

**TITLE PAGE**

**THE GROWTH OF ART EDUCATION IN BENUE STATE  
SECONDARY SCHOOLS**

**A PROJECT PRESENTED TO THE  
DEPARTMENT OF FINE AND APPLIED ARTS  
UNIVERSITY OF NIGERIA, NSUKKA**

**IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE  
AWARD OF THE DEGREE OF MASTER OF ART EDUCATION**

**BY**

**EKERE MIKE RALPH  
PG/MA/2007/42509**

**MARCH 2012.**

## APPROVAL PAGE

This work has been approved by:

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**Prof. O. K. Oyeoku**  
*(Supervisor)*

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*Date*

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**Dr. G. O. Diogu**  
*(Head of Department)*

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*Date*

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*(External Examiner)*

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*Date*

## **DEDICATION**

This work is dedicated to our two children; Ene Elizabeth Ekere and Mary Amina Ekere . Peniel: mighty arrows in the Lord's hand.

## **ACKNOWLEDGEMENT**

Behind every successful work are smiling faces, encouraging voices and supporting hands of many. To these people I owe my profound gratitude.

My sincere thanks goes first to the Almighty God whose grace remains sufficient.

To my Supervisor Prof. O. K. Oyeoku; thank you immensely for your encouragement, support and cooperation. Also, to my Head of Department, Dr. G. O. Diogu, thank you. To my wife and children, Dr. Usman Kuti (my mentor), Abah Johnson . you stood by me throughout, if not, this work would have been abandoned without your support.

God bless you all.

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## **ABSTRACT**

Fundamentally, art is self expression through visual factors arranged to satisfy the needs of a person. It is a procedure of technique and design for the conveyance of attitudes, ideas or personalised feelings in visual form. From various considerations on the subject, art is a human endeavour which requires skills. However, art as important as enumerated above had its share of problem of growth in Benue State Secondary Schools. The major problems are lack of adequate manpower, materials, poor funding and the general negative attitude of some cultures and even government towards the subject. Furthermore, materials and infrastructure to gainfully involve those in the education sector of art in most cases are lacking. This research is poised to determine the growth of art education in Benue State Secondary Schools and the extent to which it has achieved the objective of equipping students to live effectively in this modern age of science and technology. The research design used for this study was survey method. The study was conducted in Benue State, using 500 selected art professionals, drawn randomly from among the art teachers in Benue State Secondary Schools, Staff of Benue State Art Council, Benue State Ministry of Education Staff, Staff of National Gallery of Art in Benue State and other private art professionals in Benue State. These people were the source of the data collected and used for this study; they thus formed the sample size. One questionnaire instrument as well as one model question guide for personal interview were developed, validated and used for data collection. The instrument (questionnaire) was administered on the sample subjects and their responses collected. The percentage recovery of the questionnaire on the subject was 87%. The researcher also personally interviewed some 50 other art professionals who responded variously. After a careful collation and analysis of the data using simple percentage to provide answers to the research



questions, the rate of the development and the growth of art in Benue State Secondary Schools was traced and determined. The result of the study indicates that there is a significant growth in the teaching and learning of art education in Benue State Secondary Schools. It is further clear from the study that teachers who use appropriate art materials for instruction have their students' attention, perform better than teachers who do not use appropriate art material in the classroom. From teachers' responses, most of those who use art materials in teaching had a sense of relief and job satisfaction. Where art materials are lacking, teachers became exhausted from talking in attempt to explain certain art concepts to students. Teachers who do not use appropriate art materials in the classes find teaching a herculean task; this affects the assimilation process of the students. It is discovered that the lack of art materials lead to waste of quality time and energy, the outcome is discovered to affect learning and teaching of the subject negatively thus impeding on the growth and development of art education in Benue State Secondary Schools.

# CHAPTER ONE

## INTRODUCTION

### 1.1 Background of the Study

The definition of art has never been satisfactorily established yet, probably because it is everywhere about us; it is taken for granted and rarely considered. It is however present in everything man makes to please his senses.

Some authorities have however, tried to define art in various ways; Palmer in Usman (2001) defined art as any individualized demonstration of a graphic or plastic nature, expressing symbols or concepts. Fundamentally it is a self expressive process through visual factors arranged to satisfy the needs of the person who develops them. It is a procedure of technique and design for the conveyance of attitudes, ideas or personalized feelings in visual form. He explains: it is an integration of sensing, thinking, feeling and expression through the use of various media such as pencil, pen, clay, colour, wood metal to mention a few. Palmer explaining Gombrich's idea of art in Usman (2009) stated thus:

*Gombrich a veteran art historian, anticipating the difficulty in tracking down the term "Art" by the way of concrete definition simply submits that "there really is no such thing as art, there are only artists". Art may mean very different things to different places and at different time".*

The Chambers Twentieth Century Dictionary defines art as a practical skill or its application guided by principles; it goes further to explain it as: "the application of skill to production of beauty (especially visible beauty) and works of creating imagination as in the fine art".

A look at the Oxford Dictionary leaves us with the thought of art as being "human skill as opposed to nature". It further explains it to mean "craft" and even "a practical application of any science". Leo Tolstoy in Usman (2009) defines art as a means of expression. In other words, art communicates the innate feelings of the artist. The expression of one's thought or imagination could not have been fulfilled if not expressed through art. That is to say, if one does not make another person to know what is in his mind, it remains there. Without art, there is no communication. If a thought is not expressed it is hidden in the mind.

From the foregoing considerations on the subject "Art" by the different authorities, one comes to accept that there are some certain fundamental issues that seem to cut across the entire views. These include the fact that Art is a human endeavour; requires skill; and that it results into production of objects.

The importance of art in general education cannot be overemphasized, as Eze position in Usman (2009) regarding the role of art in general education sums it all:

*Art today is regarded as a lone subject. This is because the national curriculum on education has not emphasized art as a prerequisite for the overall performance or success in other subjects. One cannot be a medical doctor, engineer, great scientist or even chartered accountant if they cannot draw the basic anatomies of man, the components that make up his engineering models or graphs and maps that direct one to find answers to hidden questions in his chosen career.*

However art as important as enumerated above had its share of problem of growth in Benue State Secondary Schools. The major problems are lack of adequate manpower, lack of materials, poor funding and the general negative attitude of some cultures and even government towards it; furthermore, materials and infrastructures to gainfully involve those in the education sector of art are in most cases lacking. At times, with the few staff and students, there are no adequate art materials and studios/rooms for production and storage of art works.

The problem of funding appears to be a major factor that stifles the growth of art education. The excuse of lack of fund from higher authorities causes art masters in most cases to get discouraged and end up not getting adventurous, which could enhance learning.

Attitude of people towards art is another very serious problem. Among some cultures, artists are considered worthless set of human beings, who should not be taken serious when matters are discussed. This attitude appears to be one of the factors affecting the growth of art education in Benue State. This attitude is mostly common in our

traditional societies. The elites in education sector have traces of the same attitude of believing that artists are considered as unintelligent. For instance, the practical nature of art made some people take it to be a non-intelligent and un-academic pre-occupation.

According to Oloidi in Usman (2009:51) to many people, particularly the educated ones, it was a waste of time, money and energy going to or spending many years as art students in colleges when art education or knowledge could easily be acquired with short period through the workshop of the roadside artists. It is also disturbing that many academicians or educated elite who were expected to be informed people because of their various accumulated degrees or sound educational exposures were more ignorant about art than many uneducated ones. Of course, the whole reason for equating roadside artists with academic ones was without doubt, due to the people's inability to understand art beyond drawing, painting or sculpture of figures or objects.

Oloidi further averred that; Nigerian society is very sensitive to the nature of an artist's profession, his uncommon special talent, and his physical appearance or mode of dressing. His artistic ability was mystified or conceived as something so strange and special that he was believed to function through either institution or some spiritual means.

Since the relevance of his profession was also not known or apparent to the community, as mentioned above, his creativity and intellect were thus, by implication, suppressed and unappreciated by the people; though some would pretend to the contrary.

Usman (2009) observed that: the government also, has her larger measures of blame, for example; the Nigerian government was not known for a clear-cut or sound art policy. For this reason, art education became weak and short sighted, and the few college art students were the worse for this.

The writer further averred that lack of concrete art policy also affects the award of government scholarship for training. Scholarships are either very insignificant or non-existent. Where it is given, rather ~~grudgingly~~, it was just a token.

Oloidi in Usman (2009:52) concluded thus: In Nigeria today, people have been unconsciously trained not to recognize the importance of creative practical profession; a legacy of colonial practice. What happened to art in the colonial era has indirectly affected many contemporary practical professions or careers.

The focus of this researcher is therefore to trace and put on record the growth of art education in Benue State Secondary Schools from 1960 till date.

Benue people have art traditions of great quality which have been discovered in archaeological excavations that brought to light the surprisingly rich Kasfir art (Visual Art of Idoma).

Bronze smelting techniques have been traditionally maintained for a long time in the Cross-River region. They were also known by the Tiv who cast beautiful artefacts. The Idoma were part of a renowned kingdom, Kwararafa, probably founded by the Abakwarga and bringing together a variety of ethnic groups. One can put forward the hypothesis that Kwararafa has been in existence since 15<sup>th</sup> century (according to Palmer in Erim (1992:15) claimed that most Southern nation of the Hausa country, resisting Islamic pressure its inhabitants were probably pushed back towards the South East. Kwararafa was therefore, a kind of symbol of cultural and armed resistance against Islam.

Benue state is geographical situated within the ~~%~~Middle Belt+ Between the Sahel in the Northern and the forest in the Southern part of Nigeria; the state occupies largely the broad Savannah region of Central Nigeria where different tropical woods are found which can be used for sculpture and for medical and religious purposes.

Geographically, Benue state represents a transition zone made up of a mosaic of wood-land and secondary grassland. This transitional character will also be bound in the culture, art and languages of the

region. Benue state is bounded by Nassarawa State in the North, Taraba in the East, Cross-River and Enugu states in the South, Kogi state in the North-West.

The state constitutes the following ethnic groups thus: Tiv, Idoma, Igede, Etulo and clusters of Hausa and Jukun, who in sojourning, became part and parcel of the cultural and political life of Benue state. Religiously, Benue state has three dominant religions in the following order namely Traditional Religion, Christianity and Islam.

Benue state could not witness much due to the fact that art per-se came fully during the 1980s, a year that marked the beginning of large turn out of a number of Benue indigenes from art institutions in Nigeria. The first generation of Benue state art graduates from Zaira art school were J.A. Adeka (1963), E.O. Obo (1963), S.T. Akiga (1970), B.A. Akiga (1971), S. Owuna (1973), A. Ella (1975), E. A. Ejembi (1978), E. N. Akiga (1978), C. A. Okpe, M. H. Ochepe, D.A. Zungwu (1982) and D. K. Usman (1985) and with few secondary schools that offered art in WAEC, this made it possible to extend art education to teach many people. Usman in one of his papers commented thus:



*These are the ones who make decision on improving the teaching-learning process. These teachers take decisions in selecting and producing appropriate art materials for use in the classroom. In Benue State Schools, it is not easy to tell what knowledge teachers possess of the criteria for selecting art materials, nor how they select media for use in the classroom since information regarding their reliance on instructional art materials is limited (Usman 1975).*

## **Art in Education**

Bisener (1974) notes that if one is well taught, it will develop and refine perception so that the child begins to see objects as visual forms with expressive qualities. Apart from the quality of mind and personality development, it gives students artistic illustration and forms the visual language of education. It therefore becomes imperative that the language of art should be mastered early during normal educational process.

The specific objectives include among others:

- Catering for the difference in talents, opportunities and roles possessed by or open to students after secondary education
- Equipping students to live effectively in a modern age of science and technology;
- Raising a generation of people who can think for themselves, respect the views and feelings of others, respect the dignity of labour and lives as good citizens;

- Inspiring students with a desire for achievement and self-improvement both at school and later life (National Policy on Education, 1981).

The growth of Art Education in Benue State Secondary School is the focus of this research.

This paper is poised to investigate the growth of art education in Benue State Secondary Schools and the extent to which it has achieved the objective of equipping students to live effectively in our modern age of science and technology.

## 1.2 **Statement of the Problem**

The Nigerian society is changing at a fast rate and Nigerians have high hopes on educations as a means of transforming art education, Senior secondary school system in Benue State faces the challenges of meeting the needs of youths in particular, and that of a changing society in general, in terms of university admission and in terms of manpower development. These challenges gave rise to art education problems in Benue state.

There are numerous implications to these issues raised above, which according to Usman (2011) if nothing is done urgently art would be phased out of the school time table, despite its (value) importance. If

this happens teachers may lose their jobs, and Department of Fine Arts in tertiary institutions may lose their accreditation etc.

The available statistics provided by Usman indicates the gradual phase out of the subject if urgent pro-active action is not taken. He averred that there will be total extinction of the subject if the situation is allowed to continue. He argued thus:

- If the subject is not offered in JSCE no one will offer it in SSCE, no one will return to teach it, this is a circle implication.
- In some L.G.As art is not offered in any school at all. Creative art is not all taught in the Local Government Area, e.g. Gwer West and Agatu other L.G.As only 1 to 2 offer it.
- Lack of qualified teachers has hindered many schools teaching/offering creative arts.

### **1.3 Purpose of the Study**

The purpose of the study is to:

1. Determine the extent of growth of art education in Benue State Secondary School.
2. Examine the effects of teachers knowledge of art education on the teaching of art in Benue State Secondary School.
3. Examine the effects of availability of man power on the development of art education in Benue state.
4. Examine the problems associated with lack of instructional materials in art education.

#### **1.4 Research Questions**

The study seeks to provide answers to the following questions:

1. What types of art education materials are available for use in Benue State Secondary Schools since 1990-2010?
2. What is the relationship between teachers' knowledge of art education and the growth/development of art education in Benue State Secondary Schools?
3. Does the competence acquired during the teachers' professional training affect their performance in classroom?
4. Is there any difference in the performance of teachers who use instructional materials and those who do not?

#### **1.5 Significance of the Study**

1. It is hoped that the findings of this study will cause the public to know the rate of the growth of art education in Benue State Secondary Schools;
2. It is expected that on completion of this study, the art teacher would update his knowledge on the processes of producing and using art instructional materials to enhance his performance. It is expected that school Librarians would derive benefit from this study in building the school library collection to enhance teaching

and learning of Art in schools. Above all, the researcher believes that %Secondary Schools in Benue State+ would benefit from the findings of this study.

3. It is expected that the findings of this study will be a useful source of information for knowledge and further research in this field.

### 1.6 **Scope of the Study**

The scope of this study covers all art teachers in Benue State Secondary Schools as well as other art professionals in private and public establishments in the state.

It is expected that the findings of this study will be useful source of information for knowledge and further research in this field.

How the methods employed by teachers in teaching art education has impacted on the development of art education in Benue State.

The above accounts of the constraints of modern Nigerian art appearing loathsome, pitiful and discomfoting. They are actually experiences, which have stimulated the force and determination that helped build an impressive solid art historical edifice for the continuity of modern Nigerian art.

## **CHAPTER TWO**

### **LITERATURE REVIEW**

#### **2.1 Introduction**

It is obvious that Art lessons are a busy time for the teacher. The urge to create is inborn in every child and picture work is one best way which it can be expressed. It is the prime duty of the teacher to stimulate the child.

According to Okoli (2009) there should be no barrier between art and technology which should be regarded as part and parcel of one important branch of knowledge. The writer further averred that Art is necessary for the full exercise and development of personality, especially in the sensory, emotional and imaginative aspects. Interpreted in this sense, art becomes a subject of general significance. He went further to observe that art is not a subject with definite limits; rather is an aspect of mental development which is all embracing, it is imaginative, creative and aesthetic.

Usman in Fatuyi (2001) stressed that teachers have a unique role to play in the educational development of Nigeria. To overcome the constraints and challenges of education, teachers need to go beyond the conventional methods of teaching. They need to learn new ways of

teaching, new techniques of evaluating input and output of work and bring materials into the classroom to help the learners.

Okpe (2006) argued that the Artist is a man who must have imagination and championship. He has to visualize in his mind the thing he is going to make and he must also have the power to translate what he has imagined in terms of his medium. Whatever the human eye is capable of observing or the human mind of conceiving forms the potential raw material for the work of Art.

Ochigbo in Usman (2008) observed that much of the development which has been witnessed on the Africa Art scene has been largely catalyzed by the adaptation of the western-style academy system. African Art, as a branch of art historical scholarship, is about a century old. As an academic discipline, it has spun a literature which remains largely lopsided as the West continues to set the pace in that branch of study. Usman averred that it was not until the late 1980s and early 90s that the so-called contemporary African Art began to receive some significant attention among western critics and art centres. In Nigeria, for instance, what is known as contemporary art is a child of roughly 80 years, beginning from the time of Aina Onabolu (the first Western-trained Nigerian artist) in the early years of this century up to the present times. In that context, contemporary art is shapely contrasted with the so-called

traditional art, which describes, not, only the art of the pre-colonial period, but also anything produced; even now by artists without formal education.

Tracing the history of the origin and growth of art education in Nigeria, Yakubu (1983) stated that Art education was meant to train the most promising students to acquire secular knowledge as teachers in their local schools. The writer claimed that the colonial policy on education for Nigeria was replaced with the Nigerian philosophy of education which he traced the aims and objectives to include: -

- Inculcation of the right values and attitudes for survival of the individual and society;
- Inculcation of national consciousness and unity;
- Training of the mind for understanding the world around;
- Acquisition of appropriate skills, abilities and competencies both mentally and physically to equip the individual to live in and make contributions to the development of the society (National Policy on Education 1991).

Yakubu stated further that Art in fact, has always been one of the ways of creating order out of the experience of life. The activity of making works of art-painting, shaping, writing, singing, dancing are in some ways more important than the things that are finally produced.



Thus, it satisfies the deep needs of the human mind. He averred that, we learn something about ourselves every time we encounter a work of art. He explained quoting Kennedy (1972), who said "when power narrows the area of man's concern, poetry cleanses". He observed that art establishes the basic truths which must serve as the touch-stones of our judgment. He further highlight that he sees little of more importance to the future of our country and our civilization than full recognition of the place of the artist.

Yakubu argued that all the indigenous art teachers were product of mainly two philosophical schools of art. The evidence of this he claimed was clearly seen in the fact that many art teachers were no longer satisfied with just teaching art to their students alone but were determined to lay a more solid foundation for art teaching through the production of art education literature for both students and teachers of art. Eventually he averred the new interest in the advancement of art education as a special occupation brought another dimension to the general art education in Nigeria he concluded.

Oloidi (1992) argued that the period between 1936 and 1952, especially, saw an intense desire among artists and art teachers to maintain the steady development of art and more particularly, in spite of

many hindrances, to give dignity and value to art in the rapidly changing cultures of Nigeria.

Usman (2003) says that to some people, art education means application of tools and materials as a means of improving teaching and learning, and that to others; it simply means the application of system and techniques for the improvement of teaching and learning. He refers to art education as the totality of ways in which educators provide themselves with means which aid teaching and learning, with emphasis on evolving solutions to educational problems. The writer observed that until the end of the second decade of the 20<sup>th</sup> century, there was no appreciable introduction of formal art into the Nigeria Primary Schools. Usman noted that it was more of crafts than art. Towards the end of the second decade, the Mission Schools particularly those of the Roman Catholic Church, encouraged parents to have their children continue the craft traditions of their culture he observed. This was necessary because some parents, who had earlier been persecuted for carving or creating what were considered ~~%dols+~~ idols, could no longer encourage their children to continue the tradition of carving or producing even domestic objects he concluded. A reaction by Ulli Beier shed some light on this; he noted.

*During the 1930s an English art teacher in Nigeria carried out an interesting experiment. John Digby Clarke had become concerned that the people of Omu Aran Grammar School where he was working were alienated from their own culture. This not only resulted in the social structure of the Yoruba being disrupted, it also signified the end of Yoruba (traditional) art.*

Tracing the development of Art in Nigeria Oloidi (2003) stated that this encouraging development in art education so far had been made possible through the intellectual activities of some expatriates in Nigeria like Kenneth C. Murray, who was one of the pioneers of art documentation and scholarship in art and the greatest preserver of Nigerian antiquities: Many of these expatriates Oloidi observed wrote admirably between 1930 and the late 1940s on Nigerian craft, traditional art and culture as well as on the new western form of art.

The implantation of art education in Nigeria, as described, was a bold and unfettered attempt to assert the creative limitlessness of the African and acknowledges the abundance of his overall potential. The growth of this discipline was slow and tedious but steady in the face of numerous constraints created by some colonial traditions and societal misunderstandings and biased concept of art Oloidi noted. If all these are considered along with administrative hindrances which art experienced particularly between 1940 and 1955, it will be proper to conclude that, the full development of art education in the pre-colonial

period was a reasonably gradual process, rapid in creative and intellectual content and fruitful in result, Oloidi concluded.

Art education is a vital organ of educational development, according to Akiga (1991); he observed that in educational developmental process most societies is often caught between two competing but complementary discourse-quantitative and qualitative education. He shares Usman's (1995) view that the desire by Nigerians to give both quantitative and qualitative education to their children is often frustrated by structural, administrative and resource constraints. To reduce such constraints, Usman (1995) believes that teachers need to be knowledgeable enough to produce desired and desirable results so as to give children an all-round education that is meaningful and that which will promote innovative ideas and design structures which will support a technological advancement. Akiga (1976) agreed that these innovations are often adopted to match the Nigerian zeal for educational expansion and improvement. Art education according to Usman (2005) happens to be one of the subjects adopted to improve a particular component of the art system such as the curriculum, contents, methods and techniques. He observed that educational innovations are of three types-hardware, software and procedural innovations. Art education as an innovation satisfies these three categories Usman averred.

The curriculum must be integrated with art education, meaning that modern education need be applied at every stage of the educational process Usman explained. This then brings about the idea of instructional material education which has a direct bearing on the teachers use of materials, Iroha, (1998) averred that this knowledge when judiciously applied, can make solid contributions to teachers effectiveness and efficiency. The literature will further be reviewed based on the following headings:

- Instructional material education;
- The current art education practices and the teachers new role;
- Instructional value of art education.

## **2.2 Instructional Material Education**

The total educational setting is an important factor to consider if one is to appreciate the larger dimension of art material in the teaching-learning process, Yakubu (2001).

Oloidi (1978) noted that Grillo a foremost Nigeria painter, stated that when he, like his other classmates, chose art as an academic career, he never thought of the material and social gains this would bring.

He noted that this was because the society, including education institutions, had not trained them or prepared them psychologically to recognize not only the career expressiveness and promise of art but also the usefulness of art education as a subject worthy of academic pre-occupation. According to Grillo, a highly successful artist, many of them picked this subject as a College discipline mainly because of their explosive creative talent and interest which, however, some parents also refused to recognize and respect. Art at that time was regarded as a subject or a career meant only for other purely theoretical subjects under the science and other arts.

### **2.3 Current Art Education and the Teacher's New Role**

*Art education materials provides the teacher with a perspective about material which not only suggests the scope, depth and applications of art education to teaching, but also focuses upon accelerated changes in teacher roles which have resulted from the applications of art instructions (Yakubu 1992, p.3).*

The task of teaching is becoming more exacting and more complex Usman, (1998) averred. He noted that it is becoming more complicated, more challenging, more professional, more worthy of respect and deserves more thinking by teachers, and so the teacher must learn how to use art education initial, as a part of the modern learning system. Ochigbo (1992) noted we must learn more and learn it

more efficiently, remember it better and apply it more effectively, as teachers or as students. Piaget (1959) says that the more a student sees and hears, the more he longs to see and hear and that experience begets experience.

The great social and technological changes which now confront and affect teachers and their relationships with learners and learning problems include, among others;

- The growing school population and its impact on the nature and needs of learners;
- The rapid development of new information and the expanding curriculum organized to cope with it, Piaget noted.

#### **2.4 Value of Art Education Application**

Yakubu (1998) recognizes the role and value of art education personnel as indispensable. He sees art education as subject and as the heart of learning in our secondary schools whose importance need not be under-rated. Studying the application of art education in secondary schools in Benue state, Yakubu further observed that students' interest in the use of materials in the classroom is indispensable, hence, it is necessary to enrich the learning environment with a variety of learning experiences.

He noted that the impact of art education on the students' learning reaches its height when the right medium is used. Effective and efficient application of art education makes:

- Education more productive. it increases learning by providing experience for learners.
- Education more individualized provides alternative path with variety of resources so that learning can take place according to learners' preference.
- Increases conceptualization and understanding from art expression;
- Helps students to achieve sought-after learning goals
- Relates abstractions to concreteness
- Show basic structure of a concept
- Widens the range of students' experience.
- Encouraging participation.

Okoli (1998) explains that the period 1922 to around 1940 can be described as a time the implementation of art became fully mature and immune to retrogressive impulses. Art in the educational system of Nigeria was by this time no more viewed as an artist illusion but as an inflexible reality. In short it was a period of growth, and Murray's activities largely contributed to this. For example, art was officially



accepted as a subject in schools. And many secondary schools added art to their subjects.

## **2.5 Summary of Related Literature**

Art education is a vital organ of educational development. The Nigeriansq desire to give their youth both quantitative and qualitative education can be met through innovations in the educational structure.

Some innovations come through art education where educational art materials are applied to the educational process for improved learning. This brings about the idea of art education and instructional material education. Other pertinent functions which the teacher has to perform include selection and administration of current curriculum to guide the students in their performance. No matter how excellent the teachers in our secondary schools might be, except they support their teaching with current curriculum instructions, effectiveness can never be achieved. We need well-trained teachers who can apply equipment materials to the teaching-learning process.

The importance of art education to the realization of the development of technological knowledge cannot be overemphasized. It was in recognition of this that the developed nations of the world based their fundamental learning process on art.

The introduction of art education in our educational system, according to Usman (2003) enables the students and in fact the individual to:

- Develop the art of seeding the emotional character in an art work;
- Develop sense of aesthetic and understanding of patterns of design process;
- It develops ones knowledge of appreciation of the aesthetics.

Usman stated that it is true to say that development through education in art is technological development. As it is quite evident that in the advanced societies of the West, education through art served as a booster to their technological culture.

Okpe (2004) observed that to some teachers, the cultural creative Arts is perceived as a subject that is a preserve for only those who are artistically gifted, yet to some other people, it is a subject for those who cannot tackle the so-called more academic subjects. Still, some other teachers and parents understand it as a subject for those who cannot tackle the so-called more academic subjects. Still, some other teachers and parents understand it as a subject that has emotional or therapeutic values. Usman (2009) noted that for students to produce a successful art piece or products they must have good teachers, requisite materials, conducive environment and sympathetic school administrators. The

writer noted that the Creative Arts cannot be taught the way other subjects are taught. Usman further averred that this subject demands teachers who do not only understand their students well but are readily willing to see things from the student's point of view. The teacher must be the type that is willing to learn from the student about what he has produced, he advised.

NATA (2009) opined that the teachers should be able to make the student feel that the teacher is working along with his feelings, experiences and capabilities.

The call is for full cooperation between the head teachers or principals, the creative art teachers and students well as the community. The Principals and the creative art teachers have to see to the availability of necessary teaching materials, work spaces and motivational materials that the creative art students need. The generality of schools NATA further opined will need to appreciate the arts by tolerating whatever inconveniences the learning of art bring. The touching problem of parents preventing their children not to study art should be addressed by the principals and art teachers. NATA concluded.

Akiga (1983) is of the opinion that schooling under the traditional education system has produced misfits. There is need to intensify the

challenges of an expanding economy population and the attendant rising expectations of youths and adults alike.

In the words of Yakubu (1973:3):

*Walk through the corridors of almost any of our schools and you see evidences of the schools population explosion. You see old, outdated buildings that are still in use unchanged. You see sections of older buildings that are falling apart where new wings are added, you see temporary classrooms.*

Usman (1980) observed that many of our classrooms are empty or void of charts, drawings, diagrams, pictures and models and evidence that Benue state is not making effective and efficient use of the opportunities offered by the introduction of teaching materials into the teaching-learning processes. The writer concluded that this means many teachers do not emphasize or demonstrate adequately the selection, use and evaluation of instructional materials as means of improving the art education of the young. He further averred that the teaching-learning process in art education involves the use of instructional materials to initiate and transfer encoded message and information to learners who decode them by analyzing and interpreting them. The teacher needs instructional materials to ensure that student's needs are adequately provided for. Usman opined that there is an urgent need to integrate instructional materials into the secondary school system where a variety of these materials would be an asset in supporting and improving

teaching and learning. The teacher he opined needs instructional materials to enable him analyze what the educational programme is supposed to accomplish.

According to Levi (1999), the task of diagnosing students' need on a continuing basis and prescribing the experiences required for the students to perform to the maximum, would be difficult and almost impossible, without adequate materials in Benue State Secondary schools, he opined that there is need to develop resourcefulness in teachers. Our educational system needs a good number of resourceful teachers who can make the learning environment enjoyable and provide learning experiences which will make useful contributions in making the youths what they expect and are expected to be. He argued that a teacher not only needs to develop his lessons and improvise techniques that will facilitate student learning. He also needs to employ the systematic approach to utilizing instructional materials and resources to solve problems.

As already mentioned, the first indigenous art teachers were produced in 1963, and by 1994 Nigeria could confidently boast of capable art educators who could help spread the new art culture throughout Nigeria. There were, however, two categories of art educators; the self-trained, independent art teachers and the formally

trained ones. Some of the most important independent art teachers were Akinola Lasekan, Oloidi noted the embodiment of independent art study in Nigeria, and S.A.O Chukwuegu. The contributions of these independent artists were very notable, he pointed out.

The period between 1952 and 1996, especially, saw an intense desire among artists and art teachers to maintain the steady development of art and more particularly, in spite of many hindrances, to give dignity and value to art in the rapidly changing cultures of Nigeria, Oloidi concluded.

Art, to many people is simply drawing, painting sculpture. Some think of it as something different or separate from our daily life and feel that it is an occupation for selected few. Art is part of life, a discipline that/has meaning to all human beings. It brings joy when you are sorrowful, it makes you relate the present with the past. Language is art and art is language that communicates (1972) Cavour told the Italians when campaigning for the unification in 1960-65 that those who could not read or write have eyes to see, think and act. A single cartoon can connote messages which can palliate or cause rebellion or violence.

Art occupies a unique position as a unifying force in today's technological world because drawing and audio visual aids are vital in all arts and sciences. Art can produce design needed for industrial goods

and communicate messages keeping the messages artificially in forceful form.

Art teaching in Benue State secondary schools is not succeeding due to several factors among which are:

- a) Unawareness of the State Ministry of Education on the importance of art teaching in technological development in the new 6-3-3-4 educational system.
- b) Lack of continuity in the teaching of art in secondary schools in Benue state.
- c) Unavailability of mini-museum for student excursions.
- d) Inadequate art shops for tools and equipments.
- e) False sense of art appreciation.
- f) Wrong education about the purpose and function of art in the society.

Solutions to these problems will definitely help make art perform its scared productive functions in Benue State Secondary Schools.

## **CHAPTER THREE**

### **RESEARCH METHODOLOGY**

#### **3.1 Area of Study**

The study was carried out in Benue State secondary schools.

#### **3.2 Research Design**

The research used a conclusive design for this study (Ogunbameru, 2004:67).

In this respect the descriptive survey applies and cross-sectional in the main. The researcher used a survey method to obtain cross-sectional data through which the development of art in Benue State secondary schools was traced and determined. It is hoped that after the analysis the issue raised in the research questions would have been thoroughly examined leading to the realization of the objectives of the study.

#### **3.3 Population and Sample**

On the whole the universe of this investigation consists of all teachers of art in Benue State Secondary Schools as well as art professionals in art councils Ministry of Information and the Staff of National Gallery in Benue State and possibly private art



professionals/historians whose knowledge of art development in Benue state may be found useful in the study.

### **3.4 Sampling Technique**

The researcher will employ purposive or non-random sampling technique. In other words the sample was deliberate or purposive, in the sense that the researcher deliberately used selected teachers of Fine Art at junior and senior secondary schools and few other art professionals in Benue state. This is based on the fact that the area is familiar to the researcher and it is believed that relevant data was available to elicit for the success of the research work.

### **3.5 Source of Data**

The researcher used both the secondary and primary data sources. The secondary data came mainly from information gotten from records collected from relevant ministries and parastatals as well as agencies and relevant books and journals.

The primary source(s) was based on data collected via the interview and the use of research questionnaire.

One questionnaire which was designed by the researcher to take care of relevant respondents was used.

### **3.6 Validity of the Instrument**

The researcher's Supervisor and other Art Educators as well as test and measurement experts, helped evaluate the quality of the instrument of the research in measuring the variables involved in the research. This helped to improve the validation of the instrument since their comments, suggestions and the recommendations used in the final planning and use of the instrument for gathering data in the source of the study.

### **3.7 Procedures for Data Collection and Analytical Techniques**

The questionnaires were distributed to the art teachers, and other art professionals and historians. The researcher used simple percentage or frequency data analysis techniques, based on the data collected. This will greatly facilitate the analysis that follows.

## **CHAPTER FOUR**

### **ANALYSIS OF DATA AND DISCUSSION OF FINDINGS**

#### **4.1 Introduction**

This study on the growth of art education was carried out to appraise the extent of growth of art education in Benue State Secondary Schools. This chapter therefore, aims at analysing and discussing the findings based on the responses to the questionnaire as well as on the researcher's observations. This comprises the following;

- i. The analysis of the data collected during the study using simple percentage.
- ii. The discussion and summary of findings relating to the growth of art education in Benue State Secondary Schools.

Note that Appendix A on questionnaire distribution and retrieval shows that 96% of the questionnaires administered on ten selected schools was returned.

#### **4.2 Available Arts Materials in Selected Schools in Benue State**

A careful observation of selected schools in Benue state shows the availability of the following art materials in most of them.

- Colour and crayons
- Brushes
- Boards

- Drawing table
- Pallets
- Donkeys
- Cardboard papers
- Writing materials
- Art text books
- Journals and Magazines

Listed on tables 1-3 are showing the total percentage of teachersq qualification, experience and age.

**Table 1: Teacher’s required**

<b>Qualification</b>	<b>No Required</b>	<b>No. on Ground</b>	<b>Short fall</b>
NCE	50	48 <sup>90%</sup>	02 <sup>4%</sup>
BA/B.Sc, B.Ed	20	16 <sup>80%</sup>	04 <sup>20%</sup>
M.A./MSc/M.Ed	20	08 <sup>40%</sup>	12 <sup>6%</sup>
PhD	10	-	10
<b>Total</b>	<b>100</b>	<b>72</b>	<b>28</b>

The above table shows that of the one hundred required teachers to teach creative arts in the various selected schools in Benue Secondary Schools, there are seventy two on ground, this number represents 72% percent of the total academic staff needed. During oral interview it was however discovered that the bulk of the NCE holders and five of the B.A. holders are Part-Time or temporary staff. This is due to embargo on employment in the Benue State Civil Service.

In the selected schools sampled, even though ten (10) PhD holders are required none was on ground, the explanation given by the

majority of teachers was that, holders of PhD at that level would prefer teaching in tertiary institutions.

**Table 2: Teaching Experience**

<b>Qualification</b>	<b>Teaching Experience</b>
NCE	1-10 Years
BA/BSc, B.Ed	1-20 Years
M.A./MSc/M.Ed	1-30 Years
PhD	-

Table 2 above shows that the teachers in these schools have teaching experience which range from 1-30 years. The responses to this question in the questionnaire indicates that 48 teachers which constitute 96% of the total 50 teachers required at NCE level were on ground and they have experience raging from 1 to 10 years while holders of BA/BSc/B.Ed had put in between 1-20 years experience. During oral interview, holders of first degree revealed that most of them acquired their first degree while in service. The holders of the second degree M.A./MSc/MEd on ground were only 8. They also had their second degree while in service.

The above table 2 shows the dearth of higher degree teachers of art in senior secondary schools in Benue State. In the selected schools majority of the art teachers available are holders of NCE, which is not enough to impact the needed knowledge on student of the senior secondary schools in Benue state.

**Table 3: Age**

<b>AGE RANGE</b>	<b>NO. OF STAFF</b>
21-30	32
31-40	40
41-50	20
50 and above	8
<b>Total</b>	<b>100</b>

Table 3 above gives the age ranges of the available teachers. The ages of the teachers range from 21-50 years and above, with majority of them falling within the age of 31-40 years. Even though 8 falls above 50, the conclusion one can draw from this table is that teachers in Benue state Secondary schools are matured and are in the period of active service and can therefore manage art lessons/ instructions effectively.

#### **4.3 Analysis of Performance of Teachers Based on the Use or Lack of Use of Materials**

**Table 4: The Availability of Art Materials and its Effect on the Effectiveness of Teaching**

<b>Value of Material</b>	<b>Yes</b>	<b>No</b>	<b>Occasionally</b>
Teach with ease	56	24	20
Make lessons interesting	70	25	5
Arouse studentsqinterest easily	63	17	20
Use shorter time to explain the abstract	75	14	11
Realize objective at the end	69	41	20
Usage of Art material	69.5	20.5	10

The above table shows that 56% of the teachers who use art material teach with ease in the selected secondary schools. Even though 24% do not use art material, the 20% who occasionally used art material

add up to the 56% shows a significant percentage needed for knowledge impartation and growth. The table further shows that due to availability of art material, students' interest to learn is aroused and teachers use shorter time to pass on the needed information to the student thereby achieving the set objective.

#### **4.4 Summary of Findings**

The study has revealed that the rate of the growth of art education in Benue State Secondary Schools is encouraging. This growth is mostly in the area of the availability of art material, infrastructural provision, commitment to the subject by teachers and managers of education in the state.

The findings show that Benue State secondary schools have libraries with fairly stocked art books, art studios and technical workshops, though scantily available but are effectively utilized. Teachers who teach in these institutions are professional teachers, most of whom have experience ranging between one to thirty years. They have professional training thus, have the knowledge and competence in impacting the desired and desirable knowledge in their students.

From the findings of this study, it is very much evident that the teachers use art materials and the chalk board approach to convey the

knowledge desirable to students. Teachers talk with the students rather than talk to them, and further reveals why some of the teachers in the secondary schools in Benue state are attaining set-out goals and objectives at the end of the school year.

#### **4.5 Discussion of Findings**

There is no doubt, from this study, that art education is growing in Benue state Secondary Schools. The data analyses reveal that for the audio textbooks, drawings, models and a good deal of other needed arts material are in place in schools in Benue state. Besides, art material and information display formats are fairly adequate. To teach and learn successfully, teachers and students depend on the availability of the right art materials.

The study also reveals that with the available art materials teachers use their knowledge and materials to achieve desirable outcomes. Out of the 100 teachers who took part in the study 20.5% of them do not make use of art material for instruction, 10% use them occasionally while 69.5% of them use art materials always as revealed. This further revealed why art materials in secondary schools in Benue state are in good demand. The findings reveal that teachers have competence in managing art materials through knowledge acquired from



their professional training, conferences, seminars, workshops, symposia, exhibition and in-service training. This competence therefore, is fully exercised because of adequate usage of art materials that enhances the growth of art in schools in Benue State. From the data, it has been found out that all the teachers are professionals, few of who graduated below 5 years ago. These teachers have attended short courses and programmes between 2005 and 2010, ranging from one day duration to 4 days.

Furthermore, this study point out that proper use of arts and other materials make for teachersq efficiency and effectiveness as well as make students learn faster, grasp the abstract more easily and learn at their own rates. The use of art materials stimulates studentq interests in learning. As observed, the use of art materials increases learning, it supplies a concrete basis for conceptual thinking, making learning more permanent, offering real experiences that stimulate students on to self activity.

The teachersq good performance reflects on the studentsq performance, which can promote growth in art education.

The study has also shown that there is a significant relationship between the performance of teachers and their knowledge and competence in art education growth. Education today is more

challenging, more complicated, difficult and more problematic and that in order to meet these challenges and solve these problems, the teacher must understand and use diverse art material. The creative teacher use varieties of materials to ensure quality instruction and improve the situation. The findings reveal that in addressing educational problems teachers are bringing bear their professional training and skill to the growth of the subject. The information obtained from observation in the field confirms the above view. For effective communication, teaching and learning towards the grow of art education, there have been the application of competence to enhance and guarantee careful selection and skilful utilization of appropriate skill as is also confirmed by the observation in the field.

The study further shows that teachers who attended seminars, exhibition, symposia, workshops, conferences and in-service training gained sufficient competence in art education. As a result, these teachers put in more in the growth of arts in Benue State Secondary Schools.

Teachers sampled agreed that when they teach with instructional materials, they could teach with ease (56%), and their lessons made interesting to the students (70%). Shorter time is used to explain the abstract and realize set-out objectives at the end (75%). On the

usefulness of instructional materials in the growth of art teaching and learning in Benue state. According to the teachers, it is better to teach with instructional materials because it makes for efficiency and effectiveness (69.5%). The teachers also opined that the ability to perform well depends on the teachers' ability to select appropriate method of instruction and that a given method can produce desired and desirable effects (69.5%), if properly selected and used.

The result of the study indicates that there is a significant growth in the teaching and learning of art education in Benue State secondary schools. It is further clear from the study that teachers who use sufficient material for instruction have their students' attention and performing better than teachers who do not use sufficient art material in the classroom. In the teachers' own opinion (63%), most of those who use material in teaching said they had a sense of relief and satisfaction anytime they use material in teaching. Where material is lacking teachers said they are almost exhausted because of talking in order to explain concepts to students.

Teachers who do not use material in the classes, finds teaching a bit difficult, boring and this affects the assimilation process of the students. These teachers agreed that the lack of materials leads to

waste of quality time and energy; this was the case with some few students and teachers.

The teachers in the study all suggested that art education should be embraced by Benue state. Refresher courses should be organized on a regular basis within and outside the state to train and restrain teachers for better and higher productivity. They further suggested that more specialists in art education should be employed to assess the performance of serving teachers from time to time and that the state government and the relevant school Education Board should take positive steps to provide fund to schools for the growth of arts.

The under listed problems were identified in the course of the study as hindrances to possible growth of art education in Benue State Secondary Schools:

- Programmes, such as seminars, conferences, exhibitions, workshops, and symposia organized for teachers to update their knowledge are not on irregular basis.
- The state ministry of education and other stakeholders do not show enough commitment to art education.
- Where there are art materials in school, principals store them away for safe-keeping rather than allowing teachers use them for effective teaching.

# CHAPTER FIVE

## SUMMARY, CONCLUSION AND RECOMMENDATIONS

### 5.1 Introduction

This chapter presents the summary of the study. It is the presentation of conclusions drawn on the Growth of Art Education in Benue State Secondary Schools.

### 5.2 Summary

It was the objective of this study to find out the trend of the growth of art education in Benue State Secondary Schools. It is also aimed at examining the extent to which the growth of art education influences the teachers' ability in utilizing art materials in schools. The study further aimed at examining the effects of teachers' use of art materials on the performance of students, and also to make recommendations on improving teachers' performance through the use of art instructional materials, which stimulates the growth of arts in Benue state Secondary schools.

From the data analyzed, the following facts were noticed;

- a) The types of art instructional materials available within the schools in general are appropriate for classroom use. This availability of materials enhanced communication in teaching, thereby making lessons interesting.

- b) The teachers' knowledge of art instructional materials enhances significantly the use of art materials in teaching. This implies that the teachers had adequate supply of art instructional materials, hence they could use them sufficiently to effect and increase teaching and learning.
- c) Teachers acquire competence through professional training and short courses and programmes, making them capable of taking certain decisions that would enhance their performances in the classroom.
- d) The study further revealed that teachers do use art instructional materials in the classroom.
- e) The study also revealed that teachers who use art instructional materials perform better than those who do not use art materials for instruction.

This implies that for instruction to be efficient and effective there is need to use art instructional materials to enhance the growth of arts in Benue State Secondary Schools.

It is discovered from the study that much still have to be done in order to make serving teachers embrace and adopt modern techniques of lesson delivery using instructional material. It was observed further that most of the teachers who do not make use of modern teaching

techniques are those who have served for more than 20 years, and who have little or no knowledge of modern art materials for instructional purposes. These teachers are not in tune with the modern trend in technology as considered by the import of the computer age where as teachers with up to date knowledge of modern art instructional materials are very competent in classroom instruction.

### **5.3 Conclusion**

This study on the growth of art education in Benue State Secondary Schools has given clear insight into the rate of development of art education in Benue State Secondary Schools. It has been discovered that in Secondary Schools art instructional materials are fairly adequate for classroom instruction; hence teachers tend to depend on textbooks only, thus teach abstractly most of the time.

It has been discovered that the teachers who have college or university training on art instructional materials education as well as those who attend Seminars, conferences, exhibitions, workshops and in-service training places the teachers on the advantage and make teachers good managers and instructors. Teachers who perform best are those who make use of art instructional materials. It has been discovered also that, most senior teachers who graduate from the

college or University over the years are eager to attend regular refresher courses and in-service programmes that would make them current on trends and issues in art instructional materials.

In conclusion, Benue state and stakeholders in education must embrace art and create enabling condition for it to thrive through the provision of enough art instructional materials.

Finally, The Benue State Government, the Ministry of Education, the State Education Board, the Local Education Committee, Secondary Schools Principals, Teachers, and Students will find recommendations offered here of immense benefit to the growth of art education in the state.

#### **5.4 Recommendations**

Further to the findings of this study, the following recommendations are offered and the researcher believes that if they are adopted, they would go a long way in improving the growth of arts in Benue State secondary schools:

- a) In view of the fairly adequate art instructional materials in most of the Benue State Secondary Schools, the State Government should take it upon itself to purchase art instructional materials in bulk and make same more available for use in schools offering art.



- b) Since the few available art instructional materials in schools are not made use of exhaustively by some teachers, attempt should be made by the state Government through the Ministry of Education and the stakeholders to bring pressure to bear, on teachers to use them for better performances.
- c) On-the-job training and other programme should be organized on a regular basis to keep teachers current.
- d) Attendance at those programmes should be made compulsory and certificate should be awarded on completion and that this, too should be used as one of the criteria for promotion of serving teachers.
- e) Resourceful and creative teachers and students should be given recognition and awards as incentives to encourage others, in their performance and maximum utilization of art instructional materials.
- f) The State Ministry of Education should take it upon itself to send resource persons from Colleges of Education, Polytechnics and Universities Department of Art and Design to access schools periodically with the aim to appraising teachers and art materials and make recommendations for improving use and application of art instructional materials.

- g) That the State Ministry of Education should employ qualified art teachers with the up-to-date knowledge of art use and application of art instructional material
- h) Efforts be made to build and stock or equip libraries and studios by the state Government, and by the Parents Teachers Association (PTA) of schools so that teachers would feel comfortable to handle some of the subjects of the art curriculum.
- i) Schools be made to meet annually to brainstorm on the modern techniques in the use and application of art instructional materials.
- j) Teachers resource centres be set up by the state to help develop means by which local materials could be explored in the development of needed art materials.
- k) Creative ideas should be exchanged on how to use art instructional materials among schools.
- l) For the above recommendations to work, it is necessary that all hands must be on deck toward the overall goal attainment. This means that lawmakers should make laws that would enhance the growth of arts in Benue state, knowing fully well that a well developed art state have the capacity to attract tourists and create jobs for our teeming unemployed youth.

## 5.5 Areas Suggested for Further Research

This research work was carried out to survey the Growth of Art Education in Benue State Secondary Schools, with special attention on art instructional materials. It tried to bring to light the relationship between the teachers' knowledge of art instructional materials, education and their performances in the instruction situation. It has also helped to bring to light the fact that teachers who use art materials for instruction perform better than those teachers who do not use art instructional materials during lesson. Nevertheless, this study is not exhaustive since there is still room for probing more into the area of art instructional material and the utilization practices of teachers. To this effect, it is the wish of the researcher that the following suggested areas be researched in order to advance studies on art instructional materials in Benue State Secondary Schools.

- i) **Art Instructional Material and Education:** Implication for the growth of Art in Benue State Senior secondary School system.
- ii) **Art Instructional Material Education:** Its integration and Application in Benue State Senior Secondary School System.

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**APPENDIX A**  
**QUESTIONNAIRE DISTRIBUTION AND RETRIEVAL**

<b>S/NO</b>	<b>Name of School</b>	<b>Total No. distributed</b>	<b>Numbers Returned</b>
1	Wesley High School Otukpo	10	10
2	Bristol High School Gboko	10	10
3	St. Francis College Otukpo	10	10
4	St. Raphael College Otukpo	10	10
5	St. Gabriel College Makurdi	10	10
6	Government College Makurdi	10	10
7	Owukpa Community College Owukpa	10	10
8	Emmanuel Secondary School Ugbokolo	10	10
9	Agbenu Bridge College Otukpo	10	10
10	Government College Otukpo	10	09
	<b>Total</b>	<b>100</b>	<b>99</b>

**APPENDIX B**  
**QUESTIONNAIRE**

Department of Fine and Applied Arts,  
Faculty of Arts,  
University of Nigeria,  
Nsukka.

30th June, 2011.

Dear Sir/ Madam

**QUESTIONNAIRE FOR TEACHERS**

I am carrying out a study on the Growth of Arts in Secondary Schools in Benue State and how it affects teachers' performances in the classroom in Benue State Schools. The intention of this study is to find out the availability of art materials in the schools as well as the ways and manner in which these art materials are used in the teacher- learning situation. This study aims further to suggest ways and means in which art has grown in Benue State.

I therefore, request you to complete this questionnaire to enable me carry out this study successfully, be assured that your response to each question shall be treated in strict confidence and for the purpose of this research work only.

I rely on your co-operation in this regard.

Thank you.

Yours Faithfully,

**Ekere, R. M.**



## QUESTIONNAIRE FOR TEACHERS

### SECTION A

**Note:** Please tick  in the box provided on the information applies to you:

1. Name of School \_\_\_\_\_

2. Sex: Male  Female

3. Age. 21-30 years  31- 40 years  41-50 years   
above 50 years

4. Academic qualifications(s) NCE   
B.ED  BA  BSc   
M.E  MA  MSc   
PhD

5. Area of Specialization \_\_\_\_\_

6. Years of teaching experience 1-10 years  1-20 years   
1-30 years  above 31 years

## SECTION B

**Instructions:** please indicate your response by ticking from the list provided below, the art material available in your school for teaching, following this order:-

a) Available

b) Not available

Types of art material		
Magazine		
Drawings		
Posters colour		
Paints		
Donkeys		
Projectors-over hand paper		
Brushes		

4. Is you variable arts studios well stocked?  
Yes  No
5. Do your have enough necessary art books in your School Library?  
Yes  No
6. Is there an art studio in your school?  
Yes  No
7. Are you provided with art materials for your studies?  
Yes  No
8. Are there art books in your school library?  
Yes  No

## SECTION C

**Instruction:** Please tick the appropriate column as the information implies to you

1. Have you received any formal training in the use of art materials? Yes  No
2. Do you have any training in the production of art materials? Yes  No

3. Which of the following have you ever attended to update your information on the use of art materials?

a	Seminar	Yes	No
b	Symposium		
c	Conference		
d	Exhibition		
e	Workshop		
f	In-science		

4. For how long has any of them lasted?

	1 day	2 days	3 days	4 days	5 days	6 days	7 days
Seminar	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Symposium	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Conference	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Exhibition	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Workshop	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
In-science	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

5. When last did you attend any of the following if any?

	2010	2009	2008	2007	2006	2005	before 2005
Seminar	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Symposium	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Conference	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Exhibition	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Workshop	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
In-science	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

6. From the formal training received and from the programme I have attended, I can sufficiently manage and use art material.

Yes  No

7. When I teach using art material, I

- a) Teach with ease Yes  No
- b) Make my Lesson interesting Yes  No
- c) Arouse my students interested easily Yes  No
- d) Use shorter time to explain abstract Yes  No
- e) Realize my objectives at the end Yes  No

8. Whenever I teach without art instructional material I,

- a) Waste more energy in explaining the abstract Yes  No
- b) Make my lessons boring and uninteresting Yes  No
- c) Make my students dull and passive Yes  No
- d) Cannot advance at a good pace Yes  No
- e) Cannot cover my school for each term Yes  No

9. Teaching is a bit difficult without the use of art instructional material.  
Yes  No
10. It is more convinced to teach with art instructional material  
Yes  No
11. Are you prepared to use art material in teaching if they are available?  
Yes  No
12. Please give your opinion on the way arts material can enhance growth of arts in Benue State Secondary School.

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14. Any other useful Comment Please!

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## **SECTION D INTERVIEW**

1. Are you a full time, Part-Time or contract staff?
2. At what point did you acquired your present qualification
3. Are you satisfied with your work schedule?