A PROPOSED ART EDUCATION PROGRAMME FOR INTRODUCING TRADITIONAL ARTS AND CRAFTS IN BORNO STATE

BY

MIJAJIM MAIDUGU

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DEPARTMENT OF FINE ARTS
AHMADU BELLO UNIVERSITY
ZARIA

JUNE, 1982

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DECLARATION

I hereby declare that this thesis has been composed by myself and that it is a record of my own research work. It has not been accepted in any previous application for a higher degree. All quotations are distinguished by quotation marks and the sources of information are specifically acknowledged by means of reference.

Mwajim MAIDUGU

Date: June 1, 1982

DEDICATION

This research is dedicated to my humble and loving wife, my children Joy, Joseph and Mari, and my dear parents.

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CHAPTER - ONE

I N T R O D U C T I O N

Borno State, like some other States in Nigeria, has some rich Arts and Crafts that should be identified with the State.

In order to establish that certain Art forms are peculiar to Borno local environment, certain relationships must be established between the art forms and the geography of the environment. It is pertinent to establish the relationship because the geography of a locality determines the needs, the raw materials and the tools necessary for creative activities in traditional African life.

In order to give a brief account of the geographical situation of Borno local environment, we must briefly enumerate some geological factors, flora and fauna prevailing in that locality.

Broadly speaking Borno State is a semi-desert area. This is because it shares common boarders with the Sahara Desert in the Northern Part and the savanah grass-land in the Southern Part of Nigeria.

However, in the extreme Northern Part of the state, where it is very dry, Lake Chad is the main source of life for both the people and animals living around the area. Cattle and sheep are the major grazing animals, and Borno State is notable in Nigeria as a cattle producing State.

Both the cattle and the sheep produce the leather raw materials which the Borno Local Craftsmen use for creating various art forms.

Similarly, one reason that basketry and mat decoration feature as one of the prominent arts of Borno is the fact that among the scattered trees in the semi-desert area are some palm trees which provide the raw materials for mat-making and basket weaving. The researcher is of the opinion that this geographical explanation will serve to provide adequate information for us to understand why certain art forms have inherently been developed in the area and are invariably identifiable with Borno Local Environment.

THE PROBLEM

In the olden days the traditional art forms were primarily made for utility purposes, and were what we can term to be simple in form and nature. However, with the present pace of development our desires and aesthetic 'taste' have also developed and therefore we no longer accept and regard as best, the materials and tools that have not got much aesthetic qualities. This statement explains the reason why our local craftsmen in the face of competition devote much of their time to embelishing their art products in order to meet the growing desire for beauty. In line with the present development our basic utilities such as materials and tools are not only focused on the design process, or on functions alone, but much emphasis is on the aesthetic 'taste'.

Similarly, our art forms that are created on the basis of utility must also encompass some elements of aesthetic 'taste'. For example decorated leather is supposed to be useful as well as beautiful.

Decorated leather is used in producing the following: Containers, Cushions, Shoes, Saddles, Bags, Shields, Fans, Leather Togas, Aprons decorated with Beads and Cowrie shells, Charm-Cases, Prayer Rags, to decorate Calabash, and Horse Straps. Decorated Mats and Baskets could be used for the following: Wall Hangings, Containers, Prayer Mats and also as Rain-Coats. With the aura of these rich arts and crafts that are associated with Borno Local Environment, the researcher was

motivated by the roles that these art forms can play in the educational system of Borno Local Environment.

The arts and crafts of any group of people at any time and place reflect the cultural values of that group. Before the advent of Western Civilization in Nigeria, traditional art forms played prominent roles in the lives of traditional Nigerians. Unfortunately, today the situation is no longer the same. In the past, traditional arts were functional in the ways our traditional people worshipped. They also used the arts in performing their traditional ceremonies, for their basic household utilities, in their method of transportation, as well as for their medicine and law. Even their professions were reflected by the arts and crafts.

It is therefore important to have a closer look at these traditional art works that upheld the unity and culture of our people in the past. In this direction therefore, we need to search for the ways and means of educating people to appreciate the roles that both the utilitarian and the aesthetic aspect of these traditional arts and crafts can play with a view to identifying the contributions of the cultural background of her citizens. This idea has been emppasized in the National Policy on Education (1977). The broad aims of Secondary Education within our overall national objectives should be to "develop and project Nigerian culture, Art and Language as well as the world's cultural heritage".

With the preceding therefore, successful implementation of our National Objectives cannot be easily attained without exploring those significant roles that art education can play in school curricular activities.

The place and value of art education cannot therefore be over emphasized as an integral part of our total educational objective. Viktor Lowenfeld has emphasized the roles of Art Education in the entire development process of the child when he said that:

> Art is a dynamic and unifying activity with a potentially vital role in the education of our children. The process of drawing, painting, or constructing is a complex one in which the child brings together diverse elements of his experience to make a new meaningful whole. In the process of selecting, interpreting, and reforming these elements, he has given us more than a picture or a sculpture; he has given us a part of himself; how he thinks, how he feels and how he sees. Lowenfeld, (1976. Pg. 3)

Since the Nigerian Government has viewed education as a vehicle for National Development, and sound education takes into cognizance the creative potentialities of an individual, the role that art can play in our education process is nothing short of what Viktor Lowenfeld has clearly stated as above.

Therefore, the proceding has described the roles that art can play in our educational programme. The study therefore is primarily concerned with the problems associated with the teaching of art in the Primary School Programmes of Borno Local Environment. Among such problems are what the researcher has observed during his two years of teaching art in the Advanced

Teachers College, Maiduguri. The researcher observed that certain problems are more pronounced with art teaching in Borno Schools.

These problems include the following:

1. There are few qualified art teachers in the schools which offer art education.
2. Students lack interest in offering art both in Teacher Training Colleges and in Secondary Schools. As a result very few candidates offer art courses at the Advanced Teachers College in Maiduguri.
3. There are inadequate funds to buy sufficient art materials.
4. The members of the public in Borno locality are not adequately informed about the roles of art education in the State Schools Programmes.
5. The few art teachers are not very resourceful in terms of improvising art materials. They are not taking advantage of the rich arts and crafts of the locality in teaching their pupils.
6. Our educational planners have failed to recognize that art education can serve as a means of achieving our national objectives as an instrument of instruction.

In view of the preceding problems observed, the researcher, in an attempt to suggest means of solving those problems focussed his research on the following relevant questions.

1. What are those local arts and crafts of Borno local environment?
2. What are their functions?
3. Are those local arts and crafts taught in Borno Primary Schools?
4. Are the pupils interested in working with these traditional art forms?
5. Have the art teachers had any formal training?
6 Have the Schools' Authorities supplied enough materials for the teaching of the traditional art techiques?
7. Are local craftsmen involved in the teaching of these art forms?
8. Will the knowledge gained be useful to the pupils and the communities in which they live?
9. What is the relationship of these arts and crafts to the other subjects in the School Curriculum?
10. Is the current art programme consistent with the general goals of education?

The preceding questions would be the basis on which further questions were developed for opinion sampling of the population for this research.

PURPOSE OF THE STUDY

The purpose of this study is to survey, analyse and document the traditional arts and crafts of Borno Local

Environment and to suggest the roles they can play in the primary school education programme of Borno State. The art forms which the researcher intends to study fall into two categories as follows:

1. Leather work and decoration
2. Embroidery and traditional dying.

NEED FOR THE STUDY

The arts and crafts of Borno Local Environment are a strong unity-force among the traditional people of Borno, but if such values of arts and crafts are not adequately documented and inculcated into the youths right from the Primary School level, those values, will disappear, therefore living the youths at a disadvantage.

With the researcher's two years experience of teaching art education in Borno State Advanced Teachers' College, Maiduguri coupled with the specific problems he has observed that are connected to art teaching in the state, the researcher was initiated to look for answers to those problems of art teaching as earlier stated under the statement of the problem. Moreover, the researcher felt there was need for a study of this nature because he observed there has not been as much literature on the arts of Borno Local Environment, as there has been on Benin or Ife art.

The problems associated with art teaching appear to be a national problem, therefore in the review of related literature the researcher discussed problems of art teaching in the Nigerian

context which are applicable to Borno State as well.

Recently at a conference of the Society of Nigerian Artists which took place in Benin, in 1980, two eminent Nigerian art educators emphasized similar views connected to art teaching. For instance, Fatuyi (1980) emphasized four art curricular problems that:

> The first is lack of qualified art teachers.
>
> The second problem is the lack of instructional materials.
>
> The third is that there are no art text-books.
>
> The fourth is that the remnants of colonial instructional materials and modes of teaching art and other subjects are relatively out-dated.

Also Ugbodaga-Ngu (1980) emphasized that:

> The ever increasing shortage of art teachers is most apparent in those schools and colleges where certain commercial artists who have failed to secure posts relevant to their training have taken up teaching and produced in their pupils a pseudo-commercial art which is neither functional nor educative. These commercial artists although technically qualified have somehow failed in practice, through lack of sympathy and psychology, tc impart the meaning of art education - namely the development of the powers of sensitivity and creativeness in man. (Ngu, 1980, Pg. 2).

In support of the preceding problems indentified with art teaching in Nigeria the researcher has identified six factors that constituted a problem to art teaching in Borno State. These problems have already been mentioned under 'statement of the problem', but here the researcher intends to discuss the root causes associated with these problems which are as follows:

The Shortage of Qualified Art Teachers:

One of the reasons for this shortage of qualified art teachers in Nigeria could be attributed to the late introduction of art education in schools by both the missionaries and the colonial government. Being at that time, the only two authoritative agencies of education in the early twentieth century, the missionaries and the colonial masters failed to introduce art education in the schools curriculum right from the beginning of the introduction of formal education in schools in Nigeria. This view was exoressed by many eminent Nigerian art educators. Among them was Professor Wangboje who stated that:

> The foundation of modern art education in Nigeria was laid in 1923, and it came about as a result of a Nigerian Artist, Chief Aina Onabolu. (Wangboje, 1969).

One interesting point concerning art education in Nigeria is that, it was initiated and started by a Nigerian, Chief Aina Onabolu, while the other subjects on the school curriculum were initiated and started by the activities of both the Missionaries and the Colonial Government. This reveals the fact that the art education programme did not start along with subjects like History, Geography, English and Mathematics.

Due to the late start of art education in our schools, obviously it stillaffects the problems of lack of art eachers. This fact was emphasized by Wangboje where he said recently that:

> Of the major problems of Nigeria art education, the shortage of qualified art teachers is perhaps the most acute (Wangboje, 1969).

Similarly Borno State, being one of the states in Nigeria that had late contact with Western Education suffers from the problem of lack of qualified art teachers.

Although the problem of a lack of qualified art teachers seem to be a nation-wide phenomenon, the situation appears to be worse in Borno State. This is clearly demonstrated by the fact that between 1979 - 1980 in the whole of Borno State there was only one graduate art teacher teaching art education in Borno Teachers' College, one of the post-primary institutions in the state. This fact was revealed by Maidugu:

> But to the researcher's dismay at the point of this study.... there was only one qualified art teacher teaching art education in one of the three schools investigated .. and this one qualified art teacher was also the inspector in charge of art education in Borno State. (Maidugu, 1980, Pg. 40).

The researcher also observed that the lack of qualified art teachers has led to other problems associated to art teaching. For example these unqualifed art teachers tend to over-emphasize the teaching of two dimensional art at the expense of three dimensional art. And not only that these art teachers are not capable and competent enough to review the art programme in their schools. They also lack the knowledge to orientate the school community and the general public as regards the value and place of art education and the bearing it has on other school programmes.

Lack of Sufficient Funds Provided by the School Authority:

The second problem as stated earlier is that sufficient funds were not provided by the school authority to buy enough art materials. In June, 1980, the researcher incidentally attended a meeting of all the art teachers in the Post-primary Institutions in Borno State. In that meeting most of the art teachers expressed grave concern over the lack of funds supplied by the school authority to buy art materials.

Lack of Studios and Classrooms for Art Teaching:

The third problem as earlier mentioned revealed that it is generally accepted that the number of students growth is not relative to the space provided which results in insufficient classroom accommodation for pupils. Worse still space for art teaching is never considered in the priority list of the government. This is because of the low impression the government has on art education.

The researcher observed that in some schools where art education is offered, the studios are mere extensions of classroom. This is so because the rooms meant for art studios have not got any studio facilities, and these rooms become studios only when it is time for art, and immediately after the art period they are converted to classrooms again. This situation makes it difficult for the teachers and their students to work to maximum towards the realization of the goals of art education.

Lack of Equal Opportunities for Art Education As Other Subjects by School Principals

The fourth problem which the researcher has observed is that some school principals are biased towards some subjects and therefore neglect others. This attitude was expressed by many teachers during that meeting which the researcher attended as earlier mentioned on page 22 that some principals converted the money that was initially voted for the art department and spent it on other materials such as stationery or science equipment. The art teachers expressed their opinion that at the beginning of the year they had been told how much money was voted for their department, but were not allowed to order for art materials and after some time they would be told that there was no money to purchase these materials.

The Ignorance of Some Educational Planners as Regards the Place and Value of Art Education:

The fifth problem which the researcher observed was that in Borno State the educational planners have failed to recognise that if an art education programme is properly worked out and channelled well, it can serve as a means of achieving our general education. The failure on the part of the authority to see this problem was also expressed by Fatuyi as he siad: "Art and art education are rated low priority by the Nigerian Government, both State and Federal." (Fatuyi, 1980).

In Borno State the school authorities have failed to realise the role of art education in fulfilling the goals of our general education. The failure is clearly manifested in their lack of enforcing art education programmes in all Teachers'

Colleges in the State. These prospective teachers who have not had any art training, go out to teach in the primary schools and do not have the basic skill to improvise and teach art in their schools.

Finally, the primary school teachers lack the knowledge to fully develop their school art programme consequently there is little room for creativity in Borno State's primary schools art programme.

Therefore, it is the researcher's specific problem, as earlier mentioned under the statement of the problems, to survey, analyse and document the traditional arts and crafts of Borno local environment as well as review the current primary schools art programme in the state, with a view to propose some suggestions on how best to make use of the traditional arts and crafts in the school programme. It is hoped that such an exercise may be useful along with existing materials in developing a comprehensive art programme for primary school art teachers in Borno State.

CHAPTER - TWO

LITERATURE REVIEW

THE MYTHOLOGICAL ORIGIN OF LEATHER WORKS AND OTHER RELATED ARTS AND CRAFTS IN BORNO LOCAL ENVIRONMENT:

The history of leather works among the 'Kanuri' is as old as the history of the 'Kanuri' itself. This statement is so because the 'Kanuri' claimed to be the descendants of the Arabs and 'Tuaregs' who were nomadic by virtue of their profession. As cattle rearers they moved from place to place in search of pastoral lands for their animals.

In order to arrive at the type of the arts and crafts of the Kanuri we have to categorize into three, the basic fundamental raw materials that are necessary to any artistic creation as follows; vegetable materials, animal materials and mineral materials.

Animal Materials or Products as Basic Resources for the Artistic Industry in Borno:

As indicated in the preceding section the 'Tuaregs' and the Arabs from which the 'Kanuri' claimed ancestry were nomadic by profession, it was therefore the animals they reared that provided them with the basic raw materials for their means of livelihood. It was believed that 'Arabs' and the Tuaregs used the skins of their animals as cloth for protecting their body. The people used animal skins for mats for sleeping, bags as containers, as well as for shoes to protect their feet from the sun-heated sand of the Sahara desert.

Animals such as cattle, goats and sheep are the basic sources of hides and skin. Therefore leather work and decoration

can be seen as a spontaneous creative activity among the nomadic people because their livelihood depends upon their animals.

Apart from the animal products which are fundamental to the creation of leather work the other motivating factor which aided the development of the leather industry is the philosophy of life of the nomadic people. This concept of life is a typical factor which necessitated the creation of most of African Art forms. Ladislas Segy gave a similar example in her book in which she expressed the idea that African Art or Sculpture has a major philosophy behind its creation and that philosophy is built on emotional experience such as fear, anxiety and the search for protection. She stated that:

> Psychoanalytical investigations have revealed, however, that there are some basic emotional experiences which have been acquired in early childhood and which last for a life-time.... we may note such feelings as fear, anxiety and the search for protection... these African art or sculptures are objectivization of two of the basic human emotions common to all of us, namely fear and need for protection. Segy, (1956, P. 29).

In the past, traditional leather work in Borno was associated with religious beliefs, especially, before the advent of Islam. Even now leather products are used in making charms, amulets and in the production of some religious writings from the 'Qur'an' for protection purposes as well as for acquiring one's fortune.

Religious and Secular Functions of Leather Work and Decoration

In traditional Borno society several stories and mythologies existed through which the religious and secular functions of leather work was revealed.

For instance, there was a legend of how God created the Camel. According to the story God created the desert in order that there might be a place where he could wander in peace, but soon he saw his error and corrected it. And to the glory of Allah, to the shame of his enemies, and for the use of mankind, the Camel was created. To his feet he bound compassion, on his back he laid booty, and in his flanks he laid riches. He have him even without wings, the flight of birds and its fortune was tied to its tail. This is a noble favourite animal of Allah celebrated in the great desert. And even today one can not imagine the life of the nomadis without this strange creature that is so marvelously suited to the life in the desert and rocks of the garden of 'Allah'. It is believed that the Camel could travel about 300 miles in one week without drinking water.

The Camel is, one of those animals which led to the development of leather work in Borno, especially the making of saddles has contributed in elevating the status of the leather craftsman. As derived from the preceding, the origin of leather work seems to have an inevitable link with the mythological story of the Camel. Rene Gardi commenting on the relationship between the craftsmen, and the nomads said that:

> The nomads, particularly those belonging to the noble castes, do not like handicraft work.... But since they need all sorts of implements, tents, pegs, weapons, jewelry or saddles, they are dependent on the craftsmen. (Gardi, 1969, P. 48).

Leather work was a very important part of the life of those nomadic people from whom the Kanuri claimed to have descended.

The Role of Leather in Defence:

It was recorded by historians that Borno distinguished herself as a superior industrial state from whom other neighbouring towns have derived their inspiration. It was said that in the period of constant warfare and slave raids, the activities of the leather workers were mainly directed to the making of arms for defence. These include the 'Garkwa' shields and charms. It was strongly believed that the charms made it impossible for anything to penetrate through the shields. At the battle front the use of 'jikar doki', also made of leather was very important. It was a kind of leather bag made specially for feeding horses. This bag was to be filled with guinea-corn or any other kind of grain and fastened round the horse's ears with its mouth dipped into it. At the battle front, this constant source of grain helped to prevent the horse from being distracted by any attractive fodder.

The infantry which had to trek long distances through thorny and dangerous bushes had to wear 'kurfa' to obtain the maximum protection. The 'kurfa' are similar to riding boots, but it covers the whole foot and leg, right to the thigh. Each person in the file was expected to carry a leather bag known as

'zabira' as a food container. The'zabira'is still used today by hunters in the outskirts of Maiduguri.

Social Aspects of Leather Craftman

Before the advent of technological development, when communities were only dependent on local materials, the status-quo of a craftsman was regarded as one of the highest achievements. Because of the importance of the position of a craftsman in his society it became a profession that was either inherited from parents who were themselves craftsmen or only for those in the Royal family.

Because of the importance of leather craftsman in the Borno community, a leather craftsman was never called directly by his name but 'Baduku'. It is also believed that the earliest chiefs of Borno were either the sons of black smiths or leather workers.

ANIMISM IN BORNO BEFORE THE ADVENT OF ISLAM

As earlier discussed, the 'Kanuri' tribe, was primarily nomadic. In such a state of economy one can hypothesize that the nomadic tribe could not have established a medium of worship because they hardly stayed in one place for a long period of time. However, it is evident that before the advent of Islam the Kanuri worshipped some kinds of traditional gods.

Before the advent of Islam according to history, the 'Kanuri' people had an ancestral religion. They believed that this cult had the power over the 'mai' and his subjects. Before the 'mai' and his subjects went to war they consulted their

cults. When Islam reached Borno, the 'Kanuri' accepted the new Islamic religion together with the worshipping of their earlier deity called 'Mune'. This fact was revealed by Stride and Ifeka, (1971). These authors remarked that:

> Yet Dunama was concerned by the fact that even among the Kanuri, Islam was still little morethan an influential cult existing alongside the ancestral religion of ruler worship, (Stride and Ifeka, 1971, Pg. 113).

According to Stride and Ifeka 'Mai' Dunama - II' was the third among the 'Mai' of Borno to accept Islam. 'Dunama - II' was an ardent, pious and militant muslim, who whenever he made an effective conquest, insisted on the adoption of Islam by the defeated ruling classes and the Institution of 'Maliki' law as the official standard of justice. 'Mai Dunama' convinced with Islamic faith, was determined to destroy the 'Kanuri' traditional religion by demonstrating that it was founded on mere superstition. To this end he opened the sacred 'Mune' a sealed container believed to hold spirit of victory and of such great sanctity that its secrets should never be revealed to men.

Subsequent to 'Mai Dunama's' opening of the sacred 'Mune' was the collapse of the first 'Kanuri' Empire. Therefore there was a local tradition in Borno that 'Mai Dunama - II' brought about the collapse of the first 'Kanuri' Empire by opening the 'Mune'.

Professor Ronald Cohen commenting on 'Kanuri' Empire said that:

> Local tradition in Borno at the time of Birth's visit explained the eventual collapse of the great Empire of Kanem in an interesting fashion. The legend claims that Dunama, the great 17th Mai of Kanem (1221 - 1259 A.D.) laid the foundation for the ensuing disaster of the Empire by opening the sacret Taliman of Borno, for it (the talisman) called forth and provoked every powerful man to ambition and intrigues, and there followed after this reign a period of civil wars and rapid changes in monarchy, often involving regicide. (Cohen, 1960, P. 38).

So far, according to written records, after the destruction of the sacred 'Mune' there was no other known sacred cult which the 'Kanuri' worshipped.

THE COMING OF ISLAM

From the twelveth century upwards, the growth of the Kanuri Empire went on simultaneously with the spread of Islam in the Lake Chad Basin.

About the middle of the eleventh century a Muslim Scholar 'Mohammad Ibn Mani' appeared in the 'Sefawa' court. His initial effort to introduce Islam did not yield much success. It was not however, until the reign of 'Mai Umme Jilmi' in about 1096 A.D. that Ibn Mani succeeded in introducing Islam in the 'Kanuri' Empire. 'Mai Umme Dunama' was the first Mai to accept Islam into the court of 'Kanem'.

The coming of Islam to 'Kanem' should therefore be viewed as the background of the Islamic influence in North Africa. 'Kanem' could then be said to have been the first Empire in the Sudan which Islam succeeded in penetrating through. Historians today still accept the fact that the present Borno was the first area to have contact with Islamic influence in Northern Nigeria.

'Mai Umme's' acceptance of Islam was not an entirely new phenomenon in the eyes of his subjects. The court took the new religion seriously and 'Ibn Mani', the preacher who converted the 'Mai', was given state recognition with a grant of priviledges known as the 'Mohram' and a marvellous reward and honour for his services in the propagation of Islam. As has been indicated earlier, with the conversion of 'Mai Umme', Islam became a state religion in 'Kanem Borno' and hence forth the Islamization of the people became one of the primary objectives of the successive governments. 'Mai Umme' himself gave the lead to this objective

and he undertook holy wars against non-muslim areas within his domains. Thereafter, the propagation of Islam was one of the major obligations of a Muslim ruler.

'Mohammad El-Kanemy', the first ruler in the Shehu dynasty, who helped to repel the Fulanis under Usman Danfodio from destroying the city of Borno, was a learned and religious muslim who won the love of his people. 'El-Kanemy' later died but his sons that succeeded him were not as powerful, and during the reign of the fifth Shehu, 'Rabeh' came and conquered Borno. Later, Rabeh was killed by the French Army at 'Kusseri'. Then, the El-Kanemy dynasty was established once again, ruling through to the present Shehu of Borno, 'Masta Umor Sanda Kyarimy'.

The strength of the rulers of Borno throughout their history depended on two factors:

(a) the number of soldiers;

(b) the number of horsemen.

Islamic Influence on Borno Arts and Crafts:

The people of Borno local environment are predominantly moslims, and as indicated earlier, Islam reached this Empire as early as eleventh century A.D. therefore, the life style of the 'Kanuri' has been affected and shaped very much by the Islamic creed.

Islam's injuctions against the making of images have tremendously affected the artists and the art forms in Islamic communities all over the world in general, and in Borno in particular. Islam's specific injuctions against the imitation

of human and animal forms, together with the injuctions to the artist to confine himself to plant and abstract motifs have limited the artists in all Islamic societies to practice more of a decorative art than representational art.

The prophet in his messages to all moslems, preached against the making of images. For example, he decreed that, Angels do not enter a house which contains a dog or an image. On resurrection day God will consider image makers as the men most deserving of punishment. And to those who make images or pictures will be punished on resurrection day; it will be said to them to give life to what you have created.

With such prohibitions muslim artists and craftsmen were generally bound to renounce all realism genres from their artistic works. Consequently apart from monumental sculpture which incorporates figural representation, the creative fantacy and imagination of the artist were allowed considerable scope especially in the area of decorative arts.

Another factor why monumental sculpture was condemned was because 'Mohammed' and his disciples led a very simple life in 'Medina' and were not driven by the ambition to build monumental and luxurious structures as a manifestation of their continually growing power. Bravmann clearly stated how 'Mohammed' and his disciples adhered to the word of Allah. He stated that; "any attempted usurpation by mere men of God's powers to fashion or create is therefore an obviously unlawful blasphemous act" (Bravmann, 1974, P. 12).

In view of the preceding injuctions from the word of 'Allah' and 'Prophet Mohammed' the making of monumental sculptures and painting did not receive foundamental support in all Islamic communities. Therefore the muslim artists and craftsmen all over the world prefer to limit themselves to geometric, abstract, plant ornaments and designs.

This explains the reason why the arts of Borno local environment derived their characteristic motifs of those abstract and geometric expressionistic forms.

HOW BORNO DERIVED ITS NAME

Some attempts to discover the meaning and origin of the term 'Borno' were made long ago by writers such as 'Richmond Palmer' using oral sources. However, the most commonly accepted view is that, "the name Borno was derived from 'Bahr-Nuh', meaning the sea of 'Noah'. This is further linked up with the physical location of Lake Chad which "according to traditional mythology is believed to have been the remains of the 'Bahr-Nuh'". (Nur Alkali 1978). Geographers in support, of what Nur Alkali said, have indicated that about five thousand years ago Lake Chad covered a much wider area. This view was indicated by Grove when he stated that;

> there is no doubt that the Lake Chad of about five thousand years ago covered an area much wider than its present size and formed a part of the great sheet of Lake - the Mega Chad (Grove and Warren, 1978 - P. 194).

Even though this view as regards the origin of the term 'Borno' seems to be popularly accepted among the people of the area it is questionable whether this story was originally known to the inhabitants of the region, because the 'Bahr-Nuh' is uncertain.

In a recent workshop on Borno History organized by Ahmadu Bello University, Zaria, Alhaji Idris Qadi' who is one of the well known Scholars of the 'Sefawa' History challenged this commonly accepted view on the derivation of the name 'Borno' by saying that the great flood which occured during the period of Noah preceded the emergence of Borno Kingdom by several thousand of years and its antiquity is today difficult to establish. He therefore suggested that Borno derived its name from the ancient

settlement of 'Borno Yesu'. 'Idris Quadi' wrote that;

> Borno derived its name from the ancient settlement of Borno-Yesu which is today situated in Magumeri district of Borno emirate. Borno-Yesu is the name given to a small Lake near the present settlement and believed to have been in existance for time immemorial (Idris Quadi (1977).

Two view points have therefore been presented on the origin of the term Borno and these views have been accepted by Borno scholars and could be used when discussing the term'Borno'.

THE FORMATION OF THE KANURI EMPIRE

As early as the seventh century, there was a movement of Arabs from 'Yemen' through 'Ethopia' coming South of the Sahara. Some of these Arabs from 'Yemen' settled at 'Bilma' and 'Kawar' for a period of time. Later some of them migrated and moved South to the pastural lands of Lake Chad where they came into contact with one giant race known as the 'SO'.

The 'Arabs', who later conquered 'Egypt' and Tripoli', therefore instigated the movement of the 'Berbers' and the 'Tuaregs' towards the South into Lake Chad basin. It was due to various warfares and the continuous search for pastoral land that most of the tribes of the Sahara region, the 'Berbers', the 'Arabs' the 'Tuaregs' and the 'So' eventually migrated into the Lake Chad Basin. Later it was the agglomeration of these tribes who came to form what is known today as the 'Kanuri' Empire.

Documented political history of Borno is divided into three phases as follows:

1. First Phase:

   800 A.D. to 1470 A.D. This earlier phase revealed the beginning of its recorded history to the fall of 'Birni Njimi'.

2. Second Phase:

   1470 to 1814 A.D. This reveals the foundation of 'Birni Ngazar-gamu' to the advent of 'Amin Mohammed' 'El-Kanemy', the present ruling dynasty.

3. Third Phase:

   1814 to 1982, the present day. The present Shehu of Borno 'Masta Umor Sanda Kyarimy' who ascended the throne in 1974 is still ruling up to date.

The original Empire of 'Kanem' was centred on a town called 'Kawar' about four hundred miles North of Lake Chad. The original inhabitants of 'Kawar' as mentioned earlier were the giant race called 'So' from the 'Fezzan' which is now legendary. The 'So' established organized communities in 'Kanem' as well as in modern Borno.

THE 'SO' CULTURE

Not very much is known about the 'So' culture until late sixteenth century. Stride and Ifeka writing about the 'So' culture stated that: "We know however that the 'So' people possessed considerable political and artistic genius. (Stride and Ifeka, 1974 - Pg. 113)".

The 'So' people developed city states which were centres of administration. And each city was surrounded by strong defensive walls. The type of government they were operating was by an elaborate heirachy, headed by a divine ruler who as a god was worshipped by his people and held to control their destinies. Except on ceremonial occasions the ruler made no public appearance and evem during public ceremonies he used to appear with a screen veil protecting his face from publicity.

As regards the artistic Geniua of the 'So' people, Stride and Ifeko commented that:

> The 'So' people were mainly settled farmers but among them were craftsmen of considerable industrial and artistic merit. They were able to work in both clay and metals to manufacture household utensils, tools, and work of art for religious purposes.
> Impressive objects found by archaeologists include burial urns and naturalisitic figures of animals and human beings both in clay and bronze. (Ibid. Pg. 115)

All these developments had been achieved by the 'So' people before about 800 A.D., the earliest date used by modern historians in the political history of the Chad basin area. This, therefore, is a clear testimony of the state of development of the old Kanuri Empire both politically and artistically. This is an indication that as the old Kanuri Empire grew, so also its artistic activities grew.

During the first phase of the written political history of Borno, around 800 A.D. there was a political up-heaval from the area North of Lake Chad. The nomadic and predatory 'Berbers' began to expel the 'So' from the area they occupied and moved South and ejected the 'Koyam' tribes and occupied the oases between

'Bilma' and Chad. The Berbers first royal dynasty is known as the 'Sefawa' dynasty. This dynasty appeared to have complete control over their other kingsmen because of their relatively good swords.

The 'Sefawa' belonged to the 'Zaghawa' tribe. As time went on they inter-married with the Negro tribes of the plains of Borno. The Negro tribes in this context refer to the 'Mandara' and the 'Koyam' tribes. By the beginning of the twelfth century the 'Sefawa' had conquered the 'Tubo' and had established an elaborate system of administration of their Capital, 'Birni Nimi'. And still, about the same time Islam reached 'Birni Njimi' and Mai Dunama Ibn Ume was the first ruler in the 'Sefawa' dynasty to be converted to Islam. 'Mai Dunama' was so powerful that according to his biographer he had more than 100,000 horses and over 120,000 soldiers. Since 'Mai Dunama' was converted to Islam, it was during his reign that the Islamic religion was accepted and spread around the Chad basin.

Under the 'Sefawa' administration the day-to-day policy of the government was made by the 'Mai' (King) and four principle Officers of state, most of whom were of the royal blood. The 'Yerima' was responsible for the Northern provinces, the 'Galdima' was the Governor of the various protectorates of the West, the 'Kaigama' was the general of the Empire and responsible for the East, and 'Zarma' Governor of the South. In addition there were also two other important officers. 'Moserema' an escort of the Queen mother, and 'Yerima' who was responsible for the 'Gumsu' or Queen.

The most important of the 'Sefawa' kings was 'Mai Idris Aloma', son of 'Mai Ali'. He was the most famous figure of the period and it was during his reign that the 'Kanuri' were able to subdue all the neighbouring tribes, therefore opening up many trade routes in the Northern part of the Sahara. 'Idris Aloma' died and his son succeeded him. Most of the successors of 'Idris Aloma' were not as powerful as he was and that marked the end of the 'Sefawa' dynasty and marked the closure of the second phase and the beginning of the third phase of the written political history of Borno.

The collapse of Sefawa Empire came in the early nineteenth century. The Fulani occupied 'Ngazargamu' in both 1808 and 1810 and it was only the intervention of the great 'Kanembu' religious leader, Shehu Mohammed Al-Amin Al-Kanemi' that Borno was saved from Fulani domination. There after, the 'Mai's were reduced to the position of puppet rulers in their own kingdom. Successive 'Mai's' resorted to intrigues against the 'Shehu' dynastry. This led to the final over throw of the 'Sefawa' dynasty and 'Amin Mohammed' 'Al-Kanemy' founded the 'Shehu' dynasty in Borno Empire in 1814.

CHAPTER - THREE

METHOD OF STUDY

This study is a proposed Art Education Programme for introducing traditional arts and crafts in Borno State school programme. In pursuance of this objective therefore, the researcher adopted a historical method of study. The historical method of studying art forms which the researcher has adopted, investigated three issues related to the art forms in the following areas:

First, the discription of historical trends of the art objects investigated and tracing their growth and achievements to the people among whom these art objects are found.

Second, the researcher has also attempted to highlight how these art forms came into being, and account for their qualities and styles.

Third, the researcher has also attempted to investigate the remote and immediate conditioning factors that have influenced these art forms.

The researcher used the historical method suggested by Fagg (1960). Fagg has suggested the field study approach. Therefore in pursuance of this the researcher visited the local artists concerned and studied both the artists as well as their art works.

The field study approach is very useful for a study of this nature as Fagg has stated:

> Field study seeks to determine dates relative or absolute, stylistic successions, the origin of art styles or forms, and the outside influences which have contributed to their development. (Ottenberg 1969).

In order to determine the dates, the stylistic origins or successions, the functions, and the outside influences of the arts and crafts of Borno local environment as suggested by Fagg, the researcher explored the following five sources of data:

1. Documents from Borno State Government:

   The researcher obtained information from the following sources. The Borno State Arts Council, the Education Centre Maiduguri, the Ministry of Education, Maiduguri, and the Cultural Division of the Ministry of Information, Home Affairs and Culture.

2. Literature Review:

   The researcher also reviewed existing relevant literatures within the specific area of this study. These include ethnographic data, such as published books of repute on Nigerian, specifically Borno Arts. The existing art syllabus for both Primary Schools and Teachers' Colleges, has also been reviewed.

3. Interviews:

   The researcher interviewed the artists and the craftsmen concerned for this study.

4. Personal Observations and Taking of Photographs:

   When the researcher visited the local artists and craftsmen to interview them he also made his personal observations. The researcher made appropriate objective evaluation of the artists and their art works based on obtainable evidence such as photographs. Photographs are quite essential in depicting the art forms that would be

studied because the acquisition of all the art forms intended for this study may not be possible. Therefore as a field student the researcher is better employed in expanding and documenting his photographic collections. The researcher has properly documented the photographs with the name of the village and the artist, and any other available information about the use, function and age of the art object.

5. Questionnaire:

The researcher designed three sets of questionnaires. One was for the Inspectors in the Ministry of Education, Borno State. The second set was for the Senior Staff of Borno State Arts Council and the Art teachers in Borno State Advanced Teachers' College as well as the University of Maiduguri. The third set was designed for the primary school teachers in the ter primary schools the researcher intended to investigate. The researcher sampled the opinion of the primary School teachers by distributing to ten teachers in each of the ten primary schools as regards the role of the art programme in the schools. A total of one hundred teachers formed the target population for the ten primary schools.

DELIMITATIONS

This research was limited to the artists and craftsmen, and the Primary Schools in Borno State.

The researcher has selected through random sampling five primary schools from Biu Local Government Area and five primary schools in Maiduguri metropolitan of Borno State. Altogether, ten primary schools have formed the target population in this study. The researcher has decided to choose five primary schools in Maiduguri metropolitan because those selected primary schools are situated in the township from amongst the population of whom (both students and teachers) seem to be highly representative of the major Nigerian tribes. Furthermore, another factor that prompted the researcher to choose five primary schools in Maiduguri is the fact that leather decoration, and local dying and embroidery are most frequently practised within Maiduguri township.

The researcher selected the second set of five primary schools from Biu Local Government Area in order to sample those primary schools outside Maiduguri for comparative purposes.

The researcher also visited the following artists and craftsmen in order to interview them and take photographs:

(a) five mat and basket designers in Gashua township

(b) five leather decorators in Gashua township

(c) five embroiderers in Bama Local Government Area

(d) five local dyers both in Maiduguri and Biu Local Government Area.

In all, the researcher visited about 20 local artists and craftsmen. The areas mentioned are also areas where the researcher is of the opinion that these particular art works are most prominent.

The researcher also designed and sent a questionnaire to three inspectors in the Ministry of Education. Another questionnaire was designed and sent to five Senior Staff of Borno State Arts Council and six Art Teachers comprising of Lecturers from both the Borno State Advanced Teachers College, Maiduguri and the University of Maiduguri. And the third questionnaire was sent to ten Art Teachers from each of the ten schools selected.

CHAPTER - FOUR

TYPES OF LEATHER WORKS

Description

Leather Containers:

Leather containers include bags, leather boxes, ladies hand-bags, leather covered bottles and leather covered-ink-pots.

The bags are rectangular in shape, some are almost triangular and some are conical in shape. See plate I for the various types of leather bags produced in Borno.



(Plate I)
Plate I shows the typical leather production scenery in Maiduguri. This picture is taken opposite General Hospital, Maiduguri.

The ladies hand-bag takes a variety of shapes because it is supposed to be fashionable. The shapes range from geometric abstract, as well as animal, bird and fish shapes. The leather covered-ink-pots take the shape of the bottle.

The typical characteristics of the motifs used include highly stylized arabesque leaf patterns and animal motifs. The animal motifs include lions, tigers, and panthers. The bird motifs used include falcons, peacocks in various positions, ducks and doves. Other animal motifs used include the shapes of reptiles, snakes and lizards.

Religious symbols found to be used by leather workers in Borno are those that are associated with Islamic Religion. This include the star with moon and Mosque in the background. Caligraphic writings are widely used. Some motifs such as the zigzag band, knotted configurations, interlacing band in star and polygonal configurations are also commonly used. The designs are mostly symetrical.

Possible Origin

The development of the motifs and styles used for decorating the types of leather work mentioned above must have come to Borno as a result of the Islamic influence on the area as indicated earlier in Chapter Two. The preceding seems to be true of all the kingoms under Islamic influence in the Sudan region. This view has been accepted by many Art Historians, although with no conclusive proof. For instance Heathcote (1979) expressed similar opinion that the decorative arts of West Africa especially

the Hausas and in particular in Borno had been greatly influenced by Islam. According to Heathcote:

> We may assume although there is no conclusive proof for it that the early development of embroidery and other related arts in West Africa roughly coincided with the arrival of Islam. It will certainly be advisable to consider what the relative African and Islamic contributions to early West African designs and other related arts have been, even though we shall be unable to trace them with complete accuracy (Heathcote, 1979; Pg. 55).

The preceeding seems to have proved that the decorative arts developed in Borno at the same time with the Islamic influence, however writers seem to have agreed that the acceptance of the Islamic influence does not necessarily imply an indiscriminate acquisition of patterns.

It is true as Heathcote has said that Borno people are selective and discriminating in their acquisition of motifs, while accepting some they rejected others. Inevitably, as a result of acquisition, modification, and elaboration, the base to which new motifs were added became broader. But the process of acquisition remained selective and discriminating.

Another important indication that certain Kanuri embroidery, leather work and other related art patterns were probably from Islamic sources lies in the fact that the Kanuri embroidery as a whole is almost non-figurative but consists of only animal and geometric motifs.

The Islamic religious influence on the Arts of Borno was reinforced by the trade through the Sahara routes. This historic

trade greatly influenced the arts of Borno. The trade items include Islamic textiles, Islamic manuscripts, leather-work and metal work of various types.

Althougth a direct connection between the leather-workers in Egypt is not being proposed, yet it seems likely that, from the evidence available, that the original source of some sub-saharan techniques, and also some of the patterns with which leather goods came to be decorated in the area of Borno was probably of North African, Egyptian and Middle Eastern origin. There is a generally acknowledged danger of overating the importance of Egypt in the history of ancient arts and crafts. While Egypt was undoubtedly important, we still need to make allowance for the fact that the unusually dry climate there has enabled, otherwise perishable materials to survive the standing periods. In other regions that may have been making an equally important contribution the climate has helped to destroy the evidence.

It is also note-worthy that the stylistic character of patterns having origins that date back to the tenth century has remained remarkably stable in the Savannah region over the years.

Even though the development of decorated leather containers in Borno locality in particular and in Hausa land in general cannot be traced in greater details, however, the similarity is very noticeable between 'Kanuri' leather work and that of other people within the Savannah and Sahara regions such as the 'Tuareg'. This is probably because of the trade relationship between these groups of people.

Arabic writing from the Qur'an would have constituted one important vehicle for Islamic decorative influence on 'Kanuri' leather-work, no matter from which direction they came. Furthermore, the increasing demand for leather goods have encouraged Hausa leather workers and tanners to make their ways to Borno.

Function of Leather Containers

The uses and functions of leather containers among the people of Borno, especially in the olden days cannot be over emphasized. This was so because among the 'Kanuri' people leather containers were the oldest form of containers, because the calabash which is widely used in West Africa could not grow in the Sahara desert.

Several writers such as travellers have in the past commented elaborately on the usefulness of leather work to the people in the Northern part of Nigeria. For instance Gardi, commenting on how useful and inevitable leather containers have been to the people of Sahara desert, observed that:

> They carried their provisions in leather sacks, strung around their waists. Sometime they wore leather hats and certainly leather Sandals. They carried millet which they exchange in trade for salt in Bilma in leather sacks. Also tea and sugar without which the Tuareg cannot live, were packed into little leather sacks. And like the Nomads of the Sahara, they had brought water in tubes of Mutton or goat-skins. In Tuareg tents, you lean against richly decorated leather pillows, and clothes are stored in eaqually beautiful decorated leather jars. Knives are kept in decorated leather sheaths. (Gardi, 1969, Pg. 20).

The 'Shuwa' and the 'Kwayam' who have the same source of origin with the Kanuri people live around Maiduguri and to them leather containers are still indispensable, especially now that the nomadic craftsmen know what to use for tanning and what plants and chemicals must be added to preserve certain leather colours and remove the hair. Up to date, among the people of Borno, leather is used as boxes, ladies hand-bags, fashion bags, water containers, grain containers and sacks for containing various items.

Leather Ornaments:

Leather ornaments include all leather products that are used for ornamental purposes such as leather bracelets and leather anklets. (See plate II below).



(Plate II)

This is the type of leather bracelets worn by the 'Shuwa' 'Arab and the Kwayam of Borno.

The leather bracelets take a circular or ring shape with an opening in the middle just wide enough to contain the hand of the person using it. The thickness of the bracelets varies. Some are about one quarter of an inch thick but others are about 4 inches thick.

The motifs used on leather bracelets and anklets are mostly straight and zigzag lines. Sometimes you have triangles in the middle where straight lines seem to converge. The variety of motifs used on this leather product is always limited due to their sizes. Therefore, on leather bracelets and anklets, you will not see animal or plant motifs but linear and rectangular shapes.

Possible Origin

It has already been established in the beginning of this chapter that the motifs and styles used for leather decoration in Borno have been greatly influenced by the Islamic Religion. Therefore, the origin of leather ornamentastion could also be associated with the Islamic influence in Borno.

However, leather ornamentation could be viewed as a development and improvement of leather-work. This is so because leather ornament did not form the most essential items that were necessary for the livelihood of the people of Borno just as leather containers do. Nevertheless as the nomadic people of Borno got settled in one place their life style and needs were changing from those needs that do not only provide the basics of life, but develop aesthetic needs as well. This therefore, necessitated the development of an idea of decorating their house-hold utilities especially leather products. From there, they developed an idea of decorating leather purely for ornamental purposes. This idea, therefore gave birth to leather ornaments like leather bracelets, leather anklets and leather necklets.

With the new development in the area of technology which gave birth to high quality company finished products, the people of Borno now prefer to use gold, silver and bronze ornaments instead of leather ones. However, up to date Borno people, especially the 'Kwayam' and the 'Shuwa', still continue to use leather ornaments in decorating their rooms rather then wearing them on their bodies. Among the leather workers that the researcher interviewed, only very few accepted that they still produce leather ornaments. The reason they gave is that they hardly have a market for their leather ornaments but that they also produce four other marketable leather products hence there was emphasis only on some few leather ornaments.

Functions of Leather Ornaments:

Leather ornaments are used primarily for ornamental purposes in that, people wear them just like gold, silver or diamond bangles. It is true that before the introduction of foreign ornaments made gold, silver, bronze, and diamonds, the people of Borno were using leather ornaments. These ornaments include leather bracelets, anklets, and necklets.

Nowadays however, the use of leather ornaments has almost completely disappeared. Nevertheless, the 'Shuwa' and the 'Kwayam' people can still be found using these leather materials. They are mostly used for room decoration. In most cases nowadays if you visit a typical 'Shuwa' room you will observe that the room decoration materials include some big leather bracelets, anklets, and necklets displayed on the wall prominently so as to

attract the attention of visitors. Apart from wall decorations, on some special occasions, especially during traditional dances, the people's dancing costumes include heavy leather and metalic ornaments.

LEATHER FANS

Desoription:

There are two types of fans which are made of leather products. The first type of leather fan is small in size, and it is essentially used for fanning. (See plate III below for the picture of the leather fan that is essentially used for fanning).



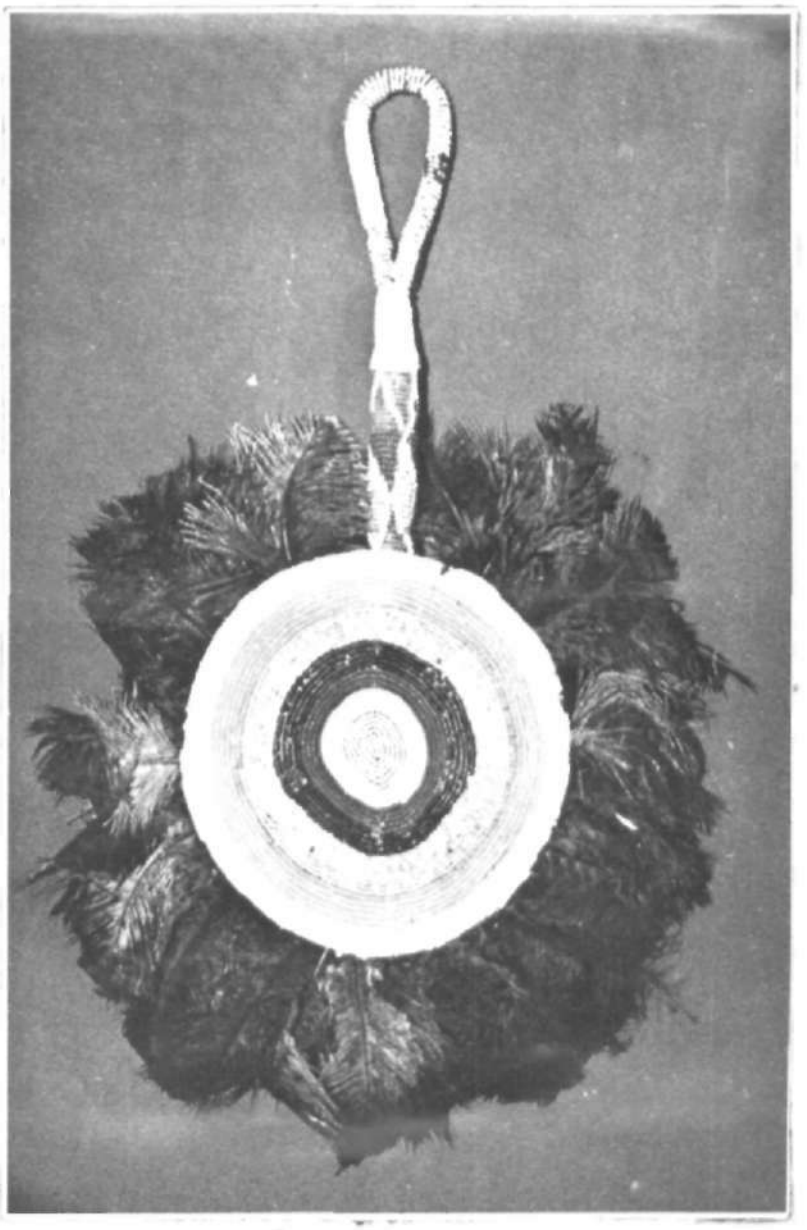
(Plate III)

This is the smaller type of leather fan, primarily used for fanning purposes.

This type of leather fan does not have an elaborate design as the bigger one which is primarily meant for decorative purposes.

The one that is purely used for decorative purposes is either made of ostrich feathers or pea-cock feathers with nicely worked leather holding the feathers in the middle.

The leather craftsman makes sure that the leather that holds the ostrich feathers is highly and elaborately decorated in order to attract customers. The motifs used range from circular shapes to straight lines converging into a tiny circle in the middle. Sometimes animal shapes or highly stylized plant motifs like arabesque patterns are used. (See plate IV below for the leather fan decorated with beads that is purely used for decorative purposes).



(Plate IV)

Leather fan made of Ostrich feathers and coloured beads. This type of fan is purely used for wall hanging purposes.

Possible Origin

Due to the burning heat of the Sahara desert which makes life very uncomfortable for the people of Borno, especially between March to July, annually, the use of leather fan is absolutely necessary.

Mallam Tijani,[1] one of the leather decorators whom the researcher interviewed, narrated a mythical story giving the origin of the leather fan. He explained that in those days people were living an uncivilized life and the people of the Sahara desert had no choice but to contend with the heat. One day according to Mallam Tijani a mother had a sick child. The child's temperature was so high that the mother could not bear the feeling of her child's body. She therefore laid the child on her bed and took a smaller skin of an animal and started fanning the child. It was out of this neccessity according to Mallam Tijani that the use of leather fan was discovered.

Although, there is no literary evidence to support this mythological explanation as to the possible origin of leather fans, we would derive some useful logic from that story. Indeed the weather around the desert is definitely extremely hot at certain times of the year, and therefore it could be assumed that the use of leather fans became a spontaneous response to nature among the people of Borno.

Functions of Leather Fans:

As stated in the preceeding, basically, there are two types of leather fans in Borno. The first one is purely for utilitarian purpose and the second one is for prestigeous and decorative purposes.

The bigger leather fan which is made of leather and Ostrich feathers with beautifully worked leather designs is associated with the royal family. For instance Mallam Kolo,[2] one of the leather workers in the Monday Market, (because there are special markets associated with the different week-days,) explained that in the olden days this type of leather fan was used only by the Shehu of Borno when he appeared in public places. His subjects would use this type of fan in providing him with the necessary fresh air. Mallam Kolo said that nobody else was allowed to use such fans for it represented a special honour given to the Shehu by his subjects. However, this priviledge was later extended to other people that were considered important people in Borno society. Henceforth they started to use this type of leather fan as well. Prominent among such people that were allowed to use such fans were the 'Liman', the 'Waziri' and the 'Ladan' of Borno. As the society became more modernized many rich people who could afford to buy the fan, also started to use them. Now-adays this type of fan has constituted one of the major souvenirs for tourists and visitors to Maiduguri. It is a very important tourist attraction anywhere you go in Borno.

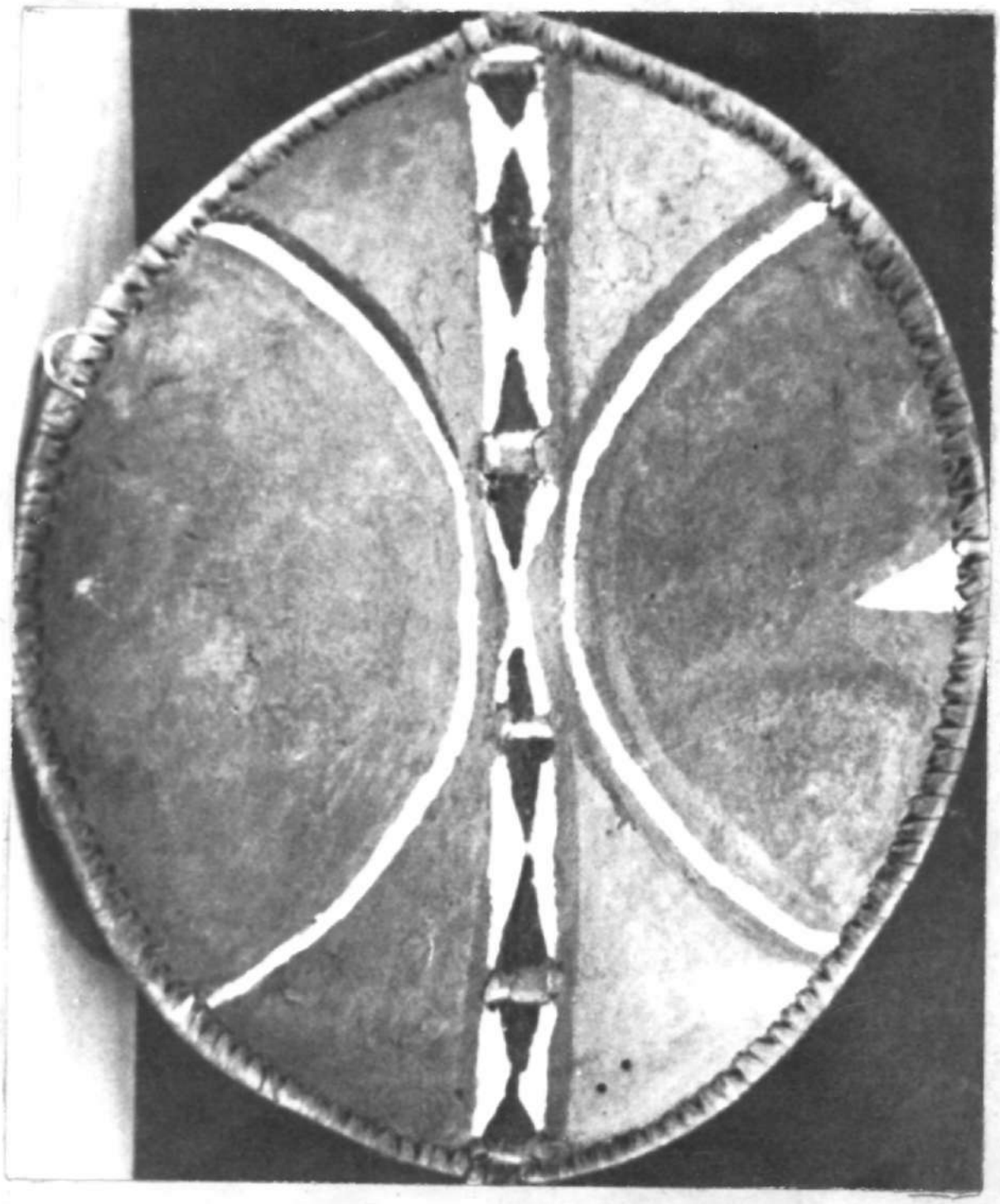
Leather Shields

Description:

The leather shields are classified as any leather products that are used for armoury purposes. These include leather products that are used as shields, sheathes and leather armoured dresses. The shape of the leather shields varies. Some are square, others rectangular or triangular and some are circular. (See plate V for the picture of one of the leather shields used by the people of Borno during war time.) The leather sheath takes to the shape of the sword or knife which it is to contain. The leather dress used for armoured purposes also takes the size and the shape of the person who is to wear it.

The leather sheath contains some designs, but the patterns used are only dotted and straight lines. Sometimes geometric shapes are used, but this depends on the size of the sheath.

The shield also does not contain elaborate designs. The patterns are only made of straight and dotted lines crossing at the middle of the shield. Sometimes tougher hides of animals were used from one side to the other side providing an overlaping effect at the centre. This is purposely done in order to reinforce the shield in the middle.



(Plate V)

This is a typical shield used by the people of Borno especially during War periods. It is suggested by one of the leather craftsman that the people of Borno use this type of shield during the time when Rabeh invaded Borno.

Possible Origin

It has been indicated in Chapter Two that the people of Borno come to their present settlement through warfare and migration. Therefore it could be assumed that the leather shield, sheath and armoured dresses constituted vital items of their armour. The origin of the leather shields and sheaths as far as the history of Borno is concerned, is rather obscure. It is very uncertain how it really came about. But one thing we can say is that, it probably originated out of human necessity in man trying to protect his environment for security reasons.

Functions of Leather Shields:

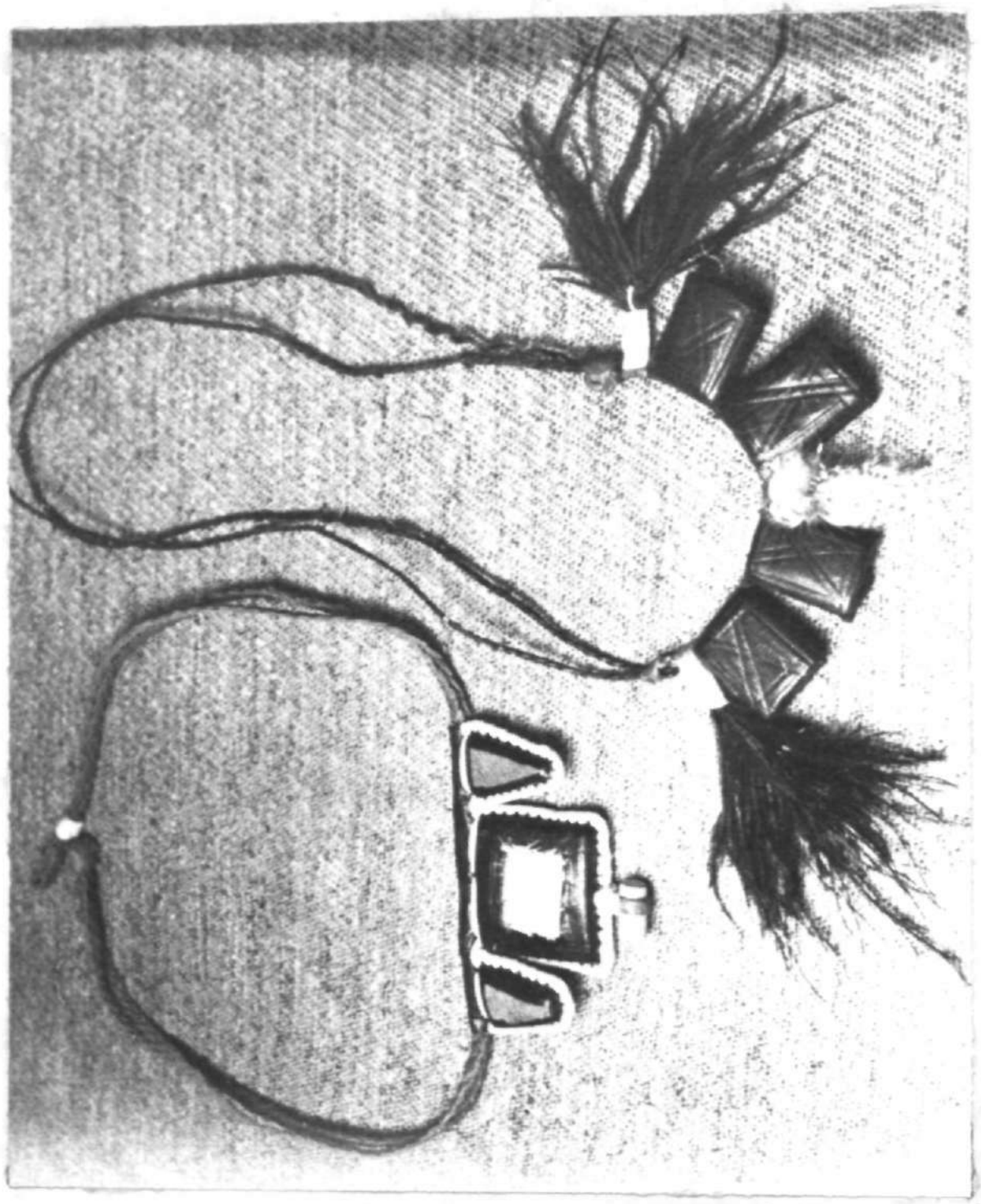
The functions of leather shields and armoured dresses could be seen as inevitable among the people of Borno due to the constant warfare which they engaged in during the past according to history. As animals became domesticated people began to make use of the animals skins in accordance to their areas of needs. Among the people of Borno right from the 11th century up till the 19th century, the people fought many wars ranging from purely civil ones to the holy Jihads. From this perspective we can see that leather shields and leather amoured dresses were commonly used by the warriors for self protection. The invention of the leather sheath was also necessary in order to protect the knife or sword from injuring people while not in combat.

Leather Covers

Description:

The leather covers include leather products used for covering and encasing charms, amulets and sacred objects that are associated with religious beliefs. (See plate VI on page 65 for a picture of some amulets). The Qur'an leather case is also classified under this group.

The Charms and the amulets are square or rectangular in shape, varying in size depending on the needs of the customer. In most cases leather charms and amulets are usually requested by a customer before they are produced. Therefore, such objects are usually made according to the size and shape of the customer's request. The patterns and motifs used on such objects vary depending on the size of the charm or amulet. On smaller charms one may find only patterns made up of dotted and straight lines with triangular designs in the four corners. The triangles are usually drawn or engraved in layers ranging from the smallest inside layer to the biggest layer of the rectangles. This description can be clearly identified in the picture as illustrated in plate VI.



(Plate VI)

This picture shows the typical use of leather in covering charms and amulets.

Possible Origin

The use of leather charms and amulets could be associated with the need for protection. As has been stated earlier that the people of Borno were living in parts of the Sahara desert and they believed that they needed protection against the evil spirits of the desert. With this line of thought the people invented the use of leaves, roots, and the bark of trees as charms with magical powers. When Islamic religion came to Borno, the religion encouraged the use of spiritual writings taken from the Qur'an for protection against the 'iskoki'[3], (Evil spirit)

Therefore, in order to preserve these useful materials from being destroyed, people invented the use of decorated leather cases. The use of leather for encasing charms and amulets became so widely used that some Malams would prescribe medicines and ask his clients to go and encase such herbs inside leather. The process of encasing is a special job usually performed by the leather worker, and after it has been encased, it becomes what is commonly known in Borno as 'laya'[4] (charm or amulet).

Functions of Leather Covers:

Charms and amulets are primarily made for protective purposes. However, some people use them for amusement purposes. The ones that are used for amusement are used while dressing for traditional dances or festivals. In this type of ceremony the participants usually, in order to project a special appearance different from others, may dress with heavy decoration of charms and amulets and will dance with these materials like a normal dancing costume. The ones that are for protection are usually worn by people under their pants or shirts as underwear.

Leather Shoes

Description:

The category of leather work known as leather shoes includes shoes that are made locally with leather products, such shoes include sandals, covered shoes and leather boots.

For the purpose of this research the emphasis is only on those shoes made by local craftsmen in Borno. The leather shoes known as 'wopi' are the most popular among the shoes produced in Borno. 'Wopi' is a kind of loose shoescalled slippers. They are nicely decorated shoes used by the Shehu and also by the rich people in Borno (See plate VII below for the picture of wopi). Most of the slippers are unisex, but the 'wopi' is only meant for men's wear.



(Plate VII)

This picture shows 'wopi' the Kanuri name for a special kind of slippers.

Possible Origin:

The use of shoes among the nomadic people of the sahara desert was inevitable and it could be assumed that since there was leather as raw materials for leather work the idea of developing leather shoes became obvious. The only raw materials at hand were the animal hides and skins.

Functions of Leather Shoes:

Shoes are made for protective covering for people's feet, thus, the function of locally made leather shoes among the people of Borno cannot be over emphasized due to the heated sand of the Sahara especially during the months of March to July. The sand is so hot that it is difficult walking barefooted. Therefore, in order to cope with this difficult weather condition, the people of Borno became involved in the production of local leather shoes. In this context we can see that leather shoes serve more for functional purposes than for aesthetic use.

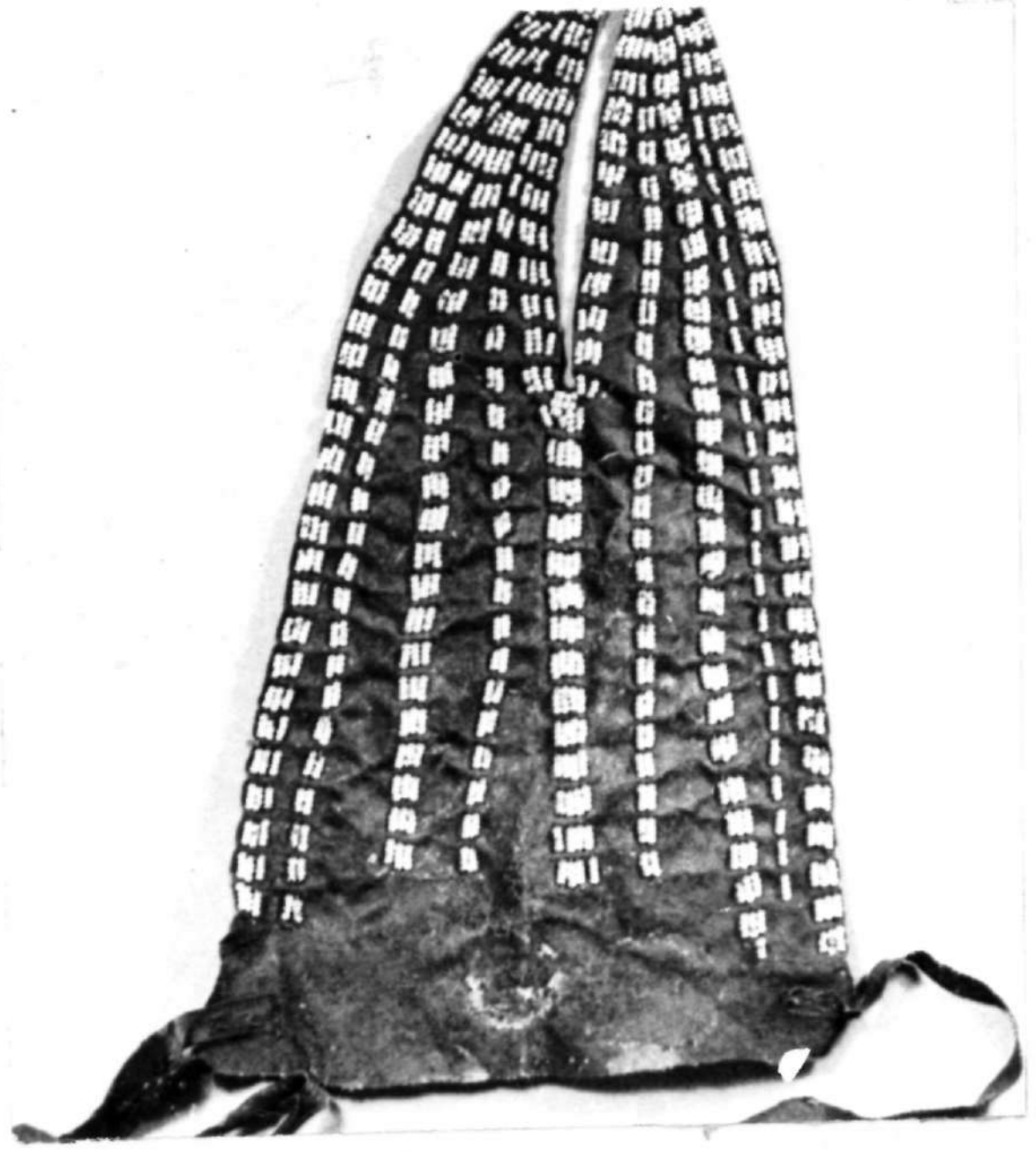
However, in some instances some shoes are made for their aesthetic purposes. An example of this kind of shoes is the 'wopi' (the rich man's shoes) as earlier discussed.

The techniques and styles used by the craftsmen in producing leather shoes will be discussed later under "techniques of leather production."

Leather Dresses

Description:

The leather works under this category of leather dresses include all dresses that are made of leather.



(Plate VIII)

A picture of a leather dress decorated with beads. This type of leather dress has been used by the Bura people of Biu in the South-West of Borno.

The leather-work under this category of leather dresses include dresses that are made of leather. For instance leather shirts, leather caps, leather aprons, and leather dresses. Leather dresses are designed in various shapes and sizes in order to fit the user. However, it is regretable that today leather dresses are no longer available in large quantity in the markets in Borno due to the influx of foreign textile materials.

Possible Origin:

The historical origin of leather dresses in the history of Borno is probably unknown. We are not quite sure how they actually originated. But it is not unconnected with a remote Islamic origin. However, many writers have commented elaborately on leather dresses. In particular Newman (1974) remarked that:

> Hides and skins of wild animals were most probably the first clothing worn by man. Later, as animals became domesticated, man learned to utilize all animal products into clothing, foot covering, containers, tents, harness, prayer rugs and aprons. (Newman, 1974, Pg. 164).

In view of what Newman has said in the proceding,, the researcher was of the opinion that the use of animal skins as dresses probably started as early as the cave art period. This is so because we were told that the cave men were primarily hunters and they used the skins of the animals they killed for their dresses. Therefore, the use of leather dresses among the people of Borno could only be traceable to this early pre-historic source.

Functions of Leather Dresses:

Leather was the first clothing worn by man as indicated in the preceding. However, with the invention and production of cotton and other synthetic textile materials, the use of leather for dressing has been gradually abandoned. This is so because the cotton and other synthetic fibres are cheaper to produce and are more available in the markets than animal hides and skins.

Mallam Bukar[5] one of the leather decorators interviewed in the process of this study, expressed the belief that nowadays, one hardly finds any leather craftsman that still engages his time in producing leather dresses, this is because according to him the leather dress has no market. However, the researcher, observed that in some local government areas of Borno, especially Shani and Kwaya Kusar, particularly in the villages, some men and women still use leather aprons as dresses. Also, some women in these local government areas still continue to use leather dresses to carry their babies on their backs.

Leather Cushions and Hassocks

Description:

The leather cushions and hassocks include leather products that are used as cushions, hassocks and pillows. This is an area where the artist desplays the use of motifs, patterns and the artistic ingenuity. (See plate IX for the types of designs used).



(Plate IX)

A picture of a leather hassock with some linear and geometric designs. A typical leather hassock found in Borno.

It is in this area of leather-work that the artist employs most of the motifs earlier mentioned at the beginning of this chapter. The motifs that are popularly used are Qur'anic inscriptions, arabesque, reptiles such as lizards amphibians like fish and some Islamic symbols such as a moon with a star and a mosque in the background.

The shapes of the leather pillows and hassocks vary depending on the need and use. The hassocks are usually

quite large in size and used for sitting on the floor and the pillows are used for beddings.

Possible Origin:

The origin of the decoration of leather pillows and hassocks is quite a recent development in the history of leather-work. This is so because, apart from ladies hand-bags and fashion leather-bags, there is no area of leather-work that the craftsman is so involved right from the first stage to the final finishing stages of its production. Also it is the area of leather-work that has the most profitable market in contemporary Borno society.

Functions of Leather Cushions and Hassocks:

Leather hassocks are primarily used as seats, and the leather pillows are primarily used as beddings. However, their functions have no serious demarcation, sometimes leather pillows which are usually smaller than the hassocks are used as seats as well. Up till today a typical Kanuri man or Shuwa man does not sit on chairs in his house, but prefers to spread some leather pillows or cushions on the floor just like regular seats.

Horse Trappings, Harnesses and Saddlery

Description:

Horse trappings, harnesses and saddlery make up another very important branch of leather-work commonly associated with dignity, nobility and social status. This is so because an ordinary man cannot afford to buy the best trappings, harnesses and saddlery for his horse.

The categories of these leather products vary from the ordinary type to the most sophisticated ones used by the rulers of Borno. The most sophisticated horse trappings, harnesses and saddlery are only used by the Shehu who is expected to possess the best. The next group of dignitaries following the Shehu are the Emirs of Dikwa, Biu, Potiskum and Bedde. These are the only people expected to be in possession of these expensive leather works. Apart from the Shehu and these Emirs under normal circumstances, especially in public ceremonies, no other horse rider is allowed to possess extremely gorgeous horse trappings, harnesses and saddlery similar to that of the Shehu of Borno.

Possible Origin:

The use of horse harnesses and saddlery are very essential to horse riding, without which it would be difficult, if not impossible for the rider to ride his horse. For instance it would not be possible to ride a camel or horse without these two important items.

Therefore we can assume that as some animals like horse, donkeys and camels became domesticated, man started to think of possible ways of deriving the maximum use out of them. When the idea of riding these animals came into existence, the idea of using horse trappings, harness and saddlery became firmly rooted.

Functions of Horse Trappings, Harnesses and Saddlery:

The harness and the saddle are very essential to riding either horse, donkey or camel. These are the main instrument for controlling the horse. The importance of the harness could be compared to the importance of the brake in a motor car or other vehicles. While the saddle is the steering without which the driving will be impossible.

Apart from functions as the instrument of control in horse riding, horse trappings, harnesses and saddlery also serve as decorative functions by decorating the horses. Riders thus display their social status, nobility and wealth in decorating their horses with expensive trappings, harnesses and saddles.

Techniques of Leather Preparation and Production

Leather Tanning:

Apart from the skins of some animals that possess natural beautiful bodies, all hides and skins must undergo a similar tanning process. This tanning is necessary to make the leather soft and workable. During the tanning process, the scaley surfaces are eventually removed. The leather is finally dyed in different dyes.

In Borno the tanning is normally carried out in court-yards, where the various stages of leather processing are carried out. Currently there are about three centres where leather tanning can be found in Maiduguri. One of those places is at Adamu Kolo, East of the Shehu's Palace. The second place is at Hausari ward and the third place is at Monday Market Gambom-boru ward.

The following six tools are very essential in the leather tanning industry:

They are, 'Kutaunia', Mortar and Pestle, 'Wukan Aski', Stick, Hides and Skins, and various dye Stuffs.

1. 'Kutaunia'

   'Kutaunia' is the large pot in which skins are first soaked before the hair is scraped off. This type of pot is also used when dyeing the completely cleaned animal skin.

2. Mortar and Pestle

   In the case of some harder skins like hides, it is sometimes necessary to pound them in a mortar before scrapping of the hair and the inner flesh. The mortar at the same time provides a hard surface suitable for scraping off the hair and the inner remnant of the skins.

3. 'Wukan Aski'

   The 'Wukan Aski' is a scraping knife with two handles and a sharp middle section for scraping both the hair and the excess flesh that have not been removed from the animal skin.

4. Stick

A straight stick is necessary for stretching and softening the dry skins which have already been tanned. This process of stretching and softening can be achieved by elaborately beating the animal skin until a soft effect can be obtained.

5. Hides and Skins

Those categorized as skins include those obtained from animals like goats and sheep. Those called hides are the category of animal skins obtained from larger animals like Cows, Buffalo, and Elephants.

6. Dye Stuff

Among the dyeing centres which the researcher visited, the local craftsmen in most cases prefer to use the imported dye-stuff to the traditional one. However, they rarely use the native dye-stuff.

The native dye-stuff can be obtained as follows:

(a) Jijir - (Red Colour)

Red colour is prepared from the leaves of a species of guinea-corn called 'Karan dafi'[6]. The leaves are then first pounded and then mixed in a solution of lime water. Some amount of Indian Tamarin Fruits are added

and left overnight. It is then filtered and used for dying. The colour produced is not pure red, but a kind of reddish-brown.

(b) Kulunku - (Black)

To prepare black, first of all cassava roots are soaked in a pot of water with some corrugated irons put on top of the leaves of 'Dinya'[7], black plum fruits are then added. It is left to soak for two days and the black solution produced is filtered which gives the black colour.

(c) Gamgamu - (Yellow)

To prepare this colour, the leaves of the rawaye[8] plant are pounded and put into solution of lime water where they will stay overnight. The following day the solution is filtered. The process will produce a colour nearer to yellow ochre.

7. Imported Dye-Stuff

All the imported dye-stuffs which the local craftsmen use in Borno are in powdered form and are sold in small tins at the cost of about ₦5.00 each. The imported dye-stuff have an advantage over the locally made ones, because they are more readily available in a variety of colours and take a shorter time to prepare. Besides this, they produce far brighter and faster colours when compared with the native ones.

Tanning and Dyeing Processes

Tanning is a strenuous, time consuming, and very exploratory process, therefore, to make the job simpler each person in a group is assigned to a particular activity during the period.

Before the process of tanning is ever embarked upon, everything which is considered necessary must be prepared in readiness. One of the most important tanning ingredients, 'Gabaruwa' (Acacia Arabia) is obtained from the fruits of Acacia Arabia tree. The fruits are first crushed and pounded into powder. This is usually done by women, but at times it is done by apprentices. A pot of caustic solution (lime water) is prepared from (calcium oxide) lime-stone and 'to ka' (ash).

First Stage:

During earliest stages of this process, the skins are first soaked in a 'Kutaunia' of water and left overnight. The following day, 'Gabaruwa' is mixed together with the caustic soda solution and stirred properly. The mixture is then referred to as 'sanwa'. The soaked skins are then transferred into 'Sanwa' and left inside for two days. Within this period of time a chemical reaction takes place and therefore, facilitates the removal of the hair. Removing the hair is done by spreading the skin on a flat surface and the hair is scraped off with a scraping knife. After this the skins are washed properly and hung on a rope to allow the water to drip down. At this stage, if the skins do not become soft, they are either pounded in a morter or immersed in lime water mixed with dove faeces. The traditional tanners believed that

the dove faeces have some miraculous softening powers.

Second Stage:

The second stage in tanning is the period when the inner part of the animal skin scrapped off. The soft skins are now brought out and the inner flesh is scrapped off cautiously to avoid unnecessary perforation of holes unto the leather surface because this may likely reduce the quality of the leather. This process is then followed by thorough washing with cleaner water. The leather is later inserted into another pot of fresh water, where it is left overnight. The first thing done the following morning is to remove all the skins from the pots and squeeze them very well to ensure that most of the water is properly eliminated. At this wet stage, some groundnut oil is usually applied to the inner side of the skins to increase the degree of its softness. The skins are later spread on a rope until they are completely dry and ready for the final stage in the tanning process.

Final Stage:

The final stage in tanning is the period during which the stretching and pulling normally takes place. Now the use of the stick plays a vital role. The stick is placed under the skin and gripped together. The skin is then pulled with aid of the sticks several times until it is really soft. At this stage the skins are considered soft enough and ready for dyeing.

Skins which owe their value to the natural decorative patterns of their hair or scales usually under-go a slightly different process. The hairs or scales for example on snake's skin etc. are preserved and the scrapping of the inner flesh

is done with the greater amount of care to avoid any damage to the natural patterns on the outer side of the skins.

Dyeing with Manufactured Dye-Stuff:

The process of dyeing with manufactured ready-made dye-stuff does not entail as much as the former process of using locally made dye-stuff. For the first stage, the dye-stuff is mixed at the ratio of about two spoonfuls to six gallons of water, when the dye has been properly mixed, the tanned leather is first soaked in water before the skin is immersed into the mixed dye-stuff and turned several times with both hands. This process is immediately followed by the second and third processes in which the ratio of dye-stuff to water is increased. This time the leather is runned over and over 'run' and squeezed with elaborate effort for about ten minutes to ensure even distribution of colour intensity on the leather surface. The leather is left inside the house for a while and later brought out to dry. Finally when the leather is dry, it is usually further softened through the pulling and stretching process as mentioned earlier. It is only after carrying out all these processes that the leather can be considered ready for use.

Analysis of Data on Leather-works and its Implications for Education

The investigator studied nine different types of leather-works namely; leather containers, leather ornaments, leather shoes, leather fans, leather shields, leather covers, leather dresses and leather horse trappings, harnesses and saddles. The various leather items were described, their possible origin traced and their function identified as well as their technique of production.

The researcher observed that the source of origin of Borno leather works and decoration are similar. Extensive literary sources have unquestionably established a singular Islamic influence. The fact has been established in chapter Two that Islam has transformed the People of Borno's way of life and since Islam preaches a series of injunctions against the making of imagery, the faithful muslim followers have therefore devoted more attention to their decorative arts.

The functions of the decorated leather products vary from utilitarian services to decorative purposes. However, in most cases decorated leather products perform both the utilitarian as well as decorative functions.

The techniques involved in leather production are basically the same especially concerning leather tanning. However, in particular the techniques do vary in terms of tools, materials and of course the mode of production may also slightly vary in respect of tanned leather products. For instance the skins of reptiles like snakes, and lizards which are used in making fashion bags do not undergo such a vigorous tanning process as the skins of goats and sheep which are used for making leather boxes and so on.

In the preceding analysis of this study, the researcher has studied Borno leather-works by emphasizing four knowledge areas namely:

1. the identification and description of selected leather-work;
2. the discussion of their possible origin;
3. the description of the functions of leather crafts and;
4. the description of the local techniques of leather tannery.

The educational implication of the study is that these four cognitive and affective knowledge areas associated with leather-work can be valuable to the Nigerian contemporary educational practices, especially in Teacher Training Colleges in Borno State.

Leather-work is not only valuable as a scientific process, but it is a profitable industry capable of providing future alternative opportunities for young school leavers.

SUMMARY OF DATA ON LEATHER-WORKS

SUMMARY OF THE TYPE, POSSIBLE ORIGIN, FUNCTION AND TECHNIQUE OF LEATHER PRODUCTION IN BORNO LOCAL ENVIRONMENT

TYPE OF LEATHERWORK	POSSIBLE ORIGIN	FUNCTION	TECHNIQUE OF PRODUCTION
1. Leather containers which include leather bags, leather boxes, ladies hand-bags and leather covered ink-pots.	Leather decoration came to Borno as a results of Islamic influence because the motifs used are highly influenced by the Islamic Religion.	Leather was the oldest form of containers in the world as proposed by Art historians like Gardi.	The techniques used in producing these various types of leatherworks are similar in terms of tools, preparation of the leather otherwise known as tanning. For Tanning you need the following: Kutaunia, Mortar and Pestle. Wukan Aski, Stick, Hides and Skins. For Dyeing Process you need: Kulunku (black) for black, Jajir (red) for red and Gangamu (Yellow) for yellow.
2. Leather ornaments which include all leather products which are used for ornamental purposes.	The motifs used are influenced by the Islamic Religion.	They are used for ornamental purposes.	
33. Leather fans are of two types. One used for fanning and the other type is used for decoration.	It has been proposed that due to the Sahara desert the people of Borno invented the use of leather fans.	It is used primarily for fanning, but the bigger type is used for decorative purposes.	
4. Leather shields which include leather armoured dresses.	Leather shields and armoured dresses were invented by the people of Borno due to constant warfare.	They are used for defensive purposes.	

SUMMARY OF THE TYPE, POSSIBLE ORIGIN, FUNCTION AND TECHNIQUE OF LEATHER PRODUCTION IN BORNO LOCAL ENVIRONMENT

(Continued)

TYPE OF LEATHERWORK	POSSIBLE ORIGIN	FUNCTION	TECHNIQUE OF PRODUCTION
5. Leather covers which include charms, amulets and the Qur'anic cover.	Because of the fear of 'Iskoki' the need for protection has necessitated the use of charms.	The medicine that has been prescribed by a Mallam has to be protected by the use of leather.	For Working with Leather you need the following: A ruler for taking measurement. A plank of wood. Mazana for Drawing. A knife for cutting. Kafa paste for Pasting. Delaki a Wooden Mallet for smoothening, a star head needle for designing. And a needle for stiching.
6. Leather dress which include locally made slippers and covered shoes.	The heated sand of the Sahara desert has necessitated the use of shoes among its dwellers.	Primarily for protection against the sand of the desert.	
7. Leather dress which include leather Shirts, Aprons and Caps.	Skins of Wild Animals were the first dress worn by man.	Before the advent of Textile materials leather was used for dressing.	
8. Leather Cushions and Hassocks.	As indicated under leather containers the motifs used have some Eastern origin.	Used as seats, pillows and for decorative purposes.	
9. Horse Trappings, Harnesses and saddlery.	The use of horses, camels and donkeys as a means of transport led to the invention of these items.	They are necessary for horse camel riding.	

FOOT - NOTES

1. Mallam Tijani is one of the leather decorators whom the researcher interviewed at Monday Market, Gamboru-ward, Maiduguri. He specifically specializes in making traditional leather fans.

2. Malam Kolo is one of the eldest among the leather designers the researcher interviewed in Monday Market, Maiduguri.

3. Iskoki - refers to spirits that are usually associated to evil acts. Therefore, people obtain charms and amulets with a view to protecting themselves against the iskoki.

4. Laya - means charm or amulet. Many people around Borno believe that they have to obtain Laya in order to protect themselves against iskoki.

5. Mallam Bukar is one of the leather decorators the researcher interviewed in Tila Local Government Area. He produced the leather dress which appeared in plate VIII.

6. Karan dafi - is a type of stalk that grows like corn stalk. The leaves are used in producing a red colour used by local dyers of Borno.

7. Dinya - is a tree which the leaves and the fruits are used in producing black colour used by local dyers of Borno.

8. Rawaya - is a shrub used in producing yellow colour used by the leather tanners of Borno.

CHAPTER - FIVE

A SURVEY OF BORNO SCHOOLS ART PROGRAMMES

The preceding analysis revealed that current knowledge about leather-works can play very useful education and scientific roles especially in our school's curricula activities. Unfortunately today, the teaching of local arts and crafts such as leather-work, in Borno schools is facing several critical educational problems. These problems constitute a great impediment to art curricula development in Borno State.

During the process of this research, the researcher interviewed several education officers in the State Ministry of Education. Prominent among these people are Messers Olaosebikan and Sati who are the Chief Inspector of Education and Deputy Inspector of Art Education respectively. The Officers revealed that the magnanimity of the problems of art teaching in Borno State cannot be easily enumerated. For instance, they revealed that there were only three Teacher Training Colleges in Borno State which actually offer art education up to the grade two teachers certificate level and that there are no secondary schools that currently offer art as a subject.

According to my sources therefore these limitations and the absence of arts and crafts teaching especially at the secondary and primary school levels are obviously due to lack of the production of art teachers particularly in the Borno State Advanced Teachers Colleges. Therefore, as can be derived from the preceding, Borno State is currently facing two major educational problems: first; there is a shortage of traditional art teachers; second, there is a shortage of contemporary art teachers who are knowledgeable in traditional arts techniques.

In order to verify these problems, as indicated above the researcher conducted an additional survey through the administration of questionnaires and extensive interviews conducted during the field work.

Formula for Data Collection and Analysis

As stated earlier in Chapter One under the delimitation of this study that this is essentially a field work, most of the data was collected through interviews. The researcher interviewed the Chief Inspector of Education, Local Artists, Members of the Arts Council, the Art Teachers in the Post-primary Institutions and some pupils in the ten primary schools visited. The results of these interview have been analyzed in the discussion that follows: in Tables I, and II. The data collected through questionnaire are analysed using the popularity indices.

FORMULA FOR DATA ANALYSIS

The popularity indices (P. I) for the questions asked are determined by subtracting the number of respondents who answered 'No' from the number who answered 'Yes' to a particular question and then dividing the difference by the total number of respondents; thus:

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

Y = POSITIVE

N = NEGATIVE

R = TOTAL NUMBER OF RESPONDENTS

The maximum popularity index possible is thus I,

and possible range is from - 1 to +1.

This formula has been used by researchers in the field of social sciences and art education. For instance Joshuwa Boluwaji Adeoye in his Masters Thesis used this formula in analysing "The Concepts Affecting Art Education in Comprehensive High School, Aiyetoro, Egbado" along with the P.1 the use of percentage has been employed in order to make the reading of the tables clearer.

Questions one to fourteen that have 'Yes and No' answers are therefore, analysed using the P.1 formula.

The following questions on Appendix 'A' have been analysed in Table II using the popularity indeces formula.

What has been indicated in Chapter One is that the Target population was 100 Primary School Teachers in Borno State, but the valid response was 92. Therefore in this context the R will stand for 92.

Thus:

$$P.I = \frac{Y - N}{92}$$

The rest of the questions that are under personal data have been reflected in discussing the review of data. And some of the information obtained has been used in proposing the Art Programme for primary - one to six in the next Chapter. (Chapter Six).

Not all the variables were used because some have overlapped with others while analysing the data. Some questions were asked in order to elicit other information which was considered vital to this research. The collection of the data for this research has

been done by three sources of data collection, namely questionnaire, interviews and observations.

The table below shows the total number of participants in this research. The total number of intended respondents and the total number of valid respondents.

TABLE - 1

	SUBJECT STUDIES	INTENDED NUMBER OF R.	ACTUAL No. of R.	%
1.	Primary School Teachers	100	92	92
2.	Traditional Craftsmen and Women	25	25	100
3.	Inspectors of Education	2	2	100
4.	Borno State Arts Council Staff	2	2	100
5.	Art Teachers from A.T.C. Maiduguri and University of Maiduguri	3	3	100

There were one hundred questionnaires sent out to the 92 primary school teachers and 92 of them responded thus giving 92% return which is quite favourable for a research of this nature.

Out of the 25 craftsmen and women intended to be interviewed all the 25 of them were interviewed thus making a 100% response.

Two Inspectors of Education were interviewed and luckily enough for the researcher he was able to spend a great deal of time with them interviewing and discussing some of the problems

that are related to the teaching of traditional arts and crafts in Borno State. The Chief Inspector Mr. W. A. Olaoshebikan, is highly experienced in art, being one of the pioneer graduates of Department of Fine Arts, Ahmadu Bello University, Zaria. His contributions to the development of art curriculum are praiseworthy in Borno State.

The two members of staff of Borno State Arts Council who were scheduled to be interviewed, were interviewed as intended thus giving a 100% response. Also the researcher intended to interview three Art Teachers one from University of Maiduguri and two from Borno State Advanced Teachers College. The researcher was successful in interviewing the three intended informants thus giving us a 100% response.

The questionnaires were analysed in table II and responses, from interviews have been used extensively in Chapter IV, V and VI.

TABLE - II

SUMMARY OF FREQUENCY RESPONSE IN NUMBER, PERCENTAGE AND POPULARITY INDICES OF PRIMARY SCHOOL TEACHERS

	QUESTIONS	YES		NO		P.1	REMARKS
		No.	%	No.	%		
1.	Did you attend any other course apart from the Grade II Teachers' Certificate	18	19.5	74	80.5	-0.56	Majority of the teachers did not have any other training apart from Grade II Certificate.
2.	If arts and crafts is one of the subjects you teach, is it one of the subjects you like best?	22	23.9	70	76.1	-0.48	Most of the teachers expressed a negative attitude towards art.
3.	Do you have some local arts and crafts in your area?	85	92.3	7	7.7	+0.84	Majority of the teachers accepted that they have some local arts and crafts.
4.	Do you encounter problems in teaching local arts and crafts?	60	65.3	32	34.7	+0.03	The majority of the teachers expressed the opinion that they do encounter problem in teaching the local arts and crafts.
5.	Do you enjoy your work inspite of all the odds?	44	47.8	48	52.0	-0.04	The teachers expressed negative, ideas as regards the enjoyment of teaching art education.
6.	In your arts lessons do you encourage your pupils to practice the traditional arts and crafts?	59	64.0	33	36.0	+0.28	Majority encourage local arts and crafts.
7.	Through your pupils artwork were you able to identify their interest and some hidden talents in the traditional arts and crafts?	63	68.4	29	31.5	+0.37	Most of the teachers have identified the area of their students' interests in traditional arts and crafts.

SUMMARY OF FREQUENCY RESPONSE IN NUMBER, PERCENTAGE AND POPULARITY INDICES OF PRIMARY SCHOOL TEACHERS - (Contd.)

QUESTIONS	YES		NO		P.1	REMARKS
	No	%	No	%		
8. Do you think it is important to teach traditional arts and crafts in schools?	64	69.5	28	30.4	+0.39	They expressed positive attitude towards the teaching of arts and crafts.
9. Will you as an art teacher appreciate a traditional artist to come to your school during some art periods for demonstration?	75	81.5	17	18.4	+0.63	They expressed positive attitude towards accepting the traditional artist for demonstration.
10. Most people have rated low the importance of traditonal arts and crafts in our school system, do you subscribe to this view?	74	80.4	18	19.5	+0.61	Majority do accept that art is rated low priority in our educational system.
11. Are the traditional arts and crafts apart from their educational contributions economically valuable?	48	52.0	44	47.8	+0.043	They expressed positive attitude to economic contribution of arts and crafts.
12 As an art teacher in the primary schools do you need regular orientation in order to make you current in the field of art teaching?	89	96.7	3	3.3	+0.93	They expressed positive ideas towards regular orientation for teachers.
13. When teaching arts and crafts in your school do you always try to relate art with other school subjects?	42	45.7	50	54.3	-0.086	Majority of teachers do not relate arts and crafts they teach to other subjects.
14 Do you see the content of the art syllabus as adequate?	37	40.2	55	59.7	-0.19	They expressed negative attitude towards the contents of the art syllabus.

ANALYSIS OF DATA: TABLE II

In this table several questions were raised. In the first question the researcher intended to find out whether the teachers possess any other qualifications apart from the Grade II Certificate.

Out of the ninety-two teachers who responded to this item on the questionnaire sent to the primary school teachers, seventy-four (80.5%) of them indicated that they did not have any other form of training apart from the Grade II Certificate.

Under normal conditions, the Institute of Education, Ahmadu Bello University, Zaria organizes some summer courses for primary school teachers with new methods of teaching and to keep them up to date with their jobs. Therefore, it is assumed that since this is a yearly programme, it is hoped that at least fifty percent of primary school teachers could be exposed to such Training. Besides, those that have had the opportunity of attending such a course in Ahmadu Bello University, Zaria are expected in turn to organize similar cources in their States for onward transmission of the experience which they have gained to their colleagues. This is necessary because the majority of the teachers did not have any other form of training apart from the Grade II Certificate.

IN THE SECOND QUESTION

The researcher intended to find out whether the arts and crafts being taught by the Primary School Teachers is one of the subjects they like best to teach.

Responses indicated that seventy (76.1%) of the teachers expressed a negative attitude towards their interest in arts as against twenty-two (23.9%) who expressed having an interest in the teaching of arts.

This is a clear indication as earlier alleged in the beginning of this Chapter that due to lack of proper orientation among the teachers and the members of the general public, art education, especially traditional arts and crafts have been rated low in the society in which they are practised. This spells out the ignorance of the primary school teachers as regards the importance of our traditional arts and crafts in our educational system. This is the reason for their negative attitude towards art.

In the Third Question

The researcher intended to find out whether the teachers have some traditional arts and crafts in their local environment. Out of the ninety-two teachers who responded on this item eighty-five (92.3%) of them indicated that local arts and crafts are practised in their locality. And only seven (7.7%) of them expressed the view that traditional arts and crafts are not practised in their immediate environment.

The researcher has been very particular about this response because it has been earlier alleged in Chapter One of this study, that there are a lot of rich traditional arts and crafts around Borno, yet these arts and crafts are not reflected in the educational system of Borno. Eighty-five (92.3%) of the teachers have expressed a similar view with the researcher by indicating that they have some rich arts and crafts around their localities.

In the Fourth Question

The researcher intended to find out whether or not the Primary School Teachers encountered problems in teaching traditional arts and crafts. Out of the ninety-two respondents 60.2% accepted that they encounter problems in the teaching of traditional arts and crafts. This clearly supports the analysis of question one on this table which revealed that 80.5% of the teachers have not got any qualifications beyond the Grade II Certificate. The lack of higher qualifications and regular refresher courses have left the teachers in a situation where they are not up to date with the current knowledge of their job. In terms of teaching methods, the use of local materials and the improvisation of teaching materials, a trained teacher will function effectively while an untrained teacher will be inefficient. This is one of the differences between an untrained teacher and the trained teacher. Faced with such a situation, a trained and a resourceful teacher could be able to make use of the rich traditional arts and crafts in his locality for purposes of improvisation. It is this lack of proper training and orientation that has made the majority of the teachers to express that they do encounter problems in teaching the local arts and crafts in their schools.

In the Fifth Question

The researcher intended to find out whether, inspite of all the problems that are associated with art teaching, they still teach with enthusiasm.

Out of the ninety-two respondents to this item on the questionnaire fourty-eight (52%) of them indicated that they do not enjoy their job due to the problems, that are associated with the

teaching of arts and crafts. This seems to have emphasized a lack of encouragement from from the Borno Schools' Authority. This lack of encouragement, inadequate teacher's experiences, lack of qualification and the negative attitude of the public towards art have demoralised and rendered the teachers incapable of handling their teaching effectively. As indicated under the popularity Index - 0.04 of the teachers have expressed negative interest concerning the art teaching in their schools.

In the Sixth Question

The researcher intended to find out whether or not the teachers incorporate in their artslessons the traditional arts and crafts.

Out of the ninety-two respondents, fifty-nine (64%) indicated that they do encourage the teaching of traditional arts and crafts in their schools as against thirty-three (36%) that do not encourage the teaching of local arts and crafts. Even though the popularity index indicated a positive + 0.28 response towards encouraging the teaching of local arts and crafts, there is still room for improvement. In a situation where there has been a proper orientation towards the use of traditional arts and crafts, one would expect the popularity index to be very close to one.

In the Seventh Question

The researcher intended to find out whether through the pupils work their teachers have been able to identify some hidden talents in art. Sixty-three (68.4%) respondents have indicated that they have indentified some areas of local arts and crafts which their pupils have shown interest. Pupils in the primary schools are always involved in creative expression whether under the teacher's instructions or not. A primary school pupil expresses himself through modelling, construction and such activities as acting the mother, or father character. Indeed there is crentivity among the primary school pupils and as indicated by the teachers in Borno that they have seen their pupils being interested in one type of art or the other. But the problem is whether the creative expression in the pupils have been harnessed, guided and directed towards useful ends.

In the Eighth Question

The researcher intended to find out whether the teachers think it is important to teach traditional arts and crafts in the School in Borno State. Inspite of the fact that the teachers indicated a negative interest towards teaching arts and crafts as stated on table 1 question 2. Most of the primary school teachers in this respect expressed positive attitude towards the teaching of arts and crafts. As indicated, out of the ninety-two respondents sixty-four (96.5%) supported the teaching of traditional arts and crafts in the primary schools. One can infer that the lack of proper teaching of traditional arts and crafts in the schools is not because the teachers feel it should not be so, but because of the problems enumerated in the review summary of findings at the

end of this chapter. This is why 69.5% of the teachers feel that arts and crafts should be taught in the schools.

In the Nineth Question

The researcher intended to find out whether the teachers would entertain the idea of inviting a traditional artist to their schools for demonstrations. Out of the ninety-two teachers who responded to this item the majority of them, about seventy-five (81.6%) expressed the desire to invite a traditional artist to come to their school for demonstrations. This supports the idea that the teachers, in their own point of view would want traditional arts and crafts taught in their schools. But the Ministry of Education has been very reluctant in employing the traditional artists to teach even in the primary schools. The initiative in this context is lacking on the side of the Ministry of Education. As for the teachers as indicated under the popularity index on Table I they have a positive attitude + 0.63 towards the invitation of traditional artists to come and demonstrate their arts and crafts techniques.

In the Tenth Question

The researcher intended to find out whether most people in the locality have rated low the importance of traditional arts and crafts in the school system.

It is regrettable to note that out of the 92 teachers who responded to this item the majority of them, seventy-four (80.4%) indicated that people in their locality do under-rate the value and place of traditional arts and crafts in our school system.

This low impression which the general public have on the arts, in my own opinion is the reason that has made the Borno State Government not to give its due attention to art teaching in the schools.

This is why 80.4% of the respondents accepted the fact that the people in their locality rated arts education a low priority area of instruction.

In the Eleventh Question

The researcher wanted to find out whether the teachers feel that the traditional arts and crafts, beside its educational values have got some economical advantages. Out of the ninety-two respondents to this item the majority of them 48 (52%) indicated that there is an economic advantage of traditional arts and crafts.

It is clearly evident that the art teachers are some how aware of the fact that traditional arts and crafts, if well channeled may become educationaly and economicaly profitable. However, it is also evident that the majority of the general public is currently not aware of this positive contribution which the arts and crafts can make in contemporary Nigerian education.

This allegation is clearly manifested in item two table II where the teachers themselves expressed that they did not rate arts and crafts as among their best subjects. Even though the teachers seem to indicate that they know the advantages of traditional arts and crafts, the researcher is of the opinion that about half of them are still ignorant of the roles of traditional arts and crafts in the society especially when about fourty-four (47.8%) out of the teachers did not indicate any economic contribution of

traditional arts and crafts.

In the Twelveth Question

The researcher wanted to find out whether the art teachers in the primary schools investigated are keen in having a regular orientation about the arts and crafts.

Out of the ninety-two respondents the majority,eighty-nine (96.7%) of the teachers indicated that they are keen in having a regular orientation in order to keep them current with some new art teaching methods, and materials. It could be inferred in this instance that assuming the Borno State Ministry of Education is indeed very keen about art education in the state, it should have organized some summer course for regular orientation which the teachers seemed to have indicated their interest. The Ministry of Education on the other hand, could have met this demand if they had the adequate man-power as well as necessary funds. But the major problem is the lack of adequate funds. However, on the side of the teachers, they have indicated a positive opinion towards having a regular orientation training as indicated on the popularity index column.

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In the Thirteenth Question

The researcher wanted to find out whether the art teachers do relate the arts and crafts they teach to the other school subjects. Out of the ninety-two respondents the majority fifty (54.3%) indicated that they do not relate the arts and crafts they teach to the other school subjects. This is another area of great

concern because where the arts and crafts are not related to other school subjects, the school community will see arts and crafts as an isolated subject which has no relevant bearing to the school programme. The lack of integration of the arts and crafts into other school subjects makes the members of the public to under-rate the roles of the arts and crafts in our educational system. The researcher views this as a matter of great concern, and has elaborately discussed this matter in the next Chapter. If the teachers are properly oriented on the roles which the arts and crafts can play in our educational system, they would not have indicated the fact that they do not relate the teaching of traditional arts and crafts to other school subjects.

In the Fourteenth and the Last Question

The researcher wanted to find out whether the teachers consider the syllabus which they are currently operating as adequate. Out of the ninety-two respondents the majority fifty-five (59.7%) of them indicated that the syllabus is not adequate. Coupled with the problem of lack of art teachers, lack of integrating the local arts and carfts with other school subjects, as well as the lack of trained teachers, the low rating of traditional arts and crafts by the pupils plus the fact that the current syllabus does not take very much into account of the rich traditional arts and crafts of Borno, the researcher in his concluding Chapter proposes a programme of arts instruction for primary classes one to six.

SUMMARY OF FINDINGS

1. This investigation revealed that the teaching of the traditional arts and crafts of Borno has not been given its due attention. This has created a situation whereby the rich art traditions of the State, especially its leather decoration, and embroidery works are not reflected in both the primary and post-primary schools in the State.

   In the primary schools where arts and crafts are taught, there is no guided activity and resourcefulness on the part of the teachers. In the Teacher's Colleges that do offer art education, the teachers' because of their foreigh orientation neglect the use of local materials and prefer the use of imported paints, brushes and dye-stuffs.

2. No secondary school in Borno State offers art as a subject in their curriculum except the Federal Government College, Maiduguri. And out of the twelve Teachers' Colleges in the State only three of them offer Art Education up to Grade II level. In these three schools, apart from N.Y.S.C. teachers they have no permanent graduate art teachers. The absence of art education in the Teachers' Colleges has a reflection on the experience of the primary school teachers.

About (70%) seventy percent of the primary school teachers that teach arts and crafts have confessed that they had no art experience in their Teacher Training Colleges.

3. There is, therefore, an acute shortage of both traditional and modern art teachers in Borno State. Even though Ahmadu Bello University, Zaria and the Advanced Teachers Colleges, Zaria, Kano and Maiduguri do help in turning out qualified art teachers of Borno State Origin most of them do not teach. Those who teach do so, either by joining the University of Maiduguri or the State Advanced Teachers' Colleges. As at present, there are not sufficient teachers for the secondary schools and Teachers' Colleges. So far there has been little done by the Ministry of Education, Borno State to employ the traditional artists to teach their crafts especially in the primary schools.

4. Currently according to the Chief Inspector of Education, the State Ministry of Education has been embarking upon an over-seas recruitment tours for science, arts and fine arts teachers, but according to him they do end up in bringing home only few biology, history and english teachers and in most cases not even a single art teacher was recruited.

5. One of the aims of education in the Teacher Training Colleges is to prepare the students to pass their Grade II Certificates with very good grades in order to prepare them for entry into tertiary institutions. Therefore, most teachers in these institutions seem to over-stress the importance of this aim.

This problem has created a situation where all the subjects are geared towards passing the Grade II Certificate Examination, excluding fine arts. This Examination in most cases, has its focus on foreigh ideas and therefore the traditional arts and crafts are often under-rated, under-estimated and obviously neglected.

6. Another important loop-hole which has been discovered at the time of this research is that there has not been proper liaison and co-ordination between the arts council and the Ministry of Education in Borno State. Several collections of art work which currently exist in the Borno State's Arts Council could serve as a resource, as a stimulus to both primary and post-primary institutions of the State in the area. Unfortunately this resource material is not properly utilized by the school authorities.

CHAPTER - SIX

IMPLICATION OF THIS STUDY FOR EDUCATIONAL PRACTICE

In Chapter Five the researcher enumerated most of the problems currently affecting the teaching of arts in Borno State. In this Chapter the researcher has suggested the implication of this research for education practice. "The educational crisis is world-wide. But in no other setting has it become so stubborn to manage than in developing countries" (Akintola, 1977, Pg. 5).

As a developing country, Nigeria is facing numerous problems in the field of political, social and economic endeavours. In the educational sector, the problems were on the increase especially with the introduction of the Univerisal Primary Education in 1976. With the onset of the U.P.E., our educational system started to experience an unprecedented educational crisis. This crisis has therefore been the concern of all Nigerians from all walks of life. This concern has compelled the educational authorities both in the Federal and State Ministries of Education to evolve a programme for schools that would correspond to the current developmental problems and therefore meet the demands of the society.

In that direction, therefore, in 1978 the Borno State Ministry of Education drew up a syllabus for primary schools in the State. This booklet embraces all the subject areas taught in primary schools. However, our main concern in this research is the areas of 'Creative Activity' and the 'Creative Arts'.

In this study, the researcher has reviewed the theoretical frame work of current art programmes in Borno in comparison with what actually takes place in selected primary schools in that state.

From the 15th of March, 1978, when the then Commissioner for Education, Alhaji Hassan K. El-Badawy, signed the syllabus booklet on behalf of the State Government, the syllabus became operational and is still in use up to date.

This syllabus has made some improvements over the previous ones. This is so because; the people who designed the programme took a very important decision in considering and emphasizing the areas of Creative Activity as fundamental and basic to all human learning. They emphasized that whether you are going to be a scientist or an engineer, 'the Creative Activity' is essential and should form the early experiences of a primary school child.

The 'Creative Art' area has also been given a separate treatment in the syllabus with a lot of emphasis on its educational contributions to the school child whether he is going to be a professional artist, a teacher or a doctor. Unfortunately, it is sad to observe that what actually takes place in Borno Primary School does not really accomplish its theoretical objectives.

For instance, theoretically the government syllabus has defined the meaning of creativity as regards what should be taught in primary schools art programmes.

As enumerated in the syllabus, creative activity in the lower primary classes is an activity that allows a child to think and act freely in a given environment. It is an activity in which the child is deeply involved in planning and carrying out the plan with little or no guidance from the teacher. The child constructs or

reconstructs what he has imagined with any given materials independently. In the lower primary classes such activities are organised in such a way that children working in groups or individually imagine what is to be done in a given environment.

The Government's Aims and Objectives of Creative Activity are Supposed to Accomplish the Following

1. It is a way of providing a solid foundation for curriculums that would be introduced in schools.
2. It helps children to develop in language:
   - Fluency
   - Interpretation of ideas
   - Accurate description of events
   - Ability for self expression
3. Children learn naturally from play things.
4. It enhances meaningful learning.
5. It increases the child's power of imagination.
6. Children learn without fear.
7. Children learn to identify.

In Borno, however, what goes on in schools does not seem to fully reflect the government policy.

The Government's Policy on Creative Activity and the Primary School Curriculum

This reveals that during Creative Activity lessons children should be organized into groups of four to six for various activities. Activity which each child chooses to do are preparations for formal lessons such as Arithmetics, Language, Writing, Physical and Health Education.

Different ideas in Mathematics are developed when children play with sand, water, paper; they count, paint, draw, measure and establish ideas such as long, short, heavy, light, many and few. During creative activity lessons children speak freely and naturally to each other in their various groups. They learn new words, phrases and sentences. The discussion period provides more opportunities for language development. Creative Activity lessons include playing with small apparatus which is used in later lessons during the physical and health education periods.

Subjects planned for primary school children are based on the philosophy that they will help the individual child to grow fully and develop all his abilities while the primary school curriculum spells out how such an objective activity looks at the child's natural development patterns and attempts to provide for these needs to promote further learning in an intergrated lessons. Within a single lesson, children can go through play, through natural environment, and through learning by discovery. It is not particularly certain that such ideals are currently being practiced in Borno State Primary School Programmes.

Creative Activity and the Primary School Time Table:

As revealed by the School Syllabus, the Government expects teachers in planning the time-table for infant classes,

to consider factors such as span of concentration, nature of lesson, the teacher, classroom equipment etc. In order to include creative activity in a primary school's time-table two essential factors to be considered are:

1. Teaching the subject before children are too tired, sometime in the morning rather than in the afternoon.
2. Also the lesson should be given about one hour on the time table in order to allow children to enjoy their activities before discussion period.

One of the reasons for having the subject Creative Activity to come as one of the early subjects of the day is that it helps the child to build the right attitudes towards work and other acitivities of the day. Both the teacher and the child start the day with interest in school activities. It also serves as a good introduction to other formal subjects. However, most teachers have not actually conformed with such ideals.

CONTENTS OF CREATIVE ACTIVITY:

1. Area of Physical Experience

As revealed by the Government syllabus, the aim of physical experience is to develop the body and the mind of the child. The child needs co-ordination of the hand and eye and development of his muscles, if he is to learn effectively. However, we are not really too sure if such ideals obtained from area of physical experience are being effectively implmented in Borno State Schools Programmes.

2. Area of Environmental Experience

The aim of environmental experience is to encourage children to observe things around them, to notice how they act and react.

3. Area of Creative Experience

As suggested in the syllabus the aim of creative experience is to encourage originality especially in thinking, speaking and making things; painting, modelling or construction. How this should be done has not been explicitly enumerated in the Primary Schools Syllabus.

4. Area of Conceptual Experience

The Government Syllabus seems to suggest that the aim of this area is to help children learn through discovering some concepts which are normally difficult for children to grasp. The syllabus assumes that Creative Activity are organized with basic aims and objectives in the mind of the teacher. These activities have been divided into four major areas of experience. It is hoped that the activities will form solid foundation for intellectual growth in formal and informal learning, that will enhance their social and emotional development and growth will be possible. It is also hoped that the activities will ensure that a child learns only those symbols, actions and images which are meaningful to him. Unfortunately how to accomplish this aim has not been fully enumerated.

CREATIVE ARTS AND CRAFTS:

The Government syllabus recognizes that Creative Art is a new subject in the curriculum of the primary school. It is the concept of the synthesis of drama, music and the Fine Arts. It is the concept that there must be an effective interplay among the various components of Art. It covers creativity and its significance is realized in performance.

Whether the child is acting, modelling or making music, performance is the period of activity during which the child through the use of the basic skills acquired, displays his talent in a particular branch of the main disciplines of art (namely, drama, music and Fine Art) which is then reinforced in a follow-up while none of the main disciplines of art is guided to show his bias through free expression. Performance should be the end product of an integrated group activity.

Unfortunately, how to accomplish such idealistic objectives has not been fully analysed in the primary school syllabus, and teachers have not been fully involved.

In curriculum development it is believed that the teachers needed to handle the subject should be fully involved in syllabus development for various subjects like drama, music and fine arts, at the teachers training level.

A PROPOSED ART EDUCATION PROGRAMME FOR INTRODUCING TRADITIONAL ARTS AND CRAFTS INTO THE PRIMARY SCHOOLS IN BORNO STATE

Theoretical Rationale for Curriculum Development:

There could be as many definitions of the term 'curriculum' as there are as many authorities who have written books on curriculum. The researcher having been faced with the numerous definitions of the term curriculum decided to confine himself to the definition given by Laura H. Chapman which the researcher believes to be current and adequate. Chapman in her definition of the term curriculum stated that:

> A Curriculum is a written statement outlining educational goals and the means of achieving them. It is not intended to give a detailed picture of classroom activities; rather it is designed to present a philosophy of art education, goals for instruction, and content to be included in the programme. In principle, a curriculum is a document that can be examined by any one who wants to know what is being taught and why (Chapman, 1978, Pg. 117).

A curriculum that is suitable is derived from the philosophy of the society for which it is meant. Every society has its own basic, immediate and long term needs. Their philosophy is built and geared towards those needs, which are usually translated into goals, and every society considers education as a means of achiev ing her goals. The goals are consequently translated into educational objectives which the programme of the school is designed to pursue.

Again here we are faced with numerous definitions of the term education, however, for the purpose of this research, the investigator thinks the definition given by R. S. Peters could be useful in the course of this discussion. Peters said to be educated requires some understanding of the principles of the reason and why of things and he went on to say "for education implies that

a man's out-look is transformed by what he knows." (Peters, 1976, Pg. 7). Having seen these definitions we would proceed to discuss the purpose of education in general.

The Purpose of Education:

Before the researcher discusses the purpose of education in terms of Nigerian context it would be useful to have a review of what the great philosophers and educators think of what education should do, ranging from Plato and Aristotle down to John Pestolozzi (1746 - 1827) to John Dewy (1859 - 1952).

Plato and Aristotle; these early philosphers held that man was inherently noble, and it was the duty of education to equip man to fight forces militating against his innate nobility. And Pestalozzi propounded theories of schooling and attempted to harmonize instructions with the instincts, capacities and powers of the growing child. His aims in education were the reformation of society and the improvement of the society through the development of the individuals that compose the society.

And John Dewey (1859 - 1952) in his book 'Democracy and Education' stated that;

> Education should not be regarded merely as preparation for life in the future but that education is life itself, life in the present. Education must, therefore, ensure that the child is confronted with series of problems, the problems that confront any member of todays society and is encouraged to solve them. He emphasized freedom, experimentation, interest and other activities that lead to creativity. (Dewey, 1955, Pg. 40).

A careful examination of what these great philosophers and educators said about the purpose of education shows that the aims of general education are to prepare the individual in a way that he can fit into the society in which he lives and also to make the society a better place to live in through the process of building, improving, intergrating and expressing its culture.

Dr. Suleiman (1974) expressed a similar view that the role of general education in any given society servesthe following three functions:

(a) To promote personal fulfilment

(b) To transmit the cultural heritage

(c) And to improve the social order.

In that direction the National Policy on Education was produced in 1977 to determine the scope and direction of the Nigeria Educational needs, in terms of promoting individual development, preserving Nigerian Culture and the general improvement of the society.

Our National Aspiration

Our National Aspiration should be the basis and the major tool or any dynamic curriculum development in this country. Immediately after our independence there have been a continuous series of calls from all walks of life towards making our edudational system to be more Nigerian in out-look rather than British Oriented. Our politicians, businessmen, technicians, researchers and indeed the general public were expressing dissatisfaction in our current educational system and were expressing views that Nigerian Education should reflect her cultural heritage, and should serve Nigerian needs. Fafunwa has observed that, "the present

educational system, instead of developing positive values in the society in which the African child lives tends to alienate him from his cultural environment,..... the system educates the child out of his environment" (Fafunwa, 1974, Pg. 194).

Because of the general criticisms about our educational system, the Military Government, in 1973 called a seminar of distinguished educational experts, under the Chairmanship of Chief S. O. Adebo former Permanent Representative of Nigeria at the United Nations. It was the Committee's suggestions and recommendation that were thoroughly examined by different experts and finally was produced in 1977 as our National Policy on Education.

"The five main National Objectives of Nigeria as stated in the Second National Development Plan, and endorsed as the necessary f foundation for the National Policy on Education, are the building of:

(1) a free and democratic society;

(2) a just and egalitarian society;

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

(4) a great and dynamic economy;

(5) a land of bright and full of opportunities for all citizen.

For the philosophy to be in harmony with Nigerian's National Objectives, it has to be geared towards self realization, better human relationships, individual and national effeciency, effective citizenship, national consciousness, national unity as well as towards social, cultural, economic, political, scientific and technological progress." (National Policy on Education, 1977 Pg. 4).

Whatever educational programme we develop in Nigeria should be in line with the National Policy on Education and our guiding principles should be directed towards achieving the five main National Objectives.

Diagnosis for Cultural Concept for Art Education Curriculum Development

The Nigerian Educational Research Council identifies three basic characteristics of a dynamic and workable curriculum as follows:

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

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

iii. It must have been built into the process of constant evaluation to determine the extent to which the Educational process is meeting the the goals as stated in terms of end products (Adeniji, 1972, Pg. 79).

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

A curruculum developer should therefore carefully and critically examine and analyze his societal value systems and relevant literary sources for assumptions about their realities, in order to mark positive contributions. In the discussion that follows,

the researcher has enumerated few suggestions of art curricular activities that can be incorporated into the primary school programmes in Borno State.

SUGGESTED ART CURRICULAR ACTIVITIES FOR BORNO PRIMARY SCHOOLS

TYPE OF CRAFT	R A T I O N A L E	SELECTED ACTIVITIES
Leather Decoration	In Borno Local Environment Leather decoration is one of the most prominent crafts. Leather is readily available and pupils could be exposed to leather work and decoration. They should also be involved in preparing and dyeing of leather products.	(a) Understand the basic tools used. (b) Know the stages of leather decoration. (c) Obtain colours through the use of local shrubs and roots. (d) Develop skills involved in embroidery.
Embroidery-work	(a) This is associated with the leather decoration in Borno. (b) Cap and Shirt embroidery is practiced in Maiduguri, Bama, Biu and Gashua. Most women in purdah are involved in either Cap or Pillow Embroidery.	(a) Basic use of media or tools involved. (b) Understand the colours used. (c) Be able to know the names and styles of the caps. (d) To practice the Cap, Pillow and Shirt Embroidery.

TYPE OF CRAFT	R A T I O N A L E	SELECTED ACTIVITIES
Tie and Die	Dyeing using the traditional dyes has been extensively practiced for two purposes (a) The dyeing of leather products in red, yellow and black with the local dyes is highly practiced. (b) And the dyeing of gowns, usually in Indigo is another Craft which is highly practiced in Borno.	(a) Learn how local artist uses his tools and the materials. (b) Learn the names of the dyes the method of preparation. (c) To understand how leather and cloth respond to dyes.
Pottery	Pottery is practised widely in Biu, Gwoza and Potiskum Local Government Areas. In these areas, there is a lot of clay which is suitable for pottery work. The pupils could use the available clay for modelling which they enjoy very much.	(a) Learn the basic tools used in Pot making. (b) To understand the type of Local designs used for Pot-making. (c) Learn how Potters find ideas. (d) Respond to work created by others. (e) Appreciate the functions of Pottery in society, past and present.

Type of Craft	R A T I O N A L E	SELECTED ACTIVITIES
Calabash Decoration	Calabash is produced in great quantity in the Southern Part of Borno around Gwoza and Biu Local Government areas. Indeed, in these areas almost every family grows Calabash in his back-yard.	(a) To understand the tools used for Calabash decoration. (b) Learn the different design used on Calabash. (c) Learn how to select the best designs for a Calabash. (d) Know the uses of Calabash, utilitarian and aesthetic.
Mat Weaving and Rope Making	Traditional weaving is carried out in almost all the local government areas of the State. However, mat weaving is highly practised in Gashua. Rope making is usually done in almost every house-hold.	(a) To understand the tools and technique required for traditional cloth weaving. (b) To know how to make rope which is very important especially in fencing. (c) To understand how to weave a mat. (d) To know the type of colours and designs used in mat weaving.

The suggested curriculum is divided into two sections. The first section is from primary I to primary III. In this first section, the activities will be centred primarily on creative activities such as construction, clay modelling, the use of local leaves to make dresses and simple designs. The second section will start from primary IV to primary VI. In this section the pupils will be exposed to and also practice both the traditional as well the modern arts and crafts of their local environment.

SUGGESTED COURSE WORK FOR CLASS ACTIVITIES

PRIMARY - ONE

COURSE TITLE	ALLOCATION OF PERIODS	
(A) STUDIO PRACTICALS	2 PERIODS = 70 MINUTES	
i. Introduction to Materials	"	"
ii. Introduction to Traditional Art Tools	"	"
iii. Visiting the Local Craftsmen nearest to the school	"	"
*iv. Modelling or Learning to make shapes with clay	"	"
*v. Use of Local Leaves for making designs and patterns	"	"
*vi. Construction Work, using cornstalks	"	"
*vii. Introduction to Colours by the use of Local Flowers	"	"
viii. A visit to a leather craftsman and to learn the tools he uses	"	"

*This indicates that they may have more time than 2 double periods. The time allocation is just an approximation.

PRIMARY - TWO

STUDIO PRACTICALS	2 PERIOD = 70 MINUTES	
i. Drawing of the Objects	"	"
in the home environment	"	"
ii. Drawing of objects in the school	"	"
iii. Drawing and Designs derived from the traditional arts and crafts	"	"
iv. Visiting a traditional artist	"	"
v. Construction work using cornstalks	"	"
vi. Learning about the primary colours	"	"
vii. Practising the embroidery techniques	"	"
viii. Practising leather decoration using leaves	"	"

PRIMARY - THREE

STUDIO PRACTICALS	2 PERIODS = 70 MINUTES	
i. Perform simple plays	"	"
*ii. Draw the characters involved	"	"
*iii. Construction work	"	"
iv. Modelling	"	"
*v. Painting using water colour	"	"

*This indicates that they may have more time than 2 double periods. The time allocation is just an approximation. And similar activities would be repeated after three or four weeks.

PRIMARY - FOUR

STUDIO PRACTICALS		2 PERIODS = 70 MINUTES	
*i.	Drawing and Painting of the Local Environment	"	"
ii.	Visiting Leather Craftsman	"	"
*iii.	Practising Leather Embroidery	"	"
*iv.	Making Designs using Motifs that are common in the Area	"	"
v.	Visiting a Potter	"	"
*vi.	Pottery Making	"	"
vii.	Visiting a Mat-weaver	"	"
*viii.	Mat-weaving	"	"
ix.	Discussion on some of the Crafts found around	"	"

*More-than two double periods would be required.

PRIMARY - FIVE

STUDIO PRACTICALS		2 PERIODS = 70 MINUTES	
*i.	Design using simple motifs	"	"
*ii.	Drawing and Painting	"	"
iii.	Leather Preparation Techniques	"	"
iv.	Leather Dyeing Techniques	"	"
*v.	Leather Decoration Techniques	"	"
*vi.	Experimenting the Preparation of Local Dyes	"	"
vii.	Pot-making	"	"
viii.	Cap-making Tools	"	"
ix.	Cap-making Techniques	"	"

PRIMARY - SIX

STUDIO PRACTICALS		2 PERIODS = 70 MINUTES	
*i.	Drawing and painting	"	"
*ii.	Designs	"	"
*iii.	Construction work	"	"
*iv.	Modelling	"	"
*v.	Leather-making and decoration	"	"
*vi.	Calabash design	"	"
*vii.	Pottery	"	"
*viii.	Tie and dye	"	"
*ix.	Weaving (Mat, Rope and Cloth)	"	"

*More-than two double periods would be required.

CHAPTER - SEVEN

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

In this study the researcher has attempted to highlight the major problems that are associated with art teaching in both primary and post primary schools in Borno State. Among such problems as identified in Chapter One are as follows:

1. There were few qualified art teachers in the schools that offer art education.
2. Students lack interest in offering art both in teacher training colleges and in secondary schools. As a result very few candidates offer art courses at the Advanced Teachers' College, Maiduguri.
3. There are inadequate funds to buy sufficient art materials.
4. The members of the public especially in Borno Locality are not adequately informed about the roles of art education in the state's school programme.
5. The few art teachers are not very resourceful in terms of improvising art materials. They are not taking advantage of the rich arts and crafts of the locality to teach their pupils.
6. Our educational planners have failed to recognize that art education can serve as a means of achieving our national objective as an instrument of instruction.

In the following discussion, the researcher drew the attention of our educational planners on the dangers of underrating the traditional arts and crafts, especially at the primary school level, as regards their educational contribution. It has been pointed out that any educational system that negates its traditional values and culture is bound to fail because it lacks the sources of inspiration, motivation and relevance, and therefore, has no bearing whatsoever to the learner.

It has been identified in Chapter Two that the Islamic Religion has preached serious injuctions against the making of imagery, and therefore, the making of images and figures in the arts and crafts have not been encouraged in Borno state. However, in place of it, decorative arts and crafts have developed and flourished. It has been established that some of the decorative patterns have had an Islamic influence and in many cases pious Islamic inscriptions have been used as patterns and motifs for decorations.

In Chapter Three the researcher discussed the method by which this research has been conducted. Basically there were two methods employed. One was the histrorical method of study as suggest by William Fagg. This method of study has been used in documenting the traditional arts and crafts of Borno Local Environment especially the traditional leather work and decoration. The second method of study used for this study is the use of the Popularity Indices (P. I.) Formula. This method has been used to analyze some of the responses obtained from the questionnaire designed, which can be found under the Appendices of this study.

In Chapter Four, which is the bulk of the study, the researcher interviewed the traditional leather craftsmen of Borno and documented the following; type of leatherwork practised in Borno, its origin, its function, the type of design and the method of production. The use of photographs have also been employed in order to depict the various types of leather work found in Borno.

In Chapter Five the researcher discussed the roles the local arts and crafts of Borno local environment can play in the development of art curriculum in Borno state. It has been established that any art programme that does not have its basis from the local arts and crafts of the environment concerned, is bound to fail, because it may not have any cultural relevance to the people. The current arts and crafts programme in our schools is to help in realizing the objectives of general education which is designed as an instrument for achieving the National Objectives. Therefore, the art programme that could effectively help in achieving this, is the art programme that takes into cognizance the traditional arts and crafts of its environment. In other words, a programme for traditional art education should be developed and at the same time while emphasizing the cultural elements of the traiditional arts and crafts, one must not over-look new ideas, new tools and materials that could help in promoting the arts around our locality.

C O N C L U S I O N S

1. Borno State has rich decorative arts and crafts, especially leather-work, mat-making and cap embroidery.

2. The traditional arts and crafts are still practised in Borno State inspite of the modern technological orientation. Instead most of the local crafts have improved as a result of the technological development.

3. The Federal Government Policy towards cultural revival should best start in the schools. But in Borno State both the Primary and Post-primary schools do not effectively exploit the roles the traditional arts and crafts can play in the education process.

4. Since there is an acute shortage of art teachers, the employment of traditional artists as teachers in both the Primary and Post-primary Institutions is urgent and necessary. Employment of such teachers should not be based on academic qualifications and their salary should be commensurate enough to encourage them to accept the teaching appointment.

5. There is no significant co-operation between the Borno Arts Council and the Borno Ministry of Education in matters affecting cultural education.

6. There is a need for the teaching of traditional arts and crafts in view of their cultural, educational and economic importance. Expecially in Tertiary Institutions in Borno State such as the University of Maiduguri and Borno State Advanced Teachers' College, Maiduguri which have started Departments of Fine Arts.

7. There is a need to establish cultural centres in each of the Local Government Areas of the State to work hand-in-hand with the Borno State Arts Council. Stop here.

RECOMMENDATIONS

In order to ensure adequate supply of qualified art teachers for the teaching of traditional arts and crafts in the primary and post-primary schools, in Borno State, the following are recommended:

(a) All the existing Teachers' Colleges in the State should offer Art Education as a compulsory subject in order to ensure a greater number of in-take and out-put of prospective teachers with art teaching background. Possibly the State Government should consider establishing art schools pegged to reputable Teacher Training Colleges, such as Borno Teachers' College, with the aim of training art teachers. Such a school would offer English, Mathematics, History and Geography, but Art Education should be the core-subject.

(b) Craftsmen and women with a good knowledge of traditional arts and crafts should be employed to teach in both primary and teachers' colleges.

(c) Borno State Arts Council should organize craftsmen and women into art centres. At these art centres there should be attached a crafts school where people could be trained as craftsmen and women.

(d) Conditions of Teachers should be improved in order to encourage them to remain in the field and carry-out efficient services. A suggestion is made here that Art Teachers should be paid an 'Art Teachers' Allowance' such as the 'Science Teachers' Allowance' for the Science Teachers.

Such action on the part of Borno State Government could help a lot in attracting prospective art students into the teaching field.

(c) The recommendations are not deemed perfect by the investigator. However, the study would have fulfilled its main objective if they (the recommendations) help to ensure the teaching of traditional arts and crafts in Borno Primary Schools as well as encourage the preservation, continuation and development of traditional arts and crafts of Borno State which have social, economic and cultural advantages to the state.

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APPENDIX - A

DEPARTMENT OF FINE ARTS, AHMADU BELLO UNIVERSITY, SAMARU ZARIA

The Role of Traditional Arts and Crafts in Primary Schools in Borno State.

QUESTIONNAIRE DESIGNED IN ART EDUCATION FOR PRIMARY SCHOOL TEACHERS.

The researcher will be very grateful if you could kindly complete the following information appropriately, where you have blank spaces put in your own answers, and where you have been provided answers just tick the correct one.

1. Home Town:.....
2. Local Government Area:.....
3. Nationality:.....
4. Sex:.....
5. State of Origin:.....
6. Where and when did you complete your Secondary Education? .....
7. Where and when did you complete your Teachers' Grade II Certificate?.....
8. How long have been in the Teaching Line?
   (a) Ten Years and above.
   (b) Five " " "
   (c) Three " " "
   (d) Two " " "
   (e) Below Two Years.
9. How many lessons do you teach per week? .....
10. What is the average number of pupils per class?.....
11. What are the subjects you teach in the school?.....

12. Would you list the various arts and crafts that are practised by:

    (a) Women only:.....

    (b) Men only:.....

    (c) Both Men and Women:.....

13. How many periods of Arts and Crafts do you Teach per week:.....

14. What is the nature of problems you do encounter when teaching Art:

    (a) Lack of Materials

    (b) Lack of enough time allocated to Arts and Crafts.

    (c) Lack of Students Interest

    (d) Lack of Co-operation from the Head-master and the School Teachers.

15. Do you use Local materials around the school area when teaching Arts and Crafts? YES NO.

16. Do you undertake Educational visits to some traditional Artists in your area? YES NO.

QUESTIONS ANALYSED USING THE POPULARITY INDICES

17. Did you attend any course apart from the Grade II Teachers' Certificate Course? YES. NO.

18. If Arts and Crafts is one of the subjects you teach, is it one of the subjects you like most? .....

19. Do you have some Local Arts and Crafts around your area?

    YES. NO.

20. Do you encounter problems in teaching Arts and Crafts?

    YES. NO.

21. Do you enjoy your work inspite of all the odds? YES NO.

22. In your Arts and Crafts lesson do you encourage your pupils to practise the Traditional Arts and Crafts of your Local Environment? YES. NO.

23. Through your pupils' Art Work, were you able to identify their interest in the Traditional Arts and Crafts? YES NO.

24. Do you on your own practice Traiditional Arts and Crafts?
YES No.

25. Do you think it is important to teach Traditional Arts and Crafts in Schools? YES NO.

26. Will you as an Art Teacher appreciate a Traditional Artist to come to your school during some Art periods to demonstrate his technique to your pupils? YES. NO.

27. Some people have rated low the importance of Traditional Arts and Crafts in our School system, do you subscribe to that view? YES. NO.

28. The traditional Arts and Crafts apart from their Educational contributions are economically valuable? YES. NO.

29. As an Art Teacher in the primary school do you need a regular orientation in order to make you current in the field of Art Teaching? YES NO.

30. When you teach arts and crafts in your school do you always try to relate it with other school subjects?
YES. NO.

31. Do you see the content of the Art syllabus as adequate?
YES NO.

APPENDIX - B

DEPARTMENT OF FINE ARTS, AHMADU BELLO UNIVERSITY, SAMARU, ZARIA

RESEARCH IN ART EDUCATION ON THE TRADITIONAL

ART FORMS OF BORNO LOCAL ENVIRONMENT

QUESTIONNAIRE FOR A.T.C., UNIMAID AND ARTS COUNCIL STAFF

The researcher will be very grateful if you could kindly complete the following appropriately:

1. Home town:.....
2. Local Government Area:.....
3. Nationality:.....
4. Sex:.....
5. State of Origin:.....
6. Please state where and when you attended your Secondary Education and Year of Completion:.....
   .....
7. Where and when you attended your University Education and Year of Completion:.....
   .....
8. Do you have any other Qualification? YES / NO.
9. If any please state the Qualification and where and when obtained:.....
10. Are you interested in Art as a subject?.....
11. Which area of Art are you most interested?.....
12. Can you list as many as possible the Traditional Art and Crafts of Borno?.....
13. Are these Local Arts and Crafts found all over the State or are they found in some specific areas in the State?.....

14. Please specify the Arts forms and where they are most practised:.....

15. In your opinion have the different ethnic groups in the state got some distinct Art forms that are only identifiable to that ethnic group? YES/ NO.

16. If there are some Art forms peculiar only to certain ethnic groups please specify the Art forms and the ethnic groups:.....

17. Are the Art forms of Borno Local Environment well protected and preserved? YES / NO.

18. Are the people of Borno Local Environment aware of the fact that their cultural heritage are traceable through the Art forms they produce? YES / NO.

19. If the answer is Yes, then what practical experience has Borno State Government made towards reviving the Traditional Art forms of Borno Local Environment?.....
.....

20. Do you think the schools around are good agents of developing the Traditional Art forms? Please state how they could help in developing the art form of Borno Local Environment:.....

21. If you were to suggest a proposal for schools art programme at the primary and post-primary level what are the suggestions you could include?.....
.....

22. What proposal do you have for the Government in her effort to perserve the cultural heritage of Borno Local Environment?.....

23. Any other general remarks you would want to make about arts and crafts of Borno Local Environment?.....
.....

24. What do you feel in your opinion is the attitude of the people of Borno towards arts and crafts?.....
.....

APPENDIX - C

DEPARTMENT OF FINE ARTS, AHMADU BELLO UNIVERSITY, SAMARU, ZARIA

THE ROLE OF LOCAL ARTS AND CRAFTS OF BORNO LOCAL ENVIRONMENT IN BORNO PRIMARY SCHOOLS

QUESTIONNAIRE DESIGNED FOR INSPECTORS IN THE MINISTRY OF EDUCATION AND PRIMARY SCHOOL SUPERVISORS

The researcher will be very grateful if you could kindly complete the following information appropriately:

1. Home town:.....
2. Local Government Area:.....
3. Nationality:.....
4. Sex:.....
5. State of Origin:.....
6. Where did you attend your Secondary Education?
   .....
7. When did you finish your Secondary Education?
   .....
8. Where did you attend your University Education?
   .....
9. When did you complete your University Education?
   .....
10. Your Area of Specialization:.....
11. Qualification obtained:.....
12. Have you ever won any special award: YES / NO.
13. If Yes, please specify the award won and the Year:.....

14. Have you ever taught art at any level? YES / NO.

15. If Yes, for how long have you taught art?

    (a) Ten Years and above

    (b) Five " " "

    (c) Three " " "

    (d) Two " " below

    (e) Not at all.

16. At what level did you teach art?

    (a) University level

    (b) A.T.C./Polythechnic level

    (c) Secondary/Teachers' College level

    (d) Primary School level

    (e) Not at all.

17. Apart from your present administrative job, do you still find time to teach? YES / NO.

18. If you still find time to teach state the subject and the class.

19. As an Inspector/Supervisor which of the following subjects you inspect/supervise?

    (a) Fine Arts Subjects.

    (b) Arts Subjects.

    (c) Science Subjects

    (d) Both Arts and Science Subjects.

20. If you do supervise art teaching which of the following arts is most practised in the schools you regularly visit?

(a) Local Arts and Crafts

(b) Modern Arts

(c) Combination of Local Arts and Crafts with the Modern Arts.

(d) Only Paper Design

(e) Only Art History.

21. How many secondary schools do we have in Borno State?

.....

22. How many secondary schools in the State do offer Art Education up to WASC Level?.....

23. How many Teachers' Colleges do we have in Borno State?

.....

24. How many Teachers' College in the State do offer Art Education up to Grade II Certificate level?.....

25. Do the schools you visit take into cognizance the availability of Local Art materials around and utilize them? YES / NO.

26. In your assessment as a supervisor do you feel that Art Education is growing in the schools in Borno Local Environment? YES / NO.

27. If you feel Art Education is not growing in the schools around what do you think could be the impediment?

(a) Lack of Qualified Teachers

(b) Lack of Materials

(c) Lack of Students Interest

(d) Lack of Proper Orientation on the value of Art Education.

28. As an Inspector/Supervisor of Education in the State are you convinced that Art should be taught in both the Primary and Secondary Schools in the State? YES / NO.

29. With the emphasis placed on Art Education, as spelt out in the National Policy on Education, have you tried to introduce Art as a compulsory subject both at the primary and post-primary level?.....

30. If your answer is 'NO' what could be the major obstacle?

    (a) Lack of Art Teachers

    (b) Lack of Government Interest

    (c) Lack of interest on the part of the Pupils.

    (d) Not enough Art Materials to ensure adequate Art Teaching.

31. Which of the following categories of Art do you suggest should be taught in schools?

    (a) Modern Art only

    (b) Traditional Arts and Crafts only

    (c) A combination of both Traditional and Modern Art.

    (d) Only Paper Design

    (e) Only Art History.

32. As an Inspector of education which of the following teachers will you like to employ to teach art in the schools in Borno State?

    (a) Trained Teachers in Modern Art Education only

    (b) Traditional Art and Craft Demonstrators

    (c) Untrained Teachers in Modern Art Education

    (d) Trained Teacher in both Modern Art and Traditional Arts and Crafts.

(e) Untrained Nigerian Teachers.

33. In pursuing the effort of the Government to preserve the traditions of Borno Local Environment do you consider the traditional arts and crafts, as important part of your school programme? YES / NO.

34. If your answer is 'YES' do you think it is appropriate to make traditional arts and crafts compulsory in your institutions? YES / NO.

35. If 'YES' which of the following crafts do you prefer for the schools in Borno Local Environment?

(a) Pottery

(b) Leather-work

(c) Dyeing and Weaving

(d) Embroidery and Tapestry

(e) All of the above.

36. Please state briefly why Arts and Crafts should be made compulsory in all the primary and post-primary institutions in the State:.....

37. What are the plans the Ministry of Education have as regards to Art Education in the State?.....

38. What in your opinion are the objectives of Art Education in our schools?;.....

39. What role in your opinion can the Arts and Crafts of Borno Local Environment Play in the State's School Progamme?;..... .....

APPENDIX - D

MORE PICTURES ON BORNO TRADITIONAL ARTS AND CRAFTS.

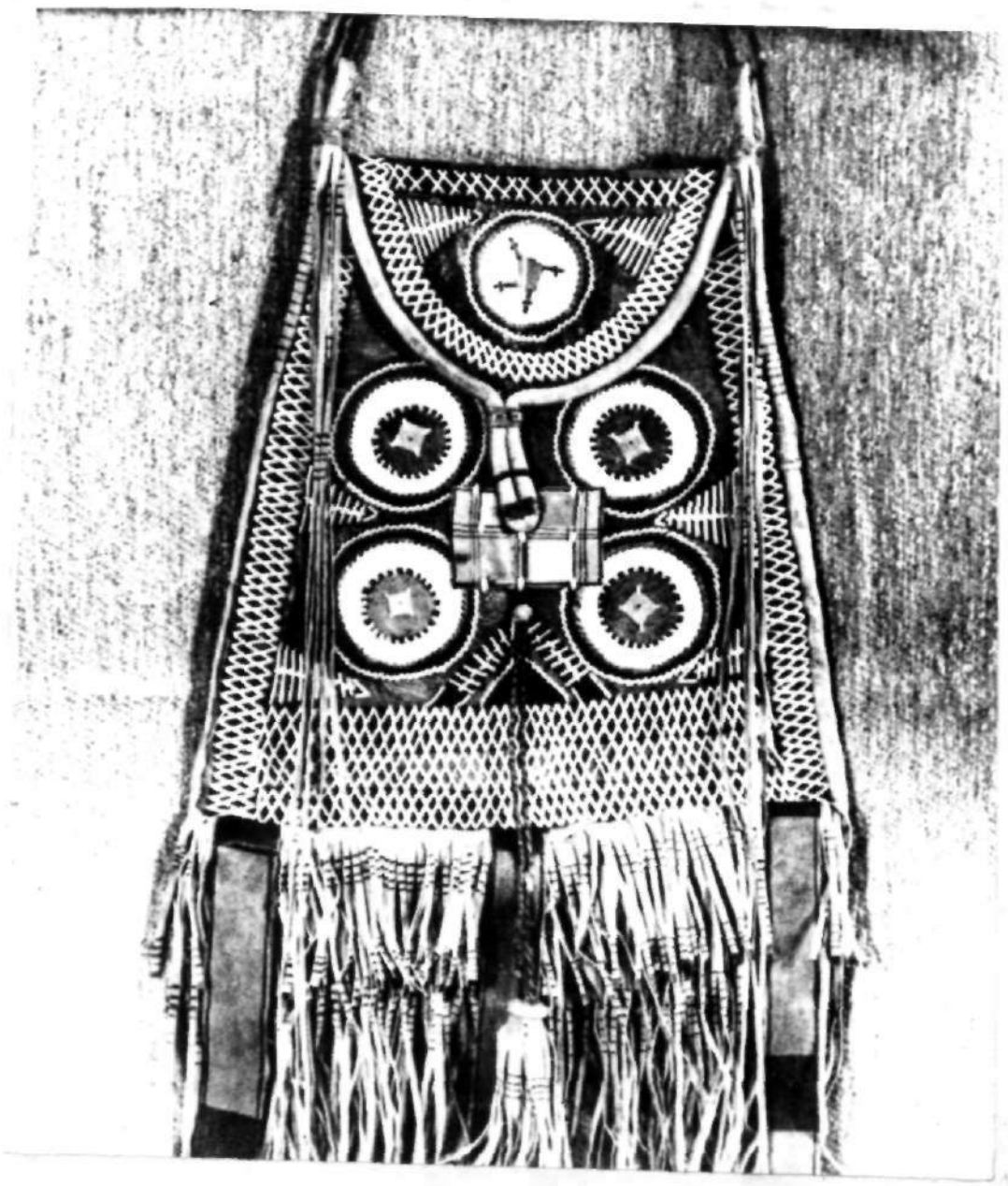


Plate X

A decorated leather bag used by the Fulanis and Shuwas of Borno.

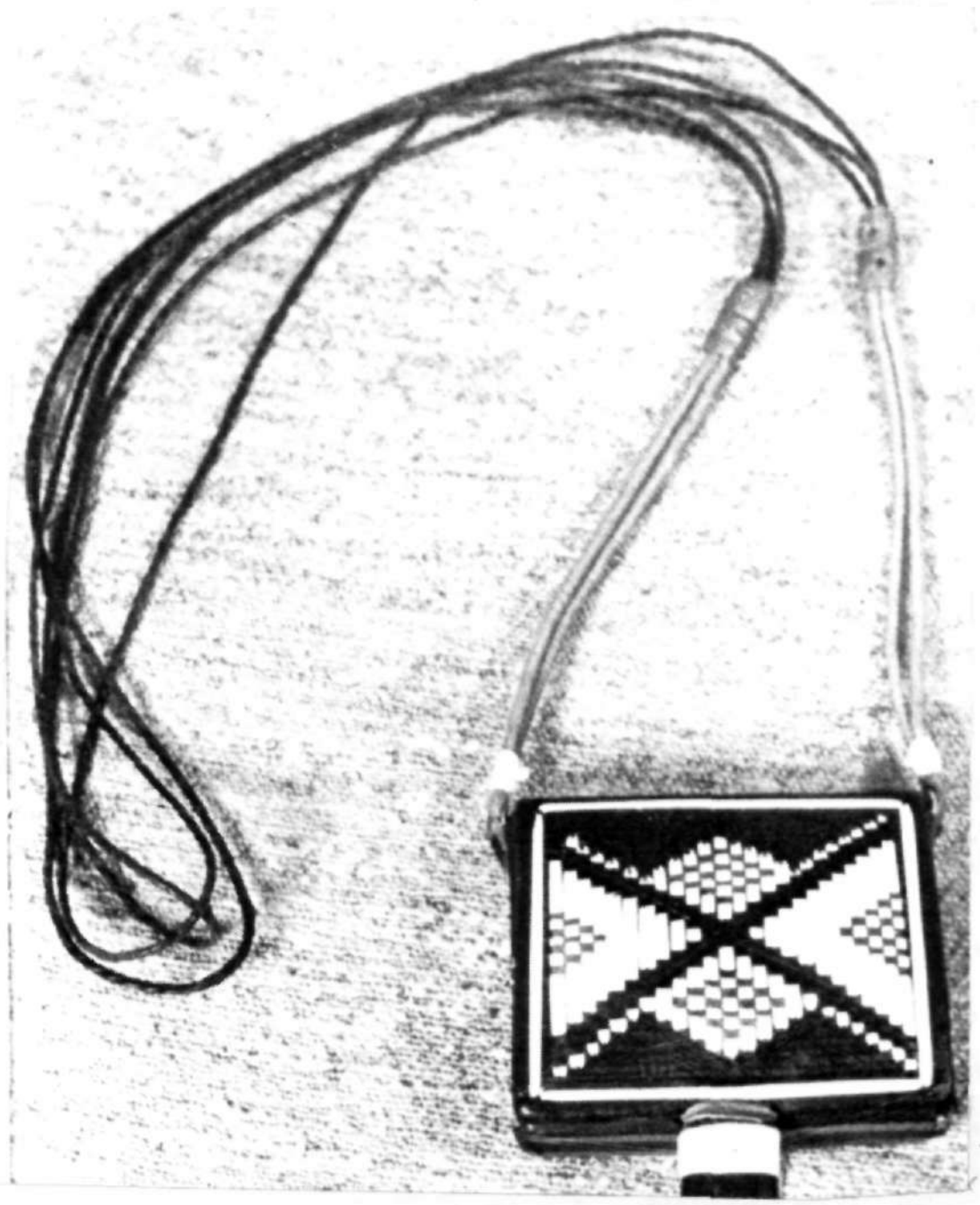


Plate - XI

A decorated leather purse used mainly for money keeping. It also has a mirrow inside which a Fulani Cattle rearer can hardly do without.



Plate - XII

A simple, but a very functional leather fashion bag.

It is used for shopping by ladies especially on market days.

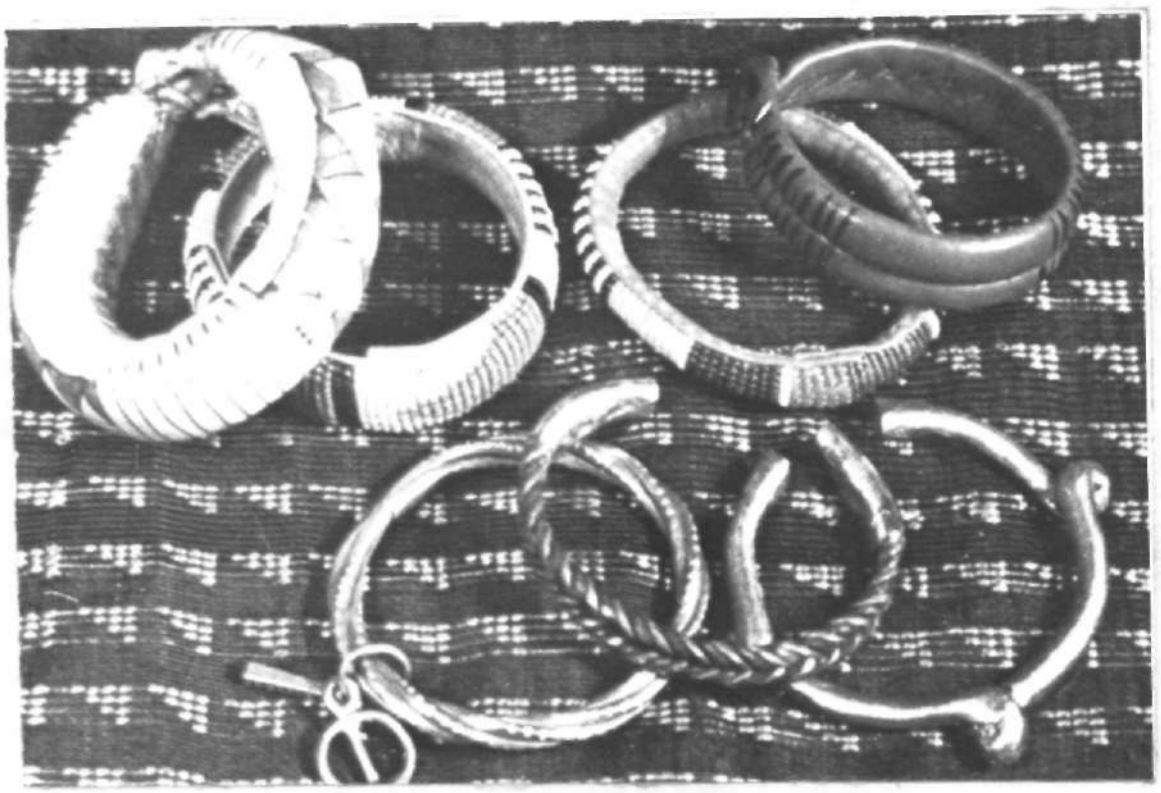


Plate - XIII

Leather ornaments have been widely used among the Shuwas and Kwayams of Borno.

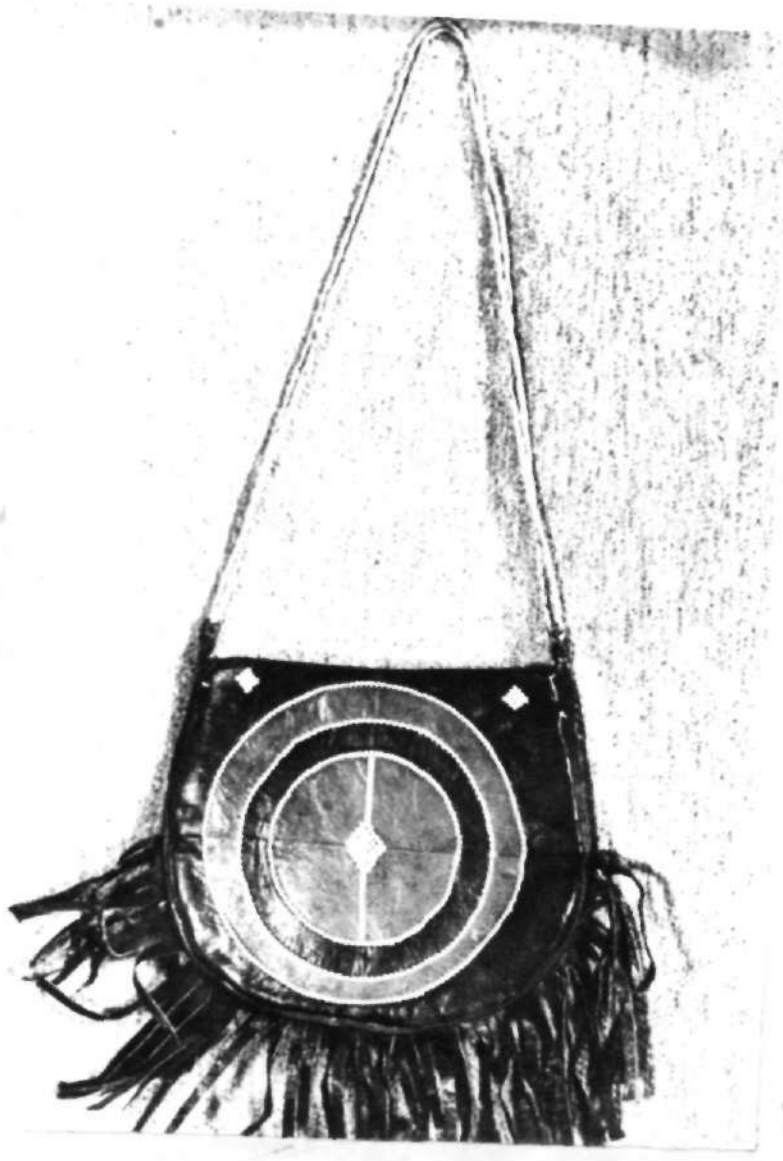


Plate - XIV

A fashionable leather bag used by young men and women. Ladies used it in carrying some cosmetics and men used it in carrying some few essential items.

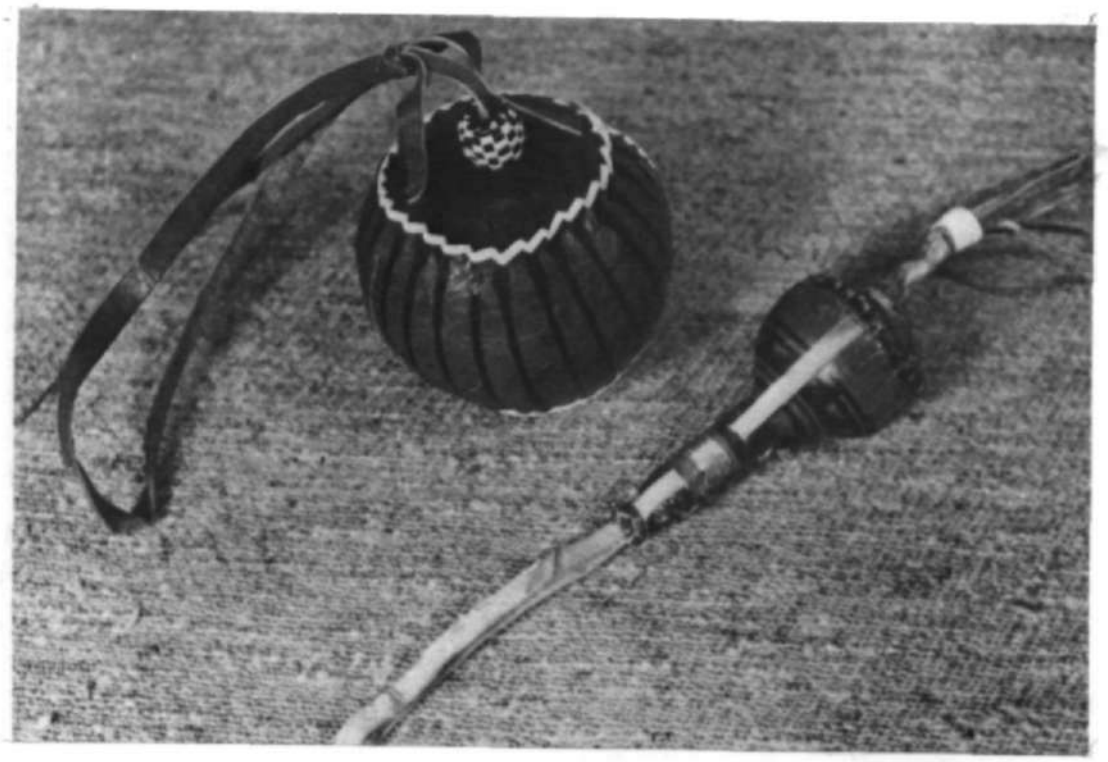


Plate - XV

Leather covered ink pots mainly used by pupils in Borneo.

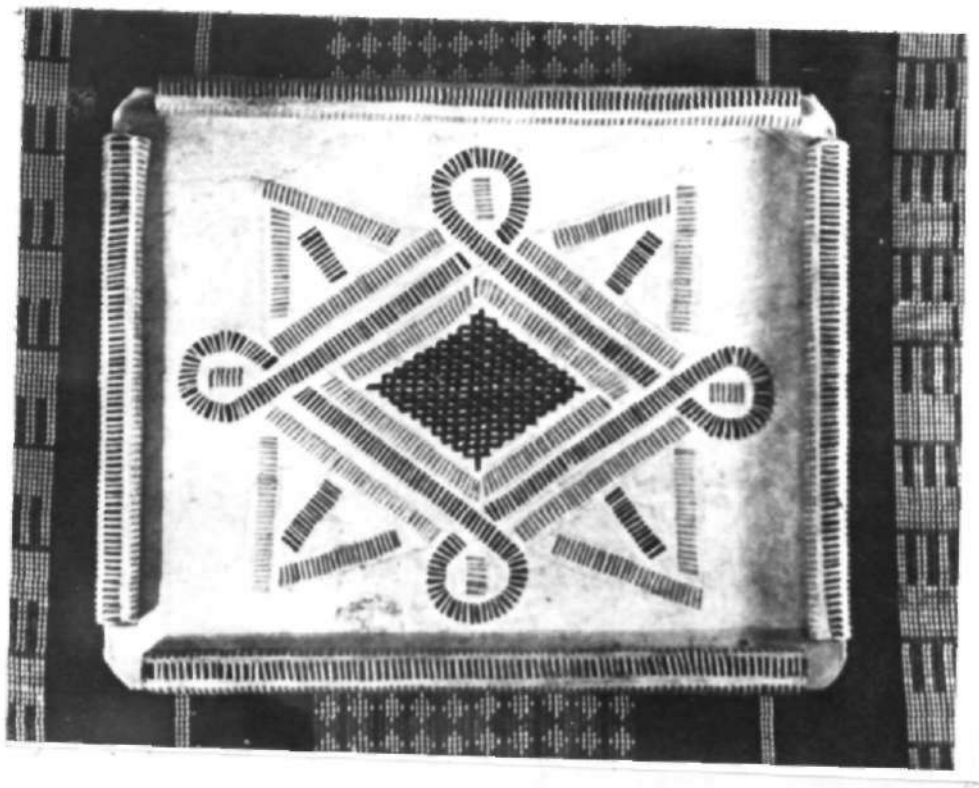


Plate - XVI

A typical motif found on most crafts work in Borno.

This typical motif could be found on leather products,

woven matsand locally decorated plates.



Plate - XVII

Leather embroidery in Borno is a highly specialized art. The motifs are a combination of linear and geometric shapes or arabesque patterns.