



## A Study of Teachers Perceptions of Cultural and Creative Arts Curriculum Content in Junior Secondary Schools in Nigeria

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### ABSTRACT

*The purpose of this study is to investigate teachers' perceptions of the curriculum content of Cultural and Creative Arts (CCA) in junior secondary school in Nigeria. The study specifically sets out to ascertain topics that teachers consider as important as well as how their teaching of the subject can be improved. The design of the study was descriptive survey. Sample consisted of 162 CCA teachers drawn from junior secondary schools in South East Nigeria. The questionnaire was used to collect data. Data collected were analysed in simple percentage, means and standard deviation. Based on the findings, it was recommended that CCA teachers be involved in the production of school curricula and that those in service should undergo constant training and retraining.*

**KEYWORDS :** Curriculum, Cultural and Creative Arts, curriculum implementation, curriculum content

### Introduction

Education enables individuals to acquire skills, habits, attitudes and values for both individual and societal needs. As such, education has come to be seen as a powerful tool for change and transformation that can catapult an individual to self actualisation. Consequently, changes that take place in the lives of individuals and groups usually take place through the instrumentation of education (Obanya, 2007). No nation's educational system remains static. As societies change, and new ideas, technologies, problems and challenges are experienced, educational institutions constantly change their educational focus in order to grapple with these diverse situations. In order to achieve more rapid economic, social, and cultural development in a globalised and constantly changing world, Nigeria, like other nations, has reviewed several aspects of her curriculum in order to equip students with better knowledge and skills to enable them survive in a competitive and rapidly changing world.

Nigeria's first attempt at reforming the educational sector took place during the curriculum conference of 1969. The conference sought to re-align the educational policies and programmes of Nigeria to suit the needs and aspirations of Nigerians which at that time were at variance with the goals of colonial administration (Fafunwa, 1974). Following from this and subsequent conferences, the Federal Government of Nigeria came up with the first indigenous National Policy on Education (NPE) 1977 revised in 1981, 1998, 2004 and 2008. These reforms ensured that educational programmes moved away from theoretical and head knowledge base to practical knowledge orientation. In addition, global concerns as well as economic meltdown and dwindling resources of many countries including Nigeria led to the adoption of Nigeria Economic Empowerment and Development Strategy (NEEDS) and Education for All (EFA). The major reasons for these reforms were to promote value orientation, reduce poverty and create jobs as well as generate wealth.

### Universal Basic Education (UBE)

The government of Olusegun Obasanjo (1999-2007) gave the education sector in Nigeria a big boost through the introduction of the Universal Basic Education (UBE) in 1999 which was passed into law in 2004. The law provides for compulsory free universal basic education for all children of primary and junior secondary school age in Nigeria. It further seeks to punish parents for failing to comply with the provision of the law. The philosophy of the UBE is summarised as follows:

Every learner who has gone through 9 years of basic education should have acquired appropriate levels of literacy, numeracy, manipulative, communicative and lifelong skills as well as the ethical, moral and civic values needed for laying a solid foundation for lifelong learning as a basis for scientific and reflective thinking (NERDC, 2008).

The UBE programme comprises of 9 years of schooling representing

Primary 1-3 (Junior Basic), Primary 4-6 (Middle Basic) and Junior Secondary 1-3 (Upper Basic). The UBE program sets out to provide basis for the acquisition of scientific and technological tools, reorientation of values, civic and moral responsibilities, provision of family living and poverty eradication skills. The course is both prevocational and academic. If the tenets of the UBE are properly executed, the education system will then produce school leavers with strong academic foundation, moral and ethical values and productive work skills for lifelong learning.

### Cultural and Creative Arts (CCA)

Cultural and Creative Arts (CCA) was introduced into UBE as one of the core compulsory subjects in primary and junior secondary schools. Its creation was designed to encourage pupils to develop their aesthetic talents and acquire more entrepreneurial skills. CCA is to be taught as both visual arts and performing arts because it is an amalgam of subjects like arts crafts, drama and music. The subject is expected among others to:

- Properly equip the young Nigerians with manipulative skills which will make them job makers and self reliant entrepreneurs.
- Encourage partnership among Nigerians in promoting our rich cultural heritage and creativity.
- Re-orient Nigerians to have positive values for the enhancement and development of Nigerian society.

To achieve these lofty ideas, the curriculum of CCA has been designed to cover adequately the three domains of learning-cognitive, affective and psycho motor. The curriculum used in schools before the introduction of UBE laid great emphasis on rote learning and memorisation (cognitive domain) to the detriment of the other two domains. As a result, learners came away from schools only with a head knowledge of ideas and facts without practical or attitudinal achievements. This situation may have led to the stifling and underdevelopment of innate skills and potentials of learners. Consequently, learners found it difficult to adapt to life after school, as they did not possess coping abilities and skills required in a fast moving and changing world. CCA should cater for all Nigerian children irrespective of their creed, ethnic origin and socio economic background. CCA advocates educating the whole child, thereby ensuring complete integration of cognitive, affective, psychomotor, aesthetic and cultural goals.

### Content of Cultural and Creative Arts Curriculum

The content of CCA is arranged thematically and spirally. General themes such as those of value orientation, peace, human rights, and family life are all reflected through drawings, cartoons, paintings and structural designs. Other themes include drama appreciation, use of the theatre, marketing skills and designing. These themes stimulate action, arouse pupil's interest and lead to activation of innate skills in pupils. The content of creative arts is not alien to pupils and teachers as it is mostly derived from the social, moral, religious, historical, cultural and technological antecedents of the people. The content also

mirrors the felt needs and aspirations of the citizens while liberating the best of arts, crafts, music, dance that the people are known for. In general, therefore, CCA is a subject designed to keep alive in the hearts and minds of pupils the cultural heritage of Nigeria. It also should act as an employment oriented subject that prepares pupils for the labour market. The CCA curriculum as published by Nigerian Educational, Research and Development Council (NERDC) is balanced because it is endowed with cognitive learning styles, critical and creative thinking skills, co-operative classroom structure, culture bound, multi sensory and whole child approach (Ekwueme, 1995).

Nigeria has been described as a nation battered by a high degree of visual illiteracy, low aesthetic culture, dislike for workmanship and general disregard for people who work with their hands (Sawa, 1984). This attitude has led to high unemployment amongst school leavers who clamour for white collar jobs instead of developing their talents and skills for entrepreneurship. Introduction of creative arts at the primary and junior secondary schools is a step in the right direction as it is expected to re-orientate the minds of children to begin to appreciate any latent talent they may have and eliminate the disconnection between primary and junior secondary school. According to Wogor (1978) art is a manual of life. It should enable man to enrich his experience, deepen his sensibilities and help to attain personal knowledge.

In order to promote aesthetic and art education in Nigeria and also expose students to entrepreneurship skills, the National Policy on Education (NPE) through the NERDC set about the restructuring of the curriculum of primary and post primary schools under the UBE programme. Creative Arts education is in the domain of aesthetic education and what is created is expected to be meaningful both locally and internationally. For curriculum content to be meaningful, it should consist of what has direct consequence to the feelings, reasoning power, need and environment of the implementers and consumers. Curriculum content should be relevant to learners' personal experiences. The manner of presenting this content should also be meaningful and worthwhile.

CCA according to Ogboji (2012) requires originality and creativity. It also involves self esteem, self expression resulting in the production of self products. Creativity entails re-arranging of almost existing ideas, patterns in order to produce something unique. These are skills to be developed by individuals taking into cognisance the economic, social and psychological environment of learners. The planners of creative arts curriculum recognised this when they encouraged teachers to enrich the content and relevant materials and information from their immediate environment by adapting the curriculum to suit certain needs and aspirations such as nomadic education and non-formal education for the physically challenged.

### Curriculum Implementation

No matter how well designed a curriculum is, its impact can only be felt if it is properly implemented. Implementation refers to the actual use of the curriculum content/syllabus and is the most critical phase in the planning and teaching of any curriculum (Fullan & Pomfret, 1977). The introduction and adoption of any new curriculum only presupposes that some people in the society-stakeholders, parents, teachers, school administrators-intend that it be used. It does not indicate that those in charge of implementation (mostly teachers) will actually do so. Teachers play a central role in curriculum implementation. Though teachers may not be the central focus of curriculum plans, the modalities for successful execution fall squarely on them (Igbokwe, 2009). No matter how laudable a curriculum plan may be, no matter how thoroughly the teaching methods and resources have been chosen, no matter how conducive the learning environment, if the teacher is ineffective, educational goals cannot be achieved. Stenhouse (1979) refers to the teacher as a change agent. Change can only be achieved through the way and manner in which the change agent interprets, selects, organises and delivers knowledge embodied in the curriculum. Every new curriculum can only be brought to life by the teacher through various positive actions taken in the use of the syllabus, scheme of work, lesson notes teaching materials and interaction with the learners.

Curriculum changes especially in Nigeria have serious draw backs, because the practical or implementation stage is usually beset with a

whole lot of implementational problems. Teachers and students who are the key figures of the curriculum do not seem to share the enthusiasm or optimism of the planners. Some teachers embrace any new curriculum with enthusiasm becoming what is referred to as 'consonant' users while others are reluctant users referred to 'dissonant' users (March, 2006:24). In some cases, 'dissonant' users may pretend to comply with the new curriculum in order to prevent reprimand from the authorities, but in truth will do everything to undermine the success of the new programme (March, 2006). The acceptance, understanding, enthusiasm of teachers and students are essential for the implementation of any new curriculum.

### Implementing CCA in Nigeria

In the implementation of Cultural and Creative Arts curriculum, questions arise as to whether the teachers of the subject consider the curriculum relevant, adequate and implementable especially since it is an amalgam of art, music and drama. Learners on their part must also worry about the usefulness, practicality of some of the content areas especially ones that require that students visit the workshops of indigenous artists who may or may not welcome them. Although so much may be discussed at curriculum conferences, seminars and workshops, it seems that very little impact is made by curriculum changes in schools and by extension the lives of students. This is because most of the discussions about curriculum change/reform tend to be academic and at times dictated by politics. Sometimes discussions though meaningful may not be properly or adequately passed down to schools to be put into effective and meaningful use. In the Nigerian educational system, usually, those who take part in curriculum discussion at educational conferences end up being the same experts who design curriculum contents for schools (Sawa,1984). Sometimes these experts, while relying on their expertise, overlook the teachers and pupils who are the implementers and consumers of the curriculum content.

Many students and teachers erroneously believe that creative arts is primarily visual arts i.e. fine arts and so disregard the other segments of music, dance and drama. It, therefore, means that the concept of creative arts as an amalgam is not understood by many. This misunderstanding is even reinforced by the fact that even the curriculum content prepared by experts is skewed in favour of fine arts. For example, of the fifty eight topics set out for study in upper basic (Junior secondary 1-3) 34 are for visual arts, 17 for drama and dance and only 7 for music. Following from this, one would want to ask whether the concept of creative arts is even thoroughly comprehended by the planners. Is the curriculum content comprehensible to teachers and students? Are the teaching learning experiences in CCA sufficiently challenging and interesting? Do teachers understand that the three domains of learning should be adequately addressed? Why do students perform poorly in both internal and external exams in CCA?

This paper, therefore, seeks to find out CCA teachers' perceptions of the current curriculum content for junior secondary schools in Nigeria and the degree of importance placed on the various contents by teachers in the three domains of learning. The paper also seeks to identify the domain that teacher stress most and also find out suggested measures by the teachers for the improvement of the teaching and learning of CCA in junior secondary schools.

### Research Questions

The following research questions guided the study:

1. What contents of the CCA curriculum do teachers perceive as important?
2. What domains of learning do teachers emphasise?
3. What are suggested measures for the improvement of the teaching and learning of cultural and creative arts in junior secondary schools?

### Method:

The study adopted a descriptive survey design. The research was carried in the South East geo-political zone of Nigeria comprising Anambra, Enugu, Imo, Abia, Ebonyi states. The population is made up of all junior secondary school teachers of cultural and creative arts. A total of 182 teachers were purposively sampled and used for the study. The respondents were selected based on state location and education zones.

**Instrument of the Study**

The instrument used for the study was a questionnaire made up of two parts, A and B designed by the researchers. Part A was an inventory of curriculum contents of cultural and creative arts drawn from the NERDC syllabus for junior secondary schools in Nigeria. The inventory consists of a set of forty seven item questionnaire designed under the Likert Attitude Scale. They cover both theoretical, practical and attitude skills expected of students. These were stated in specific items. For data analysis, the curriculum objectives were grouped under the three domains (Cognitive, affective and psycho motor) according to Bloom (1956) and Krathwohl (1964). Of the forty seven items stated, twelve (12) items were classified as affective, seventeen (17) as psycho motor and eighteen (18) as cognitive (See Appendix 1). Respondents were asked to rate the content items on a five point scale. The respondents rating of the items were then put into percentages (Table 1).

Part B is made up of 15 item questionnaire that seeks information about suggested measures by teachers for the improvement of the teaching and learning of CCA content. It has a four point modified Likert scale with response options of strongly Agree (SA=4), Agree (A=3), Disagree (D=2), and strongly Disagree (SD=1). For this section, the criterion mean used was 2.50. Mean scores of 2.50 and above were accepted while scores of 2.49 and below were not accepted and therefore rejected. The internal consistency of the instrument was determined using Crombach alpha which yielded a co-efficient reliability of 0.72 for part A and 0.81 for part B. A total of 200 questionnaires were distributed and 182 copies duly completed and returned. Data for section B were analysed using mean and standard deviation.

**RESULT**

**Research Question 1**

What contents of the CCA curriculum do teachers perceive as important?

**Table 1: Respondents ranking of the items**

S/N	Items	% of Respondents' Rating as Important	Rank
1.	Appreciate local arts, craft and costume	11.30	23
2.	Use local materials and objects creatively	2.41	37
3.	Learn what is good about Nigeria culture	54.90	3
4.	Be motivated by nature and works of arts	28.09	14
5.	Translate ideas into concrete and solid form	2.06	40
6.	Understand the meaning of drama, dance, music	76.33	1
7.	Be exposed to local craftsmen and appreciate how they work	18.10	18
8.	Use colours to convey ideas imaginatively	10.51	25
9.	Learn different types and uses of costumes	45.10	7
10.	Take pride in working with hands	3.10	36
11.	Create stage designs for various plays/ dance	8.04	28
12	Learn about Nigerian play writers and actors	62.10	2
13	Participate and enjoy class discussions and group projects	39.70	10
14.	Use motifs on fabrics/embroidery	8.23	27
15.	Identify different elements, types and techniques of dance, music and arts in Nigeria	18.10	18
16.	Recognize dignity of labour	9.03	26
17.	Plan and organize compositions of arts, music and dance.	5.20	32
18	Know the different designs/colours from different parts of Nigeria	4.44	33
19	List different art styles	25.20	16

20	Have knowledge about how to mix clay and explain different ways of using clay	12.00	22
21	Be able to draw and paint	32.62	13
22	Create imaginative compositions of art/ music	2.20	39
23	Enjoy rehearsing and acting mature drama	14.50	20
24	Enjoy use of own products and music	48.00	6
25	Print actual happenings on paper/cloth	36.62	11
26	Write captions for advertisement	6.02	30
27	Develop sculpture in wood and clay	11.05	24
28	Learn uses of mosaics for different articles	17.01	19
29	Learn functions and the uses of the keyboard	44.63	9
30	Design advert costumes, books jackets etc	14.50	20
31	Carryout suitable lettering and printing	7.05	29
32	Show interest and curiosity in all manmade and natural objects	27.70	15
33	Appreciate creative arts as a foundation subject	45.07	8
34	Differentiate between Fine and Applied Arts	52.03	4
35	know art tools and their importance	33.40	12
36	Learn book binding and leatherwork	3.10	36
37	Practice photography/pot making (ceramics)	8.04	28
38	Make patterns based on abstract ideas	8.04	28
39	Learn to act and sing	2.30	38
40	Know relationship between art and music	2.20	39
41	Learn Nigeria's contribution to the world of art, music and drama	49.6	5
42	Acquire knowledge of colours and their relationships	18.10	18
43	Create sculpture in wood and clay from materials in the environment	3.77	35
44	Learn to handle art tools correctly	4.03	34
45	Have knowledge of income generation techniques	12.70	21
46	Understand that creative arts records social events, thinking and attitudes	11.30	23
47	See beauty and ugliness in all manmade objects.	5.51	31

The responses of teachers' rating of the content of items were put into percentages and the following emerged.

The teachers rated the items within the skill domain as unimportant while the items under the cognitive and affective domain were rated as more important. The cognitive domain items 6, 12, 3, and 34 ranked 1<sup>st</sup>, 2<sup>nd</sup>, 3<sup>rd</sup> and 4<sup>th</sup> while others like 41, 9, and 29 ranked 5<sup>th</sup>, 7<sup>th</sup>, 9<sup>th</sup> respectively. The affective domain items 24, 33 and 13 ranked 6<sup>th</sup>, 8<sup>th</sup>, 10<sup>th</sup> respectively. In contrast, the highest ranking psychomotor items were 25 and 21 which is ranked 11<sup>th</sup> and 13<sup>th</sup>.

The items rated highly were item 6 (76.33) Understand the meaning of drama, dance and music, item 12 (62.10) Learn about Nigerian play writers and actors; item 3 (54.90) Learn what is good about Nigeria culture; item 34 (52.03) Differentiate between Fine and Applied Arts; item 41 (49.06) learn Nigerian contribution to the world of art, music and drama; item 9 (45.10) Learn different types and uses of costumes, and item 13 (39.70) Participate and enjoy class discussion and group projects. All these items deal with the nature of the subject. Teachers see them as important items to help them introduce the subjects to students and get them to show interest and appreciate the experiences they may be exposed to. The teachers did not consider items that deal with practical things or practical aspects of the content as important. Items 5 (2.06) and 2 (3.10) that deal with practical things

had very low scores. This shows that teachers did not consider them important. When one considers the responses domain by domain, it became clear that the lowest ranked items were items 5, Translate ideas into concrete and solid form (2.06) and item 2, Use local materials and objects creatively (3.10). Teachers do not pay attention to the skill domain since they do not regard these items as important.

**Research Question 2**  
**What domains of learning do teachers emphasize?**

**Table 2:**

Item No	Cognitive Domain	% of Respondents' Rating as Important	Rank
3.	Learn what is good about Nigeria culture	54.90	3
6.	Understand the meaning of drama, dance, music	76.33	1
9.	Learn different types and uses of costumes	45.10	7
12.	Learn about Nigerian play writers and actors	62.10	2
15.	Identify different elements, types and techniques of dance, music and arts in Nigeria	18.10	18
18.	Know the different designs/colours from different parts of Nigeria	4.44	33
19.	List different art styles	25.20	16
20.	Have knowledge about how to mix clay and explain different ways of using clay	12.00	22
28.	Learn uses of mosaics for different articles	17.01	19
29.	Learn functions and the uses of the keyboard	44.63	9
34.	Differentiate between Fine and Applied Arts	52.03	4
35.	Know art tools and their importance	33.40	12
40.	Know relationship between art and music	2.20	39
41.	Learn Nigeria's contribution to the world of art, music and drama	46.6	5
42.	Acquire knowledge of colours and their relationships	18.10	18
45.	Have knowledge of income generation techniques	12.70	21

Item No	Affective Domain	% of Respondents' Rating as Important	Rank
1	Appreciate local arts, craft and costume	11.30	23
4.	Be motivated by nature and works of art	28.09	14
7.	Be exposed to local craftsmen and appreciate how they work	18.10	18
10.	Take pride in working with hands	11.05	24
13	Participate and enjoy class discussions and group projects	39.70	10
16.	Recognize dignity of labour	9.03	26
23	Enjoy rehearsing and acting nature drama	14.50	20
24	Enjoy use of own products and music	48.00	6
32	Show interest and curiosity in all manmade and natural objects	27.70	15
33	Appreciate creative arts as a foundation subject	45.07	8
46	Understand that creative arts records social events, thinking and attitudes	11.30	23
47	See beauty and ugliness in all manmade objects.	5.51	31

Item No	Psychomotor Domain	% of Respondents' Rating as Important	Rank
2.	Use local materials and objects creatively	2.41	37
5.	Translate ideas into concrete and solid form	2.06	40
8.	Use colours to convey ideas imaginatively	10.51	25
11.	Create stage designs for various plays/dance	8.04	28
14.	Use motifs on fabrics/embroidery	8.23	27
17.	Plan and organize compositions of arts, music and dance.	5.20	32
21	Be able to draw and paint	32.62	13
22	Create imaginative compositions of art/music	2.20	39
25	Print actual happenings on paper/cloth	36.62	11
26	Write captions for advertisement	6.02	30
27	Develop sculpture in wood and clay	3.10	36
30	Design advert costumes, books jackets etc	14.50	20
31	Carryout suitable lettering and printing	7.05	29
36	Learn book binding and leatherwork	3.10	36
37	Practice photography/pot making (ceramics)	8.04	28
38	Make patterns based on abstract ideas	8.04	28
39	Learn to act and sing	2.30	38
43	Create sculpture in wood and clay from materials in the environment	3.77	35
44	Learn to handle art tools correctly	4.03	34

Considering teachers responses domain by domain, it is evident that there are significant differences between them. The teachers' perception of the skill domain is much more negative as seen from the low scores of the items in relation to the higher scores of the cognitive and affective domain. The scores from the domains do not show the balance expected in the teaching of CCA.

**Research Question 3**

What are the suggested measures for the improvement of the teaching and learning of CCA?

**Table 3:**

S/N	Items	Sum	Mean	Std. Deviation
1.	Provision of better equipped classrooms/workshops	517	3.15	.661
2.	Provision of standard text workbooks	493	3.01	.714
3.	Better and consistent administrative support	526	3.21	.687
4.	Effective supervision by UBEC officials	494	3.01	.646
5.	High commitment to duty by teachers of the subject	533	3.25	.640
6.	Training and retraining of teachers of the subject	506	3.09	.686
7.	Support from various school administrators	495	3.02	.513
8.	Punishing teachers who receive/score finished products from students	499	3.04	.704
9.	Enlightenment programmes to explain need for the subject and its benefits to both parents and students	506	3.09	.659

10.	Increasing students interest through exhibitions and workshops	581	3.54	.649
11.	Encourage students to understand and appreciate works of arts/culture	469	2.86	.742
12	Provision of special incentives for teachers like study leave with pay	501	3.05	.685
13	More time to be allocated to the subject	490	2.99	.700
14.	Involvement of teachers in the design of curriculum content	505	3.08	.664
15.	Breaking the course into its various components and getting teachers to teach areas of their specialities.	595	3.63	.577

Analysis of the table above shows that teachers agree with all the items listed. They particularly agreed with items 15, 10, 5, 3, and 1 with mean scores of 3.63, 3.54, 3.25, 3.21 and 3.15 with standard deviation of .577, .649, .640, .687, and .661 respectively. Teachers agreed that teachers who receive/score finished products from students should be punished as is evident from the mean score of 3.04 and standard deviation of .704 from item 8. Teachers strongly agreed with the suggestion that they need to be trained and retrained to enable them discharge their duties creditably. The mean score for this was 3.09 and standard deviation .686. In all, the results show that teachers of CCA would want every facet of the curriculum strengthened in order for success to be achieved.

### Discussion

Teachers' rating of the cognitive domain is much more positive than that of the affective and skill domain. This means that the teachers appeared to rate objectives which were attuned to cognition (knowledge, comprehension) more importantly than others especially those that are psychomotoric. This is an interesting worrisome finding. The CCA was set up to enable students possess functional skills and attitudes to overcome poverty and cope with the challenges of the world of work. The new philosophy of Basic Education curriculum requires that every learner who has gone through 9 years of basic education should have acquired appropriate level of literacy, numeracy, manipulative, communicative and lifelong skills as well as ethical, moral and civic values needed as a basis for scientific and reflective thinking. The UBE programme as seen from the content of CCA requires teachers and students to move away from memorisation and rote learning and develop the ability to think, act and practice. Knowledge of CCA should make students functional members of the society who are able to understand and appreciate their world and contribute to its aesthetic enhancement through the production of self objects. They should also be able to communicate and put up socially acceptable behaviour. CCA should not be taught like history. Classes should be participatory where students are given opportunity to develop their innate skills and capabilities. The idea of emphasising cognitive content only runs contrary to the outcome expected of the students. This finding is similar to that of (Omolar, 1997) also came to conclusion after study, that teachers usually fail to conform to the series of activities in some curriculum content such as experiment; teacher demonstration and students projects. These activities are designed to promote concept development and foster students' participation in learning. Little wonder the enrolment for Fine Arts and Music dramatically falls as pupils enter into senior secondary school where CCA is no longer a compulsory subject. Students need to understand the objectives of CCA and know the potentialities and opportunities that are open to students when they apply themselves to that understanding.

One worrisome finding from this study is that teachers of CCA strongly agreed that the subject should be broken down into its component parts and taught as separate subjects. In other words, CCA should not be an amalgam of art, drama and music but its components should be taught as separate disciplines. This is somewhat disappointing as it shows that teachers of CCA are unaware of the reason for the introduction of the subject. CCA is expected to cater for all domains of learning and to encourage students to appreciate the world around them. This exposure should prepare them for the world of work especially if they are unable or unwilling to complete secondary school. The integrative nature of the subject will enable students appreciate the interrelatedness between all the segments of the course. Creating self objects entails galvanising the different segments of the different disciplines.

Another interesting finding is that teachers are strongly of the opin-

ion that enlightenment programmes should be mounted to explain the necessity and benefits of the course to both parents and students (section B item 9). This suggestion means that the public is yet to appreciate the need for CCA. Many do not understand how pupils can be made into entrepreneurs through exposure to activities in CCA. The NERDC and all other bodies responsible for curriculum development should expose teachers more to the tenets of CCA. Pupils should be firmly rooted in their culture expressed through language and works of arts.

Other suggestions made by teachers include that special incentives should be given to CCA teachers. CCA requires that teachers spend long hours in workshops both in and out of school compounds. They require special communicative and relational skills to be able to get the cooperation of indigenous artists who view every outside contact with deep suspicion. Most artists in African shroud their works in secrecy. If these teachers are given extra incentives, they are likely to show more seriousness in their work with students.

### Conclusion and Recommendations

This study deals with the teaching and learning of curriculum content of CCA. Teachers are the principal implementers of any new curriculum. As major stakeholders, it is necessary that they be properly trained and retrained for capacity building. The teacher being the most important variable in the education process should be involved in the development of curricula. Thus the teacher can successfully translate the written curriculum into desirable learning experiences for learners.

In the past, undue emphasis was placed only on cognitive achievement of students to the detriment of other domains-affective and psychomotor. As a result, schools produced mainly theoretical students who were unable to develop entrepreneurial and lifelong skills. Curriculum review through the UBE and introduction of vocational courses like CCA was designed to correct the imbalance and bring out the innate skills and capabilities of students that will foster creativity in them. However, the teachers of these new subjects seem to be working at cross purposes with the curriculum developers as shown by this research. Curriculum produced by subject experts and government officials without teacher impact may be unachievable. If CCA contents are drawn up after research involving classroom teachers and students, a more worthwhile set of activities might be produced. It must be however agreed that extensive research is needed for further examination of this development. The NERDC and UBEC should work closely with the major stakeholders and implementers of the curriculum to produce contents which teachers and students see as inspiring, implementable and meaningful.

### Recommendations

- The government should as a matter of urgency organise training and retraining programmes for teachers and would be teachers of CCA. This will help them understand what is required of them and give students balanced education.
- The NERDC and UBEC should galvanise administrative support for schools to enable them execute the activities which are integral parts of the curriculum.
- Well equipped workshops should be set up in Nigerian schools for CCA.
- Pupils should be discouraged from bringing readymade objects to school. Teachers on their part should not receive/score the products.

### APPENDIX ONE QUESTIONNAIRE

This is a questionnaire for teaching of Creative Arts in secondary schools. Please give honest answers to the questions asked.

You are not required to give your name or the name of your school. The information provided is purely for research purpose.

### SECTION A

**Instruction:** Tick the option that best explains your choice.

Culture and Creative Education (CCA) curriculum should enable students to:

S/N	Items	Unimportant	Less Important	Important	More Important	Most Important
1.	Appreciate local arts, craft and costume					
2.	Use local materials and objects creatively					
3.	Learn what is good about Nigeria culture					
4.	Be motivated by nature and works of arts					
5.	Translate ideas into concrete and solid form					
6.	Understand the meaning of drama, dance, music					
7.	Be exposed to local craftsmen and appreciate how they work					
8.	Use colours to convey ideas imaginatively					
9.	Learn different types and uses of costumes					
10.	Take pride in working with hands					
11.	Create stage designs for various plays/dance					
12.	Learn about Nigerian play writers and actors					
13.	Participate and enjoy class discussions and group projects					
14.	Use motifs on fabrics/embroidery					
15.	Identify different elements, types and techniques of dance, music and arts in Nigeria					
16.	Recognize dignity of labour					
17.	Plan and organize compositions of arts, music and dance.					
18.	Know the different designs/colours from different parts of Nigeria					
19.	List different art styles					
20.	Have knowledge about how to mix clay and explain different ways of using clay					
21.	Be able to draw and paint					
22.	Create imaginative compositions of art/music					
23.	Enjoy rehearsing and acting mature drama					
24.	Enjoy use of own products and music					
25.	Print actual happenings on paper/cloth					
26.	Write captions for advertisement					
27.	Develop sculpture in wood and clay					
28.	Learn uses of mosaics for different articles					
29.	Learn functions and the uses of the keyboard					
30.	Design advert costumes, books jackets etc					
31.	Carryout suitable lettering and printing					
32.	Show interest and curiosity in all manmade and natural objects					
33.	Appreciate creative arts as a foundation subject					
34.	Differentiate between Fine and Applied Arts					
35.	know art tools and their importance					
36.	Learn book binding and leatherwork					
37.	Practice photography/pot making (ceramics)					
38.	Make patterns based on abstract ideas					
39.	Learn to act and sing					

S/N	Items	Unimportant	Less Important	Important	More Important	Most Important
40.	Know relationship between art and music					
41.	Learn Nigeria's contribution to the world of art, music and drama					
42.	Acquire knowledge of colours and their relationships					
43.	Create sculpture in wood and clay from materials in the environment					
44.	Learn to handle art tools correctly					
45.	Have knowledge of income generation techniques					
46.	Understand that creative arts records social events, thinking and attitudes					
47.	See beauty and ugliness in all manmade objects.					

### SECTION B

#### Suggested Measures for improving the teaching and learning of Cultural and Creative Arts (CCA)

S/N	Items	SA	A	D	SD
1.	Provision of better equipped classrooms/workshops				
2.	Provision of standard text workbooks				
3.	Better and consistent administrative support				
4.	Effective supervision by UBEC officials				
5.	High commitment to duty by teachers of the subject				
6.	Training and retraining of teachers of the subject				
7.	Support from various school administrators				
8.	Punishing teachers who receive/score finished products from students				
9.	Enlightenment programmes to explain need for the subject and its benefits to both parents and students				
10.	Increasing students interest through exhibitions and workshops				
11.	Encourage students to understand and appreciate works of arts/culture				
12.	Provision of special incentives for teachers like study leave with pay				
13.	More time to be allocated to the subject				
14.	Involvement of teachers in the design of curriculum content				
15.	Breaking the course into its various components and getting teachers to teach areas of their specialties.				

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