

EVALUATION OF THE OBJECTIVES OF VISUAL ARTS
IN SENIOR SECONDARY SCHOOLS

BY

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DECLARATION


I hereby declare that this thesis has been written by me and that it is a record of my own research work. It has not been presented in any previous application for a higher degree.

All quotations are indicated by quotation marks or indentation and sources of information are specifically acknowledged by means of reference.


ELIZABETH LUKA GADANI

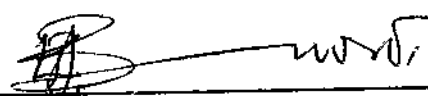
CERTIFICATION

This research report entitled "EVALUATION OF THE OBJECTIVES OF VISUAL ARTS IN SENIOR SECONDARY SCHOOLS" by ELIZABETH LUKA GADANI meets the regulations governing the award of the degree of Masters in Education of Ahmadu Bello University, Zaria, and is approved for its contribution to knowledge and literary presentation.




Dr. B.A. Sawa
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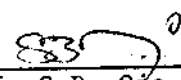
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DEDICATION

Dedicated to my late mother - MILKATU DICK, my
father - DICK KWARA, my loving husband - LUKA GADANI and
our children - DUCHI and LADIDI.

ACKNOWLEDGEMENT

I express my sincere gratitude to the Almighty God for seeing me through this research work. My profound gratitude goes to Dr. B.A. Sawa, Mr. E.A. Buoro and Professor J.B. Akolo who supervised my research work, with great patience. My thanks also goes to Dr. F.O. Ogunlade, who was more of a father in his concern during my research work than a very senior colleague.

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Finally, my gratitude goes to my husband who contributed intellectually, morally and financially to the success of this research project. To all, I pray that the Almighty God may shower His blessings abundantly.

ABSTRACT

The main objective of this study was to investigate the degree to which the stated art education objectives, as contained in the National Curriculum for Senior Secondary Schools are being achieved in Kaduna State.

Two (2) questionnaires were used. One was for students and the other was for art teachers. Each questionnaire was made up of thirty-four (34) items developed from the Federal Government stated objectives for Art Education.

The population for the study was two hundred and sixty-two (262) art students and twenty nine (29) art teachers in Senior Secondary Schools. The following four null hypotheses were tested:

1. There is no significant difference between teachers' and students' opinion concerning the achievement of the stated objectives of art education;
2. There is no significant difference between the opinion of students in rural schools and students in urabn schools concerning the achievement of the stated objectives of art education;
3. There is no significant difference between students' perceived art education objectives and the stated objectives; and

4. There is no significant difference between teachers' perceived art education objectives and the stated objectives.

The results of the statistical tests of the 1st and 2nd hypotheses showed no significant difference between teachers' and students' opinion concerning the achievement of the stated objectives of art education, as well as between rural students' and urban students' opinion concerning the achievement of the stated objectives.

But the outcome of the 3rd and 4th hypotheses showed significant differences between students' perceived art education objectives and the stated objectives, as well as between teachers' perceived art education objectives and the stated objectives.

The study also revealed the following:

1. The stated objectives of art education in the National Curriculum for Senior Secondary Schools have been achieved to a certain degree;
2. Shortage of trained art teachers still existed in schools;
3. Many art teachers do not seem to exploit their environment to enhance their teaching;
4. Functional subjects inspectors no longer exist.

The researcher therefore recommends the following:

1. More trained art teachers should be employed;

2. The Ministry of Education should bring back the idea of functional subject inspection;
3. Workings and conferences should be organised regularly for teachers for exchange of ideas;
4. Art teachers should include local crafts in their programme as a way of exploiting their environment.

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INTRODUCTION

1.1 Background to the Study

Educational programme objectives should be evaluated from time to time, so as to upgrade, promote, and sustain the quality of education. Constant evaluation of programme objectives could help in producing relevant curriculum. A Curriculum will be considered relevant only when it gears towards the achievement of the set goals of the society. This is because "education is Government's way of achieving that part of its national objectives that can be achieved using education as a tool, no policy on education can be formulated without first identifying the overall philosophy and objectives of the nation" (Federal Ministry of Education, 1981:7).

This implies that if the values and beliefs of a people change, the school curriculum should change too. Fafunwa in Adaralegbe (1972) observed that there was a growing criticism of the curricula of schools as to their relevance to the culture and aspiration of Nigerians because for almost ten (10) years after independence the Nigerian system of education was still considered the British pattern. As a result of this observation, the Nigerian Educational Research and Development Council summoned a four day National Conference to review the old educational system in September, 1969. The National Conference was attended by educationists from all parts of the country, with a mandate to identify new national goals for education for Nigeria at all levels. According to Adaralegbe (1972), that was the first time that Nigerians were opportuned to deliberate, by themselves on the aims and goals of education suited for their children.

Briggs in Adaralegbe (1972) emphasized the need for the review because he thought the educational system the Nigeria inherited was only good for the English society. Since the system neglected Nigerian Cultural and social background, it was necessary to remodel it so as to lay the foundation of economic freedom. The recommendations of the 1969 National Conference led to a fresh look at the country's educational policy. It was during this conference that the present six year secondary education, which is splitted into two was recommended, Adaralegbe, (1972). Emphasis in the areas of vocational and aesthetic training was also recommended. By 1972 the syllabuses for both primary and post-primary schools started going through serious review as a result of which art was made a core subject in the Junior Secondary Schools and an elective at the Senior Secondary School level.

Since then, there has been an increasing volume of research in Art education which provides a clearer picture of the implementation of the curriculum content, effective teaching, availability of art materials, available fund to run the programme, time allocation, availability of manpower learners' attitudes towards the discipline, the way children learn and what art education should do for them (Akolo, 1982 Sawa 1986, Buoro, 1989). Although some research have been done and some ideas have been put forward by various art educators on the improvement of teaching theory and practices, there is still much more to be done. However, Dimmack (1977:2) stressed that "what education should do for the child and what education does for the child are by no means synonymous.

This applies equally to art education as to other areas".

This implies that the statement of objective to be attained is one issue and attaining it is a different matter.

1.2 Statement of the Problem

There have been a lot of changes in Nigerian educational system because of changes in the aspirations, values and beliefs of Nigerians. The philosophy of Nigerian Education used to be based on producing prospective "white collar job" candidates to fill up administrative posts Fatbulu in Adaralegbe (1972).

At that time, as observed by Fagbulu, education "was seen as instrument for social mobility and as such, it was directed towards making it easier to move upwards on the social ladder". Today, education is directed towards achieving functional and vocational education what will produce creative, resourceful and self-reliant individuals. This is closely linked to the current Nigeria's philosophy of education which is "based on the integration of the individual into a sound and effective citizen and equal educational opportunities for all citizens of the nation" (Federal Ministry of Education, 1981:7).

In line with the philosophy of Nigerian education and in consonance with the broad aims of secondary education which are:

1. Preparation for higher education; and
 2. Preparation for useful living within the society
- (FME, 1981:16).

The following objectives were formulated for the Senior Secondary Schools' art programme, and it is the aim of this research work to evaluate the achievement of these objectives:

1. The development of a language for expressing ideas, feelings, emotions, and moods through a variety of art experience;
2. Learning the proper use of art tools, equipment and materials;
3. Understanding and appreciating works of art;
4. Gaining knowledge and developing intellectually, physically and culturally through art;
5. Having adequate skill in and competence for higher education in art;
6. Developing interest in future vocation in art; and
7. Seeing the usefulness of art in other subject areas and society (NERDC, 1985:79).

To facilitate achieving the above objectives, eighty-eight (88) more specific objectives were formulated for the thirty-two (32) units in the Senior Secondary School visual arts Curriculum (Nigerian Educational Research and Development Council, 1985, Vol. 12:84 - 140). These objectives could be achieved only if students "acquire certain knowledge, skills, techniques, and attitudes" Taba (1962:196). This implies that to be able to determine the adequacy of achieving the said objectives, the researcher has to assess the relevance of the knowledge, skills and techniques acquired by the students.

Kparevzua (1986) observed that emphasis has been placed mostly on product evaluation; that is, evaluation of art programmes in most of Nigerian schools has been based exclusively

on students' achievements often in connection with examination and grading. That comprehensive evaluation which emphasizes the relationship between the stated objectives and curriculum contents, as well as an evaluation of the objectives themselves receive very little attention. The writer further commented that educators in general tend to overlook the fact that learners' achievements and grading depend exclusively on the content, equally of the programme and how the programme has been interpreted.

This study therefore intends to find out the degree to which the stated objectives of art education as contained in the National Curriculum for Senior Secondary Schools are being achieved in Senior Secondary Schools.

1.3 OBJECTIVES OF THE STUDY

The objectives of this present study were to:

1. Find out if the students have acquired knowledge that is relevant to art education stated objectives;
2. Determine whether students have mastered the skills meant to aid them in achieving the art education stated objectives; and
3. Find out if students can use the art techniques learnt as contained in the National Curriculum for Senior Secondary Schools.

1.4 Significance of the Study

The new Visual Arts Curriculum, no matter how sound the philosophy promoting it, can only be effective and efficient

if the objectives underlying it are achieved. Man's ability to evaluate and assess his performance has always been his tool in measuring his own progress.

Without thorough assessment, one would not know whether the implementation of the programme is heading for success or failure. It is in respect of this vital decision that an evaluation study is found necessary during this formative stage of the programme.

The results of this study would, hopefully provide valuable insight into the success of visual arts in the Secondary Schools. This therefore would serve as an indicator to factors influencing the attainment of art education objectives which in turn contributes in making the visual arts more meaningful (Sawa, 1978). Specifically the study is significant for the fact that, it would provide the conceptual means by which teachers can reflect upon their own and other's teaching and consider how it can be changed and developed.

There is the need for the study because not too long ago the Federal Government of Nigeria launched the National Cultural Policy in which Art is identified as one of the major instruments of reviving and preserving culture. The researcher therefore found it necessary to carry out this study so as to come up with some feedback which may necessitate improving and supplementing certain areas of the on going programme as an attempt to laying a solid foundation for the achievement of the set goals of the National Cultural Policy.

1.5 Scope and Delimitation of the Study

This study was confined to fifteen (15) Secondary Schools in Kaduna State, because they were the only schools that offered art at the Senior Secondary level and presented candidates for the Senior Secondary Certificate Examination (SSCE) in art during the period of the study. The number of schools that have been presenting students for the secondary schools certificate examination (SSCE) in art since the advent of the new system has not been stable.

This may be due to the fact that there are not enough art teachers. The few teachers available concentrated more on teaching the Junior Secondary Classes because art is a core subject at the Junior Secondary School (JSS) level and, therefore, compulsory for every JSS students. In some cases, some schools have to suspend the teaching of art as a whole because the art teachers have either left the school on transfer or have gone for further studies.

This study was meant to determine the degree to which the Senior Secondary School visual arts stated objectives were being achieved. The Junior Secondary School students were not included in the study because they do not fall into the area of interest of the present study. Also they drop art after graduating from the JSS. All art teachers in the fifteen (15) schools were included in the study because they were the implementers of the curriculum. Facilities, tools, and materials were looked into because for any meaningful teaching and learning to take place the appropriate tools and materials must be available and be used.

1.6 Assumptions

The basic assumptions on which this study was based are that:

1. Visual arts have been taught in accordance with the content of the Senior Secondary School visual arts curriculum;
2. Students have been exposed to various forms of self-expression in the visual arts;
3. The learning experiences presented to the students are in accordance with the stated objectives;
4. On their completion of each school year, students have attained mastery of the course content and can appreciate works of art;
5. Students are aware of possible careers in arts;
6. Students understand the relationship of art to other subject areas and to the society.

1.7 Hypotheses

1. There is no significant difference between teachers' and students' opinion concerning the achievement of the stated objectives of art education;
2. There is no significant difference between the opinion of students in rural schools and students in urban schools concerning the achievement of the stated objectives;

3. There is no significant difference between students' perceived art education objectives and the stated objectives;
4. There is no significant difference between teachers' perceived art education objectives and the stated objectives.

1.8 Definition of Terms

AESTHETIC DEVELOPMENT:- Process of learning how to discriminate between beautiful and ugly, good and bad in visual perception.

AIMS:- Long term expected outcome.

ART APPRECIATION:- Identifying and discussing the good and bad qualities of works of art.

CRAFT:- Work that needs skill in the use of the hands and does not necessarily require artistic skill.

CURRICULUM EVALUATION:- The process of finding out deficiencies and successes of Teachers, students and materials in order to suggest direction for improvement where necessary.

FORMATIVE STAGE:- Refers to the initial period of development.

GOALS:- Refers to aspirations of a people. They are broad based and may not have time limit.

IMPROVISE:- To produce something to satisfy immediate need with what is available in place of the real object.

OBJECTIVES:- Short term expected outcome especially at the classroom level.

VERBALISE ART WORKS:- Discussing art works using appropriate technical terms.

VISUAL ARTS:- Aspects of art that appeal to visual perception such as painting, basic designs, graphics, ceramics, sculpture, textiles design, etc.

Chapter 2

REVIEW OF RELATED LITERATURE2.1 Curriculum Evaluation

Evaluation is a necessary aspect of both educational and curriculum studies. Curriculum evaluation has several functions. It is important to both the students and the teachers. Its value cannot be overemphasized.

According to Saylor and Alexander (1981), curriculum encompasses all learning opportunities provided by the school. To them, curriculum is the total effort of the school to bring about desired outcomes in school and out-of-school situations.

Similarly, Oliver and Shave (1961) see curriculum as the total environment planned by the school. They state that curriculum is the educational programme of the school with attention to the elements of:

1. Programme studies;
2. Programme of experiences;
3. Programme of services; and
4. Hidden curriculum.

Writing on the dilemma of curriculum definition by American curriculum writers, Tanner and Tanner (1975), X-rayed previous definitions by various educationists who according to them regarded curriculum as:

1. The cumulative tradition of knowledge;
2. Mode of thought;
3. Race experience;

4. Guided experience;
5. A pain for learning;
6. Educational aims or outcomes; and
7. A production system.

The authors maintained that as the controversy over definition of science has not hampered progress in scientific activities, similarly controversy over curriculum definition should not obstruct progress in curriculum reform. They felt that curriculum should convey the full meaning of the term and as well be specific, so that its key interacting elements are clearly conveyed as to indicate the unique role of school as an educative agency. They finally proposed that curriculum should be regarded as:

The planned and guided learning experience and intended learning outcomes, formulated through experiences under the auspices of school for the learners continuous and willful growth in personal social competence (p.45).

Evaluation has been defined differently by many educators. According to Davis (1970:1), "Evaluation is the process of ascertaining the decisions to be made, selection related information, analysing information in order to report summary data useful to decision makers in selecting among alternatives".

Tenbrink (1986:361) says "Evaluation is the process of obtaining information and using it to form judgements which, in turn, are used in decision making". This is not much different from Taba's (1962) definition. Taba (1962:310) states that:

"The term evaluation is also used to describe a process which includes a careful gathering of evidence on the attainment of objectives, a forming of judgements on the basis of that evidence, and a weighing of that evidence in the light of the objectives".

The above definitions clearly specify the inter-relations among the various stages in the evaluation process and they also indicate the centrality of forming judgements. Similarly, curriculum evaluation may "be considered as a process through which value judgements are made about educationally relevant phenomena" (Eisner, 1972:701). This definition under scores two major characteristics. Firstly, value judgements, that evaluation is not simply a description of a phenomenon but an appraisal of its worth or significance. Secondly, evaluation in the context of education can be made, in principle, on any educationally relevant phenomenon such as characteristics of the students, resources just to mention a few.

Bloom (1971) sees evaluation as a systematic collection of evidence to determine whether in fact certain changes are taking place in the learners as well as to determine the amount of degree of changes in individual students. This definition is relevant to the present study. And it agrees with Tyler (1949) who believes that evaluation is a process for finding out how far the learning experiences, as developed and organised, are actually producing desired results. Similarly Ndubisi (1981) sees evaluation as a systematic process of determining the extent to which instructional objectives are achieved.

According to Eisner (1979), evaluation in curriculum is a method whereby students, teachers or materials are diagnosed in order to prescribe treatment that are educationally effectful. Eisner's definition is not only relevant to the present study but is the actual intention of the study. Educators generally agree that curriculum evaluation is a comprehensive activity that goes beyond evaluation of individual achievement. In this view, curriculum evaluation can be said to be a process evaluation that focusses on the process or procedures of a discipline. Similarly, Popham (1968) upholds the view that curriculum evaluation is an operation in which educational enterprise is judged by comparing observed data with desired data.

He recommends the use of formative and summative evaluation procedures as a sound plan for programme evaluation. This has a direct relevance to the present study. Similarly, Smith (1986) stated that formative and summative evaluation may be thought of as evaluation designs. That they represent the predetermined plans that guide the ways in which an evaluation will fulfill in the overall operation of a project or programme. They however cautioned that an evaluation need not be either formative or summative but rather can be a combination of both.

Formative evaluation according to Scriven (1967:51) is simply "outcome evaluation at an intermediate stage in the development of whatever it is that you are evaluating". He further explained that the role of formative evaluation "is to discover deficiencies and successess in the intermediate versions

of educational programmes and activities. He pointed out the major purpose of formative evaluation is to provide continuous in-process feedback so that appropriate modifications and revisions can be made in a programme as the programme develops and matures.

Summative evaluation according to Smith (1986) differs from formative evaluation mainly in the role it fulfills. Whereas formative evaluation is directed toward programme revision and improvement through continuous feedback, summative evaluation is more likely to be used in making decisions about the adoption or continuation of a programme. The present study is a summative one.

2.2 The Role of Visual Arts in Human Development

Art generally plays very significant roles in human development. It assists the development of man's consciousness to improve his environment.

In line with the view above, Akolo in the process of his lectures asserts that a child should be trained in visual awareness if he is to become an aware adult, taste the ability to discriminate, cast off the false, the unworthy, retain the genuine, be capable to see what is before us and be alert.

Similarly, to Wangbojo (1982) a good art programme will enhance free development of individual students' power of observation and imagination. He further explained that art encourages and teaches self-satisfaction, thus eliminating greed, envy and disregard for our fellow man. That it discourages

self-destructive attitude because the child works with the spirit of creation. Njelite (1982) observes that visual arts create possibility of feeling in a more refined way. That it could uniquely illuminate and encourage the youth to feel for certain moral, social and emotional issues to which he would otherwise remain blind and unresponsive.

This refined way of feeling is achieved through aesthetic apprehension which are exercised normally in life. He further explained that the aesthetic values children gain in art can be useful to them later in life in various social and practical ways.

Visual arts, according to Uzoagba (1982) develop the individual's awareness of environmental relationships, by involving the individual in an active search for relationships with environmental phenomena.

Lowenfeld and Brittain (1975) argued that the development of creative thinking ought to be a primary goal of any good educational programme. Art, according to them especially the visual arts, have important contribution to make to the development of creative thinking. In addition, they claim that art activities develop the students' understanding of other academic subject areas, therefore becomes an important resource in teaching those subject areas.

In another development, Lowenfeld and Brittain lists the following seven areas of growth claimed to be discernible in children's art: intellectual, emotional, social, perception, physical, aesthetic and creative. All these seven areas they emphasized, are important in an art education aimed at educating the whole child. They however concluded that art, especially

the visual arts, give training to the mind, hand, an eye coordination which form a general contribution to personal maturity.

Similarly, Eisner (1972:8) asserted that art in education has a physiological base because it develops the finer muscles of the child hence improves the child's coordination. He also observed that the visual arts make unique contributions to the individual's experience with an understanding of the world. He explained that "the visual arts deal with an aspect of human consciousness that no other field touches: the aesthetic contemplation of visual form". So far, art can be seen clearly as an instrument for the child's general development.

It is obvious that if the visual arts objectives are achieved, the students will no doubt feel the impact, not only in all other subject areas but even in life in general. Baker in Akolo (1982:10) asserts that "all history illustrates that what is characterized as the visual arts has been useful or essential in the creation, sustainment and advancement of communities of people throughout time".

2.3 Teacher Influence in Art Curriculum Implementation

According to Farrant (1982) teaching is a process that facilitates learning. He further explained that in this process the teacher has an important role to play because he acts like a "Catalyst", actively stimulating learning. That teaching is

the final step in the process of converting educational aims into practical realities. Similarly, Eisner (1979:153) sees teaching as "an art guided by educational values, personal needs, and by a variety of beliefs or generalizations that the teacher holds to be true".

From the above definitions, it can be seen clearly that the achievement of any objectives or aims cannot be determined successfully without considering the important roles the teacher plays in implementing the curriculum at the classroom level. Farrant sees the teacher as a facilitator of learning, who acts as a Catalyst, while Eisner sees him as a guide. To Ragan (1966) he is an interpreter who interpretes learning experiences in curriculum into language of subject and lessons.

Farrant (1982) explained that the teacher does not have one role, but many:

He is a manager, organising his students so as to accomplish set objectives. He is a resource person providing his students with information and able to guide them to other fruitful sources. He is what the French call an animateur, stimulating and arousing the interest of his students so that they soon generate their own motivation. These roles are played out in the various tasks that comprise his work (p.6).

The art teacher's contribution to the learning process, should be as Dimmack (1977:9) puts it "subtle, unobtrusive, and flexible". That it becomes more a process of stimulating than teaching. This is because the art teacher finds himself devoting much of his time stimulating the child's interest in what is to be the subject of his work. The teacher seeks to

give the child as wide and as deep experience of the subject as is possible, in order that creative expression may emerge from an abundance of enthusiasm and interest. He further explained that the function of the teacher becomes that of a guide rather than that of an instructor; he is therefore compelled to adopt an attitude sympathetic to the needs of the individual child.

According to Clegg in Dimmack (1977:22) "the teacher has performance to know why he is teaching what he is teaching in the way that he is teaching it and what he expects his teaching to do for each of his children". This eliminates the aimless teaching that frequently use to characterise traditional art education, where the teacher in many cases simply teaches what he was taught at school in the way that he was taught. It then clearly imply that if theart teacher intends to achieve thestated objectives, he has to teach well.

To teach effectively, according to Farrent (1982), the teacher must be an example to his students of the styles and methods they are to use. He must practise what he preaches by using the method he advoctes. Farrant is implying that there is no one method that can be preferred to as the best or the most widely accepted method of teaching

According to Eisner (1979:163) "Teaching included the setting up of conditions that do not require the teacher to be in an interactive relationship with students". Eisner is pointing to the fact that not all teaching takes place when teachers talk to a group of students or lead a discussion. Blount and Wausmoir in Joyce (1980) assert that:

It is not possible to champion any existent instructional method as clearly superior to any other. Each teaching method or teaching strategy has its own unique strengths and weaknesses. Appropriate teaching activities depend on many factors, societal needs, the nature or structure of the subject field, educational objectives (affective, cognitive and psychomotor), teachers characteristics (personality background and abilities) learning principles, available instructional media, size of instructional group, and so on (P.261).

In line with the above, Chapman-Taylor (1970) emphasized that a lesson will be boring if a teacher uses the same strategy every time and everyday. Farrant (1982) held similar view. He noted that using more than one method caters very well for individual differences. Every teacher, according to him, no matter the subject or discipline should try as hard as possible to cater for individual differences in order to achieve the objective at hand. In addition to the use of several methods, Farrant stressed that both the teacher and the students should participate actively. By implication, Farrant is pointing to the fact that the achievement of any objective demands some effort from both the teacher and the student. This therefore is suggesting that any methods that allow much of students involvement should be used more by the teacher.

Jefferson in Dimmack (1977:10) identified six methods employed in art teaching, some of which possess values that contribute to child growth, while others do not. The six methods are described below:

Assigned Topic: Describes the method where the teacher or the children decide upon a topic that all in the group will use but which permits them freedom of both expression and organisation.

Directed Method: Are those in which a prescribed course is set by the teacher and controlled in a step-by-step procedure, the whole class working in the same way, at the same time, at the same speed, to produce identical end-products.

Copying: As a method occurs when a child is required to duplicate a picture or form as accurately as he can, and the method is used individually or on a class basis.

Pattern: Refers to a method in which prepared patterns or shapes are given to children to reproduce, often in step-by-step procedures, and uses devices such as tracing, templates and cut-outs.

Creative Expression: Is a method of teaching which gives the child the opportunity to choose his own ideas or subject matter, the freedom to express it in his own way and the right to organise it in his own way.

Prepared Outlines: In colouring books or on prepared sheets are supplied to the children who are required simply to colour or paint within the prescribed limitations.

Two of the methods described above creative, expression and assigned topics, are liberal, modern methods of teaching because they give each child opportunities for personal, creative expression. They are the type of methods that will enhance the achievement of the aims and specifically objectives of art education. But the other four seem to be educationally unsound and undesirable; therefore their use should be discouraged. According to Wachowiak in Akolo (1984:46) "art teaching requires a lot of preparation, intelligence, organization, ability, dedication and being adaptive and inspirational".

He added that there are generally three (3) approaches to art teaching:

1. The "hard-head" approach in which art is considered a matter of learning and not inborn talent, and in which the art programme has to be systematic;
2. The "tender-minded" approach in which little or no teaching is done. Rather the teacher supports the students' natural development; and
3. The "tough" approach in which the teacher sets up goals and uses any method as a means of achieving the goals.

Akolo suggested that a mixed approach is best. He gave example of some components of the tender approach being needed to make the hard approach successful. ~

According to Standfield (1976) the approach that is most suited to teach art should be informal, flexible and capable of individual application. Akolo added that after considering the personality, the needs, the problems of the individual child, and the materials to be used, the teacher should adapt his teaching accordingly, thinking in terms of the growing child rather than of the end-product of the activity. He further explained that experience suggests that if teachers adopt such an approach, the end-products become better - they show not only increased spontaneity, variety, and individuality of performance, but also a noticeable improvement in quality.

According to Waymeh and Handerson in Eisner (1972:192) the "strategy in teaching art is to provide a programme through which they enable the children to learn how to look at reproduction of works of art with respect to qualities such as colour contrast, colour repetition and other formal aspects of the work".

Smith (1969:122) asserted that "a trained teacher has to know things to be done (Agenda) in his head. He should be learned and be able to manipulate the pupils and the environment to ensure that they learned in a way that is acceptable and enjoyable to the pupils".

Wilson in Akolo (1984) pointed that there have always been problems with how art should be taught; that although instruction in art involves the specification of the behaviour and achievement level to be attained at a given level, with a

careful formulation of necessary conditions and means for achieving the level, adopting a method in which the teacher does not chart specific objectives but takes his cues from the dynamics of the situation, making use of the constantly changing course, may achieve many desirable outcomes.

However, according to Silvernail (1977), teachers need to have at their service a variety of instructional strategies with which to enrich their instruction and the students' learning process. He further explained that each method of instruction is effective within certain limits and each has its own strength and weakness. He emphasized that the participation and involvement of the learner is an essential part of any learning strategy but can take great variety of forms. In support of the view above, Portchmouth (1971) believes that the teachers' objectives for teaching art must include encouraging the student to express his/her feeling and imagination. Portchmouth is clearly in support of any method that encourages students' active involvement because it is through such methods that objectives are easily attained.

Similarly, Callahan (1966) observes that the best procedure is one that enables students to achieve goals with greatness of efficiency. He continued by explaining that selecting procedures involves the determination of the type of objective because the psychology of learning reveals that the kind of objective dictates the most effective learning procedures

2.4 Some Related Studies

Eisner (1979) believes that evaluation in curriculum is a method whereby students, teachers or materials are diagnosed in order to prescribe treatment that are educationally effective. The researcher agrees with what Eisner advocates above. It is therefore necessary to review a few literature that relate to the availability of staff and materials. Because it clearly indicates that staff and materials are the main vehicles towards the achievement of any given objective.

Witkin (1974) researched into the teaching of creative arts in Secondary Schools in England. For the sake of validity and reliability, the research was on for the period of three years. The finding revealed that visual arts, drama, and music were taught separately by different creative arts teachers and there was no integration of the subjects. Importantly, it was also revealed that self-expression was not encouraged.

Olawaiye (1976) researched into the problems of art teaching in post-primary schools in Plateau State of Nigeria. The research revealed a shortage of art teachers. The few they had were overloaded with too many periods of teaching to cope with. Also lack of enough fund to purchase materials was evident; as a result of this, some of the teachers were frustrated and left for better jobs.

Oloruko-Oba (1977) assessed art education programme in some secondary schools and teacher training colleges in Kaduna State. He discovered serious problems of non-availability of standard art studies, poor staffing, lack of funds and a discouraging attitudes of some principles towards the subject, which rendered the art education programme incapable of performing its expected role. All these problems contributed to the teachers' inappropriate and ineffective teaching techniques.

Ojediran (1977) stated that lack of qualified art teachers, inavailability of art materials to arouse the students' interests, lack of art studies and incentives to art teachers in Nigerian Secondary Schools affect art education a great deal.

Bukar (1981) in his research on "the factors affecting art education" revealed that there were lack of qualified art teachers, materials and equipment; workload was too much for most of the teachers. Most of the schools had just one art teacher and therefore such teachers taught up to 34 periods a week.

Akolo (1982) also found that there were shortage of funds for the teachers needs in art teaching, and indequate allocation of periods to teach art on the time table. All the same, he discovered that people were beginning to have more understanding of the role of art education.

Mbahi (1983) investigated problems of art in secondary schools in Borno State. The research revealed that not all secondary schools in Borno State offered art. This is similar to Kaduna State. The few schools that offer art, according to Mbahi, had the problems of not having art rooms, stores and lack of qualified teachers.

Anule (1983) in his research found out that, like most of the State in Nigeria, Benue State lacked qualified art teachers and there was shortage of materials. He also observed that European styles or approaches were adopted. He discouraged the employment of Europeans to teach art in Nigeria as they do not know much about our culture.

Research findings in Kaduna, Niger and Anambra States revealed that the art programmes were poorly staffed and had little or no materials at all. (Buoro, 1989, Ado, 1987 and Ogboji, 1986).

2.5 Sumamry

In this chapter a review of related literature to the study was done. Curriculum evaluation, the role of visual arts in human development, teacher influence in art curriculum implementation and some related studies were considered.

In the area of curriculum evaluation, the various authors whose works were reviewed seem to have the same view, that curriculum evaluation is a process evalaution that focuses on

the process or procedures of a discipline, in order to judge its worth and make a decision.

As regards the role of visual arts in human development, emphasis is placed on the fact that art activities generally play a crucial role in the educational system, particularly in the area of perceptual growth. Art enhances the development of awareness towards those things around us through all our senses. Visual arts give training to the mind, hand, eye coordination which form a general contribution to personal maturity.

The review highlighted teacher influence in art curriculum implementation. The teacher is the major actor in curriculum implementation at the classroom level, which is the final and most important step in the process of covering objectives into practical realities. The teacher does the implementation through the use of appropriate teaching methods. The various authorities reviewed seem to have the same view that there is no method of teaching that can be championed as the best. A mixed approach is suggested to be most appropriate. Methods that allow much of students involvement should be used most. Because that will enable the students express themselves more and better. Such methods are ideal for the teaching of art because in art, students should be encouraged always to express their feelings and imagination.

Some related studies especially in the areas of availability of fund, materials and staff were reviewed. Most of the studies revealed the problems of poor staffing, lack of enough fund to buy materials and non-availability of standard studios.

Chapter 3

RESEARCH DESIGN AND METHODOLOGY3.1 Introduction

The aim of this study was to assess the achievement of the stated objectives of the Senior Secondary School visual arts curriculum. Details of the research design, the development of the instrument and the procedure for the actual conduct of the study are described below.

3.2 Population

The population for this study consisted of both male and female subjects. The subjects were made up of all the Senior Secondary School art students and the teachers who taught them art. The student population represented all the art education upper class students that study art for the Senior Secondary Certificate Examination (SSCE) in Kaduna State. The total size of the population was 262 students and 29 teachers.

3.3 Sampling Procedure

The population in the area of study was very small therefore no sample was drawn. The whole population was used for the study.

The group of students in this study were selected because they have studied the subject for four to five years; so they are in a position to say more about the subject.

Furthermore, they voluntarily chose art as one of their subjects for the SSCE. Their minds had been made up about the subject. It is believed that they could state clearly and honestly their experiences and gains in art as a subject.

Second group of subjects in this research consist of all the male and female Fine Arts teachers in the selected schools. There was no need for sampling the teachers since in most schools there were very few art teachers. The same art teachers taught both the Junior Secondary students and the Senior Secondary students. Teachers were included in the study because they were the implementers of the curriculum at the classroom level. Since they were conversant with the curriculum they knew the objectives to be achieved. It was also believed that they know their students well enough to be able to say much about the students' achievements.

3.4 Instrumentation

Two questionnaires were used. One was a students questionnaire and the other was for teachers. The two questionnaires were actually the same because the information required from the two groups of respondents is the same. They only differ in the introductory phrase to the items and the organisation of the items. This difference in the format was necessary for convenient administration.

Each of the two questionnaires was designed in two parts. The first part was designed to obtain personal information about the respondents, such as name, age, sex, class, school and for

the teachers - qualification, sex and years of experience. The second part demanded for information concerning the students achievement of the objectives.

Each questionnaire was made up of 34 items developed from the Federal Government stated objectives for art education (Educational Research and Development Council 1985; Vol.12:79). The questionnaires were checked and validated by the researcher's superior and three other lecturers in Test and Measurement, Instructional Technology and Educational Psychology.

The researcher administered the questionnaires with the help of the art teachers in the various schools under study. The purpose of the questionnaires and what was expected of the respondents was explained clearly before they were given out to be completed. The questionnaires were administered on the students when they were in class. This was done to stem off the possibility of the respondents discussing the questions before responding on them. The researcher and the cooperating classroom teachers jointly, administered the questionnaires to the students.

The questionnaire was based on Likert-Scale. The subjects were to respond according to the degree of their agreement or disagreement with the statement of each item.

3.5 Data Analysis

Tables of percentages were used for the organisation and presentation of the data collected for the final study. They were meant to summarize the responses of the subjects because

percentages reduce different sets of numbers to comparable sets of numbers and to a common base.

According to Thomas (1985), for any reliable prediction in research, there is the need for the use of statistics to evaluate the hypotheses. The t-test statistics was used to test the stated hypotheses for this study. It was found useful because it is a simple technique used by researchers to test differences between or among groups of subjects.

3.6 Pilot Study

The Pilot study was conducted on the students for Demonstration Secondary School, Ahmadu Bello University, Zaria. The subjects consisted of all fine art students in the Senior Secondary classes. This was because only the Senior Secondary students and their art teachers were to be the subjects of the main study. The art teachers were not included in the pilot study because there was only one available in the school. The other art teacher was on leave. A total of forty copies of the thirty-six items questionnaires were administered on the subjects. Thirty-three were completed and returned to the researcher, and this represented 82.5% of the questionnaires distributed.

The pilot study was aimed at establishing the following:

1. Determining the reliability of the research instrument through a trial run;
2. Identifying redundant items;
3. Identifying areas where problems may arise during data collection.

A Chi-square statistic was used in analysing the pilot study results. The calculated value of the Chi-square for the entire sample responses on the 36 items is 4.67, which is not significant at .01 level.

This result may be due to the small number of the sample. Those items that resulted in testing nothing were discarded. These were the ones on which the subjects' responses on them were either 100% or those which were totally rejected by the subjects. After discarding such items there were thirty-four items that were considered good enough to be used in the final study.

DATA ANALYSIS4.1 Introduction

4.1 Man's ability to evaluate and assess his performance has always been his tool in measuring his own progress. It is in respect of this vital decision that an evaluation study is found necessary during this formative stage of the new art education curriculum. This study therefore was an attempt to find out the degree to which the art education stated objectives, as contained in the National Curriculum for Senior Secondary Schools were being achieved in Secondary Schools in Kaduna State. The variables taken into consideration for the study were the teachers, students and location of the students. Teachers and students were used to assess the achievement of the objectives because according to Taba (1962) objectives could be achieved only if students acquire certain knowledge, skills, techniques and attitudes.

Farrant (1982) asserts that it is the teacher that plays the important role of converting the objectives into practical realities for the students.

This chapter analyses the discusses the data collected through the two sets of questionnaires that were administered. Percentages were used to organize the collected information in tabular form for quick and easy understanding. Percentages found to be useful because they help in summarizing the responses of the subjects so as to faciliate the analysis of the data collected. The t-test statistics was adopted for the

analysis of the stated hypotheses.

The interpretations and discussions of the data were based on the stated hypotheses which tested the subjects' opinion on the stated objectives of Nigerian art education programme. The processes adopted and the results of the preliminary study have been discussed in chapter III.

This chapter therefore presents the results of the main study only. Ninety percent of the subjects in this study were difference between the students' and teachers' population were similar in art education in Nigeria because similar researches such as that of Sawa (1986), which was conducted in Gongola, Kaduna, Lagos, and Kwara States of Nigeria revealed similar differences. This suggests a general shortage of art teachers in the country.

The number of the urban students, 132 represented 50.4 percent of the total population of 262 students. The rural students were 130, representing 49.6 percent of the total number of students. There was no significant difference in number between the urban and the rural population in this study because the difference is only 0.73 percent.

Table 4.1: Distribution of the Students According to the Hypothesized Variables M-262

Subjects	Variables	Number of Respondents	%
	Urban	132	50.4
	Rural	130	49.6
Total		262	100%

Qualification wise, thirteen percent of the teachers in this study had NCE Certificates, while 27.6 percent had Diploma Certificates. Only 6.9 percent were holders of B.Ed. (Creative Arts) degree Certificates. About thirty-two percent of the teachers were holders of B.A. Fine Art degree Certificates. It could be noted from Table 4.2 that the trained teachers, those are NCE and B.Ed. Creative Arts degree holders, put together made up only 20.7 percent of the total population of the teachers in this study. While the untrained teachers put together made up 79.3 percent of the total population of the teachers. As a result of shortage of trained teachers, one might expect some problems with the teachers' and students' perception of the objectives.

Table 4.2: Distribution of Teachers According to Qualification N-29.

Qualification	Respondents	%
Nigeria Certificate in Education (NCE)	4	13.8
Diploma in Fine Arts	8	27.6
Bachelor of Education (Creative Arts)	2	6.9
Bachelor of Arts (B.A.)	15	51.7
N	29	100%

4.2: Presentation of Subjects' Rating of the Questionnaire Items

The responses were grouped as positive and negative. Presented below is the summary of the positive responses listed item by item. Both students' and teachers' responses were presented in three categories:

- Top rated;
- Second rated; and
- The least rated items.

The top rated category is made up of items that have seventy (70) percent and above positive responses, while items with sixty (60) to sixty-nine (69) percent positive responses are in the second rated category. Items with forty (40) to fifty-nine (59) percent positive responses are in the least rated category. These categorizations were found useful and used by Sawa (1986).

4.2.1 Students Rating

Table 4.3: Students' Top Rated Items, 70% and above N=262.

S/No.	Item No. as in Questionnaire	Items	No. of Students Rating the Items as Agreed	%
1.	1	Develop ways of expressing feelings and emotions through the different aspects of art	210	80
2.	14	Know the different aspects of art	198	75
3.	17	Know and understand the relationship between art and culture	190	72
4.	21	Know much about great artists of Nigeria and other parts of the world.	190	72
5.	15	Know and understand the value of art to every individual.	185	70
6.	16	Know the various areas of fine arts.	185	70
7.	20	Know much of the art history of Nigeria and other parts of the world.	185	70

There were only seven items out of 34 items that fell into the top rated category. These seven items represented 20.59 percent of the total number of 34 items of the questionnaire. Item 1 which says HQ: "develop ways of expressing feelings and emotions through the different aspects of art", appears to be the most popular. It has two hundred and ten (210) students positive response, which represented eighty (80) percent of the total number of two hundred and sixty two (262) students. One hundred and ninety eight (75%) of students responded positively to item 14 "know the different aspects of arts". While one hundred and ninety (72%) students responded positively to item 17, "know and understand the relationship between art and culture".

Similarly, item 21, "know much about great artists of Nigeria and other parts of the world", had 190 (72%) students' positive response. One hundred and eight five (70%) students responded positively to item 15, "know and understand the value of art to every individual". Item 16, "know the various areas of Fine Arts" also had 185 (70%) students with positive response. Item 20, "know much of the art history of Nigeria and other parts of the world" had 185 (70%) students positive responses.

Table 4.4: Students Second Rated Items (60% to 69%) N-262.

S/No.	Item No. as in Questionnaire	Items	No. of Students Rating Items as Agreed	%
1.	4	Learn to effectively use art tools and materials	180	68.7
2.	13	List and describe traditional Nigerian art works	179	68.3
3.	10	Appreciate works of art.	178	68
4.	19	Be competent in artistic creativity.	177	67.6
5.	30	See the usefulness of art in other subjects.	173	66
6.	25	Develop interest in having a career in art.	172	65
7.	4	Observe design elements in man objects.	170	64
8.	33	Understand the role of art in National development.	170	64
9.	28	List and describe possible job opportunities in art.	166	63
10.	31	Make technical, mathematics or biological illustrative drawings well.	166	63
11.	34	Know the relevance of an artist in various establishment.	166	63

S/No.	Item No. as in Questionnaire	Items	No. of Students Rating Items as Agreed	%
12.	12	Distinguish the qualities, functions and characteristics of local arts and crafts.	165	62
13.	27	Produce tie and dye cloth by using various methods.	162	66
14.	2	Identify various qualities and functions of lines.	159	60
15.	18	Know the various functions art performs in the society.	159	60

As shown on table 4.4, there are fifteen items in the second rated item category, which represents 44.12 percent of the total items.

Item 4 appears to be the most highly rated with one hundred and eighty (68.7%) students agreeing to "learn to effectively use art tools and materials". One hundred and seventy nine (68.3%) students responded positively to item 13 "list and describe traditional Nigerian art works". While item 10, "appreciate works of art" had one hundred and seventy eight (68%) students' positive responses.

One hundred and seventy seven (67.6%) students agreed with item 19, "be competent in artistic creativity". And item 30, "see the usefulness of art in other subjects" had one hundred and

seventy three (66%) students who have responded positively to it.

One hundred and seventy two (65%) students agreed with item 25, "develop interest in having a career in art". And one hundred and seventy (64%) students agreed with item 3 that art enables them, "observe design elements in man made objects". Also one hundred and seventy (64%) agreed with item 33, "understand the role of art in National development".

One hundred and sixty-six (63%) students responded positively to each of the following items - 28 - "list and describe possible job opportunities in art", item 31 - "make technical, mathematical or biological illustrative drawings well", and item 34 - "know the relevance of an artist in various establishments".

Item 12, "distinguish the qualities, functions and characteristics of local arts and crafts" and one hundred and sixty-five (62%) students' responded positively to item 27 - agreeing to be able to "produce tie and dye cloth by using various methods".

Finally for this category, one hundred and fifty-nine (60%) students responded positively to each of the following items - 2 - "identify various qualities and functions of lines", 18 - "know the various functions art performs in the society".

Table 4.5: Students Least Rated Items N-262.

S/No.	Item No. as in Questionnaire	Items	No. of Students Rating Items as Agreed	%
1.	7	Learn to improvise art tools	156	59.54
2.	9	Describe techniques of moulding.	155	59.16
3.	11	Verbalise art works using appropriate art terms.	155	59.16
4.	22	Explain the position Nigerian art in world art history.	155	59.16
5.	32	Know and understand relationship between art and science.	155	59.16
6.	29	Learn photographing	154	58
7.	8	Learn to use improvise art tools effectively.	148	56
8.	6	Identify properties of clay.	138	53
9.	5	Identify Ceramic tools and their functions.	137	52
10.	23	Explain possible influences of African art on Western art.	136	51
11.	24	Explain possible influences of Western art on African art.	131	50
12.	26	Weave with cane, raffia, palm fronds or grass.	127	48

the least rated with one hundred and twenty-seven (48%) students' responses.

Summarily, it appears from the students' ratings that the following stated objectives had been adequately achieved - 1, "development of a language for expressing ideas, feelings, emotions and moods through variety of art experiencing; 3, understanding and appreciating works of art; 4, gaining knowledge and developing intellectually, physically and culturally through art; and 7, seeing the usefulness of art in other areas and the society". This was because more than 50 percent of the items that were formulated to cater for these objectives fell into the top rated category and second rated category (tables 4.3 and 4.4). The least achieved objectives is number 2, "learning the proper use of art tools, equipment and materials", because more than 90 percent of the items derived to cater for it fell in the least rated category.

4.2.2 Teachers Ratings

Like the students, the teachers' ratings are also summarized and presented in three categories:

- Top rated;
- Second; and
- Least rated categories.

Table 4.6: Teachers Top Rated Items (70% and above) N=29.

S/No.	Item No. as in Questionnaire	Items	No. of Teachers Rating Items as Agreed	%
1.	10	Know the different aspects of art.	29	100
2.	6	Know the various functions art performs in the society.	29	100
3.	9	Know and understand the value of art to individual.	26	89.65
4.	8	Know the various ares of fine art.	25	86.20
5.	31	Make technical, mathematical or biological illustrative drawing well.	25	86.20
6.	33	Understand the role of art in national development.	24	82.75
7.	17	Learn to improvise art tools.	23	79.31
8.	7	Know and understand the relationship between art and culture.	23	79.31
9.	1	Be competent in artistic creativity.	23	79.31
10.	4	Explain possible influences of Western art on African art.	23	79.31
11.	5	Explain possible influences of African art on Western art.	22	75.86

S/No.	Item No as in Questionnaire	Items	No. of Teachers Rating Items as Agreed	%
12.	13	Observe design elements in man made objects.	22	75.86
13.	11	Develop ways of expressing feelings, and emotions through the different aspects of fine arts.	21	72.41
14.	16	Identify ceramic tools and their functions.	21	72.41
15.	19	Describe techniques and moulding.	21	72.41
16.	25	Develop interest in having a career in art.	21	72.41

There are 16 items in the teachers top rated category, representing forty-seven percent of the total items.

The following were the most highly rated items with 100% positive responses each - item 10 "know the different aspects of art, and item 6, "know the various functions art performs in the society". Twenty-six (89.65%) out of a total of twenty nine teachers agreed with item 9 to have exposed the students to experiences that should enable them "know and understand the value of art to every individual". Following closely were the following items with twenty-five (86.20%) teachers positive responses each - item 8 "know the various areas of fine art",

and item 31 "make technical, mathematical or biological illustrative drawing well". There were twenty-four (82.75%) teachers that responded positively to item 33, "understand the role of art in national development". Each of the following four items were positively responded to by twenty-three (79.31%) teachers - item 17, "learn to improvise art tools", item 7, "know and understand the relationship between art and culture", item 1, "be competent in artistic creativity" and item 4, "explain possible influences of western art on African art". Twenty-two (75.86%) teachers responded to each of the following positively - item 5, "explain possible influences of African art on western art" and item 13, "observe design elements in man made objectives".

The following were the least rated items of this category with twenty-one (72.41%) teachers positive responses:

- Item 11 - "develop ways of expressing feelings, and emotions through the different aspects of fine arts";
- Item 16 - Identify ceramic tools and their functions";
- Item 19 - "describe techniques of moulding"; and
- Item 25 - "develop interest in having a career in art".

Table 4.7: Teachers Second Rated Items - (60 - 69) N = 29.

S/No.	Items No. as in Questionnaire	Items	No. of Teachers Rating Items as Agreed	%
1.	18	Learn to use improvise art tools effectively.	20	68.96
2.	3	Know much of the art history of Nigeria and other part of the world.	19	65.51
3.	2	Know much about great artists of Nigeria and other parts of the world.	19	65.51
4.	34	Know the relevance of artist in various establishments.	18	62.06

It can be noted on table 4.7 that only four items which represents 11.76 percent of the total 34 items of the questionnaire, fell into the second rated category. The most popular of the four is item 18, "learn to use improvise art tools effectively", which has twenty (68.96%) teachers positive responses. The next two items 2, "know much about artists of Nigeria and other parts of the world", and item 3, "know much of the art history of Nigeria and other part of the world". The least rated item in the second rated category is item thirty-four which had eighteen (62.06%) teachers responses.

Table 4.8: Teachers Least Rated Items (49 - 59%) N - 29.

S/No.	Item No as in Questionnaire	Items	No. of Teachers Rating Items as Agreed	%
1.	24	List and describe traditional Nigerian art works.	17	58.62
2.	12	Identify various qualities and functions of lines.	16	55.17
3.	28	List and describe possible job opportunities in art.	16	55.17
4.	32	Know and understand the relationship between art and science.	16	55.17
5.	23	Distinguish the qualities, functions and characteristics of local arts and crafts.	15	51.72
6.	30	See the usefulness of art in other subjects.	15	51.72
7.	14	Learn to effectively use art tools and materials.	14	48.27
8.	15	Identify properties of clay.	14	48.27
9.	20	Appreciate works of art.	14	48.27
10.	21	Explain the position Nigerian art in world art history.	13	44.82
11.	29	Learn photographing.	13	44.82

S/No.	Item No as in Questionnaire	Items	No of Teachers Rating Items as Agreed	%
12.	22	Verbalise art works using appropriate art terms.	12	41.37
13.	27	Produce tie and dye cloth by using various methods.	12	41.37
14.	26	Weave with cane, palm fronds or grass.	12	41.37

As much as 41.17 percent of the total items of the questionnaire fell into this least rated category. This category is made up of items that have 40 to 59 percent of the subjects who agreed that the objectives being represented by each item were adequately achieved.

Item 24 - "list and describe traditional Nigerian art works" was the most popular item with seventeen (58.62%) teachers' positive responses. While very close to it were the following item with sixteen (55.17%) teachers responses each - item 12 "identify various qualities and functions of line", and item 32, "know and understand the relationship between art and science". Similarly the following items had fifteen (51.72%) - teachers each that positively responded to them - item 23 - "distinguish the qualities, functions and characteristics of local arts and crafts" and item 30 - "see the usefulness of art in other subjects".

The next three items had fourteen (48.27%) teachers' positive responses item 14 - "learn to effectively use art tools and materials", item 15 - "identify properties of clay" and item 20, "appreciate works of art".

While the following items had thirteen (44.82%) teachers that responded to them each positively - item 21, "explain the position of Nigerian art in world art history" and item 29, "learn photographing". The following were the least rated items with only twelve (41.37%) teachers' positive responses - item 27, "produce tie and dye cloth by the using various methods", and item 26 - "weave with cane, raffia, palm fronds or grass".

Table 4.9: Summary of Positive Responses of the Subjects According to Stated Objectives.

No. as in National Curriculum	Stated Objectives as Stated in the National Curriculum	Corresponding Questionnaire Items to Stated Objectives		Students Positive Responses	Teachers Positive Responses
		Students QNNAIRE	Teachers QNNAIRE		
1.	The development of a language for expressing ideas, feelings, emotions, and moods, through a variety of art experiences.	1, 2, 3	11, 12, 13	68%	68%
2.	Learning the proper use of art tool, equipment and materials.	4, 5, 6, 7, 8	14, 15, 16, 17, 18	58%	63%
3.	Understanding and appreciating works of art.	10, 12, 13, 9, 11	19, 20, 22, 23, 24	63%	54%
4.	Gaining knowledge and developing intellectually, physically and culturally through art.	14, 15, 16, 17, 18	6, 7, 8, 9, 10	71%	91%
5.	Having adequate skill in and competence for higher education in art.	20, 21, 19, 22, 23, 24	1, 2, 3, 4, 5, 21	62%	56%
6.	Developing interest in future vocation in art.	25, 26, 27, 28, 29	25, 26, 27, 28, 29	59%	49%
7.	Seeing the usefulness of art in other subject areas and the society.	30, 31, 32, 33, 34	30, 31, 32, 33, 34	63%	67%

A summary of the positive responses of the subjects according to the stated objectives is shown on table 4.9. It would be noted that sixty-eight percent of the students agreed that objective 1, "the development of a language for expressing ideas, feelings, emotions and moods has been adequately achieved, while sixty-seven percent of the teachers also agreed on the same objective being adequately achieved. Only fifty-eight percent of the art students agreed that objectives 2, "learning the proper use of art tools, equipment and materials", had been achieved, while up to sixty-three percent of the teachers agreed that it had been achieved. Sixty-three percent of the art students and fifty-four percent of the art teachers believed that objective 3, "understanding and appreciating works of art" was achieved.

Objective 4, "gaining knowledge and developing intellectually, physically and culturally through art" was most adequately achieved because up to ninety-one percent of the art teachers and seventy-one percent of the students agreed that the objective had been achieved.

Sixty-two percent of the art students and fifty-six percent of the art teachers agreed to the achievement of objective 5, "development interest in future vocation in art" was poorly achieved because it has the lowest percentage of the subjects" agreeing to its achievement; only fifty-nine percent of the students and forty-nine percent of the teachers agreed that the objective had been achieved. Finally, sixty-three

percent of the teachers agreed that objectives 7, "seeing the usefulness of art in other subject areas and the society" was achieved.

4.3 Results of Tested Hypotheses

The interpretation of data in this study was based on the hypotheses which were set to test the subjects' responses. There were four stated hypotheses. These hypotheses were tested through the use of T-test statistics. The results are presented below.

Hypothesis 1

This hypothesis states that there is no significant difference between teachers' and students' opinion concerning the achievement of the stated objectives of art education.

Table 4.10: Art Education Teachers' and Students' Opinion on the Achievement of the Nigerian Art Education State Objectives.

Status	Mean	Sample Size	SD	SE	T	DF	P
Student	125.5	262	38.64	2.387	0.34	39	0.736
Teacher	123.4	29	30.20	5.608			

The result of the test, as shown in table 4.10 above, shows that T value is 0.34, while the P is 0.736. This means that there was no significant difference between teachers and

students opinion concerning the achievement of the stated objectives of art education. The result of the test therefore suggests that the null hypothesis should be accepted.

Hypothesis 2

This hypothesis states that there is no significant difference between rural students' opinion and urban students' opinion concerning the achievement of the stated objectives of art education. The hypothesis above was also tested using T-test statistics.

Table 4.11: Rural and Urban Students Opinion on the Achievement of Stated Art Education Objectives.

Location	Mean	Size	SD	SE	DF	T	P
Rural	125.0	130	39.64	3.476	259	-0.23	0.8006
Urban	126.1	132	37.78	3.289			

The result of the test shows that the T value is -0.23 and the P is 0.8006. These do not suggest significant difference. This suggests that the rural students' opinion and the urban students' opinion were similar. The null hypothesis is therefore accepted.

Hypthesis 3

This hypothesis states that there is no significance difference between students' perceived art education objectives.

Table 4.12: The Difference Between Students Perceived Art Education Objectives and the Stated Art Education Objectives.

N	Mean	STDEV	SE Mean	T	P
262	3.6917	38.643	2.387	-18.63	0.0000

The test result is shown in the table above. T value is -18.63 and P is 0.0000. The result suggests that there was significant difference between students' perceived art education objectives and the stated objectives. The null hypothesis is therefore rejected.

Hypothesis 4

States that, there is no significant difference between teachers' perceived art education objectives and the stated objectives.

Table 4.13: The Difference Between Teachers' Perceived Art Education Objectives and the Stated Objectives.

N	Mean	STDEV	SE Mean	T	P
29	123.448	30.202	5.608	-8.30	0.0000

The test result, as shown in table 4.13 above, shows that T value is -8.30 and the P is 0.0000. This is considered as showing significant difference between teachers perceived art objectives and the stated objectives. The null hypothesis is therefore rejected.

4.4 Discussion of Results

The rest results revealed that the difference between the students' perceived art education objectives and the stated objectives was significant at 0.05 level of significance. This result is similar to that of the test result on teachers' perception. This means that both the teachers' and students' understanding of the stated objectives of art education was very much different from what they ought to be. This might be due to the fact that 79 percent of the teachers were untrained art teachers (see table 4.2). In support of this view, Cooper (1986:4) observed that the major problem confronting untrained teachers most of the time "is not that the theories put before them are unworkable, but that they simply cannot internalize those theories to the point where they can be used to interpret and solve practical problems". This explains why most students claimed to be ignorant of the existence of the stated objectives when they were interviewed by a researcher on their perception of the stated objectives of art education.

This suggests that, since the teachers do not understand the stated objectives fully, they then could not effectively and meaningfully make the students understand them. Instead, in line with the observation made by Clegg (1958) they teach them what they were taught in school and in the way they were taught.

4.4 Discussion of Results

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This suggests that, since the teachers do not understand the stated objectives fully, they then could not effectively and meaningfully make the students understand them. Instead, in line with the observation made by Clegg (1958) they teach them what they were taught in school and in the way they were taught.

This is contrary to the belief of many educationists, that when teachers share their knowledge and understanding of clearly defined objectives with their students; better instruction and evaluation will occur, learning will be more efficient and the students will become better self-evaluators (Cooper 1986).

As a result of most of the art teachers being fine artists without teaching qualifications, they were likely to have concentrated more on their areas of specialization rather than teaching all the aspects of visual arts including the theoretical aspect. This was reflected in their responses to the questionnaire. The items that were seeking information concerning exposing the students to art history and art appreciation were rated low (see items 10 - 13 and items 22 students' ratings). This suggests the inadequacy of the achievement of art education stated objective 3, "understanding and appreciating works of art", and objective 5, "having adequate skill in and competence for higher education in art". Only fifty four percent of the teachers believed that objective 3 has been achieved and fifty-six percent of the teachers agreed on the achievement of objective 5, (see table 4.9). If the theoretical aspect is continuously overlooked by the teachers in this way, students will regard art as a mere part time activity and the number of schools offering art at the Senior Secondary level will continue to decrease.

This will support the observation of Akenzua (1972) that lack of interest on the part of the students could be attributed to faulty teaching by untrained teachers, which he went further

to explain, can lead to a feeling that any art activity is a waste of time and the students may experience a feeling of insecurity when making artistic judgement.

Teaching, according to Farrant (1982) the final step in the process of converting educational aims into practical realities adequately is questionable.

It is therefore not surprising that objective 2, "learning the proper use of art tools, equipment and materials", objective 3, "understanding and appreciating works of art" and objective 6, "developing interest in future vocation in art" are the least achieved objectives (see table 4.9).

Environment is one of the major factors influencing human development in art. It is therefore expected that art teachers will exploit the natural resources fully in their environment.

On the contrary most teachers in the area of the study did not seem to have exploited their environment as they should. Item 26, which aimed at enabling the students "weave with cane, raffia, palm fronds or grass", and 27, which aimed at enabling students to "produce tie and dye cloth by using various methods" were rated very low. Only thirty-one percent of the teachers responded positively to items 26, and 41 percent responded positively to item 27 (see table 4.8).

This influenced the students having low interest in future vocation in art. This also explained why the stated objective 6, "developing interest in future vocation in art", was inadequately achieved by the teachers" (see table 4.9).

The test results of hypothesis 2 revealed that the difference between the opinions of students in rural schools and those in urban schools concerning the achievement of the stated objectives of art education was not significant (see table 4.11). This result did not come as a surprise because the art teachers in both rural and urban schools got their higher education training in the urban setting and teaching demands the transfer of experiences the teacher went through to the students. This then means that the students in the rural schools will benefit from their urban trained teacher's experiences; which will in turn influence the students' attitude, opinions and choices. Therefore there will be little or no difference expected between the opinion of students in the rural schools and those in the urban schools since their teachers have gone through similar experiences and in similar environment. In addition it may be as a result of teachers, teaching students what they were taught in school and in the same way (Clegg, 1958).

4.5 Summary of the Results

This research was carried out in Senior Secondary Schools offering art in Kaduna State to find out the adequacy of the achievement of the stated objectives of art education.

Art was not offered at Senior Secondary level in all secondary schools in the state. Only fifteen (15) schools involved in this study offered art up to Senior Secondary Certificate Examination (SSCE) level in the session 1994/95.

The study revealed a shortage of art teachers generally, with a maximum of three teachers and a minimum of one teacher per school. The study also showed that only twenty-one percent of the art teachers were trained art teachers while seventy-nine percent were untrained art teachers.

It is revealed that there was no significant difference between teachers' and students' opinion concerning the achievement of the stated objectives of art education. Also there was no significant difference between rural students' opinion and urban students' opinion concerning the achievement of the stated objectives.

But the study revealed significant difference between students' perceived art education objectives and the stated objectives. Similarly there was significant difference between teachers' perceived art education objectives and the stated objectives.

The research showed that both the teachers and the students were of the opinion that all the stated objectives of art education had been achieved but not all were adequately achieved (See table 4.9).

The following were the most adequately achieved objectives - "The development of a language for expressing ideas, feelings, emotions and moods through a variety of art experiences", and "gaining knowledge and developing intellectually, physically and culturally through art", very high percentage of both students and teachers were of the opinion that the said objectives had been achieved (see table 4.9). While the least achieved objectives was, "developing

interest in future vocation in art".

4.6 Major Findings

This study has enabled the researcher to come up with a number of findings, which are discussed below. It has been found that both the art teachers and the art students in the area of study believed that art education stated objectives had been achieved. Though teachers and students responses were not completely the same, there was all the evidence that it was generally agreed that all the objectives had been achieved.

Environment, according to Lowenfeld (1975), is expected to have some influence on the individual's development in art. But the present study revealed that environment had no influence on the students. There was no marked differences on the rural and urban students' opinion. They all believed that the objectives had been achieved. It was also discovered that both teachers and students perceive the objectives differently from what they really are.

The problem of quantity and quality of teachers was indicated. There was a minimum of one art teacher per school and a maximum of three. Seventy-nine percent of the art teachers in the schools under study were untrained art teachers. Only twenty-one percent of the teachers were actually trained as art teachers. Even with this small number of the trained art teachers, some of them were forced to teach other subjects.

This could be another factor that would discourage the art students from developing interest in pursuing a future career in art. In addition, the students were not exposed to enough skills to motivate them to develop interest in future vocation in art. All these could have led to the inadequacy in achieving objective six "developing interest in future vocation in art". This was the least achieved objective, with only fifty-one percent of the art students and forty-nine percent of the art teachers agreeing that it had been achieved.

The fifteen schools in this study were discovered to be the only schools offering art at Senior Secondary level during the time of this research and they were also a bit more constant in turning out students for the SSCE in art each year.

The researcher was reliably informed by an Education Inspector in one of the Education Zonal Offices that education inspectors in Kaduna State now go to inspect according to schools and not according to subjects like in the past. Which means the subject inspectors are no longer functioning as they should.

Chapter 5

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS5.1 Summary

This study set out to find out the degree to which the art education stated objectives, as contained in the National Curriculum for Senior Secondary Schools were being achieved in Kaduna State. The purpose of the study was to find out the relationship of the knowledge, skills and technique acquired by the students to the objectives.

Related literature was reviewed in the areas of curriculum evaluation, role of visual arts in human development, teacher influence in art curriculum implementation and other related studies.

The method used for data collection was through questionnaire. Questionnaires for teachers and students were administered and analysis of the data collected was done. In the analysis of the data, tables of percentages were used and T-test was carried out to make the interpretation of the result of the data more meaningful.

Four null hypotheses were formulated and tested. Based on the analysis of the outcome of the tests, the first and second hypotheses were accepted while the third and the fourth hypotheses were rejected.

5.2 Conclusion

Following the above findings, it could be concluded that:

- i. The stated objectives of art education, according to the National Curriculum for Senior Secondary Schools, had been achieved in Kaduna State, so it could be concluded that the subject should command high respect among teachers, students and parents. But the reality of the situation is a complete opposite;
- ii. Teachers' and students' perception of the stated objectives was significantly different from what they were supposed to be;
- iii. Shortage of art teachers still existed in schools in Kaduna State, therefore the objectives of art education are likely to be incoherent and difused;
- iv. Most art teachers did not have the needed academic qualifications to handle art at this level of education;
- v. The students' acquisition of relevant knowledge, skills and techniques to the stated objectives of art education was fair;

2. The Ministry of Education should re-emphasize functional subject inspection. It is only in so doing that the standard of education could be monitored well and be improved. This will also enhance effective documentation in every subject.
3. The Ministry of Education should create a forum whereby subject teachers would meet at least four times in a year to discuss issues concerning their subjects. This would also enhance upliftment of education in no small measure.
4. There is the need for an art awareness workshop to enlighten Government officials and the general public on the relevance of art;
 - (i) to all school subjects;
 - (ii) in every establishment; and
 - (iii) in the society at large.

It is only when this is done that art would be taken seriously in Kaduna State.

5. Art teachers should include more of the local crafts in their art programme. This would motivate the students' interest in having a career in art since most students complained of being poor in drawing and painting.

6. There is the need for similar studies in other states in Nigeria so as to identify vital issues concerning the achievement of the stated objectives of art education, which could contribute in the revision of the objectives in the future.

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APPENDIX IQUESTIONNAIRE FOR ART TEACHERS

Dear Sir/Madam,

I am conducting a study on the achievement of the visual arts objectives in Senior Secondary Schools in Kaduna State. It is in partial fulfilment of the requirement for my M.Ed. degree in Curriculum and Instruction.

I would be very grateful if you would spare me some of your time to fill this questionnaire. I assure you that all information obtained will be treated with the greatest confidentiality.

Thank you for your cooperation.

Yours sincerely,

E. L. GADANI
Department of Education
Ahmadu Bello University
Zaria

QUESTIONNAIRE FOR ART TEACHERS

PART A: PERSONAL INFORMATION:

Please fill or tick (/) where necessary.

1. Name (optional) _____
2. Sex: Male () Female ().
3. School: _____
4. Number of students taking art in:
SS I _____
SSII _____
SSIII _____
5. Qualification:
N.C.E. ()
Diploma ()
H.N.D. ()
B.Ed. Creative Arts ()
B.A. Fine Arts ()
Others: _____
6. Years of teaching experience:
1 - 5 years ()
5 - 10 " ()
10 - 15 " ()
15 - 20 " ()
20 - 25 " ()
Over 25 " ()

PART B: DIRECTION

Please indicate how much you agree or disagree with the statement below by ticking (✓) where applicable:

Key: SA - Strongly Agree
 A - Agree
 U - Undecided
 D - Disagree
 SD - Strongly Disagree.

You have exposed your art students to various learning experiences that have enabled them to:

	SA	A	U	D	SD
1. Be competent in artistic creativity.					
2. Know much about great artists of Nigeria and other parts of the world.					
3. Know much of the art history of Nigeria and other parts of the world.					
4. Explain possible influences of modern art on African Art.					
5. Explain possible influences of African Arts on Western Art.					
6. Know the various functions of art performs in the society.					

	SA	A	U	D	SD
7. Know and understand the relationships between art and culture.					
8. Know the various areas of fine arts.					
9. Know and understand the value of art to every individual.					
10. Know the different aspects of art.					
11. Develop ways of expressing feelings and emotions through the different aspects of fine arts.					
12. Identify various kinds, qualities and functions of lines.					
13. Observe design elements in man made objects.					
14. Learn to effectively use art tools and materials.					
15. Identify properties of clay.					
16. Identify ceramic tools and their functions.					
17. Learn to improvise art tools.					
18. Learn to use improvise art tools effectively.					
19. Describe techniques of moulding.					
20. Appreciate works of art.					
21. Explain the position of Nigerian art in world art history.					
22. Verbalise art works using appropriate art terms.					
23. Distinguish the qualities functions, and characteristics of local arts and crafts.					

APPENDIX IIQUESTIONNAIRE FOR ART STUDENTS

Dear Students,

I am conducting a study on the achievement of the visual arts objectives in Senior Secondary Schools in Kaduna State. It is in partial fulfilment of the requirements for my M.Ed. degree in Curriculum and Instructions.

Please kindly complete this questionnaire as honestly as possible. Your responses will be strictly confidential.

Thank you for your cooperation.

Yours sincerely,

E. L. GADANI

QUESTIONNAIRE FOR ART STUDENTSPART A: PERSONAL INFORMATION

Please fill or tick (/) where applicable:

1. Name: _____
2. Date: _____
3. Age: _____
4. Class: _____
5. Schools: _____
6. Sex: Male () Female ()

PART B:

Please indicate how much you agree or disagree with statements below by ticking (/):

- Key: SA - Strongly Agree
A - Agree
U - Undecided
D - Disagree
SD - Strongly Disagree

Studying Art has enabled you to:

	SA	A	U	D	SD
1. Develop ways of expressing feelings and emotions through the different aspects of fine arts.					
2. Identify various, qualities and functions of lines.					
3. Observe design elements in man made objects.					
4. Learn to effectively use art tools and materials.					
5. Identify ceramic tools and their functions.					
6. Identify properties of clay.					
7. Learn to improvise art tools.					
8. Learn to use improvised art tools effectively.					
9. Describe techniques of moulding.					
10. Appreciate works of art.					
11. Verbalise art works using appropriate art terms.					
12. Distinguish the qualities, functions and characteristics of local arts and crafts.					
13. List and describe traditional Nigerian art works.					
14. Know the different aspects of art.					
15. Know and understand the value of art to every individual.					
16. Know the various areas of fine arts.					
17. Know and understand the relationship between art and culture.					

	SA	A	U	D	SD
18. Know the various functions art performs in the society.					
19. Be competent in artistic creativity.					
20. Know much of the art history of Nigeria and other parts of the world.					
21. Know much about great artists of Nigeria and other parts of the world.					
22. Explain the position of Nigerian art in world art history.					
23. Explain possible influences of African art on western art.					
24. Explain possible influences of western art on African art.					
25. Develop interest in having a career in art.					
26. Weave with cane, raffia, palm fronds or grass.					
27. Produce tie and dye cloth by using various methods.					
28. List and describe possible job opportunities in art.					
29. Learn photographing.					
30. See the usefulness of art in other subjects.					
31. Make technical, mathematical or biological illustrative drawings well.					
32. Know and understand the relationship between art and science.					

33. Understand the role of art in Nigeria development.
34. Know the relevance of an artist in various establishments.

SA	A	U	D	SD

APPENDIX III

November 25, 1994

The Zonal Director,
Kaduna State Ministry of Education,
Zaria Zone,
Zaria,
Kaduna State.

Dear Sir,

MRS. ELIZABETH L. GADANI

The above named is a staff and a postgraduate student in this department. She is currently working on her M.Ed. programme.

She is working on "An Evaluation of the Objectives of Visual Arts Programmes in Senior Secondary Schools in Kaduna State.

We would very much appreciate it if you could kindly grant her permission to go to the schools in your zone for the purpose of data collection.

I would like to thank you for your kind cooperation.

Yours sincerely,

Dr. B.A. SAWA
Supervisor