

**EVALUATION OF UNDERGRADUATE SCULPTURE CURRICULUM IN
SELECTED NIGERIAN UNIVERSITIES**

BY

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**A DISSERTATION SUBMITTED TO THE SCHOOL OF POSTGRADUATE
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FEBRUARY 2014

DECLARATION

I declare that this dissertation entitled “EVALUATION OF UNDERGRADUATE SCULPTURE CURRICULUM IN SELECTED NIGERIAN UNIVERSITIES” was produced by me in the Department of Fine Arts. The pieces of information derived from literature have been duly acknowledged in the text cum the list of references provided. No part of this dissertation was previously presented for another degree or diploma at any university.

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CERTIFICATION

This dissertation entitled “*Evaluation of Undergraduate Sculpture Curriculum in Selected Nigerian Universities*” by Jaji, Muyideen Adio meets the regulations governing the award of the degree of Doctor of Philosophy of Ahmadu Bello University, Zaria, and is approved for its contribution to knowledge and literary presentation.

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DEDICATION

This dissertation is dedicated to the glory of Allah for enabling me to fulfill one of the wishes of my mentor, Late Professor Yinka Ajayi Dopemu of Educational Technology Department, University of Ilorin, Ilorin, Nigeria. In his words, “seek this appellation first and all the good things will follow”. Prof. your spirit has guided me this far, may your gentle soul rest in perfect peace. Amen.

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ABSTRACT

The aim of this study was to evaluate the undergraduate sculpture curricula in Nigerian Universities to see whether they were working in consonance with the National Universities Commission's (NUC) Minimum Academic Standard (MAS). The objectives were to: assess the personnel's awareness of the regulatory body; determine the adequacy and relevance of the curriculum of current undergraduate sculpture programme in Nigerian universities; ascertain the effectiveness of instructional strategies used by lecturers in Nigerian universities; examine the suitability of available facilities and equipment pertinent to effective sculpture curriculum at university level and assess the full implementation of undergraduate sculpture programme in terms of quantity and quality of personnel. A total of seven universities were purposively sampled to reduce the lopsidedness associated with the citing of universities offering sculpture in the country. The respondents were drawn from the sculpture lecturers and specializing sculpture students of 2009/2010 academic-year in Nigerian Universities. The research method used was descriptive and data were collected through the use of questionnaire administration and informal interviews. The students' questionnaire contained twenty items, which were meant to corroborate their lecturers' responses to the twenty items on their questionnaires on the specific objectives of the study. Scores were assigned using Likert-Five-point technique of data gathering and analysis. The discriminations between respondents in the institutions were expressed using mean scores, percentages and standard deviation. The following findings emerged from the analysis: that the response to the awareness, adequacy of content and compliance to NUC's MAS scored a total average percentage of 73; that of effectiveness of instructional strategy was 84; availability of equipment and facilities scored 43 while personnel level had 64. In conclusion, Nigerian universities are aware of NUC's minimum academic requirement and are in compliance with its regulations in terms of content. The differences may have occurred from individual universities' location, implementation, innovations and cultural settings; the methods adopted by the universities for teaching sculpture are very effective and are capable of achieving desired educational expectations in sculpture; the universities need to put in a lot of efforts to be able to meet NUC's minimum academic requirements in terms of facilities and equipment; the universities have adequate number of highly qualified and efficient lecturers who are abreast with new methods and techniques in sculpture.

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OPERATIONAL DEFINITION OF TERMS

For the purpose of this study, the following key terms have been defined:

Sculpture: refers to three-dimensional art forms created especially by carving, modeling and casting. It is not limited to works in the round but includes relief works both in intaglio and bas-relief.

Evaluation: as used in this study is the collection and use of information to make decision about educational programme.

Curriculum: refers to all learning experiences under the guidance of a school. It is the package of the necessary learning tools that a school employs in instructing and educating learners.

Undergraduate: the term as used in this study is a student at a college or university that has not received a bachelor's-level degree.

Course: a section of the programme that covers specific measurable behavioural objectives of knowledge, attitude and manipulative skills.

Programme: is a package of information, principles and theory inform of courses, practical and tutorials for the consumption of schools.

University: an educational institution for higher learning that includes undergraduate college and graduate schools in various disciplines.

Delphi Technique: is a technique for achieving consensus for a pre-prepared instrument that involves soliciting two or more rounds of options from respondents.

Universities' Codes

To facilitate easy referencing, the universities were coded as follows:

Code	Universities
I	Ahmadu Bello University, Zaria
II	Cross River State University, Uyo
III	Niger Delta State University, Wilberforce Island
IV	Obafemi Awolowo University, Ile-Ife
V	University of Benin, Benin City
VI	University of Lagos, Lagos
VII	University of Nigeria, Nsukka

CHAPTER ONE

INTRODUCTION

1.1 Background to the Study

Education holds the key to the future of Nigeria as well as for each individual. It is essential for our educational system including its academic structure, content and modalities, to be dully adjusted in response to current changes. The nation needs compelling vision for education that will inspire educators, teachers, parents and students alike. The 21st Century knowledge- based economy has compelled all higher institutions to look inward for standard and effective curriculum. Today's educational system faces irrelevance unless efforts are made by the universities to bridge the gap between how students live and how they learn. Universities are trying to keep pace with the astonishing rate of social and economic demands on students' lives after graduation. With the current knowledge explosion in the field, the traditional art curriculum used in training undergraduates for the world of work needs to be reviewed in order to meet the changing needs of the individual and the society (ECHSAR, 2000).

Universities should review the functions: content and mode of teaching of first-degree programmes and to maintain a balance between the breadth and depth of the curricula so that students would have exposure to other learning domains apart from their own specialized disciplines. Universities now face strategic, long-term planning to integrate 21st Century skills into standard curricula assessments and professional development.

Such changes do not only present new opportunities, but also generate new challenges for those preparing individuals to work in the creative sector. As an increasing number of new skills and disciplines infiltrate the main curriculum,

traditional practice are re-examined and perhaps cast aside as new topics such as the cultivation of social awareness, professional skills, and new proficiency in technology and media are booking for a place in the classroom.

The very structure of the universities and its role in educating artists is being called into question in the face of current challenges in education. According to Mamza (2008) in view of these exigencies, the current mode of academic preparation taking place in our schools is insufficient. In order to compete and succeed in the new global knowledge-based economy, especially in developing the essential skills for the 21st century, there is the need for curriculum reform in Nigerian tertiary institutions. All tertiary institution offering art programmes need to look at their art curricula for necessary reform. As university art curricula continue to change, there must be a decision on what is best for the developing artist, because the field is evolving quickly, past definitions of success for preparatory individuals become outdated and it becomes imperative for those within educational institution to facilitate discussions about managing this change. With a growing population of students in universities, arts programme must explore the problems that face the students as they leave these programmes and enter 21st century work force. Standard assessments and accountability measures set by National Universities Commission (NUC) to be implemented by various universities in Nigeria may be viewed as the starting point for worthwhile curricula reform. The NUC in its attempt to meet the required changes set up Benchmark Minimum Academic Standards (BMAS) to guide the undergraduate curricula.

A curriculum evaluation has become a critical issue today because, it is important for universities' art programmes to understand, why and how they are educating artists. Many educators are also beginning to address the dilemmas of incorporating new skills and cultivating greater consciousness among students. In explaining the positioning of arts education today in producing successful artists for the creative sector of the 21st century, concepts central to art and curriculum evaluation formed a useful structure for anchoring the many integral components to consider in conceptualizing the future of these programmes.

According to Ogunduyile (1995) curriculum evaluation includes the gathering of information (assessment phase) and the making of judgment or decisions based on the information collected (evaluation phase). Evaluation is a feature of curriculum implementation. It is a process that seeks to know the worth of activities or programmes in terms of set objectives. Sa'ad (2006) sees evaluation as the collection and use of information for decision-making about educational programmes or curricula. Evaluation's basic elements include setting up of objectives, assessing all the activities required to meet the objectives and advancing new set of objectives as a result of the assessment (Ben Yunusa, 2008). The principal reason for curriculum evaluation is to plan improvement on the curriculum. Such improvement might involve changes to the curriculum guide and the provision of resources or in-service to teachers, law makers and educational policy. Mbahi (2000) in Tijani (2007) observes that since the formal introduction of art into the school curriculum in the early 1920s in Nigeria, the central concern of art educators has been how to make the teaching and learning more meaningful and effective in order to achieve the philosophy and desired

objectives of the nation. Mayzel and Brletich (2008) opine that keeping the curriculum up to date and relevant to students' needs and learning outcomes is one of the most important tasks of educators. Ben-Yunusa (2008), asserts that the educational system of Nigeria has various forms of curriculum packages at different times. The situational analysis of Fine arts curriculum content at the undergraduate level of Nigerian universities exposes many of the universities' attitudes to its implementation and/or lack of awareness of National Universities Commission's recommendations.

The benchmark statement of the Minimum Academic Standard (BMAS) approved by National Universities Commission (NUC, 2004), puts the general skills relating to non-subject specific competencies expected to be acquired by graduates as follows:

1. Computer graphic skills
2. Computer research Internet skills
3. Team work skills
4. Entrepreneurship learning capability.
5. Industrial training
6. Studio management practices
7. Study skills

The curriculum for university education therefore should work towards including all aspects of learning that would ensure total development of the individual (MAS benchmark of NUC (2004). According to Olorukooba (2006) for art curriculum to be properly implemented, universities in Nigeria need to adopt comprehensive instructional strategies in the face of inadequate equipment and facilities. Mbahi (2000) asserts that few universities that have art departments do not have enough lecturers. Sculpture, which is the three dimensional branch of fine arts (Cantor, 2011) was the main area of concentration in this study. New methods and techniques have evolved as

a result of the introduction of industrial materials and technology. This study looked at the level of awareness of NUC's (2004) Minimum Academic Standard for undergraduate sculpture curriculum in Nigerian universities. Relevant information on the level of instructional strategies, facilities and personnel requirement for sculpture were analyzed.

1.2 Statement of the Problem

A synthesis of literature reviewed indicates that the process of developing and implementing a curriculum that could adequately cater for creativity in sculpture have not always been successful. Smith (2000), Olorukooba (2006) and Ben-Yunus (2008) observe: (a) a widening gap between the teaching and practice of sculpture; (b) there are no professional bodies to harness the fragmented approaches adopted by each university; and (c) a continuous use of obsolete facilities which prevent the realization of the programme objectives. They all agree that the process of curriculum development is intertwined with evaluation. They added that evaluation becomes necessary when it is observed that a programme is becoming irrelevant and deficient in meeting the needs of both the learners and the society. To lend credence to this assertion, Smith (2000) further states that evaluation makes it possible for the curriculum developers to collect, analyze and interpret information so as to improve instructional objectives. According to Ben-Yunus (2008), curriculum evaluation should focus specifically on the educational objectives, the content, physical facilities and equipment, human resource, instructional methods and instructors' traits. Based on literature in the field of sculpture education, various criteria have pointed to the

fact that the current sculpture curriculum at the higher level and for the world of work need to be reviewed, the contents revised, its teaching philosophy reoriented and its method of teaching readjusted. Also considered are the historical development of visual art education at tertiary level in Nigeria, sculpture concept and the objectives of the study among others.

Although extensive researches from many countries cite the benefits and outcome of arts education, it is worth noting that a wide range search has uncovered only a few research based studies into the beneficial ways of developing and delivering a systematic sculpture curriculum in schools (Baldwin 2004, McNaughton 2004, and Coutts 2008). Perhaps this is indicative of the complex nature of the subject.

One of the difficulties facing the development of the viable approaches to sculpture curriculum, as noted by McNaughton (2004) is that the concept of sculpture has not been fully grasped by the societies of the developing countries like Nigeria. He noted that sculpture is often regarded as a minor art which does not deserve much attention. He also noted that, many overlapping skills and concepts, together with the emotional affective dimension and the elusive nature of “talent”, do not match themselves to an objective based, cognition and skills in sculpture.

However, the problem of sculpture programme in Nigeria among others, have been lack of co-ordination and organization; lack of well defined content and clear-cut methodology as well as constant reassessment; fragmented continuity and deficiency in practical training (McNaughton 2004, Baldwin 2004, and Coutts 2003). There have been various suggestions as to what sculpture education should be at the higher levels.

Among others, McNaughton (2004) suggests a constant reassessment of both the content and the methodology of the existing curriculum.

Based on the proceeding discussion, it is evident that there is no effective approach for the development or evaluation of sculpture curriculum at university level in Nigeria. The following problematic questions were raised by McNaughton (2004):

1. Is the present sculpture curriculum in Nigerian Universities adequate quantitatively and qualitatively to meet the demands of contemporary 21st century?
2. Does the sculpture curriculum currently in Nigerian Universities prepare students or individuals for successful living and self-reliance?
3. How can the sculpture curriculum in Nigerian Universities be made relevant to contemporary technological needs?
4. Are facilities, equipment and manpower in planning sculpture curriculum relevant in Nigerian Universities?

While National Universities Commission has at various times taken steps towards improving instructional curricula programmes at the university level, there appears to be disparity in the implementation of the contents of sculpture programmes. Experience has also shown that graduates of different universities often experience some difficulties in comprehending some prescribed undergraduate courses at the post graduate level. This is an indication that the contents of the curricula of the universities lack universal implementation and therefore not in consonance with NUC's recommendations. For example, some refer to sculpture as craft, while others see Fine and Applied Arts as Fine and Industrial Art. According to Mbahi (2001), names of

courses or institutions are synonymous with their purpose or objectives, and each course is slightly different from the other, in objectives, content or method.

For sculpture programme to be wholly effective, the students during their training are expected to receive adequate practical training in the use of tools, equipment and materials as well as to develop the language of expressing ideas, feelings and emotions through a variety of sculptural activities. Also, for effective teaching and learning in sculpture, a curriculum capable of unifying the content and reducing the problems often created by nomenclature is desirable for the nation (Ben Yunusa, 2008). In the light of this, the problem of this study was to evaluate the undergraduate sculpture curriculum in Nigerian universities with the view to determining the level of disparity in its implementation and compliance with NUC's (2004) minimum requirement, instructional strategies, level of facilities/equipment and personnel.

1.3 Aim and Objectives of the Study

The aim of the study was to examine the various approaches pertinent to sculpture curriculum development generally with a view to using NUC's requirements as guides for Nigerian Universities since the programmes are often updated to meet the yearnings of the day. The objectives were therefore to:

1. assess personnels' awareness of NUC's Minimum Academic Standards;
2. determine the adequacy of content and compliance to NUC's Minimum Academic Standards;

3. examine the effectiveness of the instructional strategies adopted for the teaching and learning of sculpture at the undergraduate level in Nigerian universities;
4. determine the availability and suitability of equipment and facilities for undergraduate sculpture education in Nigerian universities; and
5. assess the level of personnel available for the teaching and learning of sculpture at undergraduate level in Nigerian universities.

1.4 Research Questions

The following research questions were raised to guide the study:

1. Are the Universities aware of the existence of NUC's BMAS?
2. How do the universities implement the under-graduate sculpture curriculum using the Minimum Academic Standard of NUC (2004) as guideline?
3. Do the universities use the Minimum Academic Standard teaching strategies of undergraduate sculpture curriculum?
4. Does the availability of facilities and equipment enhance teaching and learning of sculpture at the undergraduate level in Nigerian universities?
5. How are teaching and learning affected by the quality and quantity of personnel required in Nigerian universities?

1.5 Basic Assumptions of the Study

For the purpose of the study, the following assumptions were made that:

1. lecturers are not aware of the existence of NUC's BMAS;

2. undergraduate sculpture curricula of some Nigerian Universities are not adequate enough in terms of content to meet NUC's minimum academic standard due to lack of uniformity in their implementation;
3. enthusiasm of students are dampened by the lack of facilities, equipment and qualified sculpture personnel;
4. instructional strategies used by sculpture lecturers have effect on the performance of students in sculpture; and
5. staff are inadequate in Nigerian Universities.

1.6 Theoretical Framework.

According to Kayode (2011), theoretical framework in research is an essential guide model for simplifying the description of a seemingly complex process. It is a tool for guiding enquiries. Several theoretical frameworks support evaluation in higher institutions of learning to ensure accountability and produce high quality programmes, for example evaluation used influence and participation. The first was conceptualized by Fitzpatrick et al (2004) who proposed moving beyond evaluation used for considering the influence of evaluation. They recommended that this conceptualization be used both to map influence surrounding evaluation and to improve the validity of students on influence. Fitzpatrick et al (2004) integrated theory by proposing three-dimensional approaches of source of influence (process or results), time of influence (immediate end of cycle or long term) and intervention of influences (intended unintended).

The second theoretical framework is evaluation participation that has the notion to involve people in the evaluation process. It results in greater ownership and ultimately more use in an underlying premise of participatory evaluation methods. As suggested by Eisner (2002), stakeholders' participation enhances evaluation relevance ownership and use. The conceptualization of participatory inquiry includes the following dimensions: control of the evaluation process, stakeholder selection for participation and depth of participation.

Ben-Yunusa (2008) lists three propositions by Crombach for which evaluation is used:

1. course (programme) improvement: deciding what instructional materials and methods are satisfactory and where change is needed;
2. decisions about individuals: identifying the needs of the pupils for the sake of planning their instructions, judging pupils' merit for the purpose of selection and grouping, acquitting the pupils with their own progress and deficiencies; and
3. administrative regulations: judging how good the school systems are, how good the individual teachers are and so on.

The first one appears to be the most suitable in its examination of programmes in the area of instructional materials and methods, while the third one supports it in area of personnel. The second item identifies the needs of the students for the sake of planning their instructions. The three go hand in hand proving the fact that none of the decisions can remain in isolation as observed by Gatawa (2011).

1.7 Significance of the Study

From available literature on sculpture education, not much has been done in the area of development or reviewing its curriculum that lays emphasis on change. Various

opinions seem to agree generally that sculpture curriculum permeates every facets of life. An increasing pressure on universities result from the growing cost of education as parents and students want to know what outcomes they can expect from a degree in sculpture. This study described the current sculpture programme and its pedagogy with a view to providing a basis for extensive instructional development and improvement in undergraduate sculpture curriculum at University level.

The study provides a pool of information on the relevance and adequacy of the current sculpture programme, facilities, equipment and personnel in Nigerian Universities. The evaluation of undergraduate curriculum in sculpture is of great value to students who hope to pursue their postgraduate studies in other universities in the country. By utilizing the results of this study, lecturers, policy makers, university authorities will provide a better learning experience to students resulting in higher academic achievement. Other beneficiaries of a development like this include Nigerian Educational Research Development Council (NERDC), Society of Nigerian Artists and Nigerian Society for Education through Art (NSEA). This will also serve as working document to Fine Arts Departments in the country since constant evaluation of the process and product is a regular feature of educational enterprises.

The significance of this study therefore is that its findings will contribute to education by presenting classroom teachers with a better understanding of teaching style and the role of lecturer.

1.8 Justification of the Study

It is a thing of concern to see postgraduate students admitted in universities other than the universities where they bagged their first degrees struggling to grasp some basic undergraduate sculpture concepts. Some students become frustrated and often abandoned the course. A uniformly implemented curriculum will alleviate the suffering of such students.

The Federal Government prefixes the goals of art, leaving curriculum developers to develop topics, objectives, learning activities and teaching methods that would help in achieving the goals. According to Mbahi (2001) curriculum experts are in better position to develop relevant curriculum for the learner and national development if they are giving the opportunity to establish goals and philosophy. The results of this study are devoid of government's influences.

The policy of National Universities Commission to continuously review all undergraduate programs from time to time in order to facilitate and improve academic standards in Nigerian Universities makes this study relevant. More so the people to review it include the employers, academic staff and students.

1.9 Scope and Delimitation of the Study

The scope of this research was evaluation of undergraduate sculpture curriculum and its instructional strategies, personnel, equipment and facilities for effective utilization in Nigerian universities. The study limits itself to Nigerian universities offering sculpture at the undergraduate level. Two questionnaires were

used; one for sculpture lecturers in selected Nigerian universities offering sculpture, and the other for their specializing students.

CHAPTER TWO

Literature Review

2.0 Introduction

The synthesis of the literature for this study include relevant materials from policy reports, books, journals, unpublished dissertations, National Policy on Education documents and National Universities Commission (NUC) reports. This chapter organizes the review of the literature according to the four objectives of the study which sought answers to; the extent to which Minimum Academic Standard is being implemented, the effectiveness of the instructional strategies, the availability of facilities, equipment and personnel by adopting the following sequence:

- a. Theoretical framework
- b. Historical development of visual art education in Nigeria
- c. History of Higher Institutions Teaching Fine-Arts in Nigeria
- d. Concept of Curriculum Evaluation
- e. Theory of Curriculum Development
- f. The Benchmark Minimum Academic Standard (BMAS) for Undergraduate
- g. The Role and Impact of Sculpture in Education
- h. Theory of Curriculum Implementation
- i. Arts Education- Learning in the Arts
- j. Arts Education- Learning through the Arts
- k. Review of Related Studies

2.1 Theoretical Framework

A programme evaluation can be briefly defined as a process of contributing to the development of education programme, decision in a programme, and describing the current situation through the evaluation of application process (Fitzpatrick, 2004).

Throughout the historical development of evaluation, the qualitative methods were dominantly used for the evaluation of education programmes while there were very few quantitative studies. The benefits of the qualitative methods used in the evaluation cannot be denied and in literature it is emphasized that with well-designed qualitative studies, there are many advantages of the quantitative methods, such as the opportunity to decide on larger populations using the samplings, the possibility to reanalyze the research findings by other researchers.

Furthermore, many researchers depict the advantages of quantitative method by describing the weakness of qualitative methods. Quantitative methods grasp the guarantee of correcting the weakness of qualitative methods. Unlike traditional qualitative approaches that tend to be anecdotal, non-comparative, theoretical, too legalistic, too descriptive, quantitative methods are generalized, comparable, theory-based and explanatory. The two theoretical frameworks that support this research were conceptualized by Fitzpatrick (2004) and suggested by Eisner (2000) are:

- a. evaluation use/influence and
- b. evaluation participation.

According to Fitzpatrick, (2004) over the years, research on evaluation has pointed to three broad categories: (a) instrumental use, in which the results of a study are directly used in a decision, (b) persuasive or symbolic use, where a decision maker seeks to influence others to him or her position; and (c) conceptual use or enlightenment, whereby the results inform and educate decision-makers. Researches have identified a variety of factors that affect evaluation use to include evaluator credibility and political issues (Coutts, 2003).

The second face of the influence use is intention. Intention refers to the extent to which evaluation influence is purposely directed with consciously recognized plan fully anticipated. These include both intended and unintended influences. Influences can be determined by considering three questions: what is the influence, who is influenced and how is the influence archived?

The third face of the division is time. This acknowledges the dynamic nature of the evaluation effect and proposes three 'time' points to consider: immediate, end-of-cycle, and long term. These terms are not meant to represent single event or a single time point, but periods of time and events occurring within that period or a process that runs through it.

The second theoretical framework is the evaluation participation. According to Fitzpatrick (2004) involving people in evaluation process will result in greater ownership and ultimately more use in underlying previous participatory evaluation method. He suggested that stakeholders' participation can enhance evaluation relevance, ownership and use. Also suggesting this Eisner (2002) points out that process of participatory evaluation has a spiral design with eight key-points. The decision points are as follows (a) deciding to do the study (b) assembling an evaluation team (c) making a plan (d) collecting data (e) synthesizing (f) analyzing and verifying the data (g) developing action plan for the future (h) controlling and using outcome and report. Taking together the participatory inquiry dimension and the key participatory decision points allow for detailed analyses of specific evaluation studies.

2.2 Historical Development of Visual Art Education in Nigeria

History has it that Aina Onabolu championed the need for art to be included in the school curricular in Nigeria. Yaba Higher College was established 1934 along side with other colleges of Arts, Science and Technology. 1952 witnessed the commencement of art classes in Yaba (Mbahi, 2000). The course content was modeled after the British Polytechnics system. The idea of establishing universities in Nigeria and other formal British colonies in West Africa was not easy. Among the schools pegged for upgrading were the Kings' College, Nigeria, Achimota College, Ghana and Fourah Bay College in Sierra Leone.

Mbahi (2000) observed that in 1945 the Elliot commission recommended the opening of the University Colleges in Ghana and Nigeria and suggested the upgrading of the Fourah Bay College in Sierra Leone to a University status. According to him, the University College, Ibadan came into being in 1948 and was affiliated to the University of London with its curriculum modeled after that of the University.

In 1979, the Federal Government established National Universities Commission (NUC). According to Ogunduyile (1995), it determined the general course programmes to be pursued by the universities in order to maximize facilities and also to harmonize standards. It is also expected to advise the Government on the financial needs of the universities and to review methods of assessment of students and trainers and lay down standards of skills to be attained. The universities in the country have grown in number. Apart from the Federal Government owned universities, there are states and private ones. Out of all these universities very few offer sculpture due to religious beliefs or ignorance of its importance to education.

The Premier University Ibadan started offering Fine Arts in 1954. By 1955 the Department of Fine art was moved from Ibadan to Zaria branch of Colleges of Arts, Sciences and Technology for the award of Diploma in Fine art. According to Mamza (2008) 1960s witnessed the establishment of many universities with Fine arts departments in Nigeria. University of Nigeria, Nsukka was founded in 1961, Obafemi Awolowo University and Ahmadu Bello University, Zaria were established in 1962, offering Fine-Art courses.

2.3 History of Higher Institutions Teaching Fine Arts in Nigeria

The teaching of Art education in higher institutions in Nigeria according to Mamza (2008) dates back to the setting-up of Elliot commission by the British in 1943. On the bases of the Commission's recommendation the Commission on Higher Education in West Africa recommended that Yaba Higher College be converted into a technical institute in 1945. This was granted a year later and the institution was saddled with the responsibilities of producing technician that the country economic development would require. The institution was expected to maintain a close relationship with industries and cooperated to meet the industries needs. The plan also led to the establishment of several trade centers.

The ten-year plan recommended an expansion in vocational education to meet the demand for technicians and craftsmen. According to Mamza (2008) the first Nigerian College of Arts, Science and Technology was opened in Zaria in 1953. Later, similar colleges were established at Ibadan and Enugu. These colleges offered courses in engineering, architecture and in many technical courses. However, Mamza (2008)

reported that the Nigeria College of Arts, Science and Technology did not last. Following the report of Ashby Commission these colleges were merged with universities situated in various parts of the country. The Enugu branch was merged with the University of Nigeria; the Ibadan branch with the University of Ibadan and the Zaria branch with Ahmadu Bello University, Zaria.

2.4 The Concept of Curriculum Evaluation

A curriculum evaluation in general is intended to enhance learning and foster further students' growth in achieving the objectives of the programmes. According to Genn (2007) evaluation in art education is undertaken for the same reason as in other school subjects: to recognize progress and identify areas that need further learning. The term curriculum, according to Ben-Yunusa (2008) is a derivative from the Latin word 'curere', which means to run. With time it accepted to be the course of study. Curriculum has been defined by different authorities, to a few it is an educational system that will help growth and development of the child. Ordinarily, it is seen as guides, syllabi or textbooks that facilitate teaching and learning. Whichever way it is defined, two opposing views of the traditionalists and the progressives keep occurring. The traditionalists hold the view that curriculum is the number of fixed subjects with set body of knowledge taught by teachers and learned by pupils. To the progressives, it is a guided learning experience. No wonder Ben-Yunusa (2008) sees it as a variety of learning activities that pupils engage in under the guidance of teachers.

Evaluation is a continuous process in that as materials and procedures are developed, they are tried out, and their results appraised. If inadequacies or

improvements are observed, there would be replacing, redeveloping and then reappraising. So evaluation is either about proving something is working or needed improving practice on a project (Rogers and Smith, 2006, Trochin, 2006). Measuring objectively requires observing, setting up criteria for successful performance of the behavior and not in the situational context in which the behavior is to be performed.

Olorukooba (2006) says evaluation is the appraisal of an outcome or achievement of particular objectives. Egonwa (2000) sees it as a process of determining the extent to which educational objectives are being realized by the programme of curriculum and instruction. With Eisner (2000) evaluation is the method whereby students, teachers and materials are diagnosed in order to prescribe treatments that are educationally effective. Sa'ad (2006), Xiong (2010) define evaluation as the collection and use of information for decision-making about an educational programme or curriculum. If we take a close look at the definitions we discover every one sees it the same way, the differences resulted from the use of semantics. All the definitions however maintain the fact that it is a process as observed by Sa'ad (2006).

Rehman in Asif (2001) lists the aims of curriculum evaluation as to:

1. determine the outcomes of a programme
2. help in deciding whether to accept or reject a programme
3. ascertain the need for revision of the content
4. help in future development of the curriculum necessary for continuous improvement
5. and to improve methods of teaching and instructional techniques.

Ogunlade (2008) asserts that the concept of evaluation was advanced by Scriven and Stake. Scriven stressed the concepts of continuity in evaluation and emphasized the use of three different but related types of evaluation that are diagnostic,

formative and summative evaluations. Rehaman in Asif (2001) sees diagnostic evaluation as being useful for providing information on students' performance in order to address a perceived problem. According to Paulsen and Dailey (2002), evaluations focused on assessing program quality, implementation and impact to provide feedback and information for internal improvement, without external consequences, are called formative evaluations, while evaluation studies designed to provide information program impact to external agencies are summative. Formative evaluation is an assessment of the worthiness of an instructional programme that is still capable of being modified. It takes place during the developmental process of a programme. The formative evaluator therefore, attempts to appraise such a programme in order to inform the programme developer on how to do away with deficiencies in instructions. Ogunlade (2008) quoted Idoye that the primary purpose of formative evaluation is ensuring the positive outcome of summative evaluation. Summative evaluation refers to assessment of merits, focused on completed instructional sequence so as to decide on whether or not to adopt that sequence.

Crombach in Ben-Yunus (2008) distinguishes three types of decisions for which evaluation is used.

1. To improve curriculum; deciding what instructional material and methods are satisfactory and where change is needed.
2. To make decisions about individuals; identifying the needs of the pupils for the sake of planning their instructions, judging pupils' merit for the purpose of selection and grouping, acquainting the pupils with their own progress and deficiencies.

3. Administrative regulations; judging how good the school system is, how good individual teachers are and so on.

Dressel in Ogunlade (2008) described evaluation as 'both a judgment on the worth or impact of a programme, procedure or individual, and the process whereby that judgment is made'. He explained various ways through which such judgments can be reached, these are personal subjective appraisal, mutual agreement or by compromise. The four basic elements considered important to evaluation are content, input, process and product. Content evaluation deals with what a curriculum offers, input relates to deciding what resources and strategies are used to achieve curriculum programme goals and objectives. Process evaluation determines what effect the curriculum programme has on the students in schools, while product examines the effect on former students.

2.5 Theory of Curriculum Development

The term curriculum according Patton (2002), Wiles and Bondi (2000) comes from the Latin word 'currere' which means to run. The course of the race with time comes to mean the course of study. However, today various educators have defined curriculum in a way that distinguishes it from course guide, lesson plans or syllabus. Gouts (2003) defined curriculum as the plan and guided learning experiences and intended outcome formulated through systematic reconstruction of knowledge and experience under the auspices of the school. It provides a structured series of intended

learning outcomes for learning that guides instruction and use to develop teaching strategies.

Most Literatures on curriculum agree that curriculum development is the process whereby values are interpreted and arranged into learning experiences. Patton (2002) notes that despite alteration made in response to social forces and expectation of the school, the process of curriculum development has remained constant. Coutts (2003) observes that the curriculum planner must know the goals he is seeking and the curriculum bases on which he may make choice, he noted that:

- 1 the goals of the curriculum or teaching plan must be clearly stated and they must be used in selecting content materials and learning activities;
- 2 both teachers and students should define the goals and determine how they would be implemented;
- 3 the plan goals must relate to the society in which the curriculum would be implemented;
- 4 the plan goals must relate to the individual learners, his needs, interest and abilities; and
- 5 the plan goals must be used as a criteria in evaluating learning activities and materials of instruction.

The above, step by step, if followed, according to Coutts (2003) can be answered affirmatively, that the curriculum plan is adequate. A curriculum developer must bear in mind some important elements. These elements include the need for the curriculum to be developed on the bases of educational beliefs and convictions of the persons responsible for its development, that the purposes of the

general colleges and schools provide the means for the selection and giving of direction to the needs of students, and that the individual needs of the students should not be considered in isolation but must be recognized in relation to the needs of the society and capacity of the resources of the school to meet them, (Ben-Yunusa 2008). He also quoted Gbamanja as suggesting Historical, Governmental set-up organizations or the school, professional bodies, external agencies and educational philosophy and psychology as the six factors that influence curriculum development. He defines curriculum as the totality of experiences that the school offers to students. These experiences should be systematically planned so as to produce positive behavioral changes in students to make them fit into the society. These changes are seen in the thinking, feeling and overt actions of the learners. However it varies from society to society according to their needs and problems.

Curriculum development starts from a theorizing stage through curriculum construction practice and implementation. It must reflect the values of the society for which it is designed. According to Ben-Yunusa (2008), it deals with prescription, descriptions and explanations of the elements in curriculum content. For example recommendations are made as to what it is to be taught, which design the curriculum should take, the dissemination strategies that should be adopted, how the learning experiences should be outlined, and how the curriculum should be evaluated. The enormity of the problems and stages involved in developing curriculum calls for several activities and people in shaping it up: the government, local education authority, education ministries, schools, individuals, Examination Boards and

Publishing Houses. Gbamanja in Ben-Yunusa (2008) and Mbahi (2001), assert that planning a curriculum should involve several expertise including subjects specialists, education specialists, classroom teachers and the community. According to Ben-Yunusa (2008), curriculum designs or development may start with a few teachers in one school or group of schools who begin to flirt with some innovations for their own devising. They may look for some changes in contents and methodology because of their exposure to different kinds of skills and insights. This may generate seminal among professional colleagues, leading in time to the production of new books in the area.

Tyler (1949) in Ogunlade (2008) sees education as a process that seeks to change the behavior of students. He noted that these changes are the objectives of educators. He, therefore, describes evaluation as a process of determining what these changes are and appraising them against the values represented in objectives to find out how far the objectives of education are being achieved. In Tyler's (1949) opinion, if evaluation can be described in this way, it will give room to a broader undertaking than that of giving tests and grading to students. According to him, evaluation, therefore, involves four phases which are clarification of objectives to the point of describing which behavior represents achievement in a particular area, the development and use of information gained on the progress of students or the lack of it to improve curriculum, teaching and guidance.

2.5.1 Desirable Educational purposes (Formulation of Aims, Goals and Objectives)

Most Curriculum experts agree that curriculum theory refers to ideas about nature of knowledge, how children learn, the teaching process, and the setting as listed by Chapman (2005), Urebvu (1985) Zais (1976), Hyman (1973), and Tyler (1949) in Ogunlade (2008). It was even regarded as modern in outlook to give prominence to the child's needs in curriculum development at a time since education involves the active efforts of learners. McDonald in Akolo (1982) highlights the fact that modern educators in trying to construct curricula that relate to the needs of children begin with an analysis of the society and then proceed to a statement of what children need in order to adjust to the society that may not be what children desired. In a nutshell every thing bounces back to the needs of the society. Therefore, selection of objectives follows situational analysis. It is desirable to express precisely and clearly the selection or organization of content and learning experiences. Here we speak of aims, goals and objectives as in the case of the national goals of education of a country. Aims are more specific, less general statement of purpose and intentions. Objective are more specific than aims, objective should have four characteristics in them viz written, measurable, specific as to time and challenging but attainable. In selecting aim and objectives, Ben-Yunusa (2008) observes three stages of goal formation-ultimate, mediate and proximate goals. Ultimate goals are the expected product of an education carried out over a time. They are statements of desirable acts, feelings, attitudes and knowledge, integrated in a person and exhibited in appropriate situations. Mediate goals are statements of intended behaviors in classes of situations at given stages. These are specific objectives possible, only in the classrooms since they are concerned with

individual children. The proximate goals are the most specific statements of intended behavior outcomes possible outside the classroom while aims, such as ultimate goals and objectives are specific and may be termed as mediate or proximate depending on the stage of assessment.

Tyler, in Ogunlade (2008) opined that objectives should be stated in terms of the significant changes to be brought about in the behavior patterns of students as opposed to the intended activities of the teacher. Such behavioral objective would prefer the kind of activities the teacher might carry out if he/she is to achieve the objectives. It would also require specifying more definitely the content to which the behavior applies and the kind of problem in which the thinking is to be done. A clear objective would include both the behavioral and content aspects. While the behavioral aspect would provide a clearer specification of the kind of curriculum materials, learning experiences and instructional procedures, the content aspects would clearly specify the steps to be taken for further development of the curriculum.

Many educators do not consider the interests of learners as central to curriculum development since to them if such interests were desirable they should be used as the starting point for effective instructions. It is difficult to accomplish all that is expected of the school, since the advent of science has brought about increase in body of knowledge. It is therefore necessary to determine the contemporary significance of particular items of knowledge, skills and abilities due to the complex and dynamic nature of contemporary life. According to Tyler (1949), this is necessary for the child if he/she is to be able to transfer training. He however, thought the studies of contemporary life should not be the sole basis for deriving objectives for the

following reasons. First, contemporary activities may not only be undesirable but harmful, secondly, activities change from time to time and such activities may be of interest to adults and therefore, not of interest to the young.

Studies of contemporary life are now considered in the formulation of objectives, the subject matter being for a long time the main source of information for the formulation of objectives. In addition to this, Ogunlade (2008) opined that by knowledge of philosophy and psychology of learning, it is possible to distinguish goals that are feasible, the sequence of learning that is implied for particular objectives, retention, and the time required, for bringing about certain changes.

2.5.2 Effective Selection of Educational Experiences

This stage is the selection of subject matter or content. In countries where external examinations have upper hand, a selection of content to be taught is largely determined by bodies outside the school. Wheeler in Ben Yunusa (2008), views this as both logically and educationally wrong. Tyler (1949) notes that instruction selection cannot be isolated from the objectives that the school seeks to achieve. He noted that the most useful criteria for selecting content, suggesting learning activities and deciding on what teaching procedures to follow are attained when one defines the desired educational result. Also worthy of note are the studies conducted by Briggs (1982) and Tanner and Tanner (1982) in Ogunlade (2008) suggesting that it is essential to consider values of society, nature and needs of students and subject matter in overall curriculum development. Ogunlade (2008) sees philosophy as being capable of

being utilized to eliminate inconsistencies and demonstrate relationship to societal values while psychology is utilized to determine feasibility, compatibility and specificity of the instructional objectives to the goals of instructional programme.

2.5.3 Organization of Required Educational Experiences for Attainment of Purpose.

Educational experience is the interaction between student and the external conditions in the environment to which the student reacts to bring about desired behavior. This stage determines the kind of experiences the student will go through. According to Ben-Yunusa (2008), these experiences could be classified into general categories that deal with man's functioning in particular ways or his interest in certain directions or his attempt to solve certain kinds of problems.

The relationship between learning experiences and the resulting behavior is a conditional one that in different situations can be expressed with more or less certainty. Certain classes of situations will evoke certain types of behavior. The teacher therefore manipulates the environment to set up stimulating situations to elicit the kind of behavior desired. According to Tyler (1949), the teacher sets up a tentative plan of learning experiences which is checked from time to time against desired objectives to see if the students are given the opportunity to carry out the kind of behavior implied by the objectives.

Learning experiences that are helpful in developing interests are also provided to motivate the students by giving them opportunity to explore the areas in which interests are developed, and to have satisfying results from explorations. Learning experiences are better organized to influence the efficiency of instruction and the

degree to which major educational changes are brought to the learners. The three major criteria for effective organization as seen by Tyler (1949) are continuity, sequence and integration. Continuity deals with recurring and continuing opportunity for skills to be practiced and developed. Sequences recur in each successive experiences building up upon the preceding one. Integration helps the students to unify his/her behavior in relation to the curriculum elements such as concepts, values and skills.

In any field, curriculum development involves the identification of relevant elements and significant matters. Elements like this keep recurring throughout the length and breadth of the programme. Broadening and deepening of concepts will provide for greater sequence and integration over the years.

The organizing principles also need to be considered in terms of their psychological significance to the learner. Subject specialists find logical organization meaningful for its appropriateness as psychological organization. Tyler (1949) sees chronological organization as the most commonly used for school curricula. He also identifies increasing breath of application; increasing range of activities, the use of description followed by analysis, the development of specific illustrations followed by broader principles to explain the illustrations, and the attempt to build an increasingly unified picture from specific parts which are first built into larger and larger wholes. The organizing structures of these elements exist at several levels, the largest of which include the subjects by subjects level, the broad fields, the core curriculum, and the completely undifferentiated structure. The intermediate level includes courses organized as sequences and discrete unit courses. At the lowest level are: the lesson in which single day was treated as discrete unit, the topic which may last several days or

weeks, and the unit which includes experiences organized around problems or major student's purposes covering several weeks.

Different methods are used in the organization of content. The most commonly found in literature include: subject-centred, activity-centred and core-centred. Subject – centred is the oldest and most widely used. In this, subjects are thought in isolation from one another, no matter their relationship. Neil in Asif (2001), outlines the following characteristics of subject-centred method:-

1. Purpose: The purpose of the academic curriculum is to develop rational minds, to train some students to do research, and to establish a residual societal meaning or tradition.
2. Methods: Exposition and inquiry are techniques commonly used in the academic curriculum.
3. Organization: There are two functions of organization: (a) to relate learning experiences in several subject areas and (b) to ensure that subsequent experiences build on early ones (sequence) and
4. Evaluation: At the classroom level, the means of evaluation vary according to the objectives of the different subject matters.

Activity-centred design is also known as project-centred, experience-centred or child-centred. Its activities are based on the interests of children. The core focuses on problems, which are real and have meaning for the students. It promotes a greater integration of learning by unifying subject matters. Its emphasis is on problem solving methods and critical thinking and the use of intellectual and academic skills in a meaningful context. It is without sequence or systematic approach.

Methods abound for teachers to use in instruction and processes according to the potentialities of the students. These methods are patterns of techniques of teaching exemplified by the lecture, discussion method, and demonstration as discussed below:

2.5.3.1 Lecture Method

This is the most widely used teaching procedure after post-secondary education. It is a method of delivering verbally a body of knowledge according to a pre-planned scheme. It is a teacher-centered method in which the teacher dishes out facts to learners who are regarded as passive learners (Yunusa, 2002). It is also a one-way communication system that does not encourage students' questions yet many teachers prefer to use it (Mamut, 2006). Lecture method gives the teacher an opportunity to come in contact with the students. It gives students training in listening and taking rapid notes. Tijani (2007), states that educators like Filani (2003), Olorukooba (2006), Adejumo (2002), have criticized this method for being too teacher-centered and often times an obstacle to the development of creativity.

2.5.3.2 Demonstration Method

This is an audio-visual explanation emphasizing the process of teaching. It finds application in subjects involving skill learning such as physical education, vocational and technical education and the sciences. According to Asif (2001) demonstration method is appropriate when:

- a. teaching a skill;
- b. materials and equipment are insufficient; and
- c. experimenting with dangerous chemicals or solutions.

It reduces students' participation through lack of personal experimentations.

2.5.3.3 Discussion Method

This method covers classroom-learning activities involving active and cooperative consideration of a problem or topic under study. Tijani (2007), Yunusa (2002) record that Hall and Keys, stated that this method is an effective method for teaching-learning situations in art in which cooperation, collaboration, discussion and group work is necessary.

It is however better to use this method with older students who have already acquired the abilities necessary for intelligent discussion such as critical and evaluative thinking, listening and the ability to argue with supportive evidence.

2.5.3.4 Availability of Personnel, Facilities and Equipment

Mbahi (2001) confirms that art education is faced with inadequate resources, poor accommodation and shortage of qualified teachers at all levels of education. This is further backed by JAMB's admission policy of forty percent into humanities and the rest into the sciences. This makes a staggeringly low percentage available for those that may enroll for art courses. According to Mamza (2008), as long as this policy remains in force, it is unlikely for Nigeria to meet all her manpower needs. He gave examples of some schools having one art teacher and some not having at all. This scenario extent to the Universities, Mbahi (2000) affirms that the few Universities that have art departments do not have enough lecturers. According to him the ideal ratio of teacher per student is one teacher to fifteen students but in most cases we have one to thirty-five or more.

This is not peculiar to teaching staff alone; the supporting staff area has the same problem. Hardly, can a department in any of the Universities meet the minimum requirement of three typists, models and four studio assistants to assist a Senior Technical Officer.

Mamza (2008) believes that most schools across the nation lack facilities for effective teaching of art and to him unavailability of these facilities will make art teachers' exercise in futility since no one can learn painting by reading about it. This is further buttressed by Ben Yunusa (2008) when he said that without equipment and facilities it would not be easy to formulate any type of standardized curriculum. Mbahi (2001) observes that kitchens, toilets and lavatories were converted to art classes in some schools in the country. According to him, where art – rooms exist they are too small for art practice. His own idea of an art – room is a big place with adequate storage of equipment, materials and projects. Each room needs a sink, a worktable and the basic tools. Equipment such as welding machine, modeling stands, easels among others are needed for different activities.

2.5.4 Determination of Attainment of Purpose (Evaluation)

According to Ben-Yunusa (2008), at most levels of human action, individuals, groups, institutions and governments pass judgment about the appropriateness or inappropriateness, goodness or badness, desirability or undesirability of events, decisions, performance, processes, objectives, situations and the like. Whenever an activity like this takes place, evaluation is said to have taken place. This is peculiar to the forth stage of curriculum development/implementation. It seeks to combine

information about experience, including developmental sequences and stages of phase two, with those information from the analyses of phase three in order to set up educational experiences designed to achieve the goals of phase one Oluwatayo (2004), Osadebe (2009). Tyler (1949), Paulson and Dailey (2002) state that the criteria utilized in the organization of learning experiences would provide the basis for intermediate or preliminary evaluation of the learning experience. According to him, evaluation helps in checking the validity of the hypothesis upon which the industrial programme has been organized and developed. Evaluation also checks the effectiveness of the particular instruments such as teachers and other conditions used to carry out the instructional programme. The purpose of evaluation is to reflect critically on the effectiveness of personal and professional practice (Smith, 2006). It appraises the behaviour of students. Interviews and questionnaires can be used to obtain evidence about interest, attitudes and other behaviours as well as sampling particular reactions of students.

For Tyler (1949), curriculum development needs objectives which can guide the selection of learning experience. The learning experiences need to be organized into a form (content), which will help to achieve objectives. All these procedures need evaluation to ascertain whether the implementation has been achieved. Others like Wheeler and Kerr in Ben-Yunusa(2008) have similar models like Tyler (1949) that reflect behavioral approach to curriculum planning and utilize taxonomies that codify cognitive, affective and psychomotor behaviour and general technical rationality in curriculum planning.

Curriculum development is unique to each national setting. According to Pasigui (2011) and Roy (2003) curriculum development models are complex outcome of the opinions and solutions that key stakeholders propose for society's requirements and models to copy. The curriculum expresses and reflects the values, the attitudes, the expectations and the teachings of a society towards its wellbeing and development. Curriculum Development encompasses foundations, visions, objectives, contents, inputs, processes and output and value mainly related to way of conceptualizing, organizing and implementing the process of teaching and learning. A comprehensive vision of the curriculum can lead to a better understanding of how to address critical issues of educational quality as part of the curriculum agenda and within a vision of education as public policy.

2.6 The Benchmark Minimum Academic Standard (BMAS) for Undergraduates by National Universities Commission (NUC).

To address the above challenges the National Universities Commission (NUC) has laid down Benchmark Minimum Academic Standards (BMAS) for all programmes taught in Nigerian Universities and accredited them. Decree (Act. No. 16) of 1985 as amended in the NUC Amendment Decree No. 49 of 1988 form the legal basis for the setting up of Minimum Standards and accreditation by the NUC. Each institution is therefore required to use this benchmark statement to describe the detailed syllabus of her scope, content and sequence of its own programme based on this benchmark minimum academic standard, the attributes and capabilities, which graduates of such qualifications should possess.

The general philosophy of academic training in Fine and Applied arts (visual arts) was originally conceived to enable individuals develop their artistic skill with regards to accurate expression in drawing, painting, sculpture and other related fields.

The Benchmark's specific objectives of fine and applied arts programmes are to:

- a. produce artists and designers capable of understanding and solving complex problems in the field of Fine and Applied Arts;
- b. train competent graduate artists knowledgeable in Fine Arts processes, use of materials and skills and their techniques and technology and management;
- c. promote adequate general knowledge and specific skills and techniques to enhance the effective performance of graduates in the special areas to use material with technological methods for the benefits of human resources and economic and social needs; and
- d. Inter-relate with other professionals in the allied field of literary Arts, Industrial and Engineering Design, Architecture production industries and fully skilled with production techniques for public services and self employment entrepreneurship (NUC 2001:82:2).

The specific competences expected to be acquired by sculpture graduates are as follows:

1. computer graphic skills;
2. computer research internet skills;
3. industrial training;
4. studio management practices;
5. team work skills;
6. entrepreneurship learning capability; and
7. study skill

This stipulates that the knowledge of the discipline is used as curriculum content.

2.7 The Role and Impact of Sculpture on Learners

The description of sculpture in this study highlights how it is both unique and valuable in human life and by implication in the educational process. Sculpture in this context is not limited to aesthetically influenced works alone but includes functional ones as well.

According to Otto (2010), 'sculpture' was coined from the word "sculptural" which derives from the Latin word "sculpere" which means to cut away or carve. Jaji (2007), Yap (2007), Lamb and Johnson (2001) observe that today it includes all activities that have their products resulting in physical appearances closed to carved objects; for example modeled, assembled and cast works. Carving as a painstaking and laborious procedure is usually slow while modeling can be fast with a wide range of possible treatment. This is probably why some people see modeling as not constituting "real" or "pure" sculpture despite the fact that both deal with the same fundamental art elements and principles. The only difference is in the process, where carving deals with removing superfluous material, modeling builds up materials. Masterpieces have been produced in both forms by great sculptors. Eric Gill in Rich (1976) once wrote that modeling is not less creative than carving: good modeling is in every bit as good as carving. Materials for carving are hard and often weighty while those for modeling are soft and plastic in nature.

Sculpture can be divided into three forms: intaglio which has its design sunk into the back-ground, relief has its design raised and lastly sculpture in the round, makes itself possible for viewing from different angles. Kirkpatrick (2004) defines it as the art of modeling or carving figures, shapes and so on. This definition implies that sculpture is a practical subject and any one who does it must be skillful in the use of tools for fashioning out forms from different materials. Richard Stankiewicz observed in Rich (1976) that sculpture is such a physical thing that one must have manipulative ability: hit a nail with hammer, cut metal and join metal. The better one knows how to make things, the better one is as a sculptor. Mbahi (2005) supports this by saying that it signifies a doing, a mixing, a fashioning or putting together, and it usually implies that sculpture is accomplished by a human skill. Philosophers like Dewey in his book 'Art as Experience,' written in 1958, gave this matter a careful thought about art when he said art is "neither a process nor a product, neither isolated activity, nor esoteric subject but important human capacity". Above definitions suggest process of producing sculpture only. Some sculptors have defined sculpture in terms of its physical appearance. For example Rich (1976), Christine (2008) Annette and Larry (2001) see it as three-dimensional art form existing in space.

According to her, it penetrates space and draws its viewer into physical experience with spatial forms. Sculpture deals with orderliness in forms. This is typical of all art form. Every artist searches for order in nature and rearranges what he sees in a pleasing way to suggest aesthetic awareness. Sculpture does not involve hypothetical universals supposedly hiding behind appearances. According to McEvilley (1999), sculpture is object-hood and object-hood is appearance i.e. reality. Like music, and

literature, sculpture has to do with expressing one's own idea in a medium. The sculptor translates his sensations into visual form thereby communicating his thought and emotions to the outside world. Sculpture has been developed into specialized areas of practice and knowledge. Attempts to classify, sculpture in the past were based on the type of materials used, like for example, Ivory, bronze, iron, wood, terracotta among others; process: ceramic sculpture, modeled, carved, cast; other classifications were based on periods, styles and religions, for example Christian, Gothic, Egyptian, Renaissance and so on.

Style and the complexities in categorizing sculpture according to religion and period also characterize different periods in works of sculptors. Today it appears that the classification of sculpture is based on the nature, process and relationship of the sculptural forms. Sculpture in a narrow sense comprises of carving, modeling, casting welding and installations. Welding and installations are more recent while the others have been used for several decades. Sculpture communicates through organization of forms. It is non-verbal communication. An observer can derive information from a sculptural piece by studying it.

Sculpture encourages problem solving because it helps the sculptor build up his personal judgment of any matter he is confronted with. His unique ways of seeing things lead to unique representation of ideas. His ideas are transformed through imagination, as seen in the sculpture of Indian gods with eight limbs. In building up a concept, they maneuver into the world of fantasy, seeing visions in dreams or subconscious minds. Sculpture helps the emotional, intellectual and social growth of children (Baldwin, 2004). Through the experience, it is hoped pupils will gain insight

into nature of sculpture and learn to use wisely the freedom of expression that it avails them. Sue in Mamza (2008) says that art places the child in the role of a creator and consumer for it deals with feelings, emotions, apprehension and creative abilities of children. The main task here is for a teacher to guide the child.

2.7.1 Sculpture and Concept Formation

Michele (2008) in Encarta English Dictionary gave four meanings of ‘concept’ as follows:

- a. something thought or imagined;
- b. a broad principle affecting perception and behavior;
- c. understanding or grasping; and
- d. a way of doing or perceiving things.

Whichever way we view concept it has something to do with reflection and application of ideas, human capacity to disseminate or put some experiences in their right places. This is buttressed by Safra and Aguilar-Cauz (2007) in Encyclopedia Britanica, by defining concept formation as a process by which a person learns to sort out specific experiences into general rules or classes. Through concept, human organism becomes aware of the environment. In this process he makes use of sense organs that make it easy for him to understand and find solution to problems. Ajayi (1985) observed that man’s basic sensory equipment make access to the world possible, it broadens his experience by making focus possible. The child learns to abstract sensory concepts through those sensory systems.

This process of abstraction within each of the sensory modalities is a process depending upon the constructive use of cognition. These constructions are called

“concepts” and when joined with the other concepts enable the child to read the environment in which he lives to predict its probability patterns and to regulate his interaction with it. This is because most concepts cannot be understood until we grasp the terms by which they are defined. Safra and Aguilar-Cauz (2008) in Encyclopedia Britanica support this by saying that most of the concepts rest on other concept. Ajayi (1985) believes that it is this shuttling between exploration and concept formation; between structure seeking and rule abiding activities that concepts are created and meanings are made.

The ability to construct and use concepts in each of the sensory modalities is not optimized simply through a process of biological maturation. The cultures in which children live, plays a significant role in shaping the kinds of concepts that will be emphasized; that will be rewarded and that will be given a chance for optimal development. When a child is given the opportunity to study sculpture, he learns to arrange thoughts and emotions to produce structurally pleasing forms. This combination of thoughts and emotions shows a great understanding and grasping of ideas. This opens him up into new insights and he is able to explore the object in all its ramifications and form his own concepts. Lack of adequate exposure to sculpture maybe responsible for Nigeria’s senate president-David Mark lamenting over the fallen standard of education as reported by Azikem and Akinbode (2007). As Eisner (2002) asserts, the arts allow people to “invent and reinvent themselves”. As attitudes improve with a willingness to experiment, art-based learning activities give student skills with which they can explore uncertainty.

This quality gives sculpture an added advantage over other visual forms and makes it a good subject for learning concepts and forming one's own ideas about something. They use their sculptural processes and techniques to give us aesthetic and emotional experiences. Since sculpture is basically solving problems practically, a person who practices it becomes proficient and he is able to use it expressively for other ideas. In relating sizes, forms and shapes his intellect is enhanced and his taste for beauty rises-*thereby affecting his perception and behaviour as described by Michele (2008) in Encarta Dictionary. Catteral in Rooney (2004) sees this as cognitive development i.e. areas of ability and expertise that can be applied to academic and social learning situation successfully.*

2.7.2 Significance of Sculpture

It cannot be said with certainty the human needs and environmental forces that motivated the cavemen to use sculpture to express their deepest feelings about the world around them but through the sculptures left behind by them we can project ourselves into their lives and be able to make some reasonable guesses. For example, Nyman (2002) noted that the concept of gods is reflected in all cultures. Each period had its-own representation of gods and all have revered appearances embedded in them. No one has seen any of the gods before but through imagination various ideas of the gods have evolved with the use of sculpture (Akodu1999). This power of imagination was supported by Russell (1976) when she said that the human is creative and the source of his creativity is in his imagination. This is in line with the first definition of concept -something thought or imagined.

The nature of sculpture is such that it gives one so much information that enables one to develop confidence to play with ideas that eventually lead to formation of new concepts. Christopher (1997) agrees with this by saying that the subject matter of sculpture has never remained stagnant but has always found a new and varied subject or theme previously unused. Where a painting or a drawing presents just a view, sculpture shows several views of an object and offers us the opportunity of having tactile feeling on the object. Sculpture has a way of communicating ideas and emotional concepts from one person to another. Sculptural experiences give us information about situations, conditions, and events and can stir us emotionally by their meaning and quality of execution. According to Goldberg and Phillips (2000) as an art form, sculpture is a powerful instructional strategy that engages all students in learning, regardless of language, culture and life experiences.

According to Russell (1976), a viewer can sense the balance and movement of sculptural forms in his muscles. She went further to say that the tactile response is so strong that the hand longs to touch the surface and feel the smooth or rough texture. With sculpture therefore, one learns to see vividly and appreciate things. This eventually affects one's way of doing things. This, broad knowledge about things tends to affect one's taste and one starts thinking of class.

Since most concepts rest on other concepts, one needs to know so much before going into concepts-formation. Sculptural experiences expose us to several ideas about things. For example, to know the molecular weight of water, one needs to know the atomic weight of the elements that make up water. All these are made easy through models produced by sculptors. Ideas of numbers can be further enhanced by using

abacus for children's teaching and learning. Children learn to count with beads knowing when tens become hundreds when hundreds become thousands and so on. In other words abacus could be seen to be one of the earliest forms of digital computers used for teaching children.

Sculpture is an intellectual exercise used in training to observe and think plastically in terms of the dimensions of space. According to Christopher (1997), sculpture allows the artist to have intimate relationship with the work being created. It develops constructive imagination and the habit of exact thinking. Our objective and scientific way of exploring and developing our sensitivity to physical relationships is enhanced by sculptural experience. We grasp the relationships of form and shape as they relate to our concept and with this our visual memory and appreciation is extended. Efland (2002) relates higher levels of thinking to the comprehension of symbols i.e. the ability to interpret symbols and construct their meaning. Sculpture in its various media and approaches offer a broad range of symbols and other ways of representing ideas. Our power of observation is developed through studying from life models. As a sculptor focuses his eyes on the model, information acquired is communicated to the brain, which in turn passes it onto the hand holding the tools. The use of tools and materials of expression increases the sculptor's passion to create. He gains the confidence and understanding of the form and structure of the model and so his taste for aesthetics will be raised to a higher and more discriminating level. Apart from the fore mentioned, sculpture is an ancillary means of learning about other things. According to Ajayi (1985) a practical skill in drawing, just like in other forms

of art creates invaluable and indispensable adjunct to the study of various subjects in the curriculum, such as Biology, Medicine, and Geography.

Historically, sculpture has been used to enhance the understanding and grasping of so many concepts. Russell (1976) cited a few of them as follows: to teach religious beliefs, (Plate I) to create an emotional atmosphere of veneration (Plate II), to depict the gods in visual form (Plate III); to record historical events; to exalt rulers (Plate IV); and to honour the dead (Plate V). From the very beginning, sculpture was used to document the passage of time and to represent societal concerns, such as religion, politics and morality. However, today sculpture does not often serve such purposes, it is more concerned with communicating the individual, sculptors responses either to his own inner world or to the outside world.



Plate I: Poly chrome crucifix
Source: Microsoft Encarta (2008)



Plate II: Dongo funeral dance,
Source: Microsoft Encarta (2008)



Plate III: Sculpture of King Khafre
Source, Microsoft Encarta (2008)



Plate IV: Buddha god
Source, Microsoft Encarta (2008)



Plate V: Bundu funeral mask

Source: Microsoft Encarta (2008)

2.8 Art Education – Learning in the Arts

Reviews on Arts Education's roles in the definition of a model of a curriculum for the new millennium were made by Bloomfield (2000) and Coutts (2003). Both cognitive and aesthetic modes of learning were identified to be vital and the arts described as having a long lasting effect on reading, writing and arithmetic. In this model, children are recognized as artists in their own right with ideas and ability that go beyond being able to copy adult's work. They argued that a balanced art education has essential roles in the creative and cultural development of all young people. A wide-ranging view of the curriculum is suggested and a particular review of arts education is recommended.

Bloomfield (2000) suggests that there are four types of knowledge and understanding underpinning the arts and that these should inform the planning of the curriculum.

- 1 Participation: children's knowledge of how to, for example paint.
- 2 Repertoire: children's knowledge through experiences and collecting their work
- 3 Critical skills: children's knowledge of the qualities and special nature of art
- 4 Contextual skills: children's knowledge of the historical, social and editorial world that informed their work.

Bloomfield set out a model of arts curriculum that incorporates both single subject sessions and integration of the learning and teaching process: Creative thinking- forming ideas; creative process- working through ideas; creative communication- reacting through ideas and critical response to the lessons.

Coutts' (2003) report is the outcome of the research developed to identify ways in which the contribution of the arts to students' education can be maximized. The research found that the clearer and more specific schools plan, the greater the chance of them achieving their intended outcomes. When planning art programmes schools need to take into account:

- 1 breadth: range, coherence and balance
- 2 depth: focus and outcomes
- 3 progress: through the careful planning

2.9 Art education-Learning through the art

Extensive research has firmly established the central role that the arts play in the education of all learners. A few key reports are outlined here by Harland et al (2000) and Wilkinson, et al (2003) on learning through the arts. In "Champions for

Change” the American Arts Education Partner and the Chicago Arts Partnership Education (CAPE) commissioned seven teams of highly regarded researchers to examine art education programmes (Harland et al 2000). Their key findings included evidence that learners can attain higher level of achievements through their engagement in the arts. A crucial finding was that learning in and through the arts can help to level “the playing field” for learners from disadvantaged circumstances. The researchers found that the arts provide learners with authentic experiences that are engaging, real and meaningful to them and that cognitive, social and personal competences were developed.

Wilkinson et al (2003) examined the practice of increasing instructional time in other subjects in various schools in America in order to increase test scores of the effect of arts in these subjects. Teaching time was gained by decreasing the time given over to arts subjects. The findings of the study concluded that the reallocation of instructional time did not result in highest test scores and that the students had been denied important educational experiences.

2.10 Review of Previous Related Studies

Various educational studies have been conducted in order to improve art education programmes. The American Arts Educational Partnership and Chicago Arts Partnership Education commissioned seven teams of highly regarded researchers to examine Arts Education programmes (Harland et al, 2000). In an attempt to determine the degree to which instructional programmes were achieved, they administered questionnaire survey to collect data sampled from teachers and students of selected

schools. Using a five point rating scale, they discovered that there were twelve discrepancies and this provided useful information for modifying and sequencing the arts programme. Individuals are not left out in the use of this method.

Ogunlade (2008) conducted a related study with specific objectives to determine:

1. the adequacy of the existing undergraduate computer graphic design programmes in Nigerian universities;
2. the need of the computer as a tool in graphic design;
3. what the standard computer graphics segment of graphic design input should be of the programme; and
4. what the computer graphic segment of graphic design programme would require in terms of facilities and personnel pertinent for effective implementation.

He sampled ten Nigerian universities were purposively based on the fact that they offered graphic design as a major course at the undergraduate level, while the respondents from the selected universities were made up of graphic design lecturers and all final year students. The instruments adopted were a structured questionnaire with twenty items and material reference. Two sets of questionnaires were administered, one each to graphic design lecturers and students. Ogunlade (2008) asserts that the questionnaire sought information on the adequacy of the existing undergraduate computer graphics segment of graphic design programmes, the need of the computer as a tool in graphic design education and availability of computer facilities and personnel. The data collected on each questionnaire item were assigned scores. He used mean score to express the differences between the views expressed by

respondents and by institutions, while standard deviation was adopted for determining the items that discriminated most clearly between the high scores and the low scores.

The findings from his analysis were as follows:

- a. The existing undergraduate computer graphics segment of graphic design programmes of the selected universities made no provisions for comprehensive content specifications when compared to international standards;
- b. Most graphic design lecturers in Nigerian universities lack computer graphics ability and skill;
- c. Graphic design programmes of Nigerian universities have inadequate computer facilities and competent personnel; and
- d. Students and lecturers in graphic design had the desire to possess computers as tool for learning and teaching.

His general conclusion of the study was that, since graphic design has a lot of artistic intricacies such as creativity, accuracy and originality, the acceptance of computer technology should be seen as an innovation to enhance the usual traditional approach. The fact is that existing design tools for the teaching and learning in graphic design are gradually becoming obsolete due to their limitation and diminishing qualities. Also that most graphic designers are moving from individual craftsmanship situation to the most advanced realms of modern technology, their pattern of acquiring skills, knowledge and problem solving capability suggest the need for examining the existing undergraduate computer graphics segment of graphic design programmes in Nigerian Universities (Ogunlade 2008).

However, since the ultimate goal of integrating computer technology into undergraduate graphic design programmes in Nigerian universities is to ensure effective teaching and promote competency in learning with the current electronic tools, it has become pertinent for various area of graphic design to adopt the computer as a major part of design tools for graphic design activities, he observed. Essentially, all these are achievable if adequate provision is made for explicit computer graphics content specification, facilities and competent computer personnel who will provide students with appropriate computer graphic design training before graduation.

Nawaz in Asif (2001) conducted another study with the following objectives to:

1. develop a theoretical framework to serve as the criterion for the evaluation of the industrial Arts program of Agro-Technical Teachers Training Centers;
2. make an appraisal of the Industrial Arts program of Agro-Technical Teachers Training Centers in Pakistan;
3. suggest measures to improve Industrial Arts program of Agro-Technical Teachers Training Centers; and
4. make recommendation for future research.

All principals(six)and all industrial Arts Teachers(twenty one)of all Agro-Technical Teachers training centers were included in the sample, while one hundred and twenty graduates during the session 1990-1995 were selected randomly as a sample.

He developed a three point close-ended questionnaire for collection of data from principals, teachers and graduates. The questionnaires were administered after pilot testing them and in consultation with experts. He used Chi-square to analyze and interpret data.

The conclusions of the study were as listed below by Nawas:

1. Curricula were not updated.
2. Teachers were not adequately qualified.
3. There was a continuous program of evaluation to determine the extent to which objectives of the program were achieved: observation oral question and written test were used for evaluation.
4. Selection of tools and machines and quality and variety of equipment met the need of industrial arts program.
5. Industrial-cum-excursion trips were arranged, facilities for outdoor games, literary and indoor activities, Athletics and Scouting were also provided.
6. All aspects of the content of the curriculum were agreed by the respondents.
7. Supervision work by teachers was satisfactory in Agro-Technical Teachers training centers.

Oluigbo (2011) conducted his study on Evaluation of Architectural Design Determinant for Sustainable Tourism Facilities in North Western Nigeria using Argungu Fishing Village in Kebbi, Trappco Ranch and Resort in Kaduna, Kano Sallah Durbar and Afan Festival/Kagoro in Southern part of Kaduna State.

The objectives of the study were to:

- (i) review the concept of sustainability and its application to tourism facilities design;
- (ii) identify the architectural resources of tourism destinations in North-western Nigeria for the architectural design of tourism facilities;
- (iii) determine facility needs and preference of visitors and residents of the tourism destinations;

- (iv) evaluate the reflections of sustainability in the architectural characteristics of existing tourism facilities; and
- (v) determine the level of significance between perception of stakeholders on determinants and reflections of sustainability at tourism destinations.

Data were collected through visual survey, informal interviews and questionnaire administration. He used descriptive method, checklists, logical argumentation, content analysis, descriptive statistics and non-parametric tests and applied Statistical Package for Social Science (SPSS) and Microsoft Excel. His result revealed that the key motivation of respondents across the destinations was contact with other cultures. This was closely followed by the need to view performances and contact with nature. With regards to facility requirements, high quality accommodation was needed, followed by outdoor spaces. Higher number of respondents believed that tourism facilities should be based on a combination of indigenous and modern architecture. His result of evaluation of facilities on ground at Argungu fishing village and Trappco ranch and resort revealed low levels of cultural expression, moderate levels of design with nature and low/moderate levels of provision for user needs and experience respectively. The study concluded that Architectural design requirement for sustainable tourism facilities differ slightly between tourism destinations in North-western Nigeria and attributed the difference to the strength of the natural and cultural environment of the individual destinations; preservation of architectural heritage and local lifestyle is a key factor for predominantly cultural tourism destinations, while preservation of natural environment is key at nature based destinations; interpretation and expression of indigenous architecture and symbolic or unique design are important

for sustainable tourism design at all destinations. He noted serious variation between residents and visitors, and between occupational groups on requirements for sustainable design of tourism facilities; and finally insignificant sustainable design in existing facilities at Argungu fishing village and Trappco ranch and resort.

Abdulkarim's (2011), *Evaluation of the Development of Architectural Curriculum at Ahmadu Bello University and Performance of the Graduates Practice in Nigeria* sought to find answers to the following research questions:

- i. What is the correlation between admission requirements and the academic performance of graduates of the three curriculum models?
- ii. What is the correlation between the curriculum models and academic performance of graduates?
- iii. What new facilities and quality of teaching approaches needed to cope with the emerging challenges of the profession in the twenty- first century?
- iv. What are the practical/entrepreneurial skills necessary for self-employability of the graduates to cope with the emerging challenges of the profession in the twenty- first century?
- v. Is the current curriculum when compared with a proposed model, capable of addressing the contemporary challenges of the profession and the emerging global digital age?

He used two categories of data to answer the questions: the first was quantitative data for analyzing students' academic performance / admission qualifications and curricula content. The second was questionnaire survey used to generate the qualitative

data for evaluating the three curricula, and to analyze quality of teaching approaches, facilities, and entrepreneurial skills needed for architecture education in the twenty-first century. He adopted Statistical Package for Social Science (SPSS) to analyze the data. He made the following suggestions based on the outcome of the study:

1. A knowledge- driven dynamic and flexible curriculum capable of continuous adaptation to the changes and challenges of the twenty-first century digital society is essential.
2. A school/faculty of architecture structure, with an expanded postgraduate section that offers two types of programmes – professional specialization (M.Arch.) to cope with the changes being witnessed in the Architecture discipline, and theoretical (academic – MSc.Arch.) degrees to address the challenges of research skills needed in architecture.
3. A proposed digital-based-curriculum with entrepreneurial and management skills/knowledge needed was recommended by his study.

Abubakar (2011) assessed The Relevance of Architectural Curriculum of the Nigerian Universities to the Nigerian Building Industry with Particular Relevance to Schools of Architecture in Northern Nigeria. His objectives were to:

- (i) review concepts that are in the existing Curriculum;
- (ii) assess the architectural curricular in the Nigerian Universities;
- (iii) determine the state of schools of architecture in terms of curriculum implementation;
- (iv) assess the level of performance of the product of schools of architecture;
- (v) assess the stakeholders' response on the relevance of Architectural curriculum in the building industry;

- (vi) determine the present need of architects in the building industry; and
- (vii) determine the direction of change of the architectural curricular, if the need for its renewal has been ascertained.

He adopted survey research method in executing the research project. Physical observation and content analysis were employed for the collection of data from both the National Universities Commission (NUC) and the schools' curricula. According to him, the data collected were coded, scored, tabulated and summarized using descriptive and inferential statistics. His findings were; i) the architectural curricular in Nigeria are alike and closely tailored in line with the NUC minimum standard, which is the benchmark; ii) arising from the performance of the graduates of the schools in the building industry and the response of the stakeholders the curricular of the schools were found relevant; iii) facilities in the schools seem to be fairing well in terms of adequacy of studios and lecture rooms, but equipment in terms of data room and computer laboratory are lacking; iv) human capital, reveals only 50% of the schools lecturer/student ratio fall within the NUC benchmark of 1/15; v) the main need of architects in the building industry is attaining a good level of versatility equipped with the professional know how to be able to withstand all aspect of project and construction management (Abubakar 2011); iv) areas like ICT, Management and Entrepreneurship were found to be in need of improvement in the architectural curriculum.

CHAPTER THREE

Methodology

3.0 Introduction

This chapter describes the research design of the study, population sample, instrumentation, pilot study, data collection and data analysis procedure. Croswell (2003), Adogbo and Ojo (2003) noted that care must be exercised when selecting a method for evaluation as there is no one full-proof method. This statement was supported by Mamza (2008) when he observed that any method relevant to the objective of the study must be used at the appropriate time. The objectives of the study were to determine the:

- (a) awareness, adequacy and the relevance of the contents of the current undergraduate sculpture curriculum in Nigerian Universities;
- (b) extent to which instructional strategies used by the lecturers lead to the attainment of the programme objective;
- (c) suitability of available facilities and equipment pertinent to effective sculpture programme at the University level; and
- (d) quality and quantity of personnel needed for the implementation of Sculpture programme.

3.1 Research Design

The research design used in this study was descriptive survey method. According to Osuala (2007), Neuman (2003) and Tububyefa (2006), survey research is the best strategy used for curriculum evaluation. Oluigbo (2011), Abdulkarim (2011) and Abubakar (2011) used this design and method for evaluating various problems in architecture.

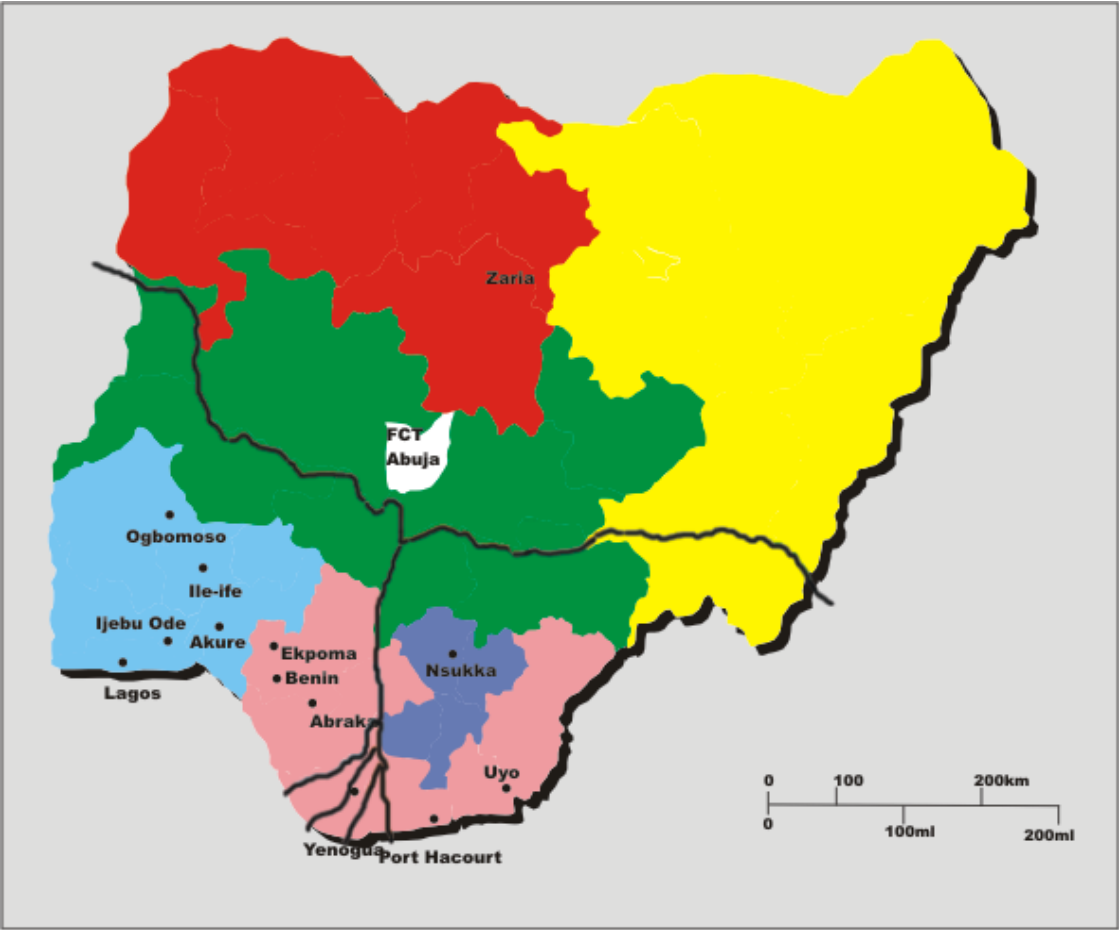
3.2 Population of the Study

The target population of this research study consisted of all universities offering undergraduate sculpture programme in Nigeria. Thirteen of which were identified:

1. Ahmadu Bello University, Zaria
2. Ladoke Akintola University of Technology, Ogbomoso
3. Obafemi Awolowo University, Ile-Ife
4. Taiye Solarin University, Ijebu-ode
5. Federal University of Technology, Akure
6. Lagos State University, Lagos
7. University Of Benin, Benin City
8. Ambrose Ali University, Ekpoma
9. University of Nigeria, Nsukka
10. Niger Delta State University, Wilberforce Island
11. Cross Rivers State University, Uyo
12. University of Port-Harcourt, Port-Harcourt
13. Rivers State University of Science and Technology

According to Mbahi, (2001), Given, (2008) and Osuala, (2007), population is the entire group whose characteristics are to be examined. The target population of this study consisted of twenty-four (24) sculpture lecturers and eighty two (82) specializing students from seven (7) selected Nigerian universities. Joint Admissions Matriculation Board (2009) puts the estimate of universities offering sculpture in the country at thirteen. Abubakar (2011) asserts that five to ten percent (5 – 10%) of an assumed

population is adequate. Hence, the use of seven out of thirteen universities may be said to be adequate for this study.



Key


- | | |
|--|--|
|  North West |  South West |
|  North East |  South South |
|  North Central |  South East |

Fig.1. Location of Nigerian Universities offering Sculpture at Undergraduate Level

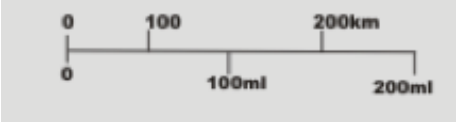
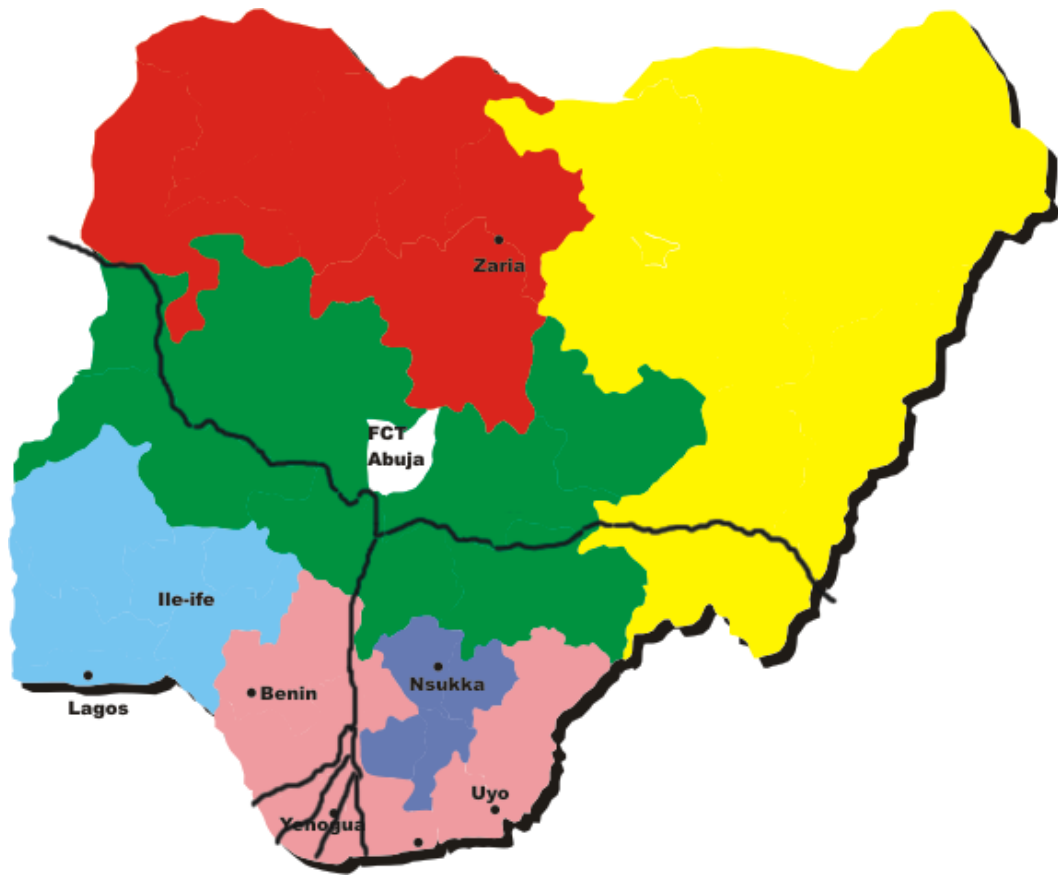
3.3 Sample and Sampling Procedure of the Study

The selection of the universities was first based on purposive or judgmental sampling before another sample of the population was obtained using proportional stratified cluster random sampling. As a combination of the cluster and stratification sampling method, this enables the researcher to select the universities rather than individual lecturers and students (Mamza, 2007). It also ensures that a proportional amount of identifiable subgroups (strata) were included in the sample. Seven (7) out of the thirteen (13) universities were sampled as to have adequate and valid information for the study. Sculpture lecturers and specializing students from the seven universities were used for the study. Joint Admissions Matriculation Board (2009), reveals that no private university in the country offers sculpture at the undergraduate level and that Ahmadu Bello University is the only one in the North. The selection of the universities was based on the six geo-political zones of the country to reduce the lopsidedness in sampling procedure. Since Ahmadu Bello University is the only university offering sculpture in the three Northern geo-political zones, it represented the North; South-West, was represented by Obafemi Awolowo University and University of Lagos; South-East has only one university- University of Nigeria and three were taken from South-South that has six universities- University of Benin, Cross Rivers State University and Niger Delta State University. It was pointed out that the number of Universities offering sculpture programme in the country were few, so also the lecturers and students. The samples in this study were all selected universities and the potential participants were all the lecturers and students within the selected

universities. The number of lecturers and students used for the study in each of the selected universities are tabulated below.

Table 3.3.1: Number of Lecturers and Students used for the study in each university

S/N	University	No. of Lecturers	No. of Students
1	Ahmadu Bello University	5	32
2	Cross River State University	4	13
3	Niger Delta State University	3	3
4	Obafemi Awolowo University	3	10
5	University of Benin	4	9
6	University of Lagos	2	4
7	University of Nigeria	3	11
	Total	24	82



Key

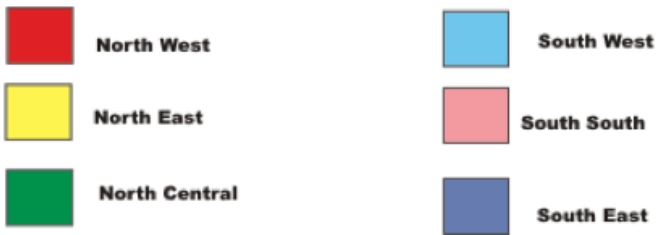


Fig . 2. Location of the selected Nigerian Universities for the study.

3.4 Instrumentation

The instruments employed in this study were questionnaire and informal interview. A questionnaire instrument was deemed most suitable for use in this research as the main purpose of survey research identified by Filani (2003) and Trochin (2006) to enable the collection of data that are observable phenomena in a convenient way. The development of the instruments was preceded by a thorough search of literature on the various processes of curriculum development and improvement. The review of literature provided essential information for the generation of items included in the questionnaire. The choice of questionnaire was appropriate for the collection of extensive amount of information on demographic, behavioural habits, opinions and so on from a large number of people within a limited time (Groat and Wang, 2002). The National Universities Commission's (NUC, 2004) guidelines on undergraduate sculpture programme were studied. In designing the questionnaire for the study, items were derived from issues identified through a close examination of relevant literature to generate imprints for the researcher's questionnaires that were divided into five sections:

1. Section A, contained items designed to elicit information on personal data;
2. Section B, was designed to find out the adequacy and relevance of the objectives of sculpture as stated by (National Universities Commission);
3. Section C, was to examine the effectiveness of instructional strategy in the teaching of sculpture;
4. Section D, was designed to find information on the level of facilities and equipment in sculpture; and

5. Section E was set out to examine the quality and quantity of personnel for implementing the programme.

The second instrument was designed for the students: a questionnaire containing twenty items adopted for gathering information on personal data; learning experiences; teaching strategies used by lecturers; level of personnel; equipment and facilities. Respondents were requested to indicate the extent of their agreement or disagreement with each item by selecting one of the five response categories using Likert-Five Point Scale. According to Zikmund (2003), Likert Scale has high degree of validity and reliability.

3.5 Pilot Study

After the instrument had been developed and approved by the supervisors, a pilot study was conducted in a university not selected for the study to test the suitability of the items. The instrument contained twenty items. The lecturers and the students of the university were already notified of the purpose of the study as well as seeking their cooperation. According to Adetoro (1986) in Amao-Awogbade (2007) a pilot study prepares the foundation on which research is built. All the twenty items on the questionnaire were logically arranged. The six sculpture students of 2009/2010 academic year in Ladoke Akintola University of Technology, Ogbomoso were used for the pilot study. This was done to ascertain the clarity and validity of the objectives of the study on introductory cover attached to the questionnaire that highlighted the purpose of the study and the need to remove all miss-understanding items from the questionnaire if any.

With the assistance of sculpture lecturers who were one-time junior colleagues of the researcher in the university, it was very easy getting back the questionnaires. Scoring and analysis of the pilot study were carried-out with Five-Point Likert scale to ascertain the reliability of the instrument. The positive responses to the clarity of the items in the questionnaires revealed that all the respondents understood the purpose of the questionnaire and did not find the items ambiguous. The results came out with the following findings:

1. the need to arrange all items according to the specific objectives to be tested;
2. lecturers should also be administered with the questionnaire;
3. most of the items on the questionnaire were understood;
4. the ambiguous ones were to be expunged and replaced with clear items
5. the respondents were familiar with Likert five-point scale).

Guided by these findings, the researcher reworked the questionnaires and gave them to some sculpture lecturers in Ahmadu Bello Universities for vetting, validation and clarity. The lecturers' affirmative response gave rise to the printing of the questionnaires for both lecturers and students to be studied for the research.

3.6 Validity and Reliability of the Instruments

Validity refers to the individual observations from evaluation measures that are meaningful and enable the researcher to draw good conclusions from the research sample (Mamza 2008, Osadebe 2008). Face and content validities were assured through the verification and modification of questionnaire items by individual sculpture lecturers and curriculum experts. Reliability was the extent to which an

instrument yields consistent results (Crowell 2003). Findings of the pilot study were validated through the analyses and computation of responses by the specializing students and their lecturers' questionnaires on the evaluation of undergraduate sculpture curriculum from the selected universities. Reliability of the instrument was tested through the pilot study conducted on students of Ladoko Akintola University of Technology Ogbomoso.

3.7 Data Collection Procedures

Initial contact was made with the Head of Departments of the selected universities via phone calls to seek permission to visit and administer questionnaires on their lecturers and students. Obtaining letters to these universities after a week from his Head of Department, the researcher proceeded on two-week research leave to the selected universities. The questionnaires administered on the respondents were collected personally by the researcher from the various selected universities through the Heads of Departments. This provided opportunity to interview some of the lecturers to obtain information on the teaching methods and experiences. Research procedure provides the structure and strategy of investigation used to obtain answers to research questions. The structured questionnaire was administered on respondents in all the selected universities. A total of twenty-four lecturers and eighty- two specializing students of 2010/2011 from the seven universities selected were self administered with the questionnaire. Apart from one lecturer from University of Nigeria, Nsukka, (UNN), who was on leave, all the lecturers including the students responded.

At Ahmadu Bello University, five out of 7 lecturers on ground submitted five completed copies. The two lecturers who did not participate were the researcher and a lecturer on study leave in Europe. Three out of the four lecturers in University of Nigeria, Nsukka responded. With respect to the University of Benin, the three lecturers around at the time the researcher visited the university completed their copies of the questionnaire and submitted, while the fourth was sent through a colleague in the university.

Obafemi Awolowo University was not in session, when the researcher visited the university but with the assistance of the Head of Department, the questionnaires were administered to the lecturers and students of the Department. It was gathered that the section had three lecturers. Two lecturers from University of Lagos, three from Niger- Delta State University and four from Cross-Rivers State University completed the filling of the questionnaires. In the case of the students thirty-two submitted from Ahmadu Bello University, thirteen from Cross-Rivers State University, three from Niger-Delta State University, ten from Obafemi Awolowo University, nine from University of Benin, four from University of Lagos and eleven from University of Nigeria. The researcher observed that with the exception of Ahmadu Bello University, Zaria that has seven lecturers and more than ten students in a class, others have four or less lecturers and for or less students and none in some classes.

3.8 Data Analysis

The questionnaires were distributed to lecturers and students to produce data for analyses in order to describe the current undergraduate sculpture programme in the

universities selected. The data were analyzed using descriptive statistics in the form of standard deviations; mean scores and percentages as the dividing point between acceptable and unacceptable responses. To facilitate analysis of responses, points were assigned to various responses on the survey instrument in the following ways;

- Strongly agree - 5
- Agree - - 4
- Uncertain - - 3
- Disagree - - 2
- Strongly Disagree - 1

The scores were then converted to percentages, mean scores and standard deviations for computing the results. Borough in Ogunlade (2008) confirms that when the Likert scale is used, it is possible to report responses in percentages. Standard deviation was used to determine the items that discriminated most clearly between the highest scores and the lowest scores.

CHAPTER FOUR

Presentation and Analyses of Data

4.0 Introduction

This chapter presents the data collected and reports the findings. The data collected from the lecturers and students were analyzed quantitatively using items analysis techniques in which statements were collectively treated and converted to percentage means and standard deviations. The analyses were derived from two sets of questionnaire responses of twenty-four lecturers and eighty two specializing students of 2010/2011 academic year in seven Nigerian universities. It was also desirable to qualitatively use reference materials to internationally compare existing situations of the undergraduate curriculum in Nigerian universities. The discussion has been organized into sub-sections to reflect the key issues in the objectives of the study.

4.1 Analysis of lecturers' Questionnaire

The demographic characteristics of respondents in the selected universities are given on tables 4.1.1 to 4.1.4

Table 4.1.01 Gender Distribution of Lecturers

Gender	No	%
Male	23	95.8
Female	1	4.2
Total Number (N)	24	100.0

(N = 24)

Source: Field Survey, 2011

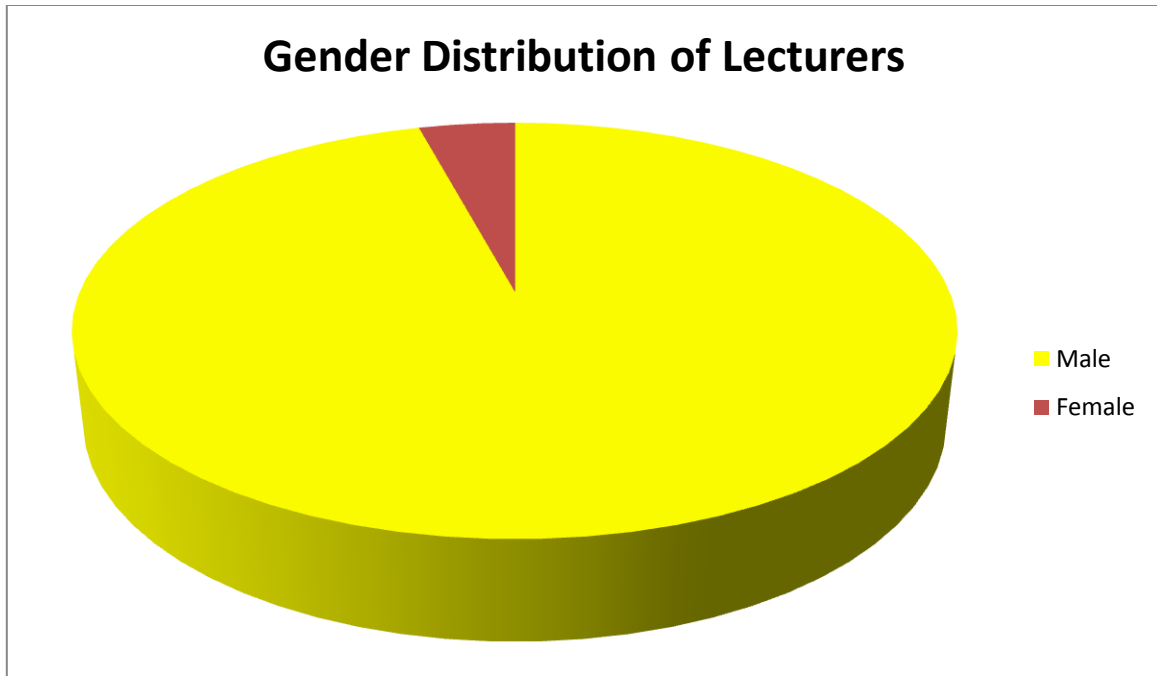


Fig.3. Pie Chart of Gender Distribution of Lecturers *Source: Field Survey, 2011*

Table 4.1.1 and the Pie chart indicate that a total of 23 (95.8%) are male lecturers while 1 (4.2%) is a female.

Table 4.1.2: The Distribution of Lecturers by Age Group

Age in years	No	Percentage (%)
20 – 29	-	
30 – 39	1	4.2
40 – 49	13	54.1
50 and above	10	41.7
Total Number (N)	24	100.0

(N = 24)

Source: Field Survey, 2011

Table 4.1.2 reveals the lecturers to be at advanced age of 40 and above. 13 (54.1%) were between 40 and 49 while 10(41.7%) were 50 and above years old.

Table 4.1.03: Educational Qualifications of Lecturers

Qualifications	No	%
B.A	1	4.2
M.A/MFA	17	70.8
PhD	06	25.0

(N = 24)

Source: Field survey 2011

Table 4.1.3 revealed that only one (4.2%) lecturer had below masters degree and also that a total of 70.8% (17) had masters degree while 25.0% (6) had PhD.

Table 4.1.04: Lecturers' Teaching Experience.

Years	No	Percentage %
01 – 05	3	12.5
06 – 10	11	45.8
11 – 15	-	-
16 – 20	3	12.5
21 – 25	5	20.8
<i>26 and above</i>	2	8.4

N=24

Source: Field Survey, 2011

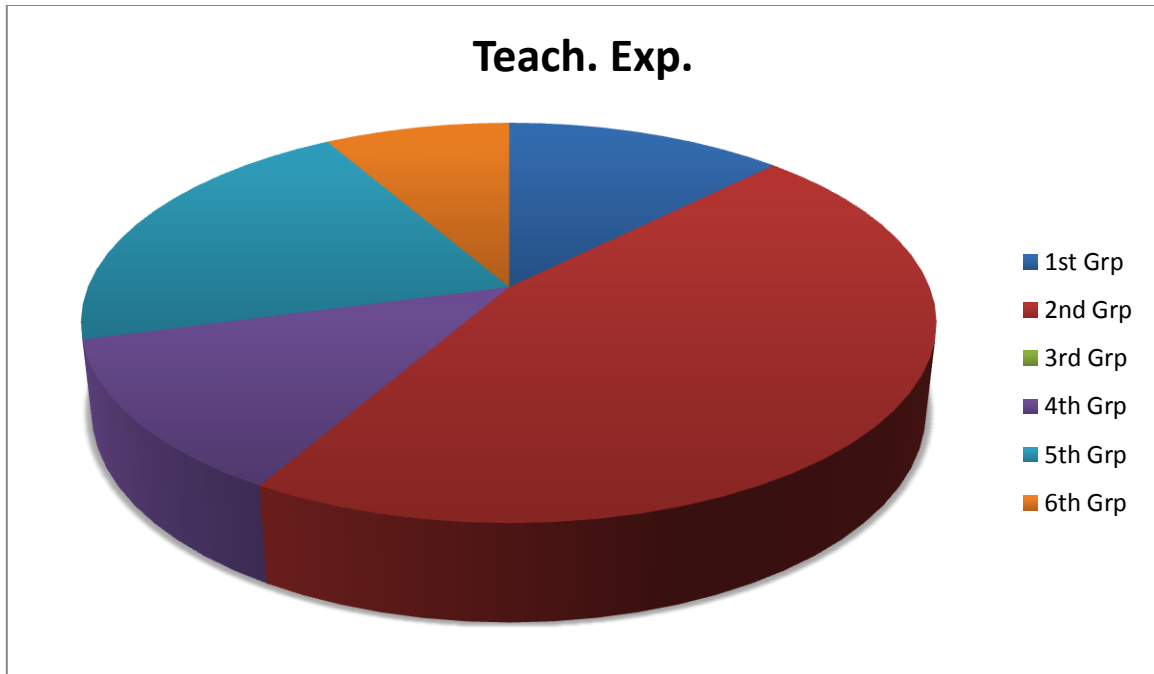


Fig.4. Lecturers' Teaching Experience

Source: Field Survey, 2011

Table 4.1.4 and the pie chart above indicate eleven (45.8%) of the lecturers have taught for between six and ten years, five (20.8%) have taught for between 21 and 25 years; three (12.5%) percent have taught for between 16 and 20 years while three (12.5%) have taught sculpture for between 1 and 5 years and only two (8.4%) for 26 and above years.

Having determined the Sex, Age Group, Educational Qualifications, lecturers' teaching experience, the researcher examined the responses of the lecturers on items on the questionnaire on specific objectives of the study as follows:

1. adequacy, awareness and the implementation of NUC's minimum academic standard in the selected universities;
2. the effectiveness of the instructional strategies adopted for the teaching of sculpture;
3. determine the availability of equipment and facilities; and
4. the level of personnel available for teaching and learning of sculpture.

Lecturers' Responses to Research Objective One

Table 4.1.5: Lecturers' Responses on Adequacy, Awareness and the Implementation of NUC's Minimum Academic Requirements in Ahmadu Bello University Zaria. (University 1)

Univer. Code	Lecturer code	1	2	3	4	5	Total score	Mean X	Percent age(%)	Standard deviation
I	01	1	5	5	3	4	18	3.6	72	1.49
	02	4	3	2	2	2	13	2.6	52	0.8
	03	1	5	5	1	4	16	3.2	64	2.36
	04	5	5	5	2	5	22	4.4	88	1.2
	05	1	1	3	1	3	09	1.8	36	0.98
Item x		2.5	3.8	4.0	1.8	3.6	15.6	3.1	62.4	0.85

(N=5) Percentage Mean Score of Group=62.4% Group Mean Score=15.6
Standard Deviation= 0.85 *Source: Field Survey, 2011*

Table 4.1.6: Lecturers' Responses on Adequacy, Awareness and the Implementation of NUC's Minimum Academic Requirements in Cross Rivers State University, Uyo. (University II)

Univer. Code	Lecturer code	1	2	3	4	5	Total score	Mean X	Percentage (%)	Standard deviation
II	06	5	4	4	2	4	19	3.8	76	0.98
	07	4	5	4	2	5	20	4.0	80	1.0
	08	4	4	4	2	4	18	3.6	72	1.07
	09	4	4	5	1	4	18	3.6	72	1.95
Item x		4.25	4.25	4.25	1.75	4.25	18.75	3.6	72	1.44

(N=4) Percentage Mean Score=72% Group Mean Score=18.75
Standard Deviation=1.44 *Source: Field Survey, 2011*

Table 4.1.7: Lecturers' Responses on Adequacy, Awareness and the Implementation of NUC's Minimum Academic Requirements in Niger Delta University Wilberforce Island, Bayelsa State. (University III)

Univer. Code	Lecturer code	1	2	3	4	5	Total score	Mean X	Percent age (%)	Standard deviation
III	10	4	4	4	1	5	18	3.6	72	1.36
	11	5	4	4	1	4	18	3.6	72	1.36
	12	1	5	4	2	4	16	3.2	64	1.47
Item x		3.3	4.3	4.0	1.3	4.3	17.2	3.4	68	1.14

(N=3) Percentage Mean Score= 68%
Standard Deviation= 1.14

Group Mean Score= 17.2
Source: Field Survey, 2011

Table 4.1.8: The lecturers' Responses on the Adequacy, Awareness and Implementation of NUC's Minimum Academic Requirements in OAU, Ile – Ife. (University IV)

University code	Lecturer code	1	2	3	4	5	Total score	X	Percentage	Standard deviation
IV	13	5	4	5	4	5	23	4.6	92	0.49
	14	4	4	5	2	3	18	3.6	72	1.02
	15	5	5	5	4	4	23	4.6	92	0.49
Item X		4.7	4.3	5.0	3.3	4.0	21.3	4.3	85.3	0.59

(N=3) Percentage Mean Score of Group=85.3%
Standard Deviation= 0.59

Group Mean Score=21.3
Source: Field Survey, 2011

Table 4.1.9: The Lecturers' Responses on the Adequacy, Awareness and Implementation of NUC's requirements in University of Benin, Benin City. (University V)

University codes	Lecturers codes	1	2	3	4	5	Total score	Mean (X)	Percentage (%)	Standard Deviation
V	16	1	1	3	1	4	10	2.0	40	1.26
	17	3	4	2	1	4	14	2.8	56	1.17
	18	2	4	4	5	5	20	4.0	80	1.1
	19	4	5	4	3	5	21	4.2	84	0.72
Item X		2.5	3.5	3.25	2.5	4.5	16.25	3.2	65	0.74

(N= 4) Percentage Mean Score of Group=65% Group Mean Score=16.25
Standard Deviation= 0.74 Source: Field Survey, 2011

Table 4.1.10: Lecturers Responses on the Adequacy, Awareness and implementation of Minimum Academic Requirement of NUC in University of Lagos. (University VI)

University codes	Lecturers codes	1	2	3	4	5	Total score	Mean (X)	Percentage (%)	Standard Deviation
VI	20	4	4	3	4	4	19	3.8	76	0.4
	21	4	4	5	4	5	22	4.4	88	0.49
Item X		4	4	4	4	4.5	20.5	4.1	82	0.20

(N=2) Percentage Mean Score= 82% Group Mean Score= 20.5
Standard Deviation= 0.20 Source: Field Survey, 2011

Table 4.1.11: Lecturers Responses on the Adequacy, Awareness and implementation of Minimum Academic Requirement of NUC in University of Nigeria, Nsukka. (University VII)

University codes	Lecturers codes	1	2	3	4	5	Total score	Mean (X)	Percentage (%)	Standard Deviation
VII	22	5	5	4	2	3	19	3.8	76	1.17
	23	5	5	4	2	5	21	4.2	84	1.17
	24	5	5	5	1	4	20	4.0	80	1.1
Item X		5	5	4.3	1.7	4	20	4.0	80	1.1

Percentage Mean Score of Group=80% Group Mean Score=20 (N=3)
Standard Deviation= 1.1 Source: Field Survey, 2011

With respect to disparity in the implementation of NUCs minimum academic standard / awareness and attitude to undergraduate sculpture curriculum in Nigerian universities on the first five items (1 – 5) on the questionnaire, tables 4.1.6 – 4.1.11 indicate that the scores for the lecturers in University I ranged between 9 and 22 with a mean score of 15.6 and a standard deviation of 0.85. University II Cross Rivers State University, Uyo had scores ranging between 18 and 20, with a group mean score of 18.75 and standard deviation of 1.44. In the case of University III, the scores ranged between 16 and 18 with a group mean score of 17.2 and standard deviation of 1.14. The scores of University IV ranged between 18 and 23 for the three lecturers in the Institution with a group mean score of 21.3 and standard deviation of 0.59. University V had scores ranging between 10 and 21 with group mean score of 16.25 and standard deviation of 0.74. As for the scores of the two lecturers in University VI, the scores were 19 and 20 with the group mean of 20.5 and standard deviation of 0.20. University VII's three lecturers had their scores ranging between 19 and 21 with group mean score of 20 and standard deviation of 1.1.

It was observed from tables 4.1.6 to 4.1.11 that University IV had the highest percentage mean score of 85.3%, followed by University VI with 82% and 80% for University VII. University I had the lowest percentage mean score of 62.4% followed by University V and University II with 65% and 72% respectively.

It was gathered that these three universities benefited from their recent accreditation exercise by NUC through its insistence on compliance with its well-orchestrated programme, especially entrepreneurial skills. This is an indication that the universities need to be encouraged to work with NUC's programme more than the level

exhibited. It is also worthy of note that the slightly high scores by the universities are as a result of the awareness and compliance to NUC's programme that suggests few changes and innovations as may be desired by individual universities.

Lecturers' Responses on Objective Two

Table 4.1.12: Lecturers' Responses on the instructional Strategies Adopted for teaching undergraduate sculpture at Ahmadu Bello University Zaria.

University codes	Lecturers codes	6	7	8	9	10	Total score	Mean (X)	Percentage (%)	Standard Deviation	
I	01	5	5	5	5	5	25	5.0	100	0	
	02	4	5	5	5	5	24	4.8	96	0.45	
	03	5	5	5	5	5	25	5.0	100	0	
	04	5	5	4	4	5	23	4.6	92	0.55	
	05	4	5	5	5	5	24	4.8	96	0.45	
Item X		4.6	5	4.8	4.8	5	24.2	4.8	96.8	0.29	
(N=5) Percentage Mean Score=98.8%							Group Mean Score = 24.2				
Standard Deviation – 0.29							<i>Source: Field Survey, 2011</i>				

Table 4.1.13: Lecturers' Responses on the instructional Strategies Adopted for teaching undergraduate sculpture at Cross Rivers State University, Uyo.

University codes	Lecturers codes	6	7	8	9	10	Total score	Mean (X)	Percentage (%)	Standard Deviation	
II	06	5	5	4	5	5	24	4.8	96	0.67	
	07	4	5	5	4	4	22	4.4	88	0.49	
	08	5	4	5	4	5	23	4.6	92	0.49	
	09	4	4	4	5	5	22	4.4	88	0.49	
Item X		4.5	4.5	4.5	4.5	4.8	22.8	4.6	92	0.35	
(N=4) Percentage Mean Score= 92%							Group Mean Score= 22.8				
Standard Deviation= 0.35							<i>Source: Field Survey, 2011</i>				

Table 4.1.14: Lecturers' Responses on the instructional Strategies Adopted for teaching undergraduate sculpture at Niger Delta University, Wilberforce, Bayelsa State.

University codes	Lecturers codes	6	7	8	9	10	Total score	Mean (X)	Percentage (%)	Standard Deviation
III	10	5	5	4	4	4	22	4.4	88	0.49
	11	4	5	4	4	4	21	4.2	84	0.67
	12	5	5	4	5	5	24	4.8	96	0.67
Item X		4.7	5.0	4.0	4.3	4.7	22.7	4.5	90	0.58
(N=3)	Percentage Mean Score = 90					Group Mean Score = 22.7				

Standard Deviation = 0.58

Source: Field Survey, 2011

Table 4.1.15: Lecturers' Responses on the Instructional Strategies Adopted for teaching undergraduate sculpture at OAU, Ile – Ife.

University codes	Lecturers codes	6	7	8	9	10	Total score	Mean (X)	Percentage (%)	Standard Deviation
IV	13	5	5	5	5	5	25	5.0	100	0
	14	5	5	4	5	5	24	4.8	96	0.4
	15	5	4	5	5	5	24	4.8	96	0.4
Item X		5	4.7	4.7	5	5	24.4	4.9	97.3	0.15

(N=3) Percentage Mean Score=97.3

Group Mean Score = 24.4

Standard Deviation = 0.15

Source: Field Survey, 2011

Table 4.1.16: Lecturers' Responses on the Instructional Strategies for teaching sculpture in the University of Benin, Benin City.

University codes	Lecturers codes	6	7	8	9	10	Total score	Mean (X)	Percentage (%)	Standard Deviation
V	16	5	5	5	4	5	24	4.8	96	0.4
	17	5	4	4	4	4	21	4.2	84	0.4
	18	4	5	5	5	5	24	4.8	96	0.4
	19	4	5	5	5	5	24	4.8	96	0.4
Item X		4.5	4.75	4.75	4.5	4.75	23.25	4.65	93	0.12

(N=4) Percentage Mean Score= 93

Group Mean Score = 23.25

Standard Deviation = 0.12

Source: Field Survey, 2011

Table 4.1.17: The Lecturers' Responses on the Instructional Strategies Adopted for teaching undergraduate sculpture in the University of Lagos.

University codes	Lecturers codes	6	7	8	9	10	Total score	Mean (X)	Percentage (%)	Standard Deviation	
	20	4	4	4	4	4	20	4.0	80	0	
VI	21	4	4	4	3	4	19	3.8	76	0.67	
	Item X	4	4	4	3.5	4	19.5	3.9	78	0.2	
(N=2)		Percentage Mean Score= 78%					Group Mean Score= 19.5				
		Standard Deviation= 0.2					<i>Source: Field Survey, 2011</i>				

Table 4.1.18: The Lecturers' Responses on the Instructional Strategies Adopted for teaching undergraduate sculpture in the University of Nigeria, Nsukka.

University codes	Lecturers codes	6	7	8	9	10	Total score	Mean (X)	Percentage (%)	Standard Deviation	
VII	13	4	5	5	4	4	22	4.4	88	0.49	
	14	5	4	4	5	5	23	4.6	92	0.49	
	15	4	4	4	5	5	22	4.4	88	0.49	
	Item X	4.3	4.3	4.3	4.7	4.7	22.3	4.5	90	0.49	
(N+3)		Percentage Mean Score=90%					Group Mean Score = 22.3				
		Standard Deviation = 0.49					<i>Source: Field Survey, 2011</i>				

The results from the lecturers of the selected universities on the effectiveness of instructional strategies adopted for teaching sculpture in their universities revealed an affirmative response. Apart from University VII that had 19.5 as group mean score no university had below 22 as group mean score. As indicated on tables 4.1.12 to 4.1.18, University IV had the highest scores that range between 24 and 25 with group mean score of 24.4 and a standard deviation of 0.15. The second university, tagged I had the group mean score of 24.2 and standard deviation of 0.29, with scores ranging from 23 to 25. The scores of University V ranged between 21 and 24 with mean score of 23.25

and standard deviation of 0.12. The Group Mean Score of 22.5 was earned by University VII that had group mean scores of 22.3 and standard deviation of 0.49. These high scores are clear indications of the fact that the universities use the best strategies for teaching sculpture at undergraduate level of the universities.

Lecturers' Responses to Research Objective Three

Table 4.1.19: Availability of Facilities and Equipment, for Teaching Sculpture in University I: Ahmadu Bello University, Zaria.

University Codes	Lecturers Codes	11	12	13	14	15	Total score	Mean (X)	Percentage (%)	Standard Deviation
I	01	4	5	4	3	3	19	3.8	76	0.75
	02	5	5	4	1	3	18	3.6	72	1.5
	03	1	1	1	4	1	8	1.6	32	1.2
	04	4	2	2	1	2	11	2.2	44	0.98
	05	5	4	2	1	2	14	2.8	56	1.47
Item X		3.8	3.4	2.6	2	2.2	14	2.8	56	0.69
(N=5) Percentage Mean Score=56%							Group Mean Score = 14			
Standard Deviation = 0.69							<i>Source: Field Survey, 2011</i>			

Table 4.1.20: Availability of Facilities and Equipment for Undergraduate sculpture in University II: Cross Rivers State University, Uyo.

University Codes	Lecturers Codes	11	12	13	14	15	Total score	Mean (X)	Percentage (%)	Standard Deviation
II	06	2	2	2	1	1	8	1.6	32	0.62
	07	2	1	1	1	2	7	1.4	28	0.62
	08	1	2	1	1	2	7	1.4	28	0.62
	09	1	2	2	1	2	8	1.4	32	0.62
Item X		1.5	1.75	1.5	1.0	1.75	7.5	1.5	30	0.42
(N=4) Percentage Mean Score= 30%							Group Mean Score= 7.5			
Standard Deviation= 0.42							<i>Source: Field Survey, 2011</i>			

Table 4.1.21: Availability of Facilities and Equipment for Undergraduate sculpture in University III: Niger Delta University, Wilberforce Island, Yenogua.

University codes	Lecturers codes	11	12	13	1	15	Total score	Mean (X)	Percentage (%)	Standard Deviation
III	10	2	1	1	1	2	7	1.4	28	0.62
	11	1	2	1	1	2	7	1.4	28	0.62
	12	2	2	2	2	2	10	2.0	40	0.62
Item X		1.7	1.7	1.3	1.3	2	8	1.6	32	0.62
(N= 3) Percentage Mean Score= 32% Standard Deviation= 0.62							Group Mean Score= 8 <i>Source: Field Survey, 2011</i>			

Table 4.1.22: Availability of Facilities and Equipment for Undergraduate sculpture in University IV: (Obayemi Awolowo University, Ile – Ife).

University codes	Lecturers codes	11	12	13	1	15	Total score	Mean (X)	Percentage (%)	Standard Deviation
IV	13	4	3	2	2	3	14	2.8	56	0.33
	14	2	1	1	3	1	8	1.6	32	0.96
	15	5	3	2	2	3	15	3.0	60	1.1
Item X		3.7	2.3	1.7	2.3	2.3	12.3	2.4	49	0.66
(N=3) Percentage Mean Score=49% Standard Deviation = 0.66							Group Mean Score = 12.3 <i>Source: Field Survey = 2011</i>			

Table 4.1.23: Availability of Facilities and Equipment for undergraduate sculpture in University V: University of Benin, Benin City.

University codes	Lecturers codes	11	12	13	1	15	Total score	Mean (X)	Percentage (%)	Standard Deviation
V	16	4	4	4	4	3	19	3.8	76	0.4
	17	2	4	2	1	1	10	2.0	40	0.4
	18	4	5	4	5	1	19	3.8	76	1.47
	19	5	5	4	2	1	17	3.4	68	1.62
Item X		3.75	4.5	3.5	3.0	1.5	16.25	3.25	65	1.0
(N=3) Percentage Mean Score= 65% Standard Deviation = 1.0							Group Mean Score = 16.25 <i>Score: Field Survey, 2011</i>			

Table 4.1.24: Availability of Facilities and Equipment for undergraduate sculpture in University VI: University of Lagos.

University codes	Lecturers codes	11	12	13	14	15	Total score	Mean (X)	Percentage (%)	Standard Deviation
	20	2	2	2	1	1	8	1.6	32	0.62
VI	21	1	2	2	1	2	8	1.6	32	0.62
	Item X	1.5	2	2	1	1.5	8	1.6	32	0.37
(N= 2) Percentage Mean Score= 32% Standard Deviation= 0.37							Group Mean Score= 8 <i>Source: Field Survey, 2011</i>			

Table 4.1.25: Availability of Facilities and Equipment for teaching sculpture in University VII: University of Nigeria, Nsukka.

University codes	Lecturers codes	11	12	13	14	15	Total score	Mean (X)	Percentage (%)	Standard Deviation
	22	3	3	2	1	1	10	2.0	40	0.89
VII	23	2	2	2	2	2	10	2.0	40	0
	24	2	2	2	1	2	9	1.8	36	0.4
	Item X	2.3	2.3	2.0	1.3	1.7	9.6	1.9	38	0.38
(N=3) Percentage Mean Score= 38% Standard Deviation = 0.38							Group Mean Score = 9.6 <i>Source: Field Survey, 2011</i>			

With regards to availability of facilities and equipment in Nigerian universities, responses to items 11 to 15 were discouraging. The highest group's mean score was 16.25 by University V, with scores ranging from 10 to 19 and standard deviation of 1.0. This is closely followed by University I with grand mean score of 14, and scores ranging between 8 and 19 with standard deviation of 0.69. Institutions IV and VII had very low group mean scores of 12 and 10 respectively with scores ranging between 8 and 15 in respect of institution VII while that of institution IV maintained 10. This is an indication of lack of adequate equipment and facilities. The lowest group's mean score of 7.5 was recorded by University II with standard deviation of 0.42.

Lecturers' Response on Research Objective Four

Table 4.1.26:Level of personnel Available for Teaching Sculpture in Institution I:
Ahmadu Bello University, Zaria.

University Codes	Lecturers Codes	16	17	18	19	20	Total score	Mean (X)	Percentage (%)	Standard Deviation
I	01	5	4	5	5	5	24	4.8	96	0.4
	02	4	4	5	5	5	23	4.6	92	1.14
	03	1	4	4	4	2	15	3.0	60	1.26
	04	5	5	5	4	1	20	4.0	80	1.95
	05	5	4	4	3	1	17	3.4	68	1.36
Item X		4	4.2	4.6	4.2	3	20	4.0	80	0.54

(N=5) Percentage Mean Score=80%
Standard Deviation = 0.54

Group Mean Score = 20
Source: Field Survey, 2011.

Table 4.1.27:Level of personnel Available for Teaching Sculpture in Institution II:
Cross Rivers State University, Uyo.

University Codes	Lecturers Codes	16	17	18	19	20	Total score	Mean (X)	Percent age (%)	Standard Deviation
II	06	1	3	2	3	1	10	2.0	40	0.89
	07	2	4	2	3	3	14	2.8	56	0.75
	08	2	4	3	5	3	17	3.4	68	1.02
	09	4	4	1	3	4	16	3.2	64	1.17
Item X		2.25	3.75	2	3.5	2.75	14	2.8	56	0.68

(N= 4) Percentage Mean Score= 56%
Standard Deviation= 0.68

Group Mean Score= 14
Source: Field Survey, 2011

Table 4.1.28: Level of personnel Available for Teaching Sculpture in Institution III: Niger Delta University, Wilberforce, Bayelsa State.

University Codes	Lecturers Codes	16	17	18	19	20	Total score	Mean (X)	Percentage (%)	Standard Deviation
	10	2	5	1	1	1	10	2.0	40	1.55
	11	2	5	2	2	2	13	2.6	52	1.2
III	12	2	5	2	2	2	13	2.6	52	1.2
	Item X	2	5	1.7	1.7	1.7	12.1	2.4	48	1.3

(N= 3) Percentage Mean Score= 48%
Standard Deviation= 1.3

Group Mean Score= 12.1
Source: Field Survey, 2011

Table 4.1.29: Level of Personnel Available for Teaching Sculpture in Institution IV: Obafemi Awolowo University Ile – Ife.

University Codes	Lecturers Codes	16	17	18	19	20	Total score	Mean (X)	Percentage (%)	Standard Deviation
	13	5	5	3	3	3	19	3.8	76	0.98
IV	14	2	4	1	1	1	09	1.8	36	0.82
	15	5	5	3	3	3	19	3.8	76	0.98
	Item X	4	4.7	2.3	2.3	2.3	15.6	3.12	62.4	1.03

(N=3) Percentage Mean Score=62.4%
Standard Deviation = 1.03

Group Mean Score = 15.6
Source: Field Survey, 2011

Table 4.1.30: Level of Personnel Available for teaching undergraduate sculpture in University V: University of Benin, Benin City.

University Codes	Lecturers Codes	16	17	18	19	20	Total score	Mean (X)	Percentage (%)	Standard Deviation
	16	4	4	1	1	1	11	2.3	46	1.47
	17	4	4	2	4	4	18	3.6	72	0.8
V	18	5	5	5	5	5	25	5.0	100	1.0
	19	5	4	1	1	1	12	2.4	48	1.74
	Item X	4.5	4.25	3.25	2.75	2.75	16.5	3.3	66	0.81

(N=4) Percentage Mean Score=66%
Standard Deviation = 0.81

Group Mean Score = 16.5
Source: Field Survey, 2011

Table 4.1.31: Level of Personnel Available for teaching undergraduate sculpture in institution VI University of Lagos.

University Codes	Lecturers Codes	16	17	18	19	20	Total score	Mean (X)	Percentage (%)	Standard Deviation
VI	20	2	4	2	3	3	14	2.8	56	0.75
	21	2	3	2	3	1	11	2.2	44	0.75
	Item X	2	3.5	2	3	2	12.5	2.5	50	0.63
(N= 2) Percentage Mean Score= 50% Standard Deviation= 0.75							Group Mean Score= 12.5 <i>Source: Field Survey, 2011</i>			

Table 4.1.32: Level of Personnel Available for teaching undergraduate sculpture in institution VII University of Nigeria, Nsukka.

University Codes	Lecturers Codes	16	17	18	19	20	Total score	Mean (X)	Percentage (%)	Standard Deviation
VII	13	4	4	4	4	2	18	3.6	72	0.8
	14	5	5	5	4	2	21	4.2	84	1.17
	15	5	5	4	4	1	19.0	3.8	76	1.47
	Item X	4.7	4.7	4.3	4	1.7	19.4	3.9	78	1.12
(N=3) Percentage Mean Score=78% Standard Deviation = 1.12							Group Mean Score = 19.4 <i>Source: Field Survey, 2011.</i>			

The survey revealed high scores on the part of Universities I and VII with group mean scores of 20 and 19.5 respectively and scores ranging between 15 and 24 for University I, 18 and 21 for VII. This is an indication of high quality and quantity staffing. On the other hand, tables 4.2.26 to 4.2.32 revealed low group mean score for Universities III and VI. Lecturers responses to items 16 to 20, regarding level of personnel for teaching undergraduate sculpture showed that University IV had scores ranging between 9 and 19, with group mean score of 15.6. Institution V's scores ranged from 11 to 20, with mean score of 16.5 and standard deviation of 0.81. The lowest was

University VI with group mean score of 12.5 and standard deviation of 0.75. Universities II and III had groups mean scores of 14 and 12.1 respectively with standard deviation of 0.68 and 1.3. These are rather low scores, indicating unequipped universities in terms of personnel for teaching sculpture.

Table 4.1.33: Percentage Mean Scores of all Lecturers in the Selected Universities on Awareness, Adequacy and Implementation of NUC's MAS.

University Codes	1	2	3	4	5	Total score	Mean (X)	Percent age (%)	Standard Deviation
I	2.5	3.8	4.0	1.8	3.6	15.6	3.1	62	0.85
II	4.25	4.25	4.25	1.75	4.25	18.75	3.6	72	1.44
III	3.3	4.3	4.0	1.3	4.3	17.2	3.4	68	1.14
IV	4.7	4.3	5.0	3.3	4.0	21.3	4.3	85	0.59
V	2.5	3.5	3.25	2.5	4.5	16.25	3.2	65	0.74
VI	4	4	4	4	4.5	20.5	4.1	82	0.20
VII	5	5	4.3	1.7	4	20	4.0	80	1.10
	3.8	4.2	4.1	2.3	4.2	18.6	3.7	74	0.71
(N=7) Percentage Mean Score=74% Standard Deviation= 0.71						Group Mean Score=3.7 <i>Source: Field Survey, 2011</i>			

Table 4.1.33 revealed the group percentage mean of lecturers responses in each university with regards to the level of awareness, adequacy and implementation of NUC's minimum academic standard. The group has a percentage mean score of 74%. Institutions IV and VI have the highest percentage mean scores of 85% and 82% respectively. The percentage mean's scores of the others were equally impressive, with institution VII having 80% while institution II had 72% and university III had 65%. The lowest percentage mean's score of 62% was earned by university I while

University III had 68% This is a sign of the institutions awareness and good attitude to NUC's recommendation as a result of recent orchestration of the need for some non-subject related skills by NUC.

Table 4.1.34: Percentage Mean Scores of Responses of all Lecturers from Selected Universities on the Effectiveness of the Instructional Strategies Used for Teaching Sculpture in Nigerian Universities.

University Codes	6	7	8	9	10	Total Score	Mean X	Percentage (%)	Standard Deviation
I	4.6	5.0	4.8	4.8	5.0	24.2	4.8	97	0.15
II	4.5	4.5	4.5	4.5	4.8	22.8	4.6	92	0.35
III	4.7	5.0	4.0	4.3	4.7	22.7	4.5	90	0.58
IV	5.0	4.7	4.7	5.0	5.0	24.4	4.9	98	0.15
V	4.5	4.8	4.8	4.5	4.8	23.25	4.65	94	0.14
VI	4	4	4	3.5	4	19.5	3.9	78	0.2
VII	4.3	4.3	4.3	4.7	4.7	22.3	4.5	90	0.2
	4.5	4.6	4.4	4.5	4.7	22.7	4.5	90	0.11

(N= 7) Group Mean Score=22.7
Standard Deviation= 0.11

Percentage Mean Score=90%
Source: Field Survey, 2011

Table 4.1.22 is the general percentage means scores of respondents from the selected universities on the effectiveness of the instructional strategies used for teaching sculpture in Nigerian Universities having an impressive grand percentage mean score of 90%. University 1V had the highest percentage mean score of 98%, closely followed by university 1 with 97%. Universities V had 94% while the other universities, II and VII had 90% respectively. These impressive scores show that the

instructional strategies used in the universities are very effective. The lowest percentage mean score was that of University VI with 78% percentage mean.

Table 4.1.35: Percentage Mean Scores of all Lecturers from the Selected Universities on Availability of Equipment and Facilities.

University Codes	11	12	13	14	15	Total Scores	Mean (X)	Perc. (%)	Standard Deviation	
I	3.8	3.4	2.6	2.0	2.2	14.0	2.8	56	0.69	
II	1.5	1.75	1.5	1.0	1.75	7.5	1.5	30	0.42	
III	1.7	1.7	1.3	1.3	2	8	1.6	32	0.62	
IV	3.7	2.3	1.7	2.3	2.3	12.0	2.4	48	0.45	
V	3.8	4.5	3.5	3.0	1.5	16.25	3.3	66	1.00	
VI	1.5	2	2	1	1.5	8	1.6	32	0.37	
VII	2.3	2.3	2.0	1.3	1.7	9.6	1.9	38	0.84	
	2.6	2.6	2.1	1.7	1.9	10.9	2.2	44	0.37	
(N= 7)	Percentage Mean Score=44%						Group Mean Score=2.2			
	Standard Deviation= 0.37						<i>Source: Field Survey, 2011</i>			

Table 4.1.35 showed the general percentage mean scores of lecturer's responses from each university regarding the availability of equipment and facilities with the group percentage mean score of 44%. Apart from institution III that had 66%, all the other universities had below 60%. These average scores are signs of inadequate equipment and facilities for teaching and learning sculpture.

Table 4.1.36: Percentage Mean Scores of Lecturers from the Selected Universities on the Level of Personnel Available for Teaching and Learning Sculpture.

University Codes	16	17	18	19	20	Total Scores	Mean (X)	Perc. (%)	Standard Deviation
I	4.0	4.2	4.6	4.2	3.0	20.0	4.0	80	0.54
II	2.25	3.75	2.0	3.5	2.75	14.0	2.8	56	0.68
III	2.0	5.0	1.7	1.7	1.7	12.1	2.4	48	1.3
IV	4.0	4.7	2.3	2.3	2.3	15.6	3.2	64	1.03
V	4.5	4.3	2.3	2.8	2.8	16.5	3.3	66	0.79
VI	2.0	3.5	2.0	3.0	2.0	12.5	2.5	50	0.63
VII	4.7	4.7	4.3	4.0	1.7	19.4	3.9	78	0.97
	3.4	4.3	2.7	3.1	2.3	15.8	3.2	64	0.68

(N=7) Percentage Mean Score=64%
Standard Deviation= 0.68

Group Mean Score=3.2
Source: Field Survey, 2011

Table 4.1.36 revealed the general percentage mean scores of lecturers' responses from the selected Universities on the level of personnel available for teaching and learning sculpture with the mean score of 64%. Both universities I and VII had the highest scores of 80% and 78% respectively. Universities IV and V also had fairly high scores of 64% and 66% respectively. The high scores from respondents in universities 1 and VII are indications of the fact that the universities are highly equipped in terms of quality and quantity of personnel responsible for teaching and learning of sculpture. Universities IV and V by their scores have moderate number of personnel to meet their needs while 56% and 48% of Universities II and III respectively are clear indication of inadequate staff for handling sculpture.

4.2 Analysis of Students' Questionnaire

To lend credence to lecturers' views on undergraduate sculpture curriculum, it was necessary to administer questionnaire to specializing students in the selected universities. As mentioned earlier, a total of 83 students were interviewed with most of them coming from Ahmadu Bello University, Zaria. This is probably because it is the only university offering sculpture in the North. Of all the students of the selected universities put together, 32 were from Ahmadu Bello University, 13 from Cross Rivers University, Uyo, only 3 from Niger Delta University, Wilberforce Island, 10 came from Obafemi Awolowo University, Ile Ife, 9 from University of Benin, Benin City, 4 from University of Lagos, Lagos and the remaining 11 from University of Nigeria, Nsukka.

Demographical data of the students are displayed on the following tables.

Table 4.2.1: Gender Distribution of students

Gender (Sex)	No	Percentage
Male	76	92.8
Female	06	07.2
	82	100.0

N = 82

Source: Field Survey 2011

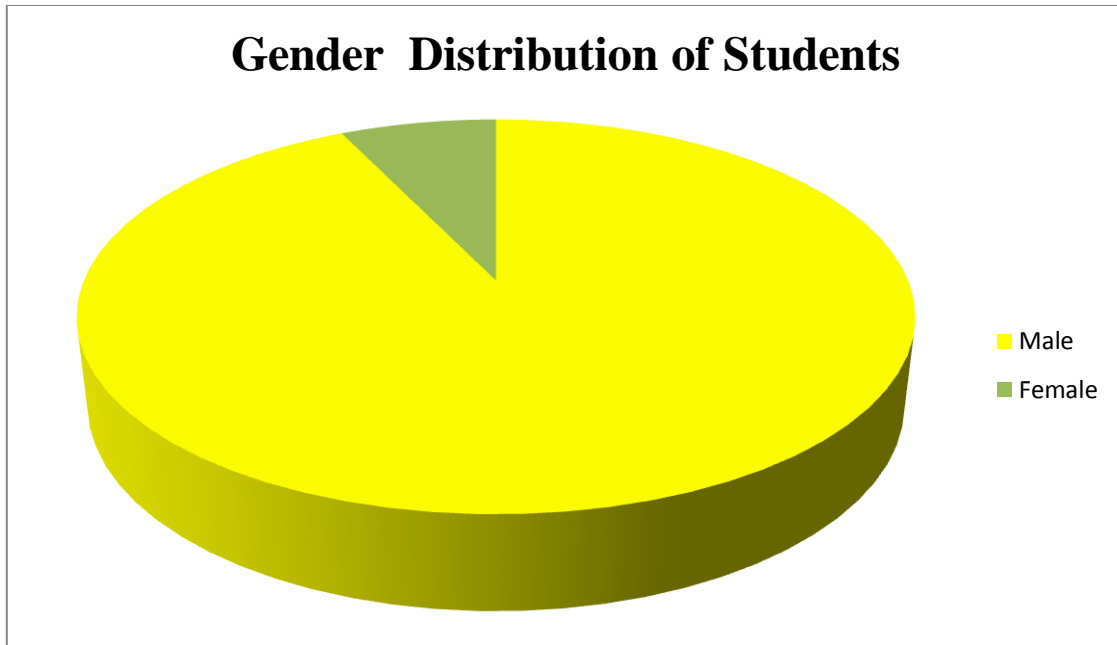


Fig.5. Pie Chart of Gender Distribution

Source: Field Survey 2011

Table 4.2.1 indicates that seventy-six (92.8%) of the students in the selected universities were males while only six (7.2%) were females.

Table 4.2.02: Distribution of Students by Age Group

Years	No	Percentage %
15-20	09	10.9
21-25	41	50.0
26-30	20	24.3
31+	13	15.8
	82	100.0

N = 82

Source: Field Survey, 2011

Students' Age

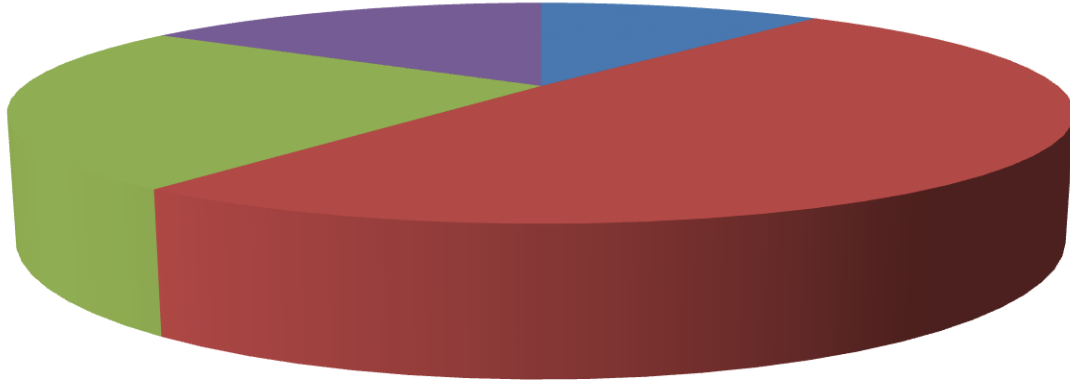


Fig.6. Distribution of Students by Age Group *Source: Field Survey 2011*

Both table 4.2.2 and the pie chart above showed that the age group between 21 and 25 years was forty one (50%), 26 to 30 was twenty (24.3%), while 31 years and above were thirteen (15.8%) with nine (10.9%) falling below 20 years of Age.

Table 4.2.3: Educational Qualification of Students.

Qualifications	No	Percentage %
WASCE	61	74.4
OND/NCE	16	19.5
HND/	05	6.1
	82	100.0

N=82

Source: Field Survey, 2011

Table 4.2.3 indicated that the number of students with WASCE was 61 (74.4%), sixteen (19.5%) were OND or NCE holders and five (6.1%) had HND (Higher National Diploma)

As in the case of lecturers, Items 1 to 20 on the students' questionnaire sought for information to corroborate lecturers' responses to the evaluation of undergraduate sculpture curriculum in Nigerian universities in line with the following specific objectives to:

1. assess the level of awareness, adequacy and compliance to NUC's Minimum Academic requirements.
2. determine the effectiveness of instructional strategies.
3. assess the adequacy of equipment and facilities.
4. examine the quantity and quality of personnel.

Students' Response to Research Objective One

Table 4.2.4: Students' Response to the Adequacy, Awareness and Compliance to NUC's Minimum Academic Requirements in University I: Ahmadu Bello University, Zaria. (ABU)

University Code	Student's Code	1	2	3	4	5	Total Score	Mean X	Percentage %	SD	
I	O1	1	5	5	4	1	16	3.2	64	1.83	
	O2	4	4	3	5	2	18	3.6	72	1.02	
	O3	4	4	4	4	5	21	4.2	84	0.4	
	O4	2	4	4	4	5	19	3.8	76	0.98	
	O5	2	2	4	4	2	14	2.8	56	0.98	
	O6	2	4	3	3	2	14	2.8	56	0.75	
	O7	4	4	5	5	5	23	4.6	92	0.49	
	O8	3	4	5	5	5	22	4.4	88	0.8	
	O9	1	1	2	5	3	12	2.2	48	1.21	
	O10	4	4	5	5	5	23	4.6	92	0.49	
	O11	2	4	4	4	4	22	4.4	88	0.8	
	O12	5	5	4	4	4	18.5	3.7	74	0.49	
	O13	5	4	4	5	4	22	4.4	88	0.49	
	O14	4	4	3	4	4	19	3.8	76	0.4	
	O15	1	2	4	4	4	15	3.0	60	1.26	
	O16	4	2	1	4	4	15	3.0	60	1.26	
	O17	5	4	5	5	5	24	4.8	96	0.4	
	O18	5	5	5	5	5	25	5.0	100	0	
	O19	4	4	4	4	1	17	3.4	68	1.2	
	O20	2	5	5	4	5	21	4.2	84	1.17	
	O21	4	5	4	3	4	20	4.0	80	0.63	
	O22	4	4	4	4	4	20	4.0	80	0	
	O23	1	2	2	4	4	13	2.6	52	1.2	
	O24	4	4	3	2	4	17	3.4	68	0.8	
	O25	2	2	2	5	4	15	3.0	60	1.18	
	O26	4	2	2	3	2	13	2.6	52	0.8	
	O27	4	4	4	2	4	18	3.6	72	0.8	
	O28	5	5	5	5	4	24	4.8	96	0.4	
	O29	3	2	3	4	2	14	2.8	56	1.18	
	O30	1	1	1	5	1	9	1.8	36	1.60	
	O31	1	1	1	5	1	9	1.8	36	1.60	
	O32	1	1	4	5	4	15	3.0	60	1.67	
Item	X	3.1	3.1	3.6	4.2	3.5	17.5	3.5	70	0.65	
(N=32)							Percentage Mean Score=70				Mean Score of Group = 17.5
							Standard Deviation = 0.65				Source: Field Survey, 2011.

Table 4.2.5: Students' Response to the Adequacy, Awareness and Compliance to NUC's Minimum Academic Requirements in University II: Cross Rivers State University, Uyo

University Code	Student's Code	1	2	3	4	5	Total Score	Mean X	Percentage %	SD
II	33	3	3	2	4	5	17	3.4	68	1.2
	34	3	3	2	5	5	18	3.6	72	1.2
	35	3	3	1	4	5	16	3.2	64	1.38
	36	3	3	1	5	4	16	3.2	64	1.38
	37	2	3	2	4	5	16	3.2	64	1.2
	38	3	3	1	5	5	17	3.4	68	1.5
	39	3	3	1	5	5	17	3.4	68	1.5
	40	3	3	1	5	4	16	3.2	64	1.38
	41	3	3	2	5	4	17	3.4	68	1.02
	42	3	3	2	4	5	17	3.4	68	1.02
	43	3	3	1	5	5	17	3.4	68	1.51
	44	3	3	1	4	5	16	3.2	64	1.38
	45	3	3	2	4	5	17	3.4	68	1.02
Item X		2.9	2.8	1.5	4.5	4.8	16.5	3.3	66	1.21

(N=13) Percentage Mean Score= 66%
Standard Deviation= 1.21

Group Mean Score=16.5
Source: Field Survey, 2011

Table 4.2.6: Students' Response to the Adequacy, Awareness and Compliance to NUC's Minimum Academic Requirements in University III: Niger Delta University, Wilberforce, Bayelsa State.

University Code	Student's Code	1	2	3	4	5	Total Score	Mean X	Percentage %	SD
III	46	3	3	2	4	5	17	3.4	68	1.02
	47	3	3	1	5	4	16	3.2	64	1.38
	48	3	3	2	5	5	18	3.6	72	1.2
Item X		3	3	1.7	4.7	4.7	17	3.4	68	1.04

(N=3) Percentage Mean Score= 68%
Standard Deviation= 1.04

Group Mean Score=17
Source: Field Survey, 2011

Table 4.2.7: Students' Response on Adequacy and Compliance to NUC'S Minimum Academic Standard in University IV: Obafemi Awolowo University, Ile-Ife. (OAU)

University Code	Students Code	1	2	3	4	5	Total Score	Mean X	%	SD
IV	49	4	4	5	5	5	23	4.6	92	0.49
	50	5	5	5	5	5	25	5.0	100	0
	51	4	4	4	5	5	23	4.6	88	0.49
	52	5	4	4	5	5	23	4.6	92	0.49
	53	4	5	4	5	5	23	4.6	92	0.49
	54	4	4	4	4	4	20	4.0	80	0
	55	4	4	4	4	4	20	4.0	80	0
	56	4	4	4	4	2	18	3.6	72	0.8
	57	4	4	4	4	3	19	3.8	76	0.4
	58	3	4	3	3	3	16	3.2	64	0.4
Item X		4.2	4.2	4.2	4.4	3.6	20.6	4.1	82	0.59

(N= 10) Percentage Mean Score=82.4%
Standard Deviation = 0.59

Mean score of group = 20.6
Source: Field Survey, 2011

Table 4.2.8: Students' Response on Adequacy and Compliance to NUC's Minimum Academic Standard in University V: University of Benin, Benin City. (UNIBEN)

University Code	Students' Code	1	2	3	4	5	Total Score	Mean X	%	SD
V	59	2	4	4	4	4	18	3.6	72	0.8
	60	2	4	4	4	3	17	3.4	68	0.8
	61	4	4	4	4	5	21	4.2	84	0.4
	62	4	4	4	4	4	16	3.2	64	0.4
	63	2	4	4	4	4	18	3.6	72	0.8
	64	2	4	4	4	3	17	3.4	68	0.8
	65	4	4	4	4	5	21	4.2	84	0.4
	66	4	4	4	4	4	20	4.0	80	0
	67	2	4	4	4	4	18	3.6	72	0.8
	Item X		2.9	4.0	4.0	4.0	4.0	18.9	3.8	76

(N= 9) Percentage Mean Score=76%
Standard Deviation = 0.92

Mean Score of Group = 18.9
Source: Field Survey, 2011

Table 4.2.9: Students' Response on Adequacy and Compliance to NUC's Minimum Academic Standard in University VI: University of Lagos

University Code	Students' Code	1	2	3	4	5	Total Score	Mean X	%	SD
VI	68	1	5	2	4	4	16	3.2	64	1.47
	69	4	4	3	4	4	19	3.8	76	0.4
	70	5	1	1	4	4	15	3.0	60	1.67
	71	4	4	5	4	5	22	4.4	88	0.49
	Item X	3.5	3.5	2.7	4.0	4.3	18	36	72	0.54

(N=4) Percentage Mean Score= 72
Standard Deviation= 0.54

Group Mean Score= 18
Source: Field Survey, 2011

Table 4.2.10: Students' Response on Adequacy and Compliance to NUC's Minimum Academic Requirement in University VII University of Nigeria, Nsukka. (UNN)

University Code	Students' Code	1	2	3	4	5	Total Score	Mean X	%	SD
VII	72	5	4	4	4	4	21	4.2	82	0.4
	73	5	3	4	3	4	19	3.8	76	0.75
	74	5	4	2	4	2	17	3.4	68	1.2
	75	5	4	4	4	4	21	4.2	84	0.25
	76	5	3	4	3	4	19	3.8	76	0.75
	77	4	4	2	4	2	16	3.2	64	0.98
	78	4	4	2	4	2	16	3.2	64	0.98
	79	5	3	4	3	4	19	3.8	76	0.75
	80	5	4	4	4	4	21	4.2	84	0.25
	81	5	4	4	4	4	21	4.2	84	0.25
	82	5	3	4	3	4	19	3.8	76	0.75
Item X	4.8	3.6	3.5	3.6	3.6	19.1	3.8	76	0.64	

(N= 11) Percentage Mean Score= 76%
Standard Deviation = 0.64

Mean score of group= 19.1
Source: Field Survey 2011

Tables 4.2.4 to 4.2.10 on students' responses to the adequacy and compliance to NUC's minimum academic requirements show high percentage mean scores in the selected universities. This is an indication that the students are aware of the universities' compliance to NUC's requirements. University IV had the highest group mean score of 23 with scores ranging from 22 to 25 and mean standard deviation of 0.3. This was followed by university VII with group mean score of 19 that was closely followed by university V with group mean scores of 18.9. The standard deviations for the universities were 0.63 and 0.92 respectively. University V has high percentage score of 72% with group mean score of 18 and standard deviation of 0.45. The lowest score of 16.5 was recorded by University II with standard deviation of 1.14. Universities III had 17.2 as the group's mean score and 1.04 as the standard deviation.

Students' Response to the Effectiveness of Instructional Strategies (objective two)
Table 4.2.11: Students' Responses to the Effectiveness of Instructional Strategies in University I. ABU. Zaria.

University Code	Student Code	6	7	8	9	10	Total Score	Mean X	Percentage %	SD.
I	01	1	4	1	1	5	12	2.4	56	1.74
	02	4	4	3	3	5	19	3.8	76	0.75
	03	4	4	2	1	5	16	3.2	64	1.23
	04	3	5	5	5	4	22	4.4	88	0.8
	05	1	5	5	3	5	19	3.8	76	1.35
	06	3	4	4	4	4	19	3.8	76	0.4
	07	5	5	5	4	5	24	4.8	96	0.4
	08	4	5	5	4	5	23	4.6	92	0.49
	09	1	5	3	5	5	19	3.9	76	1.6
	10	2	5	4	3	5	19	3.8	76	1.6
	11	2	5	4	3	5	19	3.8	76	1.17
	12	1	4	3	2	4	14	2.8	56	1.17
	13	4	5	5	5	5	24	4.8	96	0.4
	14	3	4	3	3	4	17	3.4	68	0.49
	15	5	5	2	2	4	18	3.6	72	1.04
	16	2	5	4	4	5	20	4.0	80	1.1
	17	4	5	5	5	5	24	4.8	96	0.4
	18	4	5	5	5	5	24	4.8	96	0.4
	19	2	5	2	2	4	15	3.0	60	1.26
	20	5	4	5	4	4	22	4.4	88	0.49
	21	3	5	3	3	5	19	3.8	76	0.98
	22	4	4	4	4	4	20	4.0	80	0
	23	2	4	5	2	4	17	3.4	68	1.2
	24	2	4	2	5	4	17	3.4	68	1.2
	25	4	5	5	5	5	24	4.8	96	0.4
	26	1	4	1	3	4	13	2.6	52	1.15
	27	2	4	3	2	4	15	3.0	60	0.89
	28	4	5	5	5	5	24	4.8	96	0.4
	29	2	4	2	2	4	14	2.8	56	0.98
	30	1	5	5	2	5	18	3.6	72	1.74
	31	1	5	5	1	1	13	2.6	52	1.96
	32	2	5	4	4	4	19	3.8	76	1.98
Item X		2.8	4.5	3.8	3.3	4.4	18.8	3.8	76	1.14

(N=32)Percentage Mean Score=76
Standard Deviation= 1.14

Mean Score of Group = 18.8
Source: Field Survey, 2011

Table 4.2.12: Students' Responses to the Effectiveness of Instructional Strategies in University II. Cross Rivers State University, Uyo

University Code	Student Code	6	7	8	9	10	Total Score	Mean X	Percentage %	SD.
II	33	4	3	4	4	5	20	4.0	80	0.63
	34	5	3	4	4	5	21	4.2	84	0.83
	35	4	4	4	5	5	22	4.4	88	0.49
	36	5	4	4	5	5	22	4.4	88	0.49
	37	5	3	5	5	5	23	4.6	92	0.8
	38	5	5	5	5	5	25	5.0	100	0
	39	4	5	4	4	5	22	4.4	88	0.49
	40	5	4	4	4	5	22	4.4	88	0.49
	41	5	3	5	5	5	23	4.6	92	0.8
	42	4	5	5	4	5	23	4.6	92	0.49
	43	5	5	5	5	4	24	4.8	96	0.67
	44	4	3	5	5	5	22	4.4	88	0.8
	45	4	3	5	5	4	21	4.2	84	0.83
Item X		4.5	3.8	4.5	4.5	4.8	22	4.4	88	0.83
(N=13) Percentage Mean Score= 88%							Group Mean Score= 22			
Standard Deviation= 0.83							<i>Source: Field Survey, 2011</i>			

Table 4.2.13: Students' Responses to the Effectiveness of Instructional Strategies in University III. Niger Delta University, Wilberforce Island, Bayelsa State

University Code	Student Code	6	7	8	9	10	Total Score	Mean X	Percentage %	SD.
III	46	5	3	4	4	5	22	4.4	88	0.77
	47	3	3	4	4	4	18	3.6	72	0.62
	48	4	3	4	4	5	20	4.0	80	0.63
	Item X		4	3	4	4	4.7	19.7	3.9	78
(N=3) Percentage Mean Score= 78							Group Mean Score= 19.7			
Standard deviation= 0.54							<i>Source: Field Survey, 2011</i>			

Table 4.2.14: Students' Response to the Effectiveness of Instructional Strategies in University IV: OAU, Ile-Ife

University Code	Students' Code	6	7	8	9	10	Total Score	Mean X	Percentage %	SD
IV	49	4	5	5	4	5	23	4.6	92	0.49
	50	5	5	5	5	5	25	5.0	100	0
	51	4	5	5	5	5	24	4.8	96	0
	52	5	5	5	5	5	25	5.0	100	0
	53	5	4	5	5	4	23	4.6	92	0.49
	54	3	4	4	3	4	18	3.6	72	0.49
	55	2	4	4	3	5	18	3.6	72	1.02
	56	2	5	4	4	5	20	4.0	80	1.1
	57	4	5	4	3	5	21	4.2	84	0.75
	58	2	3	3	1	4	13	2.6	52	1.02
	Item X	3.6	4.5	4.4	3.8	4.7	21	4.2	84	0.78

(N= 9) Percentage Mean Score= 84%
Standard Deviation = 0.78

Mean score of group =21
Source: Field Survey, 2011.

Table 4.2.15: Students' Response to the Effectiveness of Instructional Strategies in University V: University of Benin, Benin City (UNIBEN).

University Code	Students' Code	6	7	8	9	10	Total Score	Mean X	Percentage %	SD
V	59	2	4	4	4	4	18	3.6	72	0.8
	60	3	5	2	4	5	19	3.8	76	1.67
	61	4	5	5	5	5	24	4.8	96	0.4
	62	4	5	3	4	5	21	4.2	84	0.75
	63	2	4	4	4	4	18	3.6	72	0.8
	64	2	4	4	4	3	17	3.4	68	0.8
	65	4	4	4	4	5	21	4.2	84	0.4
	66	4	4	4	4	4	20	4.0	80	0
	67	2	4	4	4	4	18	3.6	72	0.8
	Item X	3.0	4.3	4.0	4.1	4.3	19.7	3.9	78	1.07

(N= 9) Percentage Mean Score=78%
Standard Deviation= 1.07

Mean score of group =19.7
Source: Field Survey, 2011

Table 4.2.16: Students' Response to the Effectiveness of Instructional Strategies in University VI: University of Lagos.

University Code	Students Code	6	7	8	9	10	Total Score	Mean X	Percentage %	SD
VI	68	2	4	4	2	5	17	3.4	68	1.20
	69	1	4	4	2	5	16	3.2	64	1.47
	70	4	4	2	3	5	18	3.6	72	1.02
	71	1	4	4	2	5	16	3.2	64	1.47
	Item X	2	4	3.5	2.3	5	17.8	3.6	72	1.13

(N=4) Percentage Mean Score= 72

Group Mean Score= 17.8

Standard Deviation= 1.13

Source; Field Survey, 2011

Table 4.2.17: Students' Response to the Effectiveness of Instructional Strategies in University IV: University of Nigeria, Nsukka (UNN)

University code	Students	6	7	8	9	10	Total scores	Mean X	Percentage	SD
VII	72	3	4	2	4	5	18	3.6	72	1.02
	73	2	5	3	2	5	17	3.4	68	1.36
	74	3	4	1	2	4	14	2.8	56	1.17
	75	3	4	2	4	5	18	3.6	72	1.02
	76	2	5	3	3	2	17	3.4	68	1.36
	77	3	4	1	2	4	14	2.8	56	1.17
	78	3	4	1	2	4	14	2.8	56	1.17
	79	2	5	3	2	5	17	3.4	68	1.36
	80	3	4	2	4	5	18	3.6	72	1.02
	81	3	4	2	4	5	18	3.6	72	1.02
	82	2	5	3	2	5	17	3.4	68	1.36
Item X	2.6	4.2	2.1	2.8	4.1	15.8	3.2	64	1.7	

(N= 11) Percentage Mean Score=64%
Mean Standard Deviation= 1.7

Group Mean Score= 15.8
Source: Field Survey, 2011

Tables 4.2.11 to 4.2.17 revealed the response of students on the effectiveness of instructional strategies used in the selected universities. The highest groups' percentage mean scores for the universities were scored by universities II and IV with 88% and 84% respectively. Apart from University VII that had 64%, the remaining universities had above 70% as the group mean scores. These high scores attest to the fact that the universities use effective strategies in teaching sculpture.

Response to Adequacy of Equipment and Facilities (Objective three)

Table 4.2.18: Students' Response to the Adequacy of Equipment and Facilities in University I: ABU, Zaria

University Code	Student Code	11	12	13	14	15	Total Score	Mean X	Percentage %	SD.
I	01	1	1	1	4	3	10	2.0	40	1.26
	02	1	5	4	3	3	16	3.2	64	1.33
	03	1	4	2	4	2	13	2.6	52	1.2
	04	2	5	5	4	3	18	3.8	76	1.67
	05	1	5	5	2	2	15	3.0	60	1.67
	06	2	2	3	4	2	13	2.6	52	0.8
	07	5	5	5	5	3	23	4.6	92	0.8
	08	2	5	3	5	3	18	3.6	72	1.2
	09	1	2	3	2	3	11	2.2	44	0.75
	10	3	5	5	2	3	18	3.6	72	1.2
	11	1	5	5	3	2	16	3.2	64	1.38
	12	5	4	1	2	2	14	2.8	56	1.47
	13	2	5	4	4	4	19	3.8	76	0.98
	14	2	4	2	4	2	14	2.8	56	0.98
	15	1	4	4	4	2	15	3.0	60	1.26
	16	1	4	5	4	5	19	3.8	76	1.47
	17	5	4	4	4	4	21	4.2	84	0.4
	18	4	5	5	5	5	24	4.8	96	0.4
	19	3	1	4	4	4	16	3.2	64	1.17
	20	2	5	2	5	5	19	3.8	76	1.47
	21	1	4	2	4	2	13	2.6	52	1.2
	22	2	2	4	4	4	16	3.2	64	0.98
	23	1	1	5	4	2	13	2.6	52	1.62
	24	2	2	5	4	3	16	3.2	64	1.17
	25	1	5	5	1	5	17	3.4	68	1.96
	26	1	2	1	3	1	8	1.6	32	0.8
	27	1	2	1	2	1	7	1.4	28	0.49
	28	2	4	5	4	2	17	3.4	68	1.2
	29	1	5	1	4	2	13	2.6	52	1.62
	30	1	1	5	2	4	13	2.6	52	1.62
	31	1	1	1	5	4	12	2.4	48	1.74
	32	1	5	4	4	2	16	3.2	64	1.47
	Item X	1.7	3.4	3.5	3.3	3.3	15.2	3.0	60	1.46

(N=32) Mean score of group = 15.2
Mean Student Deviation = 1.46

Percentage Mean Score=60%
Source: Field survey, 2011

Table 4.2.19: Students' Response to the Adequacy of Equipment and Facilities in University II: Cross Rivers State University, Uyo

University Code	Student Code	11	12	13	14	15	Total Score	Mean X	Percentage %	SD.
II	33	2	4	1	4	2	13	2.6	52	1.20
	34	1	4	2	4	1	12	2.4	48	0.35
	35	2	1	1	1	2	7	1.4	28	0.62
	36	1	2	1	1	1	6	1.2	24	0.67
	37	2	2	2	2	2	10	2.0	40	0
	38	1	4	2	4	1	12	2.4	48	1.35
	39	2	1	1	1	1	7	1.4	28	0.62
	40	1	2	2	2	1	8	1.6	32	0.62
	41	2	4	1	2	1	10	2.0	40	1.1
	42	1	2	2	1	2	8	1.6	32	0.62
	43	2	2	1	1	2	8	1.6	32	0.62
	44	3	2	2	2	2	11	2.2	44	0.67
	45	1	2	1	2	1	7	1.4	28	0.62
Item X		1.6	2.5	1.5	2.1	1.5	9.2	1.5	30	0.52
(N=13)	Percentage Mean Score= 30%					Group Mean Score= 9.2				
	Standard Deviation= 0.52					<i>Source: Field Survey, 2011</i>				

Table 4.2.20: Students' Response to the Adequacy of Equipment and Facilities in University III: Niger Delta University, Wilberforce Island, Bayelsa State

University Code	Student Code	11	12	13	14	15	Total Score	Mean X	Percentage %	SD.
III	46	2	4	2	4	2	14	2.8	56	0.98
	47	1	4	1	2	1	9	1.8	36	1.17
	48	1	4	2	4	1	12	2.4	48	1.35
Item X		1.3	4	1.7	3.3	1.3	11.6	2.3	46	1.12
(N=3)	Percentage Mean Score= 46					Group Mean Score= 11.6				
	Standard Deviation= 1.12					<i>Source: Field Survey, 2011</i>				

Table 4.2.21: Students' Response to the Adequacy of Equipment and Facilities in University IV: OAU, Ile-Ife

University Code	Students	11	12	13	14	15	Total scores	Mean X	Percentage	SD
IV	49	5	5	5	4	3	22	4.4	88	0.77
	50	1	9	5	5	2	18	3.6	72	1.74
	51	5	5	5	4	3	22	4.4	88	0.8
	52	1	5	4	4	4	18	3.6	72	1.36
	53	4	4	5	4	4	21	4.2	84	0.4
	54	2	2	1	3	2	10	2.0	40	0.63
	55	2	2	1	3	3	11	2.2	44	0.75
	56	2	2	2	3	3	12	2.4	48	0.49
	57	2	2	1	3	3	10	2.0	40	0.63
58	1	1	1	1	1	5	1.0	20	0	
.	Item X	2.1	3.7	3.0	3.4	2.8	15.0	3.0	60	1.21

(N= 9) Mean Score of Group = 15
Mean Standard Deviation= 1.21

Percentage Mean Score=60%
Source: Field Survey, 2011

Table 4.2.22: Students' Response to the Adequacy of Equipment and Facilities in University V: UNIBEN, Benin City.

University code	Students	11	12	13	14	15	Total scores	Mean X	Percentage	SD
V	59	1	2	1	2	3	8	1.8	36	0.75
	60	3	4	2	3	2	14	2.8	56	0.75
	61	1	4	1	5	3	14	2.8	56	1.6
	62	3	4	2	4	3	16	3.2	64	1.75
	63	1	2	1	3	2	9	1.8	36	0.75
	64	3	4	2	4	3	16	3.2	64	0.75
	65	1	4	1	5	5	16	3.2	64	1.32
	66	3	4	2	3	4	16	3.2	64	0.75
	67	1	2	1	3	2	9	1.8	36	0.75
.	Item X	1.9	3.3	1.4	3.6	3.0	13.2	2.6	52	1.63

(N= 9) Mean Score of Group = 13.2
Mean Standard Deviation= 1.63

Percentage Mean Score=52%
Source: Field Survey, 2011

Table 4.2.23: Students' Response to the Adequacy of Equipment and Facilities in University VI: University of Lagos.

University code	Students	11	12	13	14	15	Total scores	Mean X	Percentage	SD
	68	1	3	1	3	1	6	1.8	36	0.98
	69	1	1	1	3	1	7	1.4	28	0.80
VI	70	1	2	2	1	2	8	1.6	32	0.62
	71	1	2	2	1	2	7	1.4	28	0.62
	Item X	1	2	1.5	2	1.3	7.8	1.6	32	0.39

(N=4) Percentage Mean Score= 32%
Standard Deviation= 0.39

Group Mean Score= 7.8
Source: Field Survey, 2011

Table 4.2.24: Students' Response to the Adequacy of Equipment and Facilities in University VII: (UNN), Nsukka.

	Students	11	12	13	14	15	Total scores	Mean X	Percentage	SD
	72	3	5	4	2	3	17	3.4	68	1.02
	73	4	5	1	3	3	16	3.2	64	1.33
	74	1	3	2	4	3	14	2.8	56	1.17
	75	3	5	4	3	2	17	3.4	68	1.04
	76	4	5	1	3	3	16	3.2	64	1.33
	77	1	4	2	3	4	14	2.8	56	1.12
VII	78	1	4	2	3	4	14	2.8	56	1.12
	79	4	5	1	3	3	16	3.2	64	1.33
	80	3	5	4	3	2	17	3.4	68	1.04
	81	3	5	4	3	2	17	3.4	68	1.04
	82	4	5	1	3	3	16	3.2	64	1.33
	Item X	2.8	4.6	2.4	3.0	2.9	15.7	3.1	62	1.68

(N= 11) Mean Score of Group = 15.7
Mean Standard Deviation= 1.68

Percentage Mean Score=62%
Sources: Field Survey, 2011

Response of students on the level of equipment and facilities in the selected universities are revealed by tables 4.2.18 to 4.2.24. Three of the seven universities selected had 60% and above as percentage mean scores. University VII had the highest with 62% percentage mean score while universities I and IV followed with 60% each. Universities V and III had 52% and 46% respectively. The university with the lowest

score was University II with 30%, followed by University VI with 32% percentage mean score.

Objective Four

Table 4.2.25: Students' Response to the Quality and Quantity of Personnel in University I: ABU, Zaria

University Code	Student Code	16	17	18	19	20	Total Score	Mean X	Perc %	SD.
I	01	5	5	1	5	5	21	4.2	84	1.6
	02	4	3	2	4	4	17	3.4	68	0.8
	03	5	5	1	2	1	14	2.8	56	1.83
	04	5	4	4	4	4	21	4.2	84	0.4
	05	4	5	3	3	4	19	3.8	76	0.75
	06	4	4	3	4	4	19	3.8	76	0.4
	07	5	4	2	4	3	18	3.6	72	1.02
	08	4	4	3	3	4	18	3.6	72	0.49
	09	4	3	1	2	4	14	2.8	56	1.67
	10	5	5	5	5	5	25	5.0	100	0
	11	5	5	1	2	5	18	3.6	72	1.74
	12	4	3	1	1	1	10	2.0	40	1.26
	13	5	5	2	4	5	21	84	4.2	1.17
	14	4	4	1	4	2	15	60	3.0	1.26
	15	4	2	2	2	4	14	56	2.8	0.98
	16	5	5	2	4	5	21	84	4.2	1.17
	17	5	4	4	5	4	22	88	4.4	0.49
	18	5	5	4	4	5	23	92	4.6	0.49
	19	4	4	1	2	4	15	60	3.0	1.26
	20	5	5	2	4	5	21	84	4.2	1.17
	21	5	3	2	3	5	18	72	3.6	1.2
	22	4	4	2	2	4	16	64	3.2	0.98
	23	2	4	1	1	4	12	48	2.4	1.36
	24	5	3	3	2	2	15	60	3.0	1.1
	25	5	4	4	5	2	20	80	4.0	1.1
	26	4	2	2	4	4	16	64	3.2	0.98
	27	2	3	1	1	3	10	40	2.0	0.89
	28	5	5	2	3	4	19	76	3.8	1.17
	29	3	3	1	1	3	11	44	2.2	0.98
	30	5	5	2	2	4	18	72	3.6	1.36
	31	4	4	5	4	4	21	84	4.2	0.4
	32	4	4	4	4	4	20	80	4.0	0
	Item X	4.3	4.0	2.3	2.9	3.7	17.2	68	3.4	1.57

(N= 32) Mean score of group = 17.2
Mean Student Deviation = 1.57

Percentage Mean Score=68%
Source: Field survey, 2011

Table 4.2.26: Students' Response to the Quality and Quantity of Personnel in University II: Cross Rivers State University, Uyo

University Code	Student Code	16	17	18	19	20	Total Score	Mean X	Perc %	SD.
II	33	4	4	1	1	5	15	43.0	60	1.67
	34	2	5	1	1	1	10	2.0	40	1.55
	35	5	5	2	2	3	17	3.4	68	1.36
	36	2	5	2	2	2	13	2.6	52	1.20
	37	2	5	1	1	1	10	2.0	40	1.55
	38	2	5	2	2	2	13	2.6	52	1.20
	39	4	4	1	3	4	16	3.4	68	1.18
	40	2	4	3	5	3	15	3.0	60	1.10
	41	2	4	2	3	3	14	2.8	56	0.75
	42	1	3	2	3	1	10	2.0	40	0.89
	43	4	4	4	1	4	16	3.4	68	1.18
	44	2	5	2	2	2	13	2.6	52	1.20
	45	4	4	2	2	3	15	3.0	60	0.89
Item X		2.8	4.4	1.8	2.2	2.6	13.8	2.8	56	0.89

(N=13) Percentage Mean Score= 56
Standard Deviation= 0.89

Group Mean Score= 13.8
Source: Field Survey, 2011

Table 4.2.27: Students' Response to the Quality and Quantity of Personnel in University III: Niger Delta University, Wilberforce Island, Bayelsa State.

University Code	Student Code	16	17	18	19	20	Total Score	Mean X	Perc %	SD.
	46	5	5	2	2	5	19	3.8	76	1.37
	47	5	5	2	2	3	17	3.4	68	1.36
III	48	4	4	1	1	5	15	3.0	60	1.67
Item X		4.5	4.5	1.8	1.8	4.3	16.9	3.4	68	1.29

(N=3) Percentage Mean Score= 68%
Standard Deviation= 1.29

Group Mean Score= 16.9
Source: Field Survey, 2011

Table 4.2.28: Students' Response to the Quality and Quantity of Personnel in University IV: OAU, Ile-Ife

Uni. Code	Students	16	17	18	19	20	TotSc	Mean(X)	Per.(%)	SD
IV	49	5	5	5	4	4	23	4.6	92	0.49
	50	5	5	1	1	5	17	3.4	68	1.96
	51	5	5	4	4	5	23	4.6	92	0.49
	52	5	2	1	1	4	13	2.6	52	1.58
	53	5	5	1	1	5	17	3.4	68	1.96
	54	3	3	1	1	3	11	2.2	44	0.98
	55	4	4	1	1	3	13	2.6	52	1.36
	56	4	4	1	1	4	14	2.8	56	1.47
	57	4	4	1	1	3	13	2.6	52	1.36
	58	4	3	1	1	1	10	2.0	40	1.26
Item X		4.0	4.0	1.7	1.6	3.7	15	3.0	60	2.4

(N= 10) Mean Score of Group = 15
Mean Standard Deviation= 2.4

Percentage Mean Score=60%
Source: Field Survey, 2011

Table 4.2.29: Students' Response to the Quality and Quantity of Personnel in University V: UNIBEN, Benin City

Univ code	Students	16	17	18	19	20	TotSc	Mean(X)	Perc.(%)	SD
V	59	4	2	1	1	4	12	2.4	48	1.36
	60	4	3	2	3	4	16	3.2	64	0.75
	61	5	5	1	4	5	20	4.0	80	1.55
	62	4	3	2	2	3	14	2.8	56	0.75
	63	4	2	1	1	4	12	2.4	48	1.36
	64	4	3	1	3	4	15	3.0	60	1.48
	65	5	5	1	4	5	20	4.0	80	1.55
	66	4	3	2	2	3	14	2.8	56	0.75
	67	4	2	1	1	4	12	2.4	48	1.36
	Item X		4.2	3.1	1.3	2.3	4.0	14.9	2.9	58

(N= 9) Mean Score of Group = 14.9
Mean Standard Deviation= 2.12

Percentage Mean Score=58%
Source: Field Survey, 2011

Table 4.2.30: Students' Response to the Quality and Quantity of Personnel in University VI: University of Lagos

Univ code	Students	16	17	18	19	20	TotSc	Mean(X)	Perc.(%)	SD
	68	4	4	2	3	4	17	3.4	68	1.80
	69	2	4	3	5	3	17	3.4	68	1.02
VI	70	4	3	4	2	4	17	3.4	68	0.80
	71	2	4	4	5	3	17	3.4	68	1.02
	Item X	3	3.75	3	3.75	3.5	17	3.4	68	0.34
(N=4) Percentage Mean Score= 68%							Group Mean Score= 17			
Standard Deviation= 0.34							<i>Source: Field Survey, 2011</i>			

Table 4.2.31: Students' Response to the Quality and Quality of Personnel in University VII: UNN.

Univ. Code	Students	16	17	18	19	20	Tot.Sc	Mean(X)	Perce (%)	St Dev
	72	5	4	3	3	4	19	3.8	76	0.75
	73	4	4	3	4	4	19	3.8	76	0.4
	74	4	4	4	4	2	18	3.6	72	0.8
	75	5	4	3	3	4	19	3.8	76	0.75
	76	4	4	3	4	4	19	3.8	76	0.75
	77	4	4	4	4	2	18	3.6	72	0.8
VII	78	4	4	4	4	2	18	3.6	72	0.8
	79	4	4	3	4	4	19	3.8	76	0.75
	80	5	4	3	3	4	19	3.8	76	0.75
	81	5	4	3	3	4	19	3.8	76	0.75
	82	4	4	3	4	4	19	3.8	76	0.4
	Item X	4.3	4.0	3.3	3.6	3.5	18.7	3.7	74	0.61
(N= 11) Percentage Mean Score=74%							Mean Score of Group = 18			
Mean Standard Deviation = 0.61							<i>Sources: Field Survey, 2011</i>			

Tables 4.2.25 to 4.2.31 showed students' response to the quality and quantity of personnel in the selected universities. Universities VII had 18.0, which was the highest mean score of the groups with the standard deviation of 0.61, followed by Universities I and VI with 17.2 and 18.0 as their mean scores respectively. Scores of university VII ranged between 18 and 19 while that of university I ranged from 10 to 25. University VI, had scores standing at 17 while University III's scores range between 15 and 19, with mean group scores of 17.0 and 16.9 and standard deviations of 0.3 and 1.9. University II had the lowest mean group score of 13.8, with scores ranging between 10 and 17 and standard deviation of 0.89. Universities VI and V also had low mean scores of 15.0 and 14.9 with 2.4 and 2.12 as their standard deviations. The high mean group scores recorded by institutions VII, I and III revealed a high quality and good number of personnel in the universities while that of other universities can be said to be fair requiring the need for more qualified personnel.

Table 4.2.32: Percentage Mean Score and Standard Deviation of Students' Response from the Selected Universities on the Adequacy and compliance to NUC's Minimum Academic Requirements. (Objective 1)

University code	1	2	3	4	5	Total score	Mean X	Perc. (%)	SD
I	3.1	3.1	3.6	4.2	3.5	17.5	3.5	70	0.40
II	2.9	2.8	1.5	4.5	4.8	16.5	3.3	66	1.21
III	3.0	3.0	1.7	4.7	4.7	17.0	3.4	68	1.04
IV	4.2	4.2	4.2	4.4	3.6	20.6	4.1	82	0.31
V	2.9	4.0	4.0	4.0	4.0	18.9	3.8	76	0.41
VI	3.5	3.5	2.7	4.0	4.3	18.0	3.6	72	0.54
VII	4.8	3.6	3.5	3.6	3.6	19.1	3.8	76	0.49
	3.5	3.5	3.0	4.2	4.1	18.2	3.6	73	0.44

(N= 7) Percentage mean score= 73%
Standard Deviation = 0.44

Mean score of Group=3.6
Source: Filed Survey, 2011

The high percentage mean score of 73% for the group reveals that there is a high level of awareness and compliance to the Minimum Academic Requirements of NUC by the universities. University IV had the highest percentage score of 82%, followed by Universities V and VII with 76% each. This is closely followed by universities VI and I with 72% and 70% percentage mean score. Universities II and III had the lowest percentage mean scores of 66% and 68% with standard deviation of 1.21 and 1.04.

Table 4.2.33: Percentage Mean Score and Standard Deviation of Students' Responses to the Effectiveness of Instructional Strategies Adopted for the Teaching of Sculpture in the Selected Universities

University code	6	7	8	9	10	Total score	Mean (X)	Perc.(%)	SD	
I	2.8	4.5	3.8	3.3	4.4	18.8	3.8	76	0.64	
II	4.5	3.8	4.5	4.5	4.8	22.0	4.4	88	0.83	
III	4.0	3.0	4.0	4.0	4.7	19.7	3.9	78	0.54	
IV	3.6	4.5	4.4	3.8	4.7	21.0	4.2	84	0.42	
V	3.0	4.3	4.0	4.1	4.3	19.7	3.9	78	0.49	
VI	2.0	4.0	3.5	2.3	5.0	17.8	3.6	72	1.13	
VII	2.6	4.2	2.1	2.8	4.1	15.8	3.2	64	0.49	
	3.2	4.0	3.8	3.5	4.6	19.3	3.9	78	0.44	
(N= 7)	Percentage mean score=78%					Mean Score of Group = 19.3				
	Standard Deviation = 0.44					<i>Source: Field Survey, 2011</i>				

Table 4.2.33 above shows a slightly fair distribution of percentage mean scores on the part of the universities. This is an indication that the universities put in efforts in the use of instructional strategies. Universities II and IV had 88% and 84 percentage mean score and standard deviation of 0.83 and 0.42 respectively. These were followed

by universities III and V with 78% percentage mean score each and standard deviations of 0.83 and 0.49 respectively. University I had percentage mean score of 76% while University VI had 72% and standard deviations of 0.64 and 1.13. The high percentage mean scores recorded by all the universities revealed the effectiveness of the instructional strategies used in Nigerian Universities.

Table 4.2.34: Percentage Mean Score and Standard Deviation of Students' Responses to the Adequacy of Equipment and Facilities in All the Universities selected.

Universities' Code	11	12	13	14	15	Total score	Mean (X)	Perc.(%)	SD
I	1.7	3.4	3.5	3.3	3.3	15.2	3.0	60	0.67
II	1.6	2.5	1.5	2.1	1.5	9.2	1.5	30	0.52
III	1.3	4.0	1.7	3.3	1.3	11.6	2.3	46	1.12
IV	2.1	3.7	3.7	3.4	2.8	15.0	3.0	60	0.54
V	1.9	3.3	1.4	3.6	3.0	13.2	2.6	52	0.84
VI	1.0	2.0	1.5	2.0	1.3	7.8	1.6	32	0.39
VII	2.8	4.6	3.0	3.0	2.9	15.7	3.1	62	0.76
	1.8	3.4	2.3	3.0	2.3	12.8	2.6	52	0.57
(N= 7)	Percentage Mean Score=60%				Mean Score of Group = 15.0				
	Standard Deviation = 0.57				Source: Field Survey, 2011				

Table 4.2.34 shows the response of the students to the adequacy of facilities and equipment. University VII has the highest percentage mean score of 62 with standard deviation of 0.76. It was closely followed by universities I and IV with 60% percentage mean score each and standard deviation of 0.67 and 0.54 respectively. Universities II, VI, III, and V had low percentage mean score of 30%, 32%, 46% and 52% respectively. These low scores bare indications of the perception of the students that

the facilities and equipment are inadequate. The low level of facilities and equipment is further buttressed by the low group-percentage mean score of all the Universities with 52% and standard deviation of 0.5.

Table 4.2.35: revealed that the quality and quantity of personnel in the selected Universities were fairly rated by students in Universities VII, I, III, VI, IV with 74%, 68%, and 60% percentage mean scores respectively and standard deviations of 0.37, 0.14, 1.29 and 0.34. University II and V have the lowest percentage mean scores of 56% and 58% respectively with standard deviation of 0.89 and 1.08. The fairly high group percentage mean score of 66% and standard deviation of 0.73 suggests a fairly good collection of qualified personnel in Nigerian Universities.

Table 4.2.35: The Percentage Mean Score and Standard Deviation of Students' Responses to the Quality and Quality of Personnel.

Universities Code	16	17	18	19	20	Total Score	Mean.(%)	Perc. (X)	SD
I	4.3	4.0	2.3	2.9	3.7	17.2	3.4	68	0.14
II	2.8	4.4	1.8	2.2	2.6	13.8	2.8	56	0.89
III	4.5	4.5	1.8	1.8	4.3	16.9	3.4	68	1.29
IV	4.0	4.0	1.7	1.6	3.7	15.0	3.0	60	1.14
V	4.2	3.1	1.3	2.3	4.0	14.9	2.9	58	1.08
VI	3.0	3.8	3.0	3.8	3.5	17.0	3.4	68	0.34
VII	4.3	4.0	3.3	3.6	3.5	18.7	3.7	74	0.37
	3.9	4.0	2.2	2.6	3.6	16.3	3.3	66	0.73

(N= 7) Percentage Mean Score=66%
Standard Deviation = 0.73

Mean score of Group = 3.3
Source: Field Survey, 2011

With a group percentage mean score of 66% and standard deviation of 0.73 one can conclude that the universities have fairly good collection of highly qualified personnel. However, it is also an indication of the need for the universities not to relent their effort in the supply of personnel.

Table 4.2.36: Percentage Mean Score and Response by Lecturers and Students in Selected Nigerian Universities to the Adequacy and Compliance to the NUC's Minimum Academic Requirements.

Universities Code	Lecturers' % X Score	Students % X Score	Average	Rank
I	62	70	66.0	7
II	72	66	69.0	5
III	68	68	68.0	6
IV	85	82	83.5	1
V	65	76	70.5	4
VI	82	72	77.0	3
VII	80	76	78.0	2
	73	73	73	
(N= 7)	Total Average % X Score= 73%		Source: Field Survey, 2011	
	Lecturers' % X Score=73%		Students' % X Score=76	

Table 4.2.36 on objective one showed that the percentage mean score of students' responses was 73%; that of the lecturers was 73%, while the average percentage mean of both was 73%. These high scores indicate that the course contents in sculpture curriculum embraced various areas of specialization as expected in the field. The Nigerian universities are aware of NUC's Minimum Academic Standard Benchmark and are in compliance with it. Based on these scores sculpture programme objective one was perceived to be adequate in depth and in scope; adequate courses in aesthetic creativity were offered.

Table 4.2.37: Percentage Mean Scores of Response from Lecturers and Students of the Selected Universities to the Instructional Strategies.

Universities Code	Lecturers' % X Score	Students % X Score	Average	Rank
I	97	76	86.5	3
II	92	88	90.0	2
III	90	78	84.0	5
IV	98	84	91.0	1
V	94	78	86.0	4
VI	78	72	75.0	6
VII	90	64	77.0	4
	91	77	84.0	
(N= 7)	Total Average % X Score=84%		Students' % X Score=77%	

Lecturers' % X Score=91%

Source: Field Survey, 2011

With regards to objective two; the instructional strategies used by lecturers in teaching sculpture, the average percentage mean score of 84% for both lecturers and students is commendable. Lecturers' mean score was 91% while students scored 77%. These results reveal that lecturers effectively used classroom presentations, demonstration, discussion methods and fieldwork. Also, consistent are the evaluative methods used by lecturers as teaching strategies that are relevant and adequate.

Table 4.2.38: Percentage Means Score of Response from Lecturers and Students of the Selected Universities to the Availability of Equipment and Facilities.

Universities Code	Lecturers' % X Score	Students % X Score	Average	Rank
I	56	60	62.5	1
II	30	30	30.0	7
III	32	46	39.0	4
IV	48	60	54.0	2
V	32	32	32.0	6
VI	38	62	50.0	3
VII	34	33	33.5	5
	39	46	43	

(N= 7) Total Average score = 43%
Lecturers' % X Score = 39%

Students' % X Score = 46%
Source: Field Survey, 2011

None suitability of available facilities and equipment in teaching sculpture in compliance with the NUC Benchmark was demonstrated by the low average percentage mean score of 43% from both lecturers and students. The lecturers' percentage mean's score was 39% while that of students was 46%. These results reveal that lecturers in the selected universities' perceived that: the programme in their various universities lacked adequate facilities and equipment; studio supplies are inadequate; the available equipment was not in working condition. For example, none repairing and servicing of tools and equipment; even the libraries available lacked current journals and books.

Table 4.2.39: Percentage Means Scores of Response from Lecturers and Students of the Selected Universities to the Level of Personnel.

Universities Code	Lecturers' % X Score	Students % X Score	Average	Rank
I	80	68	74	2
II	56	56	56	7
III	48	68	58	6
IV	62	60	61	4
V	66	58	62	3
VI	50	68	59	5
VII	78	74	76	1
	63	65	64	
Total Average % X score = 64%		Students' % X Score = 65%		
Lecturers' % X Score =63%		<i>Source: Field Survey, 2011</i>		

The implementation of sculpture programme on the level of personnel in the selected universities reveal an average percentage mean score of 64%, that of lecturers was 63% and students had 65%. These results reveal a fair distribution of personnel in the universities. The researcher perceived that the level of personnel in the universities selected are not adequate to implement the sculpture programme and this results in their difficulties of standing on their own or pursuing further studies and getting gainful employment after graduation. The fairly impressive score probably emanated from the fact that hardly can one have fifteen students offering sculpture in a class. The contrary view expressed could result from the low number of students offering sculpture now in Nigerian universities.

4.3 Summary of Findings

The purpose of this study was to evaluate undergraduate sculpture curriculum through the determination of the compliance of the universities to the NUC's BMAS, effectiveness of instructional methods, adequacy of facilities, equipment, quality, quantity of personnel and the proper implementation of sculpture curriculum of undergraduate programme in selected Nigerian Universities. The data collected revealed that sculpture has very few lecturers when compared to other courses in Nigerian universities. The students are also few, except in Ahmadu Bello University where 7 lecturers and 20 students were recorded in a class, others have two or three students and in some cases one or no students at all.

Almost all the lecturers have taught for upward of six years, with some teaching for more than 26years. Sculpture appears to be mainly the business of men i.e., (96%) twenty-three of the lecturers were men, while one (4%) was a female. This was corroborated by students' population as well: 92% of students were male and 8% were female. Most of the lecturers were above 40years while students fall between 21 and 30years of age.

As revealed by the responses from the questionnaire survey on the adequacy and compliance by the universities to NUC's Minimum Academic Standard (MAS) there is no university that has its average group percentage below 50%. Both lecturers and students had very high scores. This is an indication that there is compliance to NUC's (MAS) and that the curriculum is capable of producing various skills required due to its scope and content.

In terms of instructional strategies employed by lecturers, the responses showed that the methods employed by the lecturers are effective and inspiring as evidenced in the researcher's conversation with some of the lecturers while on visit. It was known that the lecturers use lecture and demonstration methods for teaching sculpture. Students exhibit, do project and write reports.

With regards to facilities and equipment, it was observed that there is need to do more for the sections by the universities. In a situation where the lecturers in some universities scored below 50% percentage mean score, there is need for concern.

The universities have a high level of efficient and qualified personnel; lecturers are abreast with new techniques in sculpture. Technicians are always around to guide and assist students. Contrary to the researchers believe before the commencement of the research, there is awareness of the existence of NUC's (MAS) in every university. What appears to create the difference in content, in a few cases is the need for different universities to adjust the curriculum to suit their peculiarities and innovations. Lectures' interests were also found to contribute to the disparities observed.

CHAPTER FIVE

Summary, Conclusions and Recommendations

5.0 Introduction

This chapter contains the summary, conclusions and recommendations of the study. The overview of the major sections of the preceding chapters of the study, research problems, objectives and procedures were presented also to ease the readers' comprehension of the research. The problem of the study was to evaluate undergraduate sculpture curriculum in Nigerian universities for the apparent lack of uniformity in its implementation. Specifically it pursued its objectives in the following order:

- a. assessed the level of awareness of NUC's BMAS;
- a. examined the adequacy of content and level of compliance of the universities to the minimum academic standards;
- b. assessed the effectiveness of the instructional strategies adopted;
- c. determined the availability of equipment and facilities and
- d. assessed the level of personnel.

The method used was descriptive. Validated questionnaires by experts in sculpture were used for gathering information from respondents. Two pilot tested research instruments were designed by the researcher based on theories of sculpture curriculum evaluation, with inputs from the supervisors and sculpture lecturers. The first was the lecturers' questionnaire that was divided into five parts. The questionnaires were designed to elicit information on personal data and views on sculpture curriculum in the selected Universities.

The second instrument designed was students' questionnaire that sought information on personal data, adequacy and awareness of NUC's requirement, teaching strategies, availability of equipment, facilities, quality and quantity of personnel with 20 items as in the case of the lecturers.

A total of seven universities were involved in the study. The universities were listed in alphabetical order as follows:

Name of Universities	Code
1. Ahmadu Bello University, Zaria (ABU)	I
2. Cross Rivers State University, Uyo (CRSU)	II
3. Niger Delta State University, Wilberforce Island (NDSU)	III
4. Obafemi Awolowo University, Ile-Ife (OAU)	IV
5. University of Benin, Benin City (UNIBEN)	V
6. University of Lagos, Lagos (UNILAG)	VI
7. University of Nigeria, Nsukka (UNN)	VII

Twenty four lecturers and eighty two students were involved in the study and questionnaires were personally administered and collected. Respondents were presented with a number of statements about various aspects of sculpture curriculum. Percentage mean scores and standard deviations were used to determine the differences between the views expressed by respondents in various universities. For additional information, material reference and selected universities' curricular were studied alongside the NUC's minimum academic standards for sculpture.

5.1 Summary of Major Findings

Twenty four lecturers and eighty two students from seven selected Nigeria universities were involved in this study. There were 23(96%) male lecturers and one female 1 (4%) lecturer teaching sculpture in the selected Universities. Almost all the lecturers' ages fell above 40 years, thirteen (53%) were between 40 and 49 years while 50years and above were 10 (40%) and one (7%) was between 30 and 39 years of age. Most of the students' ages fell within 21 and 25 years; that is 41 (50%) of the total number of students used for the study. Twenty (24.3%) of the students were between 25 and 30years, while thirteen (15.8%) were above 30years. The least was recorded by those within the ages of 15 and 20 years where only 9 (10.9%) students were found. Out of eighty-two students only six (7%) were females while seventy-six (93%) were males. Lecturers' qualifications ranged from B.A Hons, Fine Arts to Ph.D degree. Only one (4.2%) of the lecturers had B.A degree, seventeen (70.8%) had M.A degree while six (25%) had Ph.D. degree. Eleven (45.8%) of the Lecturers have been teaching for a period of six to ten years, five (20.8%) for 21-25 years, two (8.4%) for over 26 years, while three (12.5%) had taught for both 1-5 and 16-20 years.

Since a comprehensive discussion had earlier been made on the findings, this segment highlights the key findings of the study in accordance with the stated specific objectives.

On Awareness, Adequacy of Content and Compliance to NUC's BMAS.

In terms of awareness, adequacy of content and compliance to regulatory body, the Nigerian Universities are in compliance with NUC's minimum requirements. No University had below 65% as percentage average mean score. The difference may have occurred from individual universities innovation, since NUC gives room for it.

Effectiveness of instructional Strategies

On the effectiveness of instructional strategies employed by the universities, the methods adopted are very effective and capable of achieving desired educational expectations in sculpture. There is no university that had below 85% average percentage mean score. This is excellent and commendable.

Suitability of Available Equipment and Facilities

With regard to Equipment and facilities, the universities need to put-in a lot of efforts to be able to meet NUC's minimum academic requirement in terms of lecture rooms, studios and working implements.

Level of Personnel

In the case of personnel requirements, the distribution can be said to be fair, meeting the ratio of 1:15, lecturer to students. This was possible because sculpture students are usually few, sometimes below the number suggested by NUC. University II that got the lowest average percentage mean score had 56%.

5.2 Conclusion

Based on the findings of the study, the following conclusions emerged; the sculpture curriculum objectives used in the selected universities were in compliance with the NUC's Benchmark Minimum Academic Standards (BMAS). The university lecturers adopted and adequately used the objectives for the relevant needs of the individuals and the society. Ben-Yunus (2008), Smith (2000) and Mamza (2008) observe that curriculum development at this level needs to have a full grasp of the subject area as prescribed by NUC's (BMAS). The objectives of sculpture curriculum of the universities were developed specifically to reflect the needs of the areas where the universities were located. That the difference in the implementation of sculpture programmes at the undergraduate level results from the leverage given by NUC to universities to adjust the curriculum to suit their own peculiarities and innovations. This tends to create serious gap in the training of students. Ogunlade (2008) observes that it creates dichotomy in the preparation of students for contemporary world of work.

Nigerian Universities are making effort in awareness and compliance to regulatory bodies like NUC. This is reflected in the adequacy of contents of sculpture curriculum that makes available all aspects of knowledge for students' consumption. Responses from both lecturers and students' groups indicated that the course content of sculpture curriculum embraces various areas of specialization as expected in the field. With a total average mean score of 73%, lecturers percentage mean score of 73% and students percentage mean score of 73% one can conclude that sculpture programme objective one was perceived to be adequate in depth and in scope; adequate courses in

aesthetic creativity were offered. According to Abubakar (2011), this indicates that the purpose of NUC as internal control agent has been achieved and therefore facilitates standardization of educational programmes.

The methods adopted for teaching sculpture by the lecturers are effective and are yielding positive results in the comprehensibility of sculptural concepts by students. Both lecturers and students had high percentage mean scores on table 4.3.37. The total average percentage mean score of 84% with lecturers percentage mean score of 91% and students' percentage mean score of 77% were indications that lecturers effectively used classroom presentations, demonstrations, discussion and field/work. Also, in consistence are the evaluative methods used by lecturers as teaching strategies that are relevant and adequate. This is a revelation of the fact that students were inspired by the teaching methods used to prepare them for the world of work after school. Fitzpatrick et al (2004) and Briggs (1982) made a point that effective instructional strategies used by lecturers in teaching of art education can have positive effects on the learners. It therefore meets the demand of contemporary practice.

The response to the suitability of available facilities and equipment in teaching sculpture in compliance to the NUC's Benchmark had total average percentage mean score of 43%, where lecturers percentage mean score was 39% and student percentage mean score was 46%. These scores indicate that lecturers and students in the selected Universities perceived that; the programme in their various universities lacked adequate facilities and equipment, studio supplies were inadequate, the equipment were not in working conditions, for example there is no repairing and servicing of tools and, even the libraries available lack current journals and books. All these tend to support

the percentage mean scores recorded for both lecturers and students. There is generally inadequate and in some cases obsolete and non-availability of essential facilities and equipment in Nigerian Universities. Chapman (2005), and Briggs (1982) made a point when they noted that when art programmes especially sculpture programmes are deprived of the required facilities, they are bound to produce individuals who lack or are deficient in the use of tools and relevant abilities. The researcher's informal visual (observational) survey while administering the questionnaires revealed lack of adequate studios, lecture rooms, and equipment in the selected universities. Contraptions like sheds and stores are been used as classrooms and studios. This should be discouraged since non-availability of required facilities and equipment can be serious impediments in the effective implementation of any educational endeavor.

With regards to the implementation of the sculpture programme and level of personnel in the selected Universities, a total average percentage mean score of 64% was recorded with lecturers' percentage mean score of 63% and students' 65%. The researcher perceived that: most students often found it difficult to commence further studies, hardly get gainful employment, establish their own studios after graduation, because the level of personnel in various universities selected are not adequate to implement the sculpture programme. Sculpture has a good distribution of personnel to train the few students usually available for it now. The high total percentages mean score of 64% indicates this. The remaining 36% could have resulted from the number of technical staff required. Most of the selected universities do not have technical staff talk less of having some helping hands under them as suggested by NUC's recommendations. Sculptural processes are tedious, requiring physical contributions of

several hands for its production. According to Smith (2010), some of the problems militating against the implementation of curriculum are: (a) there is too much demand on the lecturer; and (b) rigidity on the use of syllabus or the overload of the syllabus. During an interview with some of the lecturers, the researcher was told that most graduates find it difficult to pursue master programme because they lack the proper foundation courses from the undergraduate level as a result of some lecturers' inability to cover the syllabus.

Sculpture as taught in the universities does not include non-subject skills like computer and entrepreneurship as reflected in NUC's Minimum Academic Standard. Observational survey by the researcher revealed that sculpture sections in all the selected universities have no computers for teaching and learning of sculpture. Entrepreneurship was not considered by respondents to be important since by nature it evolves from teaching and learning of sculpture.

5.3 Recommendations

In order to enhance the performance of sculpture curriculum at the undergraduate level of Nigerian Universities, the findings of this study have generated the following recommendations for effective utilization;

- a. The yearnings and aspirations of the people that make the components of a curriculum is continually changing in consonance with the structure of the society, since Nigeria situation is not an exemption, it is recommended that the findings of this research be considered when reviewing the undergraduate sculpture curriculum of Nigerian universities.

- b. To further create responsiveness among the facilitators of the undergraduate sculpture curriculum of Nigerian universities as well as strict adherence to the programmes implementation, the NUC should constantly organize conferences for the stake holders on the need for strict compliance to the running of the programme
- c. Government with its different educational interventions like Education Trust Fund should make provisions for the acquisition of equipment and other facilities as contained in the NUC's academic standard.
- d. Sculpture sections of Nigerian universities should be made to complement government effort by seeking funds from other avenues through engaging art connoisseurs, alumna, art institutions like museums and galleries.
- e. Since it was discovered in this research that only a handful of the sculpture lecturers have complied with the new condition which places a demand on university lecturers to attain a PhD, it is therefore recommended that the Universities should enforce its implementation.

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APPENDIX: A

PILOT STUDY

**QUESTIONNAIRE FOR 2009/2010 FINAL YEAR SCULPTURE STUDENTS
OF LADOKE AKINTOLA UNIVERSITY OF TECHNOLOGY, OGBOMOSO
“Evaluation of Current Undergraduates Sculpture Curriculum in Nigeria
Universities”**

Questionnaire:

The study (a Ph.D. research) aims at evaluating undergraduate sculpture curriculum in Nigerian universities with the view to determining the level of awareness of NUC’s guidelines on instructional strategies, personnel, facilities and equipment. Please read and respond to the statements in the questionnaire carefully as your response will contribute immensely to this study.

General information

Your opinion shall be confidentially, Please indicate your opinion on each criterion according to how much you agree or disagree with it by ticking the appropriate response to the right side of each criterion.

SA-Strongly Agree

A-Agree

U-Uncertain

D-Disagree

SD-Strongly Disagree

SECTION A: PERSONAL DATA

1. Name of Institution
2. Gender: Male/Female(encircle as appropriate)
3. Age: Encircle the appropriate range 15-20,21-25,26-30,31 and above)
4. Marital Status: Married/Single(Encircle as appropriate)
5. Highest Educational Qualification: WAESC: HND: NCE: HSC.

SECTION B: ITEMS

Please indicate below how satisfied you feel about the current undergraduate sculpture curriculum in terms effectiveness of instructional strategies and the availability of facilities/equipments and personnel in your own institution .

SN	STATEMENTS	SA	A	U	D	SD
1	Students are satisfied with the course content of the current sculpture curriculum	SA	A	U	D	SD
2	The current content of sculpture curriculum is capable of providing various skills required due to its scope and concept	SA	A	U	D	SD
3	The approaches employed by lecturers towards the teaching of sculpture meet the requirements for sculpture practice	SA	A	U	D	SD
4	The current sculpture programme covers most areas of sculpture as a programme of a curriculum	SA	A	U	D	SD
5	The equipments and facilities for sculpture are adequate for both lecturers and students	SA	A	U	D	SD
6	Sculpture as taught in my institution involves adequate use of various sculpture tools and equipments	SA	A	U	D	SD
7	Sculpture as taught in my institution incorporates both theory and practice	SA	A	U	D	SD
8	The existing sculpture programme has various courses useful for teaching sculpture	SA	A	U	D	SD
9	Students are adequately exposed to relevant concepts in sculpture before graduation	SA	A	U	D	SD
10	My lecturers used lecture and demonstration methods in teaching	SA	A	U	D	SD
11	Student are guided and motivated by the way the lecturers teach in my institution	SA	A	U	D	SD
	Students exhibit, do project and write reports (theses)	SA	A	U	D	SD

12	in my institution					
13	My institution has highly qualified lecturers in sculpture	SA	A	U	D	SD
14	My sculpture lecturers still practice and exhibit so they are abreast with new techniques in sculpture	SA	A	U	D	SD
15	Creativity is encourage through the provision of free material for experiment	SA	A	U	D	SD
16	Technicians are always around to guide and assist students	SA	A	U	D	SD
17	The technicians are capable of handling materials and equipments for sculpture	SA	A	U	D	SD
18	There is too much emphasis on practical in my institution	SA	A	U	D	SD
19	Our studios are conducive for our activities	SA	A	U	D	SD
20	Lecturers are punctual and caring	SA	A	U	D	SD

APPENDIX: B

QUESTIONNAIRE FOR SCULPTURE LECTURERS

“Evaluation of Undergraduate Sculpture Curriculum in Nigerian Universities”

Questionnaire:

This questionnaire evaluates the undergraduate sculpture curriculum of Nigerian universities with the view to determining the level of awareness/attitude of institutions to NUC’s minimum standard, the effectiveness of instructional strategies, and the level of facilities and equipment, your candid response will contribute immensely to this study.

Thank you.

General Information

Please indicate your opinion on each criterion according to how much you agree or disagree with each statement by encircling the appropriate response on the right side of each criterion.

S A- Strongly Agree

A- Agree

U- Uncertain

D- Disagree

S D- Strongly Disagree

Section A: Personal Data

1. Name of Institution:
2. Gender: Male/Female (encircle as appropriate)

3. Age: Encircle the appropriate age range 20-29years, 30-39years,40-49years,50 and above.
4. Marital Status: Married/Single (Encircle as appropriate)
5. Highest Educational Qualification: Doctorate: Master: Bachelor: HND;
6. Years of Lecturing at the University:

Section B: (On Attitudes and level of Awareness of NUC's requirement by different institution)

**Please indicate below your feelings on the attitudes and level of awareness of NUC's recommendations in your institution.*

1.	The current undergraduate sculpture curriculum of my department has been serving us for less than six years.	SA	A	U	D	SD
2.	The current undergraduate sculpture programme is tailored after NUC's requirements.	SA	A	U	D	SD
3.	The content of the existing undergraduate sculpture curriculum is adequate enough to meet the needs of NUC's recommendations.	SA	A	U	D	SD
4.	The present sculpture programme of my institution provides relevant computer skills at various stages of student's training.	SA	A	U	D	SD
5.	The content of the curriculum provides ample opportunities for entrepreneurial skills	SA	A	U	D	SD
		SA	A	U	D	SD

Section C: (On the Effectiveness of instructional strategies)

**Please indicate below your views on the effectiveness of instructional strategies.*

6.	The strategy employed by the lecturers towards the teaching of sculpture gives room for wider exposure in sculpture.	SA	A	U	D	SD
7.	The approaches involve both theory and practical.	SA	A	U	D	SD
8.	The methods include lecture tutorial and demonstration.	SA	A	U	D	SD
9.	Sculpture as taught in my institution involves the use of various tools and techniques.	SA	A	U	D	SD
10.	Both old and new materials are taught for producing sculptures.	SA	A	U	D	SD

Section D: (Availability of Sculpture Facilities and Equipment)

**Please indicate below your views on the availability of sculpture facilities and equipment in your institution.*

11.	The sculpture facilities of my institution are adequate enough to take care of the teaching of sculpture.	SA	A	U	D	SD
12.	Our studios are conducive for both students' and lecturers' use.	SA	A	U	D	SD
13.	The facilities and equipments are maintained and replaced when due	SA	A	U	D	SD
14.	The sculpture section has a standby generator for welding and other sculptural methods such as metal casting.	SA	A	U	D	SD
15.	We have a foundry that is well equipped.	SA	A	U	D	SD

Section E: (Availability of Personnel)

**Please indicate your views on the level of personnel*

16.	We have adequate number of qualified lecturers	SA	A	U	D	SD
17.	Lecturers in my institution are knowledgeable and abreasted with latest ideas in various aspects of sculpture.					
18.	My institution has technicians to assist students.	SA	A	U	D	SD
19.	The technicians are capable of handling materials and equipments for producing sculpture.	SA	A	U	D	SD
20.	The technicians have assistants who help them in guiding the students	SA	A	U	D	SD
		SA	A	U	D	SD

APPENDIX: C

QUESTIONNAIRE FOR 2009/2010 FOR SPECIALIZING SCULPTURE STUDENTS OF LADOKE AKINTOLA UNIVERSITY OF TECHNOLOGY, OGBOMOSO.

“Evaluation of Current Undergraduates Sculpture Curriculum in Nigeria Universities”

Questionnaire:

The study (a Ph.D. research) aims at evaluating undergraduate sculpture curriculum in Nigerian universities with the view to determining the level of awareness of NUC’s guidelines on instructional strategies, personnel, facilities and equipment. Please read and respond to the statements in the questionnaire carefully as your response will contribute immensely to this study.

General information

Your opinion shall be confidentially, Please indicate your opinion on each criterion according to how much you agree or disagree with it by ticking the appropriate response to the right side of each criterion.

SA-Strongly Agree

A-Agree

U-Uncertain

D-Disagree

SD-Strongly Disagree

SECTION A: PERSONAL DATA

1. Name of Institution
2. Gender: Male/Female(encircle as appropriate)
3. Age: Encircle the appropriate range 15-20,21-25,26-30,31 and above)
4. Marital Status: Married/Single(Encircle as appropriate)
5. Highest Educational Qualification: WAESC: HND: NCE: HSC.

Section B: (On Attitudes and level of Awareness of NUC's requirement by different institution)

**Please indicate below your feelings on the attitudes and level of awareness of NUC's recommendations in your institution*

1.	The current undergraduate sculpture curriculum of my department has been serving us for less than six years.	SA	A	U	D	SD
2.	The current undergraduate sculpture programme is tailored after NUC's requirements.	SA	A	U	D	SD
3.	The present sculpture programme of my institution provides relevant computer skills at various stages of student's training.	SA	A	U	D	SD
4.	The existing sculpture programme has various courses useful for teaching sculpture	SA	A	U	D	SD
5.	Student are adequately exposed to relevant concepts in sculpture before graduation	SA	A	U	D	SD

Section C: (On the Effectiveness of instructional strategies)

**Please indicate below your views on the effectiveness of instructional strategies*

6.	The approaches employed by lecturers towards the teaching of sculpture meet the requirements for sculpture practice	SA	A	U	D	SD
7.	.The current undergraduate sculpture programme is tailored after NUC's requirements.	SA	A	U	D	SD
8.	My lecturers used lecture and demonstration methods in teaching	SA	A	U	D	SD
9.	Student are guided and motivated by the way the lecturers teach in my institution	SA	A	U	D	SD
10.	Students exhibit, do project and write reports (these) in my institution	SA	A	U	D	SD

Section D: (Availability of Sculpture Facilities and Equipment)

**Please indicate below your views on the availability of sculpture facilities and equipment in your institution*

11.	The equipments and facilities for sculpture are adequate for both lecturers and students	SA	A	U	D	SD
12.	Sculpture as taught in my institution involves adequate use of various sculpture tools and equipments	SA	A	U	D	SD
13.	Creativity is encourage through the provision of free material for experiment	SA	A	U	D	SD
14.	Our studies are conducive for our activities	SA	A	U	D	SD
15.	Our equipment are always serviced as at when due.	SA	A	U	D	SD

Section E: (Availability of Personnel)

**Please indicate your views on the level of personnel*

16.	My institution has highly qualified lecturers in sculpture	SA	A	U	D	SD
17.	My sculpture lecturers still practice and exhibit so they are abreasted with new techniques in sculpture	SA	A	U	D	SD
18.	Technicians are always around to guide and assist students	SA	A	U	D	SD
19.	The technicians are capable of handling materials and equipments for sculpture	SA	A	U	D	SD
20.	Lecturers are adequate and always punctual.	SA	A	U	D	SD

**EVALUATION OF UNDERGRADUATE SCULPTURE CURRICULUM IN
SELECTED NIGERIAN UNIVERSITIES**

BY

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