TITLE PAGE

A COMPARATIVE STUDY OF STYLE, THEMES FORMS AND SOCIAL FUNCTIONS OF CONTEMPORARY VISUAL AND DRAMATIC ARTS IN AHMADU BELLO UNIVERSITY, ZARIA

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DEDICATION

This study is dedicated toGod for giving me the life, health, strength and will to carry out the study despite difficulties encountered in the course of my study.I also wish to dedicate this work to the memory of late Dr. M.B GUTIP for his advice and guidance, may his gently soul rest in peace.

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G.G DUNIYA

DECLARATION

I, **DUNIYA GILES GAMBO**, hereby declare that this thesis has been written by me and that it is a documentary record of my own research work. This research work has not been presented in any previous application for a degree. All sources of information used for this work are duely recognised and acknowledged by means of references.

ACKNOWLEDGMENT

With gratitude to God and a sense of fulfilment, I wish to acknowledge the untiring support, assistance and guidance of my supervisors Dr. A. R. Saliu, Late Dr. M. B. Gutip and Mr. Jacob Jari. They stood by me through thick and thin to ensure that this work became a reality. I wish to also acknowledge the contribution of Mr. Steve Daniel, Mr. Sunny Best, Mr. Yohanna Bulus and Mr. Jerry Buhari. My special gratitude also goes to all lecturers not mentioned here, I say a big THANK YOU.

I also wish to acknowledge the contributions of my friends who have shared in my dreams and aspirations, who have gone through the emotional and physical struggle with me. Pardon me not to mention names. Permit me to also acknowledge the contributions of my brothers and sisters, to all of you I say may God reward you abundantly.

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G.G. DUNIYA

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ABSTRACT

In the arts, drama and the visual arts are used as instruments with which to entertain, comment and correct socio-political ills within a society. This is especially true in Ahmadu Bello University Zaria. Hence, drama and visual art are two distinct forms of art among all other forms. However in the realisation of the end products of these two art forms, the two departments in Ahmadu Bello University Zaria have exposed their students to the peculiarities of each form.

The experiences gained have exposed visual arts students to possible similarities/differences in styles, themes and approach to problem analysis/resolution between drama and the visual arts. It is therefore as a result of the desire to articulate, expose and show the need for the two art forms to be properly used for the mutual benefit of both drama and visual art students/practitioners that this study is carried out. This is made possible by using a comparative analytical study to:

a. **Investigate specific similarities/differences that exist between the two forms of art.**
b. **Investigate certain social functions which these two art forms Perform in the promotion of an ideal and dynamic social culture.**
c. **Investigate the relevance of visual art in dramatic productions.**
d. **Assessing the need for the fine arts and dramatic arts department to integrate their programmes for the benefit of their creative students.**

At the end of the study, it was discovered that, dramatic art is also visual and both arts are beautiful and entertaining. It was also found that the visual art is permanent., while the dramatic art is ephemeral. Furthermore both arts address social issues within the society and sometimes proffer solutions. Visual artists were discovered to be component members of the dramatic process. Finally the need to integrate the programmes of the two departments was found to be

Overwhelmingly supported. Hence the researcher recommends the establishment of a faculty of applied and creative arts. It is also recommended that there should be joint seminars/workshops and annual festivals of creative minds. The researcher recommends the sponsorship of interdisciplinary studies to cope with current global trend.

CHAPTER ONE

1.1 Introduction

According to the Encyclopedia Britannica (1975), human memory is unique. That is, it has the capacity not only to recall things, but also to utilise what it recalls in the past, apply and recreate it, in such a way that it becomes a part of the present. Hence, human memory is nothing short of the origin of human art.

According to Wolf (1951), Art, either dramatic or visual, is a skill, technique or manipulation which is organized and culturally transmitted. The author further states that it is a means by which a creative artist through his or her work is united with a receptive audience. Therefore, in arts, especially the visual and dramatic, audience perception and communication are vital ingredients in the totality of a given work. Hence, visual arts in most cases tell stories, while drama, which is demonstrative, narrative and vocal is equally visual. Visual art and drama are used to mirror, criticise, analyse and comment on societal activities.

Gilbert and McCarter (1988) state that, as people expect art to be either beautiful or entertaining, many others expect it to mimic the real world, to duplicate as closely as possible the appearance of nature. That these two art forms are able to do that is simply because they are products of the same environment in which they are exhibited, showing its realities and desires. Collier (1963) does not only support this notion, but enumerates further that the

purpose of art is not just to reproduce what is already known or to create a beautiful and entertaining thing, but to project forward into the whole of the external world and that of the soul.

Visual arts rely on the manipulative skills of the artist to express ideas, emotions and perceptions. These enable the viewers to feel, perceive and experience similar emotional attachment to the work as the artist who created it. Similarly the dramatist explores ideas and presents them sequentially. The presentation is usually in a manner that audience participation is guaranteed by keeping them in suspense, thrilling them and finally leading them to a realisation of the intrigues.

These two art forms take similar trends and approaches in their execution and exhibition. They affect society in similar ways. They, however, differ in minute areas on problem resolution. For instance, they differ in physical movement, speech and songs. These are rendered and heard physically. Hence they are synonymous to the dramatic arts. In the visual arts, however, these same characteristics (movement, speech and songs) are best imagined and not heard. Colours, shapes and lines are used to help lead to such imaginations.

1.2 Historical Background of Fine Arts and Drama Departments of Ahmadu Bello University Zaria

The department of fine arts, Ahmadu Bello University, Zaria, evolved from the Nigerian college of Arts, science and technology Ibadan in 1953. Jegede (1995) states that it was the first department of fine arts established in Nigeria. The department was later moved to the Nigerian college of Arts, science and Technology Zaria in 1955 (Babalola, 1992). The author further states that since 1957 when Clifford Frith was first appointed as a substantive head of department, the department has continued to progress. This progress, according to Jegede (Ibid), manifested as early as 1958, when a group of young intellectuals led by Uche Okeke formed the Zaria Art Society. Skepticism towards existing course content and method of teaching are some of the reasons that brought these young artists together.

Fine arts department had sections such as painting, sculpture, graphics, textiles and ceramics. However, Babalola (Ibid) states that the department was later split into the departments of fine arts and industrial design. Industrial design department has the following sections; ceramics, glass design and technology, graphic design and textile design. Fine arts department, has been offering art history and appreciation as a general subject since 1957. However, the first batch of graduates in art history and art education were in 1983. Thus art education and art history became added sections to the already existing painting and sculpture sections of fine arts department (Babalola, Ibid). Fine arts department has ever since been progressively producing graduates in all its sections.

Aondohemba (1997), traces the evolution of drama department in Ahmadu Bello University, Zaria to the 1974/75 academic session when "theatre workshop" was formally introduced in the department of English as a course. Since then, it has continued to develop and expand both in content and in the number of students offering drama. Substantiating further, Aondohemba (Ibid) states that by 1975/76 session, a syllabus leading to the award of Bachelor of Arts degree was drawn up and approved by the various committees set up for that purpose.

The course content of Drama department was designed primarily to address the problems confronting the society, to meet the goals and aspirations of Nigeria's development needs. These needs are evident in the well articulated community/popular theater programme run by the department. Daniel (1990) emphasizes that since its inception in 1975, the Ahmadu Bello University drama programme has not restricted its practice to the privileged members of the society, but has evolved a community based theatre which is helping in addressing specific issues affecting the communities. The drama department did not stop at running the community based programmes only. It has continued in its attempts at creating a rapport between the artists and their society by constantly experimenting with new ideas and forms. Efforts made by the department in reaching out to the people have singled it out as one of the most versatile and responsive of all the theatre and drama programmes in Nigeria.

1.3 Statement of the Problem

Drama department in Ahmadu Bello University Zaria has been producing highly educative and entertaining plays over the years. In producing these plays, fine arts students have been consistently used to produce back drop designs, posters and even to fabricate or improvise equipment or props that are not readily available. Though some of these materials or designs are only symbolic, they are non-the-less important in the performance. Similarly, actions/scenes depicted in the visual arts are usually very dramatic and educative.

Visual arts students in Ahmadu Bello University over the years have been taking drama courses in order to improve their understanding of the immediate environment in which they live, and to also understand the intrigues and problems found within the society. These and other reasons are usually the focal points in which dramatic productions are based. Students offering drama courses bring the experiences gained in addition to their personal experiences in life to bear in their art works. It is important to note that the visual arts students do not only take part in these dramatic productions but also do excel in them as much as in their visual productions.

Despite the unflinching interest shown by both the students of drama and fine arts in their respective programmes, it is evident that there is no known attempt at inculcating these programmes into their various course structures. Though drama and fine arts are two distinct forms of art, their approaches to problem analysis and resolutions are similar. Why then have they been treated

and seen differently? Even within the larger society, it is assumed that drama and visual arts do nothing at improving the social, educational and economic development of contemporary society. How true is this assumption? Can visual arts be made an integral part of drama or vice versa to further strengthen its capacity to disseminate information, correct social ills, and contribute to economic development? These questions/issues informed the need for this comparative study.

1.4 Justification of the Study

Art, the world over, is used as an instrument with which to comment, entertain and correct social ills in the society. These functions are carried out using various and varied forms of art. Drama and visual arts are two distinct forms of art among all other forms. They are used to address socio-political and economic problems confronting contemporary society. This is especially true in Ahmadu Bello University, Zaria. The existence of the drama department and the fine arts department has ensured that the community is exposed to the effectiveness of art in addressing issues.

However, in the realisation of the end products of these two arts forms, students of the two departments have been exposed to the peculiarities of each art form. Hence, in executing dramatic productions within the university, visual arts students have played, and are still playing a crucial role. This is manifested in the choice of costumes, back drop designs, posters and, in some instances, facial make up. All these have ensured that fine arts students who assist in the production, understand and comprehend what is happening by taking courses in drama. Experiences from their contact with dramatic productions have

exposed visual arts students to similarities in styles, forms, themes and approach to problem analysis and resolution between drama and the visual arts.

Justification for this study, therefore, arises from the need to articulate, expose and show the need for the two art forms to be properly used for the mutual benefit of both the drama and visual art students/practitioners.

1.5 Objectives of the Study

By making a comparative study of the styles, themes, forms and social functions of contemporary visual and dramatic arts in Ahmadu Bello University, Zaria, the researcher seeks to achieve the following objectives:

a. Investigate specific similarities/differences that exist between the two forms of art.

b. Investigate certain social functions which these two art forms perform in the promotion of an ideal and dynamic social culture.

c. Investigate the relevance of visual art in dramatic productions.

d. Assess the need for the fine arts and dramatic arts departments to integrate their programmes for the benefit of their creative students.

1.6 Scope and Limitation of the Study

Though there are several departments of fine arts and dramatic arts spread all over Nigerian universities, the researcher has limited himself to the departments of fine arts and drama of Ahmadu Bello University, Zaria. Drama and fine arts departments of Ahmadu Bello University, Zaria are two unique

departments that are known all over the country. The departments are equally within the researcher's reach. The researcher is currently residing in Zaria, the proximity will therefore, ensure that an in-depth study of the subject matter is carried out. There is also the reason of limited time, thus compelling the researcher to narrow down the scope of study. Being that the researcher is self sponsored, there is also the problem of limited resources at the researcher's disposal, hence the limitation of the study to Zaria.

1.7 Research Methodology

This research is on a comparative study of styles, themes, forms and social functions of contemporary visual/dramatic arts in Ahmadu Bello University, Zaria. For the purpose of achieving this goal, a comparative analytical study has been adopted.

1.7.1 Population

The population of this study comprised of professional artists both visual and dramatic within the departments of fine arts and drama, Ahmadu Bello University, Zaria. The population also included students of both fine arts and drama in Ahmadu Bello University, Zaria. The target population in one way or another, had experiences or contact with either or both art forms under study. Sixty (60) people in all, who constituted the population were sampled. Selection was made from the two departments (fine arts and drama). Twenty five (25) students in 300 and 400 levels were drawn from each of the departments, while five (5)

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professional artists from each department were also sampled making a total of sixty (60).

1.7.2 Sampling

The researcher used the stratified random sampling and the judgemental sampling techniques to arrive at the sample for the study. Ndagi (1984) defines sampling as a "limited number of elements selected from a population which is representative of that population". Sampling is therefore important in any research work. Hence in judgemental sampling as stated by Adetoro (1986), a selected group of experts are sampled. Similarly, stratified random sampling gives room for opinions to be sampled based on class/status or respondents. The researcher has, therefore, sampled the opinions of a selected group of professionals in visual and dramatic arts in Ahmadu Bello University, Zaria. In addition, students of the same institution were sampled within the two department based on their levels. 100 and 200 level students were not sampled because the researcher considered their exposure in the two art forms insufficient as they may not be experienced enough to respond effectively.

1.7.3 Methods of Data Collection

Various methods were used in collecting data for this study. This was to ensure that relevant and necessary information for the study were collected. The methods used include:

1.7.3.1. **Personal Observation:-** The researcher took time to observe the methods or styles, the themes, social functions and the over all forms in dramatic productions and the visual arts. These observations provided first hand information on the similarities on approach and methods of production. The researcher was able to assess the level of usage and relevance of visual designs in dramatic productions within Ahmadu Bello University, Zaria.

1.7.3.2. **Photographs:-** Photographs of visual and dramatic productions were taken and discussed to compliment the general discussion base on data collected. The purpose was to compare, using photographs the social functions of these art forms, vis-a-vis their styles and themes. The photographs have also shown how photographed scenes in dramatic productions depict and evoke similar feelings and emotions as those of the visual art. Since both visual and dramatic art works are products of the same environment. Similarly, the photographs have equally shown how backdrop designs produced by visual artists have helped in enhancing clarity of messages in dramatic productions.

1.7.3.3. **Questionnaire:-** Questionnaires were designed and administered to selected people through the stratified random sampling technique. The questionnaires were of three types:

a. **Questionnaire for Professional Visual Artist:-** This questionnaire is the open-ended type and was used for oral interview. The oral interview was

conducted on professional visual artists within the Department of Fine Arts, Ahmadu Bello University, Zaria,

b. **Questionnaire for Professional Dramatists:-** This questionnaire is also open-ended, and was used for oral interview among professional dramatists. The professionals interviewed were all within the Drama Department of Ahmadu Bello University, Zaria, and

c. **Questionnaire for Students of Fine Arts and Drama:-** This questionnaire was both open-ended and closed. That is, respondents were allowed to comment freely on some of the questions asked. They were also asked to choose from alternative answers given to them where necessary.

4. **Oral Interview:-** Oral interviews were conducted based on the questionnaires designed for professionals in visual and dramatic arts. These interviews were recorded in audio cassettes for the purpose of documentation. Responses recorded enabled the researcher to obtain professional views on the study being conducted. Such views have greatly helped in articulating the arguments and conclusions arrived at in the study.

1.7.4 Pilot Study

Preliminary research was conducted within Ahmadu Bello University, Zaria in 1997. Instruments used included, photographs, interviews, personal observations and participation by the researcher in most of the activities within the two departments. In the preliminary study, the

researcher was involved in dramatic productions. Similarly in the visual arts, the researcher, though a theory artist by training, witnessed several exhibitions, workshops and seminars organised in the Department of Fine Arts, Ahmadu Bello University, Zaria.

The result of the preliminary research showed that, there are similarities in approach procedure and execution of work, both in visual and dramatic arts. Though there are differences in form, these differences may not pose any threat, hence the need for a close interaction between the two departments.

1.7.5 Data Collection

The Departments of Fine Arts and Drama Ahmadu Bello University, Zaria are within the reach of the researcher. Therefore all necessary materials available within the two departments have been collected and used in this study through the instruments outlined in method of data collection (3.4) above. These methods include: personal observation, photographs, questionnaires and oral interviews.

1.7.6 Data Analysis

Data collected through the instruments used have been presented and discussed in chapters three and four of this study. Opinions sampled through questionnaires have been tabulated and interpreted in chapter three. While data collected using all the instruments including

questionnaires have been discussed in chapter four. In chapter four also, photographs of dramatic productions, backdrop designs and visual art works have been shown and some reviewed to enhance the discussions.

1.7.7 Validation of Instruments

In validating the instruments used in this study, a supervisory committee made of two professionals was appointed to ensure strict adherence to stipulated standards. In addition, four (4) professional scholars in visual and dramatic arts were equally involved. The pilot study conducted also helped in validating the instruments used.

1.8 Definition of Terms

This section defines and explain certain terms/words that have been used in the study. The definitions are given the way they have been used in the study.

Artists: Artists as used in the study, means persons who engage in the practice of fine arts and the performing arts.

Back drop: A painted board/cloth hung at the back of a stage as part of the scenery.

Character: Persons who specialize in portraying unusual or eccentric people in a play. It also means an actor that has peculiarities of his own in a play.

Choreography: The art of designing and specifying the steps of a dance in a play.

Din: A state of loud, confusing noise that continues for a period of time.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.1 Introduction

In the course of this study, a review of related literature has been made. This has helped to investigate the comparative meaning of visual and dramatic arts and the relevance of design in dramatic productions. The researcher has made a comparative study starting with the very concept of visual and dramatic arts and how visual art in the form of design is relevant to drama. Furthermore, literature reviewed has also helped in investigating the historical trend and the development of visual and dramatic arts in Ahmadu Bello University, Zaria.

2.2 Comparative Meaning of Visual and Dramatic Arts

As there are artists so also are several meanings or concepts expressed as arts. The word in general has been exposed to various forms of art. Each form is an attempt at expressing a tradition or culture of a particular society or the global village as we may find today. Gilbert and McCarter (1988), adding credence to this notion, state that each work of art we see is the product of its own culture with its own prevailing standards of taste. Each represents what the person who made the work and those for whom it was made consider to be art. These statements are applicable to both visual and dramatic arts.

Gardner (1973) gives certain characteristics that are identifiable with all art works especially the visual and dramatic. These characteristics include communication, translability, subject, object and distance. For a work of art to

be meaningful, either visual or dramatic, the audience must, as a matter of necessity, be able to get the intended message and identify the subject matter therein. Also, there is a need for the audience to be able to translate whatever it is that they conceive from the work into their own societal realities. Theatre, according to Burns (1972), consists of assembling people together in order to expose and debate what is problematic about their own destinies before their eyes, and do so through the medium of microcosm (of their world) in some state of crisis or of significant conflict between a small number of persons. Just like in the visual arts where the artist mirrors and presents to people what he or she sees and thinks, of the happenings around him or her. Theatre incarnates, mirrors and presents to the senses and the mind the condition of the larger human world for which, transitorily, it acts as delegate and representative (Burns, Ibid).

Thomson (1946) identifies the basis of drama and all art forms (including visual arts) and magic, as an attempt to come to terms with reality. Similarly, drama, according to Amkpa (1987), is a social, political and cultural activity. Its identity is rooted in the development of the society. This is very true of the visual arts wherein the artist, through his cartoons, paintings, sculptures and other visual expressions, tries to address the socio-cultural, political and educational problems affecting the society. Daniel (1990) agrees that, of the several ways through which man seeks to creatively relate to his/her realities, drama is one. Emphasizing on this, Daniel (Ibid) states that in drama, just like

the visual arts, man tries to skillfully re-create his experiences, dreams, hopes, fears and aspiration in the environment through nemesis.

Visual arts and drama are undoubtedly aesthetically entertaining as they are culturally expressive. Hence in explaining the meaning of art, one can hardly do so without mentioning the other directly or indirectly. However, drama being a performing art has the advantage of dialogue and physical actions in its presentation, while the visual art relies solely on the skillfulness of the artist to transform flat surfaces as in painting into depth and distance in order to serve the same purpose as in the dramatic art. Since the visual artist plays the role of a poster, costume, stage designer and make up artist, he or she could very well be considered a dramatist. Hence, Hartnoll and Found (1992) state that the term dramatist is not necessarily restricted to a writer of drama, but serves like a playwright.

2.3 Concept of Design and Its Relevance in Dramatic Productions

The concept or meaning of design is very broad. Design could be viewed as a total composition of a work of art or the very idea or plan for that work of art (visual or dramatic). In all artistic endeavours design is a fundamental tool used to achieve desired results. Rumes and Sckwickel (1946) state that the word design seems to imply some application of drawing to the production of art. In modern usage, however, the word refers to a frame of work of which an experienced observer can detect in the finished product, but usually the one that the artist uses as a sort of scaffolding to aid his work (Rumes and Schwickel,

1946). Usually the dramatic artist uses design to enhance the understanding and clarity of his performance and not just for aesthetic purposes. Dramatic producers sometimes may use a village scene, which a visual artist produces to establish a village situation in a play. Just like the producers of the play may use other symbols, signs and designs to effect, identify, situate or indicate what they must have thought about in their original idea.

Bulley (1937) states that design is a process of unfolding, at first plastic and yielding in character, as form takes shape in mind, coming to rest at last as every demand for harmony is fulfilled. For a play to be complete several artistic forms usually come into play. It is true that there could be a dramatic production without the use of visual artists to create designs that will complement the actions. It is also very true that it is not possible to have a dramatic production without a visual art effect.

Visual design in theatre does not stop at stage designing alone. The visual artist plays different design roles in the theatre in order to ensure a successful production. Visual artist's work starts from designing the back- drops to creating functional and aesthetic effects, to costuming and make-up within a play. The visual artist seems to have an irreplaceable part in drama. As stated by Murray and Murray (1976), design is normally used to mean the same thing as composition. Therefore stage designing, costuming and make-up being part and parcel of dramatic productions, constitute the overall composition called drama. While Quick (1977) substantiates by explaining that design is to outline,

sketch, or plan a mental concept. Wolf (Ibid) states that generally, design entails the combination of the features or details of a painting, building or any other object; the basic pattern or device of any work of art; some framework of a complete work; the application of aesthetic principles to any creative effort, to mention but a few. Wolf's concept of design does not only sum up earlier schools of thought, but goes further to show that drama, being a work of art, cannot be without design. In addition, stage designers, costume designers and make up artist (all being aspects of visual art) are a part in the process of achieving that complete dramatic production. They, therefore, become not just relevant to dramatic production but are a part of every dramatic production.

2.4 Historical Background of Visual And Dramatic Art

Humans, from the very beginning of art during the quaternary period, had to survive (Phischel, 1966).Human beings used their Imaginations to create tools with which to control his environment. Art and drama have continued to develop hand in hand since that period. Willett (1971) supports this view when he states that human history, until recently, has been largely the story of human interaction with the environment. Furthermore, the author states that art, in most cases, is used in ceremonies intended to control the environment. An example is the Bambara headdress dance which represents the spirit of the animal (Chiwara). Janson (1970) further enumerates that in dealing with the spirit world, early people, not contented with performing rituals or presenting offerings acted out this relationship with the spirit world. They achieved these through dances and similar dramatic ceremonies in which they themselves could

temporarily assume the role of the spirit, by disguising themselves with elaborate masks and costumes.

Dedebs (1992), states that throughout the history of the world, art and culture have consistently remained vital and inseparatable ingredients of the socio-political development of the society. In traditional society art works were constantly used as instruments for traditional religious practices while also being used to enhance the powers, prestige or myth of a traditional ruler. Janson (Ibid) traces the origin of the dance rituals to as far back as the old stone age. He confirms there are indications that animal disguises were won even then. Their meanings, according to the author, were however impossible to ascertain. Hence the ceremonies which they usually served had elements of secrecy that were jealously guarded from the uninitiated. Emphasis, the author further states, was placed on the mysterious and spectacular which not only heightened the dramatic impact of the ritual, but also permitted the maker of the ritual masks to strive to create more imaginative effects. Gardners (1975) argues that to understand the range and quality of African art, customary definitions must be broadened to include more than monuments and objects that can be displayed in museums. African art, according to the author, depends on music, dance and costuming for its vitality. It is a multimedia of different forms of art, especially the visual and dramatic, as can be seen in the mask ritual dances of the past.

Similarly, in traditional Nigerian society, artists were regarded as vital instruments for the continual existence of the society. Thus they tried in all ramifications to conform with the ideals and aspirations of their people. Grillo (1987) emphasises further that in the past, the priest needed the artist like a motorist needs a mechanic. So also did Kings and their Chiefs. The Nigerian artists enjoyed a re-assuring state of affairs where they had the pride of performing functions that were vital, necessary and relevant to the culture of the community in which they lived.

The New Encyclopedia Britannica (1994), and Willett (Ibid), identify Nok culture as the earliest arts tradition in Nigeria. Ever since that discovery, other artistic traditions were simultaneously discovered some of which are the Ife naturalistic sculptures, the court art of Benin and Igbo Ukwu, to mention but a few. These cultures or traditions had remarkable influence on each other at different periods of their history. They were equally used, as in other African societies, for rituals, dance and ceremonies, identifiable to their communities.

In Nigeria's recent history, just like other African arts, Mount (1973) identifies four distinctive categories of development. These are art in traditional styles, art of strong European influence, souvenir art and lastly, art of new media technique and personal expression (contemporary art). The last is practiced by educated and acculturated individuals.

Fosu (1986) adds that by the 1900's artists found a new direction in modern art based on European aesthetic principles which in real sense marked the beginning of Nigeria contemporary art. In Europe, however, Burns (Ibid) states that by 1605 when the proscenium arch was first used in the court productions of 'masque of blackness', the stage was completely transformed into a picture. This singular act executed by Indigo Jones, gave an optical illusion of a landscape in receding perspective, thus it marked the beginning of stage designing and designers in theatre.

2.5 Contemporary Nigerian Visual and Dramatic Arts

Contemporary Nigerian art, either visual or dramatic has experienced similar constraints and developments. Since the advent of missionaries/colonialism and their subsequent attacks on traditional practices including art, artists in Nigeria have continued to reshape their ideas and modes of practice.

In the light of this, artists have been able to respond to new changes and challenges posed to them. Debebs (Ibid), states that what makes the artist's work modern or contemporary and relevant to his situation is not his ability to imitate or repeat previous artistic styles, but the ability to use the knowledge gained from those styles, to create and express himself in a way that is synonymous to his age. Imoukhuede (1987), emphasizing on that also states that, the contemporary Nigerian artists have two conflicting attitudes to contend with. These are attitudes gained from formal institutions, which are considered

to have been contaminated with Western ideas, and those which are experienced from traditional methods and are considered irrelevant to contemporary Nigerian society.

This state of conflicting attitudes has led the Nigerian contemporary artist to fuse the two experiences together, thus evolving a new style which conforms with the needs of contemporary society. Expanciating on that, Lawal (1987), states that the contemporary Nigerian experience in arts is a "complexity in which the past ideas of traditional artists interact with the modern styles in a continuing changing equation". In addition, the author states that this complexity, especially in the visual arts, has resulted in a synthesis of modern and traditional elements as well as in an eclecticism that, most of the time, threatens to submerge the present realities. Oloidi (1995) concludes that the new society calls for a synthesis of old and new, of functional art and not art for its own sake.

During the early post-independence period, according to Okeke (1995), there was a ferment of creativity in art, theatre and literature around the country. It was, however, at Ibadan that a group of young artists and writers met to exchange ideas and work together, thus forming the famous Mbari club of Ibadan. At the Mbari club, the idea of natural synthesis was assumed to have been carried to its peak, both in visual and dramatic arts. There, some of the best artists in Nigeria, within the visual, literary and dramatic spheres, shared ideas and carried out activities that attracted world attention. In the din of the

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Nigerian civil war, Okeke (Ibid),states that artists along with poets, novelists and dramatists organised themselves into cultural groups. They produced art, literature and performances reflecting the war experience. Hence, the Nigerian contemporary visual and dramatic experience are products of their own culture, within certain prevailing circumstances, standards and taste. Most of the time the artists use styles, themes and forms that are similar to address specific social problems within the society in which they live.

2.6 Development Of Visual And Dramatic Art in Ahmadu Bello University Zaria

Development in the field of visual arts at Ahmadu Bello University Zaria started shortly after the establishment of its fine art department. Jari (1994),and Onabrakpeya (1995),agree that at the early stage of the Nigerian College of Arts Science and Technology, Zaria (now ABU Zaria) a few students sharing similar sentiments came together under the name of the Zaria Art Society, popularly known as the 'Zaria Rebels'. Their main objective was to challenge and examine how their study of art related to their society, which was evolving from traditional to a colonial, modern and an independent society.

As a direct reaction to the existing curricular, the Zaria Art Society, according to Okeke (1995),and Oloidi (1995), advanced the concept of natural synthesis. It was essentially a call for the merging of the relevant ideas of the past with useful ones of the present and the West. These, according to Oloidi (Ibid), would realise a culturally realistic, non-enslaving future. The dispersal of

members of the Zaria art society all over the country after their graduation was responsible for the increase in awareness of contemporary Nigerian Art (Onabrakpeya, 1995). This is manifested in the roles played by lecturers, teachers, graphic artists for newspapers and Television stations, industrial designers and art critics who, according to Adanaike (1995), linked up with the literary and theatrical group of Ibadan to ensure the end of the domineering and ineffective administration of the British Art Council. It was this same coalition that gave birth to the Mbari club of Ibadan in July 1961. The Mbari club, which was not discriminatory to any of the art forms, set out to promote an understanding and appreciation of permanent values and new trends in art, literature, music and theatre. The interrelationship of the visual arts and drama in Nigeria came as far back as the very beginning of Nigerian contemporary artistic culture started by the Zaria Art Society, thus a complete integration of these values into the stream of life (Adenaike, Ibid).

Development in the visual arts at Ahmadu Bello University, Zaria does not stop with the Zaria Art Society. Several other attempts have been made in the development of fine art. Notably are exhibitions, conferences, seminars and workshops being organised within the campus and outside. In 1989 another giant step was taken in the development of fine art in Ahmadu Bello University, Zaria with the birth of "The Eye Society". The Eye Society was founded by late Gani Odutokun, Jerry Buhari, Mathew Ehizele, Tonie Okpe and Jacob Jari (Jari, 1995). The objectives of 'The Eye Society,' according to Jari (Ibid), are the promotion, documentation and analysis of developments within the visual arts;

the promotion of community projects, exhibitions and organisation of exhibitions, workshops and symposia. Since then activities in the visual arts within the department have continued to attract attention.

In the dramatic arts however, the Ahmadu Bello University, Zaria drama department has evolved a dramatic practice that engages individuals, people and communities into talking about their problems and how to solve them. Like the visual arts department, the drama department started a popular theatre practice as an experiment through theatre activities within the department not primarily concerned with the arts; but with the plight of the marginalised populace who have no effective means to voice their concerns (Daniel, Ibid). The author further states that while it attempts to evolve a form and practice rooted in the cultural forms of the people, (just like the idea of natural synthesis evolved in the visual arts) the department also wants drama to discuss issues emanating from the community. Since then, the Ahmadu Bello University, Zaria theatre which is commonly known as a community theatre, has been identified with its insistence that popular theatre as specified by Kidd and Bryam (1990), implies peoples theatre speaking to common people in their language and idiom, and dealing with problems of direct relevance to their situation.

The Ahmadu Bello University, Zaria drama programme does not reject in totality the Western style of dramatic practice nor does it uphold the traditional style completely. It synthesizes the relevant western approach with the traditional one, thus evolving a unique style that is not only contemporary but

very relevant and responsive to the needs of the society. Daniel (Ibid) substantiates this by stating that the drama department is aware of the inadequacies of the romanticism of residual art forms thus the Ahmadu Bello University, Zaria programme has increasingly sought to create and refine a course structure and methodology that would serve the society better. Ever since, several production have been made in line with these ideas, and new experiments are continually being made.

2.7 Styles And Forms In Visual And Dramatic Arts

As earlier stated, visual and dramatic arts have been evolving and developing hand in hand. The origin of style in these forms of art started at about the same time. Style could be characteristic or a group of characteristics that are identifiable in a work of art either visual or dramatic. These characteristics are usually constant, recurring or coherent (Gilber and McCarter, Ibid). Both the visual and dramatic arts have experimented with styles such as Classicism, Expressionism, Realism, Abstraction, to mention but a few. Today, we still have dramatic and visual works being classified as classic, expressionist or abstract, depending on the style and period of their production.

Gardner's (Ibid), states that it is a fundamental hypothesis of art history that works produced at the same time and place will generally have common stylistic traits. Egonwa (1994) argues that the stylistic tendency demonstrated on an art work is determined largely by the environment in which it is created. Therefore, it would be assumed that a work of art produced in Nigeria today, will

be determined by the style and ideology that presently prevail in the country. Hence the works (visual or dramatic) will have similar styles and ideological thoughts.

The Encyclopedia Britannica (1975), emphasising on the use of similar styles in the production of visual and dramatic works, states that prior to the 20th Century, abstract elements were employed by artists to describe, illustrate or reproduce the world of nature and of human civilisation. However, there can't be form without the artist making use of materials creatively through an identified stylistic process to produce a work of art. Wolf (Ibid) defines form as a general mode of structure arrangement organisation or order. The author further explains that form gives shape to seemingly shapeless things. Form in visual art is derived from a process in which the artist collects materials, and then uses them through a technique or techniques to finally create a form that is pleasing as well as functional to the viewer. In a similar way the dramatic artist collects materials including other known forms such as songs, painting, crafts, and others to create another form that is equally pleasing as well as functional. To create forms in an art work (visual or dramatic) artists shape materials creatively with tools that they and the people for whom the work is being produced are familiar with (Gardner Ibid).

Collier (1963) on the other hand, states that the artist, when given visual expression to their perceptions and creative imaginations, cannot avoid recreating form in space, for there can be no visual communication that is

formless and spaceless. In the performing arts, (of which drama is one) space is very important for the artist to be able to create form. Similarly the visual artist uses space to express his ideas through the creation of form. Both visual and dramatic artists communicate their ideas to viewers. However, this cannot be possible if the dramatic or visual work is formless. Form, according to Gilbert and McCarter (Ibid), includes all the shapes, lines, and colour which are mostly applicable to the visual arts while it constitutes styles, props and costumes in the dramatic art.

2.8 Themes And Social Functions Of Visual And Dramatic Arts

Visual and dramatic arts play significant social functions in the society. The visual artists try as much as possible to communicate their ideas to their viewers, hoping that the ideas will make a positive impact on people's lives. In their works, visual artists, whether painters, sculptors or graphic artists, make commentaries of events or issues affecting people. They do this by choosing styles and themes which they feel will best express their ideas. The dramatic artists on the other hand situate plays within the context of their society. These enable the artists to choose relevant themes that would make social comments, and hence contribute to moulding a better society.

Themes indicate or inform the viewer about the function of a play/work of visual art. However, the intended message and the specific social problem identified by the artists determines, to a large extent, the theme of the work. Themes such as "I will marry when I want" by Ola Rotimi;[1] "one man one Matchet" by T.M. Aluko[2] and Chinua Achebe's "Things Fall Apart" could be found in the dramatic arts.

In "One man, one matchet" the play wright situates the play in a Yoruba setting. It is about a young agricultural officer, newly sent from England. On arrival, he advises, that every deceased cocoa tree in the district be cut down before all the crops are infected. The farmers reacted by defending their cocoa tress, even if it meant doing so by force. The white young officer, however, had his support from the "white-black" man who happens to be the Nigerian district officer. This particular problem caused a clash which involved a rabble rousing politician and journalist. The whole situation developed into a violent clash which caused deaths and imprisonment. Later, things calmed down. Similarly in "Things Fall Apart", Chinua Achebe depicted a tragic story of Okonkwo, an important man from the Igbo ethnic group during the days when the white man first appeared in Igbo land. Okonkwo through his pride and fears, was exiled from his ethnic group but returned only to be forced into the ignonimity of suicide to escape the results of his rash courage against the white man.

In the same vein, the visual arts display themes that do not only suggest social issues but try to depict scenes that the society is familiar with. Some examples of these include Dele Jegede's "Sallah Day"; Ayo Ajayi's "Mai Gogei";[5] and Benedict Enwonwu's "Negretude'.[6] Okeke (Ibid),describes Enwonwu's work as an attempt at translating the secular sensual process of painting or sculpture into a contemplating, metaphysical experience. The author further states that, even when as is sometimes the case, Enwonwu's female dancers seem like hastily choreographed performers, they still suggest a frenzied transition, through inspired motion, from the physical to the spiritual state. It is the type of

dance, according to the author, that Ekwefi, the "meduristic" woman in Achebe's 'Things Fall Apart', may have performed.

Emphasizing further on the social function of dramatic arts, Burns (1972) describes theatre practice as that which assembles people together in order to expose and debate issues that are problematic to them. The author further explains that such debates are achieved through the activities involved and displayed to the public. Hence, theatre practice symbolizes in totality and utter completeness the vast expanse of human conditions. Both visual and dramatic arts provide avenues for people to express and exhibit their talents to the admiration and appreciation of their viewers, who respond by paying for services rendered. Grillo (1987),states that in the arts, the major means of promotion, development and sustenance materially or spiritually are through exhibitions, literature and other activities. This, to a large extent, support the view that artists, whether visual or dramatists, expressed personal views through the display of products from which, in most cases, they earn their living.

2.9 Summary

In the literature reviewed, art in its entirety is seen as a product of the environment, hence design is used by all arts. African art development, according to the reviewed literature, took four stages. These are traditional style, European influence, souvenir and finally contemporary stage. Furthermore, literature also revealed that contemporary Nigerian art is a synthesis of old and new techniques and that the development of visual art in Ahmadu Bello University, Zaria was similar to that of the dramatic arts.

It is therefore necessary for the researcher to undertake a critical study of the assertions made in literature to ascertain the extent to which such assertions are true or false, and to find where possible, differences/similarities between the two art forms.

CHAPTER THREE

DATA ANALYSIS

3.1 Introduction

In this chapter, the researcher has tried to present in tabular form, the responses of respondents to the questionnaires administered. The presentation is done in two sections. Section I deals with the questionnaire for professional visual and dramatic artists. This questionnaire was drawn and administered through interviews. Hence the responses presented are summaries of the opinions articulated. Section II deals with the questionnaire administered to students of visual and dramatic arts. This questionnaire was both closed and open ended. Responses from the students are also tabulated. A brief interpretation/analysis of the responses is made. This is to enable the reader have a clearer picture of what is presented in the tables.

3.2 SECTION I:

3.2.1 Styles Employed by Visual Artists/dramatist and Their Sources of Influence.

The study wanted to establish whether the visual and dramatic artists usually employ established styles within their practice. It also sought to establish what influence their choice of style. Five professional dramatists and five professional visual artists were interviewed.

Their responses have been summarised and presented in table below.

RESPONDENTS	RESPONSE ON CHOICE OF STYLE	FACTORS INFLUENCING CHOICE OF STYLE
Dramatists	a. Individual style - 3 b. Group style - 2	Environmental influence - 5
visual Artists	a. Individual style - 5	Environmental influence - 5
Total	10	10

In the table above eight (8) out of 10 respondents, representing 80%, were of the view that they employed individual styles in the production of their works, either visual or dramatic. All the visual artists made use of individual styles. The dramatists, representing 20%, made use of group style. Similarly, all respondents from the visual and dramatic arts, representing 100%, stated that the environment served as the main factor that influenced their choice of style.

3.2.2 **Importance of Theme in Visual And Dramatic Arts**.

The study seeks to know how themes are important in dramatic/visual art production. It also tries to explore the reasons for the artists choice of themes. For the purpose of this, professional dramatist and visual artist were interviewed. Their responses are presented in the table below.

Table two: Importance of themes and reasons for choice of themes.

RESPONDENTS	RESPONSE ON IMPORTANCE OF THEMES	RESPONSE ON CHOICE OF THEMES
Dramatists	Themes are important - 5	Individual ideology - 3 Personal sentiments -2
visual Artists	Themes are important - 2	Personal sentiments -2
Total	7	7

In the table above, five dramatic artists and two visual artists, representing 70% of the total respondent were of the view that artists rely on themes for the production of their work. However, of these number only two visual artists shared this view. While all the dramatic artists agreed on the use of themes. In the same vain, artists representing 40%, two each from the visual and dramatic arts were of the view that their personal sentiments influence their choice of themes. Another three representing 30% of the total respondents stated that their individual ideology is what influences their choice of themes.

3.2.3. Social Functions of Visual & Dramatic Arts

In this table, there are two parts, table 3a and table 3b. There are also two questions in the table. One question for each part of the table. The study tries to establish the social function of visual/dramatic arts. This is achieved by seeking to know the extent to which visual and dramatic arts reflects the feeling of a moment or period. It also seeks to know the relevance of the visual/dramatic arts in contemporary society especially within Ahmadu Bello University, Zaria. For the purpose of achieving this, five visual and

five dramatic artists were interviewed. Their responses are summarized in the table below:

Table : 3a

Respondents	Responses	
Dramatis	By mirroring issues in the society	5
Visual artists	By mirroring issues in the society	5
Total		**10**

In the table above, all respondents representing 100%, are of the view that art reflects the feeling of a particular moment or period. This they stated is possible through arts ability to mirror issues within the society.

Table:3.b: Relevance of visual/dramatic arts to contemporary society.

Respondents	Responses	
Dramatist	1. Exposing the community to the different cultures in the society. 2. Fostering unity between the diverse groups in the community.	3 2
Visual artists	– Exposing the community to the different cultures in the society. 1.4 Exposing the community to new trends in the socio-political life of the people.	4 1
Total		**10**

In the table above, seven respondents representing 70% of the total respondents stated that the dramatic/visual arts expose the community to the different cultures in the

community. While two dramatist representing 20% were of the view that the dramatic arts fosters unity among the diverse groups in the community, one visual artist representing 10% stated that the visual arts expose people to new trends in the socio-political life and development of the people.

32.4 **Concept of Art**

This study tries to establish the concept of art as expressed by the professional visual and dramatic artists. For that purpose, five visual artists were interviewed and their responses are summarized in table 4a. Another five dramatic artists were also interviewed, making a total of 10 artists. The responses of the dramatic artists are shown in tables 4b.

Table: 4a concept of visual or plastic art.

Respondents	Responses	
Visual artists	• Anything that can be viewed with the eyes and is beautiful.	2
	• Anything that is pleasing and evokes emotions	3
Total		5

Table 4b. Concept of drama as an art.

Respondents	Responses	
Dramatist	• Anything that entertains and educate	1
	• Anything that is pleasing and evokes emotions.	4
Total		5

Tables 4a and 4b above shows the responses of both dramatic an visual artists to the concepts. Between table 4a and 4b, seven artists, representing 70% of the total respondents, feel anything that is pleasing to the eyes and evoke emotions should be considered art. While two visual artist, representing 20% were of the view that anything viewed with the eyes and that is beautiful should be considered art. However only one dramatist representing 10% was of the view that art is anything that educates and entertains.

3.2.3 **Visual/dramatic Ar ‡Works as Product of a Society.**

This study seeks to know the extent to which the visual/dramatic art works are product of the society. For the purpose of this, five professional visual artists and five professional dramatists have been interviewed. The total number of respondents is 10. Their responses are summarized below.

Table 5: Visual/dramatic art works as product of society.

Respondents	Responses	
Dramatist	*The dramatist is a member of the society hence his product is a product of society	5
Visual artists	*The visual artist is a member of the society hence his product is a product of society.	5
Total		10

In the above table, both visual/dramatic artists, representing 100% see themselves as products of the society. They therefore produce works that are products of the society, hence they derive inspiration and influence from the same society.

3.2.6. **Similarities Between Visual and Drama.**

This study seeks to establish the similarities between visual arts and drama. For this purpose, two tables have been drawn. Table 6a shows the similarities as established by the visual artist. Table 6b shows the similarities as shown by the dramatist. All together 10 respondents were interviewed, five for each table. Their responses are tabulated and shown below:

Table 6a: Ways in which drama is similar to the visual arts

Respondents	Responses	
Dramatist	– They both entertain	0
	– They both educate	0
	– They art both products of creativity	0
	– All of the above	5
Total		5

Table: 6b Ways in which visual art is similar to drama

Respondents	Responses	
Visual artists	– They both entertain	0
	– They both educate	0
	– They are products of creativity	0
	– All of the above	5
Total		5

In the table above, 6a and 6b, all the respondents, representing 100% are of the view that visual art and drama are similar. They hinged their arguments on the fact that the two art forms both entertain, educate and are products of a creative process.

3.2.7 **Differences Between Drama And The Visual Arts**

This study seeks to establish the differences that exist between the visual and dramatic arts. In order to achieve this, two tables have been drawn. Table A seek to establish the differences from the dramatist point of view. Table B also sort the differences from the visual artist point of view. Five professionals from each art form were interviewed and their responses are summarized below:

Table 7a –The Difference of drama from other art forms

Respondents	Responses	
Dramatist	– Drama has physical sound	0
	– Drama is largely verbal	0
	– Drama is an ephemeral art	0
	– All of the above	5
	Total	5

Table 7b–The peculiarities of visual art from drama

Respondents	Responses	
Visual artists	– It has no physical sound	0
	– It is not verbal	0
	– It is permanent	0
	– It can be shifted	0
	– All of the above	5
	Total	5

A comparism of tables 7a and 7b above will show that there is a direct opposite in the views of the respondents to the issues presented. While all the dramatist, representing 50% insist that it is because of the presence of physical sound verbalisation and the ephemeral nature of drama that distinguishes it from the visual arts. The visual artists also, representing 50% of the total respondents were of the view that visual art is distinguished from drama due to its ability to be shifted or moved. Hence it might be impossible to do same in drama.

3.2.8 Factors That Influence The Visual/dramatic Artists in The Execution of Their Works.

This study tries to know the factors that influence the visual/dramatic artists in the execution of their various works. For this purpose, two tables have been drawn. For each table five professionals were interviewed from each of the art forms. Their responses are summarized below in tables 8a and 8b.

Table 8a–Factors that influence the dramatist

Respondents	Responses	
Dramatist	– Dramatist personal sentiments	2
	– Dramatist ideological belief	2
	– Societal beliefs	1
Total		5

Table 8b–Factors that influence the visual artists

Respondents	Responses	
5 visual artists	– Artist personal sentiments	3
	– Artist ideological belief	0
	– Societal belief	0
Total		5

In the tables above, 8a and 8b, it can be seen that five artists both in the visual and dramatic arts, representing 50% are influenced by their personal sentiments. Four artists representing 40% are also of the view that their ideological belief is what influences them. Only one dramatist representing 10% in table 8a is of the view that societal beliefs are his/her guiding factor. However, a comparism of table 8a and 8b will show that, while there is a fair representation of opinion with

the dramatic artists, more visual artists are of the view that their personal sentiments influences them in their task.

3.2.9 **Aesthetic Qualities That Can Be Found in Dramatic**

- **Productions**

This study tries to establish the aesthetic qualities that can be found in a dramatic production in order to achieve this five professional dramatists were interviewed. Their responses are summarized and tabulated below:

Table 9 Aesthetics that can be found in drama.

Respondents	Responses	
Dramatists	– The colours in costumes	1
	– The variety of forms	3
	– The use of principles and elements of design	1
	– Improvisation	0
Total		5

In the table above, three dramatist representing 80% of the total respondents are of the view that the variety of art forms usually found in a dramatic production especially in Ahmadu Bello University Zaria represents the aesthetics that can be derived. Some of these art forms include paintings, songs, dances etc. Two others are of the view that the aesthetics are derived either in the colours of the actors/actresses costumes or in the use of the principle and elements of design.

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These two views represented 10% each.

3.2.10 **Relationship Between Visual Arts and Dramatic Arts**.

In this study, professional views are sought on the type of relationship that should exist between the two art forms under study. In order to achieve this, ten professionals were interviewed. Five each from the visual arts and drama. Their responses are summarized in the table below:

Table 10 TYPE OF RELATIONSHIP THAT SHOULD EXIST BETWEEN THE VISUAL ART AND DRAMATIC ARTS.

Respondents	Responses (Yes/No)	Responses (How/why)	
Dramatists	Yes = all 5	Through: *Sharing of courses *Joint seminars/workshops *Joint festivals/exhibitions *All of the above	 0 1 1 3
visual artists	Yes = all 5	Through: *Sharing of courses *Joint services/workshops *Joint festivals/exhibitions *All of the above	 1 1 0 3
Total	10		10

In the table above, there is an overwhelming support (100%), for the merger/closer relationship of the two art programmes. This is shown by the response of the ten respondents interviewed. The respondents however differed on how the merger should be carried out. 6 respondents, representing 60%, are of the view that it should be through sharing of courses, joint seminars/workshops and joint festivals. However, one respondent each from the visual arts and drama, representing 20% are of the view that it should be through joint seminars/workshops

only. In the same vein, one dramatist representing 10% is of the view that it should be through joint festivals only. While another one visual artist, representing 10% is of the view that it should be through sharing of courses only.

3.3 SECTION II

Introduction:

In this section, questionnaire administered on visual art and dramatic arts students is tabulated and analyzed.

There were a total of fifty students, 25 from each department. There response/ analysis are tabulated and presented in the tables below under eleven headings.

3.3.1 Reason For Interest in Visual/dramatic Art Works.

The study tried to know the reason for visual arts and dramatic arts students interest in either or both of the art forms under study. Responses of the fifty (50) respondents are tabulated and presented below:

Table One: Response for interest in visual /dramatic arts.

RESPONDENTS	RESPONSES	
Dramatic arts Students	(A) Theme	5
	(B) Style	5
	(C) The form it takes	3
	(D) The social issues addressed	10
Visual arts Students	(A) Theme	1
	(B) Style	11
	(C) The form it takes	5
	(D) The social issues addressed	10
	Total	**50**

In the table above, eight respondents representing 12% out of a total of fifty (50) were of the view that themes attract them to works of art. Another twenty one respondent , representing 32% were of the view that style is what attracts them to art works. Also, eight respondents representing 16% stated that, the form an art work assumes is what attracts them to it. While twenty respondents representing 40% are attracted by the social issues addressed by the art work, either visual or dramatic.

3.3.2 **Contact with Visual arts, Dramatic arts or both**

This study wanted to know if the students both visual and dramatic, have had any contact with either of the art forms other than the one they are involved in. All the fifty students responded, and their responses are presented below:

Table two: contact with visual arts, dramatic arts or both.

RESPONDENTS	RESPONSES	
Dramatic arts Students	(a)Visual arts only	0
	(b)Dramatic art only	3
	(c) both visual art and dramatic arts.	22
Visual arts Students	(a)Visual arts only	1
	(b)Dramatic art only	0
	(c) both visual art and dramatic arts.	24
	Total	**50**

In the above table, three dramatic art students representing 6% of the total respondents stated that they have been in contact with only the dramatic arts. One visual art student representing 2% stated that he/she has been in contact with the visual arts only. However, forty six respondents, representing 92% stated that they have been in contact with both visual and dramatic arts.

3.3.3 **Reasons for interest in Visual art, Drama or both.**

The study sought to find out the reasons for the students interest in either dramatic arts, visual or both. The respondents responses are tabulated and presented below:

Table three: Response(s) for interest.

RESPONDENTS	RESPONSE	
Dramatic arts Students	Because they educate and entertain	30
	Because they address social issues	0
	Because they mirror society	0
	All of the above.	22
Visual arts students	Because they educate and entertain	0
	Because they address social issues	1
	Because they mirror society	0
	All of the above.	24
	Total	50

The above table shows that a total of three respondents, representing 6% are interested is art works because they educate and entertain. One respondent, representing 2% was of the view that his/her interest in art works is because of the social issues addressed in them. In the same vein, forty six respondent, representing 92% stated that their interest in art works is because the works educate and entertain, they address social issues and largely because they mirror society.

3.3.4 **Factors that influence visual / dramatic artists.**

This study tried to established the factors that influence visual/dramatic artists is their work. The response from respondents are presented in the table below:

Table four: Factors that influence visual/dramatic artists.

RESPONDENTS	RESPONSE	
Dramatic arts Students	To beautify and entertain	0
	To address social problems	0
	To mirror happenings around	0
	All of the above.	25
Visual arts students	*To beautify and entertain*	*0*
	To address social problems	1
	To mirror happenings around	0
	All of the above.	25
	Total	50

In the table above all fifty respondents, representing 100% stated that the artist is influence by the need to beautify and entertain, to address social issues and to mirror events around him. Though some of the respondents further specified that the artist can also be influence by any one of these factors, depending on his mood and interest at a particular time.

3.3.6 **Relevance / importance of backdrop design to dramatic production.**

The study tries to find out the relevance / importance of back drop design in dramatic production. All fifty respondents were sampled for this study. Their responses are presented below:

Table six: Whether backdrop design is relevant to dramatic production.

RESPONDENTS	RESPONSE	
Dramatic arts Students	Yes	23
	No	2
Visual arts students	Yes	25
	No	0
	Total	50

In the above table forty-eight respondents, representing 96% of the total respondents were affirmative that backdrop design is relevant in a dramatic production. Two respondents, representing 4% were however of the view that backdrop design is not important in a dramatic production. Coincidentally, these two respondents are all from the dramatic arts.

3.3.7 **Reason why backdrop design is relevant to dramatic production.**

The study wanted to know why respondents would feel that backdrop design is relevant in dramatic production. They are also to state if necessary how it is relevant. Respondents responses are presented below:

Table seven: Reason (s) why backdrops design / visual artists dramatic production.

RESPONDENTS	RESPONSES	
Dramatic arts Students	Because they enhance the understanding of a production	5 3
	The designers help in costumes, make up and stage setting	2
	They produce posters	15
	All of the above.	
Visual arts students	Because they enhance the understanding of a production	0 0
	The designers help in costumes, make up and stage setting	0
	They produce posters	25
	All of the above.	
	Total	**50**

In the above table, five respondents, representing 10% were of the opinion that the relevance of the backdrop design is in enhancing the understanding of a production. Three other respondents, representing 6% were of the opinion that the relevance is in the design of costumes, make up for actors/actresses and stage settings. While two respondents, representing 4% are of the view that the relevance can be seen in the posters that visual artist design. All the above stated respondents were from the dramatic arts. However, forty respondents, representing

80% were of the view that all the above stated opinion summed up the relevance of backdrop design and visual artist in dramatic production.

3.3.8 **Understanding dramatic production/visual art works**

The study sought to know if drama students and visual art students do understand each others works. This will help in assessing their responses to other issues within the two art forms that have been raised. Their responses have been tabulated and are presented below:

Table eight: Whether visual/dramatic art works are usually understood.

RESPONDENTS	RESPONSE	
Dramatic arts Students	Yes	21
	Not always	4
Visual arts students	Yes	24
	Not always	1
	Total	50

In the above table forty five respondents, representing 90% of te total respondents stated that they do understand either dramatic production or visual art works. Five respondents, representing 12% were of the view that it is not always that they do understand either visual works or dramatic production. However, only one respondent out of the five is from the visual arts.

3.3.9 **Social function of visual and dramatic Arts.**

The study wanted to know if visual arts and the dramatic art do address social issues in the society. All fifty respondents were sampled. Their responses are presented below:

Table Nine: Whether visual/dramatic arts address social problems.

RESPONDENTS	RESPONSE	
Dramatic arts Students	Yes	25
	No	0
Visual arts students	Yes	25
	No	0
	Total	50

In the table above, all fifty respondents representing 100% were of the view that both visual arts and dramatic arts do address social issues in the society.

3.3.10 **Way(s) in which visual / dramatic arts address social issues.**

The study wanted to know the way(s) in which visual and dramatic arts address social issues. Fifty respondents were sampled and their responses are summarised and presented below:

Table Ten: Way(s) in which visual/dramatic arts address social issues.

RESPONDENTS	RESPONSES	
Dramatic arts Students	By mirroring societal activities	6
	By commenting on events in society	4
	All of the above	15
Visual arts students	By mirroring societal activities	5
	By commenting on events in society	7
	All of the above	13
	Total	**50**

In the table above, eleven respondents, representing 22% of the total respondents were of the view that it is through the arts ability to mirror societal activities that it address social issues. Eleven other respondents, representing 22% also stated that it is through the comments made in the works that social issues are addressed. While twenty eight (28), respondents, representing 56% concluded that visual and dramatic art works address social issues through the comment made in them and by mirroring societal activities.

3.3.11 **Suggested relationship between visual and dramatic arts.**

The study sought to know the views of the students in visual and dramatic arts on the type of relationship that should exist between the two departments. All fifty respondents opinions were sampled and their responses are summarised in the table below:

Table Eleven: Type of relationship between visual and dramatic arts.

RESPONDENTS	RESPONSES	
Dramatic arts Students	A merger of the two departments Sharing of courses and experiences	6 13
Visual arts students	A merger of the two departments Sharing of courses and experiences	12 11
	Total	**50**

In the table above, only forty-four respondents responded, representing 88% of the total respondents. Twenty respondents, representing 40% were of the view that the two departments should be merged. Twenty four respondents, representing 48% favoured sharing of courses and experiences. However six respondents, representing 12% decline to offer any suggestion.

CHAPTER FOUR

DISCUSSION OF RESEARCH FINDINGS

4.1 Introduction

In this chapter, the research findings are discussed. In the course of the discussion, useful examples are provided. Photographs are also used where necessary to complement the discussions. Reviews of some photographs that are relevant to the discussion are also made to enhance the discussion. The objectives of the study are carefully highlighted in the body of the discussion to assess whether they are achieved or not.

4.2 Discussion

In Ahmadu Bello University, Zaria, Drama is seen as a creative manipulation of ideas, emotions or feelings to form a play that would not only entertain, but also make a statement. The visual art shares similar sentiment, which are translated onto canvases/sculptural pieces. The ideas, emotions and feelings that are creatively manipulated could be individual, collective or even ideological. Hence, the underlining factor in both visual and dramatic arts is creativity.

It is for this reason that artists in Ahmadu Bello University, Zaria, see Drama as another form of visual art. They argued that, if art works are categorized as visual because they must be viewed with the eye, then Drama can also be referred to as a visual art. This is because in a dramatic production, the audience have to view the play before they can adequately appreciate it. The only exception, as far as the dramatic arts are concerned, is the added quality of verbalisation, which is

non-existent in the visual arts (plastic arts). Even with that, it was further argued that in the visual arts there is a silent dialogue that takes place between the viewer and the piece of work which ultimately leads to communication and appreciation of the work.

Artists, whether visual or dramatic, are inspired to produce works because of their desire to create new things and contribute positively to the development of society. They do this through the comments they make for or against existing circumstances and suggestions they usually make in their works. The environment in which artists live also goes a long way in influencing their productions. The deplorable conditions of the environment, and indeed the social/religious conditions within the environment are all significant influences to the visual and dramatic artists. It is a well known fact that persons who live and grow in the ghetto exhibit certain characteristics that are associated with such environments. Visual and dramatic artists in Ahmadu Bello University, Zaria, have been influenced by all, if not more of, the conditions mentioned above. The visual works produced are mostly influenced by what is largely acceptable within the environment. Ahmadu Bello University, Zaria for example, is in a predominantly Islamic community. This has affected the patronage of sculptural works by members of the community because of religious sanctions on the art form. Though sculptures are produced for academic purposes, their presence is restricted within the university community and largely within the fine arts departments sculpture garden.

Similarly, dramatic productions within Ahmadu Bello University, Zaria have taken into consideration the traditions/culture of the environment, thereby giving it the desired acceptability. In line with this, language, mode of dressing and settings, in most of the productions, are in line with the architectural designs and other traditional/cultural characteristics of the people. Indeed, the Ahmadu Bello University, Zaria drama village was designed along the northern architectural setting.

Further, Ahmadu Bello University, Zaria accommodates different people with diverse cultural experiences. These people, both within and outside the university community, have created a complex society which the visual and dramatic artists have recognized and made use of in their creations. The Ahmadu Bello University, Zaria studio theatre, for example, which is the umbrella body under which all productions of the Ahmadu Bello University drama department are made, has consolidated the different cultural differences in their productions. A case in point is the sessional Samaru project which the department has undertaken over the years. In this project, students are asked to research on the relationship between the students and the satellite community (Samaru Village). They were mandated to find conflict areas/problems and factors responsible for such problems and possible solutions. Such findings are analysed and made into short stories which are later harnessed and produced into a play. The productions are done for both the university and the Samaru Village Communities.

Visual art exhibitions in Ahmadu Bello University, Zaria are usually open to interested persons. In such exhibitions, individual artist's experiences are displayed for viewer's assessment and appreciation. Such works usually display the conflicts, tribulations and experiences of the artists concerned. Plate I is a painting by Muazu Mohammed Sani of the Fine Arts Department Ahmadu Bello University, Zaria. The painting depicts a boy selling fuel in "black market". In the painting, the boy is shown with a big head, tiny but long neck and an exaggerated stomach. The boy's rips are shown, while his body is being held by very tiny legs that look like those of a mosquito. Behind the boy is a car emitting black smoke. The smoke surrounds the boy's face and on his stretched hand is a gallon of fuel. According to Muazu the painting is illustrating the consequences of the bad fuel that was sold to the public in 1997. During that period, fuel could hardly be obtained from the filling stations. Hence the advent of "black markets". The fuel in the" black markets" was sold by young jobless boys who were oblivious of the consequences of such activities. The consequences, as depicted by Muazu's painting, is the Kwashiako outlook of the boy in the painting. This is as a result of constant inhaling of the smoke arising from the bad fuel in vehicles. The artist was trying to show the social consequence of black markets and bad fuel being sold to the public during the 1997 fuel crisis.

Though visual and dramatic artists are mostly inspired by individual or group sentiments, there is, however, another factor that influences these artists. Money serves as an inspiring/motivational factor for most professional artists in Ahmadu Bello University, Zaria. These artists engage in monetary productions which are sometimes unfortunately against their individual or collective sentiments. These productions are in the form of commissioned works essentially done to satisfy the aspirations of the patrons.

PLATE I: PAINTING
BY: MUAZU MOHD. SANI

TITLE: "CHUA-CHUA BOY"
MEDIA: OIL/ENAMEL ON CANVAS (1997)

SIZE: NOT STATED



SIM IBRAHIM LIBRARY

The visual and dramatic artists become more relevant in a society as it is because they are members of the society. Indeed, dramatic productions, just like visual art products are derived from the society and are situated within the same society. Hence they are not created from a void. The expressions made in either visual or dramatic art works are from artists who themselves are members of the society. It, therefore, becomes evident that whatever they produce is a product of the society in which they live. Art works produced are determined and influenced by the thinking of the society at a particular time. In that respect most artists in Ahmadu Bello University, Zaria conform to the existing philosophies of their time, and produce only what society accepts and appreciate.Though they some times produce what society does not appreciate. The artists go further to predict from their creative minds and from the turn of development, what is most likely to happen in future.

In mirroring a society, visual and dramatic artists use their varied media to cure individuals of certain moral ills. This is made possible by exposing specific immoral and corrupt practices militating against development. These corrupt practices are dramatized and visually depicted in theatre and on canvases respectively. The works are capable of affecting the viewers by way of a change of attitude in their day-to-day activities. This is because the viewers might realize some of the short comings in them as being dramatised and may decide to desist from such bad ways. Plate II is a scene from a dramatic production of the Ahmadu Bello University, Zaria in the 1997 drama festival of all universities, held in Ahmadu Bello University Zaria. The play is a panoramic view of ugly images of the Nigerian

PLATE II: A SCENE IN THE PLAY, "SPLITTING IMAGES" BY: A.B.U STUDIO THEATRE (1997)



KASHIM IBRAHIM LIBRARY

socio-political situation. In this scene, an old man was telling some children the story of the good old days. The story was in a form of a song. A journalist who was researching on the feelings of the populace on the state of affairs in the country happened to be part of the audience listening to the old mans story. At the end of the story the journalist asked the old man what was his vision for the country. It was while the old man was responding to the journalist's question that the old woman in the picture appeared. The children that were listening to the old man ran to welcome her. It was then the inquisitive journalist approached her and asked her the same question he asked the old man. He wanted to know her vision for the country, her response is obvious as shown in the picture.

Artists achieve this curative goal through the use of themes that are very attractive and capable of arousing curiosity. Such themes are especially used by dramatists in Ahmadu Bello University, Zaria to capture among other things the stimulating areas of the play. The choice of a theme by a dramatist is determined by his/her ideology, interest and general sentiments. Indeed, dramatists who set out to correct certain social ills in the society would not only choose a relevant theme for their play, but will also choose the relevant style of production. Unlike the dramatists, the visual artists in Ahmadu Bello University, Zaria do not necessarily need a theme to start their work. Visual artists, in most cases, just set out to paint or mould their ideas after which the title is determined by the artists. In addition, for the fact that they have experiences which they want to share, the visual artists produce works that are not only for beautification but also have great social relevance in the society. A example is Tunde Bababla's work titled "Molue" (Plate 1II).

The work is based on the artist's personal experience in the popular commuter buses in Lagos. The work depicts the dilapidated nature of Lagos commuter buses which are usually over loaded, there by risking the lives of the passengers. The work was executed in sculpture using concrete.

Visual and dramatic art works also encourage good morals and celebrate culture. Cultures are celebrated through these art forms, thereby preserving and documenting such cultures. Dramatic productions have promoted several traditional beliefs and customs and have brought to limelight certain traditions that have not been known to others. For example, the Ahmadu Bello University studio theatre produces plays in Yoruba, Igbo and Hausa settings, thereby exposing different cultural beliefs which were not known by the other groups before. Similarly, visual artists resident at Ahmadu Bello University, Zaria have explored several traditional motifs, styles, costumes, and expressions in their works, thus making both visual and dramatic art works sources of cultural exposition, entertainment, relaxation, education and spiritual upliftment. Muazu Mohammed Sani's work "Borno Warriors" is a good example (Plate IV). The work is a celebration of Borno's war culture. It shows Borno warriors on horse back holding spears and wearing their traditional battle regalia. The work is executed in Muazu's typical splash technique using enamel on canvas. The background is characterized by blue splashes and the horsemen are depicted in white, red and dark splashes.

PLATE III: SCULPTURE
BY: TUNDE BABALOLA

TITLE: "MOLUE"
MEDIA: CONCRETE ( )

1762O7



PLATE IV: PAINTING
BY: MUAZU MOHD. SANI

TITLE: "BORNO WARRIOR'S
MEDIA ENAMEL ON CANVAS

SIZE: NOT STATED



In order to ensure that visual/dramatic art works play useful functions in the society, artists employ the use of several and diverse styles. Styles like ullism in the visual arts are known to be in use in Nsukka, while Ibadan is known in the dramatic arts to experiment with scripted plays which are usually with specific directorial instructions. The department of Fine Arts of Ahmadu Bello University, Zaria has no definite style of expression. The department encourages and allows its artists to experiment and develop individual styles. The styles employed by the artists for specific works are, in most cases, determined by the artists personal convictions, concepts, and in some cases materials at their disposal. Styles such as in Mathew Ehizele's heavy metal construction in sculpture, Muazu's splashed paintings, Gushem's "sweet" landscape paintings and Danjuma's heavy brush strokes just to mention a few, are results of individual experiments. (See plate V for Kefas Danjuma's heavy brush strokes).

Similarly, the Ahmadu Bello University, Zaria studio theatre uses different styles that ensure the achievement of a concept of popular theatre. In that respect, different directors for different productions employ the use of one or more styles within a single production. Some of the styles include satire, tragedy and comedy to express their ideas. In addition, the Ahmadu Bello University, Zaria studio theatre employs the use of workshop. The workshops are used to build up stories which are nurtured into full production (plays). Thus, at the end of each workshop session, the results of such a workshop experience are produced into a full script. These workshops are also used to ensure that proper research facts and materials are collected in order to produce plays that are relevant and responsive to the

PLATE V: PAINTING
BY: KEFAS DANJUMA

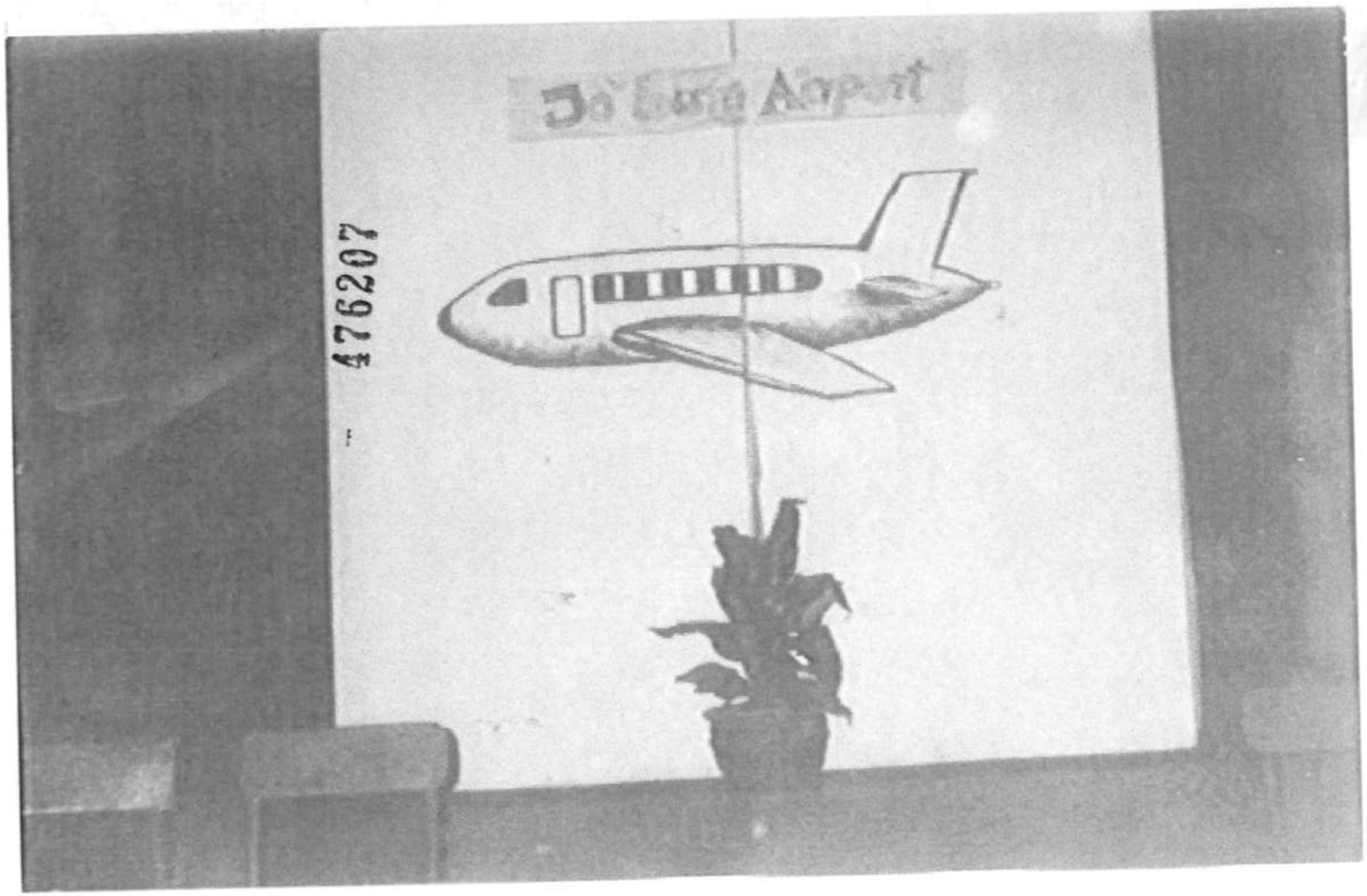
TITLE: UNTITILED
MEDIA: OIL ON CANVAS (1999)



needs of the people. This development is in tune with the aim of the popular theatre of Ahmadu Bello University, Zaria drama department, which is to evolve a dramatic style that would be flexible and responsive enough to the yearnings and aspirations of the people.

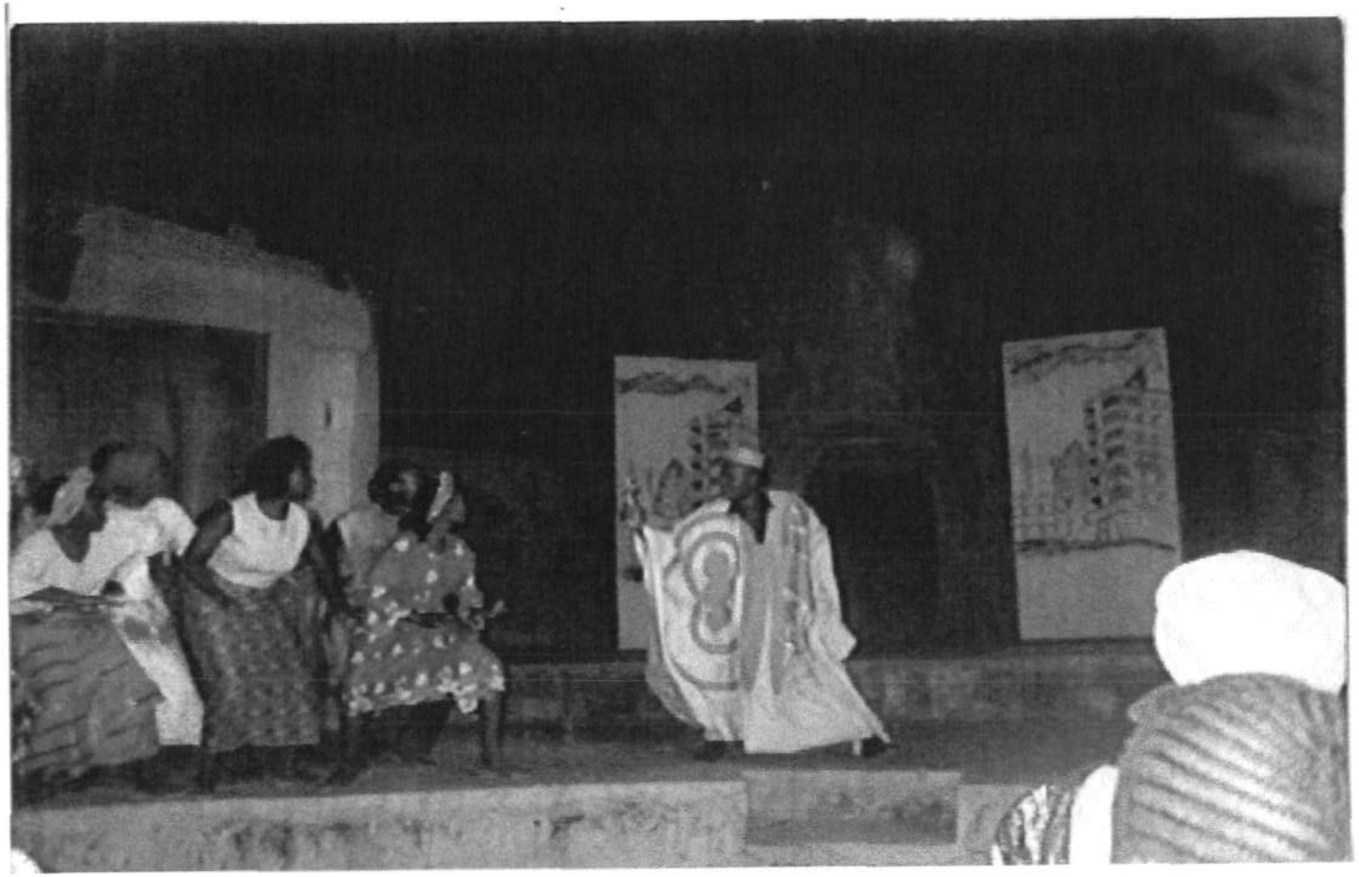
Visual artists are very relevant in dramatic productions done in Ahmadu Bello University, Zaria. Their relevance is noticeable in the roles they play before and during the course of dramatic productions. The visual artists are engaged in the backdrop designs, stage setting designs, costumes and actors make-up. For the audience to have a better and clearer understanding of proceeding in a play, the designs are made mostly as suggestive symbols for specific purposes. Such designs include village or city scape, airport or motor part scenes, haberlists or doctor's office design, just to mention a few. Plate VI shows an airport design created by a visual artist for an airport scene in the play "Kaffir Last Game". The designs go a long way in helping the audience to understand precisely the location of a scene, the entire location of the play, the character being portrayed by an actor through his costumes and make-up, and also to create the mood of the play. Plate VII shows a scene from a play (splitting images) in which the back drop design shows a city scape suitable for all the scenes that are situated in the town during the production. Similarly the costumes used by the character in the middle shows the character's dual roles as a Muslim, a Christian and a Soldier.

PLATE VI: AIRPORT DESIGN IN THE PLAY "KAFFIR LAST GAME" BY: A.B.U STUDIO THEATRE (1999)



KASHIM IBRAHIM LIBRARY

PLATE VII: A SCENE IN THE PLAY, "SPLITTING IMAGES" BY: A.B.U STUDIO THEATRE (1997)



The visual artists involved in dramatic productions on the other hand benefit from the exposure of their works. The critical process undertaken by a dramatist before productions enables the visual artist involved to understand properly the emotions, feelings and sentiments attached to certain socio-political issues being addressed. Thus arming the visual artist with more ideas to explore his concepts.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATIONS

5.1 Introduction

This chapter summarizes the findings of the study as discussed in chapter three. Also, recommendations based on the findings are presented in the chapter. Finally conclusion is drawn based on the overall outcome of the study.

5.2 Summary

The findings of this research as discussed in chapter three are summarized as follows:

Dramatic art is also visual, and both visual/dramatic art works are beautiful and entertaining, though some can be ugly and upsetting. Visual and dramatic art works address specific social issues in the society of which the artists are members. As members of the society they express their individual or group feelings, emotions, ideologies or sentiments to the benefit of the public. Thus contributing to the socio-political development of the society. The visual and dramatic artists in Ahmadu Bello University, Zaria are exposed to various styles of production. They, however, experiment with new ones and use several other individual styles in the production of their works.

Furthermore, the artists' immediate environment and its complexities motivate them into production which also determine the styles they employ in the execution of their works. Though personal feelings, experiences and ideologies are the reasons for artists' production of visual/dramatic works, money also serves as

motivating factor for some artists. The Ahmadu Bello University, Zaria studio theatre makes use of the visual artists in their dramatic production. This inturn makes the visual artists component members of the dramatic process, thus making them very relevant factors in dramatic productions. The visual artists' relevance is in their ability to create the necessary back drop designs, stage setting designs, make-up's and general enhancement of the aesthetic qualities of a dramatic production.

In addition, differences between the two forms of art exist only in the ephemeral nature of the dramatic arts and the seemingly static nature of the visual art. Viewers of visual arts have the liberty to acquire the product, while in the dramatic arts, viewers can only watch and listen. However, acquisition of dramatic product can be in the form of audio/video recordings. Finally, it was revealed that dramatists rely on themes for their productions, while the visual artists do not necessarily need themes before production.

5.3 Conclusion

In concluding this study, the researcher will want to state that the objectives for which the study was made have been largely achieved. Certain similarities/differences have been identified between the visual/dramatic arts. The role of visual/dramatic arts as a means of social development have also been identified. Further, the relevance of visual arts in dramatic productions have also been confirmed. The need for a closer relationship between the visual and dramatic arts departments has also been established in the study. This is due to their

interrelatedness. The researcher will make haste to state that, this research work does not claim in anyway to be all conclusive, thus further research work in this area by interested persons is strongly recommended.

5.4 Recommendations

Based on the conclusions made, the researcher is therefore making the making the following recommendations:

A faculty of applied and creative arts should be established in Ahmadu Bello University, Zaria and indeed in all other universities that do not have one. This would cater for the increasing interest shown by students of visual and dramatic arts in the areas of sharing experiences and ideas more closely. Where this is not possible, the course structure of the two departments should be further integrated. Though drama students in Ahmadu Bello University, Zaria offer design courses within their departments, the course content is not compact enough to expose them to the complex demands of contemporary artistic designs. Further, the visual arts students should be made to take practical drama courses as core courses in order to further improve their scope and perception of issues.

Workshops/seminars for professional visual and dramatic artists should be constantly organised due to lots of similarities found in the two professions. Such workshops/seminars would enhance their understanding, cooperation and experiences. An annual festival of creative minds should be organized by the two departments in conjunction with the university authority. This would further expose

their diverse but similar approaches to enhance socio-political development of the society. Such festivals should, among other things, exhibit dramatic shows, visual art exhibitions and cultural expositions.

Considering the globalisation of the world, and societies increasingly becoming complex as a result of technological developments, it is recommended that university authorities in the country should endeavour to sponsor inter-disciplinary studies of this nature. This would further ensure that the educational sector in Nigeria copes with the current educational and societal needs that will enhance development.

APPENDIX A

QUESTIONNAIRE 'A' (PROFESSIONAL VISUAL ARTISTS)

NAMES (SURNAME FIRST).....

ACADEMIC STATUS.....

DEPARTMENT.....

QUALIFICATIONS.....

INSTRUCTIONS:

Sir/Ma, the questions below are meant to get information from you based on your own understanding and experience in visual art. Your answers would help in the realization of this study.

1. What would you consider as visual or plastic art ?
2. To what extent is visual art a product of the society ?
3. What factors influence the visual artists in their task ?
4. Comment on the relevance of visual art to contemporary society, especially within A.B.U, Zaria.
5. How is visual art similar to drama as an art?
6. What peculiarities distinguish visual arts from drama
7. Art reflects the feelings of particular moment or period. To what extent has the visual arts conformed to this?
8. What styles do the visual artists in ABU employ in producing art works and what would you say influence their choice of styles.
9. Must there be a theme before a visual art work is produced? If no, What informs the choice of certain themes.
10. Would you as a professional visual artist, suggest a merger or a closer relationship of the visual and dramatic arts departments? If yes, State your reasons.

APPENDIX B

QUESTIONNAIRE 'B' (PROFESSIONAL DRAMATISTS)

NAMES (SURNAME FIRST).....

ACADEMIC STATUS.....

DEPARTMENT.....

QUALIFICATIONS.....

INSTRUCTIONS:

Sir/Ma, the questions below are meant to get information from you based on your own understanding and experience in visual art. Your answers would help in the realization of this study.

1. In what way is drama an art?
2. What aesthetics can be derived from drama ?
3. To what extent is drama a product of the society?
4. Comment on the relevance of drama to contemporary society ?
5. In what way is drama similar to the visual arts ?
6. What distinguishes drama from other art forms?
7. What factors influence the dramatists outlook to life ?
8. Art reflects the feelings of a particular moment or period. To what extent has drama conformed to this?
9. What styles do the dramatists employ in the production of their plays and what informs their choice of style, especially in A.B.U Zaria.
10. How are themes important in dramatic productions, and What informs the choice of a particular theme ?
11. Since all arts are similar in certain aspects, would you suggest a merger or a closer relationship of the two forms of art (visual and dramatic)? I f yes, State your reasons and how.

APPENDIX C

QUESTIONNAIRE 'C', FOR VISUAL AND DRAMATIC ARTS STUDENTS

NAMES (SURNAME FIRST).....

ACADEMIC STATUS.....

DEPARTMENT.....

INSTRUCTIONS:

Please fill the questionnaire as best and a s sincere as you can. Where necessary tick ( ) the correct or appropriate answer. Your correct information would help in the in the realization of this study.

1. What attracts you to a work of art (Visual or dramatic) ?

   a] Theme b] Style c] The form it takes

   d] The social issues addressed.

2. Have you been in contact with the visual arts, dramatic arts, or both ?

   a] Visual art only b] Dramatic art only c] Both visual and dramatic arts.

3. Please state your reason (s) for your interest in 2 above

.....

4 What factors do you think influence the dramatist and visual artist in their

   a] Beautification and entertainment b] Social problems

   c] *General happenings around them* d] *Others (please specify)*

5. What would you suggest are the difference/similarities found in theses two art forms.....

6. Do you think, back drop(s) design is relevant/important to a dramatic production? Yes or No.

7. If yes in 6 above, State why or how.....

8. Is the visual artist relevant/important to a dramatic production. Yes or No

9. If yes in 8 above, please explain.....

10. Do you always understand dramatic productions, paintings and other visual art works easily ?

a] Yes b] No c] Only dramatic productions d] Only visual art works.

11 *Do you see both forms of art as addressing social problems in our* society?

Yes or No

12 If yes in II 1bove, explain

how.....

476207

13 What would you suggest should be the relationship between fine arts department and drama departments?.

a] A merger of the two programs b] Sharing of courses and experiences

c] Others (Please

specify).....

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