# MEASUREMENT OF PATTERNS OF ARTISTIC CREATIVE ABILITIES AMONG POST-PRIMARY STUDENTS IN KANO STATE

BY

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DIVISION OF ART EDUCATION
DEPARTMENT OF FINE ARTS
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AHMADU BELLO UNIVERSITY, ZARIA.

JUNE, 1994

## DECLARATION

I, BALA, JIBRIN hereby declare that this Thesis has been written by me, and that it is a true record of my own research work. It has not been previously presented for any higher degree. References are made to published literature and other sources of information are also duly acknowledged.

_____

Bala, Jibrin

# CERTIFICATION

This Thesis, entitled **"Measurement of Patterns of Artistic Creative Abilities among Post-Primary Students in Kano State"**. by **Jibrin Bala** meets the regulation governing the award of the degree of Masters of Arts in Art Education of Ahmadu Bello University, Zaria, and is approved for its contribution to knowledge and literary presentation.

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# DEDICATION

This Thesis is dedicated to the memory of my Father and Mother, and all my close relations who had gone to the world great beyond. May their souls rest in perfect peace. Amin.

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# ABSTRACT

MEASUREMENT OF PATTERNS OF ARTISTIC CREATIVE ABILITIES AMONG POST-PRIMARY STUDENTS IN KANO STATE

BY

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The purpose of this study was to measure the patterns of artistic creative abilities of some selected post-primary students in Kano State. A total of two hundred and eighty four students (male and female) in SS II and III, drawn from ten randomly selected institutions took part in the study.

A standardized testing instrument - the Zaria Test of Artistic Creative Abilities - ZATAA (Olorukooba, 1981) was used in conjunction with other instruments: - questionnaires, interviews and Observations were used for the study. Six hypotheses were developed and tested thus:-

(a) There is no significant variation in the performance of students among the five scales of ZATAA, (Scales A,B,C,D & E) .

(b) There is no significant difference in the performance of Female versus Male students in all the sub-scales of the test instrument.

(c) There is no significant difference in the performance of students from Secondary Schools as compared to those from Teachers' Colleges.

(d) There is no significant difference in the performance of students from Teachers' Colleges and those from Technical Colleges.

(e) There is no significant difference between the performance of students from secondary schools and those from Technical College.

(f) There is no significant difference in the performance of Secondary School students as compared to those from Teachers' and Technical College.

Data collected was analyzed by using the One-Way analysis of variance and t-test. All hypotheses were tested at the 0.05 level of significance. The results obtained showed that:-

(a) There was significant difference within the five sub-scales, which implied that high performance in an activity does not necessarily mean high performance in other sub-scales.

(b) There is significant difference in the performance of male versus female because female performed better than their male counterpart in all the sub-scales.

(c) There is no overall significant difference between Teachers' Colleges and Secondary schools except in sub-scale E (art history) where there appeared to be some significant difference.

(d) There is no overall significant difference between Teachers College and Technical College except in the theoretical aspect (sub-scales D and E).

(e) There is no significant difference between Secondary Schools and Technical College except in the theoretical aspect where secondary schools perform better than technical colleges.

(f) There is no significant difference between Secondary school as compared to Teachers' and Technical Colleges except in sub-scales D & E where there is significant difference.

The following observations were made as a by-product of the study.

i) The high calibre of teachers and instructional materials appear to have some influence on students' creative thinking,

ii) The impression that creativity essentially belong to the affective domain which cannot be adequately measured objectively by an instrument does not appear to be so, as demonstrated by the successful use of the instrument - ZATAA.

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## ABBREVIATIONS, SYMBOLS AND DEFINITION OF TERMS

CREATIVITY: The term "Creativity" has several definitions. But for the purpose of this study it will simply be defined as the ability to produce compositions, products or idea of any sort which are essentially new and useful.

ARTISTIC CREATIVE SKILLS: The skills shown Practically by individual in trying to express his innermost creative feelings or idea. In this study creative skills referred to the youngster trying to express self, without any hindrance, by using his creative ideas to manipulate various materials in producing something artistically unique.

MEASUREMENT: It is use as a guiding formular or principle for evaluating the quality of something, either figures, metric system, length, breadth, depth etc. but in the case of measuring artistic abilities, it suggests an actual physical tool to determine the dimensions or attributes of a product, it is an objective assessment.

6-3-3-4: This is the present educational system in operation in Nigeria. The system requires six years for primary education, six years for secondary education, which was split in two. The First three years being for Junior Secondary education, which at the end will determine placement into appropriate type of Senior Secondary for another three years after which students proceed to a straight four years degree programme.

TRADITIONAL ARTS AND CRAFTS: This refers to the indigenous arts and crafts in Kano State practised from time Immemorial before the advent of the whiteman. Some of these products which reflects the people's Socio-political and religious believes include:- Pottery, Dyeing, Weaving, Embroidery, Calabash decoration, Leather and Metal works.

| | |
|---|---|
| N.E.R.C: | Nigerian Educational Resource Centre. |
| J.S.S.: | Junior Secondary School |
| S.S.S: | Senior Secondary School |
| N.S.: | Not Significant |
| S: | Significant |
| $\alpha$: | Coefficient Alpha |

# CHAPTER ONE

## 1.1 INTRODUCTION

For many decades, the concept of creativity aroused a lot of interest among psychologists just like it has generated an equal amount of concern among educationists and researchers. In contemporary understanding, creativity is regarded as a broad concept which embraces all kinds of human activity and productions and not essentially restricted to those of artists and scientists. It permeates the entire spectrum of human behaviour. It is generally known that visual images (including the Fine Arts) preceded written language as means of communication. However, art goes beyond the communication of information. It also expresses the whole dimension of human personality.

Eisner (1967), pointed out the importance of creativity to general development of the society. He stated that art education could be used to foster creative abilities in the youngster as well as adults alike. Similarly, Lowenfeld (1975), opined that art education is the only subject matter that truly concentrates on developing our sensory experience. It is not impossible that those views coupled with the importance of creativity as stated above led the National Art Education Association (NAEA) in America to propose that education in the visual arts be made a necessary part of the total educational system. It is felt that through art education, the individual identity, uniqueness, self-esteem,

and self accomplishment would be emphasized, (Akolo 1978).

Successive Nigerian Governments also share similar views like those of the N.A.E.A. as contained in many policy statements. This believe first found expression in the contributions of Nigeria's first trained artist and art educator, Aina Onabolu (Olaosebikan 1982). He persistently demanded and later succeeded in including art in the school curriculum. Along with Mr. Kenneth Murray they both worked tirelessly for the inclusion of art education in the curriculum of Nigerian schools.

For example, the Federal Government of Nigeria, expressing its concern towards Art and Cultural education in its 1977 National Policy on Education, (Decision area III, recommendation 18) stated, "The school should start developing and projecting the Nigerian/African culture, Arts and Languages as well as the world cultural heritage".

Similarly, the workshops organised by NERC from 1981 sought to do away with the composite curriculum of the 1970s. The 6-3-3-4 system of education which had since been in practice, emphasized mass literacy; study of local norms and social studies; the development and encouragement of aesthetics, creative awareness, musical activities as well as the teaching of local crafts; developing and projecting Nigeria's culture, art and languages as well as world cultural heritage. Of central concern is the need to inculcate our art in the learner so that they can learn, appreciate and preserve