EVALUATION OF AN ARTS AND CRAFTS PROGRAM IN THE FOURTH AND FIFTH YEARS OF TEACHERS' COLLEGES IN TEN STATES OF NIGERIA

BY

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CHAPTER I

INTRODUCTION

Background of the Problem

Nigeria was under the British rule from 1860 to 1960, during which time educational matters were left in the hands of the Christian missionaries who were offered assistance with minimal control. Before the arrival of the missionaries in Nigeria, the main guiding principle of education was functionalism (Fafunwa, 1971). People were trained on the job, were taught the spiritual and moral values, and were prepared for social responsibility and political participation. Traditional art was learned through apprenticeship and was often a family affair. When the missionaries introduced Western-type education, it was "to impart knowledge saving the soul, and fit [the convert] for practical usefulness in life" (Fajana, 1970, p. 102). As art was mainly used in religious ("pagan") worships, its teaching was not encouraged. Academic training, and teacher training, were considered dangerous and were also not encouraged, as teaching was done personally by the missionaries or under their supervision by the African agents and Africans who returned from the Americas. When

the British later intervened in education, it was not to advance Nigerians and their country but for the promotion of the British interests (Fajana, 1975). British teachers of art were brought into Nigeria in 1927, but art teaching was not adequately encouraged.

At independence, efforts were made to revamp the system of education which was considered inadequately planned and imbalanced, and to transfer the schools from the missionaries (Voluntary Agencies) to the Local Education Authorities. The military take-over of the government of the Federal Republic of Nigeria in 1966 occurred as a result of ills in the society blamed primarily on the system of education, which was moderated only slightly after independence. The Somade Commission of 1969, set up by the military, was asked to examine the structure, content, and directions of the system of education as an instrument of national unity, and to explore the possibilities of introducing Universal Primary Education. This was followed by a national curriculum conference and curriculum workshops for primary, post-primary, and teacher education organized by the Nigeria Educational Research Council. A National Policy on Education was also promulgated by the military as a result of recommendations made by a committee, which it set up, and on which experts drawn from a wide range of interests served. The national aims of education were stated as:

1. the inculcation of national consciousness and national unity;

2. the inculcation of the right types of value and attitudes for the survival of the individual and the Nigerian society;

3. the training of the mind in the understanding of the world around; and

4. the acquisition of appropriate skills, abilities and competencies both mental and physical as equipment for the individual to live in and contribute to the development of his society. (Government's White Paper, New Nigerian, September 25, 1979, p. I)

Although there has been some form of continuity in the curriculum development in arts and crafts, the curriculum has never been evaluated as to its relevance to the national goals of education and with the intent of using the findings to improve the subsequent curricula. Evaluation is an integral part of curriculum development. This concept was emphasized by Eisner (1965) when he stated that "planning an academic curriculum also includes planning evaluation procedures that will make it possible to assess the effectiveness of the curriculum at large. . . . the availability of materials will determine whether or not students will engage in certain curriculum activities. The self-confidence and competencies of the teacher in particular areas may determine whether or not a particular historical period will be investigated" (p. 230).

Statement of the Problem

Since 1956, when art education was introduced in one of the Teachers' Colleges in the ten states of Nigeria, it has produced only a few people who went on to qualify to be artists and also has graduated a few art teachers who have learned to draw, paint, sculpt, and teach in the Western tradition.

The few artists who graduated from the schools modeled after the British School of Art, felt they should unlearn some of the things they learned (Ulli Beier, 1960). The "imported" art did not draw audiences from the society, unlike traditional arts with themes which were regarded as restatements of a way of life and which could be identified with socially and culturally.

Those who have qualified to be teachers are too few to meet the demand for art teaching. Also these teachers have realized that art education must be regarded as an instrument for preserving, transmitting, and transforming the cultural heritage. A new curriculum was needed to reflect the political and social change that resulted from independence. The art program in Nigeria should, therefore, be relevant to the culture, responsive to change, and inculcate a feeling of national consciousness.

The Universal Primary Education (U.P.E.) Teacher Education Material in arts and crafts was developed with the intention of replacing the Western-based curriculum

by relating post-primary education to practical needs by building on direct education received in the extended family's compound, promoting aesthetic education, and producing Nigerians who are responsive to change, have a positive attitude toward arts and crafts, and who explore their environment.

The U.P.E. Teacher Education Material needs to be evaluated as to its adequacy in achieving the objectives set for it, namely: relevance to the culture, elimination of the art elitist attitude, responsiveness to change, inculcation of national consciousness, development of positive attitudes toward arts and crafts, exploration of the environment, and promotion of aesthetic education.

This study is intended to deal with the evaluation of the adequacy of the U.P.E. Teacher Education Material in arts and crafts in the fourth and fifth years of Teachers' Colleges in ten states of Nigeria. This material was published in 1977 by the Macmillan (Nigeria) Publishing Company for the Nigeria Educational Research Council. This material was developed as a result of a series of workshops organized by the Nigeria Educational Research Council which brought together art teachers from all over Nigeria in 1975. These art teachers were from the universities, the ministries of education, and the post-primary schools, including teachers' colleges. Materials were also developed for the other subjects taught in the teachers'

colleges. The ten states to be covered in this study are: Bauchi, Benue, Borno, Gongola, Kaduna, Kano, Kwara, Niger, Plateau, and Sokoto States. There are nineteen states in the Federal Republic of Nigeria.

The Conceptual Framework

Steiner (1978) has talked of the four components of education, namely: student, content, teacher and setting. Specifically, educational programs need to consider the student in terms of his attitude and developmental level; select relevant program content; consider the teacher in terms of attitude, education, and experience; and consider the setting in terms of administrative, financial, and community support as well as the physical and psychological aspects of the environment.

There is no doubt that the pre- and post-independence educational system in Nigeria had content. The problem has been the relevance of the content to the community. When the National Policy on Education was promulgated in 1977, it was followed by the setting up of the National Implementation Committee in September 1977. The committee, according to its chairman, Professor Sanya Onabamiro (1979) was to have consultations with Task Forces from all 19 States and with officials in the Ministries of Education. It also sought memoranda from those who "participated in

the National Conference on Curriculum Development in September 1969, and at the seminar at which the National Policy was formulated in June 1973" (p. 5). The Federal Commissioner for Education, Dr. G. B. Leton (1978) said the National Implementation Committee on Education was set up to see that:

> . . . the new educational system would not only educate a pupil but also make him an employable individual satisfactorily equipped in his field to do any job. (p. 24)

The U.P.E. Teacher Education Material was produced as a part of the program tailored to make every pupil educated and satisfactorily equipped to do any job in his/her field. Its evaluation will, therefore, not be complete if it does not say something about the pupil, the field or content, the teacher, and the society.

Objectives of the Study

The main objective of this study is to determine the worth or value of the U.P.E. Teacher Education Material in arts and crafts.

Specific objectives are:

(a) to determine what teachers had been doing with respect to arts and crafts before receiving this material;

(b) to ascertain the teachers' educational background and experiences;

(c) to determine the support the teachers receive from the setting;

(d) to gather demographic data on students who select art:

(i) reason: vocation or avocation; curiosity; academically weak, etc.

(ii) background, educational goals, etc.

(e) to determine whether stated objectives in the U.P.E. Teacher Education material are possible to achieve by using the material in the existing situation in the Teachers' Colleges; and

(f) to determine whether the material omits relevant concepts, skills, or experiences.

Justifications for the Study

Not much research has been done in the area of research in the content of art curriculum. Ivan Johnson, Jessie Lovano-Kerr, and others (1979) stated:

> Research in art education thus far in its relatively young history has dealt more with how and why students create art than with instructional theory or the content of an art curriculum. Most of the research in art education done thus far has been task oriented. . . (p. 2)

In Nigeria, although there has been some form of continuity in the curriculum development in arts and crafts from 1966 to 1977, the curriculum has not been evaluated. In America, much work has been done in curriculum development as seen in the South Western Regional Laboratory (SWRL) and the Central Midwestern Regional Educational Laboratory (CEMREL) projects since 1965. Yet, by 1979

little had been done in art curriculum evaluation. This study, if conducted, will not only add to the literature in the area of curriculum evaluation but may lead to further modification and strengthening of the U.P.E. Teacher Education Material in arts and crafts.

Before its publication, the material in preliminary (mimeographed) form was sent to the workshop participants for corrections and testing. Since no comments were returned, it was assumed that the material was acceptable to the participants. It is hoped that both participants and other teachers will have an opportunity not only to try out the material but to comment on it after its implementation.

This study also will examine the importance of the social, cultural and anthropological dimensions of art. Jessie Lovano-Kerr and Enid Zimmerman (1975) said little attention has been given to the social, cultural and anthropological dimensions of art in current art education theory and practice. June McFee, one of the proponents of the cultural dimensions of art in education theory and practice, according to two scholars, held:

> that because the arts transmit values and attitudes and identify cultural meanings, they can be a very effective means for learning about society, for developing skills necessary to symbolize and organize, and for expressing what one learns and feels about society. (p. 8)

Those who have criticized the post-independence Nigeria system of education have commented on the neglect of the

cultural dimension but will also support or disagree with the proponents of the cultural dimension of art.

Finally, Gagne (1967) has stated that what one really wants to know about a given curriculum is whether it works; and, in more precise terms, whether learning is promoted by the presentation of particular content in a particular sequence. It remains to be seen whether the U.P.E. Teacher Education material will produce the attitudes, values, skills, and knowledge it purports to do.

Limitations of the Study

At the Institute of Education, Ahmadu Bello University, Zaria, Board of Studies in Arts and Crafts meeting in December 1979, the representatives of the Teachers' Colleges in the ten states cited the lack of teaching material as one of their problems. This led to a summary of the U.P.E. Teacher Education material being prepared, and in March 1980 it was mailed to the Teachers' Colleges. In classes 4 and 5, where the U.P.E. Teacher Education Material will be evaluated, the students would have been exposed to the material for almost two years by the time this study is carried out.

This study will measure the attitudes of students who have been exposed to the material, survey teachers on whether the material is usable in the Teachers'

Colleges, determine whether the objectives stated for the topics can be achieved and are worth achieving through the use of the program, and ascertain whether any of the general objectives will be achieved.

It will not be possible for the researcher to visit the teachers' colleges as a participant observer during the study. There is also no standard test to measure the achievement level of the students at the end of each topic. It has often been said that an account of the student's experience cannot be obtained through tests and questionnaires, but by asking the student. In this study, there is no attempt or plan to ask each individual student about his/her experience through direct contact or otherwise.

Description of Terms

The Primary School will be used in this study in place of the elementary school.

The Teachers' College refers to the post-elementary school which runs the 5-year teacher education program to prepare elementary school teachers and the 1-year post-West African School Certificate teacher training school also referred to as the Pivotal Teachers' College. The 5-year program is similar to the high school program in the first two to three years and it runs from class one through class five.

The West African School Certificate is awarded at the end of the 5-year high school program (successful completion).

The Grade II Teachers' Certificate is awarded at the end of a successful completion of the teachers' college program.

CHAPTER II

REVIEW OF LITERATURE

Introduction

This review of literature will cover (1) curriculum development: general curriculum and art curriculum development; (2) evaluation: definition, the structure of evaluation design, art evaluation models, and curriculum evaluation studies.

The intent of describing an approach to general curriculum development, an approach to art curriculum development, and an art curriculum project, is to put the three side by side so that one would see the extent to which theory relates to practice. Basic to curriculum development is the identification of goals and objectives. The American National Art Education Association's statements of objectives of art education in the Middle/Junior, and Senior High School will be outlined since they represent expert opinion derived from theories of art education which potentially can be used as a basis for curriculum development and evaluation. According to Tyler (1949), the process of evaluation begins with the objectives of the program with regards to the degree to which the objectives

are realized through the use of the program. Steiner (1980) extends this concept by stating that the way to evaluate a curriculum would be to determine the fitness of the objectives to the theories of art education.

In this review of literature, evaluation will be presented as defined by different experts in the field. Several noted evaluation models will be described. The problem of evaluation in art will be discussed in conjunction with evaluation models that are best suited to art. This discussion will be followed by a report of recent curriculum evaluation studies.

Tyler's approach to curriculum development has been selected for explication because it has been referred to as the most prevailing among models for thinking about schooling (Chapman, 1978; Zais, 1976; Hyman, 1973; and MacDonald, 1973). Its strength centers about four fundamental questions which form his rationale.

Tyler's approach will be seen with Eisner's, and with other approaches which have tried to show that curriculum evaluation cannot be isolated from curriculum development, and that curriculum development theory refers to ideas about the nature of knowledge, how children learn, the teaching process, and the setting.

Curriculum Development

General Curriculum Development

Tyler (1949) posed four fundamental questions he thought essential to consider in developing any curriculum and plan of instruction. These questions will also be useful for consideration in curriculum evaluation. They are:

1. What educational purposes should the school seek to attain?
2. What educational experiences can be provided that are likely to attain these purposes?
3. How can these educational experiences be effectively organized?
4. How can we determine whether these purposes are being attained? (p. 1)

In dealing with the first fundamental question, Tyler stated that what is needed in curriculum development are clearly defined purposes, goals, and objectives which become criteria by which materials are selected, content is outlined, instructional procedures are developed, and tests and examinations are prepared. A comprehensive philosophy of education and a scientific study of the curriculum would provide a more adequate basis for selecting objectives wisely. He noted the controversy between essentialists and progressives, between subject specialists and child psychologists, and other disciplines over the basic source from which objectives could be derived. The

progressives feel that it is important to study the child to determine the child's interests, problems, and purposes which would become the primary source of objectives. The essentialists feel that the cultural heritage, which is a large body of knowledge collected over a period of time, should be the primary source of objectives. The sociologists feel that the objectives should be derived from an analysis of contemporary society, so as to help young people deal effectively with the critical problems of contemporary life. The philosophers feel that the basic values in life derived from a comprehensive philosophic study should be transmitted from one generation to another by means of education. Tyler believed each has certain values and should be given consideration in planning any comprehensive curriculum program.

According to Tyler, Prescott, Murray, and other psychologists view the human being as a dynamic organism, an energy system normally in equilibrium between internal forces produced by the energy oxidation of food and external conditions. Equilibrium is dependent on meeting certain needs. These are physical, social, and integrative needs. Meeting these needs satisfactorily provides the kinds of behavior patterns that are personally and socially significant. The curriculum developer needs to give consideration ot these needs in determining educational objectives.

Tyler perceived the identification of students' interests as another type of focus of educational attention since education involves the active efforts of the learner. Providing for the interests of the students will make them participate actively while in school and continue their education after school, thus making education lifelong. Although many educators do not consider giving attention to the students' present interests as central to curriculum development it is recognized that these interests, if desirable, should be used as the starting point for effective instruction.

It is difficult to accomplish all that is expected of the schools, since the advent of science has brought about an increased body of knowledge. It is, therefore, necessary to determine the contemporary significance of particular items of knowledge, skills, and abilities, due to the complex and dynamic nature of contemporary life. According to Tyler, this is necessary for the child if he/she is to be able to transfer training. By training the mind and various faculties of the mind in general, the student would be able to use these faculties under the appropriate conditions. It would be necessary for the student to recognize the similarities between the situations encountered in life and that in which learning took place. Tyler, however, thought the studies of contemporary life should not be the sole basis for deriving

objectives for the following reasons. First, contemporary activities may not only be undesirable but harmful; secondly, activities change from time to time, and such activities may be of interest to adults and, therefore, not of interest to the young. Contemporary life has to be analyzed into functional and significant phases, while curriculum materials must be based upon analyses of community needs for better utilization of natural resources, and adequate development of human resources.

Although studies of contemporary life are now considered in the formulation of objectives, the subject matter was for a long time the main source of information for the formulation of objectives. Subject specialists wrote textbooks, reflecting their views and reflecting their conception of objectives the school should attempt to attain. Such objectives were often too technical, and too specialized, and only appropriate for training specialists in these special areas. Tyler felt that such objectives should be oriented to what such subject areas have to contribute to the education of young people and not formulated for the education of specialists in the subject areas.

With regards to the use of philosophy in selecting objectives, Tyler saw the need to rely on the educational and social philosophy to which the school is committed. Such educational philosophy would deal with whether an educated person should adjust to society or try to

improve society by participating competently and effectively in the present society. Such a statement of philosophy must be stated clearly and implications for educational objectives spelled out.

Educational objectives also need to be in conformity with conditions intrinsic in learning. Through a knowledge of psychology of learning it is possible to distinguish goals that are feasible, the sequence of learning that is implied for particular objectives, retention, and time required to bring about certain changes.

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

Tyler's second fundamental question deals with the provision of learning experiences necessary to attain the purposes or objectives. Tyler defined learning experience as the interaction between the learner and the external conditions in the environment to which the learner can react, not the content with which a course deals or the teacher performed activity. The teacher has to manipulate the environment to set up stimulating situations to elicit the kind of behavior desired, as well as make provision for the varying individuals.

According to Tyler the general principles in selecting experiences are:

(a) (i) opportunity for the student to practice the kind of behavior implied by the learning experience,

(ii) opportunity to deal with the kind of content with which the behavior deals;

(b) need for the students to obtain satisfaction from carrying on kinds of behavior implied by the objectives;

(c) the reactions derived in the experience must be within the range of possibility for the student involved, that is, appropriate to his level of attainment, and predisposition (pp. 65-67);

(d) the wide range of experiences must be thought of and worked out to attain particular objectives; and

(e) as the same learning experience may bring about several outcomes, the teacher must watch out for undesirable outcomes. (pp. 67-68)

There is need for learning experiences to utilize various problems to develop thinking, but such problems should be real to students to stimulate their reaction. This may be done by providing experiences in which the student senses a difficulty that cannot be answered immediately. The student will then have to identify and analyze the problem. To solve the problem, the student will have to collect relevant facts, formulate hypotheses/explanations or alternate solutions and test the hypotheses by appropriate means.

The student would need to acquire information

(a) in learning situations where the information is obtained as a part of a total process of problem solving;

(b) through the teacher's inclusion of only important information that is worth remembering;

(c) in situations in which the intensity and variety of the impressions of the information will increase retention;

(d) through the use of important items of information frequently and in various contexts. (Tyler, 1949, pp. 73-74)

Students would be provided with learning experiences which are helpful in developing social attitudes through:

(a) assimilation from the environment;

(b) the emotional effect of certain kinds of experiences;

(c) traumatic experiences which have developed a deep emotional effect; and

> (d) direct intellectual processes, in which they are led to develop a favorable attitude. (Tyler, 1949, pp. 75-76)

There is also a proviso for modification and control of the school and community environment to promote desirable attitudes, through the strengthening of positive social attitudes.

Learning experiences that are helpful in developing interests are also provided so as to motivate the students by giving them the opportunity to explore the areas in which interests are developed, and to have satisfying results from those explorations.

Tyler (1949) noted that the process of planning is not a mechanical method of setting down definitely prescribed experience for each objective. Planning, as viewed by Tyler, is creative and reflective. The teacher sets up a tentative plan of learning experiences which is checked from time to time against desired objectives to see if the student is given the opportunity to carry out the kind of behavior implied by the objectives. The proposed learning experiences are checked by the criterion of effect or students' satisfaction. The proposed learning experience is also checked in terms of students' readiness. The economy of operation is checked, as well as the characteristics of learning experiences required for different types of objectives.

Tyler's third fundamental question refers to the organization of learning experiences for effective instruction. Since changes in ways of thinking, in habits, in ways of operating, and in attitudes develop slowly, educational experiences needed to produce a cumulative effect, must be organized in such a way that they reinforce each other. Since organization influences the efficiency of instruction and the degree to which major educational changes are brought about in the learners, there is need for the examination of the vertical and horizontal relationships.

The three major criteria for effective organization as seen by Tyler are: continuity, sequence, and integration. Continuity deals with the vertical reiteration of curriculum elements, that is, recurring and continuing opportunity for skills to be practiced and developed. Sequence relates to continuity in that elements not only occur again, but each successive experience builds upon the preceding one and go more broadly and deeply into the matters involved. Integration deals with the horizontal relationship of curriculum experiences where the student is helped to unify his/her behavior in relation to the curriculum elements. Elements to be organized are concepts, values, and skills, which are not to be seen as separate goals of instruction, as good teaching involves a synthesis of elements. In any field,

curriculum development involves the identification of relevant elements and significant matters in that field as well as for the total curriculum. Such elements would have to be planned to appear throughout the length and breadth of the program. It is essential to identify the organizing principles. Broadening and deepening of concepts will provide for greater sequence and integration over the years. Continuity, sequence, and integration also apply to the experiences of the learner. The organizing principles also need to be considered in terms of their psychological significance to the learner. Logical organization, which is a relationship that has meaning and significance to the subject specialist, could be distinct from the psychological organization, but in many cases a logical organization would be appropriate as a psychological organization. According to Tyler, the chronological organization has been the most commonly used in the school curricula. Other organizational principles he identifies are:

> increasing breadth of application, increasing range of activities included, the use of description followed by analysis, the development of specific illustrations followed by broader and broader principles to explain the illustrations, and the attempt to build an increasingly unified picture from specific parts which are first built into larger and larger wholes. (p. 97)

The organizing structured elements exist at several levels, the largest of which includes the subject by subject level, the broad fields, the core curriculum, and the completely undifferentiated structure. The intermediate level includes courses organized as sequences and discrete unit courses. At the lowest level are: 'the lesson' in which a single day was treated as a discrete unit, 'the topic' which may last for several days or weeks, and 'the unit' which includes experiences organized around problems or major student purposes covering several weeks.

Tyler's fourth fundamental question in developing curriculum is the determination of whether the objectives or purposes have been attained. Tyler regarded evaluation as an important operation in curriculum development. He stated that the criteria utilized in the organization of learning experiences would provide the basis for intermediate or preliminary evaluation of the learning experience. Evaluation helps check the validity of the hypotheses upon which the instructional program has been organized and developed and also checks the effectiveness of the particular instruments such as teachers and other conditions used to carry forward the instructional program. Evaluation must appraise the behavior of the students and must involve more than a single appraisal at any one time. Interviews and questionnaires may be used to obtain

evidence about interests, attitudes, and about other types of behavior as well as for collection of information on actual products. Sampling of the typical reaction of students is another basic notion of evaluation.

The process of evaluation begins with the objectives of the educational program. It is a two-dimensional analysis in which each of the behavior headings in the analysis indicates the kind of behavior which should be appraised to see how far that kind of behavior is developing. It also indicates the content to be sampled in connection with the behavior appraisal. Tyler reiterated that curriculum planning is a continuous process in that as materials and procedures are developed, they are tried out, and their results appraised. The inadequacies of the materials and procedures are identified, suggested improvements are indicated, and there is replanning, redevelopment, and then reappraisal.

Art Curriculum Development

According to Chapman (1978), curriculum is considered a written statement outlining educational goals and the means of achieving them rather than a detailed picture of classroom activities. In a curriculum, the philosophy of art education, goals for instruction, and content would be included. The goals should reflect the way in which the people who will use it, live. Chapman identifies the

three major functions of general education as "to develop each child's ability to find personal fulfillment in life, to transmit the cultural heritage, and to extend the social consciousness of children and youth" (p. 118). The purpose of art education and general education coincide. Expression and response, which are the two modes of art experience, must be taken into account when charting the goals of art education, which, according to Chapman (1978), are personal fulfillment, transmission of cultural heritage or studies of artistic heritage, and the extension of social consciousness or studies of the social aspect of art.

With regards to personal fulfillment through art, Chapman (1978) indicates that "children need to learn how their lives can be enriched by their own efforts to create art and respond to visual forms" (p. 118). For these reasons children need "sensitive adult guidance" (p. 119). Chapman believes that in order to make art have personal meaning for children it has to have explicit connections with their lives and be focused on the basic human processs. Through apparent relationships, children can learn to comprehend works of artists on a personal basis, as well as see their own works as art, that is, they learn how artists create their works through the way they perceive, describe, examine, and judge such works of art. Children can also learn "how art forms originate in a society, how

visual qualities express social values, and how media are used to express social values" (p. 121).

According to Chapman, art deals with feelings, beliefs, and conduct so its studies are loaded with implications about the ideal life and the values people hold. So as not to deny its value-laden character, art would not be treated merely as a matter of learning facts. Art teachers should "emphasize that art can also be understood and experienced in different ways" (p. 121). The "similarities among children's own experience" should be used "as a source of artistic inspiration" (p. 123). Chapman listed goals for expression in art which are learning:

(i) to generate ideas for expression through art (p. 123);

(ii) how artists generate ideas for their work (p. 124);

(iii) how art forms originate in society (p. 125);

(iv) to refine and modify ideas for visual expression (p. 126);

(v) how artists use visual qualities for expression (p. 126);

(vi) how cultural groups use visual qualities to express their beliefs (p. 127);

(vii) to use media to convey an expressive intent (p. 128);

(viii) how artists use media and tools (p. 129); and

(ix) how cultural groups use media to express social values (p. 129).

The goals for response to visual forms, according to Chapman, are learning:

(i) to perceive obvious and subtle qualities (p. 130);

(ii) how experts perceive and describe art (p. 131);

(iii) how people perceive visual forms in their environment (p. 132);

(iv) to interpret the meaning of perceptions (p. 133);

(v) how experts interpret works of art (p. 134);

(vi) how people interpret visual forms as social expressions (p. 134);

(vii) to judge the significance of experience (p. 135);

(viii) how experts judge works of art (p. 136); and

(ix) how judgments can be made about visual forms in society (p. 137).

Chapman (1978), however, stated that these goals and the approaches to their study do not constitute an art program in themselves. The relationships among goals, the short-term and long-term scope and rhythm of instruction, and the different circumstances under which the teachers operate would have to be considered. Chapman described planning as the thought process that makes teaching with confidence and flexibility possible. The major components in planning are:

(i) the goals,

(ii) the approaches to study and content possibilities,

(iii) teaching and student materials and activities, and

(iv) desirable outcomes.

The teacher would need to note all desirable outcomes of the program, even those not planned for, and note that some approaches to study call for control, precision, and analytical thought, while others call for fluency, flexibility, and speculative thinking. Still some approaches focus on ideas and meanings, while others focus on concrete

objects and practical action. To achieve continuity from year to year, competence in art, understanding of the works of professional artists, and the significance of art in society, might be taught to children. According to Chapman (1978), the course of study should maintain a balance between activities which center on expression and those activities that center on response to art.

Chapman perceived evaluation as both an integral part of day-to-day teaching as well as a necessity for the appraisal of the adequacy of program goals. Through evaluation the soundness and appropriateness of the children's engagement in art experiences and resources are determined. According to Chapman, it would be necessary to check if the goals:

> (i) are intellectually sound,
>
> (ii) are consistent with the aims of general public education in the society,
>
> (iii) focus on general patterns of behavior that will enable youngsters to comprehend a wide range of experience and situations,
>
> (iv) are capable of being achieved by educational processes and resources of the school, and
>
> (v) may be achieved essentially through formal education. (pp. 385-386)

One would also, at another step, evaluate the proposed means for achieving the goals. To do this it would be necessary to check if the means relate to the behavior and content described in the goal, and if the means are likely to serve more than one goal. Also, it would be necessary to check the resources for achieving the goals, in terms of ideological, psychological, financial, and physical

appropriateness. Teaching would be evaluated in terms of:

(i) the teacher's communication of fundamentally sound and accurate concepts about art;

(ii) treatment of each student as an individual whose worth is not exclusively defined by excellent performance in art;

(iii) encouragement of patterns of behavior that lead to self-directed, lifelong learning in art;

(iv) demonstration of an ability to discern what is essential and what is peripheral in fostering student growth;

(v) exhibition of skill in teaching for multiple goals; and

(vi) humanistic behavior. (Chapman, 1978, pp. 390-391)

Finally, the student's learning would be evaluated in the modes of expression and response by: comparing the final performance of each student with his/her earlier performance, with his/her age or grade group performance, and with absolute standards (Chapman, 1978).

In Eisner's 1968-70 Kettering Project (1979), an intimate view of one curriculum and development project was provided. The two-year project, aimed at developing an art curriculum to improve the quality of art education in American elementary schools, was a formal and systematic development of curriculum in the art field. The productive, the critical, and the historical aspects of art were included. The focus was on helping children to:

> acquire the skills necessary for converting a material into a medium for artistic expression. The critical realm focused upon developing students' ability to see . . ., to develop their ability to encounter visual form from an aesthetic frame of reference and through such a frame to acquire aesthetic experience. The historical realm

> attempted to help students understand that art is created in the context of a culture . . . that influences the form and content of art, and art in turn influences the culture. (p. 136)

Secondly, the curriculum was to have a sequential character to provide continuity. A third feature called for a wide variety of visual materials to be especially designed to develop the skills identified in the curriculum guide. The fourth feature provided for the development of evaluation devices. Each lesson and unit created was to be evaluated not only as to what it would make children do or skills they would learn but also as to its relevance to art and the environment.

The Kettering Project was an effort to develop a sequentially ordered curriculum in art in the form of a written syllabus and a wide variety visual support materials. All of the development tasks had to be covered within the specified two-year period. These tasks included refining the ideas presented in the proposal, creating a structure for writing the syllabus, appointing a staff, creating and field testing lessons, evaluating and revising book written and visual materials on the basis of field testing, locating schools wishing to participate in the project, constructing evaluation instruments, and preparing a final report for the foundation.

Eight doctoral students, five in art education and three in general curriculum development, were selected to work with a product design student who was to provide

artistic expertise for the construction of visual materials. The group of nine met regularly each week to consider the structure of the curriculum, write lessons, and to critique each other's work under the leadership of Eisner. The work was divided into two phases.

In phase one, the structure to be used for writing the lessons was to be conceptualized, lessons were to be written and critiqued, accompanying instructional materials produced, and teachers and field testing classrooms secured. In phase two, the team was to disseminate information on the use and effect of the materials locally.

During the project, the core group decided to invite four elementary school teachers to join as consultants. The teachers' classrooms, in four different nearby elementary schools were used for the initial testing of the materials. The teachers also helped to check the materials for clarity or fogginess, usefulness, relevancy, and whether it had any chance of succeeding in the classroom. They met with the core group every four to six weeks. The format of the program contained eight elements: concept, principle, objective, rationale, introductory motivating activity, learning activities, evaluation procedures, and materials needed. It was assumed each teacher allocated about two hours per week to art.

The core group broke into teams of two members to produce ten lessons in each of the units with visual

support materials in draft form for review by the project director or the total group, and for further review and revision by the teacher/consultants. The lessons were then used and further revisions made. This led to the production of two large syllabi and eight pairs of boxed sets of instructional support materials, which had been tried out by the group of teachers/consultants at the end of phase one.

During phase two, which was in the second year of the project, the tryout was expanded from four teachers to twenty teachers who worked in five schools in two nearby districts. Units which were uncompleted during phase one were completed. The observation of the use of curriculum and materials continued. A formal in-service session was held for the twenty teachers, and necessary additional in-service sessions were provided informally. After six months the bulk of the curriculum work was completed and attention shifted to general evaluation. The four to five months prior to the end of the phase, evaluation data were collected, and were analyzed in the following two months. The final report was divided into eight sections with each doctoral student preparing a chapter or portion. The director then wrote the introductory and concluding chapters as well as reviewed the body of the report.

In the project, production was guided by:

1. the process of visual differentiation;

2. beliefs about what is desirable from an educational point of view, and about the ways in which such learning can be fostered; and

3. time and practice in the acquisition of the skills necessary for artistic expression. (Eisner, 1979, p. 145)

Although the student was considered important, he/she was too remote to play a role in the project. An attempt was made to identify the strengths and weaknesses of the curriculum throughout the process of its development, and through 'achievment testing.'

Eisner identified another approach to curriculum development which would be to bring groups of elementary school teachers together for workshops where examples of the lessons and visual materials already developed could be presented for discussion. These materials would then be used as proto-type for curriculum development by the teachers who would act as curriculum writers and artists. The teachers could also be grouped in teams of two or three, perhaps from the same elementary school. However, Eisner considered this approach difficult and time consuming. The major advantage of this approach to curriculum development is that the teachers gain understanding of the project as they think through it.

Another approach that some curriculum developers use is to look to their professional organization for

guidelines regarding the rationale and the most relevant goals to use as a foundation. The American National Art Education Association (NAEA) publishes goal statements for preprimary, elementary and secondary school art programs. For example its statement regarding art in the Middle/ Junior High School (1980), and the Senior High School (1979) recommends education in the visual arts as a necessary part of the total educational system which should address the growing concern for the quality of life. The goal of a quality art program at every level of instruction has as its basis the relationship between art and the individual, art and the community, and art and culture. Through art education, it is believed that the individual's identity, uniqueness, self-esteem, and self-accomplishment would be emphasized. The outcomes of the Middle School, the Junior and Senior High Schools' art programs would be to increase the student's capacity to:

1. be intensely involved in and respond to personal visual experiences so as to gain the insight and ability needed to select and isolate visual images;

2. develop visual literacy so as to enjoy maximum visual mobility and fluency;

3. learn to transform art materials creatively, in the manner of an artist, through thought and feelings, which result from new and challenging experiences with materials;

4. develop manipulative and organizational skills in art;

5. gain a knowledge of, and relate to man's visual art heritage;

6. employ the knowledge and skills gained to function responsibly both in personal and community life; and

7. understand the nature of art and creative process. (pp. 55-72)

However, the NAEA noted that there is no such thing as an ideal curriculum for art education, and there ought not to be. Curriculum, the association perceived, must be responsive to the community, the needs of the student, the school system, and the abilities, convictions, and person of the art teacher (1980, p. 102).

Evaluation

Definition of Evaluation

Guba and Stufflebeam (1970) have defined evaluation as "the process of obtaining and providing useful information for making educational decisions" (p. 15). Each term in their broad definition is explicated with greater specificity. Process is defined as continuous, sequential, cyclical, and dynamic, involving many different methods or techniques. "Obtaining is defined as making available through collecting, organizing, analyzing, and reporting, and statistics" (p. 15). Providing is "fitting together into systems or subsystems that best serve the needs or purposes" (p. 17). "Useful is defined as appropriate to established criteria agreed upon by the evaluator and the

user client," dependent upon certain practical criteria as timeliness and relevance (p. 17). "Information is defined as descriptive or interpretive about entities and their relationships" (p. 17). Information or knowledge acquired could be from scientific findings as well as resulting from precedent or experience. "Educational decisions are defined as choices among alternatives," weighing each alternative in terms of its utility (p. 17).

Borg and Gall (1979, pp. 598-601) noted that there is a degree of overlap between research and evaluation; they added that evaluation was usually initiated by someone's need to make a decision concerning worth, merit, or value of educational phenomena. However, evaluation, though done for a limited purpose, often may yield generalizable results which is an important function of research. Research is conducted in order to reach a conclusion about hypotheses formulated to discover the truth about educational phenomena and to discover the relationships between two or more variables. Researchers consider moral judgments and decisions as secondary as their primary concern is to discover widely applicable principles explaining relationships between variables. However, researchers may use curriculum material or groups of teachers to test a hypothesis, if such curriculum materials or groups of teachers are samples of a larger population of materials or groups to which the research will be generalized.

To Borg and Gall, educational evaluation is done to improve decision making on whether a set of curriculum objectives should be maintained or revised, which program to adopt, and areas in which teachers need training. It involves systematic collection of data through observation, questionnaires, and interviews.

To Worthen and Sanders (1973):

> evaluation is the determination of the worth of a thing. It includes obtaining information for use in judging the worth of a program, product, procedure, or objectives or the potential utility of alternative approaches designed to attain specific objectives. (p. 19)

They perceived education as more complex than just stating behavioral objectives, building a test or analyzing some data. Of all the definitions of evaluation, the most popular definitions, according to Worthen and Sanders, are those in which it is regarded "as a process of identifying and collecting information to assist decision-makers in choosing among available decision alternatives" (1973, p. 20). Worthen and Sanders perceived that the type of evaluation one conducts would depend on one's definition of evaluation. If evaluation is defined as synonymous with professional judgment, then the evaluation expert would judge the worth of curriculum by observing it in action in order to record sufficient information for a considered judgment. On the other hand, equating evaluation with measurement will result

in using student scores on standard tests in relevant subjects as a basis for judgment. Perceiving evaluation as comparison between performance indicators and objectives, would mean measuring relevant student behaviors against the behaviorally stated objectives established for the curriculum, applying evaluator-constructed or other standardized instruments. A decision-oriented definition would result in the evaluator having to work closely with the decision makers so as to collect adequate information about the advantages and disadvantages of each decision alternative. This is necessary so that the decision-maker would be able to judge the worth of each decision alternative in terms of specified criteria (Worthen & Sanders, 1973).

Planning is very important in evaluation. Borg and Gall (1979) emphasize this aspect. They describe the first task in evaluation as delineating "carefully the salient characteristics of the program," which include: "Author, publisher, publication date, list of materials, purchase cost, maintenance and replacement costs, and reports of previous evaluation studies" (pp. 602-603). The second task is to analyze the program so as "to determine which aspects or components are to be included in the evaluation study" (p. 603). Aspects and components of the program could then be grouped into: goals, resources, procedures, and management.

As a program requires a worthwhile goal, the evaluator's major task is determining the extent to which the program achieves its goal in practice. However, Scriven has argued that evaluators should conduct research to discover the actual effects of the program in practice and knowing the goals in advance may lead to the co-option of the evaluator into the original goals which may be different from his/her findings.

Because evaluators want to be able to measure the learner's attainment of the objectives, which are short term, these objectives are sometimes stated in behavioral terms. Measuring objectively requires observing, setting up criteria for successful performance of the behavior, and noting the situational context in which the behavior is to be performed.

Borg and Gall (1979) considered resources and procedures as the means used by developers to achieve program goals. "Resources are the personnel, equipment, space, and other cost items needed to implement program procedures. . . Procedures are techniques, strategies, and other processes used in conjunction with resources to achieve program goals" (pp. 605-606). Management is the system to monitor resources and procedures so that they are used effectively to achieve program goals.

Evaluation Models

Borg and Gall (1979) discuss three evaluation models, namely:

1. the CIPP model;
2. the discrepancy evaluation model; and
3. the adversary evaluation model.

1. "CIPP is an 'acronym' for four types of educational evaluation included in the model: context evaluation; input evaluation; process evaluation; and product evaluation" (p. 607). This model is credited to Stufflebeam.

Context evaluation involves the analysis of problems and needs in a specific setting. Need refers to the discrepancy between an existing condition and the desired one. Identification of needs leads to the delineation of program objectives that will help reduce, if not eliminate, the discrepancy.

Input evaluation refers to judgments about the resources and the needed strategies to achieve goals and objectives. Data help determine the best resources and strategies considering cost, availability, effectiveness, legal or moral acceptability, and how best to utilize personnel.

Once the program has been designed and put into operation, the process evaluator can then design a system of data collection so as to monitor the day-to-day operation of the program and keep such records over a period

of time with the intention of eventually checking on the strengths and weaknesses of the program.

In product evaluation, the extent to which the goals of a program have been achieved is determined through measures which are developed and administered. Such data help decision-makers to decide if a program is to be continued as it is or modified.

2. The discrepancy evaluation model, according to Borg and Gall (1979) is credited to Provus. It is a process with which to determine the extent of discrepancy between program standards and actual program performance. The first step is to define standards in measurable terms; the second step is to develop or select measures for each standard; next, the measures are used to collect data on actual program performance. Finally, the data are analyzed to determine whether discrepancies exist between the criteria established by the program developers and the actual program performance and reported to the decision makers.

3. The adversary evaluation model, which borrowed its procedures from the jury trials and administrative hearings of the law courts, was created by Wolf (1975). In this evaluation method, human testimony is used to present both positive and negative data about the program for judgment. The first stage is to survey various groups involved in the program so as to generate

a broad range of issues, and determine what are believed to be relevant issues. A group of respondents may then list the issues in order of importance so that the number of issues may be pruned to a manageable size. Two opposing evaluation teams are then formed to prepare their arguments in favor of or against the program through interviews, studies of evaluation reports, and collection of data. At the final stages, prehearing sessions are conducted, followed by the formal hearing in which each opposing team presents arguments and evidence before the program's decision makers.

The Structure of Evaluation Design

Once the evaluation model to be used has been selected, after consultation with the decision makers on the type of decisions that need to be made with respect to a program, the evaluator must select or develop a design. Often the decision problems may suggest the model of evaluation and, thus, a specific research methodology, according to Borg and Gall (1979).

Worthen and Sanders (1973) stated that, according to Stufflebeam, "the first part of the structure of evaluation design" is to focus the evaluation or "spell out the ends for the evaluation" (p. 145).

The second step is to plan the collection of information. This involves identifying the source of information

to be collected, the instruments to be used, the methods for collection, the sampling procedure, and the schedule for collection of information.

The third step is to organize the information, providing a format for classifying it and designating means for coding, organizing, storing and retrieving information. The next step is to analyze the information, providing for descriptive and statistical analyses as well as interpretations and recommendations. The information is then reported so that the evaluation recommendations can be administered.

Art Education Evaluation Models

Worthen and Sanders (1973) perceived that Stake's model of evaluation focuses on two major aspects: description and judgment of the program being evaluated. Stake emphasized the need to explicate the judgmental criteria in formal evaluation. He believes that evaluation has its formal and informal sides, where informal evaluation is recognized by its dependence on casual observation, implicit goals, intuitive norms, and subjective judgment. Informal evaluation often reveals penetrating and insightful information although some information revealed may be superficial and distorted. Formal evaluation is said to rely on checklists, controlled comparisons, and standardized measurements. The problem with formal evaluation,

according to Stake, is that behavioral data are expensive to obtain and do not provide the answers. Checklists and measurements are often faulty. Stake stated that to evaluate, it is necessary to gather data from several quite different sources. It may be helpful to distinguish between antecedents, transactions, and outcome data.

Stake provided a format for a final evaluation report which is divided into five sections:

I Objectives of the evaluation

II The specification of the program

III The program outcomes

IV Relationships and indicators

V The judgment of the worth.

According to Stake, the first section deals with the objectives of the evaluation which are different from the objectives of the curriculum. These objectives indicate why the evaluation is being done. This section is concerned with the specification of the audiences to be served by the evaluation, since different information is gathered for each set of audiences. The first set of audiences would be the school staff and administrators who know what is going on because they are in the schools. The second set would include administrators and supervisors, who are not too close to the school situation, and citizens and community leaders. The third set would include students and their parents. Another set of

audiences would be researchers who would need some information about the evaluation. Adequate understanding of the local situation is necessary for the evaluator to be able to develop objectives which would result in findings which would adequately aid decision-making. Often adequate understanding of the local situation would yield information on the decisions about the program that are anticipated, thereby enabling the evaluator to gather data that are relevant to those decisions. Another item in this section is the rationale or bias of the evaluator.

The second of the five sections is considered a major section as it deals with the specification of the program. It has six subsections. As the specification of the program deals with what happens in the classroom, some knowledge about the antecedent conditions in the classroom is necessary. In this first subsection, the educational philosophy behind the program would be specified as to whether it is theoretical or utilitarian. The second subsection would focus attention on the subject matter to be covered so as to determine the program's emphasis of subject matter. The third subsection would include a statement of objectives of the program in terms of the students, their parents, and the teachers. The fourth would state the instructional procedures, tactics, and media used, so that those who read the report may know what happened in the classroom between the teacher and the

students. However, the observation of the 'teaching-studenting' activities may not yield information about why students are learning. In the fifth subsection, the students' characteristics, such as their entry behaviors or level of competence, are described as well as the social situation. The sixth subsection would cover the description of the instructional setting, which includes the school and the community setting. This section would end with the report of the standards or some bases for judging the quality of the program. Not only would the antecedent conditions, which include student characteristics, teacher characteristics, curricula content and context, instructional materials, physical plant, school organization and the community setting be reported but also would the transactions, which are the countless encounters of the students with the teacher, student with student, and other engagements which affect the process of education.

The third section would show the effect of the classroom transactions on the antecedent conditions. Subsections are allocated to: the description of the opportunities and experiences provided; the student gains and the losses; the side effects and bonuses; what happened apart from what was stated in the objectives; and the costs of the program, in terms of money, staff, student involvement, and others. However, some parts of student outcomes are not evident at the end of the learning sessions as they involve aspirations, transfer of learning, and relearning effects.

Relationships and indicators would be dealt with in section IV. The first subsection would report the discrepancies between the real and intended outcomes; and whether such discrepancies are desirable and undesirable. Other subsections would report on what caused what, or contingencies, and effects of such causes as well as trend lines, indicators, and comparisons.

The last section (V) would deal with the judgment of worth. Here, the value of the objectives achieved and their relevances to the needs of the community, or the nation would be examined, and so would be the usefulness of the information gathered.

According to Stake, "the evaluator can prepare a record of what the educators intend, or what observers perceive, of what patrons expect, and of what judges value the immediate program to be" (pp. 113-114). Thus the intended teaching, and learning are evaluated. In evaluating, special attention is paid to the measurement of student outcomes as well as other outcomes, the antecedent conditions and instructional transactions. These responsibilities are so demanding that it is felt that an outside evaluator may not be attentive to the characteristics that the school staff deem most important, or he/she may pay too much attention to certain variables and ignore others that are important. The evaluator needs to pay primary attention to variables

specifically indicated by the educator's objectives as well as unwanted side effects and incidental gains.

In using this model to evaluate an art program, Stake (1975) perceived the need to pay attention to what is happening in the program first rather than focus on a list of the program objectives or 'data gathering' instrument. Due to the intrinsic worth of the art program, Stake (1975) did not think the measurable outcomes alone would testify to its worth. This type of evaluation is informal at first but a preliminary observation may well lead to the use of an instrument. Stake, however, cautioned that any systematic observation should be on the basis of resolving the issues identified. If such issues include the determination of the achievement of the program goals or objectives a 'preordinate' evaluation may be carried out. However, performance is also recorded objectively to determine the effects of the program in the former approach and planning and structure are also required.

Another model is Eisner's (1976) model of educational connoisseurship and criticism. Eisner felt educational practices ought to be objective, that is, to describe in quantitative, empirical terms whether the goals of the curriculum have been achieved. As teaching is an activity that requires artistry, and education is a process whose features may differ from individual to individual, context to context, in educational evaluation, there is need

to enhance whatever artistry the teacher can achieve as opposed to controlling and measuring practice. As in art, a good theory in education should help teachers see and think more, and in evaluation, serve to cultivate educational connoisseurship (Eisner, 1976).

According to Eisner, educational connoisseurship and educational criticism have their roots in the arts. Connoisseurship refines "the levels of apprehension of the qualities that pervade classrooms" (p. 140). Eisner stated:

> If connoisseurship is the art of appreciation, criticism is the art of disclosure. Criticism as Dewey pointed out . . . has as its end the reeducation of perception. (p. 141)

According to Eisner, connoisseurship is private, in that it involves the appreciation of what is encountered, while criticism is public, in that it involves disclosing vividly the qualities appreciated. Educational connoisseurship, and criticism, therefore, involve describing the classrooms and courses, using recordings of classrooms as a basis for education and the testing of criticism, thus "creating a new way of looking at the phenomena that constitute educational life within classrooms" (p. 142). When one writes a set of curriculum materials, one describes, interprets, and evaluates what one sees. These are three distinct aspects of educational criticism.

In describing the qualities that one encounters are portrayed without getting deeply into what they signify. Through interpretation, an effort is made "to understand the meaning and significance that various forms of action have for these in a social setting" (p. 145). Finally, evaluation involves finding out the educational import of the classroom's life, thus the encounter is appraised with a set of educational criteria.

In educational criticism according to Eisner (1976), a particular audience is not only served, but in general, the qualities of relationship between teacher and students is focused upon, as well as the kinds of devices the teacher employs to stimulate interest, reward, explain, and manage. Through informed criticism, the teacher is given a view of his/her teaching he/she simply would never otherwise possess. Information is obtained on how the students participate; the quality of what they and the teacher say, and the extent of their psychological and verbal participation; whether what is learnt is worth the effort and time; whether it is what is being taught, or conveyed by the manner of teaching, and the organization and structure of the school day; what materials are used; and what the materials teach. Information is obtained on the format of the layout of the materials and the information they carry; the relationships among the students, whether it is competitive or cooperative; the quality of educational life led by the

students; the time allocation; how various subjects are taught; and the values conveyed by the ways time and space decisions have been made. Also information is obtained on the quality of the students' work; the character of their expression; the kind of development evident; and the way this is displayed and received (Eisner, 1976).

From all the evidence from this approach, it would be possible to determine if there is any justification for the educational criticism, or what the critic says is happening, what it means, and what it is worth educationally. All these deal with the validity of the criticism.

Curriculum Evaluation Studies

Wise (1979) identified the need for curriculum workers to take time to write accounts of their experiences in doing curriculum. He also suggested that the literature on curriculum development should contain a much higher proportion of accounts and analysis by curriculum workers. Retrospection has been ignored in favor of other modes of inquiry so there is no accumulation of practical knowledge about curriculum development. This account according to Wise (1979) will improve what Aristotle called 'practical sense.' Wise also noted that the empirical relation between two observed variables should not be the sole criterion for determining the worth of a

curriculum as that would mean treating curriculum construction in a theoretical/scientific manner. While Wise perceived the need to use science to search for the truth about behavior in curriculum development, he also saw that the knowledge of truth is not sufficient, and is not always essential to improve curriculum skills. As curriculum development involves a content, a teacher, a learner, and the setting, its evaluation would involve the "content and objectives, learning activities and environments, teaching resources and procedures, the nature of the learner and the capabilities and privations of the teacher, the school, the community, and society" (p. 20). The curriculum development process starts with the need to change an educational practice, which results in the embodiment of the new vision/idea in new materials or procedure.

Fraser (1980) supported Wise's claim by stating that the main purpose of evaluation should be to create a portrayal of an educational program. He maintained that the purpose of portrayal is to create vicarious or surrogate experience so that evaluation audiences can become informed about a particular program and make judgments about it. He saw portrayal as an instrument for allowing readers to extend their own experience and make up their minds as to the worth and shortcomings of a program; and

to assist future organizers of similar programs to capitalize on the strength of the previous programs and overcome the weaknesses. Curriculum workers in England and North America have also recognized as a vital component of any curriculum project, the engagement of teachers in 'deliberation' or 'critical self-reflection' about their classroom practice.

Smith and Fraser (1980) systematically verified the valuable role of portrayal in curriculum evaluation. They evaluated the High School Education Law Project (HELP) in Australia. Due to the perceived shortcomings of quantitative evaluation methods including a possible overemphasis on experimental control, and concentration on narrow objective information at the neglect of salient subjective information, a combination of quantitative and qualitative approaches were employed by the researchers within the same evaluation.

The evaluation was done in three phases. In phase one, the HELP materials were field-tested with grade ten students in 30 schools in suburban Sydney and country areas of New South Wales. Quantitative evaluation was based on trial students' performance on a test measuring the cognitive aims of the materials, while qualitative information involved the evaluators in observation at trial schools and in interviews with trial teachers and students. In phase two, a student attitude instrument,

developed by the researchers was administered to six classes of students both before and after they had studied the materials for several months. Phase three involved in-service activities and the dissemination of materials. A ten-day in-service course was mounted for forty change agents, who then ran one or two-day in-service courses for over 800 potential HELP teachers. Through observation, the researchers collected a detailed qualitative information which portrayed the activities and feelings from a sample of course sessions and course participants. Questionnaires were used by the researchers to collect information from a majority of participants on the effectiveness of the in-service course. Information on the popularity of certain topics among the teachers and students was used in restructuring the content of the final material.

Ben-Peretz and Kremer (1979) attempted to identify the nature of the change that different curricular materials undergo in the hands of teachers. Interview and observation were used to analyze the validity of the materials, characteristics of the in-service pre-implementation training programs, and to what extent the major curricula were implemented by the teachers. It was discovered that curricula that are content oriented call for different pre-implementation training from curricula that are

process oriented. The researchers found that the teachers' comprehension of the characteristics of an innovative curriculum alone did not determine the extent of its implementation. Rather, teachers use instructional strategies that they are familiar with and only use new instructional strategies if they are specified and recommended for regular use. It was, therefore, concluded that for a successful implementation of a process-oriented curriculum, teacher guides should be developed while teachers need to be trained to plan appropriate instructional activities. Also, important activities need to be emphasized.

Kemmis and Robottom (1981) noted a lack of published guidelines or principles in curriculum evaluation thereby creating unnecessary ambiguity for evaluation sponsors and participants in projects and programs being evaluated, and which tends to leave discussion of these matters to the community of professional evaluators. This has led to quasi-theoretical debates and appeals to abstract principles of justice or ethical systems. They also noted that educational innovations may become changed significantly and their operational forms may often bear little resemblance to the theoretical models of their developers. As teachers only implement selected aspects of new curriculum or innovation rather than the entire package, it is not appropriate to use evaluation approaches which try to determine

the effectiveness of the program in terms of prespecified standards or criteria. According to Kemmis and Robottom, such evaluation designs do not show sensitivity both to the evolution of the innovation which may likely occur during the course of the study, "and to the more subjective, qualitative contributions that participants in the innovation evaluation have to offer" (p. 151). "The evaluator needs to be in a position to tap a range of participant perspectives and to present them in a manner which respects and preserves their meanings for participants in and observers of the innovation" (p. 152). The appropriate techniques for collecting such data would be observation, interview, questionnaire and document analysis.

Evans and Behrman (1977) saw the need to describe or measure what actually happens in a classroom using a particular program. They maintained that "careful measurement would require collecting and analyzing data based on systematic observation" (p. 75). Education research has borrowed from the agronomy research tradition where the dependent variable would be crop yield while the independent variable would be the fertilizer. According to Evans and Behrman, these assumptions are not appropriate to the typical evaluation problem within education, where the concern is for more and more refined methods of data anlaysis to deal with the complex educational phenomena. Evans and Behrman observed that the

> teacher may not believe that it is necessary or desirable to use all of the features of a new program; she may not have the skill necessary to in fact implement a program she believes in . . . Indeed the proper unit of analysis in either experimental or evaluation studies should be, as Evans and Scheffler (1974) have suggested, the classroom rather than the school or the treatment group. (p. 76)

They outlined the possible strategy for measuring, reporting, and analyzing implementation data at the classroom level.

Another point raised on summative evaluation is by Harlen (1977). It was asked if glossy books and professionally produced packages extend an invitation for teachers to adapt, extend, and criticize. It was felt that teachers would be more likely to criticize if the materials did not give the impression of a finished job, leaving nothing for others to do. Perhaps a less finished, less expensive form of product, including teachers' criticism of the content, would be a more effective invitation to other teachers to try out ideas experimentally rather than accept or reject them without modification.

Harlen (1977), in a study to determine the teacher's role in curriculum development, held over sixty meetings with groups of teachers within a two-year period to examine various kinds of teacher participation. Harlen observed that teachers were only ready to make 'deep' contribution to discussions on materials which did not look finished and fully developed, and would try out ideas from such materials.

On the other hand, teachers either outrightly accepted or rejected finished products on the basis of expert opinion without giving thought to the implications for the use of such materials in the classroom situation. However, the result of the study showed that teacher participation in curriculum development does not make the work easier or quicker.

Summary

The American National Art Education Association has stated that there is no such thing as the ideal curriculum, and there ought not be. This view seems to be supported by Hyman (1973) in his 'Approaches in Curriculum' where he referred to curriculum as a reflection of what people think, feel, believe and do. Kliebard (1977) in his explication of Dewey's curriculum theory referred to the two elements that constitute the heart of any curriculum theory which are the child and the abstract, highly refined, systematically organized experience of the human race.

Guba and Stufflebeam (1970) stated that evaluation can be defined in many essentially arbitrary ways and that the important point is to recognize the contribution that different definitions can make to one's thinking and how to devise a particular definition which suits the purpose or needs in mind. Wilson (1963), Feldman (1970),

Beardsley (1958), and others have also brought into focus the problem of evaluation in art. If evaluation, as defined by Scriven, Tyler, Provus (Worthen & Sanders, 1973) and others, focuses on performance measured against goals or objectives, and more specifically, the measurement of the attainment of teacher imposed goals or goals of the general society upon the behavior of the individual student (Kaelin, 1968), then it introduces a break in the continuity of ends and means of the individual's personal behavior. In this case there is need to make allowance for both stated and unstated objectives in art. Stake also saw this problem of discrepancies between real and intended objectives. Wilson (1968) was of the opinion that there are many desirable outcomes from teaching where a teacher does not chart specific objectives but takes cues from the dynamics of the situation in order to follow a continually changing course toward an unpredictable but meaningful conclusion. He concurred that there are many aspects of art education where the formulation of objectives is desirable. Objectives could be formulated for the individual to write or tell what he/she perceives, and what he/she thinks about a work of art. However, there are some problems to consider such as the conditions under which the behavior might be sampled, what work the student should respond to verbally, and what level of performance

will be considered acceptable or relevant by others. Another problem is whether it would be possible to write behavioral objectives relating to studio instruction, since evaluation involves the making of value judgments about the aesthetic merits of the student's products. Limited objectives can be stated in terms of skills and ability for aesthetic ordering.

Reports on evaluation studies yield information on the state of the arts in educational evaluation. So far much work has been done in curriculum development but this is not matched by curriculum evaluation activities. The main problem as perceived by Proger (1982), is that program evaluators have continuously striven for scientific respectability. This has led to the application of research models to the more practical evaluation problems, and such rigorous scientific methods have not produced very useful information for decision makers in the real world of local school systems. Besides, most of the evaluation done has been concentrated on test scores, rating scale results, and other quantitative measures.

Another problem is that curriculum developers have devoted inadequate time to evaluation although much program analysis has been done. For example, Eisner, in the Kettering Project which lasted two years, delayed data

collection until the last four to five months during which time the final report also had to be written. However, it is evident that Eisner perceived evaluation as part of curriculum development. This view is supported by Wilson (1968), in his statement that the evaluation of curricula should be the responsibility of the developer. This view is also shared by Tyler (1949). However, other experts (Borg & Gall, 1979) hold that evaluation be done by non-participants in the curriculum development so as to avoid bias.

Still other experts, Wise (1979) and Fraser (1980), recommended the portrayal or accounts of experiences in doing curriculum so as to provide information on problems faced in developing a curriculum, the solutions worked out, and thus the evolution of thought about the particular problem. This type of information is thought necessary to help evaluator and evaluation audiences keep in touch with the reality of the particular curriculum process, thus reducing the problem of oversimplification in the process of evaluation. Fraser noted that through such portrayal, the evaluation audiences would extend their experiences through information on the nature of a program, its unique features, its successes and failures, and the issues surrounding it. This would help them to be better able to determine the worth of the program. The report of the

evaluation of Multi-Arts Project in Australia in 1978-79 included a portrayal as well as the way the material was tested (Fraser, 1980). Smith and Fraser (1980) also used the approach, which they termed the qualitative approach, in conjunction with the quantitative approach to evaluate the HELP law project. In the study, students' performance provided quantitative data, while attitude instrument and questionnaire were used to obtain qualitative data.

Other problems to be noted in curriculum evaluation include the discovery, by Kemmis and Robottom (1981), that teachers only implement selected aspects of new innovations or curriculum and not the entire package. A similar experience also led Evans and Behrman (1977) to recommend the measurement of what actually happens in a classroom using a particular program, since a teacher may not use all of the features of the new program.

In addition to evaluating a curriculum in terms of the attainment of goals stated for it, Fraser (1977) as well as Scriven (Worthen & Sanders, 1973) perceived the need to determine whether the goals stated are worth achieving. This would involve determining the cogency of the arguments for setting up the goals, the consequences of achieving the goals, and the connection between the goals and existing and high order values. Opinions of experts in the subject area also have been used to analyze goals or assess their relative worth.

In this study, it is expected that the portrayal of the U.P.E. Teacher Education Material will give the evaluation audience an insight into the curriculum process, the evolution of thought, the nature of the program, the issues surrounding it, and the worth of its general objectives. In the logical analysis, the external and internal coherence of the objectives and topics would be determined with regards to theories of art education. In the empirical analysis it would be made evident which specific objectives of the program the teacher achieves and which general objectives the material helps the teachers achieve. An attitude toward art scale would provide information on the attitudes of the students to art with the introduction of the material to the teachers' colleges.

CHAPTER III

EVALUATION DESIGN

Introduction

With the amount of time and funds expended on curriculum development at the elementary and post-primary levels in Nigeria since 1969, it has become necessary to evaluate the arts and crafts program in the Teachers' Colleges, where elementary school teachers receive their education. Also, Gall (1981) stated that studies by the Education Product Exchange reveal that less than one percent of the half million or so curriculum materials sold by the publishing industry have ever been field tested to determine their effectiveness before publication. The U.P.E. Teacher Education Material falls into the category of curriculum materials published before testing. Although the Nigeria Educational Research Council stated its intention to evaluate this material in 1978, one year after its publication, there is no evidence to show that an evaluation was carried out. The purpose of this study, therefore, is to carry out an evaluation of the material in Teachers' Colleges in ten sates of Nigeria.

The literature on evaluation indicates that care must be exercised when selecting a method of evaluation as there

is no one foolproof method, for each method has its own shortcomings. Any method selected must be appropriate to the objectives of the study, and must be selected in the light of the institution under investigation. To conduct this study it was necessary to do a preliminary comprehensive examination and analysis of writings and research in evaluation. Statements of the best thought, practices, conditions, and situations have been considered in adapting a method for this study. An attempt would be made to collect information which would be helpful in planning and evaluating programs of this nature in the future. The specific procedures to be employed in this study follow.

Description of Research Design

The main objective of this study is to determine the worth or value of the U.P.E. Teacher Education Material in arts and crafts.

Specific objectives are:

(a) to determine what teachers have been doing with respect to arts and crafts before receiving this material;

(b) to ascertain the teachers' educational background and experiences;

(c) to determine the support the teachers receive from the setting;

(d) to gather demographic data on students who select art:

(i) reason: vocation or avocation, curiosity, academically weak;

(ii) background, educational goals;

(e) to determine whether stated objectives in the U.P.E. Teacher Education Material are possible to achieve by using the material in the existing situation in the Teachers' Colleges; and

(f) to determine whether the material omits relevant concepts, skills or experiences.

These will be determined through evaluation.

This study will include the portrayal of the development of the material as contextual information and as a description of the formative developmental process.

The development of the material followed the research and development process, in that the participating class teachers, university lecturers, and educational administrators did some preparatory work and were aware of the state of the arts. Goals of the material were outlined in lead papers, which led to the statement of objectives for the material. Instructional materials were developed and circulated in draft form to all participants for trial and comments. Before the final publication, the Macmillan Publishers selected art education experts in Britain to review the manuscript, and necessary changes and additions were made in consultation with the Nigerian editor. The summarized version of the material has been in the hands of the teachers who are to be surveyed in this study since March/April 1980.

To determine whether the evaluation method should be used in this study, it was necessary to examine and define evaluation and thus see if it was applicable to the problem. Evaluation is the process of making available descriptive or interpretive knowledge acquired from scientific findings, as well as from precedent or experience, that is appropriate to established criteria agreed upon by the evaluator and the user client for making choices among alternatives in education (Guba & Stufflebeam, 1970). Borg and Gall (1979) and others have agreed that evaluation is done to improve decision making on whether a set of curriculum objectives should be maintained or revised. To obtain data, that is, from scientific findings, precedent, and experience, there is need to have knowledge of the antecedent conditions, which include student characteristics, teacher characteristics, curricula content and context, instructional materials, physical plant, school organization, and the community setting (Stake, 1969). Such data could be obtained from the teachers on what was being done before the material was made available. The specific objectives achieved, and how well they are achieved through the use of material, would provide data on the outcomes. These data would cover the impact of the teaching, the program, and the school/setting. The attitudes of the students to art due to exposure to the material could also produce some

data on the impact of the material. Stuckhardt (1977) and others have discovered that responses to art do not occur in a social-psychological void. Such attitudes are shaped. According to Morris and Stuckhardt (1977), several investigations by art educators have revealed that direct experiences with art do have effect upon attitudes held toward art (Beittel, 1956; Eisner, 1966; Shaffer, 1964; Stuckhardt, 1976); therefore, most curriculum guides in art include attitude development among the objectives of the program. Most of the students in the Teachers' Colleges in Nigeria do not have art while in the elementary school, and since all the teachers at the Institute of Education meeting in 1979 reported that they had no curriculum to work with, this curriculum material would probably be the first the students are exposed to. However, data on transactions, which are countless encounters of the students with the teacher, student with student, and other engagements which affect the process of education, cannot be collected in this study, as this may involve a participant observation study. It would involve limiting the scope of the study to a few colleges, and thus affect the number of teachers to be sampled.

Scriven (Wilson, 1968) outlined three matching problems in curriculum evaluation. These are the match between objectives and course content, between objectives and

examination content, and between course content and examination content. This study will concentrate on the match between objectives and course content, but will go further by checking if the objectives could be achieved with the use of the material or course content, and whether the objectives are worthwhile. To check if the objectives are worthwhile, two approaches will be used. The first approach will be to survey the general objectives of art education as stated by experts in art education, review the objectives using a taxonomy of objectives and theories of art education, then match these objectives with the general objectives of the material. The second approach will extend the first and determine, through use, whether the specific objectives stated for the material are achievable and worthwhile. This is in keeping with the recommendations by experts like Geahigan (1976). Geahigan noted that educational theory could not be separated from the specification and justification of educational platforms, such as goals, content, instructional materials, and activities. The philosophical base determines the content and activities, so if the general objectives of the curriculum are not worthwhile, then the content and activities would probably be inadequate or not worthwhile.

Although the researcher participated in the production of the material, every effort will be made to reduce,

if not eliminate, the author effect. As in summative evaluation, a standardized instrument will be used to collect data on the attitudes of the students toward art. The simplified version of the Morris and Stuckhardt (1977) attitude toward arts scale put into the Mueller (1981) proforma will be used as an instrument. This simplified scale was pilot tested with students in the third year in Women's Teachers' College, Zaria, one of the colleges to be included in the study. Necessary safeguards were taken to see that the eventual subjects, Years IV and V, were not exposed to the measure before the actual study started. After pilot testing, all necessary modifications were made.

The measure to be administered to the teachers was pilot tested on a Nigerian art graduate with a similar background. This measure is designed to determine the extent to which the material achieves the goal stated for it in practice. Thus the focus will not only be on the students but also on the material or content, the teachers, and the setting.

The questionnaires will be mailed through the official Institute of Education, Ahmadu Bello University, Zaria, channel to emphasize the relevance of the study to Nigerian educational goals and thus encourage participation.

The cooperation of the Nigeria Educational Research Council will be sought to assist in disseminating the U.P.E.

Teacher Education Material to the colleges. Using the official channels will make the follow-up easier as both the Ministries of Education and the Institute of Education can make inquiries of nonresponding colleges. The study is to be carried out from January to March/April 1982, which is the colleges' second term. This period has been selected because it is the term when most colleges are most stable--new teachers would have settled in.

There are some foreseeable problems. The subjects will respond on the basis of their own judgment. However, survey methods are subject to 'response set.' According to Mueller (1981), Thurstone recommended a solution to the problem of 'response set.' The scores of subjects who place 23 percent of the statements into a single category in an attitude measure should be eliminated. This is the criterion for carelessness. Although this criterion is considered somewhat arbitrary, one needs to adopt some procedure for the screening of nondiscriminating subjects. A further safeguard for irresponsible subjects is to compute item medians rather than means when calculating scale values. If for a particular item, the response of a careless subject is substantially distant from the bulk of the distribution of the judgments, the median will be much less affected by this extreme score than the mean. The teachers will

be using their measure for over a term so both the Hawthorne and John Henry effects are likely to occur. Some teachers may feel they are being evaluated and thereby pay more attention to the topcis being taught than usual. This may affect the attitude of the students to art. Morris and Stuckhardt (1977) stated that attitudes are learned, and like all forms of learning this may provide bases for the acquisition of new attitudes or change in attitude. Learning through direct contacts or experience has the greatest impact on attitudes.

One other problem of a study of this nature is the loss of subjects. The loss of subjects problem is not so acute in the Teachers' Colleges but the teachers are being asked to administer the attitude scale to the students twice during the term to cross check on whether all the students complete it at least once. Information obtained may also show if there has been any attitude changes during the term.

At the end of this study, it will be seen if the material actually helps achieve the stated objectives as well as other objectives reported by respondents. Scriven has argued that knowing the program goals in advance may lead to one being co-opted into them as opposed to the possibility of discovering the actual effects of a program which may be different from the intended goals (Borg & Gall, 1979).

It is expected that information on why the students take art will be available, as well as information on their attitudes toward the material. It may also be determined if the material is usable, what proportion of it is used, if the experiences and the education level of the teachers are related to their achievement of objectives (both stated and unstated), if there is any support from the settings, and if the attitudes of art teachers to teaching is positive or negative.

Information will be sought on what experts in art education and philosophy agree should be taught in an ideal art program. This information may be compared with what the teachers (both experienced and young, those with high qualification and those with low qualification) say about the material and the contents of the material for final appraisal and recommendations.

Research Subjects

There are 150 Teachers' Colleges affiliated with the Institute of Education, Ahmadu Bello University, Zaria in the ten states. Not all of these colleges offer programs in arts and crafts. It is also known that Nigerian students generally do not pay attention in Teachers' Colleges to subjects which do not directly contribute to their procurement of certificates. It was, therefore, assumed

that students would consider sitting for the Grade Two Teachers' Certificate examination only in subjects that they have been taught in their colleges. Such consideration would be based on some hope of success in each of these subejcts as the students have a choice of seven subjects out of a possible fifteen.

In the brief analysis of the 1977 Grade Two Teachers' Certificate Examination results, nine out of ten states took the common papers moderated by the Institute of Education, Ahmadu Bello University, Zaria. These common papers are papers jointly set at the Institute Board of Studies meetings by representatives of the ten states, moderated and printed by the Institute. Physical and Health Education was a compulsory subject while Arts and Crafts was optional. The comparison of the number of candidates who took the two papers follows in Table 3.1 which shows that only 1,276 sutdents out of a total 11,102 graduating students took the arts and crafts papers. Borno State did not participate. Of the participating states, Niger State had no arts and crafts candidates while Benue State had only 25. An additional survey was conducted to determine colleges where students had taken the arts and crafts papers in the final examination from 1972 to 1978. The survey was to help delimit the number of colleges out of 150 to be used in this study.

Table 3.1

Comparison of Entries for the Grade II Examination in Physical and Health Education and Arts and Crafts, 1977

	Physical & Health Education	Arts & Crafts		
State	Total	Pass	Fail	Total
Bauchi	948	103	37	140
Benue	1,175	25	--	25
Gongola	628	51	1	52
Kaduna	2,801	233	58	291
Kano	1,248	277	253	530
Kwara	1,517	62	8	70
Niger	445	--	--	--
Plateau	1,062	117	8	125
Sokoto	1,279	36	7	43
Total	11,103	904	372	1,276

The result showed that in Bauchi State, Bauchi, Gombe, and Toro Teachers' Colleges (T.C.) continued to have students taking arts and crafts. In Benue State, only Otukpo Teachers' College continuously participated, while Ayangba had only three stduents in 1977. In Borno State, Borno and Waka Teachers' Colleges stopped offering arts and crafts after the initial period. In Gongola State, Mubi, Yola, and Bazza Teachers' Colleges offered art

and they were joined by Numan Teachers' College in 1978. In Kaduna State, Daura, Kaduna T.C. and Women T.C., Kagora, Katsina, Zaria U.P.E. and Women T.C. had students taking arts and crafts most of the time period from 1972 to 1978. Of the other Kaduna State colleges, Daura was offering arts and crafts for the first time, Katsina W.T.C. did for three years, while Basawa participated only in 1976. In Kano State, Gumel, Kano, Waje Pivotal, Goron Dutse Pivotal, and Wudil Teachers' Colleges offered arts and crafts, Kano Women T.C. stopped but Bichi T.C. did so temporarily only to join again in 1978. In Kwara State, Ilorin, Lokoja, and Okene Teachers' Colleges participated in 1977; Egbe Teachers' College had 3 students in 1978 while Kabba T.C. participated only in 1972. In Niger State, where no college had participated in 1977, Bida participated from 1973 to 1976 and then in 1978, Minna T.C. did from 1974-1976; Ahmadu Bahago had 16 students in arts and crafts in 1973; Minna W.T.C. had 9 students in 1978 and Abuja had 2 in 1975. In Plateau State, Jos, Keffi, and Gindiri Teachers' Colleges participated in 1977 while Lafia which had the highest figures in 1972 and 1975 did not continue. In Sokoto State, only Sokoto T.C. had offered arts and crafts in 1977, Giginya Memorial College joined in 1978, while Gusau and Maru Teachers' Colleges appear to have dropped off in 1974 and 1975 respectively (see Appendix A for details).

According to the result of thestudy the number of Colleges in each state where students had taken the arts and crafts papers were:

Bauchi	3
Benue	2
Borno	2
Gongola	4
Kaduna	9
Kano	7
Kwara	5
Niger	5
Plateau	4
Sokoto	4
	45

This is a total number of 45 colleges. However, Table 3.2 will show that it is too optimistic to expect returns from all 45 colleges since at no time have more than 31 colleges taken the arts and crafts papers. The number of Teachers' Colleges which offered arts and crafts from 1972 to 1978 ranged from 7 to 31. The mean number is 21. However, 45 colleges out of a total of 150 are being given the opportunity to participate in the study so as

Table 3.2

Numbers of Teachers' Colleges Which Participated in the Arts and Crafts Papers by State from 1972-1978

States	1972	1973	1974	1975	1976	1977	1978
Bauchi	0	3	3	2	3	3	0
Benue	1	0	0	1	1	2	0
Borno	0	1	1	2	2	0	0
Gongola	0	1	3	2	3	3	4
Kaduna	0	4	4	6	8	7	0
Kano	0	0	4	5	7	5	6
Kwara	2	0	0	1	1	3	4
Niger	0	2	2	3	2	0	2
Plateau	4	0	0	4	3	3	2
Sokoto	0	3	2	2	1	1	2
	7	14	19	28	31	27	20

to have as many teachers as possible sampled. The colleges are listed in Table 3.3.

Although Day Post-Primary Institutions are now being established, most, if not all, the Teachers' Colleges are still not converted into Day Teachers' Colleges. Most of the parents still do not influence the choice of career of their children in these institutions. In Kwara State for example, most students went into the Teachers' Colleges a

Table 3.3

List of the Teachers' Colleges Where Art Has Been Taken

State	College
1. Bauchi	1. Bauchi Teachers' College
	2. Gombe Teachers' College
	3. Toro Teachers' College
2. Benue	4. Ayangba Teachers' College
	5. Otukpo Teachers' College
3. Borno	6. Borno Teachers' College
	7. Waka Teachers' College
4. Gongola	8. Bazza Teachers' College
	9. Mubi Teachers' College
	10. Numan Teachers' College
	11. Yola Teachers' College
5. Kaduna	12. Basawa Teachers' College
	13. Daura Teachers' College
	14. Kaduna Teachers' College
	15. Kaduna Women Teachers' College
	16. Kagoro Teachers' College
	17. Katsina Teachers' College
	18. Katsina Women Teachers' College
	19. Zaria U.P.E. Teachers' College
	20. Zaria Women Teachers' College
6. Kano	21. Bichi Teachers' College
	22. Goron-Dutse Pivotal T.C.
	23. Gumel Teachers' College
	24. Kano Teachers' College
	25. Kano Women Teachers' College
	26. Waje Pivotal T.C.
	27. Wudil Teachers' College
7. Kwara	28. Egbe Teachers' College
	29. Ilorin Teachers' College
	30. Kabba Teachers' College
	31. Lokoja Teachers' College
	32. Okene Teachers' College
8. Niger	33. Abuja Teachers' College
	34. Ahmadu Bahago Teachers' College
	35. Bida Teachers' College
	36. Minna Teachers' College
	37. Minna Women Teachers' College

Table 3.3 (Continued)

9. Plateau	38. Gindiri Teachers' College 39. Jos Teachers' College 40. Keffi Teachers' College 41. Lafia Teachers' College
10. Sokoto	42. Giginya Memorial T.C. Sokoto 43. Gusau Teachers' College 44. Maru Teachers' College 45. Sokoto Teachers' College

few years ago because education was free as a result of the teacher education crash program. Parents will not, therefore, be sampled. Principals of Teachers' Colleges and Ministry officials will also not be sampled because their actions have not always matched their words. This had been revealed in studies by Ilalokhoin (1977) in Niger State, Aina (1979) in Kwara State, and Akodu (1979) in Kaduna State. The studies showed that art, unlike science, did not have a vote on the budgets of the colleges, no deliberate efforts were made to employ art teachers, and art rooms with facilities were rare. With such a situation some of the principals and officials still said they had studied art as students and were aware of the value of art to education.

The questionnaires to be used will be directed to the art teachers and students. All of the teachers in the 45 teachers' colleges who teach in classes 4 and 5 will be given the option to participate in the study, as well as all students in those classes who study art.

The U.P.E. material has been in the colleges since March 1980, and all students taking art must have been exposed to it. Since the classes are intact and since teachers will be administering the tests it is not feasible to apply random type of sampling.

The Description of Measures

Two questionnaires will be used. One is a student attitude toward arts education scale and the other will be a measure for teachers.

Measure for Students

The student questionnaire is a simplified version of the 'Attitude Toward Arts Education Scale' developed by Jerry W. Morris and Michael H. Stuckhardt at Miami University, Oxford, Ohio in 1977. The Mueller (1981) performa was also used to make the completion easy for the post-primary students, as the original scale was designed for college students. The attitude scale in its original form was developed in conjunction with a federally funded project to initiate an arts education program in the elementary grades (K-6) of a local school district. It was used by Morris and Stuckhardt to measure the attitudes held by elementary teachers toward arts education at the beginning of the project and to assess attitude changes which may have resulted from an in-service program and

other factors during the initial year. There were 60 items originally but these were eventually reduced to 30 items. In the process Morris and Stuckhardt (1979) used a computer program developed by Kohr (1971) to generate the items analysis, and the individual inter-item correlation coefficients of 43 items used ranged from R.33 to R.86. This was also done for the final 30 items and the average adjusted R was .51 while the individual item correlation coefficients ranged from .43 to .69. These exceed the R.20 level that is generally considered adequate for an attitude scale (Campbell, 1963). "The high inter-item correlations indicated that these statements possessed substantial discriminating power" (Morris & Stuckhardt, 1979, p. 52). The eleven image factors identified were:

(a) the permanence of arts education

(b) the clientele served by arts education

(c) the worth of arts education

(d) the manifestation of arts education

(e) the compensation from arts education

(f) the effects of arts education

(g) a curriculum of arts education

(h) self-actualization of arts education

(i) the benefit of arts education

(j) the foundation role of arts education

(k) negative sentiment towards arts education. (Morris & Stuckhardt, 1979, p. 52)

The 30 statements were chosen because each possessed a high degree of differentiating ability (R.50 or better); and each was significantly loaded in a single unidimensional factor. Collectively, they ensure the representation of all eleven factor-strata, and the representation of all eight keyword categories. These are: value, life contribution, personal expression, creativity, society/culture, teaching, emotion, learning, and general education. Statements which were found to be essentially identical in meaning and content were also eliminated in the process without sacrificing the representation of the eight categories. All the items in the scale have been demonstrated to (a) measure some aspects of attitudes held towards art education; (b) differentiate between individuals holding varying attitudes toward art education; and (c) be universally understood by the target group.

The item analysis confirmed that all 30 items were satisfactorily discriminating. The measure is not subject to administrator bias as it could be self-administered. Since the Likert scale has been used it is not subject to scoring bias. It also showed a test-retest reliability of .97. The criterion of suitability was defined as the discriminating power of an item and a computer program was used to generate the item analysis. For the construct validity test, the demonstration of unidimensionality, and the test-retest reliability the Guttman formula (1945) was used.

The measure of internal consistency coefficient was .93 (Cronbach's Coefficiency Alpha, 1951) and the test-retest reliability coefficient was .97 (Guttman's Lamba 3, 1945). The reliability data for this measure is what is possible for a measure which has just one test. In an attitude scale measure it is difficult to produce two parallel forms of a test to obtain an alternate form reliability. A split-half test is also not suitable as the coverage of the test would be impaired as test items having similar meanings had to be eliminated during the scale's production. Estimates of the scale's predictive and concurrent validity have not been obtained.

The final form of the attitude scale was administered to 100 elementary classroom teachers who had a mean of 7.83 years of teaching experience. It yielded a mean score of 130.21 on a maximum score of 150. Since the maximum possible score is 150 and there are 30 items, there is a score of 5 for each item. There are 17 items that are positive toward art while 13 are negative (Appendix C1).

Measure for Teachers

The questionnaire for teachers seeks opinions on whether the U.P.E. material should be used in the Teachers' Colleges, whether the work load is adequate, and whether the teachers have enough periods allocated to cover the material. Teachers are asked if the students are

enthusiastic about the activities and if students work on their own outside the class. Information is also sought on whether other teachers show interest in the art teachers' work, and whether they feel that art education can enrich the process of teaching. Teachers' perception of the attitude of the community toward art is also evaluated (Appendix C2).

Each of the performatory topics is listed and art teachers are asked if the stated objectives of the topics taught were achieved or not achieved on a four-point scale. Under history and appreciation where no specific objectives were stated, teachers are asked if any general objectives were achieved and if such topics are worthwhile, suitable, and whether it helped realize any general objectives, and whether it stressed the understanding of child development as related to art. Information is also sought on each teacher's qualification, teaching experience, and attitude to art. In addition, each teacher is asked to comment freely on his/her rating of the material.

Basically, the questionnaire is divided into four sections:

1. Section A deals with the usability of the material in the Teachers' Colleges, adequacy of workload for the students, time-tabling, students' enthusiasm and out-of-class work, availability of funds for materials, teachers'

improvisation with materials, and support from other teachers as well as the community/ setting. Each of the 13 questions has a five-point scale, making it possible for a maximum score of 65 points to be obtained.

2. Section B deals with studio work. This section has 22 questions each with a four-point scale, and it covers studio work for a span of two years.
3. Section C contains questions on art history and appreciation covering a period of two years. There are 18 questions on year 4 work and 11 questions on year 5 work. Each question has a four-point scale, making it possible to have a score of 16 points, including 4 points for the stated and general objectives achieved on each topic.
4. Section D which is on methodology has 8 questions each with a four-point scale. As in Section C, it is possible to have a score of 16 points on each question, including 4 points for the general objectives achieved.

Pilot Testing

Measure for the Students

The simplified version of the Morris and Stuckhardt (1977) attitude toward arts education scale put into the Mueller (1981) proforma, and verified by the supervisor of this study, was mailed to the Institute of Education, Ahmadu Bello University, Zaria, for administration to students in the third year of one of the Teachers' Colleges in Zaria. It was administered to 199 students of Women Teachers' College, Zaria. This lower level class was used to test the difficulty level of the instrument.

Of these 199 students 16 did not indicate age. For those who did, the ages ranged from 12 years to 30 years with a mean age of 16 years. Students of 15 years of age are expected to be in this class. However, only one of these students was 12 years old while two students were 30 years old, but 45 students were 16 years old; 67.8 percent of the students were 16 years and below; while 96.2 percent were 19 years and below. The mean score on the attitude scale for all 199 students was 95.99 out of a maximum score of 150. Morris and Stuckhardt obtained a mean score of 130.21 with graduate students who had a mean teaching experience of 7.83 years. The students who were pilot tested in Nigeria were in their third year

in a post-primary school. One purpose of this test was to find out the difficulty level of the attitude scale, since the final test will involve students in higher level classes (classes four and five).

Only two students stated outright that they had nothing to do with art, both scoring 80 and 84 respectively out of a maximum score of 150. The lowest scorer, who scored 73, did not indicate why she had chosen to study art. The highest score was 142 by a student who indicated that she "liked art because it enables you to have a happy life." The mean score was 95.99 while the standard deviation was 9.84. Professor Pugh (note 9) stated that removing any of the items from the scale would not alter reliability, and there is no obvious way of altering the reliability. The alpha of reliability coefficients was 0.51 against a standardized item alpha of 0.52. Professor Pugh also stated that a standardized item alpha of 30 items should have a reliability coefficient of 0.7. However, he did not see any significant indicator of how to revise the scale to be of help, as elimination would not improve the instrument. He considered a standardized item alpha of 0.51 adequate for this study, and determined that the instrument is average, as all correlations are positive. Mueller (1981, p. 13) also stated that whatever the reason, items with zero and negative discrimination index should generally be removed. See Tables 3.4, 3.5, and 3.6 in Appendix D, for details.

Measure for the Teachers

Another aspect of the pilot testing process included verifying the strength of the questionnaire for teachers. This measure was administered to a Nigerian art graduate, who although a graduate student in art history in Indiana University, had a similar undergraduate experience to that of the teachers in the Teachers' Colleges. He had the measure and the summarized version of the U.P.E. Teacher Education Material with him for about three weeks. His response showed that the measure could be used with the teachers. His comment on the material was:

> While I agree with the concept of multi-dimensionality of the arts, and while I am in partial agreement with the proposed approach to the teaching of "practical" art, I have some reservations, particularly about the "academic" aspect, which appears too ambitious for the level in question. If World art history must be taught, however, I suggest that its verticality be limited. Also, appropriate bibliographies may be included at the end of each section.

Changes were not made as a result of this response as the question raised on bibliography is adequately answered in the detailed material. The second question raised, which is whether the "academic" aspect appears too ambitious, is part of what this evaluation study is to find out.

Statistical Treatment

The raw scores of the students' attitude assessment will be computed into means and standard deviation scores. Attitudes scores will be compared with age and sex. Mean scores of students will also be computed by state.

The descriptive data on the students will make it possible to list the frequencies of the reasons why the students study art. It may also be possible to categorize students according to reasons why they study art, and to find out if students who give certain reasons have higher attitude scores than others. The students' attitude scores will also be compared with the experience of the teachers.

The teachers' experience will be correlated with the number of the topics taught or used of the U.P.E. Teacher Education Material in arts and crafts, stated objectives achieved, unintended objectives achieved, and the support received from the settings. There will be a comparison of the data on the teachers' attitudes toward the material and their attitudes toward their work as art teachers.

Both hand cards and the computer will be employed.

CHAPTER IV

PORTRAYAL OF THE PROGRAM

Introduction

Wise, Fraser, and others have explicated the valuable role of the account of the experience in developing curriculum and the need for the literature on curriculum development to contain a much higher proportion of accounts and analysis by curriculum workers. The purpose of such a portrayal is to create surrogate experience, so that evaluation audiences can be informed about a particular program and make judgments about it as to its worth and shortcomings.

The Universal Primary Education Teacher Education curriculum material will hereby be portrayed with its historical background. In doing so, there will be a brief discussion of the history of art education in the United Kingdom (U.K.) up to the point at which she colonized Nigeria and began making an impact on art education in Nigeria. This will be followed by a portrayal of art education in Nigeria during the period of colonization, as well as the evolvement of the arts and crafts curriculum since the Nigerian independence in 1960. The

development of each section of the U.P.E. Teacher Education Material will be portrayed. Table 4.1 shows the chronology of the educational development from 1842 to 1979 which this portrayal will cover.

Art Education in the United Kingdom Eighth Century to 1852

In Britain, "the teaching of Art came comparatively late" (Sutton, 1967, p. 16). Latin was said to be the subject and the concern of the Grammar School for many years. From the eighth century, grammar, rhetoric, logic, arithmetic, geometry, music, anatomy and law were taught. Medicine and architecture were added later.

Carline (1968) observed that "children had been taught to draw, and even paint, for many centuries, but the method of teaching" art was the same as that used in training artists (p. 1). Also during the early years of art education, experts disagreed on how art should be taught. While some experts demanded the use of imagination others favored copying. At a later stage students studied nature directly.

By the eighteenth century, according to Sutton (1967), writers on education approved, tolerated, or ignored the visual arts as their sympathies happened to dictate. However, some of the writers stated the usefulness of skill

Table 4.1

Chronology of the Development

Year	Nature of the event/process	Result or product
1842	The arrival of the missionaries in Nigeria	Western-type of education and Christianity.
1860	Colonization	
1914	Amalgamation of Southern and Northern Nigeria.	1916: First education code.
1952	The establishment of three regional governments.	Education transferred to the jurisdiction of the regions.
1960	Nigerian independence	Ashby report. Oldman report led to the setting up of Local Education Authorities in the northern region. 1962: Five Universities including Ahmadu Bello University established.
1966	Military take-over of the federal and regional governments of Nigeria.	1967: Creation of 12 states out of the four regions of Nigeria. 1969: Somade Commission to review the system of education. N.E.R.C. National Curriculum Conference. 1973: Committee on the National Policy on Education. 1976: The number of states increased to 19. 1977: Promulgation of the National Policy on Education and publication of the U.P.E. Teacher Education Material. National Implementation Committee on the National Policy on Education set up.
1979	Return to Democratic Rule.	1981: Amendment of the National Policy on Education.

in drawing in time of war. It was no surprise that a 'Drawing Master' was appointed when the Royal Military Academy was founded in 1741. Orders of 1764 stated that the drawing master should teach sketching and drawing of civil architecture (Sutton, 1967).

Also, competition for overseas markets and imports from the Orient and the new world, led to a growing demand for a skill in navigation. An ability to sketch harbors, fortifications or coastlines, draw maps or design mechanical appliances became invaluable (Sutton, 1967).

According to Carline (1968), the expansion of industry and manufacture led to the formation of a National School of Design. In 1835, the British House of Commons appointed a 'Select Committee' to focus attention on art education for the general public and the Royal Academy's duty to the community. In 1837, the School of Design was opened in Somerset House. This event was regarded as the first step by the State to sponsor art education in a practical way. William Dyce, who was appointed to develop the program, produced a syllabus in which elementary freehand drawing and outline of geometric shapes were followed by the use of shading to depict cubes and curves in the round, and then drawing from natural objects. Modelling from the antique and then from nature followed. With this format, Dyce sought to give art teaching a more scholarly and scientific basis than it had enjoyed (Carline, 1968).

According to Carline (1968), an evaluation of Dyce's program led to much controversy and Dyce's departure, and in 1852 the school received a new name and a new policy. Under the new name, "School of Practical Art," the school's focus was the training of teachers of drawing for the elementary schools, art school masters for provincial art schools, and technical artists for industry. The provincial art schools trained elementary school teachers.

Sixty-four years later Nigeria was given its first education code by the British, with an art program not too different in philosophy and practice.

History of Arts and Crafts Curriculum Development in Nigeria

The situation in pre-colonial Nigeria was as in any traditional African society with its own principle of education which emphasized "social responsibility, job-orientation, political participation, and spiritual and moral values" (Fafunwa, 1971, p. 5). As Crowder (1978) perceived, the artist, in pre-colonial Nigeria, served as an embodiment of the cultural and aesthetic values of the society although the society had clearly defined ideas as to what was expected of him. Traditional art was passed from father to son through apprenticeship.

The arrival of the Christian missionaries in 1842 led to the introduction of Western education. Their

basic educational philosophy was "to impart knowledge saving the soul, and to fit [the convert] for practical usefulness in life" (Fajana, 1970, p. 102). Since the missionairies believed the Nigerians to be 'pagans,' their conversion efforts targeted traditions that were basic to their culture. In particular, the missionairies sought to eliminate Nigerian ceremonies and the art works used in these events. Students were not allowed to participate in traditional dancing, and other social activities so as not to have their newly acquired behaviors and responses tainted.

When the British colonized Nigeria in 1860, the Colonial government offered assistance to the missionairies with minimal control. Eventually the British showed interest in education in order to promote their interests. A re-organization of the school system for Nigeria was outlined in the education code of 1916 prepared by the first Governor of Nigeria, Lord Lugard. According to Solaru (1964), three types of education were proposed as the new bases: literary, technical, and rural:

> It was expected that the first type, literary education, should provide clerks and teachers. This would be provided at the provincial schools . . . Yet this school was to include teacher training for rural schools. A rural school for peasants was to be attached to it, under an African schoolmaster, its curriculum including Arts and Crafts, Practical Agriculture, Carpentry and Smithing, Hygiene and Local Geography, Colloquial English and Rudimentary Arithmetic with Hausa in the Northern Provinces.

> The aim of this type of school was the training of character, discipline, industry and the improvement of the standard of life in the pupil's own village. (p. 26)

Under this code arts and crafts was to be taught in a practical way. However, one of the Nigerians who studied in Europe, Chief Onabolu, on his return persuaded the Director of Education to appoint Mr. K. C. Murray from the United Kingdom (U.K.) in 1927, to teach art. Mr. Murray, who was in favor of preserving the traditional skill in arts and crafts, which he thought had both aesthetic and social significance, was not given the support he needed as an art teacher. He taught first at the Ibadan Grammar School, then at the Umuahia Government School, and by 1935 he moved to Uyo Elementary Training Center before he abandoned teaching for a position in the museum. At the museum, he worked on the preservation of Nigerian arts and artifacts (Okeke, 1978).

When Katsina Teachers' College was established in 1928, its curriculum was planned not to go beyond the level of elementary school subjects. Its program included Hausa, Arithmetic, History and Geography, Drawing, Scalework, Hygiene, Elementary Botany, Gardening, and Arabic. Art was not taught as a subject. Katsina Teachers' College was the first to be opened in the North and was intended to produce high quality teachers for the provincial schools of the north (Ogunsola, 1979).

Bauchi Teachers' College was established as an Elementary Training Center in 1936. In its program, the elementary school syllabus was to be re-studied in the first two years. Drawing, Elementary Bookcraft, Nature Study, practice in vernacular expression, and the writing and acting of original plays based on historical subjects were taught. Bauchi Teachers' College later became an arts and crafts center and by 1957 the scope of art teaching was increased to lettering, freehand drawing, pattern and design, paper cutting and folding and some modelling.

In 1958, the Northern Nigerian Ministry of Education Schools Broadcasting Unit (now the Federal Ministry of Education, Educational Technology Center, Kaduna) had an Inspector's Talk Series on "Learning to Teach Art." However, no evaluation of the influence of the talks at the schools and in the Teachers' Colleges in particular was carried out.

Preparation for Independence

1952 had marked the establishment of three regional governments in Nigeria with education transferred to their jurisdiction. In March 1959, eighteen months to independence, the Federal Ministry of Education in consultation with the three regional governments, set up the Ashby Commission under the chairman ship of Sir Eric Ashby. The Commission, on which were three British,

three Americans, and three Nigerians, investigated Nigeria's needs in the field of higher education in the context of education from primary through post-secondary. The mission of the Commission was to examine the many problems arising from an inadequately planned and imbalanced system of education, and to make recommendations for the improvement of the higher educational institutions with projections to 1980. The report of the Commission led to the former Northern Region (the area being studied) to appoint Mr. Oldman to examine approaches to the successful management of primary education. As a result, the Local Education Authorities (L.E.As) were established, each with an educational committee. The intent was to have the Voluntary Agencies (Missions) transfer their elementary schools to the L.E.As. However, the L.E.A.s were weak due to lack of funds (Ogunsola, 1974, p. 51). This did not help or improve the situation for art education.

In 1960, independence brought a new national awareness. As part of this national awareness the government took an interest in the re-acquisition of Nigerian art works, which had been carried to Europe and other parts of the world either as a result of the punitive expedition of Benin or as a result of conversion efforts of the missionairies to change Nigerians from "paganism" to christianity. These art works had become recognized and

their re-acquisition meant that the government had to spend great sums of money.

When the Institute of Education was established at Ahmadu Bello University in Zaria in the 1965/66 session by the Northern Nigerian Government, one of its functions was curriculum development for the Teachers' Colleges. It is worth noting that one of the first meetings of the Institute Boards of Studies was the Art Board of Studies meeting and workshop. The meeting, which was held on March 21st, 1966, was declared open by the representative of the Senior Inspector, Teacher Education of the Northern Nigerian Ministry of Education, Kaduna. The introductory lecture was delivered by Professor Joselin, the first Director of the Institute of Education and Head of the Department of Education, Ahmadu Bello University, Zaria. His topic was 'Art in Education.' After the first day, which was devoted to a series of lectures, five successive days were devoted to writing, talks, and demonstrations on art teaching methods. There was an exhibition of works done by students of the Teachers' Colleges. At the end, a detailed Primary School Syllabus emerged but what was produced for the Teachers' Colleges was just a one-page scheme of work. However, art education in both primary schools and teachers' colleges seemed to have received official acceptance for the first time.

Developments During the Military Rule

When the military took over the governments of the Federal Republic of Nigeria in 1966, the ills of the society, which had let to the military coup, were blamed on the system of education which had been modified only slightly after independence (Obayan, 1979). The Federal Military Government in 1967 created twelve states out of the four regions, thereby breaking the Northern Region into six states and creating sixty-nine L.E.A.s to assist in the administration of education in urban and rural areas. In 1969, the Federal Military Government also set up the Somade Commission to inquire into and examine all aspects of the educational system with regard to its content, structure, and direction, and its function as an instrument of national unity. The Commission was also to examine the feasibility, social and financial, of introducing free primary education throughout the country. The Commission visited all the states as well as requesting memoranda from the general public. As part of the educational reorganization, the Nigeria Educational Research Council also sponsored a national conference on curriculum development in 1969. This meeting, which was to be held in October, 1966 but had to be postponed as a result of events in the country, decided that the country's educational system should be linked to the needs of the society, as well as function as a tool for national unity.

Table 4.2 shows the arts curriculum activities during the military rule.

In October 1969, when this researcher was transferred from the Department of Education to the Institute of Education of Ahmadu Bello University, Zaria, the charge given was to revive the Institute Board of Studies in Art. When a meeting was held on January 29th, 1970, only three out of six states were represented with apologies received from a fourth state. Mr. T. A. Fasuyi, who was appointed the Federal Art Adviser in 1969, was in attendance. For the first time a representative of the Federal Government participated in the work of the Institute of Education Art Board of Studies. The first Nigerian Inspector of Art, who was then the Principal of Toro Teachers' College, was the chairman. The meeting was addressed by the first Nigerian Director of the Institute of Education, Alhaji Hamidu Alkali. The persons attending the meeting felt that the teaching of art must take place in primary schools although primary teachers teach all subjects, and art at that time was, and still is, an optional subject in the Teachers' Colleges. It was recommended that art be made compulsory in teacher education as soon as the staff and facilities were available. An outline syllabus for arts and crafts was still considered adequate for the Teachers' Colleges. Another recommendation resulting

Table 4.2

Chronological Table of Arts and Crafts Development in Nigeria

Year	Syllabus	Organizer/Venue
1966 March	Primary School Syllabus	Northern Nigerian Ministry of Education/Institute of Education, Ahamdu Bello University, Zaria.
1971 March	Teachers' Colleges' Arts and Crafts Syllabus Primary School Art Syllabus integrated into the Cultural and Creative Arts Syllabus	Institute of Education, Ahamdu Bello University, Zaria. Nigeria Educational Research Council at the University of Ibadan.
1972 January	Expansion of the Teachers' Colleges' Arts and Crafts Syllabus	Institute of Education, Ahmadu Bello University, Zaria.
April	Teachers' Colleges' Cultural and Creative Arts Syllabus	Nigeria Educational Research Council at the University of Ibadan.
1973 April	Teachers' Colleges' Arts and Crafts' Syllabus--History of Art	Institute of Education, A.B.U., Zaria.
Sept.	Junior and Senior Secondary School Art Syllabus	Nigeria Educational Research Council at the University of Ibadan.
1974 March	Teachers' Colleges' Arts and Crafts Syllabus--integration of the Secondary School Art Syllabus	Institute of Education A.B.U., Zaria
April	Teachers' Colleges' Cultural and Creative Arts Syllabus	Federal Ministry of Education at the Ahmadu Bello University, Zaria, and at the University of Ibadan.
	Editing	
1975 to 1977	U.P.E. Teacher Education Material Production Project	Nigeria Educational Research Council.

from the 1970 meeting suggested appointing Art Inspectors for each state. Touring art exhibitions were proposed as well as a national art education magazine. Greater participation at International art meetings was also suggested. Nigeria was represented at the meeting of the International Society for Art Education (INSEA) for the first time in 1969.

By March 1971, when the next meeting took place, there was more awareness of art education since all of the six Northern States were represented. The expatriate Deputy Director of the Institute of Education, who welcomed members, was appalled that art had been neglected in schools. Steps had, however, been taken to persuade the United Nations Educational, Scientific, and Cultural Organization/United Nations Children's Education Fund (UNESCO/UNICEF) to add art to the list of subjects in their Primary Education Improvement Program in the Northern Nigerian Primary Schools. The UNESCO/UNICEF were ready to grant aid to everything experimental.

In the States' report to the Institute Board of Studies, many problem areas were identified:

1. Lack of teachers in the Teachers' Colleges; for example, at Bauchi, the main center for art teaching had three teachers to six hundred students.

2. Although some Ministries of Education were ready to provide funds for art materials, the imported materials were not available. Teachers were, however, improvising with

local materials used by craftsmen and craftswomen. The need for local textbooks was stressed.

3. The need for local crafts to be taught side by side with art was stated. Students needed to be exposed to the various types of crafts, their locations, the techniques used, and were to visit important crafts centers. The need for students to be exposed to theory, writing and practical work was also mentioned.

4. The need for a detailed syllabus to guide new inexperienced teachers was noted. (Notes taken at the 1971 Art Board of Studies)

At the end of the two-day meeting, a new more detailed syllabus was produced for use in teaching art in the Teachers' Colleges. A committee was set up to (1) take a look at the 1966 Primary School Syllabus (printed by the Government Printer, Kaduna in 1967); (2) recommend pamphlets to be developed on certain areas; (3) evaluate art in the primary schools; and (4) study the UNESCO/ UNICEF approach to creativity in the first two years of primary education and its relationship to the syllabus.

The Nigeria Educational Research Council organized a National Curriculum Workshop for the Primary Curricula in Ibadan shortly after the meeting of 1971. The chairman of the Institute of Education Art Board of Studies attended the workshop. A new title "Cultural and Creative Arts" was used. From notes taken at the workshop it was stated:

Cultural and Creative Arts is a new subject in the curriculum of the Primary School. It is a product of the synthesis of drama, music, and the fine arts. It is a concept that there must be an effective inter-play among the various components of art. Its core is creativity and its significance is realized in performance.

Whether the child is acting, modelling or making music, performance is the period of activity during which he shows learning and readiness. Performance is, therefore, an evaluatory period during which the child through the use of the basic skills acquired, displays his talent in a particular branch of the main disciplines of art which is then reinforced in a follow-up.

This is the first workshop where the attempt has ever been made to bring together the three distinct subjects of art as one entity. This distinction is particularly noticeable in the method of approach. The plan, however, has enough flexibility which allows the teacher to incorporate other ideas. (Notes taken by Mr. Olaosebikan, 1971)

The fine art aspect of the new curriculum still remained the same as the 'Northern Nigerian Primary School Art and Crafts Syllabus' printed in 1967. The preamble stated:

> In the early stages of education the need to develop the senses of sight and touch and the necessity to train them to work together are as important as the need to teach reading/writing and arithmetic. Writing and reading are the way by which we express our thoughts and understand thoughts of others, but these are adult forms of expressions, children seem to be equipped with an almost ready-made and certainly universal method of expressing thought through drawing and modelling and it is the senses associated with these activities that we must develop particularly in the early years while other alternative forms of expression are being learned.

> Development of the senses of sight and touch is part of the process of training basic skills. These skills are mainly concerned with activities borne in the mind and carried out through the hands. This kind of work must never be thought of as in any way automatic or not requiring mental processes.
>
> In Arts and Crafts children learn and develop a number of basic skills which, because they are rooted in the flesh by the sense of touch, remain deeply imprinted in the memory. Things learned in practice are seldom forgotten, moreover they form the basis of adult physical skill which, especially in the hands, is essential for nearly all human activity. This kind of learning is best done through drawing and modelling, cutting and folding paper, constructing models of things and places, sorting, grading and measuring, comparing shapes and colors, or composing them in pictures and patterns. These activities should first employ materials commonly used in daily life, such as clay, etc. (pp. 1-2)

This preamble is also used in the U.P.E. Teacher Education Materials Production Papers for Arts and Crafts first published in 1977.

The primary school syllabus was divided into two, i.e., for years 1, 2 and 3 and years 4, 5 and 6. The program for 1, 2 and 3 had five sections, namely:

1. Picture making
2. Pattern making
3. Three-Dimensional work
4. Light crafts
5. Appreciation

The program for years 4, 5 and 6 had four sections:

1. Drawing and painting
2. Pattern and design
3. Three-Dimensional work
4. Crafts

The section on drama defined it as art, not literature as generally presumed. The following were noted from the 1971 National Curriculum Workshop:

> Drama is life; it is, however, not life as it is lived, but life as it is experienced through the imagination and it manifests itself through representational and presentational art. The aim of 'educational drama' is to teach creativity.
>
> The general aims are: to develop the child's basic skill of communication (mind, body and voice); and create an opportunity for him to enjoy cooperative artistic endeavor and increase his artistic appreciation and sensitivity. (Olaosebikan, 1971)

Drama work in school was divided into playmaking, movement, and speech. The teacher's role was to stimulate the imagination of the child to make him active and creative.

It was stated that feelings are expressed through tone in music which is the language of the soul and an art. The objectives were:

> To familiarize the child with the traditional music of Nigeria and folk music of other lands; teach and relate the five note (pentatonic) to Nigeria and African melodies; teach selected aspects of the history of traditional Nigerian vocal and instrumental music through story telling, recordings, and live performances; develop voice production; teach Nigerian drumming; and lay the foundation of music literacy (staff Notation and Tonic Solfa). (Olaosebikan, 1971)

Sample lesson plans were also prepared for cultural and creative Arts and tried out.

An Art Writers' Workshop was organized by the Institute of Education, Ahmadu Bello University, Zaria, and sponsored by UNESCO/UNICEF from January 4th to 8th, 1972 during which two groups of pamphlets were to be developed by the writers, namely:

1. Art History, Pattern and Design in Everyday Life, Pottery, Leatherwork, Grassweaving; Traditional Costumes--Embroidery, Headdress, etc.; and Musical Instruments.

2. Do It Yourself series on Paints, Dyes, etc.; Kilns and Claywork; Toy making--cornstalk, etc. (Notes, Art Board of Studies, 1972)

A 28-paged pamphlet was produced on art history, and other areas related to this grouping, but the group assigned to the "Do It Yourself Series" never completed the work. What was produced was circulated to the Teachers' Colleges in mimeographed form.

A national workshop organized by the N.E.R.C. took place at Ibadan from April 8th to 22nd, 1972. A group was designated to work on the Teacher Education Curriculum on Cultural and Creative Arts.

Having noted that cultural and creative arts were being introduced into the curriculum of the primary schools, the need was felt for students in teachers' colleges to be

well versed in the new primary curriculum. It was felt that fine art, music and drama should be taught as separate subjects at the post-primary level. However, the three general but specialized subjects should come out of the different areas and fuse together in methodology which would be taught for a period of two years.

It was also felt that the teacher had a duty to guide the child through creative processes and cultural experiences. For these to be achieved, the teacher would assist the child to (1) use his/her imagination and creative abilities; (2) develop appreciation for art; (3) grow intellectually, emotionally, and socially; (4) develop character, personality, and poise; and (5) develop manipulative and technical skills only in relation to the needs of expression.

The two approaches to cultural and creative arts in the primary school were free activity (Table 4.3) and directed activity (Table 4.4) and both were expected to lead to individual and group projects (1971 primary school syllabus).

Free activities were for:

> every primary school age, when children love being busy and prefer what they do to what others do for them. They love to play, create with materials and make music. Therefore, the child must be encouraged to make his desires and words known through free expression covering a wide range of bodily activities and mental process by making sounds in music, images in art and drama. (Notes, N.E.R.C. Workshop, 1972)

Table 4.3

Free Activity
Section (A)

Activity	Objective	Stimulus Materials	Presentation	Project	Evaluation
2-dimen-sional 3-dimen-sional	To encourage children to develop their creative and imagina-tive ability	Provided by the teacher and/or children	The teacher and/or children provide materials at convenient places suit-able for group or individual projects.	Children's own activities	During or after performance

Table 4.4

Directed Activity

Section (B)

Activity 1	Objective 2	Topic of Stimulus 3	Presentation 4	Project 5	Evaluation 6
Art 2-D Music Drama 2-D 3-D Dancing Art 3-D	1. To direct the pupils in the use of materials and equipment. 2. To help children develop their power of observation, imaginative and creative abilities and self expression. 3. To help the children appreciate their culture.	Home School Village/ City State/ Country	a. The teacher chooses a good story and then tells it like a traditional story teller. b. The story is retold by the pupils and then discussed. c. Children choose aspects of the story for their projects.	Dramatization or musical - Production or drawing, painting, modelling.	This goes on during and at the end of the performance.

Directed activities were for later formal school programs to be directed by the teacher.

> Also it is in the nature of the child at this stage to imitate others who do things that impress him. He has learnt a lot from his environment and through free activities since his coming to school, and programs that are based on these experiences become a challenge to his creativity and fire his imagination. He is also brought in close touch with problems of his environment which will enable him to discriminate and develop good taste. (Notes, N.E.R.C. Workshop, 1972)

The contents of the 1972 Teacher Education Art Program were as follows:

(a) 2-Dimensional:

(i) Drawing and painting

(ii) Pattern and design:
lettering, bookbinding, posters, decoration, fundamental design, modelling, mosaic.

(b) 3-Dimensional:

Ceramic sculpture, kiln building and firing, papier mache, sculpture, mobiles, puppetry, and local crafts.

(c) Appreciation

Music for the primary school teacher had general aims:

(a) instill into students a genuine love for music;

(b) impart knowledge and appreciation of Nigerian traditional music culture;

(c) develop music literacy;

(d) appreciation of the music of other countries;

(e) stimulate interest in music as part of life and culture. (Notes, N.E.R.C. Workshop, 1972)

The music guidelines were based on the Nigerian traditional music, its modifications and modern developments, the reading of music, the theory of music, the history of music, music appreciation, aural training, class singing, and voice training. Also included in the guidelines were instructions on instruments and teaching methods.

Drama, according to Dr. J. A. Adedeji, was considered:

> the most complex of the arts. It is appreciated in performance where it is perceived by two separate creative activities of
>
> (a) play making and play writing
>
> (b) acting and movement
>
> (c) design and stage craft.
>
> Contents of course-work in Drama was composed of background courses (introduction to the theatre; theatre history and dramatic literature); core courses (education drama--creative drama movement and speech); and basic training of the student--teacher in the arts of the theatre. (Notes, N.E.R.C. Workshop, 1972)

The industrial arts, like creative arts, was a new subject. The term crafts was defined as an all inclusive word for the industrial arts and traditional arts and were to be part of the creative arts. The goals for the industrial arts program were to enable:

1. the primary school teacher to receive training in Industrial Arts in order that he or she becomes more able to handle basic practical aspects of the other subjects he has to teach;

2. the teacher to make and mend simple visual aids, utensils, and equipment; such training should enable the teacher to know the sources, limits and characteristics of local materials suitable for the work to be done. (Notes, N.E.R.C. Workshop, 1972)

Industrial arts course content included:

1. introduction to and correct use of basic tools;

2. safety in relation to the work environment; use of tools and materials;

3. introduction to local materials, properties and characteristics, e.g., abrasive, leaves, thorn buds;

4. exercise in the making of basic but simple teaching aids, repairs and maintenance of equipment, making of useful items necessary for the work to be accomplished. (Notes, N.E.R.C. Workshop, 1972)

For methodology, the Institute of Education, Ahmadu Bello University Infant Method Program was used. Basically, the Infant Method Program employed stories as stimulus materials to creative activities. This method had specific guidelines for selecting and telling a story as well as suggested activities for student involvement that incorporated the performing and visual arts.

From September 9th to 23rd, 1973, the Nigeria Educational Research Council held the National Secondary Education Curriculum Workshop at the Conference Center of the University of Ibadan.

In a pamphlet titled 'General Information and Programme,' the introductory section dealt in detail

with the developments since the last workshops of the Primary School Curriculum in 1971 and the Teacher Education Curriculum in 1972. Several institutions were cited in the introduction as using some of the curriculum work. At the Ahmadu Bellow University Institute of Education, science texts for primary schools had been based on the 1971 guidelines, and at the University of Nigeria, Nsukka, the curriculum development wing of the Department of Education, CUDIMAC, was preparing materials for teachers of primary schools based on the 1972 recommendations. The Department of Education of the University of Ife was mounting workshops and in-service courses for teachers.

As a result of the 1969 curriculum conference, the Federal Military Government mounted the Universal Free Primary Education Program. The massive/crash program for teacher education was also embarked upon. A Federal Inspectorate Division was also set up to consult and cooperate with the State Inspectorate. A Seminar on the National Policy on Education was set up in June 1973.

At the Seminar the Federal Government introduced a new educational policy in which a six-year secondary education would be given in two stages, each of three-year duration. The Federal Government also at this time formally announced the existence of the Nigeria Educational Research Council (N.E.R.C.) which actually was established

in 1966 but became official by the Decree No. 31 of 1972 with the mission to undertake, promote and coordinate educational research programs of various kinds throughout the federation.

In the welcome address at the Seminar, Professor Majasan, Dean, Faculty of Education, University of Ibadan, noted that education was being accorded the necessary attention due to the recognition of the role that a well-planned educational system could play in enriching the lives of Nigerians. He advised the workshop participants, in developing new secondary curricula to take cognizance of:

1. the need to provide for a wider range of abilities in the secondary schools;
2. the need to provide for students with varying backgrounds;
3. the necessity to relate secondary education to practical needs;
4. the need to promote national awareness and the spirit of national unity among the youths;
5. the need for a development of lively curiosity, and a scientific attitude and approach to problem solving;
6. the need to promote moral virtues; and
7. the need to develop aesthetic appreciation.

The Federal Government on its part asked that provision be made in the new secondary school curricula for agriculture, language, physical and health education, moral and religious education, and citizenship. It was

also stated that the six-year secondary school program would lead to a four-year university undergraduate program.

The N.E.R.C. directed the workshop participants to produce materials that would reflect the varying interests and potential of the student. The projects were to be designed to:

1. Develop curricula sequences from the bottom up, thus opening up interesting possibilities for relating longitudinal subject matter sequence to the developmental processes of children and youth.

2. Compare patterns organized around single subjects with patterns combining or alternating several related subjects.

3. Develop and test materials with children and youth representing divergent cultural groups.

4. Be aware of the advantages and disadvantages of the various learning styles represented in large groups of students.

5. Make use of materials and techniques that challenge and hold the interest of students with widely varying motives, abilities and past education attainment. (Notes, N.E.R.C. Workshop, 1973)

In addition the N.E.R.C. felt that the preservice preparation and the in-service education of the teachers were necessary for the 'broadscale' implementation of curricular projects.

The N.E.R.C. also provided guidelines for the participants in the form of Curricular Development Strategies (1973) in which it was stated:

> Although curriculum specialists may lack agreement as to whether curriculum development or design should be child-centred, subject centred, life centred or society centred, there seems to be ample evidence to support the view, that they conceive curriculum development as a task requiring orderly thinking--a task in which one needs to examine both the order in which decisions are made and the way in which they are made to make sure that all relevant considerations are brought to bear on these decisions. Thus, it is the fundamental assumption that any thoughtfully planned and dynamically conceived curriculum must consist of a number of closely related steps or phases namely:
>
> (i) formulation and classification of goals, aims or objectives;
>
> (ii) selection and organization of contents;
>
> (iii) selection of learning experiences;
>
> (iv) evaluation of outcome.
> (Notes, N.E.R.C. Workshop, 1973)

In addition the N.E.R.C. cautioned participants to be aware of and to alleviate

1. uneven development in subject fields;
2. incompleteness or narrowness in the curriculum;
3. piecemeal approaches to curriculum development (adoption of several programs prepared independently of each other). (Notes, N.E.R.C. Workshop, 1973)

The fine arts group had as an introduction a statement regarding two divisions designed to facilitate the needs of a program in fine arts:

1. The first three years of secondary education would provide a basic background in creative art as well as form part of the student's general education.

2. The last three years of secondary education would meet the needs of both producers and consumers of art. (Notes, N.E.R.C. Workshop, 1973)

The fine arts program, as conceived, is a synthesis of traditional art of Nigeria (Arts and Crafts) and selected aspects of such basic art as drawing, painting, sculpture, and design that would have meaning and relevance for the students and the society. Furthermore, as new creative media evolve from time to time the fine arts program is flexible enough to allow not only for innovation but also for experimentation with new materials, be they local or foreign. With regard to the teaching of the fine arts program and to ensure that the proposed synthesis is implemented, the work of the art teacher will be supplemented by employing the services of local craftsmen and women with demonstrated ability in various crafts to teach such crafts. The art teacher is expected to be confronted with three groups of students at this level:

1. those gifted in art and whose objective is to pursue advanced study at post secondary level with a view to seeking a career in art;

2. those who are academically oriented but show interest in art activities as a hobby or for leisure; and

3. those who could not be bothered about art and who tend to show indifference or apathy to art, probably because they think art is soft or is an easy subject or because they "cannot draw." (Notes, N.E.R.C. Workshop, 1973)

To prepare the teacher to meet the challenges of teaching art to the three categories of students, a number of objectives were included in the U.P.E. materials. These objectives are to:

1. develop a language for expressing ideas, feelings, emotions and moods through a variety of art experiences (creative growth);
2. gain understanding of the media of expression;
3. learn the proper use of tools, equipment and materials;
4. understand and appreciate works of art;
5. develop interest for a future vocation in art;
6. have adequate skill and competence for higher education in art; and
7. see the usefulness of art in other subject areas.

The 1973 N.E.R.C. Program was adopted for use in the Northern States at the Institute of Education, Ahmadu Bello University, Zaria, Board of Studies in Art in March 1974 with an addition of sections on methodology, and art history. It was agreed that:

1. The teaching of art in primary schools is a must. Since each teacher takes charge of a class, it is necessary that each teacher must have had some art.
2. Some subjects that are taken in the Teachers' Colleges are not taught in the Primary Schools. It is, therefore, necessary for the benefit of art education that art be made compulsory in Teachers' Colleges. Most of the students who go into the Teachers' Colleges have had no background in art in their primary schools. This makes it impossible for them to learn enough art in five years.

> 3. During the last two years in a Teachers' College students have to go through the primary school syllabus to know what is taught and how to teach it. In these two years they should do more work in art and crafts. Appreciation, history of Nigerian art and crafts, lesson notes and planning of schemes of work, aims of art education, and child study are to be included. (Notes, Institute Board of Studies, 1974)

The modified 1973 N.E.R.C. Secondary School Art Program had just been produced for use in the teacher's colleges and copies sent to members of the Institute Board of Studies in Art, Ahmadu Bello University, when the Federal Ministry of Education organized a curriculum workshop from April 1st to 8th, 1974, in collaboration with the College of Education of the University of Lagos and the Institute of Education of all the Universities and various Ministries of Education. It was only natural that the program would be presented to the Cultural and Creative Arts Group. It was accepted with some modification in the art history area to make it more national in outlook. The curriculum which emerged from the workshop was called the 1974 Grade II Teachers' Syllabus.

As the Federal Military Government had decided to implement the Universal Primary Education (U.P.E.) effective from September 1976, the need arose for a program to be produced for the training of a great number of elementary school teachers starting in September 1974. The 1974 Grade II Teachers' Syllabus took cognizance of the variety in levels of students at the teachers' colleges, namely:

1. five-year post-primary
2. pivotal or one-year Post West African School Certificate.

The following subject areas were covered in the teachers' college program:

1. Cultural and Creative Arts
2. Principles and Practice of Education
3. Languages (English Language, Arabic, Edo, Efik, Hausa, Igbo and Yoruba)
4. Religious Studies
5. Science (Agricultural Science, Home Economics, Physical and Health Education, Mathematics and Science).
6. Social Sciences.

The U.P.E. Teacher Education Material

In January 1975, the Nigeria Educational Research Council organized another curriculum workshop using the 1974 Grade II Teachers' Syllabus (Federal Republic of Nigeria, Federal Ministry of Education) as a working paper. The workshop lasted three weeks with the arts and crafts group starting with only four members. Half way through the workshop, the membership grew to twelve. Each time a new member arrived the group had to start afresh and this delayed the work.

The group redesigned the 1974 Grade II Teachers' Syllabus into modules and units, and each unit was written in the following format:

1. Introduction:
   (a) Materials required
   (b) Objectives
   (c) Demonstration (where necessary)
2. Students' activities
3. Evaluation

As the material had to be written in such a way that students could use it with or without teachers, everything had to be explained in detail. Further workshops had to be arranged and assignments were given to each participating member. However, most members could not do their assignments outside of the workshops. When the second workshop started on March 28th, 1975, it was discovered that little writing had been done. The first few days were devoted to writing so as to allow each member to complete his/her assignment. At the first group meeting, the work assigned to members who did not turn up had to be reassigned. The workshop lasted two weeks and the researcher acting as the secretary, was asked to meet with the group leader and one other person to edit the papers.

It was a problem getting people to attend further meetings. However, the researcher circulated the draft copies to members for corrections and additions with the expectation of calling another meeting. There were no corrections or additions, therefore, this researcher assumed the responsibility for completing the project. The units

on methodology which were to embrace art, drama, and music could not be written as nothing was forthcoming from the drama and music groups.

This researcher worked with the publisher Macmillan Education Limited as an editor. These were the publisher's comments:

> 1. There are improvements that can be made in regard, particularly, to the arrangement and the consistency of style.
>
> 2. The work is being divided into three sections: introduction, the teacher training syllabus with lesson notes, and notes on methodology. Obviously we have not altered the arrangement of the syllabus.
>
> 3. Instead of dealing with the traditional art of West Africa country by country only the traditional art of Nigeria should be covered in detail. The art of West Africa was to be covered in a more general way looking particularly at the influence of contemporary art. (Correspondence with Macmillan, 1976)

In response to some of the comments by the publishers, this researcher explained the way the program had evolved. The publisher in return, stated:

> I must apologize for my misunderstanding of the situation. In fact, there is no problem. All the changes that you requested for the first part of the manuscript have been made. The methodology section, which I have now numbered Section 4, is to appear at the end of the book. (Communication with Macmillan, 1976)

The Nigeria Educational Research Council U.P.E. Teacher Education Material Production Project, Arts and Crafts book was published in 1977. For the introduction, the Secretary of the Nigeria Educational Research Council

wrote on "A Diagnosis of the Educational Issues." He noted that:

> This project derives from a full and concerned appreciation of the issues and problems outlined above and is one clear deliberate move to reverse the process through the development and restructuring of teacher education. . . . The attainment of relevance and efficiency in the educational system requires a knowledge, not only of broad societal problems but also of obtaining 'culture' in our classroom. (pp. 5-6)

The program itself was divided into six modules, namely:

> Module One--Drawing
>
> Module Two--Painting
>
> Module Three--Pattern and Design
>
> Module Four--Three-dimensional Work
>
> Module Five--Art History and Appreciation
>
> Module Six--Methodology. (p. 19)

Modules one to four were covered in the first three years and modules one to six in the last two years.

The first year's program is transitional and general in nature although there is provision for creative three-dimensional expression. Color and design would be treated in the context of the relationship to daily life and there would be some training in observation and appreciation.

In the second and third years, appreciation would be taught along with activities in drawing and painting, pattern and design, three-dimensional work, and crafts.

The syllabus for the first three years is followed by a year by year outline of topics and objectives from year one through year five.

The Post-Primary Fine Art Syllabus, Years 1-3

Subject	Objective	Materials	Activities
Drawing	1. To become familiar with line through use as a delineating element as well as a unique medium with a definite expressive quality. 2. To become acquainted with design in nature.	Pencil, charcoal, crayon, chalk, pencil, ink, brush or wood, etc.	Continuous, broken contour, thick and thin lines as expressed in figure, landscape, object, (still and plant life) and abstract drawings.
Painting	1. To develop various skills needed for the application of pigments to any surface with various paint media. 2. To acquire the basic knowledge of colour mixing, relationships and how colours affect each other. 3. To learn the control of colour. 4. To have experience in working with opaque and transparent colours. 5. To plan and organize composition into meaningful expression.	Poster paint, water colour, local colours, dyes, crayons, pastel, brushes, paper, boards, bits and pieces of various materials.	Pictures from folklore, memory, experiences, outdoor scenes and lessons in other subjects.

The Post-Primary Fine Art Syllabus, Years 1-3 (Cont.)

Subject	Objective	Materials	Activities
Pattern and design	1. To discover patterns in nature. 2. To discover and develop movement and balance.	As in painting but also natural and man-made objects, (seeds, and pebbles, shells, beads, leaves, feathers, etc.)	Finger, yam, potato, leaf prints. Free, spiral, radiating, and rhythmic lines and shapes. Alphabet, space filling, repeat and stencilled patterns.
Three-dimensional work	1. To help the students translate their ideas into concrete forms (space and mass) through a design approach. 2. To visualize and produce images in the round and in relief. 3. To learn the correct handling and use of tools and equipment. 4. To learn to use local and current materials creatively and to their advantage. 5. To understand that good crafts are a result of good design concept. 6. To discover the possibilities and limitations of materials through use.	Clay, wood, plasticine, papier mache, candle, gourd, wire, corn stalks, and other local materials, tools. Grass, raffia, fibre, cane, leather, wood, clay, cloth, dyes, yarns, wax, starch, calabash and coconut shells and husks, tools, etc.	Building of hollow and solid forms using a variety of materials. Carving out of forms from clay and wood. Constructing with wire, cornstalk and other local materials. Making puppets from papier mache. Becoming familiar with materials and tools. Simple tie and dye. Weaving (raffia, cane, palm-frond, yarn, grass, etc.), dying. Stencilling and print making. Carving coconuts, calabashes, wood, etc.

The Post-Primary Fine Art Syllabus, Years 1-3 (Cont.)

Subject	Objective	Materials	Activities
Three-dimensional work (Cont.)	7. To be exposed to our local craftsmen and women and their crafts, to be able to appreciate and practice such crafts. 8. To understand that crafts are produced to serve particular functions and to be encouraged to produce such crafts for their own use.		Colouring sea-shells, woven materials, etc. Making models with clay.
Appreciation	1. To cultivate interest in art as a foundation subject of all learning processes. 2. To observe, with inquiring mind and interest, all natural and man-made forms. 3. To recognize beauty and ugliness in their preparation. 4. To recognize the dignity of labour and the joy of using one's own products. 5. To draw inspiration from nature and other works of art for the improvement of products. 6. To understand that the role of art in society is to keep a record of the thinking pulse and attitude of the day. 7. To recognize Nigeria's contribution to world culture through her arts.	Two and three dimensional works (antique and contemporary) audio-visual aids (slides, film-strips, flat pictures, magazines, projectors, tape recorders, records, radio, television), nature.	Observation and discussion. Visits to museums, galleries, artists' studios or workshops and other places of cultural interest. Films, filmstrips, slide-shows and radio programmes. Attending and participating in cultural festivals and other ceremonies; school activities such as music, drama and arts.

(pp. 12-14)

In addition specific objectives were stated for each topic.

Drawing, Pattern and Design

Year 1 - Modules 1 and 3

Topic	Objectives
Observation	Relating function of lines to natural forms.
Taking rubbings	1. Further understanding of the role of lines in objects. 2. Training in observation.
Linear design	
Pattern building using wandering lines, whirls	Exercise in muscle control and study of rhythmic shapes.
Arrangement of line and shape	Stimulate ideas in relating shapes to form a harmonized unit.
Pattern building with shapes	Further stimulation of ideas in relating shapes to form a harmonized unit.
Geometric pattern	

Painting

Year 1 - Module 2

Topic	Objectives
Colour study	To study an object and its colour.
Figure painting	To learn to control a brush working direct on paper with paint.
Still life	1. To group objects. 2. To see the effect of one colour on another.
Plant life	1. To group objects. 2. To see the effect of one colour on another.
Figure painting	To study the proportion of the figure and folds of the dress. (pp. 20-22)

Painting

Topic	Objectives
Landscape painting, selected section	1. To relate forms in nature. 2. To see how one colour affects another. 3. To organize or compose the selected areas.
Painting of a head or a portrait	1. To study closely a single shape. 2. To learn the proportions of the head.
Pictorial design	1. To select topics and do sketches for the topics. 2. To do thumbnail designs or roughs for paintings.

Three-Dimensional Work

Year 1 - Module 4

Topic	Objectives
Sculpture Working with clay	To become accustomed to handling clay in the form of small balls.
Mosaic Mosaic work on concrete or paper	1. To organize local materials to form mosaic designs. 2. To appreciate mosaic designs made from local materials.
Crafts Yam or potato print	1. To have experience in the proper handling and use of cutting tools as well as printing equipment. 2. To show the use of cutting tools to produce a variety of images on a flat surface.
Sculpture Clay work	To learn the possibilities and limitations of clay rope design.
Crafts Raffia work (or other available materials)	1. To make use of local materials in the creation of useful objects. 2. Exploration of designs based on local motifs. 3. Encouragement of the use of traditional and abstract designs.
Leather work	1. To make use of local leather materials. 2. Decoration of local leather with emphasis on local motifs or traditional design.

(pp. 22-24)

Three-Dimensional Work

Topic	Objectives
Sculpture Modelling	1. To study shapes of fruits. 2. To have the feelings of concrete objects. 3. To mould fruit shapes.
Crafts Cane Work	1. To produce objects with locally available materials. 2. Stimulation of creativity in each student. (p. 25)

Drawing

Year 2 - Module 1

Topic	Objectives
Simple perspective	A basic understanding of the simple perspective that is encountered in drawing.
Simple perspective in relation to the environment	To use the experience gained during the previous lesson in relation to a landscape.
Exploration with lines	Further mastery of the use of lines.
Exploration with lines	To understand the use of line using different media.

Painting

Year 2 - Module 2

Topic	Objectives
Still life	1. To select from an arranged group of objects. 2. To paint in the round.
Figure painting	1. To relate the forms in the figure. 2. To see the effect of light on the figure. (pp. 41-42)

Painting

Topic	Objectives
Pictorial design	1. To select topics and do thumbnail designs. 2. To do studies for the design. 3. To plan a colour scheme.
Plant life	1. Study and understand forms in a simple plant. 2. Understand and relate the colours in a plant.

Pattern and Design

Year 2 - Module 3

Topic	Objectives
Mosaic/Collage	1. To group shapes in relation to colour and size. 2. Build up objects/pictures using various shapes.
Letter formation	Use of letter shapes for design.
Border pattern design using letter shapes	To make border pattern for pictures, photographs, ceremonial cards using letter shapes.
Book cover using letter shapes	To organize repeat pattern using letter shapes.

Three-Dimensional Work

Year 2 - Module 4

Topic	Objectives
Leaf prints	1. To make patterns from leaves. 2. To appreciate the pattern and design made from leaf printing.
Construction Work Mobiles	To balance form in space.
Modelling (or carving)	1. To develop skill in moulding and carving. 2. To develop observation of forms. (pp. 43-45)

Three-Dimensional Work

Topic	Objectives
Crafts Weaving	1. To promote further individual development of previously learned skill. 2. To develop craftsmanship and imaginative use of material.

Drawing

Year 3 - Module 1

Topic	Objectives
Twig drawing	Further use of lines to learn to draw forms boldly.
Landscape drawing	To draw without using a line (tonal).
Life drawing	Observation of form and muscles of the model.

Painting

Module 2

Topic	Objectives
Figure painting	1. To understand the form of a female figure. 2. To depict folds in the dress in colour.
Still life (classroom furniture)	To understand and relate linear forms to planes.
Pictorial design (figures in action)	1. To understand movement in figures. 2. To produce a balanced design from moving figures.
Plant life	1. To relate one foliage to another. 2. To relate the stems to the branches and the foliage.
Street scene	1. To compose a picture with trees, houses and figures in the same painting. 2. To show distinction between near and far objects. (pp. 61-62)

Pattern and Design

Module 3

Topic	Objectives
Floral design	1. To use flowers as motifs for designs. 2. Essence of a repeat in pattern.
Design based on traditional motifs	1. Appreciation of traditional decorations. 2. Application of traditional decorations to given projects.
Abstract design using geometric shapes	Construct patterns from geometric shapes.

Three-Dimensional Work

Module 4

Topic	Objectives
Either clay modelling	1. To develop manual skill in modelling. 2. To stimulate an appreciation of good design. 3. To design for a specific purpose and function.
or Calabesh decoration	1. To appreciate local craftsmanship. 2. To make designs on calabashes.
Design with sand and paste	1. To design with sand paste, glue or gum. 2. Appreciation of forms.
Either Tie and Dye	1. To appreciate harmony in design. 2. To acquire tie and dye skill.
or Embroidery	1. To design on objects by relief method. 2. To learn more about things around us by the exploration and application of local designs.
Modelling	1. To develop observation of human forms. 2. To explore the possibilities of plastic medium.
Lino cut	1. To have experience in the proper handling and use of cutting tools as well as printing equipment. 2. To show the use of cutting tools to produce a variety of images on a flat surface. (pp. 63-65)

Drawing

Year 4 - Module 1

Topic	Objectives
Action life drawing	1. Further training in observation. 2. Quick use of line. 3. Strengthening the students' knowledge of human figure.
Drawing from metallic and glass objects	Further study in light and shade, weight and mass.
Drawing from a model	Study of planes and texture of objects.
Figure drawing	Relating the human figure to its environment.

Painting

Module 2

Topic	Objectives
Still life	1. To handle crayons/chalk/pastel and water colour competently. 2. To depict a variety of shapes.
Landscape	1. To use the effect of one transparent colour on another. 2. To apply one flat wash over another without the colours looking muddy.
Figure painting	1. To compare and contrast the figure and the plain background. 2. To study and depict structures of a selected area of the figure.

Pattern and Design

Module 3

Topic	Objectives
Functional design - individual project	To design using own motifs.
Functional design - group project	1. To design using selected motifs. 2. To develop spirit of co-operation.

(pp. 78-81)

Pattern and Design

Topic	Objectives
Mural design - group project	1. To design using selected motifs. 2. To develop spirit of co-operation.

Three-Dimensional Work

Module 4

Topic	Objectives
Modelling or carving	1. To gain further experience in the handling of tools. 2. To create forms from solid or plastic materials.
Batik	To give further experience in working with cloth.
Rope-making	1. To acquaint students with different kinds of weaves. 2. Limitations of fibre as hand weaving medium. (pp. 81-82)

Drawing

Year 5 - Module 1

Topic	Objectives
Still life drawing	1. To study relationship of space and mass. 2. To study relationship of light and shadow.
Study the production of old master's drawings	To familarize the students with various styles and techniques of drawing.
Drawing of familiar scenes	To combine imagination and observation. (p. 106)

Painting

Module 2

Topic	Objectives
Pictorial design	1. To study or observe happenings in their immediate environment. 2. To select an interesting aspect and try several possibilities with it. 3. To compare the qualities of the painting or colouring media. 4. To learn to use the various media together.
Plant life	To compose a picture from an example of plant life.

Pattern and Design

Module 3

Topic	Objectives
Geometric design	Further use of geometric shapes for design.
A chosen topic	To develop initiative.

Three-Dimensional Work

Module 4

Topic	Objectives
Papier Mache	1. To gain experience in the preparation and use of waste material for creative purposes. 2. To further develop observation of forms.
Puppetry	1. To learn to use line, form, colour, texture for dramatic expression. 2. To develop the ability to create puppet heads with character and personality. (pp. 107-109)

In module five, art history and appreciation from the 1973 program was used but in a revised form. The newly revised program has as its objectives:

1. To enable the students to develop a general understanding of the historical development and cultural values of arts and crafts, and the artist and his relationship to his time and materials.

2. To enable students to enjoy and criticize works of art including architecture.

Materials: books, original works of art (natural and man-made objects) and/or reproductions, photographs, slides and filmstrips.

Activities: study of

1. Art terminology.

2. Methods and materials of arts and crafts and the use and care of materials and tools.

3. History of art

(a) traditional arts of Nigeria, Cameroon, Dahomey, Upper Volta, Ghana, Ivory Coast, Liberia, Mali, Sierra Leone, the Congo and Gabon;

(b) Hausa decorative art and mural work;

(c) influence of Western art on contemporary Nigerian arts and crafts; experimental art; airport art;

(d) prehistoric art, ancient Egyptian art;

(e) the Western art B.C., Byzantine, Middle Ages, the Gothic, the Renaissance, 19th and 20th centuries.

Other activities:

1. Visits to museums, art exhibitions, galleries, artists' studios and workshops and other places of cultural interest.
2. Attending and participating in cultural festivals and other ceremonies.
3. Listening to recordings and radio programs and watching films and filmstrips, slide shows and television.

When the U.P.E. Teacher Education Material in Arts and Crafts was introduced to the Institute of Education Board of Studies in Arts and Crafts in March 1977, it was felt that the art history and appreciation of the syllabus be reviewed since it appeared to be difficult for the Grade II Teachers' Certificate level. Some members questioned the use of a detailed history of European art at the Grade II level and suggested that the focus be on Nigerian and West African art history for Grade II candidates.

The Nigeria Educational Research Council Arts and Crafts group recommended four periods of art per week. The Institute of Education Board of Studies in Art in a survey in 1977, discovered that the following schedule (periods per week) were observed in the Northern States of Nigeria:

Bauchi State - 3 periods

Benue State - 2 periods

Borno State - 4 periods

Gongola State - 3 in years 1, 2 and 3

- 4 in years 4 and 5

Kaduna State - 2-5 periods

Kano State - 2 periods

(Kano State Educational Review of 1976, made art an optional subject in all colleges.)

Kwara State - 2 periods in years 1, 2 and 3

- 3 periods in years 4 and 5

Niger State - 2 periods

Plateau State - 2 periods in years 1, 2, 3 and 4

- 3 periods in year 5

Sokoto State - 2 periods (5 in Sokoto T.C.).

Summary

The U.P.E. Teacher Educational material has been portrayed, in detail, within the context in which it was produced so as to make it possible for any curriculum expert to determine its merit and defects. The portrayal includes the status of art in education in Britain up to the time Nigeria was colonized and its position in the first educational code prepared by the colonial government as well as the view of Nigerian arts held by the missionaries who influenced both art and education.

The portrayal also showed that Nigerians did not play a major role in formulating the educational goals before independence, and that there was no systematic approach to the identification of the needs of Nigerians before independence. However, since independence, efforts have been made not only to bring Nigerians into the formulation of educational goals, but also into the assessment of the problems of the country with the intention of determining its needs. Information is given in this portrayal on the guidance provided at curriculum workshops and conferences by the Federal Government of Nigeria and its agents.

In the portrayal, outlines of the general and specific objectives of the U.P.E. Teacher Education material are indicated. This study will determine whether the objectives are worthwhile, with regards to theories of art education, and whether the use of the material leads to the achievement of the objectives. Information will be obtained on the students' attitudes toward art education as a result of the introduction of the U.P.E. Teacher Education material. Data will also be collected on the support received from the community since the introduction of the material in 1980 and on the educational backgrounds of the teachers and their attitudes with regard to the material.

CHAPTER V

ANALYSES

Introduction

In this chapter, the intent is to conduct a logical as well as an empirical analysis of the U.P.E. Teacher Education Material. This is in agreement with expert opinion such as the one by Steiner (1980) in which the importance of the external and internal coherence of the curriculum, which deal respectively with the fitness of the general objectives of the curriculum to the theories of art education, and the fitness of the topics to the general objectives, were emphasized. Steiner called this the logical analysis of the curriculum, in contrast to the empirical analysis which is done by analyzing data on the usage of the curriculum. A logical analysis will, therefore, be conducted on the general objectives and the topics of the material while the empirical analysis will be conducted on the specific objectives of the material, using two questionnaires.

Logical Analysis

In this logical analysis, expert opinion is used to assess the worth of the general objectives and the topics of the material.

External Coherence

According to Wilson (1971), "one of the first comprehensive lists of objectives was written in 1899 by a Committee of Ten on Drawing organized by the National Education Association" (p. 501). They were listed as the primary aims of art education, namely:

1. To offer a consistent development in the faculty of sight.
2. To develop an appreciation of the beautiful.
3. To acquire the ability to represent.
4. To develop creative impulse.
5. To prepare pupils for manual industry is purely accidental.
6. The development of professional artists is in no sense the aim of art education in the public schools (p. 501).

Wilson (1971) stated that "objectives 5 and 6 reflected the path art education had followed previously and from which it had begun to turn, and the first four aims were prophetic of what were to be the primary goals for art education during the major parts of decades to follow" (p. 501). Sixty-six years after the list sponsored by the National Education Association, Zaky (1965) used a

jury of experts to obtain, by rating, the ten most important objectives of secondary art education programs. The criteria for the selection of experts was that each must possess a doctorate degree, must have taught art at the secondary level in public schools, and should be or have been teaching art education at the college or university level. The experts were nominated by the five faculty members of the Art Education Department of Indiana University, Bloomington, who made a final selection of ten experts out of twenty nominees. Of the ten experts selected, three leading members, Dr. Elliot Eisner, Dr. Fred Logan and Dr. June McFee, decided not to participate in the study because of inability to accept the checklist of objectives which was considered too lengthy and time consuming. The checklist used contained 82 objectives compiled from a return of 16 courses of study from the United States of America and one from the United Arab Republic. The following is the list of ten most important objectives of secondary art education programs and the ratings out of a maximum mean score of 25:

1. To sharpen the student's aesthetic sensitivity. (21.4)

2. To give the student an awareness of our traditions in art, as they compare with those of other cultures, taking into consideration the styles, methods of expressions and aesthetic values which these arts have developed. (21.0)

3. To develop the student's creative abilities. (20.5)

4. To help him understand what art is. (18.5)

5. To develop a better and more intelligent consumer of goods. (17.8)

6. To help the student to achieve his highest potentials. (17.8)

7. To encourage the student to evaluate his own work, that of their peers, that of recognized artists and artisans, and products of the assembly line with constantly improving aesthetic judgment. (17.0)

8. To provide art experiences that will bring a wider realization of the effects of art products on society and the effects of society on the development of purposeful art endeavor. (17.0)

9. To demonstrate that art is a way of learning; that it intensifies other learnings through non-verbal experiences. (16.2)

10. To help the student realize that the objects of utility as well as expressions of fine arts involve the same elements and based on the principles of design. (16.1)

Five years after Eisner had refrained from participating in Zaky's study because the checklist of objectives was considered too lengthy and time consuming, Eisner (1970) perceived the purposes of art education as:

1. helping children to acquire skills necessary for converting a material into a medium for artistic expression;

2. developing the student's ability to see and to encounter visual form from an aesthetic frame of reference and through such a frame to acquire aesthetic experience;

3. helping students understand that art is created in the context of a culture that influences the form and content of art, and that art in turn influences the culture.

These purposes deal with artistic skills, aesthetic sensitivity, and students' awareness of culture's interaction with art. These were included in the ten most important objectives in Zaky's study, but Eisner probably implied that aesthetic sensitivity would make the students better and more intelligent consumers of goods, and encourage them to evaluate their works and those of their peers. Students' awareness of the culture's interaction with art would probably cover the students' understanding of what art is; students' awareness of traditions in art; and wider realization of the effects of art products on society. Teaching artistic skills might cover principles of design, but there is doubt that this would cover the development of creative abilities.

Some of these listed objectives are reflected in Chapman's list (1978). She perceived the three main purposes of art education as coinciding with the major goals of general education, which are:

> 1. to encourage personal fulfillment by helping children respond to their immediate world and express its significance to them in visual form;
>
> 2. through studies of the artistic heritage, . . . learn that art is related to cultural endeavors of the past and present; and
>
> 3. by studying the role of art in society, . . . begin to appreciate art as a way of encountering life. (p. 19)

As recommended by Tyler (1949), Chapman has used the psychological approach to the stating of objectives, by including the encouragement of the student's personal fulfillment. The other experts appear to have ignored this psychological approach. However, Chapman appears not to have considered it important to say anything directly about the development of students' creative abilities.

Since the membership of the American National Art Education Association (NAEA) includes experts with a wide range of opinions about art education it was considered worthwhile to review the NAEA's position with regards to objectives of art education at the secondary level. Although this information would not be used as a yardstick it could be used for comparison. The 1979/1980 stated objectives were to increase the student's capacity to:

1. be intensely involved in and respond to personal visual experiences so as to gain the insight and ability needed to select and isolate visual images;

2. develop visual literacy so as to enjoy maximum visual mobility and fluency;

3. learn to transform art materials creatively, in the manner of an artist, through thought and feelings which result from new and challenging experiences with materials;

4. develop manipulative and organizational skills in art;

5. gain a knowledge of, and relate to man's visual art heritage;

6. employ the knowledge and skills gained to function responsibly both in personal and community life; and

7. understand the nature of art and creative process.

The first objective covers Chapman's two modes of art experience which are expression and response, while the second deals with visual literacy which Broudy (1974) perceived as important to high school art education. In the subsequent objectives, both creativity and principles of design have been covered, as well as the artistic heritage, and fulfilling of personal function in the community. These objectives appear to have covered the different points of view of experts in art education. However, Kern (1970) noted that art, during the past one hundred years in the United States, has sought at one time or the other to develop industrial designers, skilled craftsmen, aesthetes, home-makers, well-adjusted children, and creative people for science and industry. This means that the general objectives for art education do change according to the aspirations of the society. However, what could be regarded as common across time of purposes and objectives of art education at the secondary level as stated by experts, are stated as follows. To help the student:

1. learn how art forms originate in a society, and how visual qualities express social values through the transmission of cultural heritage (Chapman, 1978);

2. develop the ability to see and to encounter visual form from an aesthetic frame of reference and through such a frame to acquire aesthetic experience (Eisner, 1970);

3. learn to transform art materials creatively, in the manner of an artist, through thought and feelings, which result from new and challenging experiences with materials, and to understand the nature of art and creative process (NAEA, 1979/80);

4. develop the ability to find personal fulfillment in life, and to employ the knowledge and skills gained to function responsibly both in personal and community life (Chapman, 1978; NAEA, 1979/80);

5. become aware that art is a way of learning, and that it intensifies other learnings through nonverbal experiences (Zaky, 1965); and

6. develop a better and more intelligent approach as a consumer of goods (Zaky, 1965).

It would be worthwhile to determine if these common objectives could be classified using Bloom's taxonomy of objectives, after the adequacy of the taxonomy has been first determined.

Bloom, Krathwohl, and Masia (1964) stated that most of the objectives stated by teachers in their own institutions, as well as those found in the literature could be placed rather easily in one of three major domains, which are: the cognitive, the affective, and the psychomotor domains. Bloom et al.'s taxonomy has been extended by Gagne and Briggs (1979) and Hannum (1980) with the addition

of the information learning and intellectual skills domains, which are part of the prime goals of education (Hannum & Briggs, 1982). This and other inadequacies in Bloom's taxonomy has led Steiner (1980) to postulate that education involves three domains: the cognitive, conative, and affective and, following Maccia's division of the cognitive domain, the cognitive consists of performative, qualitative, and quantitative ways of knowing. She (1981) along with Shiel, and Johansen, holds that any set of goals for art education must take into account the three types of knowing. Aesthetics is regarded not as merely of feeling but a matter of knowing (Steiner, 1981). Performative knowing or knowing method is knowing-how-to-do as well as knowing-what-to-do (Steiner, 1981). The three types of knowing are, therefore, not distinct but interrelated. In analyzing the six objectives synthesized from the groups of objectives stated by experts in art education, it would be seen how the three types of knowing have been treated:

1. Helping the student to learn how art forms originate in a society, and how visual qualities express social values are both quantitative knowing.

2. Developing the student's ability to see and to encounter visual form from an aesthetic frame of reference and through such a frame to acquire aesthetic experience,

involves both quantitative and qualitative knowing. If verbal expression of the aesthetic experience is considered, then this objective also involves performative knowing.

3. Learning to transform art materials creatively, in the manner of an artist, and to understand the nature of art and creative process, involve all the three types of knowing, that is, one starts with knowing-what-to-do (quantitative knowing) then knowing-how-to-do (performative knowing), and finally knowing the creative quality (qualitative knowing).

4. Developing the student's ability to find personal fulfillment in life, and to employ the knowledge and skills gained to function responsibly both in personal and community life would involve all the three types of knowing. 'Knowledge' and 'skill' denote quantitative and performative knowing, while 'responsibly' denotes qualitative knowing.

5. Demonstrating that art is a way of knowing involves theoretical knowing which is quantitative.

6. Developing the student's ability to be a better and more intelligent consumer of goods involves all three kinds of knowing.

In the U.P.E. Teacher Education Material, the aims of teaching art history and appreciation are to enable the students to observe with inquiring mind and interest

all natural and man-made forms; to draw inspiration from nature and other works of art; to understand the role of art in society; and to introduce the students to the different ways societies have been expressing themselves through the visual arts. These are in addition to nine general objectives of art education which are to provide opportunities for students to:

1. develop a language of expressing ideas, feelings, emotions, and moods through a variety of art experiences (creative growth);
2. gain understanding of the media of expression;
3. learn the proper use of tools, equipment, and materials;
4. understand and appreciate works of art (man-made and natural);
5. develop interest for a future vocation in arts;
6. have adequate skill and competence for higher education in art;
7. see the usefulness of art in other subject areas;
8. help children develop their mental and physical capabilities; and
9. be adequately equipped to teach art to children. (p. 10)

Analysis of the U.P.E. Teacher Education Objectives

To analyze these objectives the approach would be to determine if the objectives are adequately comprehensive in comparison with those stated by experts in art education. For this reason the objectives would be taken one by one.

The aims of teaching art history and appreciation in the material are all embracing as they deal with observation, the inquiring mind, drawing of inspiration, understanding the role of art in society, and introduction to the different ways the societies have been expressing themselves. This group of aims were referred to by Zimmerman (1979) as the "systematic education of student aesthetic responses to works of art involved in appreciation" (p. 58). The systematic education of student aesthetic responses is assumed to lead to the development of the student's sensitivity to perceptual properties; the sharpening of the student's perception of sensory, formal, expressive, and technical properties in works of art, and perception of extra aesthetic functions of works of art, and the development of the student's ability to make aesthetic judgments, and sensitivity to make extra-aesthetic judgments (Zimmerman, 1979, pp. 77-83). In addition this group of aims is required to help the students to learn how art forms originate in society, and how visual qualities express social values. These aims, as stated in the material, fall short of expert requirements.

The first general objective of the material is meant to provide opportunities for the student to develop a language for expressing ideas, feelings, emotions, and moods through a variety of experiences, thereby providing

for creative growth. This is a plus in the student-centered aspect of art education but it falls short of developing the student's ability to find personal fulfillment in life, and to employ the knowledge and skills gained to function responsibly both in personal and community life.

The second and third objectives are closely related. Combined they deal with the need for the student to gain understanding of the media of expression, and to learn the proper use of tools, equipment, and material. The experts have gone a step further by linking the understanding of media and use of tools, with the manner of the artist, the nature of art, and the creative process.

In the fourth objective, works of art have been described as both man-made and natural. Margolis and other experts have excluded natural objects from their definitions of art. Margolis (1965) defined art as "expression," and qualified this definition by stating that a work of art is an artifact considered with respect to its design, or an artist's product. Design here is defined as a set of materials organized in a way which is deliberate and purposeful. Beardsley (1970) perceived art as an imaginatively intended object. It is, therefore, improper to classify natural objects as works of art. The understanding and appreciation of works of art fall under aesthetic responses and appreciation which have been stated.

The fifth and sixth objectives deal with the development of skill and competence for higher education in art, and the development of interest for a future vocation in arts. The experts have been silent on these objectives. Wilson (1971) agreed that the aim of art education in the public schools is not to develop professional artists. In Zaky's study (1965) the experts rated "the opportunities for more specialized instruction in the field of art as the student matures" (p. 36) twenty-seventh; "to discover students who are talented in art and provide training for them" (p. 37) was rated forty-fifth; "to help the student experience the joy of becoming a designer" (p. 39) was rated fifty-seventh; and "to furnish vocational and educational guidance in art" (p. 41) was rated seventy-sixth in a list of 82 objectives. However, the role of art in the economy of a country is not to be treated lowly. Silverman (1981) discussing art and the economy, stated that corporations and all levels of government spend billions of dollars on visual-design forms through which a variety of consumer goods are designed and marketed. Silverman expressed the need for a truly contemporary art curriculum to provide art career education, compiled with activities to develop expressive, interpretive and image-forming skills as well as an understanding of art. Moreover, according to Silverman, art career education ought not be considered materialistic

and, therefore, inappropriate for an arts curriculum, since creating art for pay has a much longer tradition than art for art sake.

The eighth and ninth general objectives are on the role of the Teachers' College, which is to adequately prepare its graduates for teaching in the elementary schools, which involves helping children develop their mental and physical capabilities. This is in agreement with the National Policy on Education of the Federal Government of the Republic of Nigeria, which seeks to discourage memorization and regurgitation of facts, and to encourage practical, exploratory, and experimental methods at the elementary school level. Steiner (1980) and others have maintained the need for the school to relate to the setting/society. Also expert opinions on art for children indicate the need to provide for the stimulation of the intellectual, physical, emotional, social, and moral development of the child; as well as stimulating the child's cultural awareness (Cohen & Harrison, 1981). Logan (1955) also stated the need for the acquisition and growth of an art background for all.

Having analyzed the listed general objectives of the material, it is necessary to determine if the objectives have not covered some important areas of art education. It would appear as if little deliberate attention has been paid to the need to develop the student's

ability to see and encounter visual form from an aesthetic frame of reference so as to acquire aesthetic experience. Mittler (1980) and others have stated that a substantial amount of evidence abounds to show that studio work in art does not automatically lead to seeing the world aesthetically. To teach appreciation successfully would require adequate curriculum guides, teaching materials, and adequate teacher preparation, not just exposing students to historical facts and providing them opportunities to express their likes and dislikes without being able to defend their positions.

The material is also silent on the need to develop the student into a better and more intelligent consumer of goods. Broudy (1976) and others perceived the need for general education at the secondary level to develop the student into an enlightened cherisher and to improve his/her taste through familiarization with different aesthetic qualities.

Having dealt with the fitness of the general objectives of the art program to the theories of art education, there is need to see if these objectives relate to the expectations of the Nigerian society and individual needs in a changing society. This is in keeping with Kemp's (1968) recommendation that objectives be set in terms of the individual needs in a changing society; and Steiner's (1978) theory that education is

a teaching-studenting process which involves the student, the content, the teacher, and the setting. During the period of evolution of the U.P.E. material, experts like Cookey (1970), the Chief Federal Adviser on Education, stated that education is good only if it is primarily for the development of the individual as a member of the society and nation. Cookey proposed that education should not only develop the ability to perform productive tasks but also be used as a tool for national unity. Another Nigerian expert in education, Fafunwa (1970), also stated the need for the curriculum to relate to the needs of the society. Majasan (1975), a professor of education, was being more specific when he stated the need for modern education to promote theoretical competence, to build on traditional education which concentrates on competence in the practical skills, and to develop lively curiosity. Each of these needs, stated by the Nigerian experts, is included as part of the national aims of education (National Policy on Education, 1977).

The objectives of art education in the U.P.E. material seem to relate to the training of the mind in the understanding of the world around and to the acquisition of skills, abilities and competencies. The inculcation of national consciousness and national unity, which is one of the national aims, may also be achieved through the teaching about the art of Nigeria, which is part of the material.

Internal Coherence

In order to determine the worth of the U.P.E. Teacher Education Material with regard to its content it will be necessary to determine the content of a model art curriculum for the Teachers' College.

Authorities like Wilson (1974) have perceived that students need more than studio performance. The authors of the Central Midwestern Regional Educational Laboratory (CEMREL) aesthetic education program saw the need to encourage students to perceive, analyze, judge, and value. In order to perceive, which is the starting point of the CEMREL program, Ecker (1976) identified the cognitive act as a necessity. He listed five hierarchical levels of complexity in perception and understanding:

> (a) creating and appreciating art,
>
> (b) criticizing art,
>
> (c) challenging or supporting the judgments of others . . .
>
> (d) theorizing about the nature of art and criticism,
>
> (e) analyzing theories and arguments. (p. 112)

This idea is supported by Gilliatt (1977) who demonstrated in his study that training in expanding art preferences is necessary in addition to studio activities and habituation or the experiencing of the work of art in the environment over a period of time. Gilliatt specifically stated the need for elementary classroom teachers to receive

training in expanding pupils' preferences for works of art. Also Zimmerman (1979) stated the need for the development of student understanding about art criticism, sociology, anthropology, and art history, and student response to art objects in terms of aesthetic experience and appreciation (p. 71). However, Feldman (1970) perceived cognitive study in art as the acquisition of facts, information, or knowledge through art. This is vital to art education in the Nigerian setting where the allocation of periods on the time-table to art is most often meager. It is desirable to devote the limited time to the acquisition of facts through art.

To this end of acquiring facts through art, Zaky's (1965) criteria for judging the importance of activity areas to art education is being used to assess topics in the U.P.E. material. Despite the fact that the criteria left out art criticism, the areas covered are quite detailed and were rated by a jury of experts according to their importance to art education. Table 5.1 carries a list of Zaky's activity areas and their ratings. Most of the art activities have been listed in the material being studied. An example is studies of living things under modeling which had 100 percentile score from the rating of the jury of experts. This is followed by studies of great artists which also had 100 percentile score. Figure drawing had a 93 percentile

Table 5.1

Activity Areas as Rated by Judges in Raw and Percentile Score Forms

Activity areas	Very important	Important	Least important	Weight scores	Percentage
1. Modeling Studies from living things: figures, heads, animals, and plant forms, and non-representational form with emphasis on texture, planes movement.	7	0	0	70	100
2. Studies of great artists of the past and present	7	0	0	70	100
3. Figure drawing	6	1	0	65	93
4. Imaginative drawing	6	1	0	65	93
5. Learn and use of subjective color	6	1	0	65	93
6. Experiences in carving mystics which may include human figure, head, animal and bird form	6	1	0	65	93
7. Constructing Assemble different materials or construction of mobiles, stabiles, space sculpture, and papier-mache	6	1	0	65	93

Table 5.1 (Continued)

Activity areas	Very important	Important	Least important	Weight scores	Percentage
8. Use of water color	5	2	0	60	86
9. Know and use color terms	5	2	0	60	86
10. Printing using art wood blocks, etc.	5	1	1	56	80
History and Appreciation					
1. Studies of High Renaissance (Rome)	6	1	0	65	93
2. Appreciation of Students' work	6	1	0	65	93
3. The way in which beauty affects an individual	6	1	0	65	93
4. Impressionism	6	1	0	65	93
5. Field-trips to libraries, museums, stores, etc.	5	2	0	60	86

Source: Zaky, 1965, pp. 64-68.

score. Landscape drawing/painting had a 71 percentile score, while still life had a 66 percentile score. Also high in the ranking was imaginative drawing with a percentile score of 93. Table 5.2 shows the contribution of each activity area to ten general objectives rated in order of their importance to art education by the same jury of experts. Figure drawing is listed by three experts as contributing to the objective that is highest in ranking, by two experts as contributing to the third objective, and by one expert each as contributing to the fourth and sixth objectives.

The major difference is in art history and appreciation where topics covered in the material are more related to the Nigerian setting. Such topics are:

1. Study of local arts and crafts
2. Distribution and history of the major crafts of Nigeria
3. Introduction to Nigerian artistic heritage
4. Nok culture and art
5. Ife art
6. Benin art
7. Esie carvings
8. Igbo-Ukwu styles
9. Igbo art
10. Ibidio art
11. Nupe/Tada Sculptures

Table 5.2

Contribution of Selected Activity Areas to Objectives

Activity areas	Objectives									
	1	2	3	4	5	6	7	8	9	10
Drawing										
1. Figure drawing	3	-	2	1	-	1	-	-	-	-
2. Landscape drawing	3	-	2	1	-	-	-	-	1	-
3. Still-life drawing	3	-	2	1	-	1	-	-	-	-
4. Imaginative drawing	-	-	7	-	-	-	-	-	-	-
Design										
5. Elements of design	3	-	1	1	-	-	-	-	1	1
6. Principles of design	3	-	1	-	-	-	-	-	2	1
7. Industrial design	-	-	-	-	1	-	-	2	1	3
Painting										
8. Color and tone	-	-	4	1	-	-	-	-	1	1
9. Arbitrary colors	2	-	3	1	-	1	-	-	-	-
10. Learn and use subjective color	2	1	3	-	-	1	-	-	-	-
11. Tempera	2	1	2	2	-	-	-	-	-	-
12. Water color	2	-	3	2	-	-	-	-	-	-
13. Polymer	2	-	3	2	-	-	-	-	-	-

Table 5.2 (Continued)

Activity areas	Objectives									
	1	2	3	4	5	6	7	8	9	10
Sculpture										
14. Modeling	2	-	4	1	-	-	-	-	-	-
15. Carving	2	-	4	1	-	-	-	-	-	-
16. Constructing	1	-	4	1	-	-	-	-	-	1
17. Learn about great sculptural works of the past and present	-	5	-	-	-	-	-	1	-	-
History and Appreciation										
24. African Negro art	-	6	-	1	-	-	-	-	-	-
25. Egyptian art	-	5	-	2	-	-	-	-	-	-
29. Byzantine art	-	6	-	1	-	-	-	-	-	-
36. to 38. Renaissance art	-	6	-	1	-	-	-	-	-	-
44. Impressionism	-	6	-	1	-	-	-	-	-	-
45. Post-impressionism	-	6	-	1	-	-	-	-	-	-
46. Contemporary	-	6	-	1	-	-	-	-	-	-

Source: Zaky, 1965, pp. 79-81.

12. Hausa decorative and mural works
13. Contemporary arts and crafts: western art influences
14. 'Airport' art in Nigeria (tourist art)
15. Mbari (experimental art in Nigeria)
16. Prehistoric and cave art of Africa
17. Traditional art of Africa: an overview
18. Traditional art of West Africa
19. Ancient Egyptian art.

The area which appears lacking in this material is the systematic guide on the teaching of appreciation, which is different from history. According to Mittler (1980), Munro, Chapman, Eisner, and others have also noted the scarcity of curriculum materials to adequately prepare students in the teaching of appreciation in the United States of America. Some of the topics listed may be adapted to teach students to perceive, describe, analyze, interpret, judge, and value works of art but the approach to teaching appreciation and criticism is missing in the material. However, to teach aesthetic appreciation and criticism requires more than adaptation of art history topics, as Chapman (1978) listed four methods alone for art criticism, which are:

1. the inductive approach
2. the deductive approach
3. the empathic approach
4. the interactive approach. (pp. 80-87)

Empirical Analysis

Gagne (1967) has stated that what one ought to know about a given curriculum is whether it works. Levine, Solomon, et al. (1981) also stated that an important aspect of curriculum evaluation is the need to distinguish between the program as intended and the program as carried out. Most programs, they maintained, are seldom fully realized as conceived, while some are not distributed for the input to take place. This empirical analysis will analyze data on the use of the material, in terms of the achievement of the stated objectives. It will also be important to relate variations in teacher qualities to variations in student attitudes to the material. Two questionnaires have been used in this study: one is the attitude to art education scale administered to the students; and the second is to elicit from the teachers information about what they think about the material, and how well it helps to achieve the stated objectives.

The population surveyed in this study consisted of students in classes IV and V and their teachers in 45 Teachers' Colleges out of 150 Teachers' Colleges in ten states of Nigeria affiliated with the Institute of Education, Ahamdu Bello University, Zaria. The selected colleges represent all colleges in those states where art was taught at one time or the other over a seven-year

period (1972-1978). The idea was to give these colleges the opportunity to participate in the study. However, the mean number of colleges where students took art in the Grade II Teachers' Certificate examination over the seven-year period is 21 with a range from 7 to 31. Participation in this study was made optional.

Responses eventually came from 22 colleges, although one of them could not participate as art was not being taught there since they had no teacher. The Kwara State Ministry of Education gave approval for the use of its colleges in the study, but letters of reminder sent to the colleges from the Institute of Education, Ahmadu Bello University, Zaria only yielded one response at first from Ilorin Teachers' Colleges, but Lokoja and Okene Teachers' Colleges responded at the last moment.

The Institute of Education, Ahmadu Bello University, Zaria, had to request a member of its staff to personally call on the non-responding teachers colleges to collect data. This personal call brought in responses from 1,001 students in addition to the initial data from 528 students.

The Questionnaire for Students

The Morris and Stuckhardt (1977) attitude toward art education scale was administered to the students. This attitude scale is being analyzed state by state, taking the states in alphabetical order.

On the whole responses were received from 22 teachers' colleges from eight out of ten states sampled. Borno and Kano States did not return any data.

Bauchi State. There was no response from Bauchi Teachers' College which was at one time the main art teaching center in the ten states sampled. However, 14 class four students from Gombe Teachers' College completed the attitude scale and their scores ranged from 90 to 128. The smoothed frequency polygon graph of the scores is negatively skewed so the median would give a better picture of the scores (Figure 5.1 in Appendix E). The median was 120. Also the mean score was 116.21 with a standard deviation of 11.28 (Table 5.3).

Fifteen class 5 students from Gombe Teachers' College also completed the attitude scale and their scores ranged from 78 to 132. The smoothed frequency polygon graph of the scores is bell-shaped (Figure 5.1 in Appendix E). The mean score for the class was 122.07 with a standard deviation of 12.4.

Table 5.3

Gombe Teachers' College Mean Scores

Class	N	Mean score	SD
4	14	116.21	11.28
5	15	122.07	12.4

Benue State. Eighty-two class 4 students from Ayangba Teachers' College participated in the study. The scores which ranged from 89 to 139 produced a bell-shaped smoothed frequency polygon graph (Figure 5.2 in Appendix E). The mean score for the class was 111.73 with a standard deviation of 11.54.

Otukpo Teachers' College had 6 students in year 4 and 18 students in year 5 complete the attitude scale. Of the 6 students in year 4, 2 were females. The males had a mean age of 20.5 with a standard deviation of 1.5 and each scored 127 points on the questionnaire, yielding a mean score of 127 with a standard deviation of 0. Both females were 17 years of age, two years younger than the youngest male. The females had a mean score of 127 with a standard deviation of 5. The frequency polygon graph of the score appears bell-shaped. Age did not appear to have played any role in the score (see Table 5.4).

In year 5, there were 8 males and 10 females. The males had a mean age of 19.13 years with a standard deviation of 2.47 while the females had a mean age of 20.2 years with a standard deviation of 2.56. The males had a mean score of 128.13 on the questionnaire with a standard deviation of 4.99 compared with 123.7 and 10.28 for the females. The class combined had a mean score of 125.67. Since the frequency polygon graph is negatively skewed the median would give a better picture of the scores. The

median was 127.17 in scores which ranged from 106 to 136 (see Figure 5.3 in Appendix E).

Table 5.4

Otukpo Teachers' College Table of Scores

Sex	Class	N	Mean age	SD	Mean score	SD
Female	4	2	17	0	127	5
Male	4	4	20.5	1.5	127	0
Total		6	19.33	2.05	127	2.89
Female	5	10	20.2	2.56	123.70	10.27
Male	5	8	19.13	2.47	128.13	4.99
Total		18	19.72	2.58	125.67	8.63

Gongola State. In this state, Bazza Teachers' College had 120 class 4 students and 37 class 5 students complete the attitude scale. The scores for class 4 students ranged from 83 to 139 and produced a bell-shaped smoothed frequency polygon graph (Figure 5.4, Appendix E). The mean score was 119.22 with a standard deviation of 10.86 (Table 5.5).

Class 5 students had a mean score of 121.24 points with a standard deviation of 9.84 (Table 5.5). The scores ranged from 86 to 149 and the smoothed frequency polygon graph appears bell-shaped (Figure 5.5 in Appendix E).

Table 5.5

Bazza Teachers' College Mean Scores

College	Class	No.	Mean Score	SD
Bazza T.C.	4	120	119.22	10.86
	5	37	121.24	9.84

Kaduna State. Responses were received from Basawa Teachers' College, Zaria; Daura Teachers' College; Kaduna Teachers' College; Kaduna Women Teachers' College; Kagoro Teachers' College; and Zaria U.P.E. Teachers' College.

In Basawa Teachers' College, Zaria, both classes 4 and 5 participated in the study. In class 4 a total of 38 students participated, although 21 of these completed the questionnaire in both January and March. For these 21 students, there were both gains and losses in the terminal scores but there was an overall gain of 29 points. In January the mean score was 114.90 with a standard deviation of 15.95 compared with a March mean score of 116.29 and a standard deviation of 14.73. This showed a gain of 1.39 points in mean scores. The terminal score for the whole class of 38 students yielded a mean score of 118.63 with a standard deviation of 13.07 (see Figure 5.6 in Appendix E and Tables 5.6 and 5.8 in this section).

In class 5, only one student did not complete the attitude scale twice (January and March) out of a class of

Table 5.6

Basawa T.C. Class IV Raw Scores

Basawa Teachers' College--Class 4	January Scores	March Scores	Diff.
Student 1	105	111	+ 6
Student 2	121	120	- 1
Student 3	129	150	+21
Student 4	125	100	-25
Student 5	135	140	+ 5
Student 6	127	123	- 4
Student 7	129	125	- 4
Student 8	92	93	+ 1
Student 9	77	102	+25
Student 10	142	138	- 4
Student 11	124	117	- 7
Student 12	106	87	-19
Student 13	119	122	+ 3
Student 14	118	120	+ 2
Student 15	107	115	+ 8
Student 16	84	102	+18
Student 17	118	112	- 6
Student 18	101	112	+11
Student 19	114	115	+ 1
Student 20	121	114	- 7
Student 21	119	124	+ 5
Mean Score	114.90	116.29	+29
Standard Deviation	15.95	14.73	

Table 5.7

Basawa T.C. Class V Raw Scores

Basawa Teachers' College--Class 5	January Scores	March Scores	Diff.
Student 1	122	109	-13
Student 2	135	135	0
Student 3	127	129	+ 2
Student 4	119	105	-14
Student 5	82	87	+ 5
Student 6	125	114	-11
Student 7	119	114	- 5
Student 8	213	119	- 4
Student 9	138	125	-13
Student 10	106	105	- 1
Student 11	121	119	+ 2
Student 12	111	119	+ 8
Student 13	93	99	+ 6
Student 14	130	100	-30
Student 15	126	121	- 5
Student 16	126	127	+ 1
Student 17	133	139	+ 6
Student 18	122	109	-13
Student 19	145	148	+ 3
Student 20	123	118	- 5
Student 21	117	124	+ 7
Student 22	136	141	+ 5
Student 23	127	125	- 2
Student 24	128	110	-18
Student 25	116	117	+ 1
Student 26	138	129	- 9
Student 27	122	127	+ 5
Student 28	124	135	+11
Student 29	102	111	+ 9
Mean Score	121.93	119.31	-76
Standard Deviation	13.16	13.44	

30 students. For the 29 who did, there were some gains, especially in the highest scores, but on the whole there was a loss of 76 points. The January mean score was 121.93 with a standard deviation of 13.16 but in March the mean score dropped to 119.31 with a standard deviation of 13.44. This is a loss of 2.62 points in mean scores--the only class to have a drop in mean scores. The terminal mean score for the entire class of 30 students was 119.27 with a standard deviation of 13.22 (see Figure 5.7 in Appendix E and Tables 5.7 and 5.8 in this section).

Table 5.8

Basawa Teachers' College Mean Scores

Basawa T.C.	Class	No.	Mean Score	SD
January	4	21	114.90	15.95
March	4	21	116.29	14.73
Terminal	4	38	118.63	13.07
January	5	29	121.93	13.16
March	5	29	119.31	13.44
Terminal	5	30	119.27	13.22

Daura Teachers' College had 23 class 4 students and 21 class 5 students complete the attitude scale. Class 4 students scored from 87 to 126 points which produced a bell-shaped smoothed frequency polygon graph (Figure 5.8

in Appendix E). The mean score was 108.17 with a standard deviation of 9.62 (Table 5.9).

Class 5 students of Daura Teachers' College also scored from 86 to 187 points on the attitude scale. The mean score was 117.14 with a standard deviation of 15.00 (Table 5.9).

In Kaduna Teachers' College, two students in class 5 and nine in class 4 participated. For the nine students in class 4 the scores ranged from 114 to 135 points, with a median of 128 and a mean score of 124.2 with a standard deviation of 8.65. In class 5 the two participating students had scores of 104 and 126 points, yielding a mean score of 115 with a standard deviation of 11 (see Table 5.9 in this section and Figure 5.9, Appendix E).

Women Teachers' College, Kaduna had 22 students in class 4 and 39 students in class 5 complete the attitude scale. Students in class 4 scored points which ranged from 117 to 137 and which produced a bell-shaped smoothed frequency polygon graph (Figure 5.10 in Appendix E). The mean score was 127.55 with a standard deviation of 5.6 (Table 5.9). Students in class 5 also scored points which ranged from 94 to 143 but with a lower mean score of 123.87 and a standard deviation of 12.20 (Table 5.9).

In Kagaro Teachers' College, where only 22 students in class 4 participated, the scores ranged from 95 to 146. The smoothed frequency polygon graph appears bell-shaped (Figure 5.11 in Appendix E). The mean score was 119.27 with a standard deviation of 11.00 (Table 5.9).

Table 5.9

Kaduna State Mean Scores by College

Colleges	Class	No.	Mean score	SD
Basawa T.C.	4	38	118.63	13.07
Daura T.C.	4	23	108.17	9.62
Kaduna T.C.	4	9	124.20	8.65
Kaduna W.T.C.	4	22	127.55	5.62
Kagoro T.C.	4	22	119.55	11.00
Zaria U.P.E.	4	27	117.41	13.33
Basawa T.C.	5	30	119.27	13.22
Daura T.C.	5	21	117.14	15.00
Kaduna T.C.	5	2	115.00	11.00
Kaduna W.T.C.	5	39	123.87	12.20
Zaria U.P.E.	5	39	127.79	10.06

In Zaria U.P.E. Teachers' College, 27 out of 36 students in year 4 participated in the study. The mean score for the class was 117.41 with a standard deviation of 13.31. The frequency polygon graph has two modes with scores ranging from 95 to 142 (Figure 5.12, Appendix E).

In year 5 of the same college, 39 students participated in the study. A mean score of 127.79 was obtained with a standard deviation of 10.65 (Table 5.9). The frequency polygon graph appears bell-shaped for the scores which ranged from 99 to 148 (see Figure 5.12 in Appendix E).

The preceding table (5.9) summarizes the results of student questionnaire results from the teachers' colleges in the state of Kaduna.

Kwara State. Most of the students who participated in Ilorin Teachers' College were in class 3, a class not included in this study. The lone student in class 5 who completed the attitude scale did not do it properly as he only indicated right or wrong as opposed to using the five point scale.

In Lokoja Teachers' College, 134 class 4 students completed the attitude scale and scores ranged from 82 to 144 points. The smoothed frequency polygon graph appears bell-shaped (Figure 5.13 in Appendix E). The mean score for the class was 116.34 with a standard deviation of 11.87 (Table 5.10). Students in class 5 had scores which ranged from 99 to 148 and which also produced a bell-shaped smoothed

frequency polygon graph (Figure 5.13 in Appendix E). The mean score for the class was 124.19 with a standard deviation of 10.56 (Table 5.10).

Okene Teachers' College had 127 students in class 4 and 89 students in class 5 complete the attitude scale. Class 4 students had scores which ranged from 89 to 145 points and which produced a bell-shaped smoothed frequency polygon graph (Figure 5.14, Appendix E). Their mean score was 125.47 with a standard deviation of 10.72 (Table 5.10). Class 5 students had scores which ranged from 105 to 140 and which produced a negatively skewed smoothed frequency polygon graph (Figure 5.14, Appendix E). The median was 127.26 while the mean score was 127.04 with a standard deviation of 8.01.

Table 5.10

Kwara State Mean Scores by College

Colleges	Class	No.	Mean scores	SD
Lokoja T.C.	4	134	116.34	11.87
Okene T.C.	4	127	123.47	10.72
Lokoja T.C.	5	31	124.19	10.56
Okene T.C.	5	89	127.04	8.01

Niger State. Ahmadu Bahago Teachers' College which was just starting to teach art again, had 56 students in year 4 and 8 in year 5 complete the attitude scale. Year 4 students had a mean score of 110.90 with a standard deviation of 11.05 in scores which ranged from 86 to 134. Year 5 had a slightly higher mean score of 113.25 and a standard deviation of 10.60. The scores ranged from 102 to 132 (Table 5.11). The frequency polygon graphs for the two classes appear bell-shaped (Figure 5.15 in Appendix E).

Table 5.11

Ahmadu Bahago Teachers' College Mean Scores

College	Class	No.	Mean score	SD
Ahmadu Bahago T.C.	4	56	110.90	11.05
	5	8	113.25	10.06

Plateau State. Gindiri Teachers' College had 64 students in class 4 and 78 students in class 5 complete the attitude toward art scale.

Of the 64 students in class 4, 11 were females, and the scores for the class ranged from 105 to 140 points. The females' age range was from 16 to 26 years, although age did not seem to have played any role in the scores. For the males the age range was from 17 to 27 years, and age also did not appear to play any role in the scores.

The smoothed frequency polygon graphs for the male students, the female students, and the class as a whole appear bell-shaped (see Figure 5.16 in Appendix E). The mean scores were 125.25 for the whole class with a standard deviation of 6.70, 125.17 with a standard of 6.80 for the male students, and 125.64 with a standard deviation of 6.20 for the female students (Table 5.12).

Table 5.12

Gindiri Teachers' College Mean Scores

College	Class	Sex	No.	Mean score	SD
Gindiri T.C.	4	F	11	125.64	6.20
	4	M	53	125.17	6.80
Total			64	125.25	6.70

In class 5 there were 29 female students in the class of 78 students. The scores for the class ranged from 93 to 150, while the scores for the female students ranged from 93 to 135, and for the male students ranged from 107 to 150. Altough the youngest male student (19 years) scored 150 points age did not appear to have played any role. The age range for the male students was from 19 to 30 years and 17 to 28 years for the female students. The smoothed frequency polygon graphs for the female students, the male students, and the class as a whole appear

bell-shaped (see Figure 5.17 in Appendix E). The mean scores were 123.59 with a standard deviation of 9.36 for the female students, 128.53 with a standard deviation of 8.93 for the male students, and 126.44 with a standard deviation of 9.22 for the class as a whole (Table 5.13).

Table 5.13

Gindiri Teachers' College Mean Scores

College	Class	Sex	No.	Mean score	SD
Gindiri T.C.	5	F	29	123.59	9.36
	5	M	49	128.53	8.93
Total			78	126.44	9.22

Also in Plateau State, Jos Teachers' College had 93 class 4 students complete the attitude scale. The responses showed that all students in class 4 were required to study art as students with scores as low as 41, 57 and 62 points stated that they were 'forced' to study art and would eventually 'drop' it. Students' scores on the attitude scale ranged from 41 to 146 points and the smoothed frequency polygon graph appears negatively skewed (Figure 5.18 in Appendix E). The median was 121.9 while the mean score was 117.47 with a standard deviation of 19.44 (Table 5.14).

In Keffi Teachers' College 103 students in class 4 and 66 students in class 5 completed the attitude scale.

The students in class 4 had scores which ranged from 93 to 149. The smoothed frequency polygon graph appears slightly skewed (Figure 5.19, Appendix E). The median score was 126.95 while the mean score was 124.96 with a standard deviation of 11.74 (Table 5.14).

Class 5 students of Keffi Teachers' College had scores which ranged from 101 to 145 points. The smoothed frequency polygon graph appears bell-shaped (Figure 5.19 in Appendix E). The mean score for the class was 123.23 with a standard deviation of 9.47 (Table 5.14).

Table 5.14

Plateau State Mean Scores by College

College	Class	No.	Mean score	SD
Gindiri T.C.	4	64	125.25	6.70
Jos T.C.	4	93	117.47	19.44
Keffi T.C.	4	103	124.96	11.74
Gindiri T.C.	5	78	126.44	9.22
Keffi T.C.	5	66	123.23	9.47

Sokoto State. Giginya Memorial Teachers' College had 30 students in year 5 participate in the study. Of these, 11 were females and 19 males; 10 of the 11 female students specified their ages which ranged from 20 to 32 years, but with only one student above 30 years. The

mean age for the female students was 24.7 with a standard deviation of 2.83 compared to 23.89 and 1.97 for the male students. No male student was above 27 years of age. The females had a mean score of 122.64 with a standard deviation of 6.69 while the male students had a mean score of 114.47 with a standard deviation of 12.44. Age did not appear to have played a role in the scores (Table 5.15). The frequency polygon graph for the combined class is negatively skewed so the median score would give the true picture of the scores. The median score was 119.25 (see Figure 5.20 in Appendix E).

Table 5.15

Giginya Memorial College Mean Scores

Sex	Class	No.	Mean age	SD	Mean score	SD
Female	5	11	24.7	2.83	122.64	6.69
Male	5	19	23.84	1.97	114.47	12.44
Total		30	24.24	2.53	117.47	11.40

In Sokoto Teachers' College, some students in both classes 4 and 5 completed the attitude scale twice, that is, in January and March. Twenty-nine students out of 44 students in class 4 and 22 out of 39 students in class 5 completed the attitude scale twice. The 29 students in class 4 recorded a mean score of 102.97 in January as

Table 5.16

Sokoto T.C. Class IV Raw Scores

Sokoto T.C./Class 4	January Scores	March Scores	Diff.
Student 1	111	97	-14
Student 2	119	121	+ 2
Student 3	100	113	+13
Student 4	95	96	+ 1
Student 5	97	115	+18
Student 6	100	109	+ 9
Student 7	102	95	- 7
Student 8	90	102	+12
Student 9	78	93	+15
Student 10	103	102	- 1
Student 11	92	112	+20
Student 12	123	125	+ 2
Student 13	128	119	- 9
Student 14	80	88	+ 8
Student 15	131	130	- 1
Student 16	87	125	+38
Student 17	114	115	+ 1
Student 18	118	116	- 2
Student 19	84	93	+ 9
Student 20	72	90	+18
Student 21	115	117	+ 2
Student 22	134	142	+ 8
Student 23	100	107	+ 7
Student 24	93	99	+ 6
Student 25	102	98	- 4
Student 26	98	106	+ 8
Student 27	105	104	- 1
Student 28	116	117	+ 1
Student 29	99	91	- 8
Mean Score	102.97	108.17	
Standard Deviation	15.59	13.19	

compared to 108.17 in March, although there were both gains and losses in individual scores (Table 5.16). The class had a gain of 5.20 during the term, with the scores ranging from 72 to 134 in January and from 88 to 142 in March. On the whole 44 students compared to 45 stated by the teacher participated. Nine students who participated in January were absent in March but six other students joined in. The terminal scores for this class yielded a mean score of 108.86 with a standard deviation of 13.23 (Table 5.17).

Table 5.17

Sokoto Teachers' College Mean Scores

Class 4	No.	Mean scores	SD
January scores	29	102.97	15.59
March scores	29	108.17	13.19
Terminal scores	44	108.86	13.23

In class 5, 22 students participated twice (January and March). In the list of scores which follows (Table 5.18), the scores ranged from 95 to 142 in Jaunary and from 93 to 144 in March. The mean scores were 116.68 with a standard deviation of 12.21 in January, and 120.5 with a standard deviation of 14.6 in March. This resulted in a gain of 3.82 for the 22 students. Thirteen students

Table 5.18

Sokoto T.C. Class V Raw Scores

Sokoto T.C./Class 5	January Scores	March Scores	Diff.
Student 1	105	128	+23
Student 2	114	125	+11
Student 3	114	118	+ 4
Student 4	133	139	+ 6
Student 5	95	93	- 2
Student 6	110	119	+ 9
Student 7	127	136	+ 9
Student 8	125	133	+ 8
Student 9	109	112	+ 3
Student 10	119	130	+11
Student 11	127	127	0
Student 12	129	130	+ 1
Student 13	96	96	0
Student 14	113	110	- 3
Student 15	98	107	+ 9
Student 16	119	133	+14
Student 17	116	96	-20
Student 18	105	116	+11
Student 19	132	132	0
Student 20	116	100	-16
Student 21	123	127	+ 4
Student 22	142	144	+ 2
Mean Scores	116.68	120.5	
Standard Deviation	12.21	14.6	

who participated in January did not do so in March but there were four new participants. On the whole 39 students participated once out of 46 in the class, as indicated by the teacher. The terminal scores for the class of 39 yielded a mean score of 116 with a standard deviation of 14.46 (Table 5.19).

Table 5.19

Sokoto Teachers' College Mean Scores

Class 5	No.	Mean scores	SD
January scores	22	116.68	12.21
March scores	22	120.50	14.6
Terminal scores	39	116	14.46

In Gusau Teachers' College, three students participated in the study. Two class 5 students completed only one of the two sides of the attitude scale with scores of 40 and 44 points out of a maximum possible score of 70. The third student who had a score of 118 points did not indicate his class.

In both Kaura Namoda Teachers' College and College of Arts and Arabic Studies, Sokoto one student each participated with scores of 77 and 132 points respectively. Both were in class 5.

Summary

In class 4 the students of Kaduna Women Teachers' College had the highest scores on the attitude scale with a mean score of 127.55 and a standard deviation of 5.62. Otukpo Teachers' College was next with a mean score of 127. Others with mean scores above 120 points were Gindiri T.C., 125.25; Keffi T.C., 124.96; Kaduna T.C., 124.20; and Okene T.C., 123.47 (Table 5.20). Daura Teachers' College had the lowest mean score of 108.17 and Sokoto Teachers' College had a slightly higher mean score of 108.86.

The total number of participants in class 5 were 545 compared to 984 class 4 participants. In class 5, students from Zaria U.P.E. Teachers' College had the highest mean score of 127.79. Okene Teachers' College came second with a mean score of 127.04. Gindiri Teachers' College also came third in class 5 with a mean score of 126.44. Table 5.21 provides a detail of mean scores by state and by college.

Of the four classes where the attitude scale was completed twice, Basawa T.C. classes 4 and 5 and Sokoto T.C. classes 4 and 5, only Basawa T.C. class 5 had a drop in mean score.

Table 5.22 shows a detailed item by item mean scores on the attitude scale by college for class 4 and Table 5.23 provides similar information for class 5.

Table 5.20

Class IV State by State Mean Scores

State	College	Class	No.	Mean Scores	SD
Bauchi	Gombe T.C.	4	14	116.21	11.28
Benue	Ayangba T.C.	4	82	111.73	11.54
	Otukpo T.C.	4	6	127.00	2.89
Gongola	Bazza T.C.	4	120	119.22	10.86
Kaduna	Basawa T.C.	4	38	118.63	13.07
	Daura T.C.	4	23	108.17	9.62
	Kaduna T.C.	4	9	124.20	8.65
	Kaduna Women T.C.	4	22	127.55	5.62
	Kagoro T.C.	4	22	119.27	11.00
	Zaria U.P.E. T.C.	4	27	117.41	13.33
Kwara	Lokoja T.C.	4	134	116.34	11.87
	Okene T.C.	4	127	123.47	10.72
Niger	Ahmadu Bahago T.C.	4	56	110.70	11.05
Plateau	Gindiri T.C.	4	64	125.25	6.70
	Jos T.C.	4	93	117.47	19.44
	Keffi T.C.	4	103	124.96	11.74
Sokoto	Sokoto T.C.	4	44	108.86	13.23
		Total	984	118.54	5.29

Table 5.21

Class V State by State Mean **Scores**

State	College	Class	No.	Mean Scores	SD
Bauchi	Gombe T.C.	5	15	122.07	12.4
Benue	Otukpo T.C.	5	18	125.67	8.63
Gongola	Bazza T.C.	5	37	121.24	9.84
Kaduna	Basawa T.C.	5	30	119.27	13.22
	Daura T.C.	5	21	117.14	15.00
	Kaduna T.C.	5	2	115.00	11.00
	Kaduna Women T.C.	5	39	123.87	12.20
	Zaria U.P.E. T.C.	5	39	127.79	10.06
Kwara	Lokoja T.C.	5	31	124.19	10.56
	Okene T.C.	5	89	127.04	8.01
Niger	Ahmadu Bahago **T.C.**	5	8	113.25	10.06
Plateau	Gindiri T.C.	5	78	126.44	9.22
	Keffi T.C.	5	66	123.23	9.47
Sokoto	Giginya Memorial T.C.	5	30	117.47	11.40
	Sokoto T.C.	5	39	116.00	14.46
	Gusau T.C.	-	1	118.00	-
	Kaura Namoda T.C.	5	1	77.00	-
	Sokoto Arts & Arabic	5	1	132.00	-
		Total	545	123.11	4.43

Table 5.22

Class 4 Item by Item Mean Scores by College

Items	Gombe T.C.	Ayangba T.C.	Otukpo T.C.	Bazza T.C.	Basawa T.C.	Daura T.C.	Kaduna T.C.	Kaduna W.T.C.	Kagoro T.C.	Zaria U.P.E.	Lokoja T.C.	Okene T.C.	Ahmadu Bahago	Gindiri T.C.	Jos T.C.	Keffi T.C.	Sokoto T.C.	Entire Population	ANOVA Table
1	2.3	2.3	1.7	2.2	2.1	2.1	1.8	1.6	2.1	1.6	2.3	1.8	2.2	1.5	2.0	2.4	2.9	2.1	F=3.10 Sig.=.00
2	4.6	4.4	4.5	4.5	4.4	4.2	3.8	4.8	4.2	4.6	4.4	4.5	4.4	4.6	4.1	4.5	4.1	4.4	2.70 .00
3	4.1	3.6	4.2	4.2	3.7	3.5	4.7	4.7	3.9	4.0	4.1	4.1	4.0	4.0	3.6	4.2	4.0	4.0	4.00 .00
4	3.4	3.8	4.2	3.7	4.0	3.3	3.9	4.6	4.0	3.7	3.7	4.0	3.6	3.9	3.7	4.0	4.1	3.9	2.48 .00
5	4.4	3.5	4.2	4.0	4.4	4.0	4.2	3.9	3.8	3.9	4.1	4.0	3.8	4.3	3.8	4.1	3.8	4.0	2.16 .01
6	3.1	3.2	2.0	2.3	2.5	2.5	1.4	2.0	2.4	3.0	2.1	2.3	3.1	2.0	2.0	2.3	3.4	2.4	7.72 .00
7	3.6	3.6	4.2	3.8	4.1	3.6	3.6	3.7	4.0	3.7	3.6	3.8	3.7	3.5	3.4	3.7	3.8	3.7	1.36 .15
8	3.8	3.5	4.0	3.8	3.8	3.7	3.7	3.3	3.6	4.1	3.8	3.6	3.6	3.8	3.5	4.0	3.3	3.7	1.79 .03
9	2.2	2.4	2.5	2.3	2.4	2.1	2.1	2.3	2.2	2.6	2.3	1.8	2.9	1.6	1.8	1.7	2.9	2.1	6.19 .00
10	3.2	3.8	4.5	4.2	4.1	3.6	3.4	3.5	4.0	4.3	3.9	3.9	4.0	3.7	3.8	4.4	3.5	3.9	3.45 .00
11	4.6	3.5	4.3	4.4	4.1	3.3	4.0	4.9	4.0	3.8	3.5	4.0	4.3	4.7	3.8	4.1	4.2	4.0	8.84 .00
12	4.1	4.1	4.5	3.7	4.3	3.6	4.2	4.2	4.2	4.0	4.0	4.2	4.1	4.1	3.8	4.1	4.0	4.0	1.83 .02
13	3.6	4.2	4.2	4.0	4.1	3.9	4.2	4.7	4.0	4.0	4.1	4.4	3.8	4.1	3.8	4.3	4.2	4.1	2.80 .00
14	2.0	2.2	1.7	2.1	1.8	2.8	1.1	1.6	2.0	2.0	2.2	2.0	2.5	1.8	2.2	1.9	3.0	2.1	4.64 .00
15	4.6	4.2	4.8	4.2	4.4	4.0	5.0	4.7	4.5	4.4	4.5	4.7	4.2	4.8	4.6	4.4	4.1	4.4	4.28 .00

Table 5.22 (Continued)

Items	Gombe T.C.	Ayangba T.C.	Otukpo T.C.	Bazza T.C.	Basawa T.C.	Daura T.C.	Kaduna T.C.	Kaduna W.T.C.	Kagoro T.C.	Zaria U.P.E.	Lokoja T.C.	Okene T.C.	Ahmadu Bahago	Gindiri T.C.	Jos T.C.	Keffi T.C.	Sokoto T.C.	Entire Population		
16	2.9	2.6	3.2	2.4	2.7	2.3	1.7	2.1	2.1	2.1	2.5	1.9	2.7	2.1	2.5	1.8	2.8	2.3	F=4.86	Sig.=.00
17	1.6	1.7	1.0	1.3	1.5	1.7	1.1	1.1	1.3	1.3	1.4	1.2	1.6	1.1	1.6	1.5	1.8	1.4	2.84	.00
18	1.9	1.9	1.2	1.5	1.7	2.2	1.1	1.0	1.5	1.6	1.7	1.4	2.1	1.3	1.5	1.5	2.6	1.6	6.72	.00
19	2.8	2.9	2.8	2.6	3.1	3.2	3.0	1.9	2.4	2.9	2.7	2.1	3.6	2.3	2.2	2.4	2.7	2.6	6.23	.00
20	3.1	3.3	3.0	3.2	3.2	2.8	2.6	2.2	2.5	3.2	3.1	2.7	3.3	2.3	2.5	2.3	3.1	2.8	5.37	.00
21	4.0	3.3	4.7	4.0	3.9	3.2	3.3	3.9	3.9	4.0	3.6	3.9	4.1	4.1	3.7	4.5	4.0	3.9	5.50	.00
22	3.4	3.4	4.0	3.6	4.0	3.2	4.3	4.5	3.9	3.9	3.4	3.7	3.7	3.6	3.4	4.0	3.8	3.7	3.88	.00
23	1.6	2.1	1.3	1.5	1.3	2.0	1.7	1.3	1.5	2.1	1.7	1.5	1.9	1.2	1.6	1.2	2.4	1.6	6.79	.00
24	3.8	3.5	4.0	3.7	3.7	3.1	3.9	4.0	3.6	3.9	3.8	4.0	3.2	3.7	3.7	3.6	4.0	3.7	1.93	.01
25	3.7	4.0	4.2	3.9	4.1	3.4	4.6	4.1	3.9	4.1	4.1	4.1	3.9	3.6	4.2	4.5	3.5	4.0	4.64	.00
26	1.6	2.0	1.5	1.6	1.9	2.3	1.1	1.1	1.9	1.7	1.7	1.6	2.1	1.5	1.8	1.4	2.6	1.7	6.01	.00
27	3.2	3.6	4.2	3.9	3.6	3.5	3.9	4.2	3.5	3.7	3.8	4.1	3.2	3.9	3.6	4.3	4.1	3.8	4.24	.00
28	1.4	1.9	1.2	1.6	1.5	2.7	1.4	1.9	1.7	1.5	1.7	1.5	1.7	1.3	1.8	1.3	2.0	1.6	5.02	.00
29	1.7	2.0	1.2	1.8	2.3	1.9	1.4	1.5	1.4	2.5	1.9	1.5	2.1	1.3	1.5	1.5	2.6	1.8	6.13	.00
30	4.1	4.1	4.5	4.1	4.2	4.2	4.1	4.3	4.0	3.8	4.0	4.1	3.9	4.5	3.9	4.1	4.0	4.1	1.30	.19

Table 5.23

Class 5 Item by Item Mean Scores by College

Items	Gombe T.C.	Otukpo T.C.	Bazza T.C.	Basawa T.C.	Daura T.C.	Kaduna T.C.	Kaduna W.T.C.	Zaria T.C.	Lokoja T.C.	Okene T.C.	Ahmadu Bahago	Gindiri T.C.	Keffi T.C.	Giginya Mem.	Sokoto T.C.	Entire Population	ANOVA Table	
1	1.8	1.1	1.9	1.8	2.0	1.5	1.9	1.6	2.2	1.6	2.3	1.6	1.5	2.4	2.3	1.8	F=2.92	Sig.=.00
2	4.5	4.4	4.4	4.5	4.3	4.5	4.6	4.7	4.6	4.6	4.1	4.8	4.5	4.5	4.2	4.5	2.12	.01
3	4.1	4.1	4.0	4.0	3.7	5.0	4.5	4.3	4.7	4.1	3.4	4.0	3.8	4.3	3.8	4.1	3.96	.00
4	3.9	4.5	4.0	3.7	4.0	3.0	3.8	4.2	4.1	4.1	3.3	3.9	3.7	3.9	3.7	3.9	1.90	.02
5	4.5	4.3	3.7	3.8	3.8	2.5	3.7	4.2	4.3	4.1	3.4	4.2	3.9	3.9	3.7	4.0	2.10	.01
6	2.6	1.6	2.0	2.5	2.8	2.0	1.9	2.1	1.7	1.8	2.8	1.9	1.8	2.5	2.9	2.1	4.92	.00
7	3.9	4.1	3.8	4.2	3.8	3.5	3.5	4.1	3.9	3.6	3.0	3.5	3.7	3.9	3.9	3.8	2.08	.01
8	3.8	3.2	4.1	3.8	4.2	5.0	3.2	4.2	3.5	3.9	3.5	3.9	3.4	3.5	3.8	3.8	2.99	.00
9	2.3	1.9	2.1	2.2	2.2	2.0	1.8	1.8	1.9	1.5	2.0	1.5	1.3	2.3	2.4	1.8	4.56	.00
10	4.3	3.5	3.7	4.0	3.5	4.5	3.9	4.2	4.2	4.5	4.0	3.8	4.2	4.0	3.9	4.0	2.71	.00
11	4.5	4.2	4.3	3.9	4.0	4.0	4.7	4.3	4.1	4.5	2.9	4.7	4.5	4.0	4.0	4.4	5.42	.00
12	4.1	4.2	3.9	4.2	4.2	4.0	4.0	4.4	4.1	4.2	3.6	4.2	3.7	4.4	4.4	4.1	2.09	.01
13	4.5	4.3	4.2	4.2	4.2	5.0	4.2	4.8	4.2	4.3	4.1	4.0	4.2	4.2	4.3	4.3	1.59	.08
14	1.9	1.8	1.6	2.1	1.9	2.0	2.0	2.0	1.6	1.7	1.6	1.7	1.4	2.2	2.2	1.8	2.38	.00
15	4.7	4.4	4.8	4.5	4.9	4.0	4.4	4.9	4.7	4.7	3.5	4.8	4.6	4.4	4.5	4.7	4.79	.00

Table 5.23 (Continued)

Items	Gombe T.C.	Otukpo T.C.	Bazza T.C.	Basawa T.C.	Daura T.C.	Kaduna T.C.	Kaduna W.T.C.	Zaria U.P.E.	Lokoja T.C.	Okene T.C.	Ahmadu Bahago	Gindiri T.C.	Keffi T.C.	Giginya Mem.	Sokoto T.C.	Entire Population	ANOVA Table	
16	1.9	1.9	2.0	2.5	2.2	2.0	2.1	1.9	1.8	1.7	2.6	1.9	1.9	2.6	2.2	2.0	F=2.11	Sig.=.00
17	1.1	1.3	1.3	1.5	1.6	1.0	1.2	1.3	1.3	1.1	1.6	1.1	1.4	1.2	1.5	1.3	2.59	.00
18	1.7	1.3	1.3	1.8	1.9	2.0	1.4	1.3	1.4	1.2	1.6	1.4	1.3	1.8	1.6	1.4	2.68	.00
19	2.3	2.3	2.2	2.6	2.7	3.5	2.1	2.2	2.3	2.1	2.6	1.9	2.6	2.7	2.5	2.3	1.91	.02
20	3.5	2.3	2.9	3.0	3.6	4.0	2.4	3.4	2.5	2.5	2.6	2.5	2.3	3.0	3.1	2.7	4.65	.00
21	3.2	4.3	3.6	4.0	3.8	2.5	3.5	4.1	3.8	4.1	3.3	4.1	4.0	3.9	3.9	3.9	2.73	.00
22	4.0	3.8	3.7	4.1	3.7	3.5	4.1	4.4	3.9	3.6	4.1	3.6	3.8	3.7	3.6	3.8	2.06	.01
23	1.4	1.4	1.5	1.5	1.6	1.5	1.5	1.3	1.5	1.3	1.6	1.2	1.3	1.8	1.6	1.4	1.49	.11
24	3.9	3.9	3.8	3.9	4.0	4.5	4.2	4.3	4.4	3.9	3.8	3.7	3.6	4.2	3.5	3.9	2.19	.01
25	4.0	4.0	3.7	4.0	4.0	4.5	3.9	4.0	4.1	3.9	4.1	3.8	3.7	4.0	3.9	3.9	.66	.81
26	1.9	1.4	1.5	1.7	2.4	2.5	1.7	1.5	1.7	1.5	2.0	1.6	1.8	2.1	2.5	1.7	3.96	.00
27	3.3	4.2	4.0	3.6	3.3	2.5	4.2	4.0	4.0	4.2	3.4	4.0	4.0	3.6	3.7	3.9	2.72	.00
28	1.8	1.6	1.5	1.8	1.9	1.0	1.3	1.4	1.7	1.6	1.6	1.2	1.4	1.9	1.8	1.5	2.22	.01
29	2.0	1.8	1.7	1.8	2.0	2.5	1.3	1.7	1.9	1.4	1.6	1.2	1.2	1.9	2.1	1.6	4.23	.00
30	4.3	4.1	4.1	4.4	3.7	4.0	4.1	4.7	3.9	4.4	4.5	4.3	4.0	4.0	3.9	4.2	2.54	.00

Students in both classes had lower mean scores on items on the attitude scale that express negatively evaluated propositions regarding art than on items that express positively evaluated propositions. As an example mean scores on item 1 were between 1.5 and 2.9 out of a maximum mean score of 5 while the mean score on item 2 ranged from 3.8 to 4.8. Students' responses to item 17, 'Art is nonsense,' yielded the lowest mean scores ranging from 1.0 to 1.8 for class 4 and from 1.0 to 1.6 for class 5. On item 15, 'Art helps you to know more about your cultural heritage,' class 4 had the highest mean scores which ranged from 4.1 to 5.0. Class 5 also had their highest mean scores on item 15 and these scores ranged from 3.5 to 4.9.

One reason most students agreed with the statement that art is nonsense and similar negative statements would be that the students must have heard such statements made by some teachers or other public figures. It has been stated that art is not taught in most elementary schools in Nigeria and that most of the students study art for the first time in the teachers' colleges. Attitudes also take time to develop (Tyler, 1949). There is no doubt that the introduction of the U.P.E. material has made the students more aware of the contribution of art education to the total education.

Students' responses to the question of why they are studying are as follows:

1. To express feelings, know more about other people through their culture, and to know more about the environment.
2. To help learn other subjects and to help in preparing teaching materials so as to enrich learning.
3. To help express ideas, knowledge, skills, emotions, and develop imagination.
4. To develop observation and creativity.
5. To know more of and preserve the cultural heritage.
6. To develop talent in art and aesthetic judgment.
7. To appreciate what is beautiful, and nature.
8. To prepare one for a vocation.
9. To learn to use practical skills.
10. It would lead to an exploration of the environment or an awareness of the world around.
11. Learning art can help promote religion.
12. It is easier to understand than other subjects, and for general education.

Both male and female students gave similar reasons.

The students who study art could be classified into the following groups:

1. Those who are studying art because they feel it is an easier option.
2. Those who want to learn to be artists or designers or to learn a vocation.

3. Those who see the worth of art in general education.

4. Those who want to learn art to prepare visual aids to enhance teaching.

5. Those who want art as a hobby or want to learn practical skills.

A number of students were incoherent in stating their reasons for studying art, and most of these students had low scores in the attitude scale. Those who gave talent in art for their reasons had scores ranging from 121 to 150. Those who studied art because of its role in total/general education had scores from 107 to 137.

The Questionnaire for the Teachers

The questionnaire for teachers is divided into four sections which are:

Section A deals with the usability of the material in the Teachers' Colleges; adequacy of workload for the students; time-tabling; students' enthusiasm and out-of-class work; availability of funds for materials; teachers' improvisation with materials; support from other teachers and community/setting.

Each of the 13 questions has a five-point scale making it possible for a maximum score of 65 to be obtained.

Section B deals with studio work and has 22 questions each with a four-point scale. These 22 questions cover studio work for two years.

Section C contains questions on art history and appreciation for a period of two years. There are 18 questions for year 4 and 11 questions for year 5 with a four-point scale. For each question it is possible to have a score of 16 points,

including 4 points for the general objectives achieved on each topic.

Section D is on methodology and has 8 questions, each with a four-point scale. As in Section C, it is possible to have a score of 16 points on each question, including 4 points for the general objectives achieved on each topic.

The total maximum score on all sections is 569 points.

As the material in summary form was circulated to the colleges in March/April 1980 from the Institute of Education and the detailed material was said to have been circulated by the N.E.R.C. in 1978, most of the responding teachers in this study showed that they had been using the material prior to this study, as they indicated that they had used more topics in the material than was possible in one term. Some teachers did not complete the questionnaire although their students did complete the attitude scale because, as stated by their principals, they were just starting to teach art again or for no stated reason. The researcher could not use one of the teachers' questionnaires because the teacher in question did not seem to know what the U.P.E. Teacher Education Material is all about. However the second teacher in the college was aware of the material.

All but one of the teachers agreed that the material should be used in the colleges, that the other teachers in their colleges feel that art education enriches the process of teaching, and that the students are enthusiastic

about the art activities. Most of the teachers (10 out of 11 respondents) agreed that the work load is adequate. Eight out of 12 agreed that the community is willing to share its knowledge of arts and crafts while the other four were uncertain. Also 8 out of 12 perceived the community as agreeing that art enhances knowledge of the cultural heritage, that the periods allocation on the time-table is inadequate, and that funds to provide needs for the activities are also inadequate. Table 5.24 provides a detailed analysis.

In Section B, which is on studio work, all topics were marked as used. Most of the teachers agreed that the following topics either achieved or partially achieved the objectives stated for them: action life drawing, drawing from a model, still life painting, still life drawing II, functional design, drawing familiar scenes, pictorial design, plant life painting, and a chosen topic in design. Out of nine teachers, eight achieved or partially achieved objectives in figure drawing; five out of six in figure painting; five out of seven in mural design; and nine in a chosen topic in design. Also, out of eight teachers, seven agreed that objectives were achieved for the geometric design unit. Out of seven teachers, three stated that they did not achieve the objectives intended for the studies of old masters' drawings, two out of

Table 5.24

Teachers' Questionnaire Section A

	Number of Teachers				
	Strongly agreed	Agreed	Uncertain	Disagree	Strongly Disagree
1. The material should be used in Teachers' Colleges	4	7	-	-	-
2. The work load in material is adequate for the students	3	7	-	1	-
3. The periods allocation on the Time-Table is adequate	1	3	-	8	-
4. Students are enthusiastic about the activities	3	8	1	-	-
5. Students do more work outside the class	1	7	1	3	-
6. Funds to provide needs for the activities are adequate	-	3	1	5	3
7. Improvised and local materials are adequate	1	7	1	3	1
8. The other teachers show interest in art works	3	7	1	-	-
9. The other teachers feel art education can enrich the process of teaching	5	6	-	-	-

Table 5.24 (Continued)

	Number of Teachers				
	Strongly agree	Agree	Uncertain	Disagree	Strongly Disagree
10. The community is interested in work of students	3	6	-	3	-
11. The community supports the expenditure on art education	3	6	2	1	-
12. The community agrees that art enhances knowledge of the cultural heritage	3	5	2	2	-
13. The community is willing to share knowledge of arts and crafts	5	3	4	-	-

seven did not achieve objectives for puppetry unit, while two out of eight teachers did not achieve objectives for the papier mache unit. Table 5.25 shows a detailed analysis.

In Section C of the questionnaire which deals with art history and appreciation there were 29 distinct topics. Out of these, 18 topics covered the entire year 4 program while 11 topics covered the entire year 5 program. In year 4, the 18 topics were broken into 30 units, while the 11 topics in year 5 were broken into 20 units. Ideally ten units would be covered during a term of ten to twelve weeks. Only two of the teachers were thorough in completing the questionnaire, answering all four questions on each topic. These two teachers also stated the general objectives achieved with the use of each topic, while two other teachers also stated some general objectives although they were not as thorough. Two teachers showed evidence of some carelessness in completing this section of the questionnaire. According to the responses, the most popular topics were:

1. Art and cultural values
2. Introduction to art history and appreciation
3. Distribution and history of the major crafts in Nigeria.
4. Introduction to Nigerian artistic heritage
5. Nok culture and art
6. Hausa decorative and mural works

Table 5.25

Teachers' Questionnaire Section B

Studio work	Number of Teachers			
	Achieved objectives	Partially achieved	Uncertain	Not achieved
1. Action life drawing	-	8	-	-
2. Still life drawing	1	4	3	1
3. Drawing from a model	5	5	-	-
4. Figure drawing	1	7	-	1
5. Still life painting	6	4	-	-
6. Landscape painting	5	5	-	-
7. Figure painting	3	2	-	1
8. Functional design (individual project)	5	3	-	-
9. Functional design (group project)	4	3	1	-
10. Mural design	3	2	1	1

Table 5.25 (Continued)

Studio work	Number of Teachers			
	Achieved objectives	Partially achieved	Uncertain	Not achieved
11. Modeling/carving	4	2	-	1
12. Batik	4	2	1	1
13. Rope making	4	1	1	1
14. Still life drawing	7	3	-	-
15. Studies of old masters' drawings	1	2	1	3
16. Drawing familiar scenes	8	2	-	-
17. Pictorial design	5	4	-	-
18. Plant life painting	5	4	-	-
19. Geometric design	7	-	-	1
20. A chosen topic in **design**	5	4	-	-
21. Papier mache	3	3	-	2
22. Puppetry	3	1	1	2

7. Study of local arts and crafts

8. The visual arts: qualities of expression and appreciation

9. Ancient Egyptian art

10. Contemporary arts and crafts: Western art influences

11. Benin art

See Table 5.26 for a detailed analysis.

The following discussion represents responses of teachers regarding general objectives achieved as a result of using the U.P.E. material. A teacher with a Bachelor of Arts degree and Research in Painting stated the general objectives achieved in Art History and Appreciation as:

1. Understanding of the grammar of paintings and of the old method of painting.

2. Continued interest in art and cultural values.

3. Understanding of art terms.

4. Improvement of the power of expression through color, form, lines and composition.

5. Understanding of the local arts and crafts, their history and usefulness, and assimilating the local crafts so as to create new forms.

6. Understanding of the general trends in art in Nigeria.

7. Obtaining of inspiration through knowledge of Nigeria's artistic heritage.

8. Knowing about the different styles in sculpture.

9. Understanding of the developments in art in Nigeria.

Table 5.26

Teachers' Questionnaire Section C

Art History and Appreciation	Worthwhile	Partially worthwhile	Uncertain	Not worthwhile	Suitable	Partially suitable	Uncertain	Not suitable	Aesthetics promoted	Partially promoted	Uncertain	Not promoted
1. Introduction to art history and appreciation	5	-	-	-	5	1	-	-	2	1	-	-
2. Art and cultural values	3	-	-	-	8	-	-	-	3	-	-	-
3. The visual arts: qualities of expression and appreciation	4	1	-	-	4	1	-	-	3	2	-	-
4. Art terminology	7	2	-	-	2	1	-	-	3	-	-	-
5. Study of local arts and crafts	6	-	-	-	3	-	1	-	2	-	-	-
6. Distribution and history of the major crafts of Nigeria	5	1	1	-	5	-	-	-	1	1	-	-
7. Introduction to Nigerian artistic heritage	4	-	-	-	6	1	-	-	-	2	-	-
8. Nok culture and art	5	2	-	-	3	-	-	-	1	-	-	-
9. Ife art	4	1	-	-	2	1	-	-	1	-	-	-

Table 5.26 (Continued)

Art History and Appreciation	Worthwhile	Partially worthwhile	Uncertain	Not worthwhile	Suitable	Partially suitable	Uncertain	Not suitable	Aesthetics promoted	Partially promoted	Uncertain	Not promoted
10. Benin art	5	1	-	-	3	-	-	-	1	-	-	-
11. Esie carvings	2	1	-	-	1	1	1	-	1	-	-	-
12. Igbo-Ukwu styles	4	1	-	-	1	1	-	-	1	-	-	-
13. Igbo art	3	2	-	-	-	1	-	-	1	-	-	-
14. Ibibio art	-	1	-	-	1	1	-	-	-	1	-	-
15. Nupe/Tada Sculptures	2	1	-	-	1	1	-	-	-	1	-	-
16. Hausa decorative and mural works	4	-	-	-	3	-	-	-	5	-	-	-
17. Contemporary arts and crafts, western art influences	4	-	-	-	3	-	-	1	2	-	1	-
18. 'Airport' art in Nigeria	3	2	-	1	-	1	-	1	-	1	-	1
19. Mbari	2	1	-	-	1	-	-	-	1	-	-	-
20. Mbari (experimental art in Nigeria)	2	-	-	-	2	-	1	1	-	1	-	-
21. Pre-historic and cave art of Africa	2	1	-	-	3	2	1	-	-	3	-	-

Table 5.26 (Continued)

	Art History and Appreciation	Worthwhile	Partially worthwhile	Uncertain	Not worthwhile	Suitable	Partially suitable	Uncertain	Not suitable	Aesthetics promoted	Partially promoted	Uncertain	Not promoted
22.	Traditional art of Africa: An overview	4	-	-	-	3	-	1	-	1	1	-	-
23.	Ancient Egyptian art	4	1	-	-	4	-	-	-	2	-	-	-
24.	Traditional art of West Africa and the Congo	2	1	-	-	-	-	1	-	-	-	-	-
25.	The beginnings of western art: Greek and Roman art	2	1	1	-	4	-	1	-	2	-	-	-
26.	Byzantine and early Christian art to the Middle Ages	2	-	1	1	3	1	1	1	2	-	-	-
27.	The Renaissance	2	-	-	-	4	-	2	2	1	1	-	-
28.	The 18th and 19th centuries	2	-	-	-	4	-	1	2	-	1	-	-
29.	The twentieth century	3	-	-	-	3	-	1	2	1	1	-	-

Another teacher with a Bachelor of Arts degree and teaching qualification stated the general objectives achieved by students in Art History and Appreciation as:

1. Awareness of the aesthetic qualities in arts and crafts so as to incorporate knowledge in their [students'] work.
2. Awakened interest in art and cultural values of Nigeria.
3. Understanding of the art language.
4. Improvement of the powers of expression in color.
5. Awareness of the major art forms in the entire country so as to be less parochial in approach to art.
6. Knowledge about the purpose and meanings inherent in art forms in Africa, including religious meanings.
7. Study of stylization in art forms.

A third teacher also with a Bachelor's degree and an initial teacher training (Grade II) achieved the following general objectives of the U.P.E. materials for students:

1. Understanding of the general scope of art, not just drawing and painting.
2. Awareness and appreciation of the arts of the people within Nigeria.
3. Recognition of Ife art as distinguishable, because of the technical skills in the 'cire perdue' casting.
4. Understanding of the unifying factors among Nigerian arts--materials used, and influences in technique and style.
5. Knowledge of the low-relief stone carving method and the assemblage method of work in mask making.

6. Awareness of intricate and naturalistic treatment in large sized sculptures as well as the influence of Islam on art.

A fourth teacher who had only post-primary education also achieved the following general objectives:

1. Development of craftsmanship.

2. Exposure of students to various arts of Nigeria, artistic continuity and styles.

3. Exposure of students to European art, its styles, and artists.

4. Insight of students into the role of visual arts in performing arts and religion.

The material listed eight topics on methodology. The topics most often selected by teachers in order of preference were:

1. Introduction to creative arts
2. Aims of creative arts teaching
3. Understanding child art
4. Free activities
5. Directed activities
6. The primary school syllabus.

It was possible to score 16 points on each topic used, with a maximum possible score of 128 points. The scores are listed in categories in Tables 5.27 and 5.28.

The teachers could be grouped into four categories according to credentials held:

1. Post-primary school certificate holders and students;

Table 5.27

Teachers' Questionnaire--Section D

Methodology	Worthwhile	Partially worthwhile	Uncertain	Not worthwhile	Suitable	Partially suitable	Uncertain	Not suitable	Child development stressed	Partially stressed	Uncertain	Not stressed
1. Introduction to creative arts	6	1	-	-	3	-	-	-	2	1	-	-
2. Aims of creative arts teaching	3	-	-	-	5	1	-	-	2	-	-	-
3. Understanding child art	3	-	-	-	5	-	-	-	3	-	-	-
4. The primary school syllabus	3	-	-	-	4	2	-	-	-	1	-	-
5. Free activities	3	-	-	-	4	-	-	-	2	3	-	-
6. Directed activities	3	-	-	-	4	1	-	-	2	1	-	-
7. Scheme of work	3	1	-	-	3	1	-	-	-	2	-	-
8. Art materials technique in primary schools	2	2	-	-	3	3	-	-	-	1	-	-

Table 5.28

Teachers' Scores on Methodology

Teacher/Experience		Methodology	% Score
Post-primary certificate holders/student-teachers			
Teacher 1	3 years experience	-	-
Teacher 2	student-teacher	20	15.6%
Teacher 3	no information	12	9.38%
N.C.E./Diploma holder			
Teacher 4	2 years experience	27	21%
Teacher 5	2 years experience	27	21%
Teacher 6	3 years experience	-	-
Bachelor of Arts (B.A.)			
Teacher 7	13 years experience	32	25%
Teacher 8	18 years experience	95	74.2%
B.Ed. or B.A. plus teaching qualification			
Teacher 9	4 years experience	32	25%
Teacher 10	6 years experience	32	25%
Teacher 11	17 years experience	109	85.15%
Teacher 12	18 years experience	4	3.125%

2. National Certificate in Education or Diploma in Fine Arts holders;

3. Bachelor of Arts degree holders; and

4. Bachelor of Education or Bachelor of Arts with Post Graduate Diploma in Education or Art Teacher's Certificate holders.

A first degree, teaching diploma, and teaching experience seem to have accounted for higher scores except for teachers who did poorly due to carelessness in completing this section of the questionnaire. Only one teacher did not indicate qualification or experience. All of the teachers but three stated that they would have studied art even if they had the opportunity of going into another profession. Six teachers out of twelve stated that they would leave teaching if they suddenly discovered that they could make more money practicing art. They all agreed that the productive, the critical, and the historical aspects of art should be taught, with four teachers agreeing strongly. On the overall rating of the material, teachers responding made the following comments:

1. Quite adequate (2 teachers)

2. Comprehensive

3. Worthwhile

4. As for arts, the material is suitable.

5. Suitable enough because it gives the students the required materials according to their level of understanding, and it also helps or simplifies and enriches the teachers with a suitable stuff.

6. Most of the materials are not available in the locality the students are going to teach. Scheme of work should correspond with the seasons of the year. Many uncompleted materials were sent to the school which cannot be used in isolation.

7. Really very little materials are provided for the U.P.E. teacher education for their teaching. Some of the materials are partially given which would be of no use if not fully provided. This hinders art teaching as a whole.

8. The U.P.E. teacher education material (arts and crafts) is very useful. Since its introduction to schools the standard of arts and crafts teaching has been improved greatly. Formerly, art teachers were confused on where to start and end an art lesson. This material contains almost everything in form of scheme of work. I found it an excellent material but textbooks are needed.

9. The material is complete and dependable particularly because of its flexibility, which allows for the selection of what is most desirable considering the availability of materials, demands of the society and other environmental situations. There is need for visual aids in form of large pictures on topics like history of Nigerian art.

In comparing teachers' total scores on the four sections, it was discovered that a graduate teacher without teaching qualification but with some research experience in painting had the highest total score of 365 points, but he was closely followed by a graduate teacher with teaching qualifications who scored 336 points. Both teachers scored highest in art history and appreciation, and methodology. Most of the other teachers did poorly in these two sections because they were not thorough in completing the questionnaire either due to carelessness or due to their

orientation to art teaching. The teacher with the lowest score was not only not thorough in completing the last two sections but also did not have any scores on studio work. The teacher who followed with the second lowest score also did not score any points on the last two sections. The teacher with the lowest art teaching qualification scored the highest points on studio work (85) but had no scores on methodology although he had two post-primary school qualifications. A teacher with one of the highest qualifications scored the highest points on Section A (61), dealing with the content, students, and support from the setting, but was not thorough in completing the sections on art history and appreciation, and methodology. On the whole the total scores ranged from 102 to 365 points (out of 569) (see Table 5.29).

In comparing teachers' scores with students' mean scores, it was discovered that the teacher with the fifth lowest score had students with the highest mean score. The teachers with the highest scores had students at or almost at the bottom of their groups. The teacher of the students with the highest mean score in class 4 did not complete the questionnaire. In a college whose students were third to the top in both classes the teacher was second to the bottom in total scores.

Table 5.29

Teachers' Scores on the U.P.E. Program

Teacher/Experience			student, content, teacher, and setting	Studio work	History and Appreciation	Methodology	Total points
Post-primary Certificate holders and student-teachers							
Teacher	1,	3 years experience (pivotal)	48	85	36	-	169
Teacher	2,	student-teacher	47	14	44	20	125
Teacher	3,	4 years experience (no qualification indicated)	53	-	37	12	102
N.C.E. and Diploma holders							
Teacher	4,	2 years experience	50	45	74	27	196
Teacher	5,	2 years experience	53	67	33	27	180
Teacher	6,	3 years experience	55	61	-	-	116
Bachelor of Arts degree holders							
Teacher	7,	13 years experience	51	67	52	32	202
Teacher	8,	18 years experience	49	33	188	95	365

Table 5.29 (Continued)

Teacher/Experience	Student, content, teacher, and setting	Studio work	History and Appreciation	Methodology	Total points
B.Ed. or B.A. and teaching qualification					
Teacher 9, 4 years experience	52	35	76	32	195
Teacher 10, 6 years experience	37	78	52	32	199
Teacher 11, 17 years experience	45	37	145	109	336
Teahcer 12, 18 years experience	61	81	52	4	198

CHAPTER VI

SUMMARY, MAJOR FINDINGS, CONCLUSIONS, AND RECOMMENDATIONS

Introduction

This chapter summarizes the procedures and presents the major findings of the study as a context for drawing conclusions and making recommendations.

Statement of the Problem

The problem of this study was to determine the worth or value of the U.P.E. Teacher Education Material.

Specific objectives were:

(a) to determine what teachers have been doing with respect to arts and crafts before receiving the program;

(b) to ascertain the teachers' educational background and experiences;

(c) to determine the support the teachers receive from the setting;

(d) to gather demographic data on students who select art;

(e) to determine whether stated objectives in the material are possible to achieve by using the material in the existing situation in the Teachers' Colleges; and

(f) to determine whether the material omits relevant concepts, skills or experience.

Description of Procedures

In this study both logical and empirical analysis were employed. For the logical analysis, a survey of general objectives of art education from 1899 was conducted. These general objectives were compared and a list of general objectives of art education across time was developed from the survey. The list of general objectives was analyzed using a taxonomy of objectives, and then used to determine the completeness and worthwhileness of the general objectives of the U.P.E. Teacher Education Material. In addition, topics included in the U.P.E. Material were compared with topics which experts considered important in helping to achieve the ten most highly rated general objectives in art and art education.

Empirical data for this study were obtained from questionnaires sent to the Teachers' Colleges in ten states of Nigeria. The questionnaire administered to students is the simplified version of the Morris and Stuckhardt (1977) attitude toward art education scale, while the questionnaire administered to teachers contained a list of topics in the material and questions on support received from the setting, attitudes of the teachers toward art teaching, and educational background.

Most of the responding colleges received the summary version of the U.P.E. Teacher Educational Material

circulated by the Institute of Education, Ahmadu Bello University, Zaria, in March/April 1980, judging from the free comments made by the teachers. According to the letter Reference No. NERC/U.29/393 of February, 1982, the Nigeria Educational Research Council also mailed copies of the material to the Ministries of Education for transmission to the Teachers' Colleges in 1978. There were no materials in most of the colleges to work with previous to the dissemination of this material.

Major Findings

1. Teachers' Educational Background

Art teachers could be classified into four categories, starting with the least qualified teachers:

a. Temporary or transitional teachers, such as students on supervised teaching;

b. The National Certificate in Education and Diploma in Fine Arts holders;

c. Bachelor of Arts degree holders;

d. Bachelor of Education or Bachelor of Arts and Post Graduate Diploma in Education or Art Teacher's Certificate holders.

The responding teachers had from two to eighteen years' experience.

2. Support from Other Teachers and the Community

Of the twelve responding teachers, three teachers stated that they strongly agreed that the other teachers

in their colleges showed interest in students' art works, while seven agreed to the same statement. Only one teacher was uncertain. As for the statement that the other teachers feel art education can enrich the process of teaching, five teachers strongly agreed, while six agreed. On whether the community is interested in the work of students: three strongly agreed, six agreed, while three disagreed. On whether the community supported the expenditure on art education: three strongly agreed, six agreed, two were uncertain and only one disagreed. On whether the community is willing to share knowledge of arts and crafts with the colleges: five teachers strongly agreed, three agreed, while the remaining four teachers were uncertain. However, eight out of twelve teachers stated that they did not have adequate periods allocation on the time-table to teach art. On funds allocation: three strongly disagreed, five disagreed and one was uncertain that funds were adequate.

3. Demographic Data on Students Who Select Art

On the whole, 1,529 students participated in this study, with 984 in class 4 and 545 students in class 5. There were four groups of students:

a. those who were studying art because they thought it was an easy option;

b. those who wanted to learn to be future artists or designers, or to learn a vocation;

c. those who saw art as important to general education or as an opportunity to learn a hobby; and

d. those who wanted to learn art to prepare visual aids to enhance teaching.

There was no clear cut division among the groups, as students gave more than one reason or gave overlapping reasons for studying art.

The results of the item analysis of the art attitude scale regarding students' attitudes were very strong on item 15, 'Art helps you to know more about your cultural heritage,' and item 2, 'You learn many important things through art.' On the other hand students' attitudes were weakest on item 17, 'Art is nonsense'; item 18, 'No one benefits from doing art'; and item 23, 'Students should not waste their time doing art, it is just play.' The U.P.E. Teacher Education Material will have to be complemented by material that will modify such attitudes if there is to be a significant change in attitude, since, according to Mittler (1972), "many students approach the artistic encounter with well conditioned attitudes grounded on their own unique past experiences with art" (p. 58).

4. Teacher Reported Achievement of Stated Objectives in the Material

Only studio work had specified objectives stated for the topics. Eight teachers out of twelve reported that they achieved the objectives stated for 'drawing familiar

scenes,' with two teachers reporting partial achievement of the objectives. Still life followed with seven teachers reporting achievement and three partial achievement of the objectives. Next came geometric design before still life painting, landscape painting, and drawing from a model. On the whole with respect to all the topics, achievement or partial achievement of the objectives was reported. Studies of old masters' drawings was the topic with the highest number of teachers (three) reporting not achieving the objectives stated for it, followed by papier mache and puppetry, each with two teachers reporting not achieving the objectives. It is noteworthy that the studies of great artists of the past and the present had unanimous agreements by a jury of experts as a very important area of study (Zaky, 1965). Modeling, with a moderate rating in this study, was also rated highly by unanimous agreement by the same jury of experts.

Art history and appreciation did not have specific objectives stated for them, but four teachers reported achievement of some of the stated general objectives. A summary of general objectives follows:

a. Awareness of the aesthetic qualities in arts and crafts so as to incorporate knowledge in their work.

b. Awakening and keeping up interest in art and cultural values in Nigeria.

c. Promoting insight into the role of visual arts in performing arts and religion.

d. Awareness of major art forms in Nigeria and the unifying factors among them so as to be less parochial in approach to art.

e. Understanding of the general scope of art--not just drawing and painting.

f. Exposure to various arts of Nigeria, artistic continuity, styles, and techniques.

g. Improving the power of expression through color, form, lines and composition, and developing craftsmanship.

h. Exposure to European art, its styles, and artists, and understanding the art terms.

These objectives cover the general objectives stated for this section of the material by the producers which are:

a. To enable students to observe with inquiring mind and interest, all natural and man-made forms.

b. To draw inspiration from works of art.

c. To understand the role of art in society.

d. To introduce the students to the different ways societies have been expressing themselves through the visual arts.

In addition they include some of the objectives stated by experts across time, such as:

a. helping students learn how art forms originate in a society, and how visual qualities express social values; and

b. developing the student's ability to see and to encounter visual form from an aesthetic frame of reference.

The only objectives stated for the methodology section are general objectives which are:

a. to help children develop their mental and physical capabilities; and

b. to be adequately equipped to teach art to children.

In this methodology section, the teachers reported achievement of the following general objectives through the use of the material:

a. Better understanding of children's paintings through knowledge of child development in art.

b. Development of the student's ability in providing opportunities for the children to develop creative expression, have individual artistic development, develop independence of thought, and know the limit of freedom of expression.

c. Knowledge of the student as to how to handle the materials to be used with children in order to help children develop skills in handling materials, tools and equipment.

d. Encouragement of a more empathic approach to the way children work.

The responses suggest that the material helped to achieve the objectives stated for it in the methodology section.

5. Adequacy of the Materials with Regards to Relevant Concepts, Skills or Experience

The general objectives stated for the material have been found lacking in the following areas:

a. The understanding of media and use of tools have not been linked with the manner of the artists, the nature of art, and the creative process.

b. Natural objects have been grouped as works of art against expert opinion like Margolis (1965) and Beardsley (1970).

c. The material is also deficient on the need to develop the student into a better and more intelligent consumer of goods.

d. The material, especially for the first three years, failed to note that studio work in art does not automatically lead to seeing the world aesthetically. It did not provide guides and teaching materials for teaching appreciation and criticism.

However, there is enough evidence to show that the material made provision for the aspirations of the Federal Government of the Republic of Nigeria, by providing for the encouragement of practical, exploratory and experimental methods. As shown in the logical and empirical analyses, the material also provided for:

a. the stimulation of the intellectual, physical, emotional, social, and moral development of the student;

b. understanding of media of expression, and learning of the proper use of tools, equipment, and material;

c. the development of skills and competence necessary for higher education in art, and the development of interest for a future vocation in art;

d. the preparation of the students for teaching in elementary schools, which involves helping children develop their mental and physical abilities;

e. the teaching of topics in art history and appreciation which are related to the Nigerian setting; and

f. studio activities which are rated as important to art education.

Conclusions

In this evaluation study, the portrayal approach, logical analysis, and empirical analysis have been applied. According to Fraser (1980), "an important feature of the portrayal approach is that evaluators do not pass judgments on programmes" but instead allow readers to make their own judgments (p. 365). Readers are therefore being allowed not only to extend their experience but to make judgments as to the worth of the U.P.E. Program. However, as stated by Obanya (1980), the criterion for judging the appropriateness of the program should be the Nigeria national philosophy of education, which has been derived from the nation's economic and socio-political objectives (p. 50).

With regard to the logical and empirical analyses, the findings showed that the material could have helped to achieve most of the objectives set for it. However, the material was found lacking in the area of art appreciation and criticism. The objectives of the material seem to relate to the training of the mind in the understanding of the world around and the acquisition of skills, abilities and competencies which were stated in the national policy on education. Although the material did not appear to have purposefully pursued the inculcation of national unity, some teachers stated that the material helped to make students aware of major art forms in Nigeria and the

unifying factors among them so as to be less parochial in their approach to art.

In an earlier study by Akodu (1979), it was stated that the Islamic religion played a strong role in the attitudes of people to art and art education, and that a devoted muslim disliked three-dimensional human and animal forms. The principals of the Teachers' Colleges surveyed were of the opinion that creating art was against the Islamic religion, although wall designs, mat decorations, ceiling decorations, and embroidery, which are forms of art abound in the area surveyed. There appeared to be a lack of adequate understanding of the role of art in education in a muslim society. Another problem according to Abegunde (1978) was that art as it is taught in schools is not regarded as part of the Nigerian culture as over 80% of the indigenous arts and crafts have been a family affair.

As evidenced from the analysis of the findings, respondents perceived that: the communities were willing to share their knowledge of arts and crafts with the colleges; agreed that art enhances knowledge of the cultural heritage; supported the expenditure on art education; and showed interest in works of students. However, the teachers expressed a shortage of funds for their needs in art teaching, and an inadequate allocation of periods to teach art on the time-table. There is, therefore,

evidence that the colleges were attempting to make art, as it is taught in schools, part of the Nigerian culture and that the people are beginning to have more understanding of the role of art in education.

The adequacy of subject content alone does not 'make' a program. For example, Steiner (1981) stated that the adequacy of subject content is only a means to an end, as education is a teaching-studenting process which involves the teacher, the student, the psychical structures or content to be developed, and a setting. This evaluation has dealt with most of these components, but has not examined the way art is taught in the colleges. Wilson (1978) has stated that there have always been problems with the way art should be taught as there are many schools of thought on how art should be taught. One school of thought holds that children can be taught to be creative by putting them in a 'permissive' environment. Another school of thought holds that children should be taught by example or demonstration, while yet another school of thought holds that the only teaching in art is what one teaches oneself. However, Wilson observed that instruction in art involves the specification of the behavior and achievement level to be attained at the end of a given period; careful formulation of conditions which will make it possible for the student to behave in the desired manner; and means for assessing whether

or not the desired behavior has been achieved (p. 59). Wilson also noted that many desirable outcomes may also be achieved where a teacher does not chart specific objectives, but takes his cues from the dynamics of the situation to follow a constantly changing course toward an unpredictable but meaningful conclusion.

In a future study there will be need to assess the student's learning outcomes against the classroom interaction. The classroom interaction, according to Moos (1982), involves "the curriculum to be evaluated, the aptitude or individual differences of the students, the learning environment of the classroom or school" (p. 211). It is in the classroom that the adequacy of each of the different approaches to teaching when applied to the U.P.E. Material could be determined.

Recommendations

Based on the findings and conclusions of the study the following recommendations are made:

1. The evaluation of materials done in this study needs to be extended to include measurements of performance against goals and objectives. Thus information will be obtained not only on what teachers judge the achievement to be but on what the students actually achieve.

2. Modification of the U.P.E. Material should be made. For example, provision should be made for art criticism which is lacking in the material.

3. After modification, the U.P.E Material should be disseminated more efficiently since such materials are lacking in schools. To do this, preservice and inservice teacher education need to be developed and implemented.

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APPENDICES

APPENDIX A

INSTITUTE OF EDUCATION
AHMADU BELLO UNIVERSITY
Z A R I A

TABLE A1

GRADE II TEACHERS' CERTIFICATE EXAMINATION

STATE - BAUCHI

I N S T I T U T I O N (Full Name And Address)	ART & CRAFTS						
	1972	1973	1974	1975	1976	1977	1978
TORO TEACHERS' COLLEGE		20	7	-	17	29	
BAUCHI TEACHERS COLLEGE		65	88	52	88	15	
WOMEN TEACHERS' COLLEGE, AZARE				-	-	-	
KALTUNGO TEACHERS' COLLEGE		-	-	-	-	-	
GOMBE TEACHERS COLLEGE		18	18	25	70	96	
ARABIC TEACHERS' COLLEGE, GOMBE		-	-	-	-	-	
JAMARE TEACHERS' COLLEGE							
MISAU TEACHERS' COLLEGE							

INSTITUTE OF EDUCATION
AHMADU BELLO UNIVERSITY
Z A R I A

TABLE A2

GRADE II TEACHERS' CERTIFICATE EXAMINATION
STATE - BENUE

I N S T I T U T I O N (Full Name And Address)	ART & CRAFTS						
	1972	1973	1974	1975	1976	1977	1978
ANKPA, GOVERNMENT TEACHERS' COLLEGE					-	-	
AYANGBA, GOVERNMENT TEACHERS' COLLEGE	-				-	3	
DEKINA, GOVERNMENT TEACHERS' COLLEGE							
MKAR, GOVERNMENT TEACHERS' COLLEGE	-			-	-	-	
IDAH, GOVERNMENT TEACHERS' COLLEGE	-				-	-	
ALLOMA, GOVERNMENT TEACHERS' COLLEGE							
ZAKI-BIAM, GOVERNMENT TEACHERS' COLLEGE							
ADIKPO, GOVERNMENT TEACHERS' COLLEGE						-	
MAKURDI, GOVERNMENT TEACHERS' COLLEGE						-	
UTONKOM, GOVERNMENT TEACHERS COLLEGE							
VANDEIKYA, GOVERNMENT TEACHERS' COLLEGE							
OTUKPO, GOVERNMENT TEACHERS' COLLEGE	58			50	40	22	
ADOKA, GOVERNMENT TEACHERS' COLLEGE	-			-	-	-	

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AHMADU BELLO UNIVERSITY
Z A R I A

TABLE A3

GRADE II TEACHERS' CERTIFICATE EXAMINATION

STATE - BORNO

I N S T I T U T I O N (Full Name And Address)	ART & CRAFTS						
	1972	1973	1974	1975	1976	1977	1978
POTISKUM TEACHERS' COLLEGE			-	-	-		
DAMATURU, TEACHERS COLLEGE							
ARABIC TEACHERS' COLLEGE, MAIDUGURI			-	-	-		
BORNO TEACHERS' COLLEGE, MAIDUGURI		32	20	30	27		
WAKA TEACHERS' COLLEGE, WAKA-BIU			-	7	10		
BAMA TEACHERS COLLEGE							
GASHUA TEACHERS COLLEGE							
WOMEN TEACHERS' COLLEGE, MAIDUGURI		-	-	-	-		

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AHMADU BELLO UNIVERSITY
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TABLE A4

GRADE II TEACHERS' CERTIFICATE EXAMINATION
STATE - GONGOLA

I N S T I T U T I O N (Full Name And Address)	ART & CRAFTS						
	1972	1973	1974	1975	1976	1977	1978
MUBI TEACHERS' COLLEGE		15	15	41	34	28	14
WOMEN TEACHERS' COLLEGE, SUGU		-	-	-	-	-	-
YOLA TEACHERS' COLLEGE			15	2	8	8	16
NUMAN TEACHERS COLLEGE		-	-	-	-	-	11
WOMEN TEACHERS' COLLEGE, NUMAN						-	-
JADA TEACHERS' COLLEGE							
SONG TEACHERS' COLLEGE							
GEMBU TEACHERS' COLLEGE							
JALINGO TEACHERS' COLLEGE							
WUKARI TEACHERS COLLEGE							-
SHUWA TEACHERS' COLLEGE							
BAZZA TEACHERS COLLEGE		-	1	-	11	16	10

AHMADU BELLO UNIVERSITY
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TABLE A5

GRADE II TEACHERS' CERTIFICATE EXAMINATION
STATE - KADUNA

I N S T I T U T I O N (Full Name And Address)	ART & CRAFTS						
	1972	1973	1974	1975	1976	1977	1978
DAURA TEACHERS' COLLEGE					-	41	
KATSINA TEACHERS' COLLEGE		51	52	24	28	44	
ARABIC TEACHERS' COLLEGE, KATSINA		-	-	-	-	-	
U.P.E. TEACHERS' COLLEGE, ZARIA		-	-	-	18	34	
WOMEN TEACHERS' COLLEGE, ZARIA				7	17	13	
BASAWA TEACHERS' COLLEGE, ZARIA		-	-	-	11	-	
KADUNA TEACHERS COLLEGE		17	22	24	49	52	
WOMEN TEACHERS' COLLEGE, KADUNA		-	-	23	13	55	
WOMEN TEACHERS' COLLEGE, ZONKWA		-	-	-	-	-	
KAGORO TEACHERS' COLLEGE		7	7	9	16	52	
KAFANCHAN TEACHERS' COLLEGE		-	-	-	-	-	
U.P.E. TEACHERS' COLLEGE, MANCHOK							
U.P.E. TEACHERS' COLLEGE, DUTSIN-MA							
WOMEN TEACHERS' COLLEGE, KATSINA		19	8	4	47	-	
U.P.E. WOMEN TEACHERS' COLLEGE, KABOMO							

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TABLE A6(a)

GRADE II TEACHERS' CERTIFICATE EXAMINATION
STATE - KANO (1)

I N S T I T U T I O N (Full Name And Address)	ART & CRAFTS						
	1972	1973	1974	1975	1976	1977	1978
BICHI TEACHERS' COLLEGE			10	37	18	-	49
GUMEL TEACHERS' COLLEGE				65	39	54	59
KANO TEACHERS' COLLEGE			19	38	2	125	32
WOMEN TEACHERS' COLLEGE, KANO			43	30	105	-	-
PIVOTAL TEACHERS' COLLEGE, WAJE					254	170	83
PIVOTAL TEACHERS' COLLEGE, GORON-DUTSE					168	164	140
WUDIL TEACHERS' COLLEGE			25	13	39	15	38
MAILAM MADORI TEACHERS' COLLEGE							-
GARKI TEACHERS' COLLEGE							-
GOVERNMENT ARABIC TEACHERS' COLLEGE, KANO			-	-	-	-	-
SCHOOL FOR ARABIC STUDIES, KANO			-	-	-	-	-
WOMEN TEACHERS' COLLEGE, GEZAWA							

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AHMADU BELLO UNIVERSITY
Z A R I A

TABLE A6 (b)

GRADE II TEACHERS' CERTIFICATE EXAMINATION
STATE - KANO (2)

I N S T I T U T I O N (Full Name And Address)	ART & CRAFTS						
	1972	1973	1974	1975	1976	1977	1978
TUDUNWADA TEACHERS' COLLEGE							
HADEJIA TEACHERS' COLLEGE							
SUMAILA TEACHERS' COLLEGE							
RONI TEACHERS' COLLEGE							
MINJIBIR TEACHERS' COLLEGE							
UNGOGO TEACHERS' COLLEGE							
ARABIC TEACHERS' COLLEGE, WARURE							
KUMBOTSO TEACHERS' COLLEGE							
WOMEN ARABIC TEACHERS' COLLEGE, SHARANDA							

INSTITUTE OF EDUCATION
AHMADU BELLO UNIVERSITY
Z A R I A

TABLE A7

GRADE II TEACHERS' CERTIFICATE EXAMINATION

STATE - KWARA

I N S T I T U T I O N (Full Name And Address)	ART & CRAFTS						
	1972	1973	1974	1975	1976	1977	1978
NEW BUSSA TEACHERS' COLLEGE							
LAFIAGI TEACHERS' COLLEGE							
ILORIN TEACHERS' COLLEGE	17			2	28	27	19
OMU-ARAN TEACHERS' COLLEGE					-	-	-
OBBO-AIYEGUNLE TEACHERS COLLEGE							
LOKOJA TEACHERS' COLLEGE					-	11	43
JEBBA TEACHERS' COLLEGE							
OKENE TEACHERS' COLLEGE					-	32	33
OGORI/MAGONGO TEACHERS' COLLEGE							
KABBA TEACHERS' COLLEGE	28				-	-	-
EGBE TEACHERS' COLLEGE					-	-	3
IGOSUN TEACHERS' COLLEGE							

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AHMADU BELLO UNIVERSITY
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TABLE A8

GRADE II TEACHERS' CERTIFICATE EXAMINATION
STATE - NIGER

I N S T I T U T I O N (Full Name And Address)	ART & CRAFTS						
	1972	1973	1974	1975	1976	1977	1978
BIDA GOVERNMENT TEACHERS' COLLEGE		9	15	20	34	-	25
ABUJA GOVERNMENT TEACHERS' COLLEGE				2	-	-	-
DOKO GOVERNMENT TEACHERS' COLLEGE						-	-
AHMADU BAHAGO GOVERNMENT TEACHERS COLLEGE, MINNA		16	-	-	-	-	-
MINNA GOVERNMENT TEACHERS' COLLEGE		-	34	31	31	-	-
WOMEN TEACHERS' COLLEGE, MINNA			-	-	-	-	9
COLLEGE OF ARTS & ISLAMIC STUDIES, MINNA							-
NASSARAWA GOVERNMENT TEACHERS COLLEGE, KAINJI					-	-	-
LAPAI GOVERNMENT TEACHERS' COLLEGE					-	-	-
MOKWA GOVERNMENT TEACHERS' COLLEGE		-	-	-	-	-	-
WOMEN TEACHERS' COLLEGE, GULU-BIDA							
PAIKO GOVERNMENT TEACHERS' COLLEGE							
WUSHISHI TEACHERS' COLLEGE, ZUNGERU							
WOMEN TEACHERS' COLLEGE, KONTAGORA						-	-

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AHMADU BELLO UNIVERSITY
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TABLE A9

GRADE II TEACHERS' CERTIFICATE EXAMINATION

STATE - PLATEAU

I N S T I T U T I O N (Full Name And Address)	ARTS & CRAFTS						
	1972	1973	1974	1975	1976	1977	1978
AKWANGA GOVERNMENT TEACHERS' COLLEGE	-			-	-	-	-
WAMBA GOVERNMENT TEACHERS' COLLEGE							
JENGRE GOVERNMENT TEACHERS' COLLEGE							
JOS GOVERNMENT TEACHERS' COLLEGE	19			23	31	61	40
ZAWAN GOVERNMENT TEACHERS' COLLEGE				-	-	-	-
DENGI GOVERNMENT TEACHERS' COLLEGE							
KEFFI GOVERNMENT TEACHERS' COLLEGE	25			24	40	39	-
LAFIA GOVERNMENT TEACHERS' COLLEGE	68			53	-	-	-
OBI GOVERNMENT TEACHERS' COLLEGE							
GINDIRI GOVERNMENT TEACHERS' COLLEGE	21			22	10	25	22
NASARAWA GOVERNMENT TEACHERS' COLLEGE						-	-
AMPER GOVERNMENT TEACHERS' COLLEGE							
GARKAWA GOVERNMENT TEACHERS' COLLEGE							

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TABLE A10(a)

GRADE II TEACHERS' CERTIFICATE EXAMINATION

STATE - SOKOTO

I N S T I T U T I O N (Full Name And Address)	ART & CRAFTS						
	1972	1973	1974	1975	1976	1977	1978
SOKOTO TEACHERS' COLLEGE		63	15	74	51	43	53
GIGINYA MEMORIAL TEACHERS' COLLEGE, SOKOTO					-	-	30
WURNO TEACHERS' COLLEGE						-	-
WOMEN TEACHERS' COLLEGE, BIRNIN KEBBI		-	-	-	-	-	-
HALIRU ABDU TEACHERS' COLLEGE, BIRNIN KEBBI			-	-	-	-	-
ZURU TEACHERS' COLLEGE						-	-
ARGUNGU TEACHERS' COLLEGE					-	-	-
YELWA WOMEN TEACHERS' COLLEGE						-	-
DOGON-DAJI TEACHERS' COLLEGE				-	-	-	-
KAURA-NAMODA TEACHERS' COLLEGE					-	-	-
WOMEN ARABIC TEACHERS' COLLEGE, GUSAU						-	-
GUSAU TEACHERS' COLLEGE		11	35	-	-	-	-
MARU TEACHERS' COLLEGE		16	-	6	-	-	-

INSTITUTE OF EDUCATION
AHMADU BELLO UNIVERSITY
Z A R I A

TABLE A10 (b)

GRADE II TEACHERS' CERTIFICATE EXAMINATION

STATE - SOKOTO (?)

I N S T I T U T I O N (Full Name And Address)	ART & CRAFTS						
	1972	1973	1974	1975	1976	1977	1978
SULTAN ABUBAKAR COLLEGE, SOKOTO		-	-	-	-	-	-
COLLEGE OF ART & ARABIC STUDIES, SOKOTO		-	-	-	-	-	-
BAKURA TEACHERS' COLLEGE							
BINJI TEACHERS' COLLEGE							
BUNZA TEACHERS' COLLEGE							
CHAFE TEACHERS' COLLEGE							
TAMBAWAL TEACHERS' COLLEGE							
WASSAGU TEACHERS' COLLEGE							
ZURMI TEACHERS' COLLEGE							
WOMEN TEACHERS' COLLEGE, BODINGA							
WOMEN TEACHERS' COLLEGE, KANGIWA							
TEACHERS' COLLEGE, YELWA							

APPENDIX B1

1403 Redbud Hill Apartment
Indiana University
Bloomington,
INDIANA 47401
U. S. A.

September 7, 1981

The Principal/Art Teacher,

.....

.....

.....

Dear Sir,

EVALUATION OF THE U.P.E. TEACHER EDUCATION MATERIAL IN ARTS AND CRAFTS

I am J. B. Akolo, a staff of the Institute of Education, Ahmadu Bello University, Zaria, who is on study leave at Indiana University, Bloomington.

As part of my program here, I am evaluating the above art program with the aim of making recommendations for its improvement. The only place to do this is in the institutions where it is being used--I sent a copy to each college in March 1980. I do need your co-operation on this.

This attitude scale should not take more than 45 minutes to complete. I need your permission to administer it to your Year 3 students who take art.

Yours faithfully,

J. B. AKOLO

APPENDIX B2

1403 Redbud Hill Apartments
Indiana University
Bloomington,
INDIANA 47401
U. S. A.

October 28, 1981

The Secretary,
Nigeria Educational Research Council,
P. M. B. 8058,
L A G O S.
NIGERIA

Dear Sir,

EVALUATION OF THE U.P.E. TEACHER EDUCATION MATERIAL IN ARTS AND CRAFTS

I am J. B. Akolo, a staff of the Institute of Education, Ahmadu Bello University, Zaria, who is on study leave at Indiana University, Bloomington.

As part of my doctoral program, I do intend to evaluate the above art program in the 4th and 5th years of 45 Teachers' Colleges from January to March/April in 1982, (see attached). These colleges were selected as a result of a survey of 150 Teachers' Colleges from 1972 - 1978 to find out where arts and crafts has been taken in the Grade II Teachers' Certificate examination.

I would be very grateful if you could furnish each of these Teachers' Colleges with a copy of the U.P.E. Teacher Education material.

Thank you in advance for your co-operation.

Yours faithfully,

J. B. AKOLO

cc: Mr. T. A. Fasuyi,
Federal Ministry of Education,
Race Course,
L A G O S.
NIGERIA

APPENDIX B3

1403 Redbud Hill Apartments
Indiana University
Bloomington,
INDIANA 47401.
U. S. A.

October 29, 1981

The Permanent Secretary,
Ministry of Education,

Dear Sir,

EVALUATION OF THE U.P.E. TEACHER EDUCATION MATERIAL IN ARTS AND CRAFTS

I am J. B. Akolo, a staff of the Institute of Education, Ahmadu Bello University, Zaria, who is on study leave at Indiana University, Bloomington, U.S.A.

As part of my program here, I am evaluating the above art program with respect to its adequacy. I believe the only place to do this is in the Teachers' Colleges. Some Teachers' Colleges in your State, where students offered arts and crafts in the Grade II Teachers' Certificate examination from 1972 to 1978, have been selected for this study (see attached).

I would be very grateful if I could be granted permission to carry out this study in your state.

Yours faithfully,

J. B. AKOLO

APPENDIX B4

1403 Redbud Hill Apartments
Indiana University
Bloomington,
INDIANA 47401
U. S. A.

October 29, 1981

The Principal/Art Teacher,
.....
.....
.....

Dear Sir,

EVALUATION OF THE U.P.E. TEACHER EDUCATION MATERIAL IN ARTS AND CRAFTS

I am J. B. Akolo, a staff of the Institute of Education, Ahmadu Bello University, Zaria, who is on study leave at Indiana University, Bloomington, U.S.A.

As part of my program here, I am evaluating the above art program with the aim of making recommendations for its improvement. The only place to do this is in the institutions where it is being used--I have sent a copy to each college in March 1980, and I have requested the Nigeria Educational Research Council to send a detailed copy to you. Your college was selected for this study because your students offered arts and crafts in the Grade II Teachers' Certificate examination at least once between 1972 and 1978.

There are two questionnaires: one is an attitude scale for the students; and the second is to be completed by the art teacher. The attitude scale should not take more than 45 minutes to complete. I need your permission to administer it to your Years 4 and 5 students who take art at the beginning and end of the second term. The teacher needs a whole term to complete the other questionnaire. Although your cooperation is needed participation is optional.

Yours faithfully,

J. B. AKOLO

B5

NIGERIA EDUCATIONAL RESEARCH COUNCIL

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Office: 3, Jibowu Street,
Fadeyi, Yaba.

Telephone: 862269
862272

Telegrams: Edusearch Lagos.



P. O. Box 8058
Lagos
Nigeria.

Our Ref: NERC/U.29/393

Date: 10th Feb., 1982

Mr. J. B. Akolo,
1403, Redbud Hill Apartments,
Indiana University,
Bloomington,
INDIANA 47401.
U. S. A.

Dear Sir,

EVALUATION OF THE UPE TEACHER EDUCATION MATERIAL IN ARTS AND CRAFTS.

With reference to your letter dated 28th October 1981 and received on 18th January, 1982, I am directed to inform you that, copies of the book had been sent to all States Ministry of Education for distribution to their respective Teacher Training Colleges since 1978.

I will however, advise that you get in touch with the relevant States Ministry of Education for necessary information needed for your research.

Best of luck in your programme.

Yours sincerely,

A. I. Akomolafe (Miss)
for: Secretary.

APPENDIX C1

TEACHERS' COLLEGES STUDENTS ATTITUDE
TOWARD ART SCALE

Name .....Date.....

College.....Class.....

Age.....Sex.....

DIRECTIONS: READ EACH STATEMENT CAREFULLY AND QUICKLY.

Mark on the line to the left of each statement according to how much you agree or disagree with it. Please mark every item.

Write in a letter, A through E, depending upon how you feel in each case:

A	Strongly agree	D	Disagree
B	Agree	E	Strongly disagree
C	Uncertain		

___ 1. Art is not a very important aspect of the total school curriculum.

___ 2. You learn many important things through art.

___ 3. Art can help you learn other subjects better.

___ 4. Art has a special contribution to make to the total education of each student.

___ 5. Art can lead to a better outlook on life.

___ 6. Art should be for only those students who have superior artistic talent.

___ 7. Art allows you to know and understand yourself more.

___ 8. Art is founded on basic human values.

___ 9. Art is best suited as an activity for girls.

___10. Art appeals directly to the senses.

___11. Art gives you opportunities to express yourself.

___12. Art makes you more aware of the environment.

APPENDIX C1 (Continued)

___13. Art can increase the enjoyment of learning in school.

___14. Art is not of much value to general education.

___15. Art helps you to know more about your cultural heritage.

___16. Art has nothing to do with your mental growth.

___17. Art is nonsense.

___18. No one benefits from doing art.

___19. Art is of little importance in the education of children today.

___20. Art is only a fashion in modern education (what everybody does or a style for a particular time).

___21. Art helps you to really feel your emotions.

___22. Art gives you the opportunities to have feelings of success.

___23. Students should not waste their time doing art, it is just play.

___24. Art is good for everybody.

___25. Teaching art to children can be a rewarding experience.

___26. Art has nothing to do with practical needs.

___27. Art is necessary to learning.

___28. Money spent on teaching art is a waste.

___29. Art does more harm than good.

___30. Art can enrich teaching and learning.

Briefly state why you are studying art:

ARTS & CRAFTS IN THE TEACHERS' COLLEGES
EVALUATION OF THE U. P. E. TEACHER EDUCATION MATERIAL
QUESTIONNAIRE FOR TEACHERS

Name (optional) .....Date .....
College .....Class.....
Total Number of Students in Class..... No taking Art.....

Directions: Please respond to every item in Section A of this questionnaire by circling the phrase that best expresses your feelings.
Your cooperation is needed but this test will in no way affect your standing.

1. This material should be used in the Teachers' Colleges with students.
   Strongly agree Agree Uncertain Disagree Strongly disagree

2. The work load in this material is adequate for the students.
   Strongly agree Agree Uncertain Disagree Strongly disagree

3. You have adequate periods allocation to cover the work provided in this material.
   Strongly agree Agree Uncertain Disagree Strongly disagree

4. Your students are enthusiastic about the activities.
   Strongly agree Agree Uncertain Disagree Strongly disagree

5. Your students do more work on their own outside the class.
   Strongly agree Agree Uncertain Disagree Strongly disagree

6. You have enough funds to provide your needs for the activities.
   Strongly agree Agree Uncertain Disagree Strongly disagree

7. You have enough local and or improvised materials to work with.
   Strongly agree Agree Uncertain Disagree Strongly disagree

8. The other teachers in the college show some interest in your work.
   Strongly agree Agree Uncertain Disagree Strongly disagree

9. The other teachers feel art education can enrich the process of teaching.
   Strongly agree Agree Uncertain Disagree Strongly disagree

10. The community in which the college is located is looking forward to your annual exhibition.
    Strongly agree Agree Uncertain Disagree Strongly disagree

11. The community feels the expenditure on art education is a waste.
    Strongly agree Agree Uncertain Disagree Strongly disagree

12. Since you have been using this material the community has given a feedback to show that art enhances knowledge of the cultural heritage.
    Strongly agree Agree Uncertain Disagree Strongly disagree

13. The community is ready to share its knowledge of arts and crafts with the college students.
    Strongly agree Agree Uncertain Disagree Strongly disagree

In this Section, art topics for Years 4 & 5 are listed, and you are expected to use about ten topics every term. Circle only the responses under those you have used.

1. Action life drawing
   Objectives were achieved Partially achieved Uncertain Not achieved

2. Drawing from metalic and glass objects
   Objectives were achieved Partially achieved Uncertain Not achieved

3. Drawing from a model
   Objectives were achieved Partially achieved Uncertain Not achieved

4. Figure drawing
   Objectives were achieved Partially achieved Uncertain Not achieved

5. Still life painting
   Objectives were achieved Partially achieved Uncertain Not achieved

6. Landscape painting
   Objectives were achieved Partially achieved Uncertain Not achieved

7. Figure painting
   Objectives were achieved Partially achieved Uncertain Not achieved

8. Functional design (Individual project)
   Objectives were achieved Partially achieved Uncertain Not achieved

9. .Functional design (Group project)
Objectives were achieved Partially achieved Uncertain Not achieved

10 Mural design
Objectives were achieved Partially achieved Uncertain Not achieved

11. Modelling or carving
Objectives were achieved Partially achieved Uncertain Not achieved

12. Batik
Objectives were achieved Partially achieved Uncertain Not achieved

13. Rope-making
Objectives were achieved Partially achieved Uncertain Not achieved

14. Still life drawing
Objectives were achieved Partially achieved Uncertain Not achieved

15. Study the reproduction of old masters' drawings
Objectives were achieved Partially achieved Uncertain Not achieved

16. Drawing of familiar scenes
Objectives were achieved Partially achieved Uncertain Not achieved

17. Pictorial design
Objectives were achieved Partially achieved Uncertain Not achieved

18 Plant life painting
Objectives were achieved Partially achieved Uncertain Not achieved

19. Geometric design
Objectives were achieved Partially achieved Uncertain Not achieved

20 A chosen topic in design
Objectives were achieved Partially achieved Uncertain Not achieved

21. Papier mache
Objectives were achieved Partially achieved Uncertain Not achieved

22 Puppetry
Objectives were achieved Partially achieved Uncertain Not achieved

ART HISTORY AND APPRECIATION

Directions: Below is a list of topics which cover a period of two years. You are expected to use about 10 topics per term. Against each topic used, state:

(a) whether it was worthwhile;
(b) whether it was suitable for the developmental level of the students;
(c) whether it helped realize any general objectives;
(d) whether it promoted aesthetic appreciation.

M.5/4/1 & 2: Introduction to art history and appreciation

(a) worthwhile partially worthwhile uncertain not worthwhile
(b) suitable partially suitable uncertain not suitable
(c) General Objectives:
(d) promoted partially promoted uncertain not promoted

M.5/4/3:Art and cultural values

(a) worthwhile partially worthwhile uncertain not worthwhile
(b) suitable partially suitable uncertain not suitable
(c) General objectives:

(d) promoted partially promoted uncertain not promoted

M.5/4 & 5: Art terminology

(a) worthwhile partially worthwhile uncertain not worthwhile
(b) suitable partially suitable uncertain not suitable
(c) General objectives:

(d) promoted partially promoted uncertain not promoted

M.5/4/6,7,8 & 9: The visual arts: qualities of expression and appreciation

(a) worthwhile partially worthwhile uncertain not worthwhile

(b) suitable partially suitable uncertain not suitable

(c) General objectives:

(d) promoted partially promoted uncertain not promoted

M.5/4/10: Revision

(a) worthwhile partially worthwhile uncertain not worthwhile

(b) suitable partially suitable uncertain not suitable

(c) General objectives:

(d) promoted partially promoted uncertain not promoted

M.5/4/11: Study of local arts and crafts

(a) worthwhile partially worthwhile uncertain not worthwhile

(b) suitable partially suitable uncertain not suitable

(c) General objectives:

(d) promoted partially promoted uncertain not promoted

M.5/4/12, 13, 14 & 15: Distribution and history of the major crafts of Nigeria

(a) worthwhile partially worthwhile uncertain not worthwhile

(b) suitable partially suitable uncertain not suitable

(c) General objectives:

(d) promoted partially promoted uncertain not promoted

M/5/4/16 Introduction to Nigerian artistic heritage

(a) worthwhile partially worthwhile uncertain note worthwhile

(b) suitable partially suitable uncertain not suitable

(c) General objectives:

(d) promoted partially promoted uncertain not promoted

M.5/4/17: Nok culture and art

(a) worthwhile partially worthwhile uncertain not worthwhile

(b) suitable partially suitable uncertain not suitable

(c) General objectives:

(d) promoted partially promoted uncertain not promoted

M.5/4/18: Ife art

(a) worthwhile partially worthwhile uncertain not worthwhile

(b) suitable partially suitable uncertain not suitable

(c) General objectives:

(d) promoted partially promoted uncertain not promoted

M.5/4/19: Benin art

(a) worthwhile partially worthwhile uncertain not worthwhile

(b) suitable partially suitable uncertain not suitable

(c) General objectives:

(d) promoted partially promoted uncertain not promoted

M.5/4/20: Revision

(a) worthwhile partially worthwhile uncertain not worthwhile

(b) suitable partially suitable uncertain not suitable

(c) General objectives:

(d) promoted partially promoted uncertain not promoted

M.5/4/21: Esie carvings

(a) worthwhile partially worthwhile uncertain not worthwhile

(b) suitable partially suitable uncertain not suitable

(c) General objectives:

(d) promoted partially promoted uncertain not promoted

M.5/4/22: Igbo-Ukwu styles

(a) worthwhile partially worthwhile uncertain not worthwhile

(b) suitable partially suitable uncertain not suitable

(c) General objectives:

(d) promoted partially promoted uncertain not promoted

M.5/4/23: Igbo art

(a) worthwhile partially worthwhile uncertain not worthwhile

(b) suitable partially suitable uncertain not suitable

(c) General objectives:

(d) promoted partially promoted uncertain not promoted

M. 5/ 4/24: Ibibio art

(a) worthwhile partially worthwhile uncertain not worthwhile

(b) suitable partially suitable uncertain not suitable

(c) General objectives:

(d) promoted partially promoted uncertain not promoted

M.5 /4/25: Nupe/Tada Sculptures

(a) worthwhile partially worthwhile uncertain not worthwhile

(b) suitable partially suitable uncertain not suitable

(c) General objectives:

(d) promoted partially promoted uncertain not promoted

M.5/4/26 & 27: Hausa decorative and mural works

(a) worthwhile partially worthwhile uncertain not worthwhile

(b) suitable partially suitable uncertain not suitable

(c) General objectives:

(d) promoted partially promoted uncertain not promoted

M. 5/4/ 28: Contemporary arts and crafts: Western art influences

(a) worthwhile partially worthwhile uncertain not worthwhile

(b) suitable partially suitable uncertain not suitable

(c) General objectives:

(d) promoted partially promoted uncertain not promoted

M. 5/4/29: 'Airport' art in Nigeria

(a) worthwhile partially worthwhile uncertain not worthwhile

(b) suitable partially suitable uncertain not suitable

(c) General objectives:

(d) promoted partially promoted uncertain not promoted

M.5/4/30: Revision

(a) worthwhile partially worthwhile uncertain not worthwhile

(b) suitable partially suitable uncertain not suitable

(c) General objectives;

(d) promoted partially promoted uncertain not promoted

M.5/5/1: Mbari

(a) worthwhile partially worthwhile uncertain not worthwhile

(b) suitable partially suitable uncertain not suitable

(c) General objectives:

(d) promoted partially promoted uncertain not promoted

M.5/5/2: Experimental art in Nigeria - Mbari

(a) worthwhile partially worthwhile uncertain not worthwhile

(b) suitable partially suitable uncertain not suitable

(c) General objectives:

(d) promoted partially promoted uncertain not promoted

/5/3: Pre-historic and cave art of Africa

(a) worthwhile partially worthwhile uncertain not wworthwhile

(b) suitable partially suitable uncertain not suitable

(c) General objectives:

(d) promoted partially promoted uncertain not promoted

/5/4 & 5: Traditional art of Africa: An overview

(a) worthwhile partially worthwhile uncertain not worthwhile

(b) suitable partially suitable uncertain not suitable

(c) General objectives:

(d) promoted partially promoted uncertain not promoted

/5/6: Ancient Egyptian art

(a) worthwhile partially worthwhile uncertain not worthwhile

(b) suitable partially suitable uncertain not suitable

(c) General objectives:

(d) promoted partially promoted uncertain not promoted

/5/7, 8 & 9: Traditional art of West Africa and the Congo

(a) worthwhile partially worthwhile uncertain not worthwhile

(b) suitable partially suitable uncertain not suitable

(c) General objectives:

(d) promoted partially promoted uncertain not promoted

M.5/5/10 : Revision

(a) worthwhile partially worthwhile uncertain not worthwhile

(b) suitable partially suitable uncertain not suitable

(c) General objectives;

(d) promoted partially promoted uncertain not promoted

M.5/5/11 & 12: The beginnings of Western art; Greek and Roman art

(a) worthwhile partially worthwhile uncertain not worthwhile

(b) suitable partially suitable uncertain not suitable

(c) General objectives:

(d) promoted partially promoted uncertain not promoted

M.5/5/13 &14: Byzantine and early Christian art to the Middle ages

(a) worthwhile partially worthwhile uncertain not worthwhile

(b) suitable partially suitable uncertain not suitable

(c) General objectives:

(d) promoted partially promoted uncertain not promoted

M.5/5/15 & 16: The Renaissance

(a) worthwhile partially worthwhile uncertain not worthwhile

(b) suitable partially suitable uncertain not suitable

(c) General objectives:

(d) promoted partially promoted uncertain not promoted

M.5/5/17 & 18: The eighteenth and nineteenth centuries

(a) worthwhile	partially worthwhile	uncertain	not worthwhile
(b) suitable	partially suitable	uncertain	not suitable
(c) General objectives:			
(d) promoted	partially promoted	uncertain	not promoted

M.5/5/19: The twentieth century

(a) worthwhile	partially worthwhile	uncertain	not worthwhile
(b) suitable	partially suitable	uncertain	not suitable
(c) General objectives:			
(d) promoted	partially promoted	uncertain	not promoted

M.5/5/20: Revision

(a) worthwhile	partially worthwhile	uncertain	not worthwhile
(b) suitable	partially suitable	uncertain	not suitable
(c) General objectives:			
(d) promoted	partially promoted	uncertain	not promoted

). METHODOLOGY

Directions: Against any of the following topics, if used, state:

(a) whether it was worthwhile;

(b) whether it was suitable for the developmental level of the students;

(c) whether it helped realize any general objectives;

(d) whether it stressed the understanding of child development as related to art.

1. Introduction to creative arts

(a) worthwhile partially worthwhile uncertain not worthwhile

(b) suitable partially suitable uncertain not suitable

(c) General objectives:

(d) stressed partially stressed uncertain not stressed

2. Aims of creative arts teaching and skills obtained through creative art

(a) worthwhile partially worthwhile uncertain not worthwhile

(b) suitable partially suitable uncertain not suitable

(c) General objectives:

(d) stressed partially stressed uncertain not stressed

3. Understanding child art

(a) worthwhile partially worthwhile uncertain not worthwhile

(b) suitable partially suitable uncertain not suitable

(c) General objectives:

(d) stressed partially sressed uncertain not stressed

4. The Primary School syllabus

(a) worthwhile partially worthwhile uncertain not worthwhile

(b) suitable partially suitable uncertain not suitable

(c) General objectives:

(d) stressed partially stressed uncertain not stressed

5. Free activities

(a) worthwhile partially worthwhile uncertain not worthwhile

(b) suitable partially suitable uncertain not suitable

(c) General objectives:

(d) stressed partially stressed uncertain not stressed

6. Directed activities

(a) worthwhile partially worthwhile uncertain not worthwhile

(b) suitable partially suitable uncertain not suitable

(c) General objectives:

(d) stressed partially stressed uncertain not stressed

7. Scheme of work

(a) worthwhile partially worthwhile uncertain not worthwhile

(b) suitable partially suitable uncertain not suitable

(c) General objectives:

(d) stressed partially stressed uncertain not stressed

8. Art materials and techniques in primary schools

(a) worthwhile partially worthwhile uncertain not worthwhile

(b) suitable partially suitable uncertain not suitable

(c) General objectives:

(d) stressed partially stressed uncertain not stressed

1. What certificates do you hold?

2. How many years have you taught art ?

3. Would you have studied art if you had an opportunity of going into another profession?

4. Would you quit teaching if you suddenly discover you could make more money practicing art?

5. Do you agree that the productive, the critical, and the historical aspects of art should be taught? State how strongly you agree or disagree?

6. Comment freely on your rating of the U.P.E. teacher education material.

Table 3.4

Code	Absolute Freq.	Relative Freq. (Pct)	Adjusted Freq. (Pct)	Cum. Freq. (Pct)
12.	1	.5	.5	.5
13.	14	7.0	7.7	8.2
14.	27	13.6	14.8	23.0
15.	37	18.6	20.2	43.2
16.	45	22.6	24.6	67.8
17.	26	13.1	14.2	82.0
18.	17	8.5	9.3	91.3
19.	9	4.5	4.9	96.2
20.	1	.5	.5	96.7
21.	1	.5	.5	97.3
22.	1	.5	.5	97.8
27.	2	1.0	1.1	98.9
30.	2	1.0	1.1	100.0
	16	8.0	Missing	
Total	199	100.0	100.0	

Mean	16.082	Std. Err.	.188	Median	15.778
Mode	16.000	Std. Dev.	2.537	Variance	6.438
Kurtosis	11.816	Skewness	2.713	Range	18.000
Minimum	12.000	Maximum	30.000	Sum	2943.000
C.V. Pct.	15.778	.95 C.I.	15.712	TO	16.452

Valid Cases	183	Missing Cases	16

APPENDIX D

Table 3.5

	Scale Mean If Item Deleted	Scale Variance If Item Deleted	Corrected Total Correlation	Squared Multiple Correlation	Alpha If Item Deleted
Q1	93.05025	92.07827	.09869	.19447	.50959
Q2	91.96985	92.93848	.13190	.29035	.50459
Q3	92.25628	92.72692	.10832	.16137	.50479
Q4	92.32663	91.09984	.18072	.27764	.49780
Q5	92.23116	94.42104	.03304	.15228	.51772
Q6	92.71357	92.36704	.08904	.24231	.51104
Q7	92.38693	89.59195	.22658	.25143	.49080
Q8	92.39196	92.36074	.12612	.17043	.50511
Q9	93.27638	90.12020	.16755	.23825	.49882
Q10	92.50251	92.23105	.10909	.28717	.50765
Q11	92.35678	93.33166	.07542	.20274	.51211
Q12	92.18090	89.43175	.27214	.19980	.48627
Q13	91.99497	92.35856	.15071	.25305	.50222
Q14	93.56281	90.68164	.17955	.28907	.49753
Q15	91.97990	93.27232	.09515	.22954	.50907
Q16	93.54271	93.75448	.05668	.13715	.51475
Q17	94.22613	92.56982	.14230	.34273	.50326
Q18	93.75377	90.47947	.17626	.33107	.49778
Q19	92.72864	94.07751	.03047	.24281	.51950
Q20	93.74372	91.97944	.12615	.21576	.50514
Q21	92.35678	88.57408	.30343	.36055	.48162
Q22	92.29648	92.88640	.10564	.19227	.50780
Q23	93.84925	91.87615	.13232	.39846	.50426
Q24	92.34171	87.81994	.27554	.29972	.48236
Q25	92.23116	92.79478	.11286	.31459	.50684
Q26	93.47739	92.72550	.08767	.23454	.51080

Table 3.5 (Cont.)

	Scale Mean If Item Deleted	Scale Variance If Item Deleted	Corrected Total Correlation	Squared Multiple Correlation	Alpha If Item Deleted
Q27	92.48241	94.48327	.02717	.20345	.51880
Q28	93.88945	91.79580	.14777	.35091	.50220
Q29	93.34171	92.69073	.06703	.35914	.51499
Q30	92.26633	92.20649	.15639	.21437	.50150

A value of 99.00 is printed if a coefficient cannot be computed.

Reliability coefficients 30 items

Alpha = .51295 Standardized Item Alpha = .52039

APPENDIX D

Table 3.6

	Means	Std Dev	Cases
1.	2.93970	1.42715	199.0
2.	4.02010	1.07290	199.0
3.	3.73367	1.23273	199.0
4.	3.66332	1.22359	199.0
5.	3.75879	1.26015	199.0
6.	3.27638	1.42098	199.0
7.	3.60302	1.29419	199.0
8.	3.59799	1.22235	199.0
9.	2.71357	1.44717	199.0
10.	3.48744	1.33658	199.0
11.	3.63317	1.27569	199.0
12.	3.80905	1.16936	199.0
13.	3.99497	1.11236	199.0
14.	2.42714	1.30014	199.0
15.	4.01005	1.17632	199.0
16.	2.44724	1.28550	199.0
17.	1.76382	1.10531	199.0
18.	2.23618	1.34821	199.0
19.	3.26131	1.38610	199.0
20	2.24623	1.30061	199.0
21	3.63317	1.19388	199.0
22	3.69347	1.21085	199.0
23	2.14070	1.29111	199.0
24	3.64824	1.37690	199.0
25	3.75879	1.19431	199.0
26	2.51256	1.34787	199.0
27	3.50754	1.28656	199.0
28	2.10050	1.23499	199.0
29	2.64824	1.48626	199.0
30	3.72362	1.11871	199.0

N of cases = 199.0

Statistics for	Mean	Variance	Std Dev	N.of Variables		
scale	95.98995	96.81808	9.83962	30		
		minimum	maximum	range	max/min	Variance
Item means	3.19966	1.76382	4.02010	2.25628	2.27920	.46671
Item variances	1.62704	1.15111	2.20897	1.05787	1.91900	.07323
Inter-item covariances	.05518	-.44226	.71408	1.15634	-1.61460	.04715
Inter-item correlations	.03491	-.29850	.41235	.71086	-1.38140	.01820

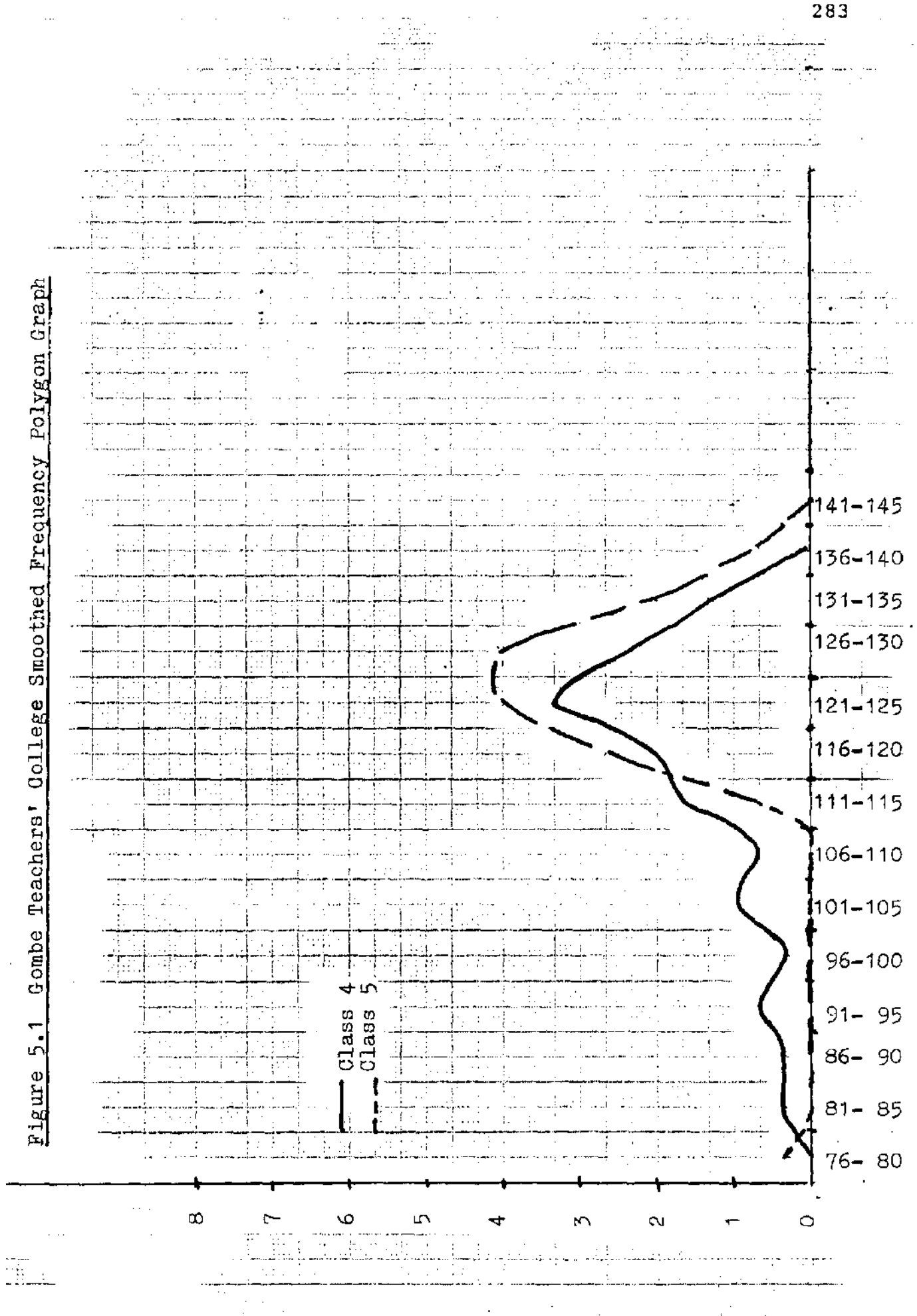


Figure 5.1 Gombe Teachers' College Smoothed Frequency Polygon Graph

Figure 5.2 Ayangba Teachers' College Smoothed Frequency Polygon Graph

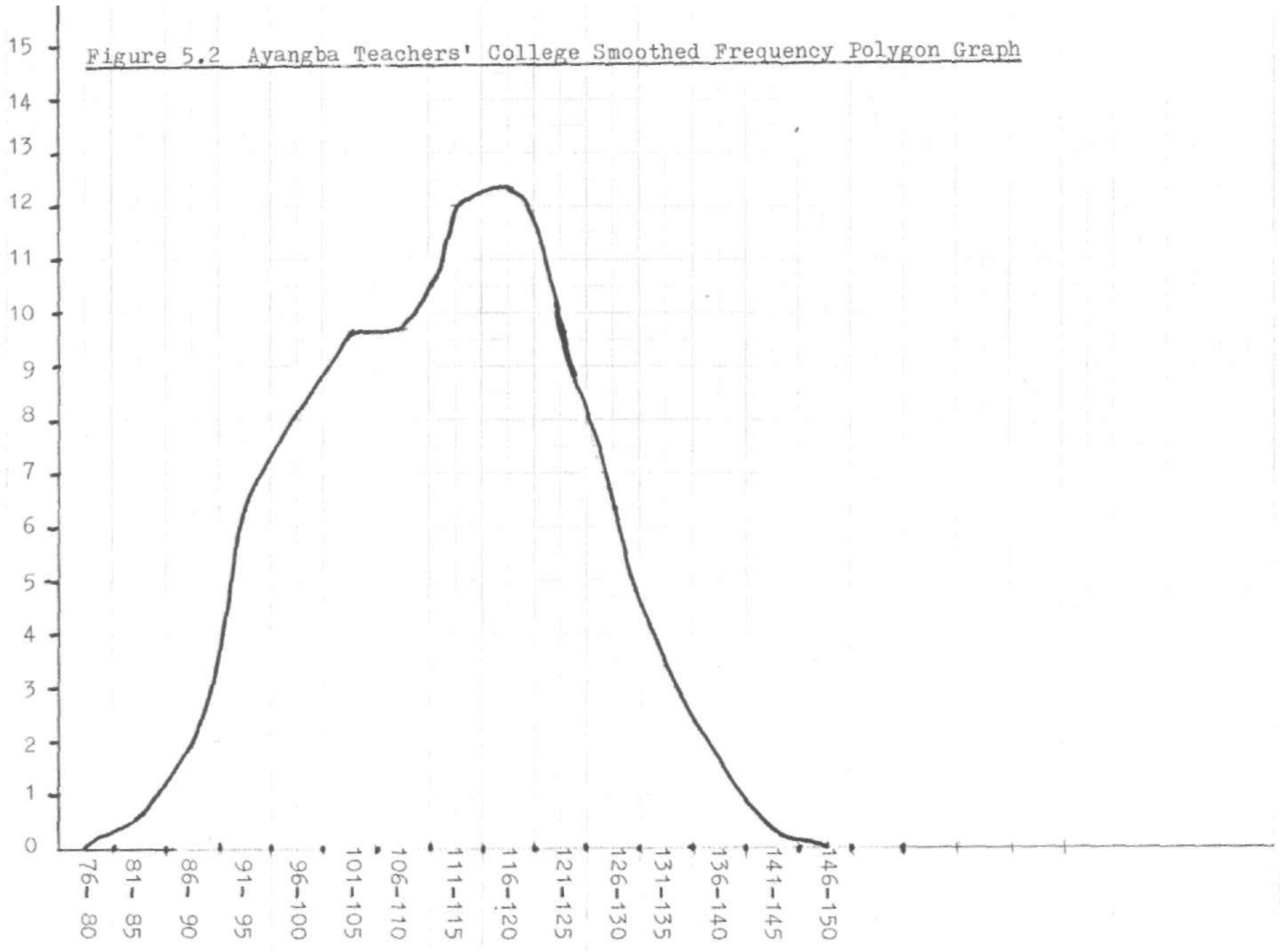


Figure 5.3 Otukpo Teachers' College Smoothed Frequency Polygon Graph

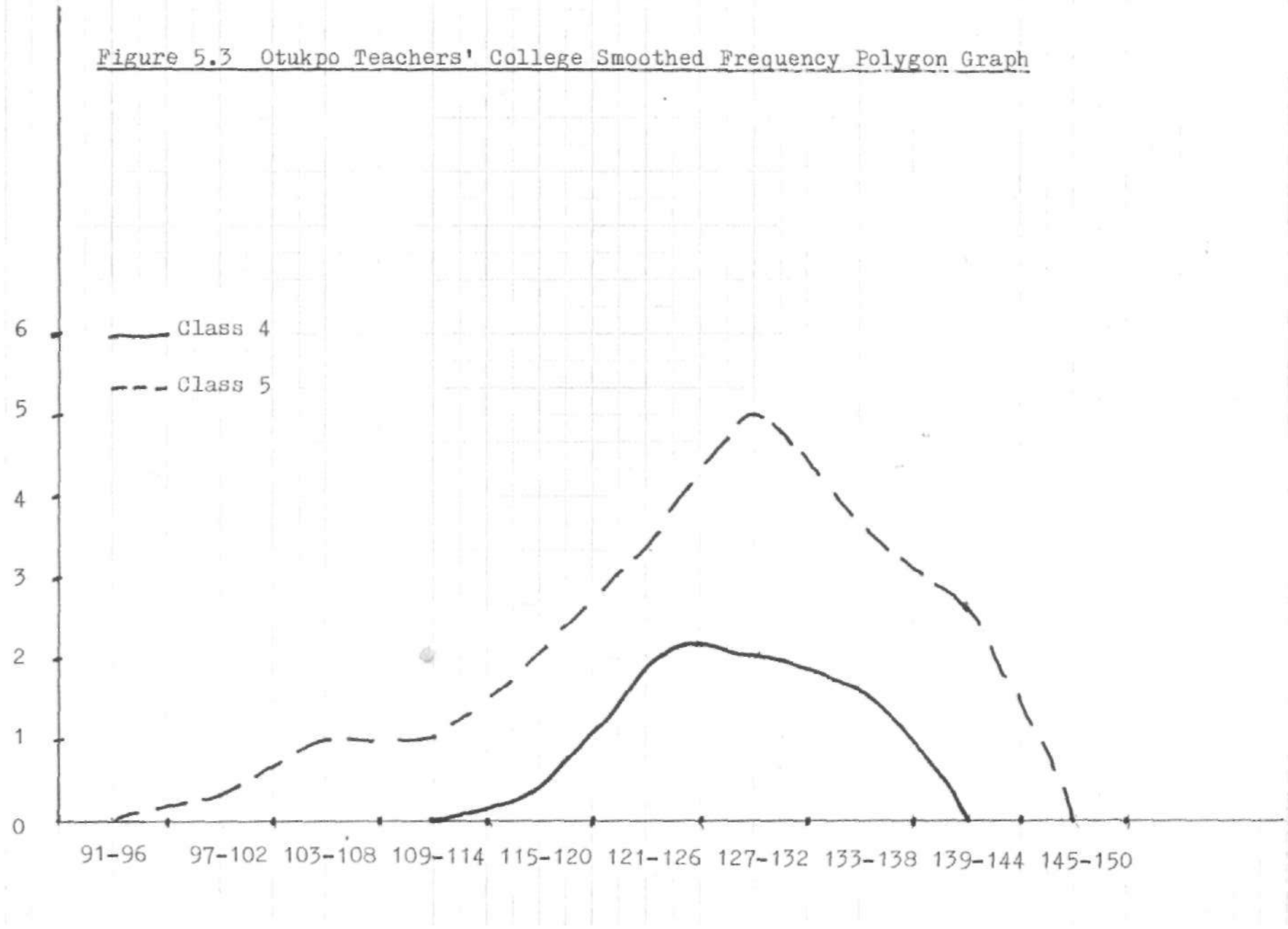
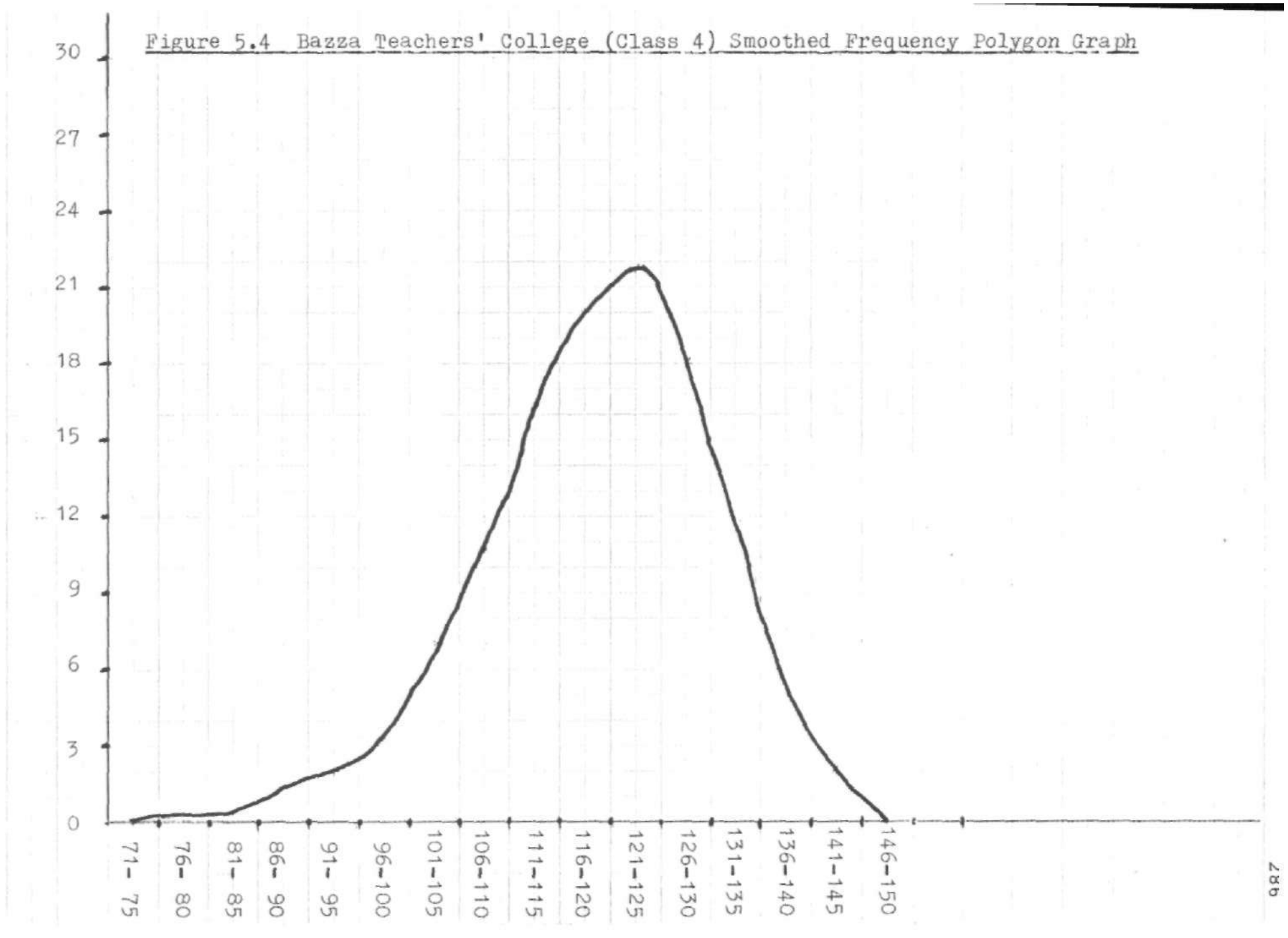


Figure 5.4 Bazza Teachers' College (Class 4) Smoothed Frequency Polygon Graph



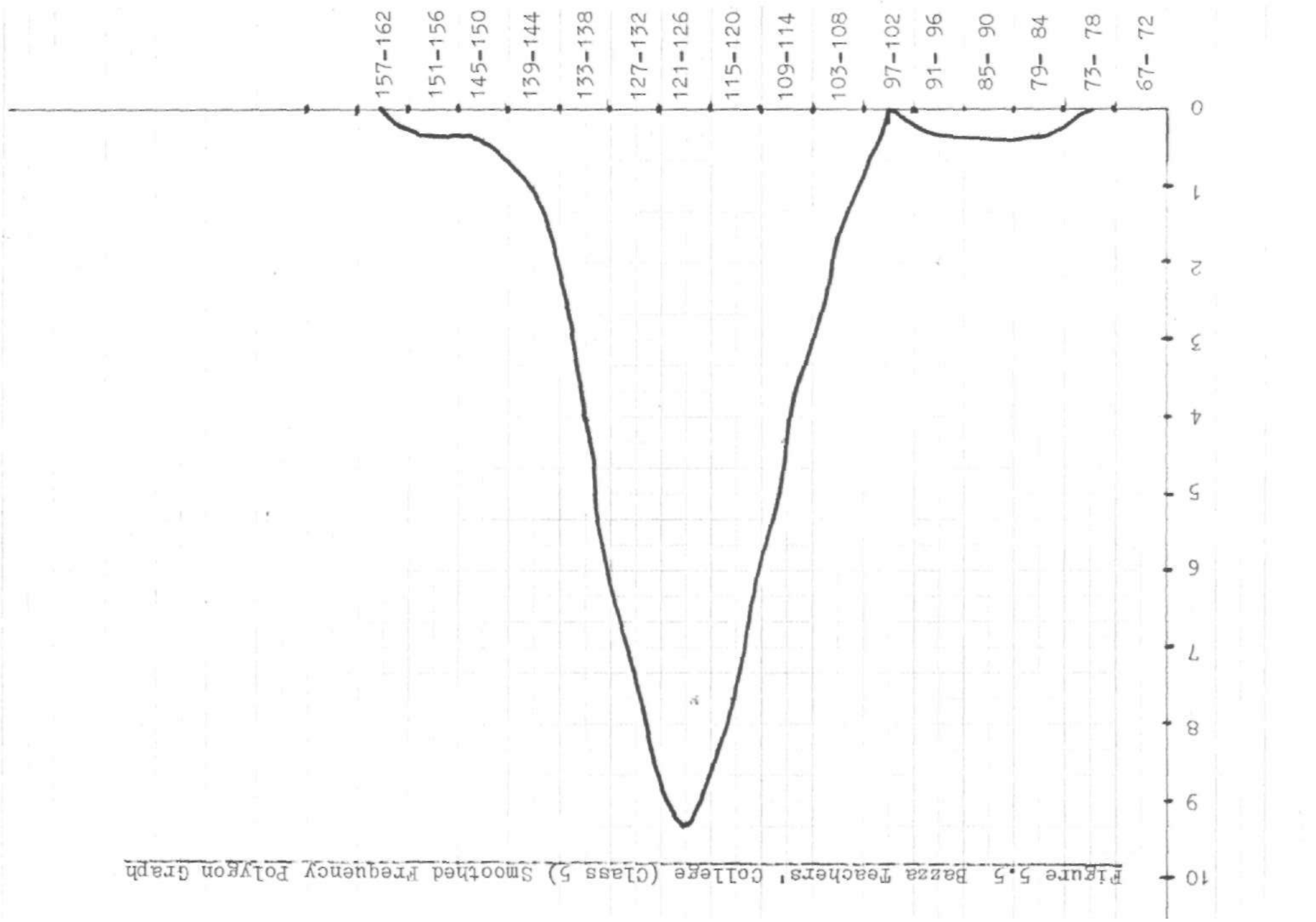


Figure 5.5 Bazza Teachers' College (Class 5) Smoothed Frequency Polygon Graph

Figure 5.6 Basawa Teachers' College (Class 4) Smoothed Frequency Polygon Graph

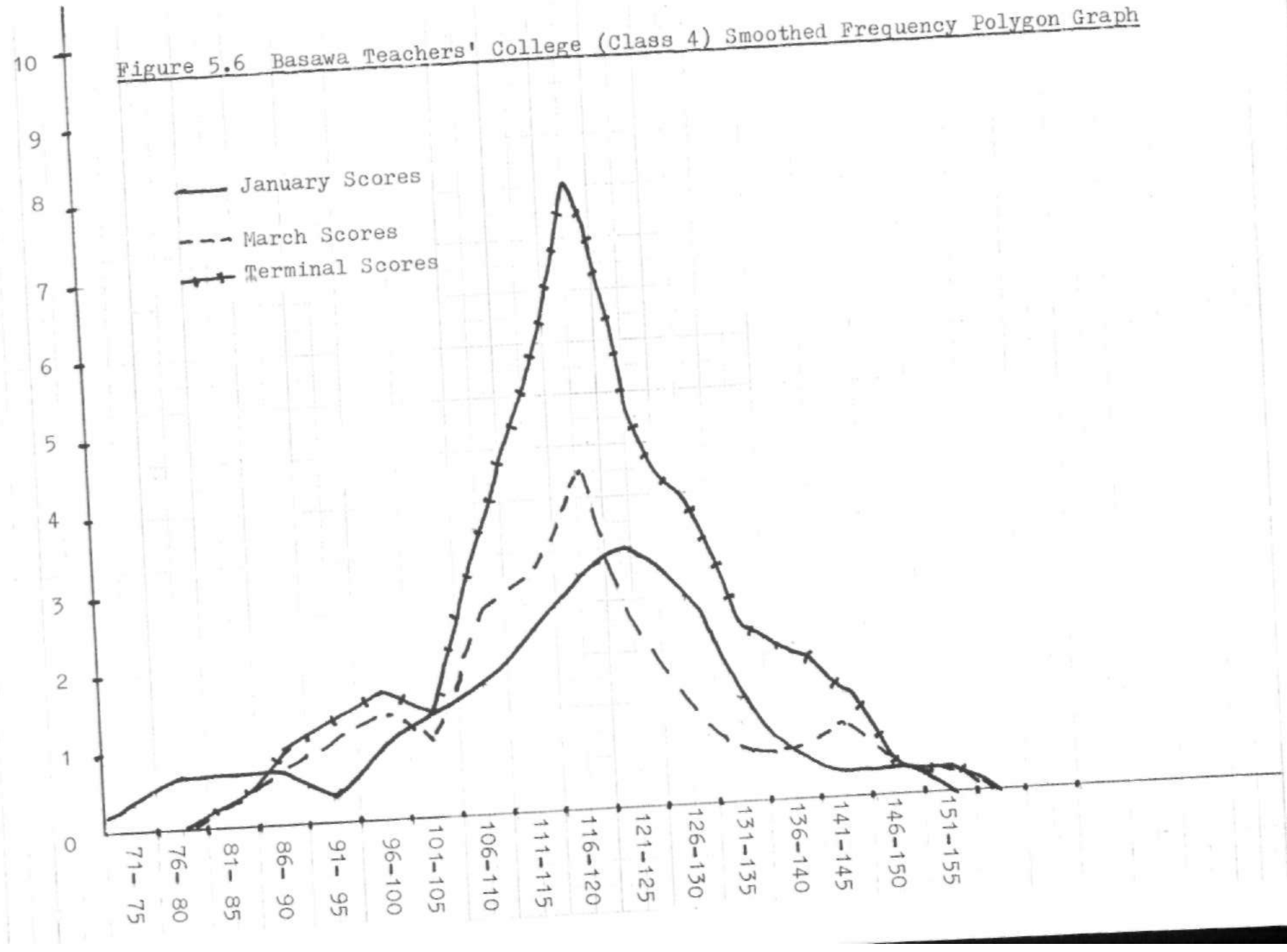


Figure 5.7 Basawa Teachers' College (Class 5) Smoothed Frequency Polygon Graph

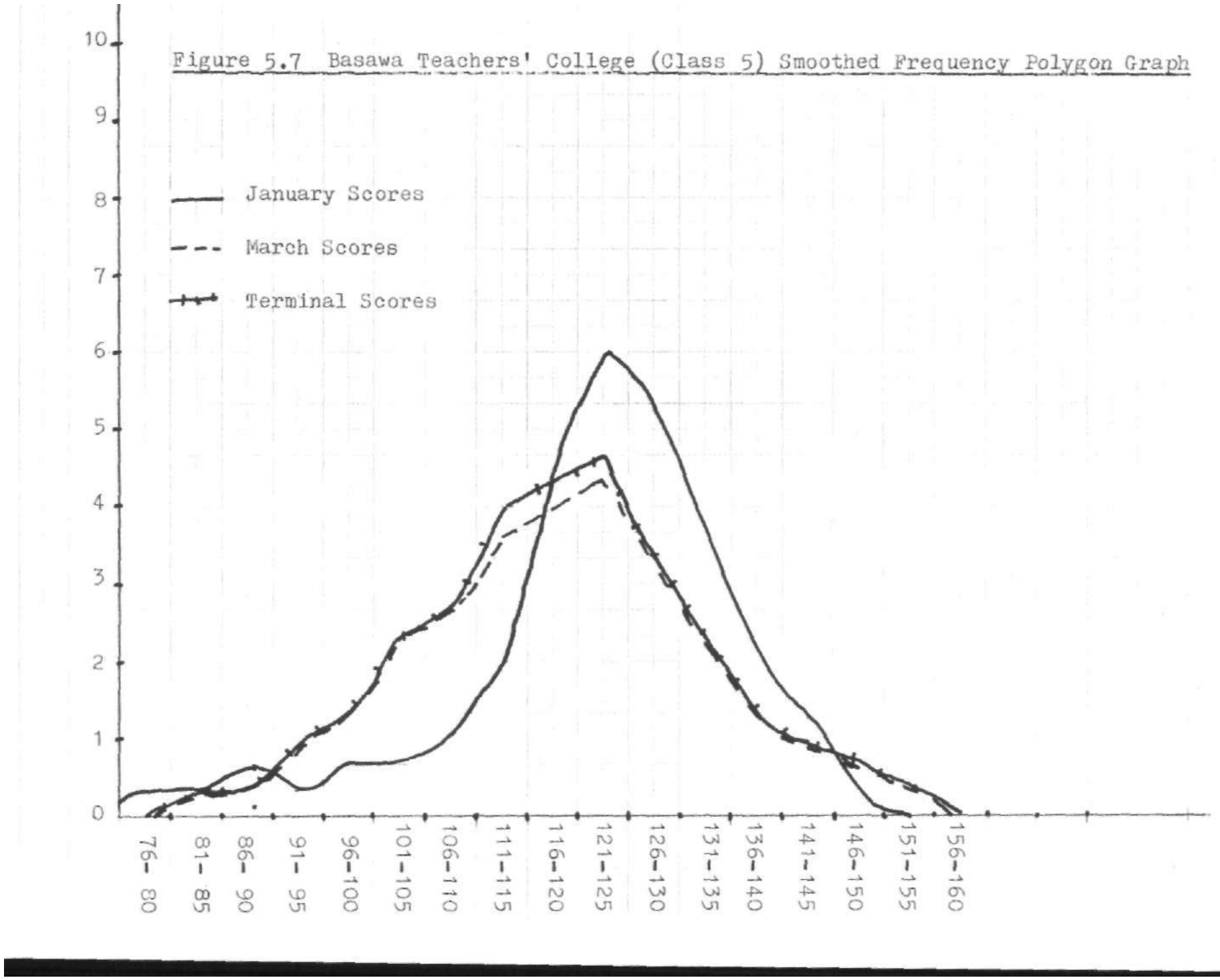


Figure 5.8 Daura Teachers' College Smoothed Frequency Polygon Graph

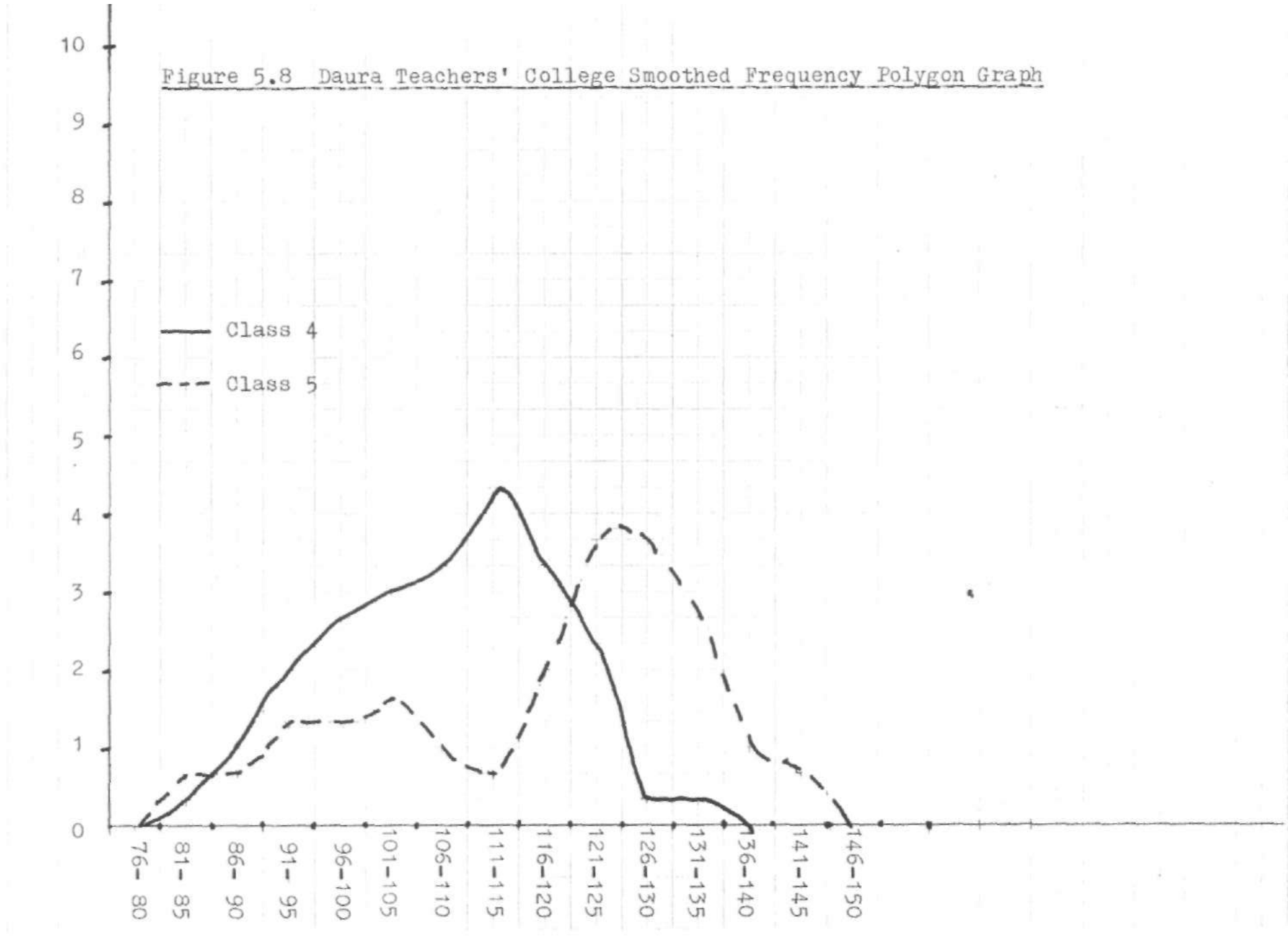


Figure 5.9 Kaduna Teachers' College (Class 4) Smoothed Frequency Polygon Graph

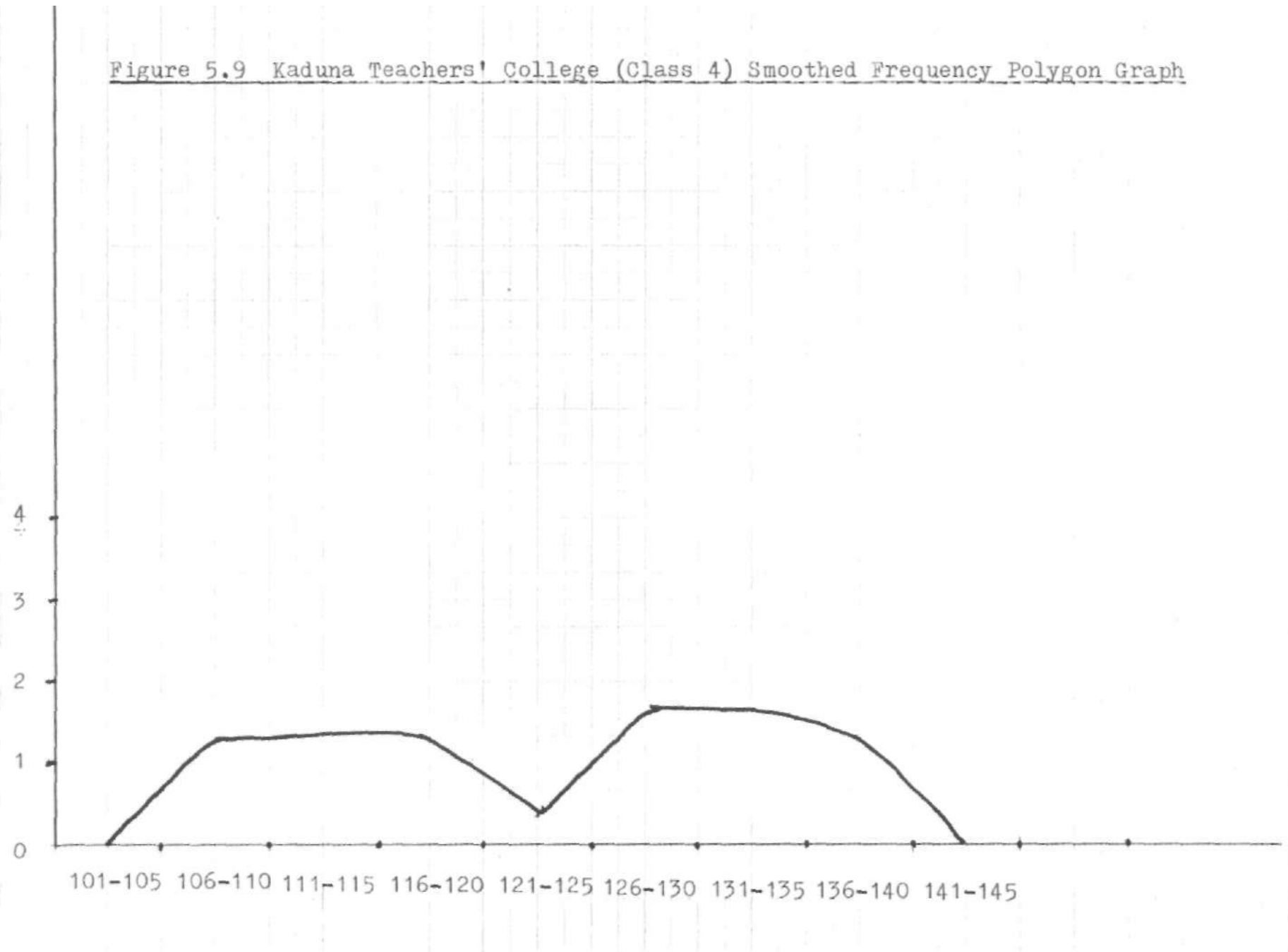


Figure 5.10 Kaduna Women Teachers' College Smoothed Frequency Polygon Graph

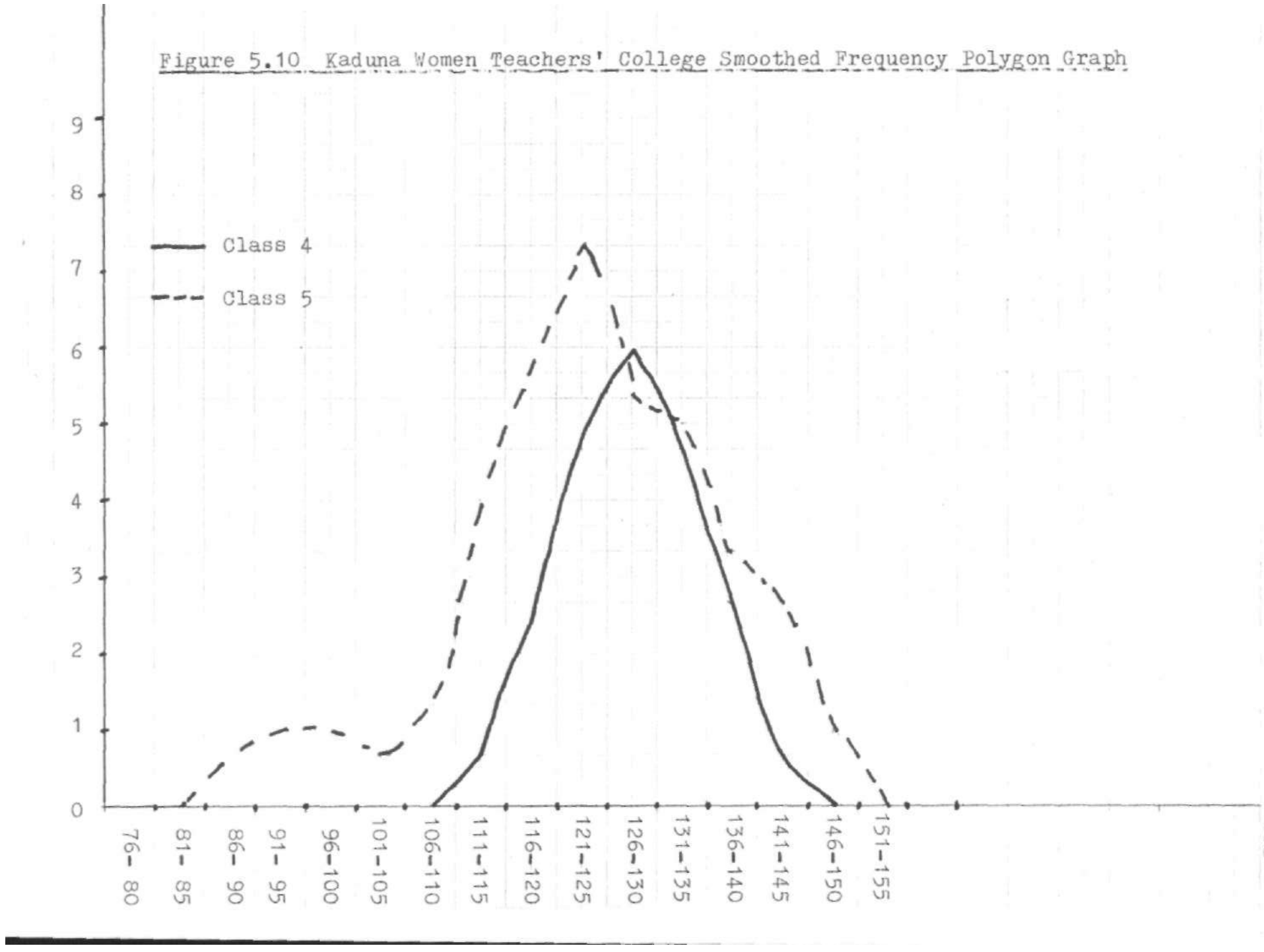
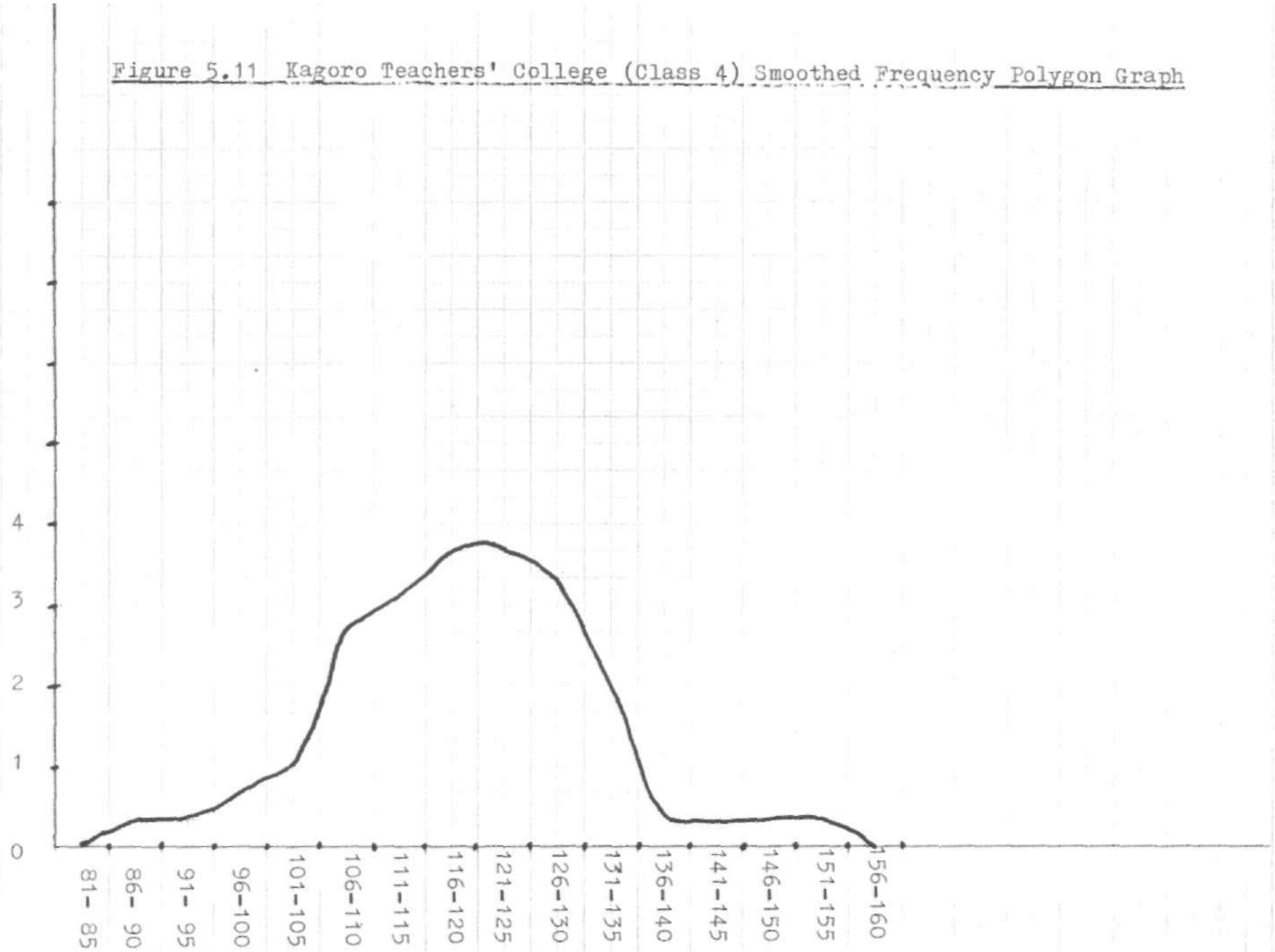


Figure 5.11 Kagoro Teachers' College (Class 4) Smoothed Frequency Polygon Graph



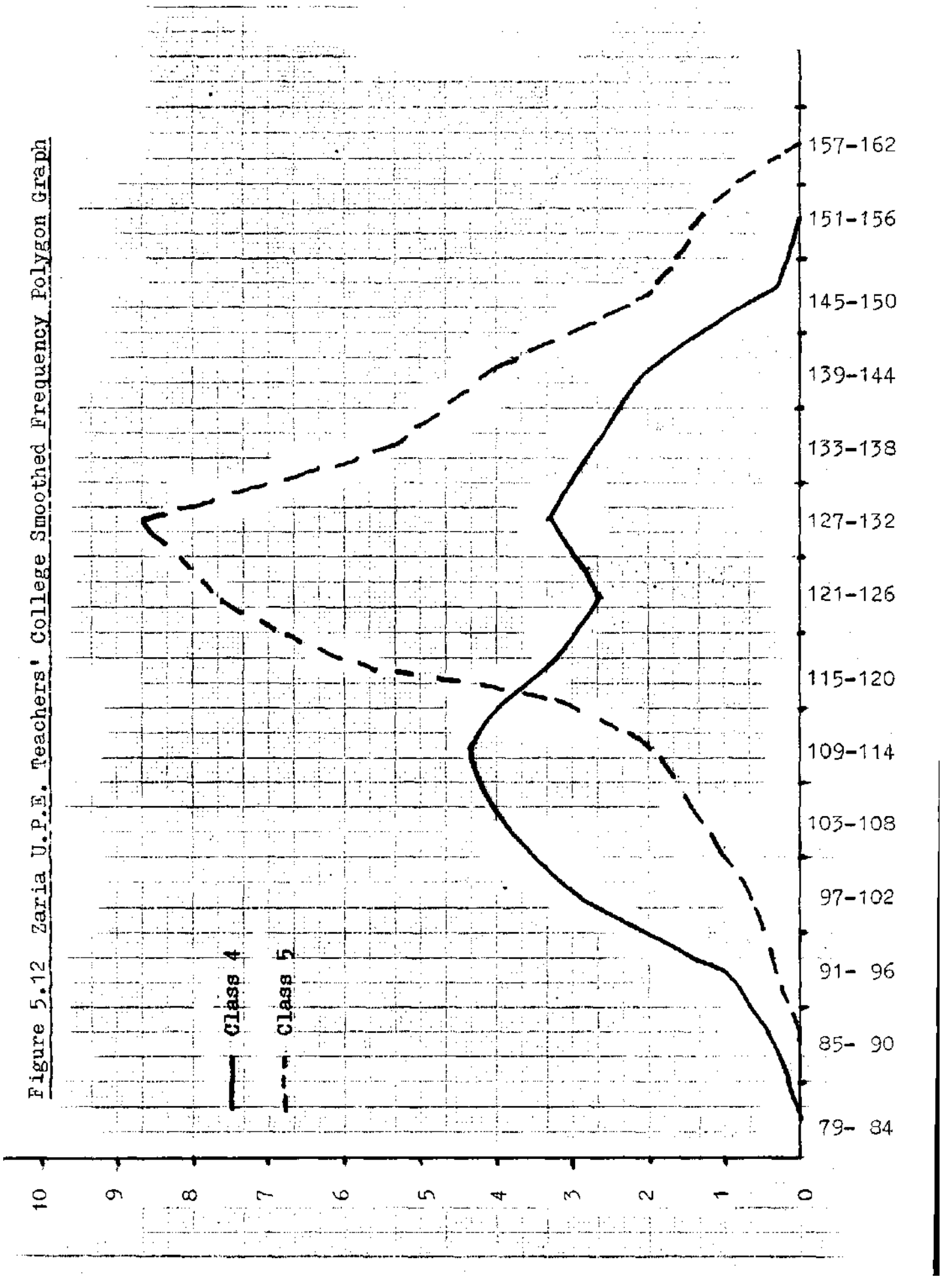


Figure 5.12 Zaria U.P.E. Teachers' College Smoothed Frequency Polygon Graph

Figure 5.13 Lokoja Teachers' College Smoothed Frequency Polygon Graph

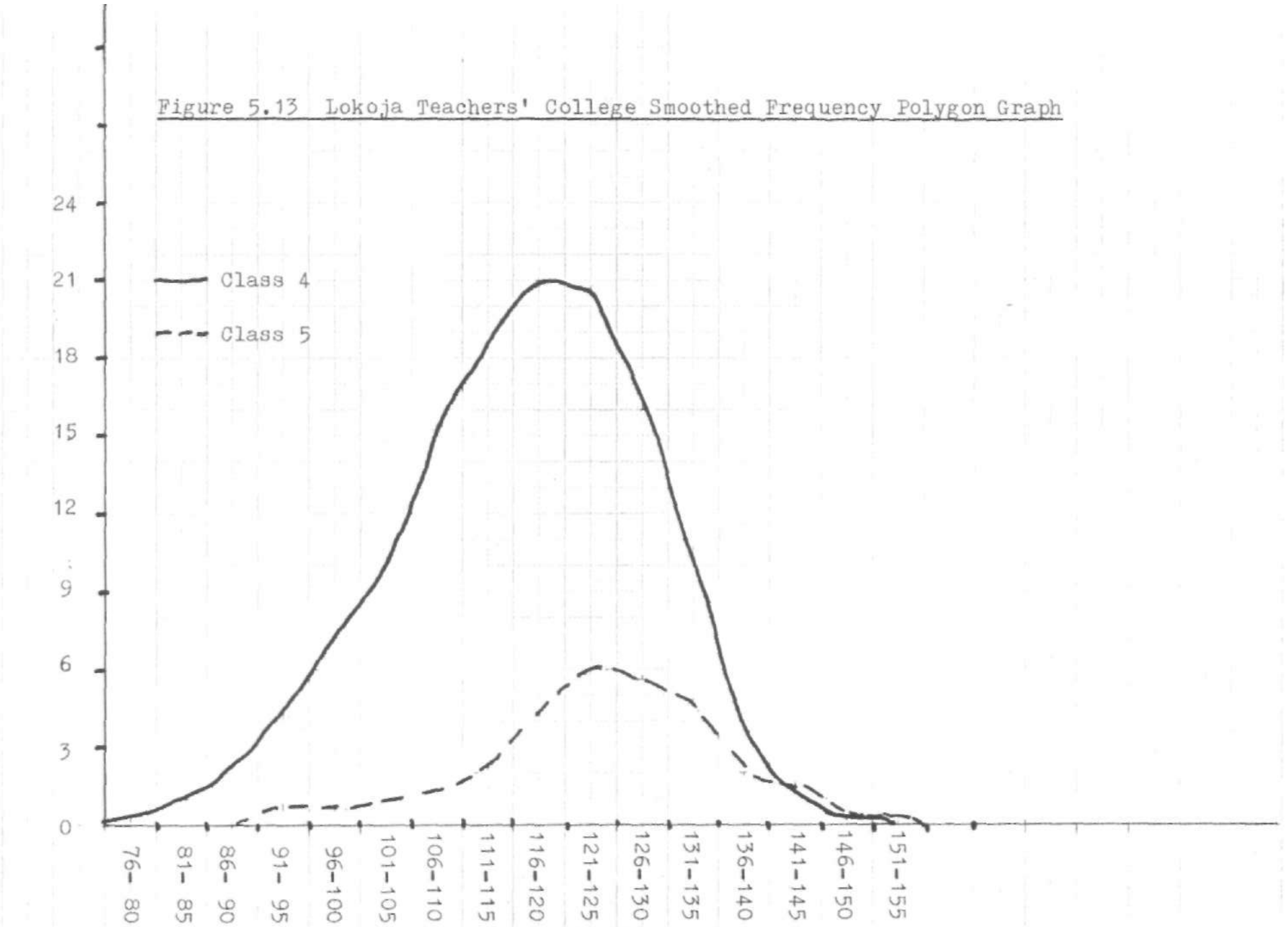


Figure 5.14 Okene Teachers' College Smoothed Frequency Polygon Graph

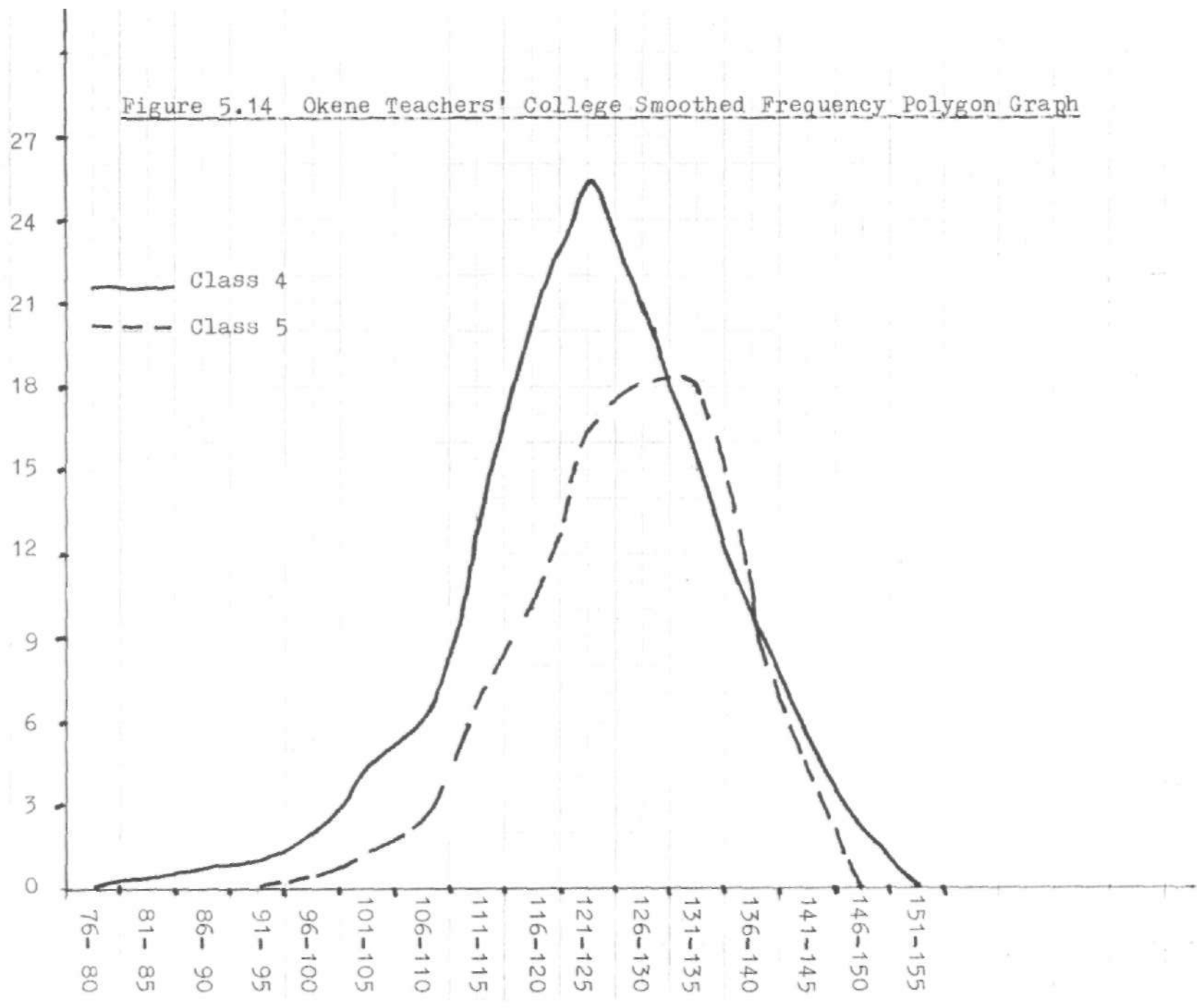


Figure 5.15 Ahmadu Bahago Teachers' College
Smoothed Frequency Polygon Graph

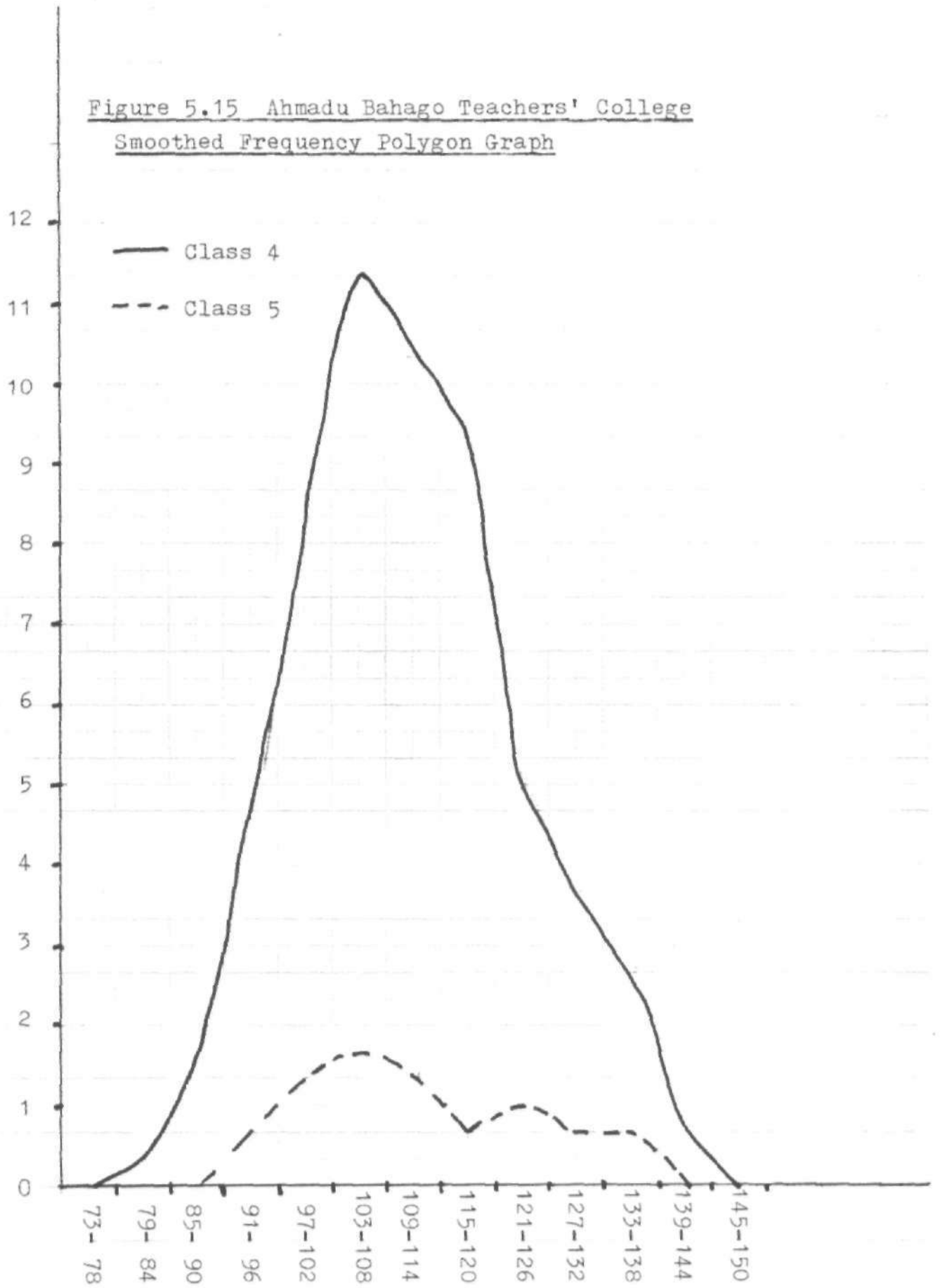


Figure 5.16 Gindiri Teachers' College Smoothed Frequency Polygon Graph (Class 4)

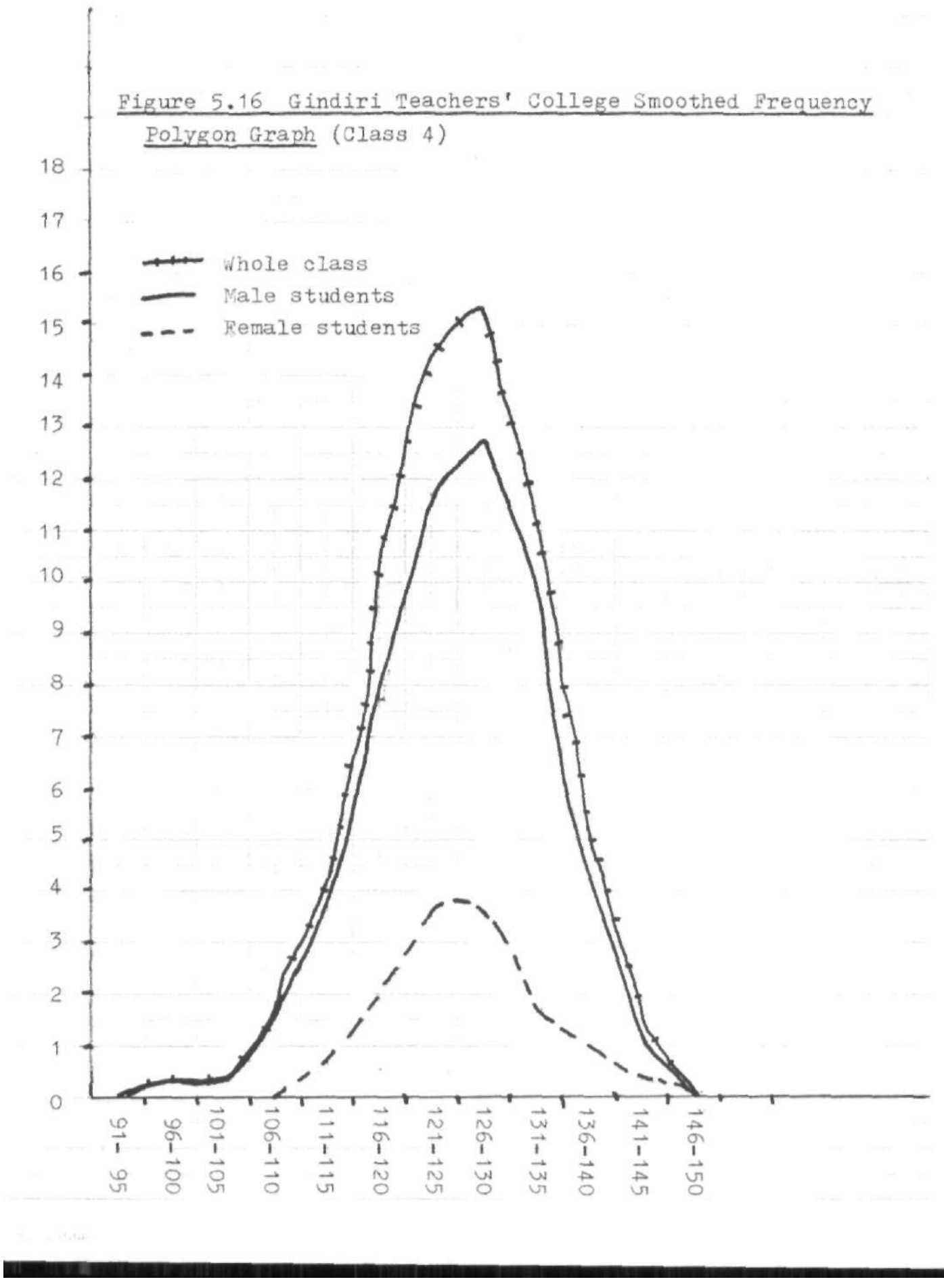


Figure 5.17 Gindiri Teachers' College Smoothed Frequency Polygon Graph (Class 5)

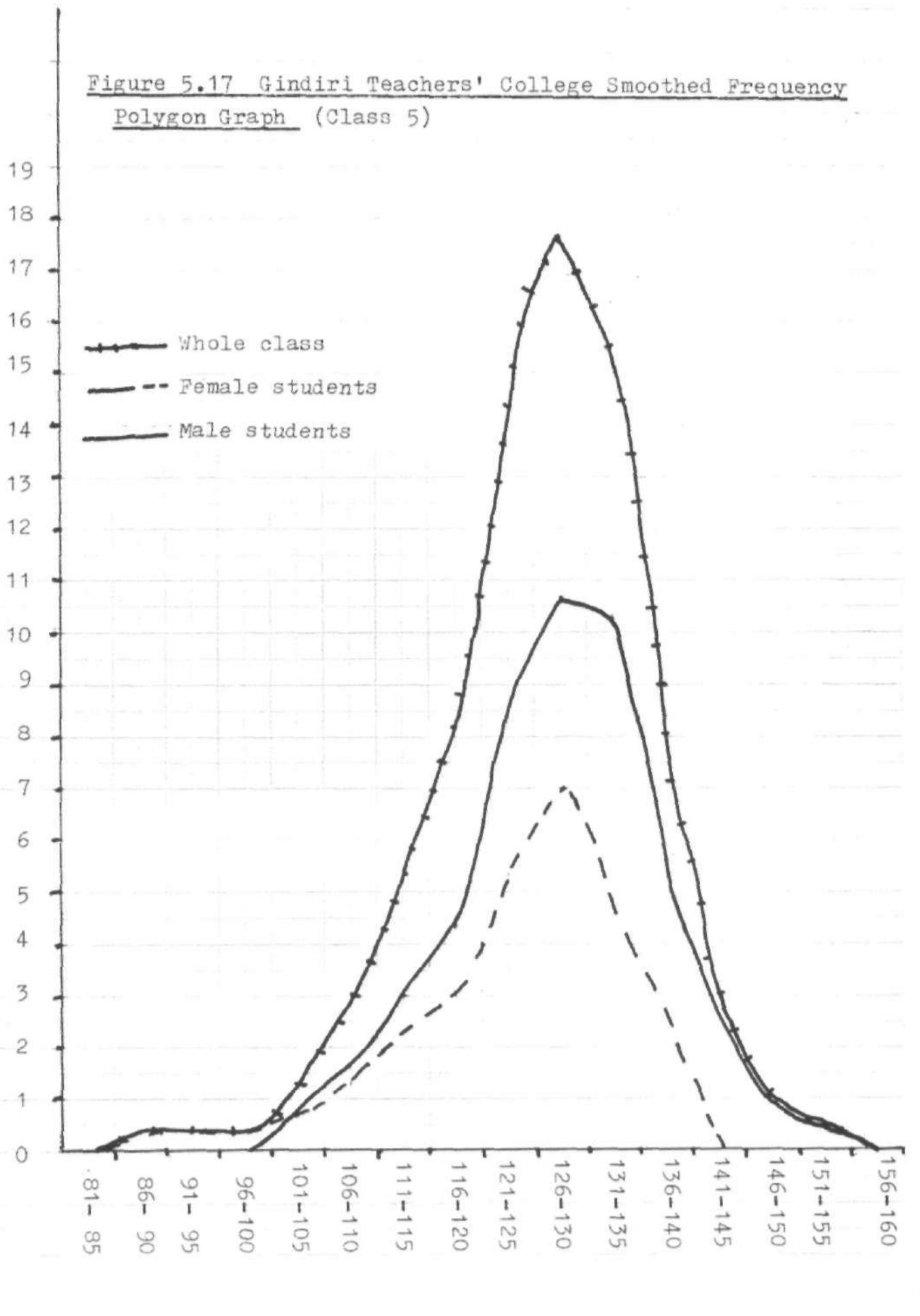


Figure 5.18 Jos Teachers' College Smoothed Frequency Polygon Graph (Class 4)

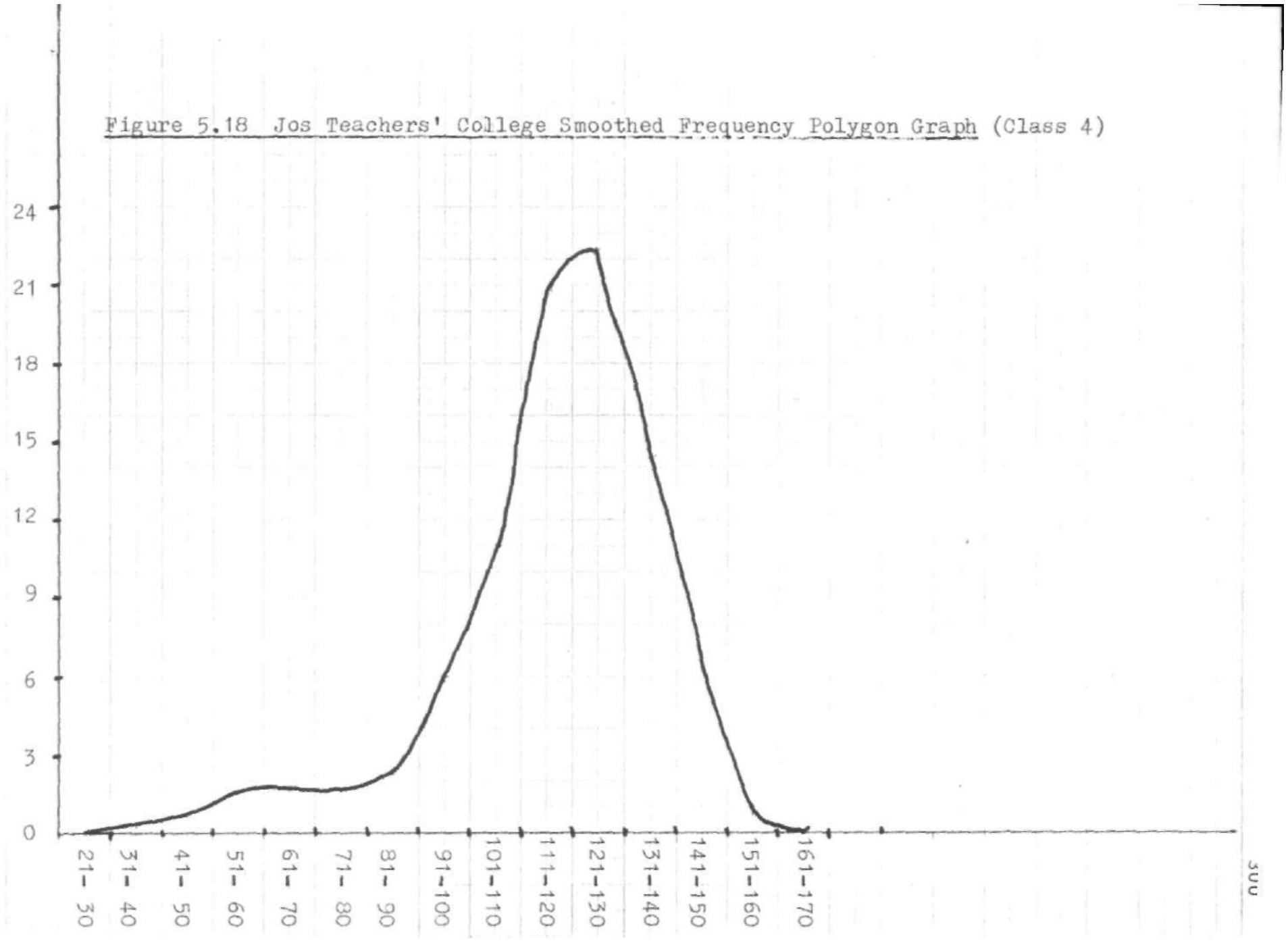
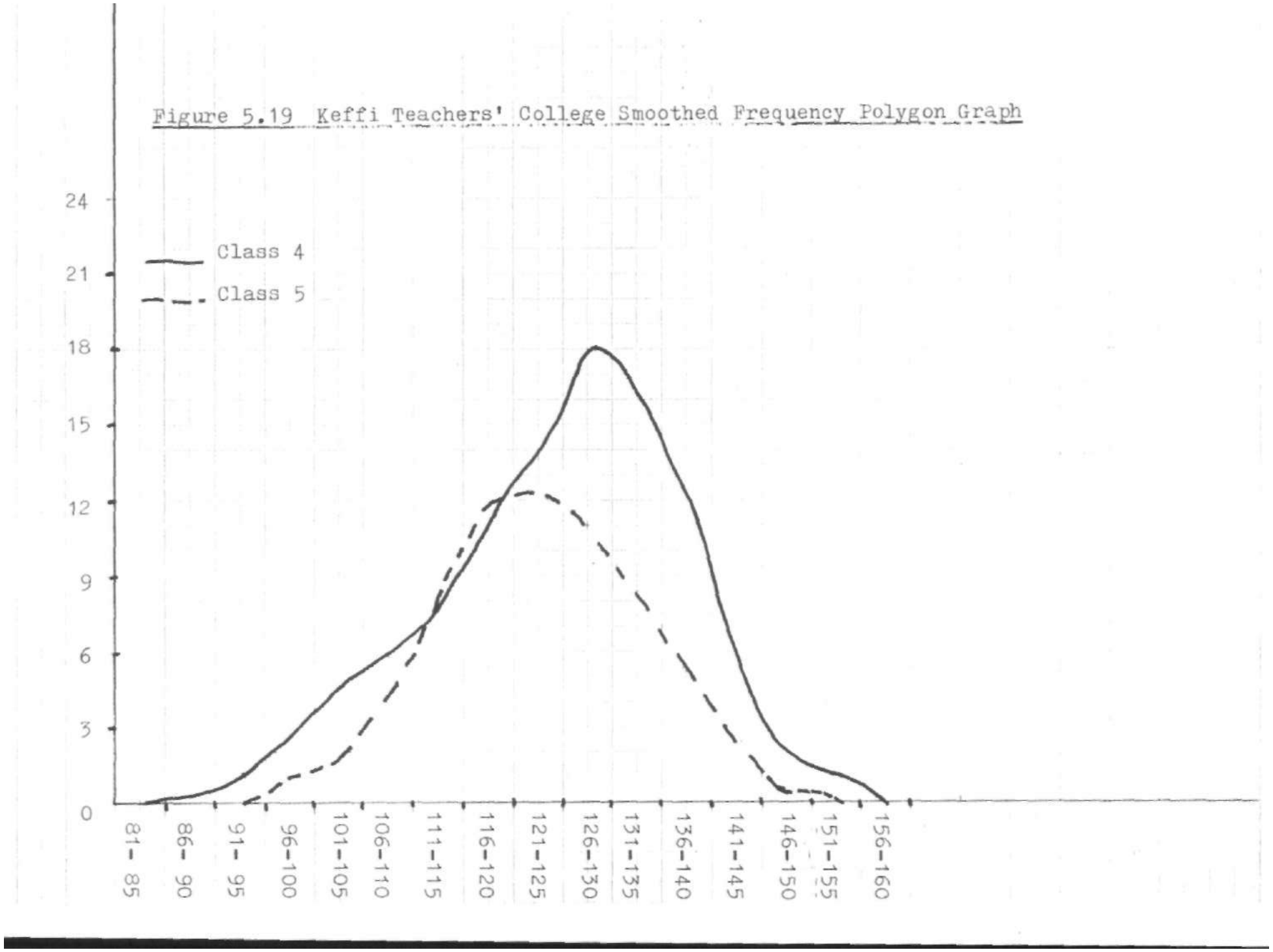


Figure 5.19 Keffi Teachers' College Smoothed Frequency Polygon Graph



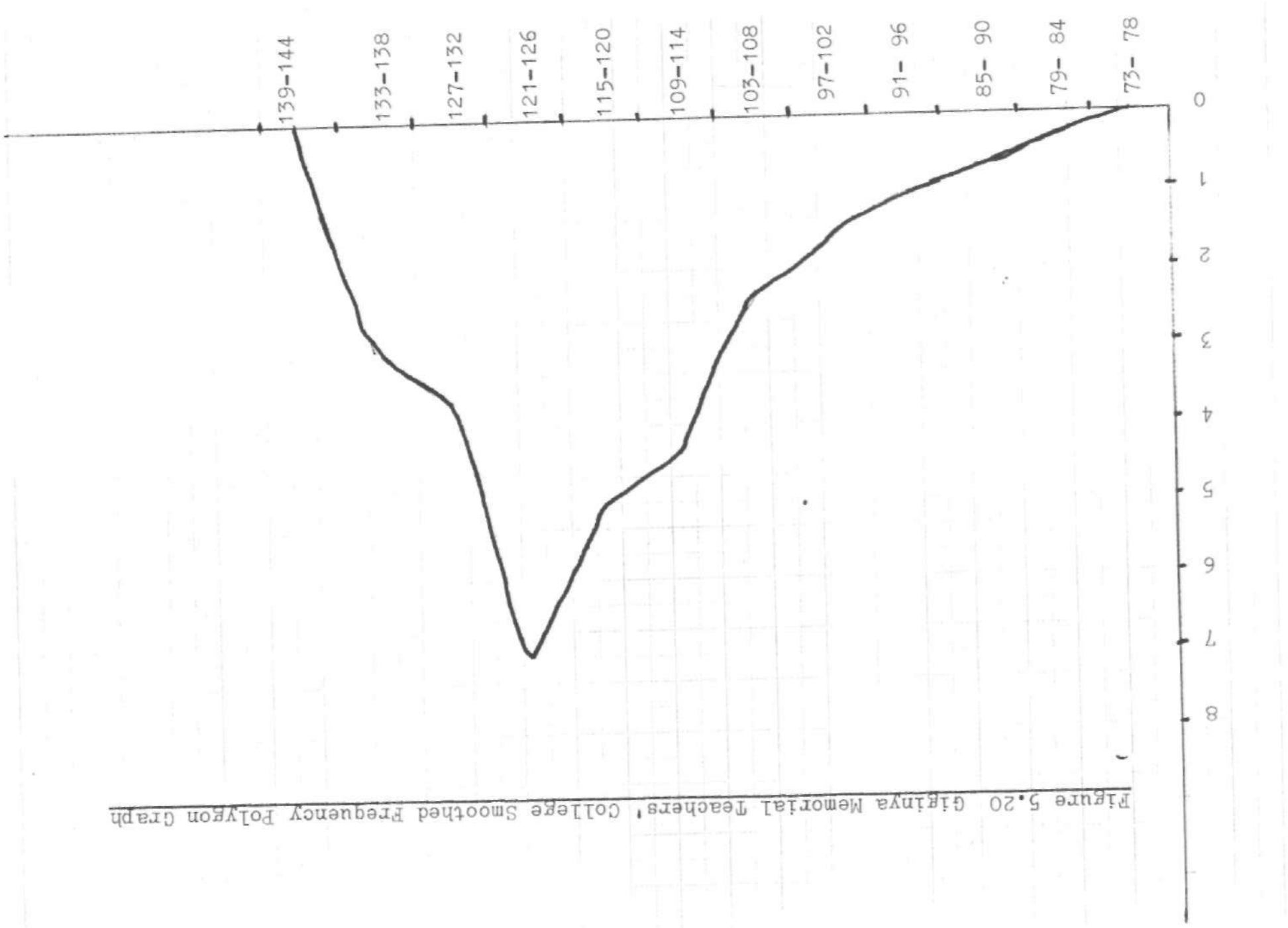


Figure 5.20 Gíginya Memorial Teachers' College Smoothed Frequency Polygon Graph

Figure 5.21 Sokoto Teachers' College Smoothed Frequency Polygon Graph (Class 4)

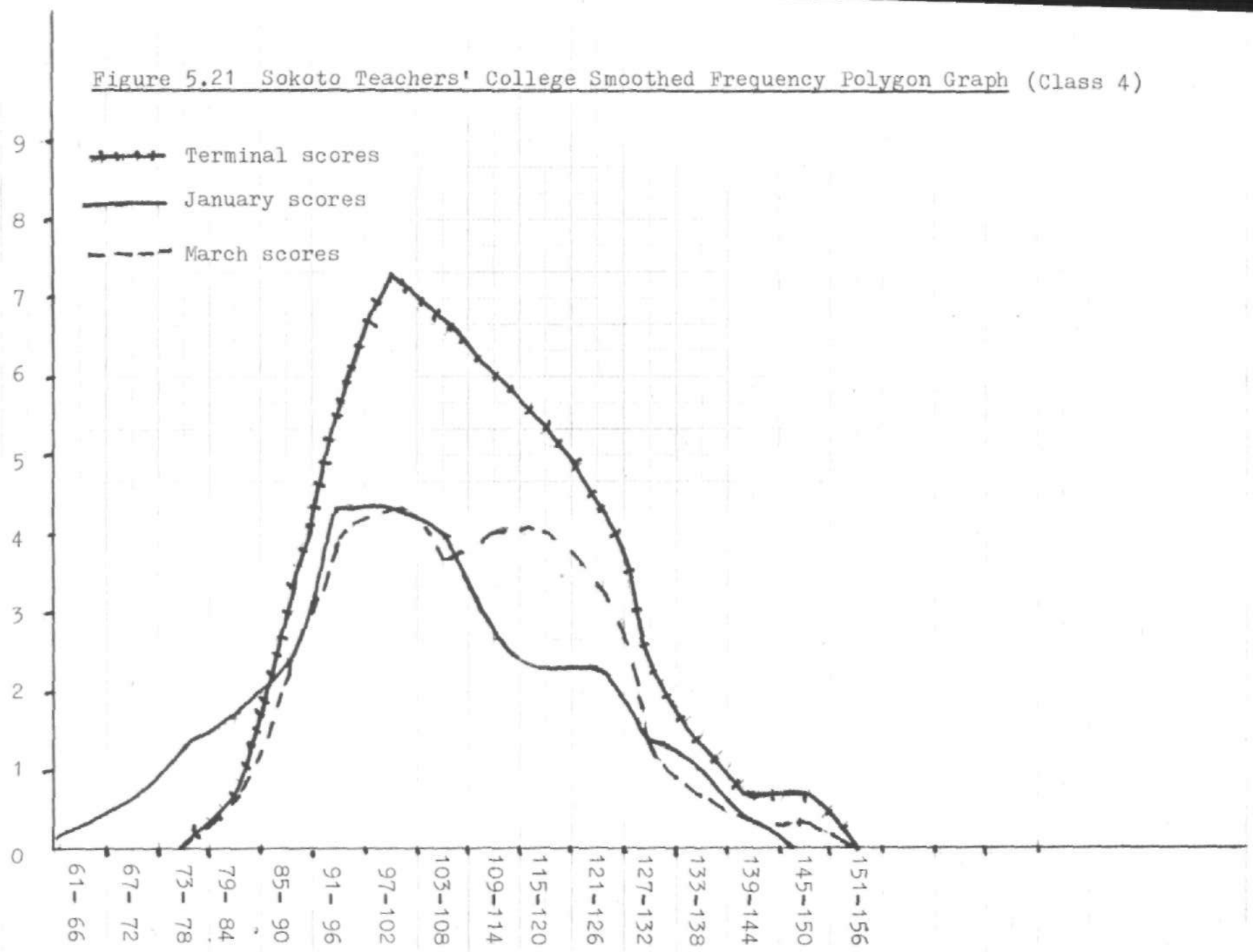
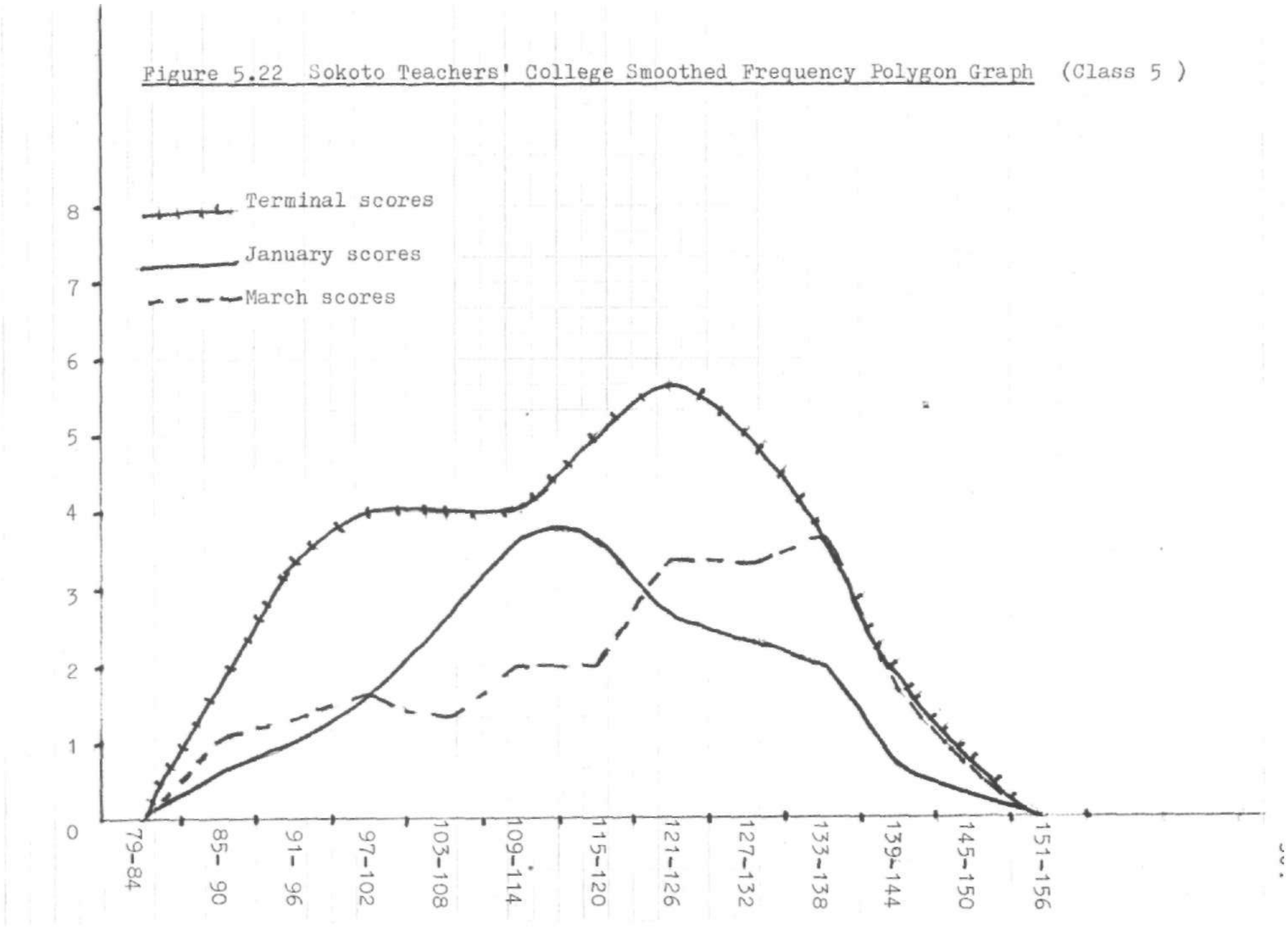


Figure 5.22 Sokoto Teachers' College Smoothed Frequency Polygon Graph (Class 5)



Vita

Jimo Bola Akolo was born in Egbe, Kwara State, Nigeria on September 21, 1935. He completed his elementary education in Egbe in 1950 and his secondary education in Government College, Keffi in 1956, where he won several art prizes. From 1957 to 1961 he studied Fine Arts at the Nigerian College of Arts, Science and Technology in Zaria. On graduating, he was commissioned to do mural paintings at the Northern Nigerian House of Assembly. He won the Nigerian national cultural trophy, and 'a mention of honor' for his participation at the Sao Paulo Biennale in Brazil in 1962. He studied painting at the Hornsey College of Arts and Crafts in London on British Council bursary from 1962 to 1963. In 1963 he joined the Northern Nigeria public service as an artist/education officer. In 1964 he had a one-man exhibition at the Commonwealth Institute, London after which he studied Educational Media at Indiana University, U.S.A. from 1964 to 1966, graduating with an M.S. Since 1966 he has been on the academic staff of Ahmadu Bello University, Zaria. He has exhibited his paintings in Britain, U.S.A., Russia, Poland, and Nigeria; served on the Nigerian National Arts Council and National Council for Arts and Culture; and is a member of the Society for Nigerian Artists and the Nigeria Audiovisual Association. He has also worked on arts and crafts curriculum for the elementary through the university levels with Ahmadu Bello University, the Nigeria Educational Research Council and the Federal Ministry of Education. Currently, he heads the Division of Arts and Materials Development of the Institute of Education, Ahmadu Bello University, Zaria.