AN INVESTIGATION OF PRE-NCE AND DIRECT ENTRY REQUIREMENTS INTO FINE AND APPLIED ARTS DEPARTMENT IN COLLEGES OF EDUCATION IN YOBE AND BAUCHI STATES, NIGERIA

BY

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DECLARATION

I hereby declare that this Dissertation is written by me as a result of my investigation except where reference is made to published literature and where assistance is aknowledged and has not been presented for any other degree.

..... **.....**

Goshi, Mandung Shedrach **Date**

CERTIFICATION

The project report entitled: An Investigation of Pre-NCE and Direct Entry Requirements into Fine and Applied Arts Department in Colleges of Education in Yobe and Bauchi States, Nigeria. By Goshi, Mandung Shedrach meets the regulation governing the award of master degree in Art Pedagogy of Ahmadu Bello University, Zaria, and is approved for its contribution to knowledge and literary presentation.

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DEDICATION

This research is dedicated to God Almighty, the creator of the universe, saviour and maker of mankind and to all those who have shown interest, care and support for my progress.

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I humbly acknowledge God, the Overseer of all creatures, the father of the fatherless, He who embraces the rich and the poor, the maker of heaven and earth for keeping me alive up to the completion of this study. Thank you Lord for making me what I am today, I gladly exalt your Almighty name. To my able supervisors Prof. (Mrs) R. A. Nkom (Chairman, supervisory committee), Dr. (Mrs) K. I. Tijani (Member, supervisory committee); thanks for your parental advice, guidance, words of encouragement, time, energy and patience towards the success of this work. Words cannot express my appreciation to you, thank you and remain blessed.

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ABSTRACT.

The study investigates the students and lecturers perception on entry qualifications of Pre-NCE and Direct Entry in Fine and Applied Arts programme in College of Education, Gashua, Yobe State and College of Education, Azare, Bauchi State. A pilot study was conducted at Federal College of Education (Technical) Potiskum Yobe State. The Study set out to examine whether admitted students meet the prerequisite requirement for admission. Descriptive survey design was used while the population comprised all the Pre-NCE and Direct entry students of Fine and Applied Arts that are in the two Colleges of Education. The sample were 118 in number which comprised of 17 lecturers and 101 students from the two Colleges of Education that were studied. The instrument used for data collection included records of students that were admitted between 2010 to 1014; a structured questionnaire was also used for lecturers and students to seek their views on the entry qualifications of Pre-NCE and Direct Entry students in the two colleges that were studied. Data used was analysed using t-test and results showed that 80% of students reading Fine and Applied Arts in the two colleges studied lack the relevant entry qualifications. Students admitted through Pre-NCE usually gain admission into NCE 100 level through transmition. An insignificant number of students gain admission through Join Admission and Matriculation Board (JAMB). It was concluded that admission into Fine and Applied Arts was done through purchase and completion of forms and through aptitude test. Also qualified students should be admitted and trained in Fine and Applied Arts programme.

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CHAPTER ONE

INTRODUCTION

1.1 Background of the Study

Education has been viewed differently by different people in a variety of ways, depending the perspective one views it. However, it is the transmission of what is worthwhile from generation to generation. Education is a social institution that is usually organised to improve the social life of individuals in a society by imparting knowledge on people to develop the mind, character, and behaviour in order to induce some positive changes in the society (Longbap, 2014). Hence, it is seen as the most potent instrument for developing a nation.

The importance of education to human and societal development becomes clearer when viewed against the background of the general definitions of its concept and philosophy. The National Policy on Education Document (NPE, 2004), states that education is the effort to change a person's behaviour as a result of his interaction with his environment, community, and society in general. It is to initiate the learner into a way of thinking and behaving as well as into a core of norms, values, skills and techniques considered desirable for development purposes in his society. According to Maiwada (1986), education is not just attending lectures, reading books and passing end-of-course examinations, but ability to tackle simple and complex life problems. Maiwada believes also that, education is not only the acquisition of letters, but the acquisition of beneficial knowledge, skills, attitudes and its application to solving personal and social problems.

From the foregoing, it can be seen that, education should not be viewed within a narrow conceptual framework. Three forms of education exist, formal, informal and non-formal, all geared towards facilitating individual efforts to learn and transfer that learning in solving

practical problems. It has to be noted that from the elementary level of education, some amount of knowledge is passed to children, beginning with general knowledge which exposes various disciplines to the learner, leading towards specialization in a specific discipline. Many people however, fail to realize that this knowledge can be used to greater advantage if conscious effort is made for correct application. In the same way, Nigeria is determined to use education as an instrument for national development as contained in the National Policy on Education (2004). This is anchored on five main national goals namely, the building of:

(a) a free and democratic society;

(b) a just and egalitarian society;

(c) a united, strong and self-reliant nation;

(d) a great and dynamic economy;

(e) a land full of bright opportunities for all citizens.

However, insecurity and other related issues are inimical to the realization of these noble goals.

Stating further the Nigeria's philosophy of education put it that;

(a) education is an instrument for national development, to this end, the formation of ideas, their integration for national development and the interaction of persons and ideas are all aspects of education;

(b) education fosters the worth and development of the individual, for each individual's sake and for the general development of the society;

(c) there is need for equality of educational opportunities to all Nigerian children, irrespective of any real or imagined disabilities; each is to be educated according to his or her ability.

(d) there is need for functional education for the promotion of a progressive and united Nigeria; to this end, school programmes need to be relevant, practical and comprehensive, while interest and ability should determine individuals' directly in education.

The establishment of Colleges of Education and, of course, School of Vocational Education, a number of courses have been introduced relative to specific disciplines for learners to specialise Among the departments in School of Vocational and Technical Education in these Colleges of Education in Nigeria, asidentified in the Minimum Standard as coordinated by National Commission for Colleges of Education (NCCE, 2008), include Business Education, Home Economic Education, Fine and Applied Arts Education and Agricultural Science Education. The general objectives for the inclusion of vocational courses in the Nigerian educational system are to ensure an all round skills and competency development in the cognitive, affective and psychomotor domains of learners of vocational and technical education. Consequently, learners are most often required to handle concrete learning resources and to meet conditions for admission. In Fine and Applied Arts Education, for instance, students are expected to posses some readiness of skills which are believed to have been acquired in fine art, art and craft or creative art which isbelieved to have been acquired in the secondary schools before seeking admission into colleges of education.

Ekpenyong (2011) buttresses this assumption by pointing out that, the expected rudiments of skills by students from the secondary schools, give learners greater opportunity not only to acquire general education and vocational skills, but also affords them a wider career choices and decision making. These skills are further grouped into different areas namely painting, art education, art history, sculpture, ceramics education, graphics and textile design of

which students are expected to opt for two for graduation in the department, aside the copulsary courses like life and general drawing and art history.

Fine and Applied Arts education, is the main focus of this research. It is an integral part of Vocational and Technical Education that prepares individuals for the world of work. Fine and Applied Arts education leads to the acquisition of practical and applied skills as well as knowledge necessary to play vocational and technical role in national development. These vocational subjects are naturally dynamic in contents, and do respond to practical application of abilities and skills necessary for functional and management changes in the world of work. The convenient means of ascertaining learning abilities and skills of Fine and Applied Arts education students' preparedness and standards are based on the results obtained from West African Examination Council (WAEC), National Examination Council (NECO) and National Business and Technical Examination Board (NABTEB) (Obioma and Salau, 2010). Any of these alternative examination bodies, supply students' placement in each of the different areas earlier mentioned, and serves as reliable instrument or tool for meeting parts of the entry requirements into colleges of education programmes.

The result obtained by students at the secondary school levels indicate, on a general note their performance levels. Academic performance is basically a reflection of a student's abilities, efforts and achievement. It is related to many intellectual activities, and therefore of equal importance in measuring the abilities of the candidates (Sternberg, 1999). In line with this, it could be assumed, that academic performance is the index of general mental abilities which are response to test of different kinds. In colleges of education in Nigeria, standardized tests of different kinds are used, and the students' response to these standardized tests, represents the academic performance of the students.

This being the case, entry grades ought to have revealed the extent of influence that exists between secondary school certificate examination results and future academic performance of the learners. Academic performance is basically a reflection of a student's abilities, efforts and achievement. It is related to many intellectual activities, and therefore of equal importance in measuring the abilities of the candidates (Sternberg, 1999). In line with this, it could be assumed that, academic performance is the index of general mental abilities which are response to test of different kinds. In Colleges of Education in Nigeria, standardized tests of different kinds are used, and the students' response to these standardized tests represents the academic performance of the students.

According to Sternberg (1985), the more the students are taught based on a broader set of abilities, the more racially, ethically and socio-economically diverse student achievement can be. For instance, an art education student‟ s academic performance can be above average, average or below average in relation to his or her mental abilities (cognitive level). In any case, education without standard is worthless and if education is to retain some relevance or worth, there should be a need for standardization (Aremu, 2011). This forms the more fundamental reason why entry qualification should be considered necessary for the purpose of maintaining improving and determining academic standard in fine and applied arts. Entry qualification or prerequisite for academic advancement from secondary to tertiary institutions are often viewed as a determining factor towards students' progressive academic performance (Farooq, Chaudhry, Shafiq and Berhanu, 2011). For instance, in Nigeria the student aptitude test embraces the general school performance in various subjects and this serves as an entry qualification into higher institutions of learning. Brown (2009) and Peter (2011) described entry qualification as academic requirement which vary according to the programme of study. This being the case, entry grades

ought to have revealed the extent of influence that exist between secondary school certificate examination results and future academic performance of the learners.

1.2 Statement of the Problem

The study investigates the entry qualification of Pre-NCE and Direct Entry of students with a view to suggesting for Educational Administrators in order to make valid decisions regarding Pre NCE and Direct Entry programmes. According to Idika (2003), the main objective of establishing Colleges of Education is to afford students found with minor deficiency in their principal subject areas opportunity to gain admission into Colleges of Education since they are unqualified for direct admission into Universities. A lot of people are still being admitted into the Nigerian Colleges of Education yearly based on their high performance in Senior Secondary Certificate Examination (SSCE), National Examination Council (NECO) National Business and Technical Examination Board (NABTEB). However, despite their paper qualifications in those examinations (SSCE, NECO, and NABTEB), the students admitted to read Fine and Applied Arts in Colleges of Education are admitted wrongly. They are admitted without the entry qualifications Fine and Applied Arts, and such students seem to have no idea about Art. Again, such students admitted into Fine and Applied Arts did not apply for the course, but are offered admission into the department as alternative for the students to gain admission into the Colleges of Education. The problem of this study is therefore, to investigate the processes of admission for Pre-NCE and Direct Entry into Fine and Applied Arts in colleges of education.

1.3 Aim and Objectives of the Study

The aim of the study is to investigate the entry qualifications of Pre-NCE and Direct Entry into Fine and Applied Arts, while the objectives are to:

1. assess students' entry qualification for Pre-NCE into Fine and Applied Arts.
2. find out students' entry qualification for Direct Entry into Fine and Applied Arts programme.
3. investigate the processes of admission for Pre-NCE and Direct Entry into Fine and Applied Arts.
4. investigate problems associated with Pre-NCE and Direct Entry qualifications for Fine and Applied Arts programme.

1.4 Research Questions

The following questions were raised to guide the study:

1. What is the entry qualification for Pre-NCE for Fine and Applied Arts programme?
2. What is the entry qualification for NCE Direct Entry into Fine and Applied Arts programme?
3. What are the processes for admission into Pre-NCE and Direct Entry into Fine and Applied Arts?
4. What are the problems associated with the Pre-NCE and Direct Entry requirements into Fine and Applied Arts?

1.5 Assumptions for the Study

It is assumed in this study that:

1. The entry requirement for Pre-NCE in Fine and Applied Arts are not adequate.
2. The entry requirement for Direct Entry in Fine and Applied Arts are not adequate.
3. The process of admission for Direct Entry in Fine and Applied Arts are not adequate.
4. There are problems associated with entry requirements into the Pre-NCE and Direct Entry of Fine and Applied Arts.

1.6 Scope of the Study

The research is on Pre-NCE and Direct admission entry qualifications of students in Colleges of Education. Two Colleges of Education in two states were involved; College of Education Gashua, Yobe State and College of Education Azare, Bauchi State. These colleges were selected due to proximity, and consideration for the prevailing insecurity in North-Eastern Nigeria. The study involved 17 lecturers, 101 Pre-NCE and Direct Entry students of Fine and Applied Arts in the two Colleges of Education. Also, records of students admitted from 2010 to 2014 were examined for the study. This is because most programmes, academic policies and changes in school calendars usually take place within the period of four years.

1.7 Justification of the Study

The failure and low performance of NCE students in Fine and Applied Arts in the two Colleges of Education is alarming; this could be associated with their entry qualifications. Also lack of good entry requirement to read Fine and Applied Arts, lack of experience in Fine and Applied Arts, low interest in the programme, institutions challenge of filling in space and urge to

be in school are issues necessitated the need to investigate the entry requirements of Pre-NCE and Direct Entry into the department of Fine and Applied Arts in Colleges of Education in Yobe and Bauchi states.

1.8 Significance of the Study

The finding of the study is expected to be beneficial to, curriculum planners, heads of tertiary institutions and researchers. The study will provide framework for lecturers on how to handle the students academically since students are given Fine and Apllied Arts to read without the entry prerequisite for admission. Lecturers will also use the findings to adopt suitable and appropriate methods of acquiring skill in theory and practical to students. Curriculum planners will benefit from the study by enabling them make necessary modifications and improvements in the secondary school curriculum contents of Fine Art. That will serve as a motivating factor for students to register for the course (Fine Art) at that level (secondary school). Heads of tertiary institutions will benefit from the study by admitting only those with the entry qualification, it will also help them (Heads of tertiary institutions) to maintain and control quality of the programme or standard. Finally, researchers will benefit from the study as a basis for further investigation into entry requirements as a determinant of Fine and Applied Arts performance.

1.9 Conceptual Framework

The goal of Fine and Applied Arts is to ensure that all students have a foundation and experience in the complete artistic/creative process, and that they achieve competence in this process by the time they graduate from the colleges. To assist students in identifying or developing their dreams, it paved way for the introduction of the Pre-NCE programme in Colleges of Education in the late 1980s. The programme was also introduced to address the issue of low intake of students into some programmes such as; Science, Vocational and Technical

Education (Fine and Applied Arts inclusive) as well as languages. At a point, the Pre-NCE programme became a point through which students gain admission into colleges of education.

According to Wikipedia (2013), academic performance is the outcome of education; performance is characterized by tests associated with coursework and the performance of students in other types of examinations (Kyoshaba, 2009). Various studies have been carried out on the factors that affect students' academic performance or achievement in colleges and universities. Some of the factors identified and reported to have affected the academic performance of students in these different settings are: student effort, previous or prior educational performance, different entry qualifications, tuition trends, (Khan and Ahmed, 2013).

Admission points and the different entry qualifications are the results of prior or previous academic performance, which are likely to affect the students' future academic performance, have been considered in this study, as this research investigate the entry qualifications into fine and applied arts. Tertiary institutions all over the world, including Nigeria, use prior academic performance (NEC, NABTEB) in terms of entry qualifications as a basis for selecting students for admission into the colleges of education, polytechnics and universities. These admissions or entry qualifications are always of equivalent rating or value, even though they may be awarded by different examination bodies. Thus Brat and Stafolani (2002) observed that the measurement of the students' prior educational outcomes or performance is the most important indicator or determinant of the students' future academic performance. The type of school a child attended also affects the academic performance of the student. In this regard, Kyoshaba (2009) observed that students' educational outcome and academic success is greatly influenced by the type of school which they attended. The school attended is the institutional environment that sets the parameters of a student's learning experience. In agreement with this, Clonidine and Zappala

(2002) reported that the type of school a child attends influences the educational outcomes; furthermore, schools have an independent effect on the students' educational attainment, and this is likely to operate through the variation of quality and aptitudes. Thus, a student's school background is positively related to his or her academic performance at the NCE level. In addition, Ali et al. (2013) and Kwesiga (2002) also observed that the learning outcomes and educational performance of students are strongly affected by the type of educational institution they received their education. However, this is a function of the number of facilities school offers, which usually determines their quality and which in turn affects the performance and accomplishments of its students. Entry qualifications linked to different qualifications of equivalent value for student admission into post-secondary institution is another factor that affects the students' academic performance at post-secondary levels. Although the certificates each group of students obtained from different examination bodies may be equivalent, but the curriculum content and the expected educational outcomes may not be exactly the same. In a related study, Mlambo (2011) observed that for a number of institutions, students' admission is based on a number of different qualifications, to the extent that students receiving instruction in the same course differ greatly in terms of their prior knowledge. This being the case, one might wonder whether other researchers totally agree that prior educational performance, admission points and different entry qualifications truly affect future academic performance. The answer is no. In a study on the relationship between previous academic performance and subsequent achievement at the college level, Huws, Reddy and Talcot (2006) found that students learning or studying at the graduate level and scores earned failed to predict any level of academic achievement in the college.

Mlambo (2011) also reported that there was no significant difference in the academic performance among students due to differences in the admission criteria employed; the same study observed that while varied, these criteria adequately assessed the potential of students to handle the demands of courses in Fine and Applied Arts. However, holders of NCE in Fine and Applied Arts and other qualifications appeared on the average of the academic performance chart. Nonetheless, it is very important to note that even though these studies do not agree with former studies that indicate achievement in previous studies affects future performance, they did confirm that admission scores are related to academic performance in NCE level, but to a very minimal extent (Ali, et al.; Mlambo, 2011; Kyoshaba, 2007). The level of academic performance of students in Fine and Applied Arts (NCE) Programme could prove to be an index of the quality of the teachers in the system (Ihiegbulem, 1992). Thus, the entry qualifications, in terms of the two groups (Pre-NCE and Direct Entry) of students admitted into the NCE Fine and Applied arts Programme with SSCE or its equivalent qualifications, respectively, was the subject of this study.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.1 Introduction

Literature review is the reassessment of previous studies, observations, opinions and comments related to an intended research work. The author further observes that, literature should be reviewed under appropriate subheadings to make reading and comprehension easy. In this study, the review centred on the following subheadings:

2.2 Evolution and Development of Tertiary Education in Nigeria

2.3 Historical Development of Art Education in Nigeria

2.4 Brief History of College of Education, Azare

2.5 Brief History of College of Education, Gashua

2.6 The Meaning and Branches of Art

2.7 An Overview and Status of Pre-NCE Programme and its mode of operation

2.8 General Entry Qualifications for Pre-NCE and Direct Entry

2.9 The Place of Entry Grades in Academic Success

2.10 Examination: Instrument for Understanding Students' Performance in Art Education

2 .11 The Impact of Teaching, Continuous Assessment and Feedback on Students' Summative Performance

2 .12 The Relevance of Classroom Assessment to Students Academic Performance

2.13 JAMB Examination as Entry Requirement into Nigerian Tertiary Institution

2.14 Factors that Influence Students' Performances in Examinations.

2.15 Review of Related Emperical Studies

2.16 Conclussion and Summary of Reviewed Literatures

2.2 Evolution and development of Tertiary Education in Nigeria

The Evolution and Development of Tertiary Education in Nigeria can be traced to the report by Ashby Commission 1960 (Olayemi, Adenigbagbe and Oluwadamilare, 2010). Among other things, the Commission recommended that the development of Universities in Nigeria should be given all the seriousness it deserves and that all should have education degree programme. This was with the intention to meet the manpower needs of the increasing number of secondary schools which the Universities at that time could not cope with.

Among the reasons for the establishment, was also the need to establish intermediate Teacher Training Institutions. Hence, the establishment of Colleges of Education was aimed at producing middle level professional teachers to teach in the Colleges and at the secondary schools especially the lower arm of the secondary schools. Oke, Ogunjide and Oladimeji (2008) report that, the first sets of Colleges of Education were known as Advanced Teachers Colleges. Those Advanced Teachers Colleges later transformed into Colleges of Education of which Federal College of Education (Special) Oyo was also established in 1977 with the objective of producing high-calibre teachers who can teach in integrated or special education classes.

Ogunjide (2008) in Oke and Odetokun (2003), states that there were fifteen Federal Colleges of Education, thirty-five State Colleges of Education and few private Colleges of Education. There are all enumerated on the overall list of Colleges of Education. However, other sources indicate that there are twenty Federal Colleges of Education (Saint and Stansser, 2003). The Pre-NCE programme and other courses in the nation's Colleges of Education are controlled and monitored by the National Commission for Colleges of Education (NCCE). The Pre-NCE Programme was mounted in order to increase the admission rates of the early 1990s when

admission rate into Colleges of Education was seriously dwindling. This could have been as a result of lack of interests by students for admission into the Colleges of Education programmes and also the issue of admission requirements. However, for Direct Entry into NCE (100 level,) Idika (1997) examined the relationship between entry qualification and final performance in the Nigeria Certificate in Education. The study showed that, there was a low positive correlation between the entry qualification and the final performance of students in Nigeria Certificate in Education (NCE) technical programme (Fine and Applied Arts inclusive). In a related study, Afolabi (2005) examined the entry qualification as a predictor of College students' performance in Micro teaching. The findings of the work indicated that, there was similar low relationship between entry qualification and performance in academic courses. The reviewed literature on the subject matter of the study, revealed a steady growth of higher educational Institutions especially at the level of Colleges of Education in the country. The need to boost admission rate and to assist students who have deficiencies in their Senior School Certificate Examination (SSCE) and its equivalents, led to the operation of Pre-NCE programme.

2.3 Historical Development of Art Education in Nigeria

Art is precisely one way in which a society elaborates the modes of thoughts and behaviour, designed by man. Every man who himself is an art work has a purpose and direction on this earth plane. That direction is guided by creative thinking and creative activities for the uplifment of humanity and his environment. No society has developed without creative thinking in their traditional or indigenous educational system. The Nigerian society is no exception; it was prevalent in Nigeria before the advent of Islam and Christianity. Odeyemi (1997) affirms this: Each society has its indigenous system of training and educating its youths. African education placed emphasis on social responsibility, job orientation, political, participation, spiritual and

moral values. Children andadolescents engaged in participatory education through imitation and demonstration. Practical farming, animal husbandry, fishing, hunting, weaving, cooking, carpentry, painting, building, decoration, smiting, catering, boatmaking, pottery making, dyeing, carving and knitting were some of the vocations, in which they were engaged. Their recreational subjects include wrestling, dancing, drumming, acrobatic display and racing while their intellectual training include the study of local history, legends, deities, the environment, poetry, reasoning, riddle, proverbs and story-telling. The end objective of traditional African education according to Odeyemi (1977), Ajayi and Awoleye (1985) is to produce an individual who is honest, respectful, skilled, and cooperative that conforms to the social order of the day. Ifeyeme (1979) and Fafunwa (1985) also state that education in the pre-colonial period was functional and purposeful and the subjects taught include ethical principles, religious beliefs and various skills, which include arts and crafts. The various skills training were largely run through apprenticeship system and not any formal setting, as we know them today. However, when the missionaries came in 1842, their focus was on the religious beliefs. Art and craft were important. Even when the colonial government became involved in education, it was only interested in clerical staff to help it govern (Evans 1962; Fajana, 1970; Biobaku, 1970; in Akolo, 1990). Therefore, indigenous arts according to Carline (1968) in Akolo (1990) did not have a place in the education policies of the British colonial Government. Nevertheless, arts and crafts continued to flourish in the villages. It is clear from the above that indigenous education system developed the child's latent physical skills, intellectual skills, and made them to acquire specific vocational training and to develop a healthy attitude towards honest labour.

Development of Art Education between 1842 and 1900

Druing this period of educational development, art was classified as a mere vocation other than as art education. This is because art had no distinctive features in the education policy. There was no well-planned pattern of curriculum design as would be termed art curriculum, but was categorised as unspecified subject under technical and vocational education. Therefore, art education was within the exclusive missionary activities, minimal government participation and continued missionary efforts and period of active government involvement. Between the periods 1842 and 1900, the churches–missionaries of Methodist Mission, Church Mission Society, Presbyterian Church of Scotland and Roman Catholic Mission established Grammar Schools to train people for preaching, interpreting, teaching and clerical jobs. At this period, the goal of their education was mainly religious activities with focus on how to convert souls for Christ. According to Fajana (1978) in Anuna and Ofoeze (1996), the mission schools were no more than evangelical agencies aimed at mainly, promoting knowledge of the Bible and religious tracks translated into vernacular. It is well to note that there was no specific education policy or philosophy of education by both the British colonial government and the Christian missionaries. During this period there was a remarkable change. In 1882, the British administration passed the first education ordinance in Nigeria. This second education ordinance was that of 1887. These ordinances rested on only administrative policies.

Minimal Government participation (1900 –1925)

In the words of Oloidi (1990), the art of drawing andpainting, "true art", as style in western art tradition was deliberately not introduced to Nigeria for political, racial and religious reasons. Before the 20th century, the art of singing, music, drama or entertainment were already a part of Nigeria's colonial education. Craft or handwork was happily accepted in schools that

were mainly to sustain the colonial domestic or utilitarian needs. Between 1905 and 1922, there was a noticeable change in the concept and practice of art in schools. Aina Onabolu – founder and father of modern Nigerian Art made fruitless but relentless efforts to convince the colonial government that he is creatively and biologically fit to introduce the art of drawing to schools to deter the colonial type that no black man was capable of drawing and painting the white man's way (Oloidi, 1990). With persistence and courage, Onabolu continued the struggle despite humiliation and negative reactions from the government. He persevered and with much determination presented his last letter in 1919 to the education department Lagos. This time the answer or reply to his request was positive. In 1922, Onabolu formally introduced art teaching into the school system (Oloidi, 1986). Before this period, by 1909 two institutions were offering some form of vocational education in Nigeria. Hope Waddell (Calabar) Training Institution was established by Wesley Mangiri Methodist Mission at Calabar had developed a technical programme in tailoring, carpentry and some in commercial subjects. The Nassarawa School that was established by the government also had courses in metal work, carpentry, weaving and leather works (Osuola, 1998). These were taught as craft under vocational education and not in any specified art curriculum. In 1916, Lord Lagard's Education Ordinance emphasized the adoption of the vernacular as a language of instruction in various parts of the country and the recognition of local specimens, materials and/or contents (subject matter) in such school subjects as biology, chemistry, geography and history (Adeyinka, 1993). Even when the government started to participate in the control and administration of education, the British colonial government attitude was that the provision of technical education, that is vocational or art education for Nigeria (beyond very limited artisan training for government development) was neither necessary nor feasible. However, according to Osuola (1998) a new education policy for

British African colonies was set up to raise the efficiency of Nigerians. Even though art education was not specifically entrenched in the school Curriculum, there was growing awareness about the growth and development of individual's creative and aesthetic perception towards his environment.

Interestingly, after the introduction of arts, it continued to receive attention by the very enthusiastic students. In 1923, Onabolu taught art in the Methodist Boy's High School, Lagos. He also taught art in many other secondary schools such as the king's colleges, Baptist academy in Lagos and in many other schools. In 1927, a Briton, Mr. Kenneth C. Murray arrived in Nigeria and in 1928 taught art in Queen's and Kings colleges, Lagos. Murray eventually helped to take art out of Lagos to other provinces. Within this period, healso taught art in Ibadan and Umuahia government colleges. This is when he started to spot and select young Nigerians for training. He encouraged many young Nigerians to take up art as a career. It was through his efforts and those of others like H.E, Duckworth, J.D. Clarke and Dennis Duerden that the emergence of a new breed of modern Nigerian artists such as Ben Enwonwu, Udo Emma, Clara Ugbodaga- Ndu, Uche Okeke, Bruce Onobrakpeya, J.B. Akolo and other exponents of modern Nigerian art became possible (Olaosebikan, 1982; Ogumor, 1993). Onabolu, Murray and a few others tried to produce the first indigenous art students and leaders. Between 1937 and the 1940s, Nigeria could boast of some indigenous artists and art teachers needed to accelerate the growth of the tradition (Oloido, 1990). Udo Emma before 1936 fought relentlessly for the inclusion of art in the school's curriculum. He won the battle. In 1936, he started to teach art in a number of schools in the former J. Education Arts. Hum. Eastern Nigeria (Ogumor, 1993). Art teaching and its activities became acceptable to Nigerians. It continued to flourish like the Bible story – "The parable of the Sower". Art fell on a very fertile ground and produced many folds.

By 1984, seven trade centers were established in Kaduna, Enugu, Ombo Rivers, Barutu, Ahiara, Ibadan and Sapale. Trade training was proposed in ten crafts; fitting and turning, engine fitting and body building. Carpentry and joinery, cabinet making, painting and decoration, electric wiring and plumbing (Osuola, 1998). However, art or art related courses or subjects were always grouped with other crafts under technical education.

Around the 1950s more indelible marks that had permanent bearing on art education policy in Nigeria. 1950s had new dawn that led to the establishment of more art schools and museums. They are:

1. Dennis Duerden "Flame of the forest school" at Government College, Keffi in 1950.

2. Establishment of art and prining department of the Technical Institute, Yaba (now Yaba College of Technology) in 1952.

3. Establishment of the art department at the Nigerian College of Arts, Science and Technology, Ibadan in 1953.

4. Establishment of the art department at the Nigerian College of Arts, Science and Technology, Zaria in 1955 and also at Enugu in 1955.

5. Opening of the Jos Museum of Antiquities in 1952.

6. Opening of the National Museum, Onikan, Lagos in 1957.

The regional government established "handicraft centers". According to Osuola (1998) in the former Eastern and Western regions, each handicraft center served several primary schools in its community. In the Northern region, handicraft centers were associated with middle schools. The handicraft centers were set up to produce the young sters with opportunity of developing mechanical skills as part of their general programme of education. Following a "Memorandum 1925" which encouraged the private sector on skills developed amongst the youth, government

departments, public corporations, foreign and small-scale, Nigerian employers planned their own schemes for artisans and craftsmen.

Despite the fact that Art Education was not given considerable attention, Ashby's report observed what it sees as major defect in Nigeria education thus: There is strong bias towards the traditional literacy and academic subjects. This is reflected in a lack of respect on the part of the public for manual skills and technical achievement. We strongly believe that the most effective way of correcting this would be to introduce manual subject as an obligatory ingredient of all primary and secondary schooling; not as a vocational training, but because such subjects have educational value which entitle them to a place in general education. This perhaps was the motivating factor that saw the slight modification of the curriculum of the craft school.

The early sixties experience tremendous development in the arts. The Mbari writers and artists club at Ibadan was formed in 1961. In 1962 the Mbari-Mbayo club was founded and later at Enugu. Mr. Ulli Beier "the founder" was with the extra-mural department of University College, Ibadan and the Oshogbo school was founded by both Ulli Beier and Susanne Wenger. These schools including the Enugu Mbari were established to develop the talents of young Nigerians. They produced prolific artists, designers and skilled craftsmen in the batik designs that portray wired spirit world and mythological scenes, Yoruba folklore, sculptural design in clay and cement form. The early sixties also witnessed the establishment of Fine and Applied Arts Department at the University of Nigeria, Nsukka and much later the University of Ife, Ile-Ife (now Obafemic Awolowo University – OAU). The products of the schools and the university had independent and group exhibitions, which showed relevance of art and artists to national development, and unity and the socio-dynamics of culture. These artists among others created organic relationship between artists to revitalize the spirit of professionalism and also encourage

creative professional competitions through a social and intellectual vehicle, that is, the society of Nigerian artists in 1964.

With all these developments art was not entrenched in the curriculum of the primary and secondary levels of our schools. That was the situation until the National Curriculum Conference of 1969 that was convened to reexamine and restructure the philosophy and objectives of our educational system. Various workshops, seminars were held to design new philosophies and curriculum for various school subjects at all levels of education. The report of the National Curriculum Conference called "A philosophy for Nigerian Education" was published in 1977 as a policy statement after deliberations from people in all works of life both of the public and private sectors. After much deliberation it finally emerged as the National Policy on Education, which was first formulated and published in 1979 and revised in 1981. It is in this that art is given some attention. In section 4 of the policy on secondary education, art and music are entrenched as core subjects. One of the objectives is to teach all basic subjects, which will enable the public to acquire further knowledge and develop skills. Section 7 on adult and non-formal education is where vocational, aesthetic, and culture education are fully or adequately stressed. Sub-section six (6) of section (7) seven says: A new nation-wide emphasis will be placed on the study of Nigerian Art and Culture. The national commission will work out the overall strategy for the inclusion of Nigeria Arts, Culture and Languages in adult education programme" (NPE, 1981). Section 3, (15) 2 and section 7(6) states, further among others, government prescribes, the encouragement of aesthetic, creative and the teaching of local crafts. A new, nation-wide emphasis will be placed on the study of Nigeria art and culture. The National Cultural Policy emphatically states that: The policy shall promote creativity in the fieldsof the arts ensure harmony with contemporary realities and the demand of change and development and to prevent

a mindless sweeping away of our cultursal heritage. Based on the above ideas, the 1970s saw a wide public awareness of the need for cultural revival and creative activities through art. Organization of cultural meetings, production of more artists, and rise of new middle class have been on the increase both at state and national levels and cultural centers are built in almost all states of this Federation. In 1982, the 6-3-3-4 education system was launched in September 29th 1999, the Universal Basic Education. Subsequently, it was launched on the 27th May, 2000, in all states of the Federation. These programmes focus on the Nigerian child to expose him to art education. According to Olasebikan (1982) the hosting of FESTAC 77 marked the climax of his cultural and artistic awakening. In addition, many universities among which are; University of Benin, University of Port Harcourt, University of Uyo, Imo State University, Owerri, Federal University of Technology, Akure, (FUTA), Nnamdi Azikiwe University, (NAU) Awka, University of Lagos, University of Maiduguri, Maiduguri, Ondo State University, (OSUA) Akungba-Akoko, Ahmadu Bello University, (ABU) Zaria, University of Nigeria, (UNN) Nsukka, Obademi Awolowo University, (OAU) Ile-Ife, Osun State, Ladoke Akintola University of Technology (LAUTECH) Ogbomoso, Oyo State, Ambrose Ali University, (AAU) Ekpoma, Edo State, Abia State University, (ABSU) Uturu, Delta State University, (DELSU) Abraka, Niger Delta University, (NDU) Wilberforce Island, Bayelsa, Ignatius Ajuru University of Education, Port Harcourt

Others are:

College of Education, Kano

Alvan Ikoku College of Education, Owerri

Adeyemi College of Education, Ondo

Nwafor Orizu College of Education, Onitsha

Tai Solarin College of Education, Ijegun Campus, Ijebu Ode

Federal College of Education (Technical), Omoku

Federal College of Education Pankshin

There are also some polytechnics that offer Fine and Applied Arts (JAMB, 2000). One major development in the 1980s is the formulation and publication of the creative arts programme at the Junior Secondary School (JSS) level. In 1985, the Federal Ministry of Education, Science and Technology published the curriculum for the junior and senior secondary schools. The 1980s and 1990s experienced encouraging enlargement of artistic development and actually portraying the academic and intellectual vision of artists and of art education.

Implimentation

The implementation of projects has its double face of effectiveness and constraints. From the trend of its development, art education has made some progress despite the pitfalls. The government began to recognize its value as different art clubs and associations created awareness, credence was given to Society of Nigerian Artists (SNA), National Association of Fine and Applied Arts Teachers in Colleges of Education (NAFAATCOE) and others. This is apparent from the National Curriculum for Colleges of Education's laudable practice of organizing art exhibition for teachers. Corporate bodies also recognised the importance of art education as it aid technological development, organised and sponsor exhibitions began to flow during the last decades. Bodies such as Central Bank of Nigeria, the National Art Gallery, Didi Museum and Unity through art under Guinness Plc, other individuals and groups Art exhibition and created more awareness on the usefulness of art in the society.

2.4 Brief History of College of Education, Azare.

Azare is a town in Bauchi State in Nigeria. It is located at latitude 11 40 27" N and longitude 10 11' 28" E at an elevation of 436 meters above sea level. Azare is the second largest town of Bauchi state. The people of Azare are predominantly Muslims and primarily of Hausa, Fulani and Kanuri descent. The town's primary activity is agriculture. Sources indicate that the Europeans have been in Katagum emirate as far back as 1824, but real occupation did not occur until December, 1903 in order to have effective control over the region. The British transfered the capital from Katagum to Azare in 1916. The first Prime Minister of Nigeria, Sir Abubakar Tafawa Balewa was born in this emirate. Ibrahim Zaki, one of Danfodio's flag bearers, popularly known as Mallam Zaki was the founder and first emir of Katagum. Like other towns in the North, Azare is noted for festivities which include Durba and Horse racing during the Eid-el Fitr, Eid-el-kabir or turbaning ceremonies. Azare is the seat to Katagum Local Government Area and home to College of Education, Azare (College hand book).

The Bauchi State government decided to establish the Advanced Teachers' College (ATC) at Azare, in 1977, shortly after the State was created out of the then North Eastern state of Nigeria. In 1976 there were only 18 post-primary institutions in the state. The government depended on teachers from other states as well as expertriate staff to run these institutions. These situation coupled with the introduction of the Universal Primary Education (UPE), necessitated the State Government to source teachers for the institutions. Thus, Advanced Teachers' College Azare was established (College hand book).

The College of Education, Azare had a humble begining. It was first housed in a primary school complex donated by the Katagum local Government Authority. In 1984, the Advanced

Teachers' Colleges at Gombe and Bauchi were merged with Advanced Teachers' College, Azare in 1984. The College moved to its present site in September, 1984.

When the College started in 1977, it had staff strength of 71, comprising 36 senior and 35 junior members of staff. Presently, there are more than 900 staff, one third of whom are senior staff. The College is growing, as more and more courses are added to the existing ones. Currently, all the courses in the National Policy on Education except French, Igbo and Fulfulde have been mounted. The academic excellence and consistent records of good perrformence, promoted the former Military Governor, Colonel Chris Abutu Garuba to upgrade the College to a College of Education in 1986. Since the 1991/92 academic session, the College had been running courses under the semester system at NCE and Pre-NCE. It also runs Remedial programmes in Science and Teacher Education. The College started the undergraduate programme in affiliation with the University of Maiduguri in the 2009/2010 academic session. Eleven (11) courses which include Agricultural Education, Chemistry, English, Health Education, Islamic Studies, Mathematics, Physical Education, physics, Business Education, and Economics Education are currently being run by the Directorate of Undergraduate Studies. The ambition of College of Education, Azare is to be the very best in the country (College hand book).

Location of the College: The College has two campuses; the main campus and an annex. The main campus is located on the Azare-Potiskum highway, about two kilometers from the town centre. It houses the administrative block, the main academic area, lecture theatres, College library, students hostels, the hall complex, sport fields, clinic, and staff quaters. The Annex is located on the way to the main campus near the town. It accommondates the School of Educational Services where Remedial studies used to take place. (Source; College hand book).

2.5 The Establishment of College of Education, Gashua

The history of the College could be traced to former Borno State. It was esterblished as Advanced Teachers' College by the then Military Governor of Borno State Lt. Col. Abdulmumini Aminu by edict No. 11 of 1986. It was renamed College of Edcucation, Gashu'a in 1988 to keep pace with the educational development in the country. Again, after a carfeful consideration of the immense and meaningful contribution made by the Late Emir of Bade, Mai Umar Suleiman, Yobe State Government in 2007, deemed it necessary to rename the College after him, hence the current name, Umar Suleiman College of Education, Gashu'a.

Academic activities commenced almost immediately after the esterblishment of the College in six divisions, with twenty two academic departments. The institution started with a total of eighty four (84) academic and non academic staff and two hundred and seventy two (272) students only. Currently there are five hundred and eighty seven (587) staff and one thousand eight hundred and fifty six (1,856) students.

Presently the Academic Divisions are termed Schools. Each school is headed by a Dean whose responsibility is to oversee the administrative and academic activities of the departments under him or her. There are thirty departments spread across the six schools. Each department is headed by a Head of Department (HOD) who is responsible to the Dean. It is also the responsibility of the HOD to see to the effective discharge of lectures and other academic and administrative activities in the department.

Affiliation: as at the time of establishment of the College, all Advanced Teachers' Colleges in the country were affiliated to Nigerian Universities for the regulation of their curriculum and academic programmes. The College was then affiliated to University of Maiduguri and few years later, the National Commission for Colleges of Education (NCCE) was

esterblshed by Decree No. 3 of 1989. The Commission was charged with the responsibility of regulating the academic standard of all Colleges of Education in the country with a view to improving teacher education. All Colleges of Education in Nigeria were then affiliated to the Commission which Umar Suleiman College of Education, Gashua was not an exception (College hand book).

2.6 The Meaning and Branches of Art

Art:- can be seen as self expression through a medium (Domba 2005). We have basically two branches of art; Fine Art and Industrial or Applied Art.

Fine Art; is art developed primarily for aesthetics or beauty, distinguishing it from applied art that also has to serve some practical function, such as pottery or most metalwork. Historically, the five main fine arts were painting, sculpture, architecture, music, and poetry, with performing arts including theatre and dance (EBook of Encyclopædia Britannica). Today, the fine arts commonly include additional forms, such as film, photography, video production/editing, design, sequential art, conceptual art, and printmaking. However, in some institutes of learning or in museums, the term fine art is associated exclusively with visual art forms.

One definition of fine art is "a visual art considered to have been created primarily for aesthetic and intellectual purposes and judged for its beauty and meaningfulness, specifically, painting, sculpture, drawing, water colour, graphics, and architecture" (Dictionary Reference 2014). In that sense, there are conceptual differences between the fine arts and the applied arts. As originally conceived, and as understood for much of the modern era, the perception of

aesthetic qualities required a refined judgement usually referred to as having good taste, which differentiated fine art from popular art and entertainment. (Clowney 2013.)

The word "fine" does not so much denote the quality of the artwork in question, but the purity of the discipline according to traditional Western European canons (Mediavilla, C. 1996). This definition originally excluded the applied or decorative arts, and the products of what were regarded as crafts. In contemporary practice these distinctions and restrictions have become essentially meaningless, as the concept or intention of the artist is given primacy, regardless of the means through which this is expressed.

According to some writers the concept of a distinct category of fine art is an invention of the early modern period in the West. Larry Shiner (2013) in The Invention of Art (2003) locates the invention in the 18th century: “There was a traditional system of the arts” in the West before the eighteenth century. (Other traditional cultures still have a similar system). In that system, an artist or artisan was a skilled maker or practitioner, a work of art was the useful product of skilled work, and the appreciation of the arts was integrally connected with their role in the rest of life. “Art,” in other words, meant approximately the same thing as the Greek word techne, or in English “skill”, a sense that has survived in phrases like “the art of war,” “the art of love,” and “the art of medicine” (Pott, G. 2006).

Cultural perspectives: The separation of arts and crafts that often exists is not shared by all other cultures. In Africa for example, all esthetics activities of everyday life are depicted by integrating not only art with craft but man-made with nature. A high status was also given to many things that would be seen as craft objects, in particular ceramics, carving, weaving, and embroidery. Latin American art was dominated by European colonialism until the 20th-century,

when indigenous art began to reassert itself inspired by the Constructivist Movement, which reunited arts with crafts based upon socialist principles.

Visual art (Two-dimensional works)

Painting and drawing: Drawing is a form of visual expression and is one of the major forms of the visual arts. Common instruments include graphite pencils, pen and ink, inked brushes, wax color pencils, crayons, charcoals, chalk, pastels, markers, stylus, or various metals like silverpoint. There are a number of sub-categories of drawing, including cartooning. Certain drawing methods or approaches, such as "doodling" and other informal kinds of drawing such as drawing in the fog a shower leaves on a bathroom mirror, or the surrealist method of "entopic graphomania", in which dots are made at the sites of impurities in a blank sheet of paper, and lines are then made between the dots, may or may not be considered to be part of "drawing" as a "fine art."

Mosaics: Mosaics are images formed with small pieces of stone or glass, called tesserae. They can be decorative or functional. An artist who designs and makes mosaics is called a mosaic artist or a mosaicist.

Printmaking: Printmaking is the process of making artworks by printing, normally on paper. Except in the case of mono-typing, the process is capable of producing multiples of the same piece, which is called a print. Each print is considered an original, as opposed to a copy. The reasoning behind this is that the print is not a reproduction of another work of art in a different medium, for instance, a painting: but rather an image designed from inception as a print. An individual print is also referred to as an impression. Prints are created from a single

original surface, known technically as a matrix. Common types of matrices include: plates of metal, usually copper or zinc for engraving or etching; stone, used for lithography; blocks of wood for woodcuts, linoleum for linocuts and fabric in the case of screen-printing. But there are many other kinds, discussed below. Multiple nearly identical prints can be called an edition. In modern times each print is often signed and numbered forming a "limited edition." Prints may also be published in book form, as artist's books. A single print could be the product of one or multiple techniques.

Calligraphy: Calligraphy is a type of visual art. It is often called the art of fancy lettering (The Stanford Encyclopedia 2010). A contemporary definition of calligraphic practice is "the art of giving form to signs in an expressive, harmonious and skillful manner" (The Stanford Encyclopedia 2010). Modern calligraphy ranges from functional hand-lettered inscriptions and designs to fine-art pieces where the abstract expression of the handwritten mark may or may not compromise the legibility of the letters. The Stanford Encyclopedia (2010), Classical calligraphy differs from typography and non-classical hand-lettering, though a calligrapher may create all of these; characters are historically disciplined yet fluid and spontaneous, improvised at the moment of writing.

Photography: Fine art photography refers to photographs that are created to fulfill the creative vision of the artist. Fine art photography stands in contrast to photojournalism and commercial photography. Photojournalism visually communicates stories and ideas, mainly in print and digital media. Fine art photography is created primarily as an expression of the artist’s vision, but has also been important in advancing certain causes.

Three-dimensional works

Architecture: Architecture is frequently considered a fine art, especially if its aesthetic components are spotlighted in contrast to structural engineering or construction management components. Architectural works are perceived as cultural and political symbols and works of art. Historical civilizations often are known primarily through their architectural achievements. Such buildings as the pyramids of Egypt and the Roman Colosseum are cultural symbols, and are important links in public consciousness, even when scholars have discovered much about past civilizations through other means. Cities, regions and cultures continue to identify themselves with, and are known by, their architectural monuments.

Pottery: One field where "fine" remains a valid technical term is pottery, especially in archaeology. "Fine wares" are high-quality pottery, often painted, moulded or otherwise decorated, and in many periods distinguished from "coarse" wares, which are basic utilitarian pots used by the mass of the population, or in the kitchen rather than for more formal purposes.

Sculpture: Sculpture is three-dimensional artwork created by shaping hard or plastic material, commonly stone (either rock or marble), metal, or wood. Some sculptures are created directly by carving; others are assembled, built up and fired, welded, molded, or cast. Because sculpture involves the use of materials that can be moulded or modulated, it is considered one of the plastic arts. The majority of public art is sculpture. Many sculptures together in a garden setting may be referred to as a sculpture garden.

Conceptual art: Conceptual art is art in which the concept(s) or idea(s) involved in the work take precedence over traditional aesthetic and material concerns. The inception of the term

in the 1960s referred to a strict and focused practice of *idea-based art* that often defied traditional visual criteria associated with the visual arts in its presentation as text.

Performing arts

Dance: Dance is an art form that generally refers to movement of the body, usually rhythmic, and to music, used as a form of expression, social interaction or presented in a spiritual or performance setting. Dance is also used to describe methods of nonverbal communication humans or animals (bee dance, patterns of behaviour such as a mating dance), motion in inanimate objects (the leaves danced in the wind), and certain musical genres. In sports, gymnastics, figure skating and synchronized swimming are also dance disciplines.

Theatre: Modern Western theatre is dominated by realism, including drama and comedy. Another popular Western form is musical theatre. Classical forms of theatre, including African, Greek and Roman drama, classic English drama (Shakespeare and Marlowe comprised), and French theater (Molière included), are still performed today.

Film: Fine arts film is a term that encompasses motion pictures and the field of film as a fine art form. A fine arts movie theater is a venue, usually a building, for viewing such movies. Films are produced by recording images from the world with cameras, or by creating images using animation techniques or special effects. Films are cultural artifacts created by specific cultures, which reflect those cultures, and, in turn, affect them. Film is considered to be an important art form, a source of popular entertainment and a powerful method for educating or indoctrinating citizens.

Cinematography is the discipline of making lighting and camera choices when recording photographic images for the cinema. It is closely related to the art of still photography, though many additional issues arise when both the camera and elements of the scene may be in motion.

Independent filmmaking often takes place outside of Hollywood, or other major studio systems. An independent film is a film initially produced without financing or distribution from a major movie studio. Creative, business, and technological reasons have all contributed to the growth of the film scene in the late 20th and early 21st century.

2.7 An Overview and Status of Pre-NCE Programme

According to the National Commission for Colleges of Education (NCCE, 2009), eligible candidates for admission into 100 level in the Colleges of Education must possess five credits at most at two sittings, two these credits must be in the area of study of the candidate. The two sittings seems to provide opportunity for candidates who lack the prerequisite qualifications and could not meet the JAMB cut-off point for admission into tertiary institutions and the need to provide admission to candidates in tertiary institutions. The National Commission for Colleges of Education (NCCE) (2009) devised the Pre-NCE programme which prepares students before they take JAMB Examination for entry into tertiary institutions The Commission (NCCE, 2009) also stated that Pre-NCE programme has tremendously improved the admission rate in the Colleges of Education which has also improved academic performance of the students concerned. The Pre-NCE students are expected to spend one year of preparation before transiting to NCE100 level or part one of NCE.

The National Policy on Education (2012) has also provided the following requirement for admission into preliminary programmes in Colleges of Education:-

O'Level Certificate: Every candidate/applicant must possess the Senior Secondary Certificate Examination (SSCE), West African Examination Council (WAEC), National Examination Council (NECO), General Certificate in Education (GCE), and National Business and Technical Examination Board (NABTEB) and pass either in a sitting or two. Candidates with the above results must obtain three subjects at a pass level including English Language and minimum of two credits which must be in the subject area for the preliminary programme.

Teacher Grade II Certificate: A prospective candidate must possess merit or credit in at least three subjects, two of which must be related to the courses of study. Hence, with the establishment of the Joint Admission and Matriculation Board (JAMB) the entry requirement into the colleges was change, making the Teacher Grade II Certificate not acceptable as part of enrty requirement into the programme. However, the JAMB entry requirements into Nigeria Colleges of Education require O'Level passes in at least five subjects and must be at credit level. The objective of this is to encourage the prospective candidates in their lower level at the secondary school to work harder in order to achieve their educational objectives at the higher institutions, and also to maintain standard and uniformity.

Durotola (1994) stated that many Colleges of Education and polytechnics have witnessed a drop in their admission into NCE/Diploma courses. However, this may be connected with the entry requirements and interest of the prospective learners in teaching and teacher education in Nigerian Colleges. At the College of Education Azare for example during the 1991/1992 academic session, about 250 students got admitted through JAMB but by 1995/1996 session the figure dropped to about 180. The number further droped during the 1999/2000 session to136. This situation forms part of the problem that prompted the College of Education Azare among others to introduce the one year Pre-NCE. Thus, successful candidates of this programme are

then admitted into the NCE programme proper. This situation has prosper in a number of Colleges of Education in Nigeria after regularization by JAMB.

The minimum qualificattion for the Pre-NCE course is WASC/GCE '0' Levels SSCE/TC II and equivalent certificates with four passes at one sitting or five passes at two sittings. NCCE (1996) stated that the curriculum of Pre-NCE Programme is required to cover a minimum of 48 credits in a year. These consist of courses in at least six different subject areas that are relevant to the discipline in the related NCE programme. The one year programme has two semesters with examinations taken at the end of each semester; this examination is usually moderated externally. Students that acquire a Cumulative Grade Point Agregate (CGPA) of one (1) point and above at the end of the two semesters of their Pre-NCE are offered admission into the regular NCE programme after regularization by JAMB. The assumption being that the one year programme of Pre-NCE has remedied their deficiencies and inadequacies which may make them to perform better.

However, candidates who wish to study Fine and Applied Arts must obtain three subjects at a pass level including English Language and a pass or credit in Fine Arts, Craft or Art related subjects in any of the West African Examination Counil (WAEC), National Examination Council (NECO), Senior School Certificate Examination (SSCE), General Certificate in Education (GCE) O/Level or National Business and Technical Examination Board (NABTEB).

Afolabi (2005) remarked that the Pre-NCE programme is regarded as the foundation on which academic work in the institution is built. The author further observed that researches on the entry qualification and academic achievement have been handled from various angles and levels by many psychologists. The end result has been inconsistent.

Mode of Operation for Pre-NCE Programme

The following are general mode in which Pre-NCE should be operated in Colleges of Education, although it has not been consistently followed.

i. Pre-NCE Programme shall run from July to March of every academic year.

ii. The Colleges must commence and conclude the process of admission into Pre-NCE in line with (i) above

iii. Collages must implement the Pre-NCE Minimum Standards in such a way to allow students sit and pass JAMB UTME and remedy their SSCE ('O' level) deficient subjects.

iv. All Pre-NCE candidates are required to register and attend lectures in the three (3) core subjects of: General Education, General Mathematics and General English

v. In addition to iv above, all candidates are also expected to select two subjects as appropriate to their programme of study.

vi. Colleges should arrange the Pre-NCE programmes in such a way that candidates should register for minimum of 18 credits and maximum of 24 credits per semester

vii. The institutions should guide the Pre-NCE students in filling their colleges as the most preferred Institutions in the JAMB form to guarantee retention of students.

viii. Institutions must respect national benchmark on admission into tertiary education. The arts – sciences admission ratio of 30:70 must be strictly followed.

ix. Colleges must make frantic efforts to attract more students into the Pre-NCE programme but strictly in line with their carrying capacity.

x. Candidates require CGPA of 1.5 in addition to obtaining scores above the national minimum cut off points in JAMB examinations.

xi. Pre-NCE candidates are to be exempted from Post UTME screening for admission.

xii. Pre-NCE Continuous Assessment and Examinations are to be internally moderated. (No more external moderation).

xiii. The entry requirements remain three (3) Credits and two (2) passes.

xiv. The Pre-NCE Programme should be for all the subjects available at the regular NCE level. (Early Childhood Care Education, Primary Education, Adult and Non-Formal Education and Special Education inclusive).

xv. Colleges must guide the candidates on the choice of subjects to be selected for the programmes that are not available in the Pre-NCE Minimum Standards.

xvi. Lecturers are advised to obtain and consult the current JAMB/UTME Syllabus for the details of the content of the courses.

xvii. Colleges must purchase enough copies of JAMB Syllabuses for the UTME and SSCE 'O' level (WAEC, NCEO and NABTEB) for each of the Pre-NCE subjects. (NCCE, 2012).

2.8 General Entry Qualifications for Pre-NCE and Direct Entry

It is important to understand that the other categories of students who gain admission into Pre-NCE and Direct Entry. This group of students who possessed the required requirements must meet the cut-off point in the matriculation examination conducted by JAMB. The entry qualifications of Pre and NCE Direct Entry students of Umar Sulaiman College of Education, Gashua, Yobe and College of Education, Azare, Bauchi states, might differ depending on the management and authority of the institution.

The general entry requirement for direct entry as stipulated by the National Commission for Colleges of Education (2012), states that"although the NCE as a qualification is common to all the graduates of the programme, each subject has its own unique features and demands". The general admission requirements for NCE programme are as follows:

i. A Senior Secondary School Certificate (SSC) WAEC, NECO or GCE ‘’O’’ Level, NABTEB and any other equivalent with four credits at one or two sittings. Two of the credits must be relevant to the course the candidate wishes to offer. Credit in English and/or Mathematics may be required in some courses to meet departmental requirement.

ii. A Grade II Teacher’s Certificate (TCII) with credit or merit in five subjects, two of which must be relevant to the course the candidate wishes to offer. Credit/merit in English Language and/or Mathematics may be a requirement in some courses.

iii. For candidates wishing to offer courses in Vocational and Technical Education, (Fine and Applied Arts inclusive), Returned Services Association (R.S.A.), City and Guilds/Intermediate Certificate or the Federal Craft Training Certificate in Nigeria or abroad, is also an acceptable qualification.

iv. Successful candidates in the Pre-NCE final examinations who in addition to taking and succeeding in a selection examination organised by an accredited body would also qualify for admission.

v. All candidates wishing to be considered for admission must enrol for, write and pass the selection examination organised by an accredited body such as JAMB at a satisfactorily level.

vi. It should be noted that some colleges may, in addition to all of the above administer their own elimination tests or interviews for some courses, which is legitimate.

vii. Associate ship Certificate in Education at merit level awarded by an approved institution in Nigeria or abroad, is also an acceptable qualification.

To qualify for transition from Pre-NCE to NCE (I) one, candidate must:

i. have participated in the Pre-NCE academic programme for two semesters.

ii. obtain a terminal CGPA of not less than 1.

iii. all Pre-NCE examinations must be externally moderated.

iv. satisfy other government entrance rules on Admission example JAMB.

v. where candidate fail to qualify for transition, the College may at its discretion allow for repeat, but not more than one time.

vi. the College arrange the Pre-NCE programme in such a way that the candidates registered for minimum of 18 credits and maximum of 24 credits per semester.

vii all Pre-NCE candidates are required to register and attend lectures in English and Mathematics as appropriate to their programme, these are Pre-NCE Science and Vocational Subjects.

The entry qualifications linked to different certificates of equivalent value for student admission into post-secondary institutions is another factor that affects the students' academic performance at post-secondary levels. Although the certificates that each group of students obtained from different examination bodies may be equivalent, the curriculum content and the expected educational outcomes may not be exactly the same. In a study conducted by Ringland and Pearson (2003) on the difference between diploma entrants and direct 'A'Level entrants and the subsequent performance of each group, reported that there was no significant difference between the groups; however, performance in terms of academic achievement prior to reaching the university did appear to affect performance at university to a small extent. In a related study,

Mlambo (2011) observed that a number of institutions, student admission is based on a number of different qualifications, to the extent that students receiving instruction in the same course differ greatly in terms of their prior knowledge.

2.9 The Place of Entry Grades in Academic Success

Academic success is exhibited in form of quality grades obtainable in an examination. These quality grades serve as backup for further struggle in climbing higher on the academic ladder. They describe the pre-requisite for entry into higher institutions of learning. With regard to this, the studies of Allen (1999), Mitchel, Goldman and Smith (1999), Brown (2009) and Yousef (2011) concluded that, entry grades (qualification) is a determining factor for further academic achievement. Likewise, Maizam, Johor and Ahmad (2006) in their studies noted that entry grades are subject grades required advancing to a higher level. From the various definitions, emphasis is placed on the subject grades that qualified candidates (students) for further advancement.

In order to buttress the fact that entry grades emphasized more of subject grades the West African Examination Council (WAEC) (2010) released results for Senior Secondary School Certificate Examination (WASSCE); 677,007 candidates 23 (50.09%) made five (5) credits and above, while 534,841 candidates, (39.57%) have six (6) credits and above. Of the total number of candidates that sat for the examination, 337,071 candidates, representing (24.94%) obtained credits in English Language, Mathematics and at least three other subjects. In addition 451,187 candidates, (33.38%) obtained credits and above in English Language while 560,974 candidates (41.50%) obtained credits and above in Mathematics (Obiora 2003).

It can also be inferred that subject grades is an influencing factor for academic performance. This view is supported by the findings of, Alfan and Othman (2005) Harb and El-

Shaarawi (2007), Lilchen and Duanmu (2010), and Yousef (2011) who concludes that academic entry qualification influences the performance of students' academic work. Similarly, Ajinuhi (2002) in the study of students' entry qualification and academic performance at NCE level reported that a good result at secondary school certificate examination led to good performance academically at the post secondary school level. This submission is quite misleading as common observation revealed that not all possessors of good result at secondary school had good performance academically at the post secondary school level. The reason for such can't be far fetched with rampant reported cases of examination malpractices and miracle centres for examinations, which are centres where students just paid the money and machineries are gotten to write exams for such students. On this, Sternberg (1998) concluded that past achievement in entry grades cannot be relied upon as it does not really show the real ability/potential of the learner. This explains why the present practice of admitting of students into Colleges of Education based on past achievement affects students' performance as those who qualified with high grades do better than not usually those whose abilities are low. This is so because admission is based on entry performance. For instance, the Universities are not quite comfortable with such results, hence they go ahead to organize further exams and test to ascertain the suitability of each candidate.

A good performance in entry grades is usually associated with intelligence. Moreover, intelligence is viewed from different perspectives as new theories of intelligence have been introduced to gradually replace the traditional ones. For instance, the Multiple Intelligence Theory (MIT) introduced by Gardner in (1983), the Triarctic Theory of Intelligence by Sternberg (1985), the Emotional Intelligent Theory (EIT) by Mayer and Salvorey (1993) among others have served as evidence of the influence of intelligence on the reasoning abilities of an

individual. According to the Triarchic Theory of Intellectual abilities (TTI) (Sternberg 1985:23) three kinds of intellectual abilities exist, namely, analytical, creative and practical abilities. Measures of abilities tend to focus mainly on analytical abilities, whereas all the three types of abilities need to be regarded as equally important in the evaluation of students' academic performance. This implies that Fine and Applied Arts students' performance cannot only be based on memory skills alone but also creative, practical, problem-solving, communication skills as well as thinking styles that influence level of performance.

It therefore means that Fine and Applied Arts teachers must not only take into consideration students' entry grades but also take an inventory of students' different learning abilities for the purpose of determining which assessment strategies will best improve the performance of students. This indicates that teachers' together with students' abilities plays an important role on students' summative performance. Despite the support of Intelligent Quotent (IQ) as a determinant influence on academic performance. It has been argued that IQ alone cannot measure academic success. Factors such as emotion, personality trait, anxiety, social skills, class environment, luck among others also play paramount role in a person's success (Goleman (1995) and Irfan and Shabana, 2012).

The implication of these other factors put together could make or mar a students' academic performance. Similarly, studies of Hijazi and Naqvi (2006), Oladunni (2007), Ali (2008), Ajibade (2011) and Farooq, Chaudhray, Sahifiq and Berhanu (2011) established the close relationship that exist between entry grades and academic performance, and concluded that other factors that influence academic performance include methods of teaching, societal influence, peer effect of course selection, teacher's assessment and rating scales. Irfan and Shabana (2012) in their studies of factors affecting students' performance found such factors as gender, age,

learning facilities, influence academic performance. They inferred further that when students have strong communication skills such as strong grip of English it increase performance. From the above, Ugogi (1991) findings agreed with most previous findings that students' high failure in higher institutions of learning is associated with English grade which is one of the entry requirements among other subjects.

This perception is a reflection of Fine and Applied Arts Education skills, so students strong entry grade in English will definitely influence their performances as they will not be able to adequately understand the learning instructions and properly be able to express their experiences. This is mostly relevant in Art education as learners need to have good command of English Language which is a veritable tool for assimilation, comprehension, responses and participation in the class works which influence performance. Studies of Tomas and Furnham (2003) showed that grades in relevant subjects may represent a better predictor of future knowledge acquisition than any ability test. Likewise Yousef (2011) believed that prior knowledge in relevant subjects such as mathematics and English Language may influence academic performance in Fine and Applied Arts programme. In conclusion, Hakkinen (2004) cited by Achor, Aligba and Omoniyi (2010) agreed that initial entry points based on past performance in senior secondary school was a good predictor for further academic achievement.

2.10 Examination: an Instrument for Understanding Students' Performance in Art Education.

Examination serves as an instrument for measuring aptitudes and achievements and various measuring instruments have been designed to carry out the testing and assessment at various educational levels of students. Examination such as; aptitude tests, intelligence tests; test for measuring student's overall performance across a broad range of mental capabilities are being improved upon to give an all round result at all levels. It is important to fine out if a person has knowledge to appropriately fit into a given condition or group. Different authors belief that examinations are valuable instruments for measuring educational outcomes: that include aptitude and achievement, Ringim (1995) and Oleyede (1996).

Ringim (1995) and Durr (2006) tried to look at the academic achievements of NCE students in various fields; their studies were to see whether the student's academic achievement met the standard thought of them. Similar study was carried out by Abiola (1992), though in a polytechnic sector: his findings were that; using aptitude tests in measuring performance, motivates the students to increase their performance as it relates to their achievements, this might be due to the exposure they received through the type of tests (Aptitude) being carried out on them. All the researchers above agreed that, examinations are instruments for measuring educational aptitudes and achievements. Subject areas tested may not be the same with the study at hand though, but this study sets out to acces the entry qualifications of those that went through the Pre-NCE and those directly admitted students. Those admitted after completion of Pre-NCE may be seen to be below-average who were ordinarily seen to be able to remedy their deficiencies, while the direct admitted candidates were based on performance cut-off point through UTME Exams. It is obvious that most students meet the entry requirement for Pre-NCE

and Direct Entry. However, a number of factors can be found to have contributed to students entry behavior and habits as well as teaching methods used by teachers in the teaching learning process (Adekunle, 2009). Other researchers such as Salahudeen and Murtala (2005), have attributed the poor performance of students on the mode of entry, as it is believed that the mode of admission or entrance predicts academic excellence of students. Two opinions emerged on the influence of Joint Admission and Matriculation Board (JAMB) and Preliminary Programme on students' achievement.

The initial argument put forward is that the deficient candidates (those without five credits and above in ''O'' level) can't be made to be at par with the candidates that have no deficiency (five credit and above), and therefore conclude that Pre-FAA (Fine and Applied Arts) programme be shelved as it has no bearing or importance at the level of Nigeria Certificate in Education Programme. On the contrary, other school of thought believed that the issue of adherance to admiting only those with high points (intelligent ones, having five credits and above) are considered as candidates or learners left with chance of acquiring the said Nigeria Certificate in Education. Thus, bringing in wastages in youth enrollment in education, hence negating the national policy on education which states that "there should be equal educational opportunities for all citizens of Nigeria'' (NPE 2004). Nevertheless, there must be a way for selecting candidates given the ever increasing number of candidates seeking admission into the institutions of higher learning.

Studies like that of Durr (2011), Salahudeen and Murtala (2005) have been carried out on entry qualifications and achievement of students. Dajur(2011), also in the study carried out by Abiola, (1992) to determine the effectiveness of aptitude test in predicting annual turnover of students: all established that it was possible to predict the achievement of students who were

admitted on the basis of their school certificate results than those admitted on the basis of performance in an entrance examination. Dajur concluded that those admitted via the entrance examination increased the number of success turnover giving a reduction in drop-out rate.

2.11 The Impact of Teaching and Continuous Assessment Feedback on Students' Summative Performance

In education, summative performance involves grade or mark that enables a student's performance to be established (Hijazi and Naqvi, 2006). Harlen (2005:213) observed that summative performance: Is the process by which teachers gather evidence in a planned and systematic way in order to draw inferences about their students' learning, based on their professional judgement and to report at a particular time on their students' achievement.

Situ (2008) opined that summative performance is an attempt whereby the teacher assesses through grading what has been achieved by the learners who have completed the course. Similarly, the INSETA Provider (2009) described summative performance as an assessment given at the end of logical management cluster of learning. From the forgoing, summative assessment is a cumulative performance which forms part of the students' academic achievement. It involves evaluation of the actual programme for the purpose of determining achievement. The National Policy on Education (2004) in recognition of the crucial role of performance measurement stated that educational activities shall be centered on the learner for maximum self-development and self-fulfilment. Summative assessment is relevant to this educational policy since it provides indicator as to where the students go to in their learning experience and not where they started.

In summative assessment the teachers' grade is mostly used for internal and external purposes. The reasons are as identified by Harlen (2005):

- teachers are making judgements about students attainment in the course of their normal interactions during teaching and learning.

- teachers in the process build up a picture of students' attainments across full range of activities and goals (such as tests and examinations).

- its motivate students through self-assessment and derive towards learning progress goals rather than performance goals.

These potentials advantage can be translated into reality is evidence in the summative assessment practices of Colleges of Education. To that end, a cumulative grade in Colleges of Education is the criteria for graduation. Moreso, teachers given grades is a measure of academic performance. The studies of Hijazi and Naqvi (2006) and Irfan and Khan (2012) supported this assertion that Cumulative Grade Points Average (CGPA), Grade Points Average (GPA), test results, results of a particular subject and the previous year results were among the several ways of measuring students" academic summative performance. Likewise Situ (2008) affirmed that grading, CGPA and GPA of the particular subjects are used for students' summative performance. Similarly, Sarath and Gail (2006) in their studies of academic performance of College Students in Arkansas found out that other researchers used grade points average (GPA) to determine the outcome of students success. However, they argued that academic success should not be based on entry grades or GPA but on other factors such as motivation and time spent on academic activities. Ekpenyong (2011) supported this argument when he stated that assessment should not be seen as taking away the time of learning, but rather be seen as part of the total learning experience. For example Art education, the student has to spend extra time and effort to follow systematically the direction or instruction in painting and graphic drilling in

order to master the skills both inside and outside the classroom. Without this extra effort in this type of class, students will perform badly in classwork and examinations which ultimately affect their grades.

If teachers see students maximizing their chances of learning regardless of any academic factors, he/she should include such possible assessment in the student's performance. This type of assessment is more of the teacher's humanistic approaches of classroom grading. This inferred that students' academic performance is positively influenced because these humanistic approaches do motivate students' study habits. Thus Utim (2006) citing Soadak and Podel (1994) stated that if teachers know the right way to evaluate the class, his/her efficiency could either influence or inhibit students' efforts.

Moreso, before the use of all teaching and learning assessment, effective teaching must take place first. As a class teacher, it is important to know that there is strong relationship between teaching, feedback and performance. Thus summative assessment involves a cyclic process whereby the teacher disseminates knowledge through methods and strategies to learners. The learner in turn gives feedback through tests, assignments, observation, projects, field trips and examinations. In the opinion of Reio (2004) this feedback helps students to test their prior knowledge to ascertain what they have learnt. Thus, teachers served as moderators and supervisors when they mark, score, grade and give feedback.

The teacher therefore, has important task of determining the nature of students' feedback mechanism to the subject being taught. According to Utim (2006) it is a part of the instructional function of a teacher to develop set of techniques which enable him/her to monitor the effectiveness of teaching. Moreover, a continuous assessment performance feedback by teachers would help the students to be part of decision-making about his/her future performance and in

carrying out with academic responsibilities (Abari, 2006; David and Nicholas, 2006; Marva, 2008). Continuous assessment performance feedback can influence learning and summative performance. This is because to some extent, students' responses are influenced by the teachers' behavior of teaching. Teaching is thereby planned activities of the teachers so that students can acquire meaningful learning from their experience Aliyu (2006). Thus the ability of students to learn from their mistakes and/or performance problems and rapidly adjust their learning styles is key behind continuous assessment performance feedback which by inference improves summative performance.

In that case, both continuous assessment and summative assessment feedback from teachers and even the Colleges can be viewed as stimulus. This is because a students' ability to deal with hard work and failures depends particularly on commitment, communication and motivation from teachers (Quist, 2000). Likewise O'farrell (2003), Harlen (2005) submitted that continuous assessment feedback has both direct and indirect motivational impact on students summative performance when teachers give tests, drive up score and grades as feedback. Accordingly, Sarath and Gail (2006) stated that performance is both a multiplicative function of both ability and motivation. The implication of this statement is that, the effect of low scores lowers the self esteem and perception of learners themselves, while indirectly showing the negative impacts on the teachers and the curriculum.

To that effect, Ekpenyong (2011) asserted that continuous assessment summative assessment feedback provides the outcome to teachers in terms of what has been taught and what the students have learnt. For instance, when the teacher makes use of grade points average (GPA) to decide about a student qualification to register his next subject course, the teacher may discover that a student with very high ability but low motivation did not perform well; whereas a

student with low ability but with high motivation likely perform well. In this case the teacher's performance feedback had helped him to analyse and interpret evidence to determine how well performance matches with his expectation. This impliedly will influence students performance either in tests or examinations, in effect the summative performance.

In order to ensure high quality of students' academic performance, students are evaluated from one stage to another through tests and assignment. Idowu and Esere (2009), UBEC (2010) and Wikipedia (2012) described continuous assessment as an educational policy in which students are examined continuously over most of the academic programme. Likewise Situ (2008), and Ogwara and Okpogho (2009) give the description of continuous assessment as a process of periodic collection of information throughout a course/programme of study with the purpose of determining the progress towards goal attainment. In the light of this, continuous assessment is therefore necessary for Fine and Applied Arts students in order to determine their periodic performance and for teachers to improve in their course-design and assessment skills.

The description of continuous assessment also explains the strength of relationship between continuous assessment and summative performance (final outcome) of students. In terms of their relationship, Cohen (1980); and Harlen (2005) and Nwaogazie (2009) in their studies of impact of continuous assessment practices and students performance noted that the use of continuous assessment in rating students' performance seems most appropriate for improving class efforts towards final outcome. Situ (2008) and Nworgu (2010) deduced some advantages of using continuous assessment for performance improvement strategies namely:

- Students may get increasing better instructions as the semester progress.

- Efforts to improve the course will be perceived positively by students; that is for example, they will feel that they have some stake in the rating process.

- The instructor becomes actively involved in instructional evaluation.

- The instructor derives intellectual and interpersonal satisfaction from teaching related experience as he overcomes the frustrations associated with successful executing tasks of teaching.

- It reduces examination malpractices.

In order to buttress the fact that continuous assessment has impact on students‟ performance, the UBEC manual for the re-training of Basic Education Teacher and Managers (2010:9) itemized the following as value attached to continuous assessment:

- Periodic feedback to pupils which could be psychologically motivating.

- Provide opportunity to parents and pupils for effective monitoring of progress.

- Provides basis for counseling of pupils for improved performance.

Several authors such as mentioned above have associated many positive values to continuous assessment. However, Ogwara and Okpogho (2009) noticed that, the grades obtained from continuous assessment cannot be relied upon as yardstick for measuring performance. According to them the reasons for such non-reliance are that differing situations do exist in terms of programme offered, school traditions, teachers assessment and rating styles, students' abilities and entry behaviours among other factors that could influence performance. They also pointed out that continuous assessment could be abused by teacher since scores obtained in the assessment could be manipulated and that oftenly continuous assessment are only based on tests and assignments which may not be moderated or standardized.

In supporting this assertion, Idowu and Esere (2009) in their studies of continuous assessment practices in schools, found out that most teachers fall short in the usage of different continuous assessment strategies because teachers restrict themselves to tests and assignments only. Despite this negative effect, teachers and students aimed primarily at good result before examination results; the nature of continuous assessment therefore, has a domineering influence on the method and content of school training. It could therefore be inferred that for continuous assessment to continue to have more positive influence on students' summative performance, teachers should move away from the traditional practice of tests and assignments to other different instruments such as observation, interview and project report.

Continuous assessment is also seen to be systematic, comprehensive, cumulative diagnostic and guidance oriented, all these Ukuije (2011) said have influence on students" summative performance. For example, Ogwara and Okpagbo (2009) in their submission on continuous assessment characteristics and its impact on performance explained that continuous assessment involves an operational plan to determine which assessments are to make-up students' performance, at what intervals during school year, and what approach or method is to be adopted.

It is true that Art education teachers do determine the nature of continuous assessments to be used, and at what period to conduct such assessments and which of these assessments forms part of the summative performance; therefore the modes, variety of assessments and time interval in which it is conducted will either negatively or positively influence the summative performance of their students.

Fine and Applied Arts teachers/lecturers also make use of comprehensive, cumulative and diagnostic methods of continuous assessment when they give tests, assignments, observing the

drawing and drilling skills of students and scoring as well as rating grades in order to evaluate the cognitive, affective and psychomotor domains of learning. Accordingly Situ (2008), Esere and Idowu (2009) inferred that following such sequence of assessment will most likely influence students' achievement. Likewise, Nwaogazie (2009) observed that a comprehensive, cumulative and diagnostic approach of continuous assessment will help students evaluate their feedback, discover their learning difficulties, determine readiness for examinations and thus demonstrating their commitment to learning tasks for the purpose of improving performance.

Alausa (2003) collaborated this observation by stating that: Continuous assessment is an assignment approach which involves the use of variety of assessment instruments, assessing various components of learning, not only the thinking process but including behaviours, personality traits and manual dexterity. Continuous assessment also takes place over period of time. Such an approach would be more holistic, representing a learner in his/her entirely. It will begin with the decision that the teachers perform on the first day of lecture class and end with the decisions that the teachers and administrators make on the learners regarding end-of-year grading and promotion.

From the foregoing, art educators can influence the summative performance of their students through their guidance oriented continuous assessment, because they are at the centre of all performance assessment activities of their students. This implies that, Fine and Applied Arts teachers data gathering over a long period of time about each students will enable them to have access to accurate information about their progress, thereby having the opportunity to modify instruction to improve overall performance. If Fine and Applied Arts teachers also adopt continuous assessment approach, it would enable them to integrate assessment and assessment

results into instructional practice, such that will be set and discussed as standards for learners' performance.

Fine and Applied Arts students, on the other hand needs to form favourable attitudes toward continuous assessment by not cheating, playing truancy, stealing and lying. For instance, if these negative attitudes are removed by the students, teachers will be able to understand their affective attributes such as interests, motives and other characteristics associated with intelligence to improve summative performance. Fine and Applied Arts teachers will also be able to answer the questions such as why Fine and Applied Arts students do not perform well in the examination despite their high entry grade and continuous assessment scores.

The repeated emphasis being place on continuous assessment in College of Education also is a clear evidence of the importance of continuous assessment in influencing students summative performance. For instance, the NCCE Handbook for Managers of NCE (2011) categorically stated that students without continuous assessment are not qualified to write examination. This can be inferred that the college authority believed that continuous assessments will enhance students performance if an attempt is made during the learning experience.

Harlen (2005) in his study of teachers' summative assessment for learning also, found out that continuous assessment not only impacts on the learning experiences of students but also influence the nature of the assessment itself. Harlen (2005) however noted that: the issue of passing tests is that tests scores rise–at least as long as the tests for which students are trained is being used. But this rise in scores is not the rise in achievement that the proponent of testing claim; rather it is an indication that teachers can train students to pass any kind of test, even those intending to assess higher thinking skills.

This observation of Harlen (2005) was similarly observed by Ogwara and Okpagbo (2009), Idowu and Esere (2009) and Alausa (2012) that it is a threat to continuous assessment validity. That is to say that an increase in a student continuous assessment scores does not increase his/her performance. This inferred that a students' good performance in continuous assessment does not imply good performance in final examination. Rather, the improvement in continuous assessment was due to familiarity with the particular test and not as a result of better technical and learning. Oladunni (2007) also show that despite the importance of continuous assessment to the leaner, the teacher and the educational system only conducted few empirical studies to evaluate its effectiveness, especially as a method that can enhance learning process and performance improvement. This assertion by Oladunni could be true as in the course of reviewing relevant literatures in this present study found out that most researchers on continuous assessment focused on methods and procedures of implementing continuous assessment. Oladunni (2007) and Ajibade (2011) also noticed that teachers and executors only perceived continuous assessment as a source for collecting scores from tests to be used in determining whether a student should be promoted to the next class or not. They however, believed that the current use of continuous assessment is one of the several purposes to diagnose students' areas of difficulties that serve as a formative evaluation preparedness towards summative performance.

2.12 The Relevance of Classroom Assessment to Students Academic Performance in Fine Art.

Classroom assessment often served multiple purposes with wide range of teachers and students activities. Studies of Jose, Michael, Nicolle and Guzman (2001), Harlen (2005), Yousef

(2011) and UK academic Manual (2012) pointed out the importance of classroom assessment whether in its formative or summative form to include:

1. evaluating of students mastery of course content.

2. providing grades for students and parents.

3. measuring of school progress.

4. tracking down of students' performance progress.

5. informing students' next teacher of what has been achieved.

6. certification or accreditation of learning by external bodies.

7. selection for employment or admission into higher institutions.

8. monitoring of teachers performance.

All these importance put pressure on teachers, which impacts not only on the learning experiences but also on the nature of the assessment itself. This implies that the impact of assessment on students' performance is of little importance if teachers who start as evaluators are not ready to use quality instructional assessment to evaluate students' learning performance. In support of this, Aliyu (2006) is of the opinion that teachers are expected to examine and assess their students regularly and diversify assessment strategies in order to determine students progress with feedback. That is why Paul, John and Richard (2006) in their studies hypothesized that learning occurs directly or through unguided instructional guidance during teaching, leading to expected outcome or behavior. Similarly, Tomas and Furham (2003) stated that learning include ability of what a person can do and how one person will do it.

The above cited authors observed that effective learning and outcome is dependent on both teacher and students actions. This implies that for the secretarial teachers to impact on their students; performance they must use instructional assessment strategies that would be most effective for the students' ability. It also implies that students having become aware of the assessment strategies of teachers can now respond according to the individual's assessment strategy. However, Tomas and Furnham (2003) argued that the performance level of individual student varies independently of ability and irrespective of the assessment strategies. There are others such as Sarath and Gail (2006) who believed that although a minimal level of ability is required but non-ability variables will compensate for ability inadequacies that bring about the required level of performance. It is true that Fine and Applied Arts students performances varies independently of ability, but it can be enhanced through dedication, seriousness, devotion to study and good planning on the part of the students, teachers and the College authority.

Classroom assessments are also essentially achievement tests. This is because classroom assessments are based on course-oriented tests which are designed to measure the performance skills of students from an organized learning or instruction. Thus classroom assessment which results from teaching and learning are among the most important researchable studies in the academic world today. This implies that learning and assessment are singularly important to the domain of academic performances (Perkrun, Goetz, Titz and Perry, 2010). Similarly on the importance of classroom assessment to students' performance UBEC (2010) mentioned among others that it will test the teaching methods of teachers and the study habit of students.

From the foregoing, there are endless lists among researchers about what constitute the importance of classroom assessment. However, there seems to be basic agreement to the fact that any course of work must be carefully planned before it can be examined or assessed. This is so

because learning occurs in a formal setting under the direction of a teacher who carefully set the objectives, gives thought to the learning tasks and determine the instructional assessment strategies in order to make effective performance judgement. It is however argued that classroom assessments do not always measure academic performance of students. For instance, Lovell (1981), Ali (2008) and Yousef (2011) among other researchers deduced some reasons that could influence performance such as student's interest, attitudes, abilities, skills with which the teacher prepares and administer the assessments, change of assessment strategies and the rating scales. This implies that there is need for teachers and the school to understand the motivating factors that could influence students' achievement in both continuous assessment and the final examination.

The importance of classroom assessment is also equated with evaluation of performance. Hence, the U.K Quality Assurance Agency for Higher Education (2006) stated this regarding classroom assessment: any process that appraises an individual's knowledge, understanding, ability or skills or evaluates students knowledge, understanding abilities or skills by providing a mark or grade to determine an individual achievement level according to the academic standards of the awarding institution and agreed nation norms.

This implies that in education, assessment is equated with evaluation of performance which is the yardstick for judging the merit or worth of the students. In line with this statement, Enyi (2006) and Aremu (2011) opined that assessment is used to judge one or more experiences, ideas or change or appraisal of students in order to determine the performance level. Evaluation involves making judgement to determine the areas of failure or success with the aim of improving quality of learning outcome efficiently.

Likewise the INSETA (2009) and the Scottish Qualifications Authority (SQA) (2009) stated the importance of assessment as evaluating the extent to which participants in education have developed their knowledge, understanding and abilities. Assessment or evaluation also includes those activities undertaken by teachers and for their students which provide modification feedback on the teaching and learning activities. However, the suitability of learning outcome may depend on the method of assessment and purposes for such evaluation. This explains why a student may perform well or badly because of luck or factors beyond their control.

In this respect, Akinorotan (2003) suggested that assessment should be systemically, openly and orderly done to achieve the stated objectives.

2.13 JAMB Examination as Entry Requirement into Nigerian Tertiary Institutions.

The Joint Admission and Matriculation Board (JAMB) is Nigeria's official entrance examination board for tertiary-admission into higher institutions. The examinations being administered are available for most students who choose to apply to Nigerian public and private monotechics, polytechnics, colleges of educations and universities. Most of these candidates must have already completed their external examinations, administered either by the West African Examinations Council (WAEC) or the Nigerian National Examination Council (NECO). (JAMB, 2013).

Howerver, in 1974, there were seven Federal Universities in the country. Every one of them conducted its own concessional entrance examination, (JAMB, 2013). These problems assumed new dimensions when by 1976, the then Federal Military Government, under the leadership of General Olusegun Obasanjo, established six additional Universities. Consequently, the government set up a National Committee on University Entrance under the chairmanship of

Mr. M. S. Angulu in 1976. The legal instrument establishing the Board was promulgated by the Act (No. 2 of 1978) of the Federal Military Government on 13th February, 1978. Decree No. 2 of 1978 (amended by Decree No. 33 of 1989) empowered the Joint Admissions and Matriculation Board to:

1. Conduct Matriculation Examination for entry into all Universities Polytechnics and Colleges of Education (by whatever name called) in Nigeria.

2. Appoint Examiners, Moderators, Invigilators, members of the Subject panels and committees and other persons with respect to matriculation examinations and any other matters related to the examination.

3. Place suitably qualified candidates in the tertiary institutions after having taken into account:

a. The vacancies available in each tertiary institution

b. The guidelines approved for each tertiary institution by its proprietors or other competent authorities.

c. The preference expressed or otherwise indicated by the candidates for certain tertiary institutions and courses.

d. Also such other matters as the Board may be directed by the Honorable Minister of Education to consider or the Board itself may consider appropriate in the circumstances.

4. Collate and disseminate information on all matters relating to admissions into tertiary institutions or any other matter relevant to the discharge of functions of the board.

5. Carryout other activities as are necessary or expedient for the full discharge of all or any of the functions conferred on it under or pursuant to this Decree.

On the contrary, general public,school administrators and employers of labour complaint or assessed JAMB as a partial body, this is because it does really potray the intelligent qutiant (IQ) of the students. This is in agreement with the opinions ofBanu (2004) and Dike (2006) in their opinions on JAMB, mentioned that the functions of JAMB should be reviewed towards their reduction (duties). Also in 2003, there were so much reported cases of cheating in the JAMB organized exams of which it's Registrar, revealed that about ll.25% of the total number of candidates that sat for it's exams had their results withheld (The Sun, 2003). These and many instances made the integrity of the selection process into institutions of higher learning to be questioned. There might be the merit on the clamour for a review, but for the moment, the policy remains, that all tertiary institutions admissions must be through JAMB or bodies regulated by JAMB, the cut-off score of which must be attained before entry. It is the opinion of this researcher that at the moment, with all the shortcomings of JAMB, it should be allowed to monitor admissions into tertiary institution in Nigeria, at least for now.

2.14 Factors that Influence Students' Performances in Examination.

In educational academic performances of students, several studies were undertaken as these areas are important aspects of educational development for the students, parents and authorities alike. Some of the studies dealt with issues like, family-background, personality variables, age and gender general intelligence, interest, and motivation among others.

Bay and Tyler (2006) on the factors influencing students' academic performance mentioned problems such as time spent while asleep and stress as great factors in effecting

performance; they went ahead to survey Grade and Gender, hours of sleep per night, the feeling on waking up on school days, the feeling of being stressed overall average in performance, and the enjoyment in school by students.When Bay and Tyler (2006), compared students physical activity to their academic performance, they found that students who have 3-5 hours of physical activity per week to be almost between 60-90% academic average and that the students that got between 5-7 hours of physical activities per week had the best Academic averages. On the hours of Sleep per night, their result is that all students who got between 7-10 hours of sleep per night-had .an academic average of between 70 to 100% always, and they found out also that not a single student that have averaged between 90% and 100% in academic performance considered themselves as being stressed in school.

It was also realized that students who enjoy school tend to perform well academically and students with average of less than 60% do not enjoy school. Bay and Tyler (2006) carried out their study in Canada and in male and female achievement when compared, in academic performance; they were found to be similar with no distinct patterns. When importance of doing well in school was considered however, it was found that those who considered school and school activities to be very important. Just as was expected those students who felt as "left out" do well in school than those who have the feeling of being "left out". Likewise in the student's appreciation for English and Maths, a large majority of students were found to like English, and those who appreciate Mathematics have similar result to that of English.

The entry qualifications linked to different certificates of equivalent value for student admission into post-secondary institutions is another factor that affects the students' academic performance at post-secondary levels. Although the certificates each group of students obtained from different examination bodies may be equivalent, the curriculum content and the expected

educational outcomes may not be exactly the same. In a study conducted by Ringland and Pearson (2003) on the difference between diploma entrants and direct 'A'-Level entrants and the subsequent performance of each group reported that there was no significant difference between the groups; however, performance in terms of academic achievement prior to reaching the university did appear to affect performance at university to a small extent. In a related study, Mlambo (2011) observed that for a number of institutions, student admission is based on a number of different qualifications, to the extent that students receiving instruction in the same course differ greatly in terms of their prior knowledge.Some of these constrains of teachers at the NCE level are discussed below:-

Social Constraints: Social vices such as examination malpractice, exploitation of students by teachers, and favoritism have had adverse effects on teacher education in relation to quality of students offered admission into the NCE programme and quality of teachers produced by these colleges. Corruption, nepotism, mismanagement/misappropriation of funds perpetrated by the career and political leadership of these institutions is responsible for the sorry state of facilities and poor quality of staff (academic and non-academic) entrusted with the implementation of NCE programme (Farounbi, 2014).

Lack of proper motivation given to teachers at NCE level:- Nigerian teachers are poorly paid and not adequately motivated. Poor and irregular payment of salaries and lack of incentives to motivate teachers at the NCE level account for frustration characteristic of NCE graduate teachers and teachers at that level. The source of frustration is both internal and external. This situation would be clearly understood in the context of Hertzberg's Two Factor Theory of Motivation (Hodgetts and Altman, 1979). Some of the factors are related to the conditions of service and work environment while others are the effects of the social economic and political

circumstances of the nation. Unfortunately neither the hygiene factors nor the motivators are guaranteed for the NCE teacher or teachers at the NCE level. Consequently, there is no form of incentive in the conditions of service or work environment that will increase the teacher's level of job satisfaction which trigger workers commitments to the realization of organizational goals.

The Role of the Natonal Commission for Colleges of Education: The inability of the NCCE to effectively perform its statutory functions of supervision and enforcement of the minimum standards in relation to facilities, teacher quality, curriculum implementation, teacher-students' ratio etc. for the award of the NCE is a major constraint. This is because the minimum standard is prerequisite to the production of quality NCE teachers. Accreditation exercises are conducted every four years while; assessments of colleges are sometimes based on emotions of or politicized by the panelists. At the root of the NCCE's ineffectiveness is inadequate funding and lack of proper check of admission procedures in the colleges (Farounbi, 2014).

Teacher-Student Ratio: Teacher-Student is grossly inadequate. This has been attributed to over enrollment of students. Fine and Applied Arts is a course not expected to admit many students, but the minimum of 10/20 per teacher per class. This might also be responsible for teachers' unwillingness to attend to students' academic problems. This condition is also true for the universities. Commenting on the effect of over-enrollment, Ocho (2006) notes that, when too large a crowed of students faces a lecturer, effectiveness of and learning declines. Continuous assessment of students' performance becomes difficult, assessment of written work and examination is haphazard. The lecturer is no longer in a position to recognize most of the students so that individual attention to students with learning problems or those who need advice is impossible.

2.15 Review of Related Empirical Studies

Amasuomo (2014) in his work on academic performance of students admitted with different entry certificates into the Nigeria Certificate in Education programme at the Federal College of Education (Technical), Omoku. This study attempted to determine the levels of academic performance of two groups of students admitted with different entry certificates to the Nigeria certificate in Education (NCE) Technical Programme and to find out whether either group differed significantly in terms of performance. Seventy (70) first year Technical students at the Federal College of Education (Technical), Omoku, were monitored during the 2011/2012 academic year for the purposes of this study. The data consisted of raw scores obtained by these students in five (5) courses. The data were analysed according to their arithmetic means and a t-test. The reliability of t-test results were ascertained by the use of an f-test of group variances. The study established that the secondary school certificate students performed significantly better than their City and Guilds certificate counterparts, and both groups differed significantly in other aspects of academic performance.

Ibikunle (2014) also conducted a research work on the effect of the mode of admission on the performance of NCE Biology students in Osun State College of Education; Ila Orangun**.** The effect of the mode of admission on the level of performance of students in NCE Biology was investigated in the study. The study made use of seven years records between 1997 and 2004 when students could be admitted through preliminary studies or by direct entry through JAMB if qualified. The results of the students were analysed according to their respective process of admission. Data collected were analysed with t-test and Chi square tests as applicable. It was observed that student intake continue to increase from year to year with more females admitted than males within the period under study. Students admitted directly into NCE programme

performed significantly better than those that pass through Pre-NCE. It was also observed that the mean CGPA reduces as student intake increases. It is recommended that Pre-NCE students should be made to write JAMB and Post-JAMB examination to qualify.

Finally, it appears that no studies known to the researcher have been carried out to examine the entry qualification of Pre-NCE and Direct Entry students in Fine and Applied Arts. But, there is study work on to determine the levels of academic performance of two groups of students admitted with different entry certificates to the Nigeria Certificate in Education (NCE) (Pela, 2013). Yet, there has been substantial research on effect of the mode of admission on the performance of NCE students in colleges of education which is linked with the evaluation of entry qualification of Pre-NCE and Direct Entry students in Fine and Applied Arts which this study sought to address.

2.16 Conclussion and Summary of Reviewed Literatures

In view of the literature reviewed in course of this study, it is informing that many authors, writers and professionals seem to have agreed on the concepts of entry qualifications of Pre-NCE and Direct Entry student's of Fine and Applied Arts education. The educational and future practical needs of an individual and the need to respond to the dynamic nature of the world of work and the whole society at large, calls for recognition or perception of the practical tasks content of the curriculum**.** The country will achieve a technological driven economy or will compete with other developing nations in an era of rapid economic and technological changes, if the graduates of Fine and Applied Arts education recognize the skill needed of them and improve in their technical know-how. It will also improve a nation's productivity in all sectors of the economy.

The literature reviewed also revealed that, intermediate Teacher Training Institutions and Colleges of Education were established, which were aimed at producing middle level professional teachers to teach in the Teacher Training Schools and at the secondary schools especially the lower arm of the secondary schools, perhaps the leading and most important variable that influences students' achievement in vocational and technical education. This is because it arms and equips the students in acquiring the skills. The evidence consistently shows that, school is significantly correlated with achievement and academic performance.

Literatures were also reviewed on the overview and status of Pre-NCE; The National Commission for Colleges of Education (NCCE, 2009) devised the Pre-NCE programme which prepares students before they take JAMB Examination for entry into tertiary institutions. The Commission (NCCE, 2009) also stated that Pre-NCE programme has tremendously improved the admission rate in the Colleges of Education, which has also improved academic performance of the students concerned. The Pre-NCE students are expected to spend one year of preparation before transiting to NCE (100 level) or part one of NCE.

The literature reviewed on general entry qualification for Pre-NCE and Direct Entry also revealed that, it is important to understand that students who gain admission into Pre-NCE and Direct Entry are those who possessed the required entry requirements and meet the cut-off point in the matriculation examination conducted by JAMB.

The review on Examination as an instrument for understanding students' performance in Art Education revealed that Examination serves as an instrument for measuring aptitudes and achievements; it has been designed to carry out the testing and assessment at various educational levels of students. The Joint Admission and Matriculation Board (JAMB) is Nigeria's official entrance examination board for tertiary-admission into higher institutions. The examinations

being administered are available for most students who choose to apply into Nigerian public and private monotechics, polytechnics, colleges of educations and universities.

To sum it all, the literature reviewed revealed that, most of the colleges of education entry requirements vary from one institution to the other. It is obvious that students does not meet the entry requirement for Pre-NCE and Direct Entry. However, a number of factors can be found to have contributed to students entry behaviour and habits, as well as teaching methods used by teachers in the teaching-learning process. Other researchers have attributed the poor performance on the mode of admission or entrance which can predicts academic excellence of students. This shows that there is or little gap in the research literature. It is in an attempt to fill this gap that this research study is embarked upon to investigate the entry requirement for Pre-NCE and Direct Entry.

CHAPTER THREE

METHODOLGY

3.1 Introduction

This chapter presents the methodology used in this research. It is arranged under the following headings:- research design, pulation of the study, sample for the study, instrument for data collection, data collection procedures and method of data analysis.

3.2 Research Design

A descriptive survey design was used for the study. It was used to seek the opinions of lecturers' and students' perception on the entry qualifications of Pre and NCE Direct admission of students of Fine and Applied Arts in two Colleges of Education (Azare and Gashua).The records of students between 2010 to 2014 showing their entry qualifications, wasobtained and checked from the respective Colleges. The descriptive design, according to Sambo (2005), is preferable when developing information on opinions, views, attitudes, works, and knowledge of respondents or individual in a population.

3.3 Population of the Study

The population of the study was 118 respondents which comprised 17 Lecturers and 101 students all of the Department of Fine and Applied Arts, College of Education Gashua and Azare.The records of students admitted between 2010 to 2014 showing their mode of entry qualifications were obttained and checked from the two Admission Officers of the respective Colleges under study.

The population is presented in table 1 below.

Table 1: Distribution of lecturers and students

S/N	SCHOOL	LECTURERS	NCE 1	PRE-NCE
1.	College of Education, Azare	9	17	16
2.	College of Education, Gashua	8	62	06
3.	Total	17	89	22

Source: Field survey, 2016

3.4 Sample and Sampling Techniques

A total of 118 respondents were used for this study which comprised of 17 Lecturers and 101 students. From the two Colleges of Education. There was no sampling technique. This is because the population is manageable. This is in agreement with Sambo (2005) which stipulates that, in a situiation where the population is small, one can make use of the entire population.

3.5 Instrument for Data Collection

The instrument that was used for data collection for this study was a structured questionnaire with five rating scale. The instrument is in two parts. Part I, sought for personal data of the Lecturers, Part II consists of 20 items arranged under four sections. Section A consists of 6 items the entry qualification for Pre-NCE; Section B consists of four items on the entry qualification of Direct Entry; Section C consists of three items on the process of admission into Pre-NCE and Direct Entry; and Section D consists seven items on the problems associated with entry requirements for both Pre-NCE and Direct Entry.

3.6 Validation of Instrument

The Supervisors validated the research instrument for relevance of the items to the subject of study.

3.7 Reliability of the Instrument

The instrument was pilot tested, using test- retest to establish its reliability in a school not selected to participate in the study, Federal College of Education (Technical), Potiskum, Yobe State. Cronbach Alpha that was used for testing the reliability of the instrument yielded a reliability index of 0.71 that was considered hogh enough for the purpose of research.

3.8 Data Collection

The instrument was administered by the researcher, and 118 copies of the questionnaire were distributed to the respondents through the requisite Head of Departments of the two Colleges of Education. The questionnaires were collected back after a week through the same mode it was distributed.

3.9 Data Analysis

Data collected was analysed using t-test statistic. The decision rule to accept any item was based on mean of 3.00 and above, while below 3.00 was rejected.

CHAPTER FOUR

4.1 RESULTS AND DISCUSSION

In this chapter, data for this study was analysed and presented based on the research questions and hypotheses that guided the researcher in the study.

Research Question 1

Section I. What is the entry qualification for Pre-NCE Fine and Applied Arts?

The mean of Fine and Applied Arts Checklist on the entry qualifications for Pre-NCE Fine and Applied Arts is as shown in table 1.

S/N	ITEM STATEMENT	2010		2011		2012		2013		2014	
		AZ	GA	AZ	GA	AZ	GA	AZ	GA	AZ	GA
1	Students admitted with four passes in relevant subjects including Mathematics and English.	05	20	10	15	13	27	Nil	25	Nil	22
2	Students admitted with five passes in relevant subjects including Mathematics and English. (NCCE and JAMB REQUIREMENT)	05	Nil	05	Nil	10	Nil	12	Nil	11	Nil
3	Students admitted with five passes in core subject excluding Mathematics and English.	03	15	04	12	06	28	Nil	12	Nil	10
4	Students admitted with five passes in relevant subject including any of the core subjects.	08	35	07	25	17	30	Nil	10	Nil	15
5	Students admitted with any attempt of SSCE, NECO, and WAEC.	Nil	06	Nil	08	Nil	07	Nil	Nil	Nil	Nil
6	Students admitted with five passes in relevant courses with condition of occasional (subject to remedy the subjects lacking before graduation).	10	30	15	35	9	40	Nil	35	Nil	37
	Total	31	106	41	95	55	132	14	82	14	74

KEY AZ= Azare GA=Gashua

Table 1above shows that students admitted into the Fine and Applied Arts Department on the basis of the mode of admission. In 2010, in College of Education, Azare, students admitted through Pre-NCE programme, only 5 out of 31 had the entry requirements which formed 16.13% of the total students admitted, while in Gashua, no student was admitted through the entry requirements. In 2011, in College of Education, Azare, students admitted through Pre-NCE programme, only 5 out of 41 had the entry requirements which formed 12.20% of the total students admitted. In Gashua, nostudent was admitted through the entry requirements. In 2012, in College of Education, Azare, students admitted through Pre-NCE programme, only 10 out of 55 had the entry requirements which formed 18.18% of the total students admitted, while in Gashua, none was admitted through the entry requirements . In 2013, in College of Education, Azare, students admitted through Pre-NCE programme 12 out of 14 had the entry requirements, which formed 85% of the total students admitted. In Gashua, no student was admitted through the entry requirements. In 2014, in College of Education, Azare, students admitted through Pre-NCE programme 11 out of 14 had the entry requirements which formed 80.5% of the total students admitted, while in Gashua, none was admitted through the entry requirements. The result of students intake into the Fine and Applied Arts department between 2010 and 2012 shows an ever-increasing intake of students in the years under study, while in yaer 2013 and 2014, the intake reduced.

Research Question 2

Section I. What is the entry qualification for NCE Direct Admission into Fine and Applied Arts?

The Mean Fine and Applied Arts checklist on the entry qualifications for Direct Entry is as shownin Table 2.

S/N	**ITEM STATEMENT**	2010		2011		2012		2013		2014	
		AZ	GA	AZ	GA	AZ	GA	AZ	GA	AZ	GA
7	Five credits including Mathematics and English without JAMB.	25	35	30	25	35	37	Nil	Nil	Nil	Nil
8	Students admitted through Join Admission and Matriculation Board (JAMB).	Nil	Nil	Nil	Nil	Nil	Nil	Nil	Nil	Nil	Nil
9	Transition from Pre-NCE to NCE with JAMB	25	43	37	37	50	48	15	25	12	34
	TOTAL	50	78	67	62	85	85	15	25	12	34

KEY AZ= Azare GA=Gashua

Table 2 shows that none of the students admitted into the Fine and Applied Arts department in both Colleges of Education, on the basis of the entry requirement of admission in the year under study into Direct Entry was through JAMB. It also revealed that the NCE1 in the department were admitted through transition from Pre-NCE into NCE I. In 2010, in College of Education, Azare, students admitted through Direct Entry, 25 out of 50 were admitted through transition from Pre-NCE to NCE 1 with JAMB which formed 50% of the total students admitted. In Gashua, 43 out of 78 were admitted through transition, which formed 55.13%. In 2011, in

College of Education, Azare, students admitted through Direct Entry, 37 out of 67 were admitted through transition from Pre-NCE to NCE 1 with JAMB which formed 55.22% of the total students admitted, while in Gashua, 37 out of 62 were admitted through transition which formed 59.68%. In 2012, in College of Education, Azare, students admitted through Direct Entry 50 out of 85 were admitted through transition from Pre-NCE to NCE with JAMB which formed 58.82% of the total students admitted. In Gashua, 48 out of 85 were admitted through transition which formed 56.47%. In 2013, in College of Education, Azare, 15 out of 15 students admitted through Direct Entry were through Transition from Pre-NCE to NCE 1 with JAMB which formed 100% of the total students admitted, while in Gashua, 25 out of 25 were admitted through transition which formed 100%. In 2014, in College of Education, Azare, 12 students were admitted through Direct Entry, while in Gashua, 34 were admitted through Transition which both formed 100%. The result of student intake into the Fine and Applied Arts department between 2010 and 2013 shows an ever-increasing intake of students in the years under study, while in 2013 and 2014, the intake reduced.

Research Question 3

What are the processes for admission into Pre -NCE and Direct Entry for Fine and Applied Arts?

To answer research question three, the Mean responses of Fine and Applied Arts Lecturers and Students on Processes for admission into both Pre-NCE and Direct Entry into Fine and Applied Arts was calculated and presented in Table 3.

Processes for admission into Pre-NCE and Direct Entry

The Mean Responses of Fine and Applied Arts Lecturers and Students on the Processes for admission into Pre-NCE and Direct Entry

Table 3.

S/N	ITEM STATEMENT	Mean of Lecturers $\overline{X}_1$	Mean of Students $\overline{X}_2$	Grand Mean $\overline{X}_G$	Decision
10.	Through aptitude test only	2.02	2.40	2.21	Disagree
11.	Through purchase and completion of admission form and aptitude test.	4.00	4.42	4.41	Strongly Agree
12	Through Joint Admission and Matriculation Board Examination (JAMB).	1.20	2.00	1.65	Disagree
13	Through agencies (UNICEF)	1.00	1.24	1.12	Disagree
	TOTAL	2.06	2.52		

Table 3: Shows that, the responses of Lecturers and Students on Processes for admission into Pre NCE and Direct Entry,disagree with items 10, 12 and 13 with grand mean ranging from 1.12-2.21 and strongly agreed with item 11 with grand mean of 4.41

Research Question 4

What are the problems associated with entry requirements for Pre-NCE and Direct Entry?

To answer the research question, nine items were raised and their mean was calculated.

Fine and Applied Arts Lecturers and Students on the problems associated with entry requirements for both Pre-NCE and Direct Entry

Table 4:

S/N	ITEM STATEMENT	Mean of Lecturers $\overline{X}_1$	Mean of Students $\overline{X}_2$	Grand Mean $\overline{X}_G$	Decision
14	Mass failure in the compulsory subjects	3.50	3.16	3.33	Agree
15	Poor performance of students in aptitude test.	3.82	4.00	3.91	Agree
16	Lack of standardized test for Pre-NCE (each College set its test questions).	4.00	4.12	4.60	Strongly Agree
17	Irregularities/variation in the admission conditions of Colleges of Education.	3.50	3.50	3.50	Agree
18	Students' poor performance in NECO, WAEC, SSCE etc	3.42	3.00	3.21	Agree
19	Lack of applicants' inadequate communication skill	4.52	4.28	4.40	Strongly Agree
20	Lack of proper guidance and counselling.	3.80	2.84	3.32	Agree
	TOTAL	3.79	3.56		

Table above**:** Shows that the responses of Lecturers and students on the problems associated with entry requirements for both Pre-NCE and Direct Entry strongly agree with items16 and 19 with grand mean ranging from 4.40-4.60, and Agree with items 14, 15, 17, 18 and 20 with grand mean ranging from 3.31 – 3.91.

4.2. Findings of the Study

The findings from the analysis of data revealed that:

1 the process of entry into Pre-NCE varies from college to college

2. 85% of students admitted into NCE 1 were not through JAMB but through transition from Pre-NCE.

3. the processes of admission into the colleges are through purchase and completion of admission form and aptitude test.

4. each College set its test questions indicating lack of standardized test for Pre-NCE.

4.3. Discussion of the Findings

The research question one and two on the the entry qualifications for Pre-NCE and Direct Entry in Fine and Applied Arts, showed that students of Fine and Applied Arts admitted between 2010 to 2014, lack the entry requirements into the programme. This finding agrees with the study of Salahudeen and Murtala (2005), which has it that, students did not meet the entry requirement for Pre-NCE and Direct Entry. However, a number of factors like entry behaviour and habits as well as teaching methods used by teachers in the teaching learning-process have been found as contributing factors. Other researchers have attributed the poor performance of students to the mode of entry. It is believed that the process of admission or entrance predicts academic excellence of students.

The research question three on Processes for admission into Pre-NCE and Direct Entry Fine and Applied Arts between the years of study, showed that students of Fine and Applied Arts over the years under study lack the Entry requirements into the programme. This is to say that majority of the students admitted were through transition from Pre-NCE to NCE I. Only few numbers of students got admitted through JAMB. This is in conformity with the work of Ibikunle (2014) who conducted a research work on the effect of the mode of admission on the performance of NCE Biology students in Osun State College of Education, Ila Orangun.The study reveals that the method of admission are in two parts. The first is through Joint Admission and Matriculation Board (JAMB) after having satisfied the general requirements for admission and passed the examination set up by the Board. The other is through preliminary class after having undergone the one year programme and passes the examinations conducted by the College.

The research question four on problems associated with entry requirements for both Pre-NCE and Direct Entry Fine and Applied Arts, showed that students of Fine and Applied Arts admitted over the years are faced with some problems and lack the entry requirements into the programme required of the students for admission into tertiary institution and employment in any aspect of the labour market. This is in agreement with the study of Kabiru and Babayo (2012) which revealed that, Colleges in Nigeria do not have available tools and equipment for practicals for students to constantly practice. The researcher is of the view that, skill acquisition will become natural to students through constant repetition or practice of practicals when training facilities are available. Therefore, it has become necessary for Colleges of Education in Nigeria to make sure that their workshops are well-equipped with relevant and functional training facilities. The findings are in agreement with the work of Raymond and Auwangule (2007)

which revealed that, the delivery of vocational education (Fine and Applied Arts inclusive) is characterized by low quality training, and low public perception of the programme.

CHAPTER FIVE

5.1 SUMMARY, CONCLUSION AND RECOMMENDATIONS

This chapter summarises the conclusion drawn from findings of the study and recommendations was made based on the findings obtained from the study.

5.2 Summary

The study identified the research objectives and research questions in chapter one in order to have a direction. Some related and relevant literatures were reviewed to guide the study. The design adopted for the study was descriptive survey research design. The area of the study was Bauchi and Yobe States, and the population of the study was 118 respondents which comprised of 17 Lecturers and 101 students of Fine and Applied Arts Departments in Bauchi and Yobe States Colleges of Education.

Sampling technique was not employed to obtain the sample for the study because the population was manageable. The instrument used for collecting data for the study was a structured questionnaire with five rating scale. The reliability of the questionnaire was established, using test- retest method to find the consistency of the items in the questionnaire, and Cronbach alpha was used to determine the reliability of the items. Data collected were analysed using mean and t-test.

5.3 Conclusion

The following conclusions were made based on the findings of the study:-

1. Students admitted into Pre-NCE and Direct Entry lack the required entry qualifications for admission into Fine and Applied arts programme.

2. The processes for admission into Pre and NCE Direct Entry is inadequate.

3. The process of entry into Pre-NCE varies from college to college.

4. Lack of standardised or unified entrance test/examination by NCCE could contribute to improper admission into Pre-NCE Fine and Applied Arts.

5. Students admitted into the Department of Fine and Applied Arts, were admitted through purchase and completion of admission forms and through aptitude test.

If qualified students/applicants of Fine and Applied Arts are admitted, the objectives of the programme as contained in the National Policy on Education (2004) can be achieved.

5.4 Recommendations

The recommendations made are as follows:-

1. Admission into Pre-NCE should be through aptitude test.

2. The admission into Direct Entry Should be strictly through JAMB

3. Admission into Pre-NCE and NCEI should be through aptitude test and transition.

4. There is the need for standardized examinations by NCCE generally.

5.5 Suggestions for Further studies.

Similar research should be conducted on the following topics:-

1. Effect and mode of admission on the performance of NCE Fine and Applied Arts students in Nigeria.
2. Impact of students' mode of entry on their achievement in Fine and Applied Arts, at Nigeria Certificate in Education level of Colleges of Education in Nigeria.

5.6 Contribution to Knowledge.

It is esterblished in this study that:

The entry requirement for Pre-NCE in the colleges under study in 2010 and 2011, range between 12.20% and 16.13% as poor, against the improvement recorded in the year 2013 and 2014 which was 80% and 85%.

The procdure used for admission into Pre-NCE and Direct Entry fail to conform with the standard way of admission through the Joint Admission and Matriculation Board and through aptitude test by the colleges.

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Department of Fine Arts,
Faculty of Environmental Design,
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20th APRIL, 2016.

INTRODUCTORY LETTER

Dear Respondent,

I am an M A (Arts Education) student of the above Institution undertaking a research work on the topic: **EVALUATION OF ENTRY QUALIFICATIONS OF PRE- NCE AND DIRECT ENTRY INTO FINE AND APPLIED ARTS IN COLLEGES OF EDUCATION IN YOBE AND BAUCHI STATES, NIGERIA.**

Kindly respond by ticking the column that suits your opinion which will be used strictly for the purpose of this research only.

Thank you for your kind Gesture.

Yours Faithfully,

GOSHI, M SHEDRACH.

APPENDIX

AN INVESTIGATION OF PRE-NCE AND DIRECT ENTRY REQUIREMENT INTO FINE AND APPLIED ARTS DEPARTMENT IN COLLEGES OF EDUCATION IN YOBE AND BAUCHI STATES, NIGERIA

PART A

GENERAL INFORMATION

1. Kindly respond by writing the information that is applicable to you
    a. Name of Institution_____
    b. State_____
    c. Zonal location_____

2 Kindly indicate where you belong

i. Lecturer ( )

ii. Student ( )

PART B

SECTION A

CHECKLIST

Research Question 1

Section I. The entry qualifications mode for Pre-NCE Fine and Applied Arts

S/No		2010	2011	2012	2013	2014
1	Students admitted with four passes in relevant subjects including Mathematics and English.					
2	Students admitted with five passes in relevant subjects including Mathematics and English.					
3	Students admitted with five passes in core subject excluding Mathematics and English.					
4	Students admitted with five passes in relevant subject including any of the core subjects.					
5	Students admitted with any attempt of SSCE, NECO, WAEC etc.					
6	Students admitted with five passes in relevant courses with condition of occasional (subject to produce the subjects 7lacking before graduation).					

TOTAL

Research Question 2

Section II. The entry qualifications mode for Direct Entry Fine and Applied Arts.

S/No		2010	2011	2012	2013	2014
7	Five credits including Mathematics and English without JAMB.					
8	Five credits including Mathematics and English with JAMB.					
9	Transition from Pre-NCE to NCE I					
	TOTAL					

INSTRUCTION: - Please indicate by a tick ( ) in the appropriate column provided, the students process for entry into Pre-NCE and Direct Entry

Research Question 3

Section III. What are the processes for admission into Pre-NCE and Direct Entry?

KEY TO OPTIONS

Strongly Agree SA - 5

Agree A - 4

Undecided UD - 3

Disagree D - 2

Strongly Disagree SD - 1

S/NO		SA	A	UD	D	SD
		5	4	3	2	1
10	Through aptitude test					
11	Through purchase and completion of admission form.					
12	Through Joint Admission and Matriculation Board Examination (JAMB).					
13	Through agencies e g UNICEF, BAYWARD					

INSTRUCTION: Please indicate by a tick ( ) in the appropriate column provided, the problems associated with entry requirements for entry into Pre-NCE and Direct Entry.

Research Question 4

Section IV. What are the problems associated with entry requirements for both Pre-NCE and Direct Entry.

KEY TO OPTIONS

Strongly Agree SA - 5

Agree A - 4

Undecided UD - 3

Disagree D - 2

Strongly Disagree SD - 1

S/NO		SA	A	UD	D	SD
		5	4	3	2	1
14	Mass failure in the compulsory subjects					
15	Poor performance of students in aptitude test.					
16	Lack of standardized test for Pre-NCE (each College set its test questions).					
17	Irregularities/variation in the admission conditions of Colleges of Education.					
18	Students' poor performance in NECO, WAEC, SSCE etc.					
19	Lack of language communication skill of applicants.					
20	Lack of proper guidance and counselling.					