EFFECT OF TEACHERS' STRATEGIES AND MATERIAL RESOURCES ON THE IMPLEMENTATION OF THE NATIONAL CURRICULUM FOR SENIOR SECONDARY SCHOOLS IN FINE ARTS

BY

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A THESIS SUBMITTED IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE AWARD OF DOCTOR OF PHILOSOPHY DEGREE IN CREATIVE ARTS EDUCATION

DEPARTMENT OF EDUCATION
AHMADU BELLO UNIVERSITY,
ZARIA

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DECLARATION

I hereby declare that this dissertation has been written by me. It is a true record of my research work and it has not been presented in any previous application for a higher degree or published in a book. In the course of writing this dissertation, references were made to various sources of information; They were duly acknowledged

Emmanuel Akin Buoro

02/01/2001
Date

CERTIFICATION

The undersigned certify that the dissertation entitled "Effect of Teachers' Strategies and Material Resources on the Implementation of the National Curriculum for Senior Secondary Schools in fine arts" by Emmanuel Akin Buoro, meets the regulations governing the award of the degree of Doctor of Philosophy (Ph.D) of Ahmadu Bello University, Zaria, and it is approved for its contribution to knowledge and literary presentation.

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DEDICATION

This work is dedicated to the Almighty God, my family and the entire humanity.

ACKNOWLEDGMENTS

Foremost, I thank the Almighty God for His mercies and grace to see the successful end of this study. I sincerely thank my supervisors Dr. B.A. Sawa and Professor J.B. Akolo, who effectively guided me throughout the period of this study. They provided me with the idea of how to get workable questionnaires, both for the Creative arts teachers creative art students. Their academic observations, guides, comments and constructive criticisms were very valuable for the success of this study.

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ABSTRACT

This study was carried out to find out the effect of teachers' strategies and material resources on the implementation of the national curriculum for senior secondary schools in Fine Arts.

The sample was drawn from male and female SS II and SS III students offering Fine Arts. Kaduna, Katsina and Kwara were used as sample states. The art teachers and their students involved in the study totaled 570. The instruments used for data collection were questionnaires, the validation for the questionnaires were observations and interview. The instruments generated from the theories reviewed were validated by seven lecturers in various areas of specialization in the Faculty of Education. They were used a long with a check list for observations and discussions.

The major findings were: materials, equipment, and facilities were not available in the schools; the methods used for teaching were adequate; Time allocated to art education was inadequate; Exhibitions and excursions were organised in the schools; school supervisors were not available; and there were no clubs in the schools. Ten null hypotheses were tested. Eight were rejected and two were retained.

Recommendations were made to help curriculum designers, Ministry of Education, the school authorities, Fine Arts teachers, Fine Arts students parents, organisations such as industries, companies, parastatals and ministries

The various governments are to provide qualified art teachers; the 3 components of Arts should be taught separately; government should supply adequate art materials, tools,

administration of the questionnaires in Kaduna, Katsina and Kwara states. May the Almighty God bless them all. I must not forget Dr. D. Ashiribo of IAR, ABU, Zaria, and a host of friends, colleagues and well-wishers who were very much concerned about the completion of the dissertation.

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equipment and facilities; the use of appropriate methods of teaching should be encouraged; an evaluation of the programme should be done at the end of every 5 years to keep up with the changing society; and interschool exhibitions should be encouraged in the schools.

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Description of Terms

Implementation: Implementation in this study means putting the cultural and creative arts programme into effective practice

National Curriculum in Fine Arts Programme: This refers to the course content or the body of knowledge necessary to be taught theoretically and practically in the creative arts class.

Senior Secondary School: Means the last 3 years of the secondary school education in Nigeria.

Art Education: This means formal education programme and the process of learning art both theoretically and practically with originality and creativity.

N.P.E: National Policy on Education: Government document containing the Philosophy and Policy of Education in Nigeria.

NERDC: Nigeria Educational Research and Development Council: A Federal Government body in the Federal Ministry of Education established to cater for promotion of educational research and development in Nigeria.

School Authority: This refer to the body of persons delegated to enforce law and order in a school. This "body" is always headed by a principal (Head teacher or headmaster or headmistress).

Societal Aspirations: The desires of the society, what they are aspiring, hoping to obtain at the completion of the cultural and creative arts programme.

Art Teachers: In this study, art teachers means the full and part-time teachers who teach cultural and creative arts education at any level in schools and colleges.

Art Students: This refers to those learners or students who offer art as their areas of specialization or as a part of their area of specialization.

Manpower: This refers to those people who help in one way or the other in the teaching and learning processes of art education in institutions.

Vocational School: This means a school where students learn a special career, occupation, trade or profession.

Technical School: This refers to a school where students learn the art or skill in a particular applied science course or in vocational training.

Facilities: In this study, facilities mean equipment for easy and meaningful implementation of cultural and creative arts programme in the schools.

Equipment: In this study, equipment refer to outfits, tools apparatus, and facilities available for effective teaching and learning of cultural and creative arts programme in schools.

Organisation: This means a group of people who enroll to form a formal body, a corporate body.

CHAPTER ONE

1.0 INTRODUCTION

1.1 Background To The Study

The activities of cultural and creative arts have been part of human life for long. They date back to the cave painting. This was re-emphasised by Sawa (1990) when he said that the visual arts, drama, music, dance and poetry have preoccupied the creative human minds in all cultures for tens of thousands of years. The Nigeria Educational Research Development Council (NERDC,1977) observed that art education forms part of some broader cultural and creative activities which include drama and music. It opined that to meet the cultural aspirations of the contemporary Nigerian society and to take advantage of new resources in media techniques and processes, the fine art programme is a synthesis of the traditional and contemporary arts of Nigeria. It was emphasised that the arts and crafts of the society have meaning and relevance to students and the society.

Curriculum implementation involves putting curriculum to work considering the processes necessary to accomplish the predicted behavioural outcome in the learners. Hawes (1982) sees implementation as part of the curriculum process which involves determining whether the school has or has not received the newly recommended materials; finding out if it is being used, and assessing teachers' and students' attitudes and understanding in relation to the desired outcome.

Crucial to implementation, Macdonald (1973), Hayes (1977) and Oliva(1983) pointed to the need of the curriculum to focus on philosophical, social, psychological and existential needs of the society. The societal culture, aspirations and needs need to be considered during

the curriculum implementation.

Ozigi (1977) warned that there should be plans for implementation of education programmes. Abba, (1985) in Ushe (1994), shared the same view when he said that the processes of implementation of the secondary school cultural and creative arts programme and other school subject areas were spelt out in the National Policy on Euducation (F.M.E,1981). Ushe (1994) observed that it is easier to formulate a policy than to implement it. He noted that an editorial comment in the Nigeria Education Forum (1982) pointed out that Nigerian Educational Policy is besieged with implementation problems. Sessay (1985) and Okeke (1988) reported problems of implementation in the sciences in terms of setting up the pieces of equipment, which also applied to the arts programme in the senior secondary schools in Kaduna, Katsina and Kwara states.

To implement a new programme is always an uneasy task.

According to Hawes (1982), it involves two main processes namely:

1. changing attitudes of policy makers, administrators, teachers, trainees, supervisors, parents and, ultimately, the sole target of the process, the learners; and
2. providing the materials and administrative means to make this possible.

Haule (1976) in Hawes (1982) indicated that any designed programme always comes with some short-comings in form of ignoring some crucial elements, wrong decisions concerning others, different situations from the original ones, etc. Hawes (1982) added that to achieve effective implementation is a long, slow and uneven task. There is the need to exploit every means at one's disposal to achieve the goals. Haule (1976) observed that these tasks lead to changes, innovations or abandonment of programmes.

Curriculum implementation, being a complicated business involves a series of related tasks, such as dissemination of ideas, making people accept change, and understand what is involved and why it is worth the exercise (Hawes: 1982). Implementing a programme needs different strategies which could and should be used to suit different circumstances. This is in agreement with Havelock, in Hawes' (1982) who suggested three categories of strategies for implementing a curriculum. These include:

1. the research, development and diffusion model in which the idea or practice conceived at the centre is fed out into the system;
2. the social interaction model in which change proceeds through formal and informal contact between groups; and
3. the problem-solving model where individuals are themselves involved in initiating, developing or modifying aspects of a programme at the local level.

To meet the aims and objectives of a curriculum, Beauchamp (1968) and Dare (1986) suggested good arrangement of the schools and class environment, development of instructional strategies to communicate, good planning of lessons, and organisation of inductive courses and provision of all the necessary publications and materials for effective implementation.

Beauchamp (1968) asserts that teachers should commit themselves to use the curriculum as a point of departure for the development of instructional strategies. The cultural and creative arts curriculum suggests procedures for implementation and adaptation of the curriculum thus:

teachers are to participate in planning so as to follow up the programme. This was in the

same line of thought as Johnson (1968) when he said that individual teacher's participation in curriculum planning activities and perception were influential in curriculum decision-making as this may likely enhance curriculum implementation. Heusner (1963) and Nault (1965) observed the same thing but cautioned against assuming that participation in curriculum planning alone would ensure implementation. Teachers were advised to commit themselves to the planned curriculum and the head teachers were to encourage their teachers in the implementation of the curriculum.

1.2 Statement of The Problem

The aim of the study was to examine the implementation of the 1985 National Curriculum for Fine Arts programme for Senior Secondary Schools in Northern Nigeria. Many art educators (e,g Ajidahun, 1985) observed that students are hardly encouraged to study fine arts. The problem cannot be unconnected with the implementation of the Fine Arts programme in schools. The concept and philosophical considerations of art should be made known to students. The process and materials used in teaching art must be relevant and effective if personal experiences, aspirations, imaginations, and interpretations of the arts are to be achieved.

The art teacher is the chief actor in the implementation of National Curriculum in Fine Arts Programme in schools. He should therefore be trained in both theory and practice. He must have the knowledge of the child and appropriate teaching strategies. He must know how to fix art as subject within the developmental level of his students in the choice of materials, contents and teaching techniques. His under standing of the philosophy

and social functions of art will influence his way of relating art to the rest of the school curriculum.

One does not need to be a first rate artist to teach drawing but one must be able to guide the student to achieve a desired effect. This direct one to be able to draw tolerably well, have proficiency in at least one form of art expression, and should be familiar with a wide variety of art media and processes. A teacher should have a knowledge of art and art teaching.

The effective implementation of the National Curriculum in Fine Arts Programme in schools will depend on art teacher training, availability of facilities and materials, teaching-learning techniques used and understanding of the content/nature of the subject.

1.3 Research Questions.

The main questions to be answered through the study among others were:

1. What do students consider as the philosophy and functions of art in education and society ?
2. Are there adequate numbers of qualified art teachers to implement the National Curriculum in Fine Arts Programme in schools ?
3. Are the teachers teaching arts actually qualified to teach it ?
4. What teaching strategies do the teachers use ?
5. Are there equipment, facilities and materials to implement the National curriculum in Fine Arts Programme in schools ?
6. What are students' attitudes towards the National curriculum in Fine Arts

Programme in schools ?

1.4 Hypotheses

The following hypotheses were formulated to compare the responses of the art students and their art teachers. The researcher compared their results so as to know the level of their agreement based on their scores.

1. There is no significant difference between Art teachers' and students' scores in respect of responses to questions on the availability of Art materials, equipment and facilities in various schools.
2. There is no significant difference between Art teachers' and students' scores with regard to responses to questions on the sources of the materials, equipment and facilities.
3. There is no significant difference between Art teachers' and Art students' scores with regard to responses to questions on the adequacy of art materials, equipment and facilities provided.
4. There is no significant difference between Art teachers' and Art students' opinion scores on the component of cultural and creative arts education taught and learnt in secondary schools.
5. There is no significant difference between Art teachers' and Art students' scores regarding responses to questions concerning implementation of cultural and creative arts education programme.
6. There is no significant difference between Art teachers' and students' scores in

respect of responses to questions concerning time-tabling and its adequacy in the various Secondary Schools investigated.

7. There is no significant difference between the art teachers' and students' scores regarding responses to questions on the methodology used in teaching and learning cultural and creative arts in the various secondary schools.

8. There is no significant difference between the art teachers' and Art students' scores with respect to responses to questions on the exhibitions and excursions of their respective schools.

9. There is no significant difference between Art teachers' and students' scores in respect of opinions on the students' interests in cultural and creative arts education

10. There is no significant difference between the views of Art teachers and those of Art students with respect to the availability of Arts Clubs and supervisors' visits to their secondary schools.

1.5 Basic Assumption

It was assumed that:

i. all the senior secondary schools in Kwara, Katsina and Kaduna states offer cultural and creative arts education as planned and directed by the Federal Government in 1985;

ii. there were enough and qualified skilled art teachers employed to teach cultural and creative arts education in the schools;

iii. suitable and adequate curriculum content was provided to ensure continuity in

learning of basic vocational skills and related experiences;

iv. the knowledge of fine arts acquired could give candidates self-employment and self-reliance after graduation;

v. the setting, materials, tools and equipment were adequate and functional for the achievement of the objectives and philosophy of the senior secondary school cultural and creative arts programme; and

vi. equal time and funding were given to the national curriculum for senior secondary schools in Fine Arts and the science subjects.

1.6 The Significance of the Study

Ivowi (1983) cited by Sawa (1985) said that a good way of attempting curriculum innovation is through case studies which include evaluation of the implementation of curriculum contents and skills that are already introduced. This study would lead to constructive improvements in both the curriculum contents and implementation. The information gathered from Art teachers and students would help to improve the implementation of the programme. It would provide opportunity for comparative study of the processes of implementing the national curriculum in Fine Art Programme in schools.

It is also hoped that the information gathered on the state of manpower, facilities, materials, tools and equipment will be very useful to art teachers, students, policy makers such as educational planners and parents. It is believed that the findings of the study would lead to the development of a sound foundation for national curriculum in arts education implementation processes.

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1.7 Scope and Delimitations

The study concerned itself with Kaduna, Katsina and Kwara States of Nigeria. Kaduna, Katsina and Kwara States had large number of senior secondary schools offering Fine Arts education. Not less than 1,000 subjects were considered for the study from the 3 states. The subjects required for the study included senior secondary II and III students offering Art as well as Art teachers. Both male and female students and teachers were involved.

The study was limited to senior secondary schools because it is at this level that professional teachers are found, teachers who are specially trained to teach the subject in schools.

CHAPTER TWO

2.0 REVIEW OF RELATED LITERATURE

2.1 Introduction

In evaluating the implementation of Cultural and Creative Arts Education in senior secondary schools, there are some important elements that cannot be avoided. Without most of these elements, the implementation of the subject cannot be successful. Such elements include the Ministry of Education and its linkages with the school system. Such linkages may be through the subject inspector or supervisor who:

i. coordinates the curriculum, development activities with the involvement of teachers in the schools;

ii gets the curriculum to the schools;

iii. makes sure that the required facilities are available in the school system; and

iv. organises orientation workshops for teachers on the implementation of the new programme.

Experts have arrived at different models for curriculum development and implementation which are discussed in this review of literature.

Buoro, (1988) noticed that, unlike other school programmes, the first National Fine Arts curriculum for secondary schools was designed in 1973. More recognition and attention was given to it after the Festival of Arts and Culture,(FESTAC), which was organised and celebrated in 1977. This resulted in making Cultural and Creative Arts education compulsory in Nigerian Junior Secondary Schools in 1981 (FME, 1981)

Sawa (1987) observed that before the development of the present curriculum, Art

teachers (in primary schools) usually developed their own classroom curricula based upon what they knew and liked to teach in the arts. Later in the 1970s, special art programmes were developed to guide the students and their teachers. The new curriculum helped the students to learn art concepts and to understand work of art more.

2.2 Curriculum Implementation.

According to Hornby (1974),to implement means to carry an understanding, an agreement, promise into effect. Curriculum implementation, in the context of this research, means putting curriculum to work. It consists of the processes necessary to accomplish a point of departure for teaching and a system for predicting behavioural outcome in the learners. This statement is in agreement with Beauchamp (1968) who said that teachers should use the curriculum as a point of departure for the development of instructional strategies.

Proper planning with accurate thinking, formulations and development of sound theories, ideal needs and survival of man in any environment are important factors in appropriate implementation of any programme. Adesina (1981) in Ushe (1994:37) stated:

> There is a huge gap between the formulation of a plan and its implementation. Often, it is intensely difficult to bridge. Implementation is the "Achiles heel" of educational planning. Even when a plan is rational, comprehensive, coherent its implementation may well be partial, slow and inefficient and the end result may even be inferior to what have

been expected in the absence of a plan.

This means that for any programme to be successful, proper planning cannot solve the problem unless there are dedicated and well qualified manpower to carry it out well.

Sofolahan (1987), the chairman of Implementation Committee of the National Policy on Education, observed that different emphasis have to be laid on different aspects of a curriculum, and such emphasis depends on whoever is implementing the curriculum. He gave the example of Integrated Science where the teacher may lay greater emphasis on one of the components either because that is his own special interest (bias) or because he genuinely believes that particular component is paramount (prejudice). He added that there could be ideological influence on implementation.

These are all true of Cultural and Creative Arts Education. Cultural and Creative Arts Education is a subject that has many components. Buoro (1988) revealed that many Art teachers who specialized in one aspect of Creative Arts Education gave more attention to it than the other components during their teaching. Those in the area of painting gave more attention to painting than other areas of arts. This was because they lacked the competency to treat the other components equally.

Sofolahan (1987) observed that weightings which were given to different components of a curriculum have contributed to the irrelevance of a curriculum if the biases and prejudices are not reconciled. While there are many calls on important areas to be covered in the curriculum, one must examine them and select what is desirable. Resolving the issues of such variables requires great maturity, objectivity and a thorough

knowledge and understanding of the students who are the consumers of teachers efforts. This is to say that the teachers should know the needs of the students. The students should be prepared for meaningful living in the society. They should be taught to acquire useful skills for their life-time survival.

To meet up with these crucial demands, Sofolahan (1987) enumerated the following as factors that can influence curriculum implementation.

1. Physical Plan- the inadequacy of workshop and equipment in school laboratories and studios etc. He advised that teachers should try to improvise where possible.
2. The explosion in school population contributes to the difficulties. Classes become too large and over-crowded.
3. There could be lack of qualified teachers to implement the curriculum in the crowded and large classes.
4. The large and crowded classes make it difficult to be managed and controlled for efficiency.

He emphasised that Nigerian curriculum innovatons are determined to join the rest of the world in technological advancement as well as in computerisation – creative, industrial and other scientific reforms. He recommended that in Nigeria's curriculum innovation, the emphasis should be on "concept" rather than "computation" –concept to fire students' imaginations, to learn to speak by speaking and to do by doing in order to realise the nation's most cherished desired aims and objectives.

To accomplish the desired aims and objectives, Beauchamp (1968) and Dare (1986) suggested tasks of curriculum implementation. These include:

(a) arrangement of the school environment using the curriculum as a point of departure (Beauchamp, 1968);

(b) teachers; need to develop their instructional strategies to communicate the content of the curriculum to students (Beauchamp, 1968);

(c) strategies for curriculum planning and successful implementation which should seek behavioural outcomes which can only be brought to light through teaching – learning activities (Beauchamp, 1968);

(d) head teachers need to organise induction courses for their teachers on the best way to approach the implementation of the courses (Dare, 1986);

(e) all already prepared publications, materials, etc which should be made available to teachers to enhance successful implementation (Dare, 1986);

(f) all teachers' need to undergo a full seminar or workshop on the techniques of continuous assessment for its effective use in classes (Dare,1986); and

(g) teachers' need to should communicate frequently with the curriculum development section of the Ministry of Education on details of implementation (Dare,1986).

Beauchamp (1968) and Dare (1986) recommended that teachers should commit themselves to use the curriculum as a point of departure for the development of instructional strategies. This can be enhanced by an implementation directive as a part of the curriculum, teachers participation in the curriculum planning and administrative leadership.

The curriculum directive suggests procedures for implementation and adaption. The National Curriculum Designers (1985) saw the Art teacher as a crucial person in

implementing the curriculum objectives. The panel noted that there is no one particular instructional method in any learning situation. Teachers should participate in the planning as this will make them to follow up the programme. This was attested to by Johnson in Beauchamp (1968) when he said that individual teacher's participation in curriculum planning activities and the perception that he was influential in curriculum decision-making increased the likelihood of curriculum implementation. Similar observations were made by Heusner (1963) and Nault (1965), but with a caution against assuming that participation in curriculum planning alone would insure implementation. Other conditions are highly needed to support implementation efforts. Teachers should commit themselves to the planning of curriculum. Teachers should feel that the curriculum is appropriate for their students. They should select from numerous pictorial, activity, study and questioning methods. Curriculum should not be too rigid. It should fit the students; appropriate instructional materials, etc. are necessary.

Larson (1968) studied the implementation of an urban school curriculum by Inner - City and Outer - City Primary School Teachers: A comparative study of deviations from prescribed curricula. The result show that there were omissions and additions by teachers in both types of schools. Inner -City teachers tended to make more additions than Outer-city teachers. Inner-city teachers tended to give less over-all coverage to the curriculum than outer-city teachers.

To solve the problem, more curriculum workshops were planned for normal group, upper group and a low group of students. This cannot be practiced in Nigeria since her educational development is still low.

To enhance good and effective implementation of a curriculum, the Curriculum Planning Committee recommended that a teacher of Art has to select his methods. He must find opportunities to use team, problem-solving and creative methods. It noticed that the most effective teaching includes employment of several methods during a single lesson or period. The personnel should be concerned with implementation. When effective method is lacking or weak, the implementation will also be weak as the teachers are not encouraged. Beauchamp (1968) noted that implementation is facilitated when administrative personnel accept the role of chief engineers of the system. The committee recommended three approaches to the teaching or for the implementation of the curriculum. These are:

(a) free activities (problem-solving) which describes the situation in which the teacher permits students to do a lot of what they like, when they wish and in any way they choose as long as they are usefully engaged. They may select activities according to their individual backgrounds, needs, experiences and interests;

(b) directed activities: The teacher directs and guides the students who learn from the teacher's experiences as a source of motivation to develop his own creative potential. In this approach, the students should not be compelled to imitate the art teacher's style; and

(c) comparative analysis: the teacher selects art works or photographs of art works and compares them using among others the following criteria or aspects:

i subject matter,

ii utilization of space,

iii problems of portraiture, and the use of colour to form.

2.3 Meaning of Art Education

Sampson (1969) considered education in two senses: broad and technical. In its broad sense, education refers to any act or experience that has a formative effect on the mind, character and physical ability of an individual. To Sampson, education in this sense has no end. It is learnt through experience throughout one's life. He believed that all kinds of experiences can be educative. It could be through reading of books, traveling, discussion with others and so on.

Technical or formal education, Sampson (1969) observed is the process by which society, through schools, colleges, universities and other institutions deliberately transmits its cultural heritage - its accumulated knowledge, values and skill from one generation to another. Creative Arts Education is not left out in the transmition of cultural heritage. Societal activities are mostly revealed through creative arts education.

Miller (1956:40) stated that "education usually reflects a whole educational philosophy, involving descriptions not only of what happens in experience but also what goals are desired and what techniques are used." He added that "education is a process whereby the accumulated wisdom of a society is passed on to its members (so as to) reach out for new knowledge." He observed that education may involve a general interpretation of the values of a culture, a specialised and limited appreciation of certain aspects of a culture or intensified learning that, in some respects, may transcend a culture.

Creative arts education, as described by Lowenfeld and Brittain (1975:2), is "a

dynamic and unifying activity, with a potentially vital role in the education of our children." In explaining the complexity of art to the learners, they said that the learners bring together diverse elements of experiences which make new and meaningful wholes through their drawings, paintings, pattern makings and constructions. They explained that these activities are successfully carried out as a result of their artistic developments, imagination, creativity and explorations.

NERDC (1977:9) sees fine art programme as " a synthesis of the traditional art that comprised of basic arts such as drawing, painting sculpture and design which have meaning and relevance to students and the society". NERDC observed that creative activities embrace drama, music and art (Fine Arts) which the committee proposed to care for in the programme of activities.

Buoro (1988) conceptualized that the arts involve personal expression, creativity, cultural awareness, perception, curiosity, imagination, interpretation and creative judgement conveyed to the consumers by the art product of art.

Creative arts' aims, purposes and objectives should help to guide the development of Creative Arts Education curriculum. Buoro suggested that since the purpose of the new National Policy on Education (FME, 1981), the 6-3-3-4 system is to improve the then existing 6-5-2-3 system, the curriculum for the students should be improved upon too. The curriculum content should satisfy the aspirations of the society. A good Art programme, he added, should be able to enhance free development of the students' observations, imagination and self-dedication to their works.

2.4 The Importance of Art

Marshak (1973) opined that by promoting flexible cognitive and perceptual styles, the arts are man's only defence against psychological rigidity. As far as Marshak is concerned, it is just these flexible styles which education works consistently to perpetuate. Perry (1973) observed that the experience of Fine Arts is an essential element in the education of the person; it is the mark of non-instrumental cognitive development. It is impossible to conceive education in any real sense. Field and Newick (1973) stated that Marshak (1973) emphasized that educational establishment can be no more than an expression of conventional order and belief.

Ross (1978) stated that people make sense of their lives through the use of their minds to collect and sort information, ideas and conception out, and they finally arrive at meaning emotionally life makes sense to them intuitively. Human beings present or communicate their feelings in images. Men use their reasons and feelings, minds and bodies. Art teachers should therefore train their students to make sense of their experiences both rationally and emotionally so as to fully understand the world they live in.

"Art education" Ross (1978) added, "aims to further the emotional development of children and young people in schools". They acquire the confidence and the skill to give form to their feelings, since without feelings life is not worth living. Ross concluded by saying that " education through art is education for emotional maturity" Essentially, one wishes the students to be confident and effective in their expressive use of media.

Ross (1978:63) observed that " impulse is the heart of the arts curriculum". Four

were identified with curriculum - the education of senses, media, craftsmanship and imagination.

Sensation has been identified as the basis of aesthetic experiences. Everyone needs to be sensuously alive if he is to: (a) be fully responsive to his encounters with his environment; (b) find aesthetic and emotional meaning in environmental forms; (c) make full use of the expressive potential of the media of representation; and (d) guide the expressive impulse on its way to resolution in sensuous form., Ross (1978:63).

This means that one must consistently be sharpening and refining his sensuous awareness if he is to preserve and develop his innate expressive skills. Ross (1978:63) encouraged art teachers to educate the sensuous responses of children and growing adults He said, "help them look and SEE, listen and HEAR, touch and FEEL, move and SENSE THEIR OWN MOVING, encounter each other dramatically and BE AWARE OF EACH OTHER'S ENACTING."

He stated that media is the language of expression. Teachers of the arts must help children master and control the sensuous and symbolic media of expressive representation. Ross (1978) observed that when one solves a feeling problem in a feeling form, he is creating a personal symbol, an image capable of evoking feeling, a symbol that allows him to transform experience into knowing.

Craftsmanship, Ross added, is to express one-self effectively. It needs a set of skills acquired through sustained efforts and application. Technical skills are taught in the context of expressive action, and accept an obligation to match the learning required to the pupil's capacity to master the skill. Arts need self-discipline if the artist is to satisfy himself

through art.

Ross (1978) noted that the images of art are sensuous symbols imbued with subjective meaning. He added that they are " feeling forms" because they embody feelings. "Imaging" he said, " is a very personal activity serving personal ends and one is constantly using his imaginations to bring outer and inner realities into meaningful conjunction. In his words, "the images we produce as a result of a creative or re - creative expressive act have organizing feeling" (Ross, 1978:64). Also he recommends that Art teachers should do all they could to keep their learners' imaginations alive and their imaging rich and fruitful.

The four elements are essential ingredients to a successful production of art works; senses work based on the information passed to them; the language or media through which the message is passed is important; the skills and methods used to achieve the message passed out are indispensable; and these are only possible through good use of imagination.

Akolo (1990) asserts that Nigeria government should give art teachers some pre-implementation training making the right type of curriculum readily available as well as providing the required materials and tools for the successful implementation of the Arts curriculum. He observed that the basic principles of curriculum are not understood by the implementers years after it has been produced since no systematic pre-implementation training is offered to them. It was also noticed that the materials and tools are not procured by the delegated government functionaries.

To achieve minimal success, Sherman and Kutner (1982) in Akolo (1990)

perceived the need for the Federal Government as a matter of policy to:(1) define the objectives and targets of activities more precisely; (2) define minimal condition of organizational performance; (3) define the variability in state i.e local, programme implementation; (4) specify the requisite institutional structures that facilitate the achievement of objectives, thereby matching them with federal government support.

Ross (1978) identified the following as benefits in the establishment of Art Education in schools:

1. The arts are media through which men express their experiences.
2. "In expressing themselves, pupils are involved in the process of communication as well so the principal value of the expressive arts lies in that unique satisfaction of having created something for oneself".
3. The arts can involve a process of self-discovery.
4. An idea or impulse may be equally well expressed in more than one medium.
5. Specialists in different art forms share language and concept which enable them to communicate about essentially nonverbal ideas.
6. Children need to acquire technical skills in order to express themselves effectively; and
7. All art are concerned with form, with the shaping of materials.

Ross emphasized that if these beliefs are valid, there would seem to be a strong case for bringing the art subjects together in the curriculum in a way that allows them to feed each other and to gain strength from the common ground that they share.

Buoro (1984) stated that whatever way one conceptualize art, it all ends in

personal expression, creativity, interpretation and the creative judgement conveyed to the observers by the art work. The artist expresses his personal feeling, emotional real self, perception of the situations in the society and his experiences.

Wangboje (1982), Talabi (1979), Ross (1978), and Field and Newick (1973), among others observed that education through the arts is highly important to the human development. The Art Education programme for senior secondary schools needs to be well structured and, secondly, organised to cater for the needs of the students and their societies in general. Cultural and Creative Arts education should form the basis of other school programmes so as to expose the learners to a wider range of activities. This concept is in line with Perry's (1973) which stated that without the fine arts, it would be impossible to conceive education in any real sense.

Meaningful development comes after purposeful educational programmes. To know where art education influences the school and its programme, Gaitskell (1958) identified three important areas on which art curriculum content could be based. These areas include the tradition or nature of art itself, the influence of philosophy and democracy, and the impact of psychology upon teaching theory and practice.

2.5 Philosophy, Aims and Objectives of Art Education.

Gaitskell and Hurwitz (1975) set a standard which all creative arts curriculum development should meet. They emphasised that the themes and learning situations should be related to the goals and objectives of art education. They added that flexibility of the themes should be provided to make way for freedom of self-expression by the students.

They warned that the provision of media tools and appropriate techniques for the teaching and learning of the arts should be given attention. Social requirements of the users of the curriculum should be considered too and, finally, the standard of accomplishment as they relate to growth expectations are all important. Such expectations, they concluded, include the students' capabilities, attitudes, interests, values, needs and other aspects of human needs and beliefs. This is to say that any valid art programme must take care of the society's culture, history, philosophy, social forces and needs. Psychological aspects of the students must be taken seriously.

Wachowiak and Ramsay (1971) emphasised a positive, cheerful, animated outgoing personality for good and educated Creative Arts teachers. Conducive atmosphere, and a good rapport between the teachers and the students were also recommended. In agreement with Wachowiak and Ramsay Woof(1978) stated that "the extent to which art is valued in the ... school depends on the position, training and... experience of teachers involved." Ross (1978) recorded four ways by which the development of a curriculum and methods of interacting with students can be observed as:

(i) workshop activities between members of the staff to help to focus on a point of departure for the students and to open up possible sources of stimulation and lines of inquiry in the arts;

(ii) "lead lessons" in which staff work together to present ideas and materials that hopefully provide starting points for the students in all the arts;

(iii) development of the ideas initiated in the lead lessons by teachers working within their own specialization with students; and

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(vi) a final "sharing" with all teachers and students concerned.

According to Ross lead lessons and sharing at the beginning and at the end of all the project work form the overtly collaborative framework that allows teachers and students to focus on the ideas explored in each topic.

Quality teaching depends on quality curriculum content and appropriate methods of instructions to satisfy the needs and the aspirations of students and their societies. Lead lessons are held at the start of each lesson or project to provide the initial stimulus to the students on the theme that they will explore in the following week. Sharing encourages students coming together to discuss work that they have produced.

Ross (1978) made a suggestion that Art teachers want those they teach to develop a deep respect for themselves - especially to feel deeply towards themselves. They want them to make their environment rich and significant. They want them to have confidence to express their feelings and be open to share their feelings with other people. Art educators promote intelligent feeling. They help students acquire adequate expressive behaviour. To do so, they need to work in schools that are "good enough", good enough not just for students, but good enough for teachers too (Ross 1978)

Art education became a core subject up to Junior Secondary School in 1981 with the aims and objectives clearly spelt out in the National Policy on Education (FME, 1981). In this document, it is clearly stated that the Cultural and Creative Arts Education incorporate the study of the visual arts, music and drama. These aspects of the curriculum are prepared separately to take care of each of the components of art education. This is probably because each component of the Creative Arts Education has its own unique

characteristics even though they are interrelated. The National Policy on Education (FME, 1981) states that the aim of Creative Arts Education is to keep Nigeria's culture alive through the arts, music and other cultural studies in schools.

Nigeria Educational Research and Development Council NERDC, (1973) developed the aims and objectives for Creative and Cultural Arts Education in Nigeria. These aims and objectives include:

1. development of a language for expressing ideas, feelings, emotions and moods through different ways of experiences;
2. developing interest for a future vocation in the arts and seeing the values of the arts in other school subjects;
3. having adequate skills and competences for higher education in the arts and creating an environment that will involve the students in sharpening their aesthetic experiences within the cultural pattern; and
4. understanding of the various uses of art materials as media of expression and helping them to develop the techniques of artistic production and appreciation through performance and evaluation.

The National Curriculum for Senior Secondary Schools in Fine Art (1981) specifically listed seven objectives for the senior secondary school classes. These objectives are to provide opportunity for students to:

(a) develop a language for expressing ideas, feelings, emotions, and moods through a variety of art experiences (creative growth):

(b) learn the proper use of art tools, equipment and materials;

(c) understand and appreciate works of arts;

(d) gain knowledge and develop intellectually, physically and culturally through arts;

(e) have adequate skill in and competence for higher education in arts;

(f) develop interest in future vocation in arts; and

(g). see the usefulness of art in other subject areas and the society.

These objectives were also stated by Lemlech (1990:383) when he said that the purposes of art education are to enable students to see clearly, to express feelings, to demonstrate and communicate individuality and to understand and apply art knowledge. He added that art education aims to expose students to art production, appreciation, for enjoyment as discoverer, to integrate thinking, feelings, imagination, and sense in the application of art knowledge to personal experience.

2.6 Provision of Art Materials, Equipment and Facilities

Provision of ideal art materials, facilities and equipment in educational institutions is very important for effective teaching and learning. Chamberlain, in Kwasau (1991;34) said that in response to teachers' demand, the school administrator recommends and secures Board of Education approval to spend large sums of money for the provision of instructional materials. Materials needed could include fine maps, globes, charts, expensive projectors, tape recorders and art materials such as paints, brushes, looms, and various quality papers supplied for use in the classes. Chamberlain also observed that some of these equipment were gradually neglected. He explained that gymnasiums were frequently furnished with elaborate equipment but substantial part was never used because they had

little relevance to modern programme in physical education and sometimes because the teacher did not know how to use them. Kwasau (1991) observed that the same criticism applies to the nature and use of equipment provided in laboratories, workshops and home-making suites.

According to Kwasau (1991;135), Chamberlain said that much of the waste of materials in schools may be attributed to the classroom teachers in many school situations. The teacher shows lack of discrimination in his request for various kinds of equipment. Although the teacher is sincere in making such requests, still he does not possess sufficient knowledge of how to utilise or operate the equipment for effective results in the teaching-learning process.

Kwasau (1991) observed that in Nigerian context, the question of misusing school equipment and facilities does not just depend on teachers but also on the government. Bozimo (1987) stated that equipment for the teaching of introductory technology in Federal Government Colleges were yet to be installed in many of the schools eleven months after they were delivered. One of the reasons for the delay in installation was lack of workshops in which the equipment were to be installed. The proper thing to be done is to establish where and how to install these equipment before ordering them so as to facilitate the use.

Olawaiye (1976) reported that there was a serious shortage of art materials in schools. There was a shortage of art tables, while other furniture and equipment available were below standard.

Investigations into art education in Nigeria secondary schools and colleges showed

that there was a gross shortage of art materials, equipment and facilities despite the promises made in the National Policy on Education that educational and training facilities will be multiplied and made more accessible, to afford the individual a very much diversified and flexible choice (FME 1981:8, Sect. 7(3). Up to the time of this research, there was still a shortage of art materials in schools.

Similarly, Meseda (1985), Anulleh (1983), Buoro (1988) Ilevbare (1990), Musa (1991) and Ado (1987) lamented the gross shortage of art materials, equipment and facilities in schools. The researchers observed that where art materials were available or supplied, they were inadequate. Ado (1987) noted that inspector of art education encouraged parents' to support the provision of art materials or provide money for their purchase.

Ibekwe (1986) lamented the shortage of musical instruments and other art materials that were necessary for the promotion of music in schools in Anambra state. She observed that some of the teachers who could not play the available musical instruments resorted to doing the theoretical aspect of music. Such teachers, she added, did not know the keyboard on the piano.

Similar experience was observed in the teaching of fine art. Most art teachers concentrate on their areas of specializations, ignoring other aspects of the fine arts, drama and music. Bukar et al (1981) discovered that some principals supplied their schools with some art materials. It is important to observe that such principals might be inclined to beauty generally or had background experience of art during their school years.

She added that art rooms and stores were scanty. Schools used formal classrooms

for teaching their art. Completed art works were placed carelessly in corners of the regular classrooms. This is not fair because such materials and art works are exposed to danger.

Ogboji (1986) found that most of the schools in Anambra state had unequipped art rooms. Emphasising the importance of art room, Churchill (1971:102) said, "studio activities that involve observation from life drawing ... studying living things and touching them is what live students like..." In Ogboji (1986), Kenneth (1971:90) added, "it is the responsibility of education to provide students with a whole school environment..." with special reference to physical and visual environment. Churchill and Kenneth emphasised the importance of art studio to art students and their teachers. The studio is the laboratory for students and their teachers. The studios should be equipped for effective teaching and learning.

2.7 The Role of Teachers in Curriculum Implementation

The N.P.E. (FME, 1981:38) states, "all teachers in Nigerian Educational Institutions from preprimary to university, will be professionally trained. Teacher education programme will be structured to equip teachers for the effective performance of their duties". This means that the government is fully aware of the importance of qualified teachers for the effective implementation of educational goals and objectives. The quality of education a nation gets depends greatly on the quality and dedication of teachers that are available in the schools. This is buttressed by Kwasau (1991:36) in his research on the implementation of the Christian Religious Knowledge in Kaduna state. The study revealed that "teaching staff is one of the key resources required to successfully execute any

meaningful educational plan or comprehensive curriculum which the N.P.E. has prescribed for the education system at all levels". Emphasizing the importance of teachers Musaazi (1982), argued that achievement and maintenance of educational standard is only possible through teachers. He added that the teacher is an aid to learning. Therefore, he should be given thorough training to enable him function effectively.

Speaking generally on the importance of quality of staff, Ozigi (1977) emphasised that one of the factors that contribute most significantly to the success of an organization is the quality and strength of its staff. This means then that no educational institution can succeed without qualified and dedicated teachers. This was fully supported by Kwasau (1991:37) when he wrote, ... "you cannot anyway achieve success without the support and cooperation of well qualified, dedicated and adequate staff. High quality teachers are best resources and assets."

Discussing the importance of qualified teachers, Kwasau (1991:37) asserts, " In any formal human learning, a teacher is indispensable. The teacher guides and gives leadership to the learners as needed". Kwasau observed that in spite of recent advances more and better trained teachers will be needed in the years ahead to cope with the serious business of education.

The government should know by now that the success of the N.P.E. depends very much on the quality of teachers who are the key factors in the implementation of any school programme. Creative Arts needs not only qualified art teachers but also more teachers to do the job. Buoro (1988) found that 6 art teachers out of ten were qualified. The distribution of Art teachers showed that there were ten Art teachers per seven

schools, and they were teaching at both junior and senior secondary schools most of which ran more than three streams at the J.S.S. level. This type of situation is unrealistic. Ten Art teachers are too few for seven schools which have several stream in each class of the junior level and art classes of the senior.

Effective art teaching needs effective and qualified art teachers. Stressing this point, Woof (1978:8) said, "the extent to which art is valued in the school depends on the position, training and the role of well qualified and experienced teachers involved." Thus, the government has the responsibility and the challenge to produce the right category of art teachers if the school programme are to be properly implemented and to meet the goals and objectives of the individuals, the society, and the nation.

Using computer in place of teachers, Atkins (1993) evaluated interactive technologies for Learning. These were categorized as systems that enable the users to enter into some dialogue with material and the information presented. The "information" represented the topic to be taught, while the "material" formed the teaching method and the teacher. Micro - computer was linked to optical or digital storage devices such as video disk players. Such work-stations were linked to other learner work stations, data bases and to geographically distant tutors and subject experts who used these in instructions. Still or moving images, speech, graphics and data were used or presented. The user, who might be a learner responded through an input device such as computer keyboard, a mouse, a graphic tablet or, potentially, by speech.

Atkins (1993) expressed that the experimental research on instructional techniques was open to the criticism that the narrow, optimistic approach does less than justice to the

integrated sophistication of multimedia applications which the interactive technologies made possible. The lesson designs tested have tended to be simplistic and limited. Such researches had also concentrated on behaviorist approaches to instructional design rather than exploring, say, user-defined and controlled learning from micro worlds and simulations. Other problems observed with these studies is that there is no attempt to analyse and make explicit the conception of learning which the interactive technology is being used to support. There is no curriculum context provided; no value statements about what the designers or the researchers perceive to be worth while learning, good pedagogy, or appropriate roles for learners and teachers.

The same piece of interactive course-ware appears to yield different results in different contexts or if opposing views are propounded about its potential strengths and weaknesses (Atkins 1993). Atkins (1993) further asserted that the curriculum context for which and in which the interactive technology and course ware are to be considered are in two categories:

a) Learning as knowledge acquisition; and

b) Learning for conceptual understanding and change.

Curriculum implementation as earlier stated consists of the processes necessary to accomplish a point of departure for teaching and system for predicting behavioural outcome in the learners. Therefore learning as knowledge acquisition cannot be separated from curriculum implementation.

A) Learning as Knowledge acquisition

Brown and Atkins (1988) observed that learning is currently conceived in the

society as "knowledge acquisition and retention". These knowledge and retention should:

(a) add to the store of facts already in the individual;

(b) collect skills and procedures to build up a repertoine;

(c). analyse and then break down problems or talks into sub - units;

(d) work methodically and logically;

(e) use memorization skills;

(f) make links within units of knowledge; and

(g) use systematic trial and error during problem solving.

They stated that the technologies facilitate access to large quantities of accurate and up to date information. The digital and optical storage devices are particularly convincing as database.

Atkins (1993) performed an experiment using National Evaluational Database Project developed by King's College, London. The database contained sets of scientific experiments for young people to undertake e.g. measuring the acidity of rain water, measuring background radiation in their localities, conducting surveys and counts of wild life species, etc. Students carried out these experiments using their own conventional soft-ware. They then interrogated the database for national data and compared their own with it. This comparison, Atkins said, can be done in any part of United Kingdom. It was hoped that the new facilities used would develop the students into new hypotheses, conduct comparative analyses and undertake joint experiments with other schools.

Atkins (1993) noted that where the database encourage the development of collaborative work of this sort in which the geographical spread of results is an intrinsic

factor in the design, the learning and communication may be doubly enhanced.

However, it is important to know that information in itself is not particularly useful in educational contexts but what matters far more than providing young children with information is teaching them how to evaluate, extend, and adapt ideas. Ideas provide meaning and ultimately give rise to new information, and not the other way round (Roszak,1988). Roszak concluded that there was a danger that students, given too many tasks of information handling, would not have time to think, understand and generate new ideas. In other words, the students could become spoilt children as they would always wait on the machines to spoonfeed them. There is no time to sit down and investigate into information given to them. Contact with teachers practically will help them to have direct interactions. They could ask questions, seek other friends' opinions, consult text books, etc.

Atkins (1993) noted that it can be counter- argued that it is only through the careful assessment of apparently objective facts, through the outcomes of researches for patterns and anomalies in data, through juxtaposition of findings or of images, that new sense making can occur. He said that much of scientific metholodogy could be said to depend on handling and using information. For those who see information as essential to knowledge creation, the formation of new ideas and the interactive technologies provide an important tool.

According to Atkins (1993), technology offer a range of ways of structuring the materials to be learned. Good programme learning provides materials that can be broken into systematically, and logically manageable units. The relationship between the sub-units

in a system can be demonstrated graphically. He believed that complexity of a particular process could be built up with links within and between the related variables through which explicit progress of students could be monitored. He said that feed-backs and corrections could be done instantly. Errors could be tracked and remedied. It gives opportunity to students to control pace and sequence as well as depth - this is a choice of path ways through the materials as well as a choice of learning style which the human teachers often fail to do.

Despite all these cosmetic information given, the fact still remain that human teachers stand a better chance of dealing directly with the students. The psychology of human relationship and the feeling of human interaction cannot be swept under the carpet. Human relation is important.

B) Learning for Conceptual Understanding and Change

Conceprual theorists see learning as the path to understanding and conceptual change. In Eisner's (1985) terms, its basis of justification has more to do with "academic rationalism" and "personal relevance" than with societal relevance and utilitarianism. It starts from criticisms of the limitations of much conventional teaching which focuses on knowledge acquisition. This is very relevant to the implementation of a programme which is systematically organised to care for certain needs, values, skills, competence, expression of ideas, feelings, emotions and moods. He argues from empirical point of view that the so-called learning acquired by many students remains divorced from their understanding and interpretation of the world. They pass examinations and do well on assessment, but cannot explain in their own words the fundamental theories or principles of how things

work or why people or phenomena behave as they do in the real world around them outside the classroom and laboratory. They may reason outside the lesson taught to them.

Such students acquired knowledge but have not learnt. Their knowledge has not changed their understanding. They may acquire formal education but lack the intellectual tools to deal with the ethical and moral issues that subject knowledge raises. These ethical and moral issues include:

(a) mastering of basic principles and concepts as well as ability to transfer and apply them to an understanding of the real world;

(b) understanding the characteristic methods and tests for truth which a discipline uses - e.g. scientific investigations, and an engagement with the societal contexts of the subject area with their attendant ethnic and moral issues.

The review has completely observed the effect of computer learning. Learning on the computer has to be supplemented by learning from the real world. It is in the real world that interactions and practical learning experiences come to life. Students will be able to adapt or use what they learnt when practical contact with class teachers as complementary is used. This makes implementation more real and effective. Learners learn basic principles, skills, concepts and ability to transfer what they learnt to other school subjects.

Implementation of the 1985 national curriculum in Fine Arts programme in secondary schools has objectives to be met. According to Hawes (1982) Implementation of curriculum process involves determining whether the school has, or has not, received the newly recommended materials, assessing teachers' and students' attitudes and understanding in relation to the desired outcome. The societal culture, aspirations and

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needs need to be addressed during the curriculum implementation.

2.8 Financing of Creative Arts Programme.

Provision of ideal art materials, facilities and equipment in Cultural and Creative Arts Education is necessary if effective implementation of the programme is to be achieved. According to Chamberlain in Kwasau (1991), school administrators recommend and secure Board of Education approval to spend large sum of money for the provision of instructional materials.

According to Ozigi (1977), no organization can survive effectively without adequate financial resources at its disposal. Money is needed for payment of staff members, maintenance of the infrastructure, facilities, equipment and materials. Education, he said, account for a very reasonable proportion of state and Federal Government budgets, averaging 25% to 40% in the past years. He added that the budgetary allocation to education will continue to rise as a result of the rapid expansion of the system at all levels.

Government observed that "education is an expensive social service and requires adequate financial provision from all tiers of government for successful implementation of the educational programme" (FME:1981:48). Government calls on the Federal, State, Local Governments, local communities, individuals and organisations to participate in the funding of education (FME, 1981).

Ozigi stated that the ultimate source of revenue for school expenditure is government except private schools that receive no financial assistance from the

government. Ozigi added that schools in Nigeria depend on various sources of revenue. These sources include direct allocation of grants from Federal, State and Local Governments. Other sources include contributions from private organisations, individuals, religious organisations, voluntary agencies, ethnic unions or associations, and gifts from rich philanthropic people. Other possible sources of funding could come through external aids which could be in cash or kind (usually through the government). In addition, school fees, levies, sales from school crops, arts products, magazines, and students activities such as drama, sales of handouts, etc, are other sources. Kwasau (1991:40-41) observed that despite the efforts and some "colossal investments" on education by the government, much of these efforts are yet to be felt in most Nigerian schools or educational programmes. He added that though Government seems to provide annually substantial amount of money for the operation of schools, the funds are inadequate to meet the demands of the schools. This is glaring in schools at both state and local government levels. This was evidenced in the researches carried out in the areas of arts education in many schools in the federation. Creative arts need a lot of money to be taught effectively.

Ilevbare (1991), Buoro (1988), Ado (1987), and Olawaiye (1976) all reported that the problem of funding creative arts programme was acute. The general financial support from the government was too small to purchase art materials for the schools. Other school programmes attracted the greater part of the fund and little was given to art education and could not support art programme. Lack of money makes exhibitions and educational visits impossible (Buoro 1988; Olawaiye 1976).

2.9 Evaluation of the Programme

Curriculum theorists such as Wheeler (1967), Taba (1962), Johnson (1961) and Tyler (1949), among others used evaluation to determine the overall success of a programme. They observed that evaluation helps to check validity and reliability of the hypotheses upon which the instructional programme has been developed and organised. The effectiveness of the particular variables such as teachers and other conditions used to carry forward the instruction programme are checked by evaluation (Akolo 1984).

Doll (1974:363) emphasised the importance of evaluation when he said, "evaluation should be frequent, recurrent and continuous." He added that it is needed at almost every stage of every enterprise, and it should be accomplished with imagination, skill and appropriateness.

The extent of success in determining the achievement or the failure of a programme rests greatly on evaluation. The learners need to acquire facts, skills, attitudes, beliefs and the values that are intended in the programme. The objectives or goals laid down need to be achieved. Evaluation has to consider the suitability of the experiences used for attaining the goals. Appropriateness of the selected content which can result into the achievement of the goals needs to be examined.

Wheeler (1967) explained that evaluation is the coming to conclusion about the success or failure of the educational enterprise by means of some measurement or assessment of change in behaviour. Wheeler enumerated other three educational behaviours which could be evaluated.These are the "initial behaviours which the learners display before the educational experience, the "actual outcome", which are the results from

the educational experiences; and the "intended outcome" which are the expected result as specified in the goals or objectives.

Ross (1978:153) sees evaluation as those procedures designed and employed to give back to the participants in an educational encounter, information about the character and effectiveness of that encounter so that informed decisions might be made by the participants about their future encounters. Evaluation, he added, is a formative process: it affects the form the curriculum will take. Evaluation needs to be comprehensive and regular. Its aim is to keep curriculum action and objectives aligned. However, evaluation is not only formative, it is also summative because it helps to appraise the overall programme from its beginning to the end. Chapman, cited by Akolo (1984:79) perceived evaluation as both an integral part of day-to-day teaching as well as a necessity for the appraisal of the adequacy of programme goals and objectives. Through evaluation, he added, the soundness and appropriateness of the students' engagement in art experiences and resources are determined.

Ross (1978) proposed that before a student is granted a certificate, he should have undergone all the necessary assessments and should be properly evaluated to be sure that he qualifies for it. This will make him to reach the level of competence of the skills necessary for his development. To achieve this, the curriculum must contain all the information and skills necessary for the certification. The implementations should be accurate and the implementers should be qualified to do the teaching well so as to achieve the set objectives and goals.

2.10 Administration and Management of Programme

Richey (1979), in Kwasau (1991) beleives that the educational programme requires goals, a plan to realize the goals and an organisational structure for implementing the plan. If the organisation aims at achieving specific goals, the school goals need to be achieved by the schools through their organisational structure. This means that the efforts of the schools' personnel should be geared towards achieving the goals and objectives set for realization.

To achieve the aims and objectives of the Creative Arts Education, Ilevbare (1990) Ogboji (1986) and Ibekwe (1986) observed that some principals of schools show interest in arts education, while others ignore it completely. They stated that some of the principals gave encouragement by providing a few art materials and facilities to their teachers and students while others did not attach importance to the arts. Field (1970,10) emphatically stated that "art has a place in the curriculum as a right and not as a kind of occupation removed from serious business of school". Art education is recognised as a subject in secondary schools and as such, it should be given its rightful place as other school subjects.

Musaazi (1982), emphasizing the role of the school head, stated that he has many tasks to carry out among which is the execution of the curriculum, seeing to all students' welfare and provision of equipment and working materials for the schools. He added that the teacher should promote effective teaching. This can only be done if the relevant materials and conducive atmosphere are provided. He opined that if the school head is to achieve his goal of improving the curriculum, art education inclusive, he must have an

understanding of the teachers' role so as to work effectively with them.

Musaazi (1982:167) explained that no teacher can be effective in the class without all the necessary materials for the teaching of the subject. He said, "a teacher who has not been provided with test-tubes or other facilities and equipment necessary for his chemistry classes will always remain demoralised as far as teaching is concerned". He advised that principals should do all they could to help create and provide ideal teaching climate within their limits to their teachers in their various subject areas.

Proper implementation of the programme will require activities like field trips, art workshops, excursions, and art exhibitions. Most of the required activities are not carried out in most schools. Buoro(1988) and Ado (1987) observed that art exhibitions and art clubs were organised in only some schools studied. Ado (1987) stated that an "art exhibition is as good as teaching the arts because students learn a lot from it". The beauty of art works can be best seen when displayed. Buoro (1988) noted that field trips, excursions, exhibitions, art clubs and art workshops are aspects of arts education that give memorable knowledge to learners. Through these activities, students are able to see, feel, participate and remember better. They help the students to be more creative and expressive in their class activities. Such experiences help students to recollect their previous experiences.

2.11 Some Previous Studies in Creative Arts Teaching

Witkin in 1974 conducted a research on the teaching of creative arts education in secondary schools in England. The main objectives of the study was to find out the

functions of the creative art activities in students' experiences. The study also included the art teachers' attitudes toward creative arts education, and their teaching strategies. The pilot study was carried out in 36 schools in London, Bristol, Cambridge and the South-west of England. He did not give the specific size of the population used for the pilot study.

Second phase of the intensive study covered six schools with a student population of 5,000. The number of art teachers involved was not specified, but all the English, Arts, Drama and Music teachers were involved.

A minimum of two weeks were spent in each school, observing lessons in English, Arts, Drama, and Music. Ten per cent of the art students and their teachers were interviewed by the researchers. Questionnaires were the main instrument used for the study.

The general results showed that the students had new and interesting things to do most especially in the fine arts. They were less busy in music. They were allowed to develop their ideas in the way they liked in the visual arts. Development of ideas and imagination was observed in drama but it was low in music. Visual arts were given more attention than drama and music.

Based on the result obtained in the study, one may be right to say that the freedom given to the art students to develop their own ideas the way they liked yielded the positive results that was observed in the visual arts. One may also say that the art teachers were more of the visual arts than of the performing arts. The students needed some one who is knowledgeable in the performing arts to bring them to the awareness of the subjects. To

do this effectively, there should be effective teachers who are learned in this area of study.

The study revealed that the students were not given enough freedom in the drama and music classes to develop their own ideas. This was why the performance in music and drama was low. For the students to perform equally well in drama and music as reported in the visual arts, equally attention needs to be given to the students. Materials and other facilities need to be provided and distributed to the students for their manipulation.

A similar research was carried out by the American Institute of Research. Flanagon in (Payne 1974) was commissioned to evaluate the educational programme of the public school system. About 13,000 students were involved in the study. The main purpose of the study was to investigate and improve the educational programme in the public schools. The area of concentration included:

(a) the learning abilities of students and their achievement in comparison to state and nation schools;

(b) the suitability of the programme and the instructional methods used;

(c) the effectiveness of the teachers and staff in helping the students to select and work toward appropriate goals and objectives;

(d) the degree to which the students are encouraged to develop a sense of responsibility for their own behaviours and the extent to which they are stimulated to learn beyond minimum requirements; and

(e) the provisions for the education of children with exceptional needs.

Various methods were used in data collection: (a) information was obtained from cumulative records of students in the schools; (b) questionnaires on the school programme

were distributed to students in grades 6,9 and 12; (c)teachers and specialists in the programme were interviewed regarding the students' behaviours and problems as stated in their school records; (d) each student was interviewed to confirm the information gathered through the other methods; and (e) the graduates of 1960 and 1964 of the school were sent questionnaires in the summer of 1965. The purpose was to get their progress reports on the extent to which they had actually continued the educational and occupational plans for which they were prepared when they were in high school.

The outcome of the study was that greatest improvement in the school programme could be expected by focusing on: (1) individualization of instructions in the school; and (2) increment in students' orientation, responsibility, motivation and maturity in planning as well as in preparing them for important life roles.

The study also revealed that the students needed to be given more attention in schools. The methods used in the implementation of the programme needed changes. One may say that the teachers were not dedicated enough to their work. They needed to change their approach to the programme. The students' progress should be upper most in their minds. The students should be given the opportunity to create and plan their works on their own. The teachers need only to direct and guide the students. They should be encouraged to work on their own with supervision from the staff.

Frazer (1977), according to Adegboye and Oladigbolu (1984), reported two approaches that could be employed when evaluating curriculum goals. These include the empirical analysis which involves the use of questionnaires and interview to find out on the opinions about the value of goals, and the logical analysis in which there is an evaluation

of a set of goals in terms of cogency of arguments for setting up the goals, or consequences of achieving the goals or the connection between the goals and the existing high order values. Frazer said that the empirical analysis had a lot of shortcomings ranging from difficulties in formulation of question to getting a true representation from the population. He then emphasised the logical analysis approach which he added could be a method of goal evaluation in all disciplines.

Frazer (1977), still in Adegboye and Oladigbolu (1984) also reported some science programmes which were evaluated using the logical analysis approach. He reported a consensus of expert opinion on desirable aims for science teaching. Articles were located stating the aims considered desirable for science education and a systematic scripting was made of all articles appearing in science education and journals of research in science teaching in a decade, from 1963 to 1973. A total of 117 different references were identified to have provided statement of aims considered desirable for science teaching. It covered a wide spectrum of opinion ranging over many years. Opinions were coming from teachers, scientists, science teachers, educators, curriculum committee and others. One thousand, five hundred and forty - seven (1,547) stated aims were discovered in the 117 references.

The Klopfer's classification model was used in analysing the aims. The table on page 60 was adapted from a journal. It shows opinions about the importance of aims in science education in the modified Klopfer model of classification. Frazer explained that reports that E.O related to "theoretical models" G.O "Manual skills" and S.O. "cognitive styles" were advocated relatively infrequently in both proportion of references and aims

while (A.O,B.O,C.O,D.O,F.O and L.O) were advocated in the research more frequently than the former. Frazer then concluded that goals might be evaluated in terms of the congruency between the emphasis given to different aims and the categories of the curriculum project by the experts sampled.

Table 2.1 Classification of Opinons Based on Klopfer's Modified Classification Model

Category	Title of Category	Reference Number	Reference Proportion	Stated Number	Aims Proportion
A.O	Knowledge and Comprehension	71	0.61	135	0.09
B.O	Process of Scientific inquiry (I) observing and measuring	62	0.53	156	0.10
C.O	Process of Scientific inquiry (II) seeing a problem and seeking a way to solve it.	57	0.49	168	0.11
D.O	Processes of Scientific inquiry (III). Interpreting data and formulating generalization	71	0.61	224	0.14
E.O	Processes of Scientific inquiry IV. Building, testing and revising a theoretical mode	18	0.15	25	0.02
F.O	Application of Scientific knowledge and methods	53	0.45	83	0.02
G.O	Manual skills	21	0.18	26	0.18
H.O	Attitudes and interests	89	0.74	276	0.05
I.O	Orientitation (Includes philosophical and social aspect of science)				
L.O	Process of scientific inquiry (V) using the literature	41	0.35	80	0.05
S.O	Cognitive styles (includes activity and cognitive preferences	7	0.06	7	0.00

Frazer also revealed that the modified Klopfer classification model was used in evaluating the intrinsic worth of the goals of the Australian Science Education Project (A.S.E.P.). It was found out that there was a striking similarity between the proportion of A.S.E.P stated aims in each category and that of the science curriculum evaluation

discussed earlier. To illustrate this consequence, a Spearman rank order correlation coefficient was calculated between the ranks of the proportions for the statements, various aims categories in A.S.E.P's statement and in the one from the first report. The correlation was found to be 0.90 which indicates the existence of a high congruency between the relative emphasis given to different aim categories by A.S.E.P and the stated aims in science curriculum evaluation discussed. This was interpreted as providing some support for the intrinsic worth of A.S.E.P's stated aims.

Eisner (1972) reported a study undertaken by Bruno Betterhein in 1943 on student attitudes towards art. An instrument containing 170 items was administered to 246 college students attending two colleges, one in the East and the other in the South. The instrument used contained such items as:" All art is imitation; the artist, much more than the scientist, is the person who promote the development of human culture" and "Artists who defy tradition do not add anything to the mainstream of art". Students responded to the items by indicating whether they agreed, disagreed, or uncertain. The most significant aspect of the finding of the Betterhein's study was the inconsistency of students responses. Students were said to answer both affirmatively and negatively to sets of questions on the same issue.

Eisner (1972) revealed that students believed art was a powerful means of influencing people and that artists should receive more remuneration, even though they had no idea of how much artists earn for a living. Eisner (1972:144) concluded that "the students seem to study art mainly for two reasons, - because they want to gain knowledge and because they enjoy art courses".

Studies carried out at the Ahmadu Bello University, Zaria have some bearings on "the Implementation of Cultural and Creative Arts Programme" in schools. The studies covered post-primary institutions in the country. Some of the investigators used secondary schools, while others used the teachers' colleges Some concentrated on the upper classes of the senior secondary schools and colleges, while others used the junior classes.

Students with different art and cultural backgrounds were used. The subjects were also brought up in different geographical environments. Such diverse variables made the studies more reliable.

Annuleh (1983) investigated the implementation of Art Education programmes in post-primary institutions in Benue State. He used 328 art students, 18 art teachers, 21 principals and 10 parents for the study. There was a total of 377 subjects. The instrument used in the study was a questionnaire. He used the interview to validate the information gathered through questionnaire. Personal observations were also used to concretise the information collected through questionnaire and interview.

The study revealed that the 1974 and 1978 editions of A.B.U art programmes used by the schools were not adequate for the schools in Benue state. Art teachers did not make any innovation or adjustment in the programme presented to them for implementation. The teaching methods used by the art teachers did not encourage creativity and growth in imagination. There was no time for experimentation with materials, tools and the few facilities available.

Parents and the students developed hatred for the subject because of the poor methods of teaching it. Most of the art teachers were not qualified. There was no

supervision of art education. The supply of art materials was inadequate and there were no infrastructures. Time allocated to the subject was too short. The principals, education officers and supervisors showed "I don't care" attitude toward art education.

Ogboji (1986) investigated the problems and prospects for art education in Junior Secondary Schools in Anambra State. His population covered art teachers and their art students from 10 schools at Abakaliki, Nsukka, Ukana, Enugu, Abor Enugu, Awka and Onitsha. There were a total of 198 art students and 14 art teachers involved. The instruments used for data collection were questionnaire, interview and direct observation to validate the information obtained through questionnaire.

The investigation revealed that the foremost constraint in the teaching of the cultural and creative arts education was lack of qualified and experienced art teachers. Art, being a compulsory subject, needs adequate number of teachers to teach it effectively. Art education was highly appreciated by the students. Studio equipment, facilities and art materials were inadequate. Students bought their materials. Poor funding was recorded in the schools. Improvisation was the order of the day for the art teachers and the students. Most of the schools had no studies at all, and so regular classrooms were commonly used.

Time allocation to arts was not sufficient - two periods a week per class. Some of the principals were not interested in fine arts. Other subjects were better treated than fine arts.

He recommended sufficient qualified art teachers for the teaching of art in schools. Provision of art materials, studios and equipment were highly recommended. He suggested that more time should be given to fine arts and advised that the Nigerian Society for

Education Through Art should coordinate art programmes at state and local government levels. Art teachers should join the association. Art exhibitions, clubs, field trips, workshops, and career conventions are all recommended as activities for students and teachers.

Meseda (1985) investigated "the scope, content and sequence of art education programmes in post primary schools in the Federal Capital Territory, Abuja". Activities of art teachers and art students in 5 sampled secondary schools and teachers' colleges were examined. There were 466 art students and 9 art teachers involved.

The main instruments were questionnaire for the art teachers and art students, and checklists for observations and documentary evidences such as past examination results, time tables, art syllabus and students past works in art. These were carefully examined. Simple frequency distribution and percentages were used for analysing the data collected.

The results revealed that (1) the students liked art education; (2) the content and scope of the syllabus was narrow; and (3) theories such as art history, art appreciation, aesthetics, art criticism and the like were not taught. There was a shortage of art teachers. The few available ones were not qualified. The syllabuses in use were not uniform. There were shortages of art materials, facilities, studios and tools. Teaching methods were not appropriate and poorly executed. Appropriate recommendations were made for improvement.

Ilevbane (1990) examined the status of Creative Arts Education in Warri Local Government Area of Bendel state. Eleven secondary schools were involved. There were 730 art students and 19 teachers involved in the study. The main instrument used was a

25 item questionnaire covering personal data, location of the schools, art materials, equipment, facilities and time-tabling. The other instruments used included an interview guide used with 10 students from each school and all their art teachers. A checklist was used to observe art works, art studios and other relevant documents.

The finding of the study shows there was a shortage of qualified teachers. Twelve of the 19 art teachers were trained art teachers. Others were Diploma and B.A. (Art) degree holders. Most of the art teachers taught only the visual arts. Time tabling was not adequate. Equipment, facilities and art materials were inadequate. There were no school visits, but exhibition of art works was done by many schools. Art classes were carried out in regular classrooms. There were no storage facilities and there were no studios. The principals were not providing art materials for the art teachers.

2.12 Summary and Conclusion of the Chapter

The National Policy on Education introduced creative arts into schools to keep Nigeria's culture alive through visual arts, drama, music, and other cultural activities. This can only be done through the availability of certain basic resources such as staffing, of art materials, facilities, quantitative curriculum content and money. These are necessary tools for the effective implementation of the cultural and creative arts programme. Without all the necessary supports, the achievement of the national aims and objectives, will be a failure.

According to Beauchamp (1968) and Dare (1986) to meet the stated aims and objectives, the following tasks of curriculum implementation need to be followed:

(a) arrangement of the school environment (Beauchamp, 1968);

(b) teachers' development of their instructional strategies to communicate the content of the curriculum to the students (Beauchamp, 1968);

(c) strategies for curriculum planning and successful implementation which seek behavioural outcomes which can only be brought to light through teaching-learning activities, (Beauchamp, 1968);

(d) induction courses organised by head teachers for their teachers on the best approach to the implementation of the programme (Dare, 1986);

(e) prepared publications, materials, equipment, etc, made available to teachers to enhance successful implementation (Dare, 1986); and

(f) teachers should communicate frequently with the Curriculum Section of the Ministry of Education on details of implementation (Dare, 1986)

It is therefore important that teachers should commit themselves to use the curriculum as a point of departure for the development of instructional strategies which should be directed by the implementation section of the Ministry of Education.

It was also observed that field trips, excursions, art workshops and art exhibitions were not practiced by most of the schools studied. These should be encouraged as seeing, feeling, and participating enhance learning more than theories alone.

The reviewed literature suggests that there were problems in the implementation of cultural and creative arts programme in Nigeria. It has been revealed that the main cause of the problem was negligence of the programme. It is, therefore, important that Beauchamp's and Dare's suggestions on tasks of curriculum implementation be used in order to achieve the national objectives.

CHAPTER THREE

3.0 RESEARCH METHODOLOGY

3.1 Introduction

This chapter explains research methods and procedures used in the collection and analyses of the data collected. It presents the appropriate instruments used, the population and sample population, administration of the instrument and the statistical methods used in the study.

3.2 The Population

The population for the study included secondary school in northern Nigeria, senior secondary school art student and art teachers. The students came from different parts of the country and are from many ethnic groups with their parents working in different places/jobs. The students were categorised into senior secondary II and III; Such students were in a better position to know what was happening in the fine arts than the JSS and SS I. The art teachers were also involved. Both male and female subjects were used and a total population of 570 was used for the study. The table 4.1 shows the demographic data of the total respondents. The table contains the number and the percentages of the various categories of respondents in relation to the total responses.

3.3 Sample and Sampling Procedure

The researcher used 48 schools for the study. The smallest sample from any school was 3 students with one teacher while the largest was 29 with 5 art teacher. These

differences were brought about by the size of the schools and the number of students offering art education in the schools. The number of art teachers in the various schools ranged from one to five. The reasons were similar to those of the art students.

There were 48 schools offering art in the senior school. there were nine in Kaduna state, 11 in Katsina state and 28 in Kwara state. Kwara state had the largest number of schools followed by Katsina and Kaduna states.

3.4 Administration of the instrument:

Due to the distance between the states and zones, the researcher employed research assistants to help administer the instrument. These were art teachers from the schools. They were thoroughly briefed by the researcher on how to go about the exercise. Each zone was either visited by the researcher himself or the research assistants. The art teachers in each of the schools assisted in administering the art students' questionnaire. The art teachers also filled their own questionnaire.

3.5 Instrumentation

3.5.1 Development of the Instrument

The instruments were constructed based on the information collected from the literature review. Two sets of questionnaire were used for data collection. One set for the art students and the second set for the art teachers. Students of senior secondary II

and III (SS II and SSIII) as well as their art teachers were involved.

The students' questionnaire contained 35 items. The first 5 items were information about the students themselves and their schools as well as their class levels. Item 6 to 25 demanded information about the curriculum, staffing, materials, equipment and facilities. It also demanded information on the implementation of the national fine arts education programmme. It required information on art teachers, evaluation system and the major activities in the programme. Items 27 - 35 sought information about exhibitions, excursions, supervision, arts clubs, and the students' interests in studying art education.

The art teachers' questionnaire contained 38 items. The first section (questions 1 - 6) dealt with the teachers biodata, while 7 - 17 sought for information about the provision of materials, equipment and facilities. Items 18 - 25 demanded information about the implementation of the cultural and creative arts programme and teaching methods used by teachers. The last section which was items 26 - 38 dealt with exhibition of art works, time allocation, teaching methods, field trips, art clubs and the willingness of the students to continue studying art education. Information on the content of the programme was also provided. There were some similarities in the students and art teachers questionnaires.

A pilot test was carried out in two of the fine arts offering schools in Zaria to see to the appropriateness of the instruments. This was to help the researcher to identify areas of problems, to prevent avoid ambiguities and to find out what items were redundant.

3.5.2 Validation

The two sets of research questionnaires were validated by seven lecturers in the Faculty of Education, Ahmadu Bello University, Zaria. All the validators were university lecturers in their various areas of specialization. All were teachers and supervisors of higher degree programmes in their respective areas of specializations.

3.5.3 Pilot study for Reliability of the instrument

Fifty (50) students from one rural school and one urban school were for the pilot study. The students' questionnaire was administered to forty-seven (94%) of the students while the teachers' questionnaire was adminsitered to six (6) art teachers. All the Fourty-seven administered to students were retrieved as well as the six given to the teachers. The population and the sample for the pilot study were indentical with the real population and sample under investigation.

The data collected were scored in order to estimate their reliability. The students' questionnaire indicated a Crombach Alpha co-efficient of part I = 0.7260 and part II = 0.7139 while Guttman (Halfsplit) produced a co-efficient of 0.8354. The teacher's instrument indicated a Crombach co-efficient of 0.3105 while that of Guttman (Half split) co-efficient was 0.8630. All the co-efficient scores were found to be significant at 0.05. Hence, the instruments were said to be satisfactorily reliable.

3.6 Data Analysis

Percentage was used in computing the data collected for easy statistical calculation. According to Adoke (1987) in Kwasau (1991), any set of frequencies can be transformed to percentages in order to facilitate statistical calculation. By so doing, the researcher was able to reduce the different sets of the numbers obtained to comparable sets of numbers common denominator.

T-test was used to test the level of achievement of the set objectives. Using it reduces major errors in the course of testing or answering the set questions in the questionnaires. T-test is good for comparing the means of large groups as well as for the set of differences between two independent sample means

According to Okatahi and Ikeotuonye, (date not indicated), T-test is best used for differences between two or more groups of variables that are either related or independent. Similarly, Rosccoe (1969) stated that if a researcher is interested in differences/comparison between groups as in the case of male/female, teacher/students, and other related variables, the best statistic to use is T-test. It is therefore, not out of place to use T-test for this study since all the requirements for the use of t-test are found in this research work. A 0.05 level of statistical significance was used for acceptance or rejection of the null hypotheses

CHAPTER FOUR

4.0 ANALYSIS OF DATA

4.1 Introduction:

The results and discussion of data collected for this study are reported in this chapter. Its organisation is based on the hypotheses and the objectives of the study. The data collected were summarised through tables and simple statistical procedures which were used to make the data easy for interpretation. It is anticipated that the data and their discussions could provide a reliable evaluation of the National Curriculum in Fine Arts programme for Senior Secondary Schools in Northern Nigeria.

4.2.0 The Art teachers-Biodata

There were 81 art teachers who responded to the teachers' questionnaire . There were 59 male teachers representing 72.8% and 22 females representing 27.2%

Table 4.1: Distribution of the subjects according to the variables.

S/N	Subjects	Variables	No of Respondents	Percentage
1.	Subjects	Teachers	81	14.00
		Students	489	86.00
		Total	570	100.00
2.	Teachers by sex	Males	59	72.80
		Females	22	27.20
		Total	81	100.00
3.	Students by sex	Males	225	46.00
		Females	264	54.00
		Total	489	100.00
4.	Teachers by qualification	DFA	3	3.70
		HND	3	3.70
		NCE	17	21.00
		B.A	14	17.30
		B.A.Ed/B.Ed	42	51.90
		PGDE/MA,MED/PhD	2	2.50
		Total	81	100.00
5.	Teachers by teaching Experience	0-10 yrs	39	48.10
		11-20yrs	31	38.30
		21 and above	11	13.60
		Total	81	100.00
6.	Students by classes	SS II	284	58.1
		SS III	205	41.90
		Total	489	100.00

The total number of respondents for the study was 570 out of which 489 were students representing 86% while the remaining 81 were art teachers representing 14% of the total respondents.

There were 225 male students representing 46.0% while the female students were 264 representing 54%. This is a report of the result.

Teachers with B.A. Ed/B.Ed were 42, representing 51.9%; 14 (17.3%) were also degree holders with the B.A honours in Fine and Industrial Arts; only 3(3.7%) had. Diploma in Fine Arts 3(3.7%) also had Higher National Diploma while 17 representing 21% had the National Certificate In Education. There were 2 (2.5%) post graduate art teachers.

There were about 75.4% qualified art teachers in the schools. These include the NCE holders, the B.A. Ed/B.Ed degree holders as well as the postgraduate/higher degree holders. The Diploma holders and the B.A (Hons) certificate holders might not be very effective because they lacked teaching qualification. Those with postgraduate degrees could fall into this group too because their areas of study were not indicated.

Experience-wise, 39(48.1%) had teaching experience of between 1 and 10 years. Thirty-one (38.3%) of them had teaching experience of between 11 and 20 years, while the remaining 11 (13.6%) had more than 21 years. Table 3.1 also shows that art teachers with experience of between 1 - 10 years were more, followed by those with 11-20 years. One could then conclude that there were experienced art teachers in the schools.

The table also shows that there were 284 (58.1%) students drawn from senior secondary II and 205 (44.9) students from senior secondary III. A total number of 489 students were involved.

4.3. The National Curriculum in Fine Arts for Senior Secondary Schools.

Table 4.2.: Availability of Fine Arts Programme.

S/N	Item		Responses: Positive T	Positive %	Uncertain STS	Uncertain Tr	Uncertain %	Negative Sts	Negative Tr	Negative %
1.	I am provided with the programme	Trs	57	70.4	- -	15	18.5	- -	9	11.1
		Sts	-	-		-	-		-	-
2.	I have the National curriculum which consists of fine art, music and drama	Trs	47	58.0	- -	5	6.2	--	29	35.8
		Sts	-	-		-	-		-	-

In response to whether a copy of the programme was available in the schools, 57 (70.4%) of the teachers affirmed that they had the programme, fifteen (18.5%) out of the 81 art teachers were not sure, while the remaining 9 (11.1%) denied seeing it at all.

On the issue of having the national curriculum 47 (58.0%) agreed that they had it. Five (6.2%) were not certain while 29 (35.8%) said they did not. However, this might not be considered to be very necessary if the national curriculum in Fine Arts was available in the schools. This is because the drama and the music aspects of the overall curriculum might not be considered to be useful to them as their main concern was more with the Fine Arts than with Drama and Music.

4.4. Materials, Equipment, Facilities and Their Sources

Ten major hypotheses were tested to ascertain the level of agreement between the art teachers' and the art students' opinion scored and responses to the questionnaires based on the evaluation of the 1985 National Curriculum in Fine Arts programme for senior secondary

schools in Northern states of Nigeria.

Hypothesis 1

There is no significant difference between Art teachers' and students' scores in respect of responses to questions on the availability of Art materials, equipment and facilities in various schools.

Table 4.3: Availability of art materials, equipment and facilities in the various schools.

Group	No. of Cases	Mean	Standard Deviation	Standard Error	T value	D.F	t-critical	P*
Students	489	2.4939	0.774	0.035	11.75	568	1.96	0.000
Teachers	81	3.5463	0.551	0.061				

* Significant at P 0.05 = level

A t-test was performed to test the hypothesis. the comparison of mean scores of art teachers and that of students response (3.5 and 2.49) is of significant difference at ($P < 0.5$). The null hypothesis was threfore rejected.

Hypothesis 2

There is no significant difference between Art teachers' and students' scores with regard to responses to questions on the sources of the materials, equipment and facilities.

TABLE 4.4: Sources of Art Materials, Equipment and Facilities

Group	No. of Cases	Mean	Standard Deviation	Standard Error	T value	D.F	t-critical	P*
Students	489	3.1856	0.656	0.030	5.41	568	1.96	0.000
Teachers	81	2.7412	0.839	0.093				

* Significant at P=0.05 level

A t-test was performed to test the hypothesis. The comparison of mean scores of art teachers (2.74) and those of art students (3.19) shows a significance difference at $P < 0.05$. The null hypothesis was therefore rejected.

Hypothesis 3

There is no significant difference between Art teachers' and Art students' scores with regard to responses to questions on the adequacy of art materials, equipment and facilities provided.

TABLE 4.5: Adequacy of the Materials, Equipment and Facilities.

Group	No. of Cases	Mean	Standard Deviation	Standard Error	T value	D.F	t-critical	P*
Students	489	2.9980	1.239	0.056	8.99	568	1.96	0.000
Teachers	81	1.7284	0.689	0.077				

* Significant at P=0.05 level

A t-test was performed to test the hypothesis. The comparison of mean scores of the teachers response (1.73) and those of the art students (3.00) shows a significance difference at $p < 0.05$.

The null hypothesis was therefore rejected (see table 4.5 above).

Hypothesis 4

There is no significant difference between Art teachers' and Art students' opinion scores on the component of cultural and creative arts education taught and learnt in secondary schools.

TABLE 4.6: Components of Fine Arts Education Implemented in the Schools

Group	No. of Cases	Mean	Standard Deviation	Standard Error	T value	D.F	t-critical	P*
Students	489	3.1403	0.678	0.031	4.67	568	1.96	0.000
Teachers	81	2.7753	0.452	0.050				

* Significant at P=0.05 level

A t-test was performed to test the hypothesis. The comparison of mean scores of art teachers' and students responses (3.14 and 2.78 respectively) shows significance at $P < 0.05$. The null hypothesis was therefore rejected.

Hypothesis 5.

There is no significant difference between Art teachers' and Art students' scores regarding responses to questions concerning implementation of cultural and creative arts education programme.

Table 4.7: Implementation of the Fine Arts Education Programme.

Group	No. of Cases	Mean	Standard Deviation	Standard Error	T value	D.F	t-critical	P*
Students	489	2.3252	0.820	0.037	6.51	568	1.96	0.000
Teachers	81	2.9877	1.006	0.112				

* Significant at P=0.05 level

A t-test was performed to test the hypothesis. The comparison of mean scores of art teachers' and students' response (2.99 and 2.33) shows a significant difference at $p < 0.05$. The hypothesis was therefore rejected.

Hypothesis 6

There is no significant difference between Art teachers' and students' scores in respect of responses to questions concerning time-tabling and its adequacy in the various Secondary Schools investigated.

To test this hypothesis, t-test statistic was used. The summary is computed below.

Table 4.8: Time Tabling and Its Adequacy in the Various Schools.

Group	No. of Cases	Mean	Standard Deviation	Standard Error	T value	D.F	t-critical	P*
Students	489	2.8129	0.671	0.030	4.77	568	1.96	0.000
Teachers	81	2.4136	0.840	0.093				

* Significant at P=0.05 level

The comparison of mean scores of art teachers and students response (2.41 and 2.81)

ows a significant difference at $P < 0.05$. The null hypothesis was therefore rejected.

Hypothesis 7.

There is no significant difference between the art teachers' and students' scores regarding responses to questions on the methodology used in teaching and learning cultural and creative arts in the various secondary schools.

T-test statistic was used to test this hypothesis. The summary is shown on table 4.9 below.

Table 4.9: Methodology Used in Teaching and Learning Fine Arts Education.

Group	No. of Cases	Mean	Standard Deviation	Standard Error	T value	D.F	t-critical	P*
Students	489	2.2810	0.668	0.030	1.11	568	1.96	0.266
Teachers	81	2.3679	0.535	0.059				

* Not Significant at P=0.05 level

Hypothesis 8

There is no significant difference between the art teachers' and Art students' scores with respect to responses to questions on the exhibitions and excursions of their respective schools.

To test this hypothesis t-test statistic was used. The summary of the computation of the data is represented below

Table 4.10: Art Students' and Art Teachers' Responses on the Exhibition and Excursion of Their Schools.

Group	No. of Cases	Mean	Standard Deviation	Standard Error	T value	D.F	t-critical	P*
Students	489	3.0112	0.594	0.027	1.40	568	1.96	0.161
Teachers	81	2.9136	0.488	0.054				

* Significant at P=0.05 level

The comparison of mean scores of art teachers (2.91) and students (3.01) responses did not show any significant difference. The null hypothesis was therefore retained.

Hypothesis 9

There is no significant difference between Art teachers' and students' scores in respect of opinions on the students' interests in cultural and creative arts education

To test this hypothesis, t-test statistic was used. The summary is as shown on table 4.11 below.

Table 4.11: Students' Interests in National Fine Arts Education.

Group	No. of Cases	Mean	Standard Deviation	Standard Error	T value	D.F	t-critical	P*
Students	489	2.7072	0.698	0.032	4.93	568	1.96	0.000
Teachers	81	2.3148	0.391	0.043				

* Significant at P=0.05 level

The comparison of mean scores of art teachers' 231 and studnets 2.71 shows a significant difference at $P < 0.05$. The null hypothesis was therefore rejected.

Hypothesis 10

There is no significant difference between the views of Art teachers and those of Art students with respect to the availability of Arts Clubs and supervisors' visits to their secondary schools.

Table 4.12 below tested the hypothetical t-test of the hypothesis above. The summary is shown on the table.

Table 4.12: Views of Art Teachers and Students with their secondary schools regards to the Availability of Art Clubs and Supervisors' Visits.

Group	No. of Cases	Mean	Standard Deviation	Standard Error	T value	D.F	t-critical	P*
Students	489	3.1912	0.889	0.040	10.33	568	1.96	0.000
Teachers	81	2.1049	0.797	0.089				

* Significant at P=0.05 level

A t-test was performed to test the hypothesis. The comparison of mean scores of the art teachers' responses' (2.10) and students' responses (3.19) at $P < 0.05$ shows a significant difference. The null hypothesis was therefore rejected.

4.5. Discussions

This study was intended to evaluate the level at which the 1985 National Curriculum in Fine Arts Education was being implemented in senior secondary schools in Northern States of Nigeria.

The major findings in this study have indicated significant differences existing between the responses of both the art students and their art teachers.

The stated hypothesis 1 which revealed the degree of agreement between the art students' and the art teachers' responses on the availability of art materials, equipment and

facilities was significant at t-value of 11.75 and $P < 0.000$ with df of 568. The mean score for the students' was 2.4939 with SD of 0.774 while the teachers' was 3.5463 with SD of 0.551. The explanation to this significant difference could be that the art teachers were trying to expose the image of the school by saying that there were not enough art materials, equipment, and that facilities were inadequate in their schools. Based on lack of art materials, Chamberlain (in Kwasau (1991) observed that because of lack of materials, school administrators recommended and secured Board of Education's approval to spend large sum of money for the provision of instructional materials, projectors, tape-recorders and charts. He observed that some irrelevant labouratory, workshops and materials were supplied but left to rot away. Others are kept away because the teachers did not know how to use them. It was noted that some equipment and materials were sent to, or applied for in schools without teachers who had the knowledge of their use. The same observation was made by Bozimo (1987) where equipment of the teaching of introductory technology were supplied but not used for almost a year. This may not be true for arts and crafts. Wangboje (1991) reported a school where the principal was ready to provide only ₦10.00

Others who reported lack of art materials in their various studies included Churchill (1971), Olawaiye (1976), Meseda (1985) and Buoro (1988). They all emphasized the importance of art materials, equipment and facilities in teaching and learning.

On the other hand, the art students were satisfied with the little art materials they had. Lack of art materials, equipment and facilities was no problem as long as they had something to work with.

Hypothesis 2 compared the art students' and teachers' responses on the sources of art

materials, equipment and facilities. The result of the analysed data was also significant at P 0.05 level. The t-value (5.41), and t-critical (1.96) at P-0.000 with df of 568 was obtained. This hypothesis was then rejected.

The point of rejection of this hypothesis might be due to the low level of disagreement of the students' responses as compared to the art teachers responses. However, it was observed that the students provided themselves with art materials. This was agreed upon when the researcher had discussions with 50 students and some art teachers. It could then be concluded that students obtained their art materials through the help of their parents who paid the money. This did not agree with Chuchill (1971) and Kenneth (1971) who felt that the government should fill the classroom with materials, equipment and facilities for class works. This was what they called "a whole school environment". The studio is to the art students as laboratory is to the science students.

Hypothesis 3 showed that there was no significant difference between the views of both the art students' and the art teachers' about the adequacy of the art materials were. The t-value was 8.99 while the t-critical was 1.96 with df of 568 at P-0.000 level. The student $\tilde{x}$ was 1.7284 with sd of 0.689

As far as the art students were concerned, the art materials, equipment and facilities supplied to the schools were not adequate. This might be because they sourced these materials by themselves. The school authorities were not producing enough to merit the glory. On the part of the art teachers, the materials were adequate. It was not necessary to look at the sources. However, Sofolahan (1987) observed that adequate art rooms were necessary for effective implementation of art classes. Chamberlain, in Kwasau (1991) said, ... the school

administrators recommend and secure Board of Education approval to spend large sum of money for the provision of instructional materials such as map, globes, art materials e.t.c. Similarly, Olawaiye (1976), Meseda (1985), Musa (1991) and many others emphasized lack of art materials in Nigeria schools. This goes on to confirm the fact that art materials were not adequate. Based on the discussions and observation made by the researcher, art materials, equipment and facilities were inadequate. This was contrary to the promise made in the NPE (FME:1981).

Hypothesis 4 tested the components of the fine arts education taught and learnt in the various schools. The result showed the t-value to be 4.67, $P < 0.000$ with df of 568 at $P < 0.05$ degree. The student $\bar{x}$ score was 3.1403 with Sd of 0.031 and teachers $\bar{x}$ of 2.7753 with sd of 0.452,. This means that the difference ? was significant and hence it was rejected.

The reasons for the rejection might be because the art students could not know or differentiate between the 3 components of arts: visual arts, drama and music. More than 86% teachers taught art history while only 33.1% learnt it. This research attributed the reason behind it to lack of knowledge or understanding of the difference between art history and art appreciation. From the discussions held with some of the students and their art teachers, it was discovered that the art students classified art appreciation as a continuation of art history.

Other areas where gaps were created were in the areas of the teaching and learning of drama. The students responses were high (64%) compared to that of the art teachers' which was only 14.8%. The possible reason for the difference might be that the students learnt drama as part of English literature. The art teachers did not teach it but the art students learnt it under literature in English.

Teaching of music was not done in most of the schools. From the interview held with the students, music was not taught to them. This corroborated the art teachers' responses.

Hypothesis 5 was meant to find out the views and opinions of art students and the art teachers on the implementation of Cultural and Creative Arts Education in Nigeria secondary schools.

The result as summarised in table 4.4.5. showed that t-value was 6.51 $P = 0.000$ was significant at $P < 0.05$ with df of 568. This caused the rejection of the null hypothesis.

Both the art students and the art teachers responded positively to the adequacy of the methods used for the implementation and the learning of art education.

The rejection of the hypothesis might be caused by the level of acceptance of the hypothesis. The level of the art teachers' acceptance was higher than that of the art students. The students' level of acceptance ranged from 50% to 70% while that of the art teachers was within 70% and 96%. Therefore, the hypothesis was rejected.

The percentage of the responses to this hypothesis is not too discouraging. According to Beauchamp (1968), teachers should use the curriculum as a point of departure for the development of instructional strategies. Adesina (1981) in Ushe (1994:37) said.,

> There is a huge gap between the formulation of a plan and its implementation... Implementation is the "Achiles heel" of educational planning. Even when a plan is rational comprehensive, coherent and its implementation may well be partial, slow and inefficient and the end result may even be inferior to what have been expected in the absence of a plan.

Every successful programme needs qualified and dedicated manpower. Sofolahan (1987) observed that (1) physical planning, (2) high explosion in school population, (3) lack of qualified teachers and (4) large or crowded classes make implementation of planned programme difficult.

Three approaches were recommended for teaching Fine Arts viz:

(1) Free activities (problem solving);

(2) directed activities; and

(3) Comparative analysis using subject matter, utilization of space and problem of portraiture and use of colour to form.

Hypothesis 6 investigated the art students' and the art teachers' views on the time allocated to art education in the various schools. The hypothesis was rejected. The mean score for students' and art teachers' responses were 2.8129 and 2.4136 respectively. The t-value of 4.77, $P<0.000$ was significant at $P < .05$ with df of 568 and hence the hypothesis was rejected. The main reason for the rejection might be because the art students could not say specifically the most adequate time for the learning of the subject. The art teacher recommended a duration of 80 - 120 minutes while the students recommended 40 - 120 minutes. To the art teachers, 40 minutes was too short. No meaningful practical work can be achieved in the fine arts within 40 minutes. It is therefore necessary to have not less than 80 minutes and not more than 120 minutes of Fine Arts teaching in a week.

According to Anulleh (1983), students were not given enough time to enable them carry out experiments with the few available art materials, tools and facilities. Time allocation for Fine Arts was not adequate Ogboji (1986), Anulleh (1983), Meseda (1985), Buoro (1988), discovered in their various studies that time for art classes was too short. They recommended more time within the ranges of 80 to 120 minutes as well. The recommendations made in the art curriculum programme are not far away from the recommendations made by these researchers. The programmes recommended 2 periods a

week for Junior secondary schools and 4 periods for senior secondary schools. Additional time could be given for "take home" assignments or for extra evening classes.

Hypothesis 7 was formulated to find out the differences between art students' and art teachers' responses to the methodology used in teaching and learning Cultural and Creative Arts in their schools.

According to Akolo (1984:25), the effectiveness of particular variables such as teachers and other conditions used to carry forward the instruction programme are checked by evaluation. To Doll (1974:363), evaluation should be frequent, recurrent and continuous; that it was needed at every stage of every enterprise which should be accomplished with imagination, skill and appropriateness. Others who emphasized the importance of evaluation to progress of any programme include Wheeler (1967), Tyler (1949), Taba (1962), Johnson (1961), Ross (1978) and Chapman.

The results of this revealed that the methods used for the teaching and learning of Creative Arts were adequate. The art students accepted the methods used by the art teachers as satisfying to them. This was confirmed during the interview held with some of the students and the art teachers.

Hypothesis 8 tested the art teachers' and the art students' responses to the importance of art exhibitions and excursions in Fine Art programme in senior secondary schools. The result of the analysis showed that the t-value was 1.40, $P > 0.161$ at p 0.05 with df of 568. The means scores of teachers' response was 2.91 compared to that of students' 3.01. The hypothesis was therefore retained showing that there was no significant difference.

It should be noted that excursions or school visits are very important to students as

they are always exposed to other people's works. It helps them to develop their imaginations, explore the use of local materials, criticise other people's works and at the end of it improve on their own work. According to Ado (1987) and Buoro (1988), art exhibitions and excursions are important for the development of art students. Through these activities, students are able to see, feel, participate and remember better when the need arises. The researchers believed that the students become more creative, expressive and imaginative in their class activities. They added that art teachers talk less during classes.

Discussions and criticism of exhibited art works are also very important in art lessons. It helps to develop the students' maturity. They learn from their mistakes, improve on their techniques and the use of tools and materials.

Results for Hypothesis 9 show no significant difference between the art teachers' and their students' opinions on the students interests in arts education. The t-value 4.93, $P < 0.000$ was significant at $P < 0.05$ with df 568. This means that there was no significant difference and the hypothesis was rejected. It could be concluded that the profit or benefit expected by the students was financial and not the help it gives to other subject areas. The art teachers, who were the implementers of the programme indicated both the financial and the advantages attached to it in other areas of use.

However, the researcher held discussions with some of the students and discovered that many of them made good use of them in their other school subjects. This had been discussed earlier in this chapter under table 4.11;

The last hypothesis, which is hypothesis 10 tried to find out the difference between the views of art teachers and art students on the availability of art clubs in the schools.

The summary of the hypothesis shows that t-value was 10.33, $P < 0.000$ at P-0.05 with df of 568. The possible reasons for the rejection of this hypothesis could hinge on one or all of the following reasons. The students could misinterpret the exhibitions done as clubs, they could organise clubs without formally telling the art teachers who might be against such clubs. They could organise one, but not officially recognised by the school authority and so could not be termed as an authentic club. Ogboji (1986) recommended that art clubs should be organised in secondary schools to encourage art activities in schools. This will encourage other students to participate fully when classes are being held in the school.

4.6. Summary of the Chapter

This chapter discussed the results of the data collected from the various schools. The table of percentages helped to organise the information collected and the hypotheses formulated were also tested. There were a total of 570 respondents - 489 students and 81 art teachers. Details are shown under table 3.1. in chapter 3.

The findings were that there were many significant differences existing between the art students' and the art teachers' opinions on the implementation of the art programme. Out of 10 hypotheses formulated in this study, only two were accepted, the remaining eight were rejected.

Hypothesis 1 which sought to find out the availability of art materials, equipment and facilities in the schools was rejected. The art teachers said, "no" while the art students responded positively. This means that the students were saying that they had art materials, equipment and facilities while the art teachers disagreed saying no.

Hypothesis 2 tested the sources of art materials, equipment and facilities of the various schools. This was also rejected. The teachers and the students disagreed on who supplied art materials - whether it was from P.T.A. or the school authority. The students claimed that they obtained their art materials themselves and not from the government.

As for the adequacy of the art materials, the 3rd hypothesis tested this and showed that the students were not satisfied with the materials, equipment and facilitates available in the schools but the art teachers were satisfied.

To know the aspects of Cultural and Creative Arts Education taught in the schools, hypothesis 4 sought to find out the components that were taught in the various schools. This hypothesis was rejected based on the fact that . the students stated that visual arts, drama and music were taught while the art teachers said that only visual arts were taught.

Hypothesis 5 tested the implementation of the national curriculum for the fine arts programme in the schools and was rejected. Though the 2 groups of respondents were positive, the level of acceptance by the art teachers was higher. Very many art teachers believed that their methods were good. This was between 70% and 90% while the students opinions ranged from 50% to 70% The students disagreed hence the rejection of the hypothesis.

Hypothesis 6 tested the art students' and the art teachers' views on the time allotted art education on the time table. There is no significnace difference between art teachers' and students' responses on time tabling and its adequacy in the schools. The hypothesis was rejected because the students were satisfied with time limit of 40 minutes to 120 minutes while the art teachers' preferred duration time started from 80 minutes to 120 minutes. They

would even like to have extra time for effective execution of the subject.

Hypothesis 7 investigated the methodology used for the implementation of the programme. However, this hypothesis was retained. This means that there is no significnat difference between the art teachers' and studnets' responses to the methods used in teaching and learning Fine Arts in schools. This means that the methods used were accepted by both the art students and their art teachers.

To know the difference between the art students' and their teachers' responses to the situation of exhibitions and school visits hypothesis 8 was retained. This means that the two groups of respondents agreed that there were school exhibitions and school visits in their various schools.

Hypothesis 9 investigated art students' interests in Fine Arts. This null hypothesis that there is no significant difference in art teachers and students' opinions on the students' interest in Fine Arts was rejected. It suggested that the students did not show interest in the study of Fine Art. However, the art teachers agreed that their students benefitted from the study of the subject.

Hypothesis 10 showed that art clubs did not exist in most of the schools. The art students believed that there were art clubs, though informal; but the art teachers claimed that there were no art clubs in the schools. Hence the null hypothesis. "There is no significant difference in the views of art teachers and student in respect to availability of art club and supervisors visits to schools was rejected.

CHAPTER FIVE

5.1 Introduction:

this chapter presents a brief description of the procedure used, the summary of findings, conclusion and recommendations from the study.

5.2 Hypotheses:

The following formulated hypotheses were used to compare the scores of the response of the art teachers and students.

H01: There is no significant difference between Art teachers' and students' scores in respect of responses to questions on the availability of Art materials, equipment and facilities in various schools.

H02: There is no significant difference between Art teachers' and students' scores with regard to responses to questions on the sources of the materials, equipment and facilities.

H03: There is no significant difference between Art teachers' and Art students' scores with regard to responses to questions on the adequacy of art materials, equipment and facilities provided.

H04: There is no significant difference between Art teachers' and Art students' opinion scores on the component of cultural and creative arts education taught and learnt in secondary schools.

H05: There is no significant difference between Art teachers' and Art students' scores regarding responses to questions concerning implementation of cultural and creative arts education programme.

H06: There is no significant difference between Art teachers' and students' scores in respect

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of responses to questions concerning time-tabling and its adequacy in the various Secondary Schools investigated.

H07:There is no significant difference between the art teachers' and students' scores regarding responses to questions on the methodology used in teaching and learning cultural and creative arts in the various secondary schools.

H08:There is no significant difference between the art teachers' and Art students' scores with respect to responses to questions on the exhibitions and excursions of their respective schools.

H09: There is no significant difference between Art teachers' and students' scores in respect of opinions on the students' interests in cultural and creative arts education

H10:There is no significant difference between the views of Art teachers and those of Art students with respect to the availability of Arts Clubs and supervisors' visits to their secondary schools.

5.3 A Brief Description of the Procedure:

The population covered Kaduna, Katsina and Kwara states of Northern Nigerian Senior Secondary Schools. Arts teachers and Senior Secondary 2 and 3 students were sampled for the study because they were in a better position to know the conditions of Fine Art as a school subject. Five hundred and seventy (570) respondents were involved in the study: 489 students and 81 art teachers. Forty-eight schools were used.

5.4 Major Findings

The major findings based on the hypothesis were as follow ;

5.4.1 Availability and Sources of Art Material , Equipment and Facilities

The result showed that adequate Art materials, equipment and facilities were not available in the schools. The students provided their art materials, equipment and facilities through the help of their parents.

5.4.2 Components Of Fine Art Education

Not all the components of Art education were taught in the schools. Drama was taught under English literature but music was not taught at all.

5.4.3 The Adequacy of the Methodology

The teaching methods used by the art teachers were reportedly adequate. Both the art teacher and their students rated them high.

5.4.4 Adequacy of Time Allocation

The time allocated to the teaching and learning of Fine Arts was inadequate. The periods ranged from 40 to 120 minutes. End of class work exhibition was rated high by the teachers. The responses to excursion was low compared to exhibitions

5.4.5 Exhibitions and Excursions By Art students

Interschool exhibitions were organised frequently. End of classwork exhibition was rated low by the respondents.

5.4.6 Students' Interest in Fine Art Education

Fine Art Education was declared profitable to those who learnt it. They gained proficiency from the subject and used it in their other school subjects.

5.4.7 Availability of Arts Clubs and Supervisors' Visits to Schools

There were no officially organised Arts Clubs in the schools. There were no school supervisors.

Generally ,there were not enough qualified art teachers in the schools.

5.5 Conclusion

This study investigated all the possible ways through which the fine art programme could be carried out successfully. Such important areas included the art teachers who are implementers of the programme. The importance of teachers is made clear in the National Policy on Education (1981) when the government stated that all teachers in Nigerian Education Institutions from pre-primary to University, will be professionally trained for effective teaching. Kwasau (1991) in his study remarked that teaching staff is one of the key resources required to successfully execute any meaningful educational plan. Musaazi (1982) the role of teachers for effective teaching in schools.

Other important areas of need include materials,equipment, and facilities. No programme can be successful without necessary materials for the implementation. Chamberlain in Kwasau (1991) reported that the school administrator recommends and secure Board of education approval to spend large sum of money for the provision of instructional materials.

But in the area of arts, Olawaiye (1976), Meseda (1985), Annualleh (1983) Buoro (1988), Ilevbare (1990) and Musa (1991) observed gross shortage of art materials, equipment and facilities, in many Nigerian institutions. Art studies were not equipped at the time of

research. This was observed by many other researchers like Buoro, (1988), Ogboji (1986) Bukar, Lwarim, Mshelia and Mbaya (1981). Discussing the importance of materials, equipment and facilities, Kenneth (1971) in Ogboji (1986) said that it is the responsibility of government (Ministry of Education) to provide students with a whole school environment.

It is hoped that the outcome of this work will increase the effectiveness of teaching fine arts education in Nigerian schools generally and in secondary schools in particular.

5.6. Recommendations

To implement the 1985 Fine Arts Education in senior secondary schools effectively, the following recommendations are made by the researcher:

(1) Since qualified art teachers are not adequate, those who have single honours degree should be encouraged to go in for Post Graduate Diploma in Education (PGDE) to qualify them for the teaching profession. Government should employ qualified art teachers to teach in schools.

(2) The 3 components of the programme should be taught as separate disciplines in schools. Where there are no qualified Creative Arts teachers to combine the 3 components, specialist drama and music teachers should be employed for Fine Arts Education.

(3) Art teachers who are not qualified should be encouraged and sponsored to go for further training by the government. Art teachers should be well remunerated to keep them on the job after training.

(4) The supply of art materials, equipment and facilities should be taken seriously. Teachers cannot do their jobs effectively when there are no tools and materials to work with. There should be regular supply of materials, equipment and facilities. Funds should always be made

available for maintenance of the available equipment and facilities. Culture of maintenance of art facilities should be introduced schools.

(5) School authorities should respect the subject and place it in its right place on the time table. Art is mostly practical and needs time to execute it. Therefore, a double period or more is recommended for the practicals and a period of 45 minutes for its theory aspect weekly.

(6). The methods used in teaching creative arts were adequate and should continue. It will be appreciated if more efforts are put to improve the teaching and learning conditions and environment.

(7). The Fine Arts Education Programme should be evaluated at the end of every 5 years. This will help to update the content of the programme according to the changes observed in the society and the world of arts. This will be in agreement with Achillea (1984), Doll (1974), Wheeler (1961) and many others who recommended frequent evaluation of the school programmes

(8). School authorities should organise interschool exhibitions where art students and teachers could meet to exchange ideas and experiences. Art teachers should use such forums or seminars and workshops where questions and answers are organised and new ideas and innovations evolve. These are good sources of knowledge.

(9). All teachers of Arts should use excursions or school visits to afford the art students and their teachers the opportunity to learn the use of local and industrial tools. New techniques and skills are learnt from professional artists of different areas of art education. They also learn to criticise, appreciate and increase their power of imagination and expressions.

Through exhibitions, school visits and excursions, students are made to increase their interest

in the arts. The public will be more informed of the activities and the importance of art education. They will be made to know that art is life and life is art" It means that every human move involve art and no one can do without art; so it should be encouraged by the school authorities.

(10) Every school should introduce art clubs into their art programmes. This creates more time for the art students to learn more extensively on their own. This will surely provide opportunity to hold exhibitions and embark on excursions.

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APPENDIX I I

Department of Education
Ahmadu Bello University, Zaria.

Questionnaire for Creative Arts Teachers.

I am a Ph.D. student of the Ahmadu Bello University, Zaria and a staff of the Department of Education.

This study intends to evaluate the level to which the cultural and creative arts education is being implemented in Senior Secondary Schools in Northern states of Nigeria.

The researcher is therefore requesting you to kindly respond to the following statements freely. Your honest responses will very much enhance the quality of the research.

Thank you.

Sign

E.A. Buoro.

Instruction: Please, kindly fill the following questionnaire by ticking [ ] of filling the appropriate spaces.

PERSONAL DATA

1. State .....

2. Name of School.....

3. Educational Zone.....

4. Qualification.....

5. Sex : Male [ ] Female [ ]

6. Areas of Specialization: Tick [ ]

i. Painting [ ] ii. Graphics [ ]

iii. Sculpture [ ] iii. Ceramics [ ]

iv. Textile Design [ ] v. Art history [ ]

vi. Creative arts Education,

vii. Others: Specify e.g music, drama, art appreciation, etc.

7. Experience:

a. 1 - 10 [ ] b. 11 - 20 [ ] c. 21 - 30 [ ]

d. 31 and above ( ).

Please read each statement carefully and tick [ ] the level of your agreement against each statement. Below are the abbreviation of the rating for your responses.

SA = Strongly agree
A = Agree
U = Uncertain
D = Disagree
SD = Strongly disagree.

		SA	A	U	D	SD
8.	I am provided with cultural and Creative Arts curriculum/Programme.					
9.	I have the National Curriculum which consists of all the components of cultural and creative arts education e.g Fine Art, music and drama					
10.	There are all the required textbooks for the learning of cultural and creative arts education.					
11.	We have enough art materials to work with.					
12.	The school authority provides art materials and equipment for your art work.					
13.	The Parents - Teachers - Association provides art materials and equipment for the school.					
14.	Students provide art materials and equipment by themselves.					
15.	Appropriate art materials and equipment are used in art classes.					
16.	We have a store in which we keep art materials and completed art products.					
17.	Mark only one from a to c. that you have a. An art room or studio b. A regular classroom c. A temporary place.					
18.	I teach only cultural and creative arts in my school.					
19.	I teach other subject(s) along with cultural and creative arts education because I am being forced to do so.					
	I teach :					
20.	Art history;					
21.	Art appreciation					
22.	Drama and					

	SA	A	U	D	SD
23. Music					
24. I often give and exhibit my students assignments.					
25. Class works are always assessed at the end of every class.					
26. The time allocated to the subject is adequate					
27. All lessons and methods used in creative art subject are clear and definite.					
28. I often give individual or group projects to my students.					
29. I always attend to individual students during creative art lessons.					
30. I always organise demonstration class for my students during creative arts lessons.					
31. We always have inter-school exhibitions.					
32. Students always go on excursions to industries, fine art departments in higher institutions, traditional art centres, e.t.c.					
33. We have an organise exhibitions for group discussions and criticism at the end of every class work.					
34. The art supervisor visits our schools every year.					
35. The teacher always exhibits our art works for class discussions at the end of class works.					
36. Creative Arts is very profitable to everybody who learns it.					
37. My students are willing to study creative arts education in higher institutions.					
38. Indicate the time allocated to the subject in your class per week. Mark only one from a - d in this no. a. A period of 40 minutes per week b. A double period of 80 minutes c. Two periods of 40 and 80 minutes d. More than two double periods per week					

APPENDIX II

Department of Education
Ahmadu Bello University, Zaria.

Questionnaire for Creative Arts Students.

I am a Ph.D. student of Ahmadu Bello University, Zaria and a staff of the Department of Education.

This study intends to evaluate the level to which the cultural and creative arts education is being implemented in Senior Secondary Schools in Northern states of Nigeria.

The researcher is therefore requesting you to kindly respond to the following statements freely. Your honest responses will very much enhance the quality of the research.

Thank you.

Sign

E.A. Buoro.

Instruction: Please, kindly fill the following questionnaire by ticking [ ] or filling the appropriate spaces.

PERSONAL DATA

1. State .....
2. Name of school.....
3. Class : SS II [ ] SS III [ ]
4. Sex : Male [ ] Female [ ]
5. Educational Zone .....

Please read each statement carefully and tick [ ] the level of your agreement against each statement.

Below are the abbreviation of the rating for your responses.

SA = Strongly agree

A = Agree

U = Uncertain

D = Disagree

SD = Strongly disagree.

KASHIM IBRAHIM LIBRARY

SA	SA	A	U	D	SD
6. There are some of the required textbooks for the learning of cultural and creative arts education. 7. We have enough art materials to work with. 8. The school authority provide art materials and equipment for art work. 9. The Parents - Teachers - Association (PTA) provides art materials and equipment for the school. 10. Students provide art materials and equipment by themselves. 11. Appropriate art materials and equipment are used in our art classes. 12. From a to c in this number, mark only <u>one</u> for our classes, you use: a. An art room or studio b. A regular classroom c. A temporary place. 13. We have a store in which we keep art materials and completed art products. 14. I enjoy studying creative arts education. 15. We learn all the components of creative arts education - visual arts, music and drama. We learn very much of : 16 Art history; 17. Art appreciation 18. Drama and 19. Music 20. I always have "take home" assignments.					

SA	SA	A	U	D	SD
21. Class works are always assessed at the end of every class.					
22. All lessons and methods used in creative arts are clear and definite.					
23. Teachers always give us individual assignments.					
24. Teachers sometime gives us group project.					
25. Art teacher always demonstrate in art lessons.					
26. Teachers sometimes discuss topics with us if we ask him for clearance.					
27. We always have inter-school exhibitions.					
28. School always go on excursions to industries, fine art departments in higher institutions, traditional art centres, e.t.c.					
29. The teacher always exhibits our art works for class discussions at the end of class.					
30. We have an organised art club in our school.					
31. The art supervisor visits our school every year.					
32. This subject is profitable to everyone who learns it.					
33. I am willing to study creative arts education in the higher institution.					
34. Indicate the time allocated to the subject per week. Mark only one from a - d in this no. a. A period of 40 minutes per week b. A double period of 80 minutes c. Two periods of 40 and 80 minutes d. More than two double periods per week.					
35. The time allocated to the subject is adequate					

APPENDIX III

Department of Education.
Ahmadu Bello University,
Zaria.
18th February, 1998.

The Director,
Education Zonal Office,
Zaria.

Dear Sir/Madam.

PERMISSION TO CONDUCT RESEARCH IN YOUR SCHOOLS.

Mr. E.A. Buoro is a doctoral student in the Department of Education, Ahmadu Bello University, Zaria. He is working in the area of Art Education Curriculum. I would very much appreciate it if he could have your kind permission to distribute his questionnaire to art education teachers and senior secondary II and III students in some Senior Secondary Schools.

It is the hope of the researcher that the study would improve the quality of art education in the secondary schools.

Yours sincerely,

Sign

Dr. B.A. Sawa
Student's Supervisor.

APPENDIX IV

ZA/ZON/B/72/T/I/VOL.II/141
Ministry of Education
Zonal Headquarters
Zaria.
20th February, 1998.

All principals

PERMISSION TO CONDUCT RESEARCH

I am directed to inform you that the bearer is a student from Faculty of Education. He has been permitted to carry out research in your school.

Please give him all co-operation.

Sign

1. ---------- G.G.S.S. 2Rx 19/2/98

2. ---------- G.G.S.S. D/Bauchi 25/2/98.

Sign

For: Zonal Director.