice of teaching Fine Arts in secondary schools in Kano State. Please help me to complete this questionnaire to enable me conduct the research exercise. Tick ( ) the correct response that is applicable to the statement made. Fill in the blank space with the correct response from the alternatives.

1. Name of School:-----  
-----

2. Academic Qualification:-----  
-----

O.N.D. ( ) N.C.E. ( ) H.N.D ( ) BA (Ed) ( ) P.G.D.E. ( )  
) B.A. ( ) M.A. ( ) M.Sc ( ) Ph.D ( ) Other (Specify)

3. What practical problems do you normally encounter when teaching theory and practical in school?

- (a) Lack of practical materials.
- (b) Lack of fine arts text books in the library.
- (c) Lack of practical recognition and supports
- (d) Lack of adequate standard fine art studio.

4. Where do you normally conduct your theory and practical fine arts lessons?

- (a) In the normal classroom works and lesson.

- (b) In the fine art temporary studio.
- (c) In the school compound and art room.

5. Do you give Fine Arts theory and practical homework? If yes, how often and why?

- (a) Once a week ( )
- (b) Once a term ( )
- (c) Once a year ( )
- (d) Twice a week ( )
- (e) Twice a term ( )
- (f) Twice a year ( )

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6. From which source do you normally obtain materials for theory and practical?

- (a) From the school
- (b) From the Ministry
- (c) From the parent
- (d) From the students
- (e) From the fine art club
- (f) By improvisation

## APPENDIX C

### A likert type questionnaire for both teachers and students on the theory and practical courses in Fine Arts

**Key:**

- SA - Strongly Agreed  
A - Agreed  
UD - Undecided  
DA - Disagreed  
SD - Strongly Disagreed

**INSTRUCTION:**

Tick (✓) the correct response applicable to the statement.

S/N	Items	Degree of responses				
		SA	A	UD	DA	SA
1.	There are enough Fine Arts teachers in schools.					
2.	We have fine arts studio in our school.					
3.	There are adequate fine arts teaching materials for theory and practice in our school.					
4.	Theory and practice are given adequate attention by the schools authority.					
5.	Practical aspects of the fine arts are being taught in relation to theory.					
6	Theory aspects of fine arts are being taught in together with practical art teaching.					

7.	Assignments and project methods of teaching used in teaching theory and practice.					
8.	Assignment and projects methods are usually done individually.					
9.	An exhibition is normally organized for the fine arts students annually.					
10.	The school organized trips and excursions for the fine art students annually.					
11.	Do you base your studio theory and practical teaching on the said rich art theory and practical?					
12.	Suitable teaching methods are normally applied in teaching theory and practice					



## APPENDIX D

### CHECKLISTS ON MATERIALS FOR TEACHING THEORY AND PRACTICE IN FINE ARTS

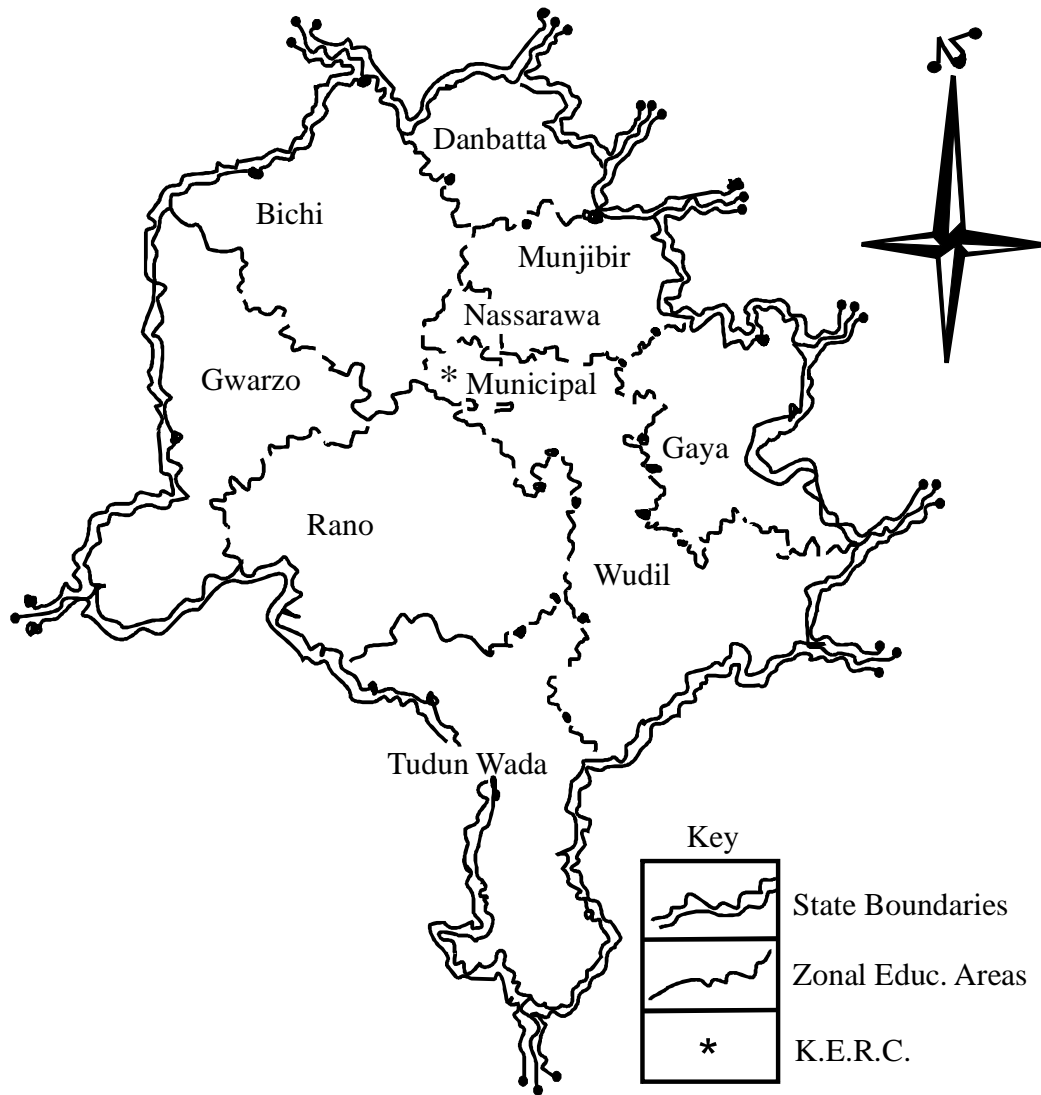
Please tick (✓) against the materials available in your schools, and indicate their nature as either quality or quantity. Rate the quality as either Good, (G) or Poor (P) and quantity as either Enough (E) or Not Enough (NE).

S/N	Practical Fine Arts Materials	Quality		Quantity	
		G	P	E	NE
1.	Paper				
2.	Pencil				
3.	Crayon				
4.	Water colour				
5.	Poster colour				
6.	Charcoal				
7.	Cardboards				
8.	Clay				
9.	Fabric				
10.	Wood				
11.	Ink				
12.	Dyes				
13.	Plaster of Paris				
14.	Rafia				
15.	Canes				
16.	Yams				
17.	Leather				
18.	Beads				

19.	Looms				
20.	Cutter				
21.	Screen				

**APPENDIX E**

**MAP OF KANO STATE SHOWING THE SCOPE AND THE AREA  
OF THE STUD: THE TEN ZONAL EDUCATION AREAS  
(CHAPTERS 1.7 & 3.2)**



APPENDIX F  
INTRODUCTORY LETTER



Department of Fine Arts  
Ahmadu Bello University – Zaria, Nigeria  
e-mail: finearts@abu.edu.ng

5th/1/2001.

TO WHOM IT MAY CONCERN

The Bearer of this letter ..... Rabi'u Alhaji Badamasi .....  
is a Postgraduate student of Art Education in our Department.  
In fulfilment of his/~~her~~ Degree programme, he/~~she~~ is expected  
to carry out a research in area of his/~~her~~ interest.

Yours faithfully,

M.P. Manza  
Head of Section  
(Art Education Section).