

ASSESSMENT OF TEACHING/LEARNING MATERIALS AND LEARNING ENVIRONMENT FOR CCA IN UNIVERSITY OF MAIDUGURI PRIMARY AND JUNIOR SECONDARY SCHOOLS

KWANDO A.S.¹, MBAHI A.A.², AMSAMI B.U.³. AND HAJJA M.A.⁴

¹²³Faculty of Environmental Design Department of Fine Arts, University of Maiduguri, Maiduguri, Borno State, Nigeria

⁴Umar Suleiman College of Education Gashua, Yobe State, Nigeria

¹kwandowuyo@gmail.com

ABSTRACT

This paper assessed teaching/learning materials and learning environment for CCA in University of Maiduguri primary and junior secondary schools. The performance of students in Cultural and Creative Arts (CCA) has been poor which suggests that there are certain factors affecting the teaching of Cultural and Creative Arts. It is not clear what these factors are but probably they are related to techniques used in teaching CCA for primary and junior secondary schools and availability of qualified CCA teachers in primary and junior secondary schools. Using stratified and purposive sampling techniques, 510 students and 5 CCA teachers were selected. Structured questionnaires were used for data collection. To determine reliability of the instrument, the researcher tested representative sample of 10 female and 10 male students from primary and junior secondary schools at El-kanemi College of Islamic Theology Maiduguri. Result of the data analysis gave Alpha coefficient value of 0.78 and 0.79 respectively for the instrument. These moderately high coefficient values indicated that the instrument is reliable to be used for the study. To ensure the validity of the instrument, the initial draft of the instrument was subjected to face validation. A total of 515 respondents formed the sample for the study. The data were analyzed using descriptive statistics. Results of the study showed that teaching and learning materials for CCA were also available but not adequate. The learning environment for teaching and learning of CCA was conducive in the schools under study. Variables such as teaching and learning materials and learning environment have impact on learning and students performance. Based on the findings, government should make instructional materials available to make learning easier and invite resource persons that can help educate teachers on the procedures and uses of those materials.

Key Words: Teaching/learning materials, Learning environment, Cultural and Creative Arts.

1.1 INTRODUCTION

Any society that uses education to propel its developmental programmes must ensure that the curriculum encapsulates the totality of the body of knowledge, competency, skills, attitudes and values as well as the basic needs of the people for whom the curriculum is designed. Adaralegbe, (1974) says that the proper education of our children with respect to the total culture and the acquisition of skills, understandings, appreciations and attitudes are necessary for successful living which is the primary purpose and reason for existence of the educational enterprise.

Cultural and Creative Arts helps children to understand and appreciate culture. It develops the creative skills and aesthetic sensibilities of children. It involves the philosophy, psychology and sociology of education in learning situations. Cultural and Creative Arts programme is designed to meet the training needs of students who wish to specialize in Fine Arts, Drama, Music and Visual Arts. Cultural and Creative Arts trains teachers for the schools and colleges. Nigerian government realizes the importance of Cultural and Creative Arts and includes it in the National Policy on Education (Federal Ministry of Education, 1981, 2004, 2007). The teaching of the subject is compulsory in Junior Secondary Schools and it is made optional at the Senior Secondary level with different name (Visual Arts). To ensure the successful implementation of the programme, the federal government provided Cultural and Creative Arts syllabus for the Basic Education in Nigeria, but there is need for attitudinal change towards Cultural and Creative Arts on the part of parents, teachers and school administrators as suggested by Olorukooba, (1981) and Mbahi, (1990; 2008). Attitude of the administrators is also part of the problems of the Cultural and Creative Arts. Teachers and students make negative statements about Cultural and Creative Arts to people in authority. Such attitudes need to change for students to be receptive to the teaching of Cultural and Creative Arts.

Agu & Ugwu, (2010) saw student's attitude as crucial to the development of an appropriate curriculum. In Cultural and Creative Arts, other questions to deliberate on are how the attitudes might be changed, new strategies for reorganizing and planning the scheme and methods of teaching and considerations that may arise from a reflection on the analysis of the nature of the subject itself with regards to its meanings and cognitive operations and skills. The need for change of attitude towards the subject will not only reflect on the method of teaching but also on the content. Contemporary Nigerian art educators seem to have different views about the role which early Nigerian elites played in promoting Cultural and Creative Arts. Mamza (2002) reports that early Nigerian elites displayed negative attitude towards art education. Olorukooba, (1981) and Mbahi, (2000) were not in complete agreement with Mamza's view. They considered the efforts of the pioneering art educators in the face of lack of

funds, the negative attitude of the colonial masters and government to Cultural and Creative Arts teaching, which saw cultural activities as challenge. In spite of the opposing views, however, the Nigerian Educational Research and Development Council (NERDC) have been making efforts to evolve meaningful curriculum contents to encourage and promote aesthetic and creative abilities of Nigerian students. Nigeria's introduction of the Universal Primary Education (UPE) scheme in 1976 was aimed at providing education to every Nigerian child of school age. As a measure to improve education, the Federal Government revised the National Policy on Education (NPE) in 1981. The National Policy on Education was characterized by the 6-3-3-4 system of education which was not only a major landmark in the history of educational planning and development in Nigeria, but a forward step toward the development of Cultural and Creative Arts nationwide. The new policy which came into force in 1982 includes Cultural and Creative Arts as a core subject in Junior Secondary School. The policy specifies the following objectives of Cultural and Creative Arts in secondary education. They are to:

- i. diversify the curriculum to cater for the differences in talent, opportunities and roles possessed by or open to study after their secondary school course; and
- ii. develop and project Nigerian culture, art and language as well as the world's cultural heritage (FME, 2004).

Buoro, (2000) revealed that few students usually offer art. It is possible that some factors such as the home environment, school, instructional strategies, vocational anticipation, socio-cultural and socio-economic backgrounds influence the students. Other factors may be individual differences, social and emotional matters. These factors determine students' attitude towards learning, their ability to direct their learning, and their engagement in learning activities. Students' attitude also influence learning and teaching processes. The ways students engage in Cultural and Creative Arts affect performance in the subject. Buoro believes that the problem of students of Cultural and Creative Arts in Nigeria may be related to some of the factors enumerated. Assessing student's behavior towards Cultural and Creative Arts is an indirect way of evaluating the overall effects of students' disposition to Cultural and Creative Arts. Cultural and Creative Arts (CCA) is an amalgamation of fine and applied arts, music, and drama. The integration of knowledge, skills, attitude and values in the several components of CCA enhance entrepreneurial skill acquisition which begets good theatrical performance and good art works (masterpiece). These types of art products help the learner achieve self fulfillment and actualization (Buoro, 2000). Each component of CCA, including studio activities, develops skills with the artistic process that enhances the learners' understanding of the subject. Skills which the learners acquire activities CCA activities enable learners to produce works which are used as end products (Ogumor, 2002).

Cultural and Creative Arts curriculum for primary and junior secondary schools is aimed at contributing its quota to the realization of the purpose of Universal Basic Education and in turn, meet up with the challenges of global reforms such as Millennium Development Goals (MDGS) which focuses on poverty reduction, wealth creation and empowerment of people through education. Cultural and Creative Arts equip learners with knowledge and skills for self employments which are essential to dynamic human society and culture. It trains people in a number of professions such as sculpture, graphic communication, textile design, ceramics, dance, drama e.t.c. Before the coming of western education, art has been learned through the traditional system (apprenticeship system or family system) which allows the child to imitate what his master does. This system of learning art has been used throughout the Middle Age until the Europeans brought western education. The new system of western education replaced the traditional way of learning art. As time goes on, art started facing so many problems in the Nigerian societies which affect the smooth running of learning art and culture. Some of these problems include lack of funding from the government, parents, and school administrators. Other problems are lack of adequate materials and qualified art teachers in some schools, poor perception of people toward the subject and inadequate learning environment. There is need for the government, parents, and school administrators to come together and address the problem.

Cultural and Creative Arts curriculum was first proposed in Nigeria as one of the six core curricula used in the primary school in the Lagos Curriculum Conference of 1969 (Olaosebikan, 1982). It was stated in the conference that one of the aims of CCA is to impart to learners cultural and practical values of society which they belong. According to Olaosebikan CCA is like a catalyst that speeds up and controls the process of cultural diffusion in a most meaningful way that will give the Nigerian child a sense of direction and sound judgment to re-enact the Nigerian cultural heritage. The subject is also aimed at expressing the emotions, experiences, ideas and feelings, beyond the reach of language. The subject was recognized and rated by Wangboje, (1982) as the foundation programme that would serve the needs of students in developing their creative imagination, self-realization, self actualization as well as sharpening their intelligence and creativity. A truly creative and well-educated person learns how to work with his/her hands, head and every kind of work can be noble when a person gives it his/her best effort (Buoro, 2002). This suggests that CCA programme can offer manipulative skills for human development. The programme produces creative, patriotic, and productive Nigerians who would contribute optimally to national development (Orlean, 2009).

In 1971 the Nigerian Education Research and Development Council (NERDC) organized a workshop where specialists in drama, education, music, fine and applied arts met to spell out what the programme should cover for the secondary school education level. As a result of the conference, a CCA programme was developed

for secondary education but due to logistic problems such as lack of instructional resources and qualified teachers, the programme could not start until the introduction of the 9-Year Universal Basic Education (UBE) in 2008 (NERDC, 2009). The curriculum stated that CCA should be made core and compulsory subject at the UBE level which consists of Lower Basic Education (primary 1 to 3); Middle Basic (primary four to six); and Upper Basic Junior Secondary School (JSS 1 to 3). The learning activities in the curriculum for CCA are exciting, interesting and gainful with knowledge and skill acquisition. The curriculum, Omole (2007) contends, is strategically packaged to build confidence in the recipients. The practical values which CCA inculcate in the learners include expressing the emotions, experiences, ideas, skills, imagination and feelings, beyond the reach of language. The programme also develops one's personality in terms of cognitive, affective, and psychomotor behaviours. CCA trains individuals on the expression of conceptualized ideas and feelings through art work. On the affective domain, it deals with the development of aesthetic values in individuals. On the psychomotor domain, the programme trains individuals to use their hands in the construction of useful objects. This is in line with the cognitive, affective and psychomotor behaviours aimed at in education. The educational objectives can be achieved through Cultural and Creative Arts in the Universal Basic Education which has well articulated activities for teachers and students.

The philosophy of the Basic Education, according to NERDC (2008), is that every learner who has gone through 9 years of Basic Education should have acquired appropriate levels of numeracy, manipulative, communicative and life-long skills as well as the ethical, moral, and civic values needed for laying a solid foundation for life-long learning as a basis for scientific and reflective thinking. Also the new curriculum, among others, will provide the basis for acquisition of scientific and technological skills, inculcation of value re-orientation; civic and moral responsibility as well as good family living, acquisition of skills for poverty eradication, laying the foundation for knowledge and application of ICT.

Evaluation is recognized as a comprehensive, systematic, and purposeful process that is an integral part of teaching and learning. Evaluation procedures must be based on the prescribed learning outcomes and evolve from the instructional strategies implemented to realize these outcomes. They must also enable a teacher to provide an accurate, reliable, and justifiable measurement which reflects students' progress and achievement. Schools are responsible for total evaluation of students in CCA. Evaluation of this subject can be achieved through a balance of evaluating techniques. Teachers are encouraged to collect examples of students' works and keep in portfolios that reflect their progress and achievement. Process folios are designed to document the evolution of new understandings over time allowing teachers and students to gather new insights about their development as learners. They provide records of the various attempts made by students in realizing their outcomes. Such folios

include not only the summative evaluation samples, but also examples of initial and successive attempts of works such as critiques, listening assignments, composition assignments, rehearsal reviews, and self/peer reflections.

Cultural and Creative Arts curriculum for junior secondary school (JSS1-3) aims at contributing its quota in the realization of the purpose of Universal Basic Education and in turn, meets up with the challenges of global reforms such as Millennium Development Goals (MDGS) and National Economic Empowerment Development Strategies (NEEDS), which have their focus on poverty reduction, wealth creation and empowerment of people through education. Cultural and Creative Arts equips learners with knowledge and skills for self employment which is relevant to dynamic human society and culture.

The performance of students in Cultural and Creative Arts (CCA) has been poor. An assessment of the teaching vis-avis students low performances suggest that there are certain factors affecting the teaching of Cultural and Creative Arts in Nigeria. It is not clear what these factors are. The researcher is therefore interested in identifying such factors in order to determine how they affect students.

Teaching and learning activities are the things children do to learn. In teaching and learning there are factors which influence the processes. The teacher should become familiar with such factors in order to plan to tackle them before hand. Such factors include teaching and learning environment, the cultural and creative arts teacher, parents and school authority's attitudes towards the subject, divergent nature of Cultural and Creative Arts programmes, assessment of creativity, the way and manner the Cultural and Creative Arts teacher handles the subject and the existing philosophy and objectives of Cultural and Creative Arts.

The teacher is the biggest influence on the Cultural and Creative Arts pupils. The quality of teacher and his approach to teaching will all count. Pupils can be helped to become creative by being placed in an environment which is conducive to the kind of behavior which creation requires. Develop positive attitude for the development of creativity in children. The school environment should provide ample opportunity for freedom of thought. Full freedom should be provided to experiment with ideas. The teacher should not be emphasizing the conforming behavior but new ideas, novel, plans and approach to tackling problems should be encouraged and fostered. Thinking and reasoning can form the very beginning of life of the child. Introduce the learning process of brain storming to children to invent ideas and solution to problems. Pose problems for discussion so that learners can express their views. Provide children outline of a problem and by use of imagination he completes the problem. This gives the child opportunity to develop his reasoning, thinking and problem solving ability which is important ingredients of creativity. Let them think different approaches to a problem.

At this level for the teacher what counts is not how much he knows but his attitude towards child's play and creativity (essential ingredients for art). Allow the children to explore their surroundings. Let them handle, feel, taste, smell and play with objects. Very strong authoritarian system kills creativity. Allocate enough time for play, experimentation, construction and discovery. Learners should be encouraged to produce original ideas to develop their thinking. Copying and imitation do not allow the learners to think by themselves. Expect many answers to a problem that learners can produce. In Cultural and Creative Arts emphasis should not be put on the process and the attainment of the product, but on ability to observe, imagine and skills in the use of tools of training the eyes to see in greater depth, hands to cut and shape things in exact and confident manner.

1.2 STATEMENT OF THE PROBLEM

The researcher observed that the performance of students in Cultural and Creative Arts (CCA) has been poor. An assessment of the teaching vis-a-vis students' performances could suggest if there are certain factors affecting the teaching of Cultural and Creative Arts in Nigeria. It is not clear what these factors are. The researcher is therefore interested in identifying such factors which affect students' performances. Some factors like techniques used in teaching CCA for primary and junior secondary schools, availability of teaching and learning materials, availability of qualified CCA teachers, learning environment for CCA, could be partly responsible. Students who are not exposed to CCA lack the knowledge of cultural issues like language, basic skills and acceptable ways of dressing. Such individuals may prefer to emulate everything western. Cultural and Creative Arts provides knowledge of the cultural values of the society.

In teaching and learning, the environment, students' active participation with lessons as well as the use of appropriate learning approaches help students remember what they learn. Effective learning approaches increase the quality of learning. Students learn best by doing and experiencing. To be effective and efficient, CCA programmes need to be student-centered and should include practical activities. In a cooperative learning approach, students and teachers are in a state of dynamic interaction in the classroom. When students interact in cooperative groups they learn to give and receive information, develop new understandings and perspectives, and communicate in a socially acceptable manner. Most schools in the study area use the teacher-centered approach. It was against this background that this study considered the teaching and learning of Cultural and Creative Arts in the 9 years Basic Education in University of Maiduguri Primary and Junior Secondary Schools., Borno State, Nigeria.

1.3 OBJECTIVES OF THE STUDY

- i. To determine the availability of teaching and learning materials for CCA in University of Maiduguri primary and junior secondary schools.
- ii. To find out the learning environment for CCA in University of Maiduguri primary and junior secondary schools.

1.4 RESEARCH QUESTIONS

The following research questions were developed to guide the study:

- i. Are there teaching and learning materials for CCA in University of Maiduguri primary and junior secondary schools?
- ii. Are the learning environments conducive for teaching and learning CCA in University of Maiduguri primary and junior secondary schools?

2.1 REVIEW OF RELATED LITERATURE AND EMPIRICAL STUDIES

2.1.1 Teaching and Learning Environment for Cultural and Creative Arts

The increasing school enrolment and students interest in learning requires the best kind of environment. The subject has generated much research interest in order to put into use by private individual's mission, communities or government proprietors an environment that is stimulating and enhances academic achievement of students. Environment is a place where the child functions. This includes home, the school, the peer group, the classroom, the totality of the child's upbringing including his spiritual life, social needs, and psychological needs. It means the place in which the child lives (physical) and the people who he comes in contact with (social) (Akem, 2008). Gagne, (1997) states that environment for the child buildings, furniture, equipment, instructional materials, the teachers, the peer group and other people involved in the development of a child. Gagne, (1997) looked at school environment as the physical environment (e.g. facilities and equipment), school policies (e.g. time allocated for CCA practical) and school practices regulating Cultural and Creative Arts, banners to participation and strategies to promote participation. This definition encapsulates components of the Art Promoting School Model (National Health and Medical Research Council, 1996) and how school staff tends to contextualized creative activity. Nwangwu (1990) believed that the school environment includes school buildings, classrooms, furniture's, playgrounds, sporting facilities, laboratories, libraries and equipments which aid the

teacher in effective delivery of lesson. According to Maine (2002) school environment includes the physical aesthetic surroundings, the psychological climate and culture of the school.

Learning environment consists of a wide set of features that affect learning. The idea of a learning environment implies a setting where intentions and design cannot account for everything that happens; some elements escape control or are at least unintended. Environment then is a mixture of deliberate, and accidental; the conjunction of planned and unanticipated events (Kogi, 2006). With minimally mediated access to large amounts of information and substantially enhanced social dimension available to students, the set of directions students can take in their learning is far larger and growing. Some of this change is sanctioned by faculty; other parts of it reflect the environmental changes brought by technology and a tipping of control in favor of students regardless of faculty intentions. Space becomes environment when it is stretched to include a broader sense of place, as well as the people who participate and the culture in which these elements are situated. The idea of environment invites a wider range of participants: administrators of various levels and functions, faculty, guest experts, librarians, IT staff, instructional designers, and learning theorists and researchers. The term implies a multiplicity of players, forces, and systems interacting. Environment is dynamic and changing in response to influences from outside or arising inside. It recognizes complexity in causes and effects.

Environment is also important in nurturing and developing artistic skill. Many students are turned away from art simply because of poor environment for learning. Learning and developing artistic skill is not like learning mathematics or science. Artistic activities such as drawing are inherently personal. Student artists connect with their work and when it is judged, or even perceived to be judged, it can be intimidating and stifling to artistic progress. Many adults believe that they are incapable of drawing or creating good art because of an experience that they may have had many years ago in poor learning environment. Often, these experiences have occurred in a judgmental environment. It is important for art instructors to create an environment that is conducive for developing artistic skill of students. For developing artists, the environment needs to be non-competitive and non-judgmental. A non-competitive environment allows the art learner to be creative, spontaneous, free to make mistakes” and take chances (Kogi, 2006). These factors are important to artistic development, and when they are missing, artistic progress is hindered. Structure still needs to exist to encourage artistic progress. Expectations need to be established, whether this comes from the art teacher in a classroom, or from the self-taught artist. The goal should be to set expectations to provide students or yourself with enough structure to measure success, and enough freedom to allow for creativity. Whether you are the teacher, the student, or both, learning artistic skill is not like learning any other skill or discipline. It is fragile. Understanding how to nurture and grow the abilities of your students or those of your own is important to success. Create an

environment for your students or for yourself where judgment is kept “in check” and where creativity and mistakes are free to happen (Kogi, 2006).

2.1.2 Availability of Materials for Teaching and Learning Cultural and Creative Arts

Instructional material or learning material is what is used by the teacher to assist in providing information for the attainment of required learning experience. It helps the learner turn to for information in the process of his goal-seeking endeavor or learning inside or outside the classroom (Opara and Akudolu, 1995). Nzewi et al (1995) opine that instructional materials help to arouse and sustain interest and help to concretize ideas and stimulate the imaginations of the students. They also state the instructional resources should be usable and economical in terms of cost. Both teachers and students should have access to learning/instructional materials. If learning resources are too expensive to acquire, or hard to reach then teachers and students will be disillusioned and achievement of students will tend to be low.

Chira and Obi (1999) maintained that lessons in CCA are supposed to be practical, but due to lack of necessary materials and facilities for learning, they are turned into theory lessons. There is problem of lack of materials and Cultural and Creative Arts cannot be taught well. Ngaem and Udeagha (2000) observed that instructional materials are lacking in schools and this affects the teaching and learning of Cultural and Creative Arts. The teaching and learning CCA is possible with art materials which are readily available and serve as a substitute to commercial art materials. Onoja and Ugwu, (2005) observed that the continued mass failure in drama was as a result of non-availability of instructional resources and facilities which make students to naturally lose interest.

Interest affects learners’ participation in school activities. Children like to play with objects which tend to arouse their interest. Teachers use instructional resources to arouse interest in the students. The use of instructional resources motivates learners. When instructional materials are not used, learners will not be so interested in learning. In CCA instructional materials have the power to attract or hold one creativity and originality in a person. Creative mind is disposed to create ideas and rearrange existing patterns to get something novel and spectacular (Nnach, 2009). When learning activities arouse interest learning becomes more significant, meaningful and enjoyable (Offorma, 2002). The use of relevant and appropriate instructional resources will enhance achievement of students in a subject. Achievement of students can be low or high. Students fail to do well because of lack of interest in, the content or the instructional resources used. The weakness students’ exhibit in some school subjects confirms that something is wrong in the way such subjects are taught. According to

Habor–Peters in Anaduaka, (2008), some factors responsible for poor performance of students are psychological and environmental. Okonmah, (2010), lamented that music text books, tools, equipment and workshop which make teaching and learning effective are not easy to come by. Musical instruments make music what they are and if they are not available, the teaching and learning of drama and music will be impossible. Lack of instructional resources in the area of music and drama tends to affect learners' achievement in music and drama. Indigenous resource materials may be a way out in the learning of drama in schools (Buoro, 2000). The utilization of resource materials from local environment can enhance the teaching and learning of CCA.

Another factor that makes the teaching and learning of CCA successful is the school location. Facilities and infrastructure may differ according to urban or rural locations. Researchers have been carried out to determine whether school location has effect on achievement and interest of children. According to Uzoegwu, (2004) the location of a school determines learning facilities, infrastructure and the class size. Adequate provision of these facilities may facilitate or hinder learning. School location may also affect the outcome of the use of local resources in the teaching and learning of CCA. Berky, (2007) indicated that availability and effective use of instructional materials influence the selection of teaching methods. Students are aroused or motivated when instructional materials are available.

2.1.3 Empirical Studies

Otugo, (1998) carried out an assessment of the availability and use of music resources in junior secondary schools in Enugu. The researcher used descriptive survey design. Fifty teachers and 500 students formed the sample of the study. The students sampled were selected out of the total population of 2240 students in junior secondary schools in Enugu. Mean, percentage, t-test and chi-square were used for data analysis. The result of the study showed that the material resources like clay, raffia, and calabash are available but not sufficient. Teachers were yet to be fully indulged in the use of local resources.

Kogi, (2000) studied improvisation of creative art materials in some post primary institutions in the Federal Capital Territory (FCT) Abuja. The study used descriptive survey. The population of the study was 3002 students. Simple random sampling technique was used to select 300 students from 8 schools. Percentages were used for data analysis. The result of the study showed that scarcity of Cultural and Creative Arts materials was considered as one of the principal factors that contributed to the high rate of failure in Fine and Applied Arts. There was lack of technical knowledge of local materials production. This was in line with Nwodo and Ezugwu, (2011) research results on students' perceived difficulties in learning art in junior secondary schools in Nkanu

West LGA of Enugu state. The design of the study was survey in which they sampled 234 out of the total population of 1240 students. The study showed that students encountered include non-availability of art studios and materials for art learning in schools.

Okoro, (2011) carried out a survey on problems of teaching and learning of visual arts in senior secondary schools in Enugu East LGA in Enugu state. She sampled 200 students and 20 teachers. Both clusters showed that commercialized art materials are lacking in schools. Ogboji, (2007) investigated the strategies to improve art learning in Senior School Certificate Examinations in Nsukka Local Government Area found out that achievement is poor in Fine and Applied Arts as a result of lack of resource materials to motivate students.

Hajara, (2008) carried out a survey to study the use of local art materials in teaching Cultural and Creative Arts to JSS students in Zaria Local Government Area of Kaduna State. Three hundred and eighty students were sampled from the total student population of 2038 JSS students. Percentages were used for data analysis. The result showed that lack of modern art materials greatly affected the teaching and learning of Cultural and Creative Arts. It was also found out that local production of art materials was not done in many schools, but the students seem to have the potential for producing and using local art materials.

Nworgu, (1990) investigated the effect of resource material on cognitive achievement, retention and interest in integrate and found out that the finding was consistently significant in favour of females relative to cognitive achievement. Females achieved higher using local resources in teaching.

3.1 THEORETICAL FRAMEWORK

3.1.1 Piaget's theory of constructivism

In learning Cultural Creative Arts there are psychological theories which guide the teacher and learners in the art of teaching and learning. The theory of perceptual development and art expression is associated with Piaget's (1983) theory of perceptual development. Piaget propounded four stages of perceptual development. The first stage is sensory stage which is from birth to two years. At this stage the child's initial perception is topological in nature. That is the child can see the proximity, separation and serial order of objects enclosed by others and continuity of lines or surfaces. Flavell, (1970) in support of the view observed that when congenital blind parents restored their sight, they start remembering the objects they saw before they took ill. This shows that concrete objects are ever remembered which is crucial in achievement in Cultural and Creative Arts.

Phase two is five to one year. At this stage children increase their visual exploration of concrete objects which helps them to see Euclidian relationship of part of objects in terms of straight lines, angles, circles, geometrical figures/ objects as well as their proportions. Achievement and Cultural and Creative Arts are enhanced when quality of lines and shapes which are critical to drawing are utilized in art work. Phase three is from one year to two years. At this stage children play with objects but cannot draw them. According to Arnheim, (1974), they do not draw what they see due to the complex nature of objects and their projected spatial relationship.

The pre-operational stage is from two to seven years. At this stage children learn the use of language and categories of symbols and objects. Children draw objects that are present more than what they learn and the circumstances that surround them. Hebb in Flavell, (1970) supported that perception occurs with age because it brings about more sensory fixation and more cell assemblies. Lowenfeld and Brittain, (1975) believed that as the child grows he sees the world differently and his expression of impressions changes. At this stage the child begins to perform in Cultural and Creative Art activities with interest.

The concrete operational period is from seven to eleven years. Here children are more inclined to visual image than symbols in solving problems. Two lumps of clay of equal weight made in different shapes have the same quantity, but the child imagines wrongly because of the variation in shape. Flavell, (1970), believes children perform better when they work with concrete objects in Cultural and Creative Arts.

The formal operational stage is from 12 years to adulthood. The stage occurs within adolescent through adult stage. The stage is characterized by the ability to manipulate abstract object as well as concrete objects then engage their ideas of events through hypothetical reasoning based on logic (Vander, 2011). The children want to explore the world, ask how to draw and also request for materials for drawing.

This study is based on Piaget's theory of perceptual development which emphasizes that knowledge is acquired through direct experience with object and the teaching and learning of CCA requires direct observation and contact with real objects. Piaget's stages of perceptual development and media expression are consistent with concrete examples and experiences when teaching and learning concepts in Cultural and Creative Arts (Roblyer, 1997). According to Shelly, (2002) Piaget's theory supports the use of instructional materials as they enhance learning. Achievement and interest are high when Cultural and Creative Arts activities are supported with enough resources in all its practical areas and local resources in the local environment can enhance learner's achievement and interest in Cultural and Creative Arts.

The theory of multiple intelligences by Gardener (2008) is also relevant to this work. According to Nnachi (2009), Gardener identified seven abilities which are regarded as kinds of intelligence. They are linguistic, logical, mathematical, spatial, musical, kinesthetic and naturalistic intelligence. Musical intelligence is ability to produce and appreciate rhythm, pitch and time. Visual spatial intelligence is the capacity to think in images and pictures and visualize accurately and abstractly. Bodily kinesthetic intelligence is ability to control one's body movement to handle objects skillfully. Naturalistic intelligence is ability to recognize or categorize objects like plants, animals. e.tc.

Gardener's theory emphasizes skillful activities which apply to Cultural and Creative Arts which have practical activities, categorization, and use of resources to make art works. The theory deals with instructional resources which support various activities in the area of play, art, e.t.c (Shelly, 2002). Art works with local material demand spatial-visual intelligence which refers to the ability to visualize and handle image. Images are product of CCA which can be achieved through modeling with clay and painting using colour. Music is an aspect of CCA which produces rhythm and pitch in music. Natural intelligence refers to learners being aware of natural and local resources which they can use in CCA.

Piaget's (1971) theory of constructivism has impact on curriculum plan which enhances students' logical and conceptual growth. Teachers must put emphasis on the significant role that experiences-or connections with the adjoining atmosphere-play in student education. For example, teachers must bear in mind the role those fundamental concepts, such as the permanence of objects, plays when it comes to establishing cognitive structures.

Piaget's theory of constructivism argues that people produce knowledge and form meaning based upon their experiences. The theory covers learning, teaching methods, and education reform. Two of the key components which create the construction of an individual's new knowledge are accommodation and assimilation. Assimilating causes an individual to incorporate new experiences into the old experiences. This causes the individual to develop new outlooks, rethink what were once misunderstandings, and evaluate what is important, ultimately altering their perceptions. Accommodation, on the other hand, is reframing the world and new experiences into the mental capacity already present. Individuals conceive a particular fashion in which the world operates. When things do not operate within a context, they must accommodate and reframe the expectations with the outcomes.

Piaget's theory of constructivism addresses how learning actually occurs, not focusing on what influences learning. The role of teachers is very important. Instead of giving a lecture the teachers in this theory function as facilitators whose role is to aid the student when it comes to their own understanding. This takes away focus from the teacher and lecture and puts it upon the student and their learning. The resources and lesson plans that must be initiated for this learning theory take a very different approach toward traditional learning as well. Instead of telling, the teacher must begin asking. Instead of answering questions that only align with their curriculum, the facilitator in this case must make it so that the student comes to the conclusions on their own instead of being told. Also, teachers are continually in conversation with the students, creating the learning experience that is open to new directions depending upon the needs of the student as the learning progresses. Teachers using the Piaget's theory of constructivism must challenge the students by making them effective critical thinkers and not being merely a "teacher", a mentor, a consultant, and a coach. Some strategies for the teacher include having students working together and aiding to answer one another's questions. Another strategy includes designating one student as the "expert" on a subject and having them teach the class. Finally, he allows students to work in groups or pairs and research on controversial topics which they must then present to the class.

4.1 MATERIALS AND METHODS

This study used a survey research design. The target population for the study was students' in primary and junior secondary schools in the University of Maiduguri. There were two thousand two hundred and ninety (2290) registered students and five (5) CCA teachers in University of Maiduguri primary and junior secondary school. Stratified sampling technique was used to select (520) students, while purposive sampling technique was used to select (5) CCA teachers. Stratified sampling is a probability sampling technique wherein the researcher divides the entire population into different subgroups or strata, then randomly selects the final subjects proportionally from the different strata. With this technique, the researcher can representatively sample even the smallest and most subgroups in the population. The idea behind adopting this sampling technique is to proportion the population of the registered University of Maiduguri primary and junior secondary school students across the nine (9) classes (JSS1-3 and Primary 1-6) into strata for proper representation. The study also employed Krejcie and Morgan, (2006) as sample frame to determine the sample size. The distribution of the sample is shown in table 4.1, while the table for selection of sample size by Krejcie and Morgan, (2006) is attached as appendix to this work. Here is a table showing the sample size.

Table 4.1: Sampling Frame

S/N	Class	Population	Sample
1.	JSS(1-3)	380	191
2.	Primary (1-6)	1905	329
3.	CCA Teachers	5	5
TOTAL		2290	525

Source: *Registered University of Maiduguri Primary and Junior Secondary School Student*

The instruments for collection of data were structured questionnaire and checklist titled; Assessment of Teaching/Learning Materials and Learning Environment for CCA in University of Maiduguri Primary and Junior Secondary Schools'. They were designed and framed by the researcher from review of literature to elicit information from the respondents (students). The questionnaire comprised two sections A and B. Section A contained information on availability of teaching and learning materials for CCA; Section B contained information on learning environment for CCA.

To ensure the validity of the instrument, the initial draft of the instrument was subjected to face validation. It was done by three experts, two in Department of Mathematics and Statistics and one in Visual and Performing Arts. These experts were requested to critically examine the instrument in terms of relevance of the content and clarity of the statement. They were also requested to advice the researcher on the suitability of the rating scale. Comments from these experts were taken into consideration in the final modification of the instrument.

To determine reliability of the instrument, the researcher tested representative sample of 10 female and 10 male students from primary and junior secondary schools at El-kanemi College of Islamic Theology Maiduguri. Cronbach Alpha Statistical analysis was used to determine the internal consistency coefficient of the instrument. Result of the data analysis gave Alpha coefficient value of 0.78 and 0.79 respectively for the instrument. These moderately high coefficient values indicated that the instrument is reliable to be used for the study. The instruments were pilot tested in primary and junior secondary schools at El-kanemi College of Islamic Theology Maiduguri to validate them. Twenty (20) students were used for the pilot test

This paper employed descriptive and inferential statistics for data analysis. Descriptive statistics (frequency counts, percentage, tables and pie chart) was used to analysis the data.

Research Question 1: Are there teaching and learning materials for CCA in University of Maiduguri primary and junior secondary schools?

Table 4.1.1: Availability of Teaching and Learning Materials for CCA

S/N	Statement	SA	A	U	D	SD
1.	There are posters colours for teaching CCA in my school.	121(23.5%)	238(46.2%)	70(13.6%)	56(10.9%)	30(5.8%)
2.	There are colour containers for teaching CCA in my school.	132(25.6%)	273(53.0%)	60(11.7%)	30(5.8%)	20(3.9%)
3.	There is oil paint for teaching CCA in my school.	147(28.5%)	44(8.5%)	77(15.0%)	214(41%)	33(6.4%)
4.	There is pastel for teaching CCA in my school.	49(9.5%)	29(5.6%)	40(7.8%)	377(73.2%)	20(3.9%)
5.	There are pencil colours for teaching CCA in my school.	99(19.2%)	251(48.7%)	77(15.0%)	66(12.8%)	22(4.3%)
6.	There is sketch pad for teaching CCA in my school.	238(46.2%)	121(23.5%)	70(13.6%)	56(10.9%)	30(5.8%)
7.	There is drawing book for teaching CCA in my school.	258(50.1%)	147(28.5%)	33(6.4%)	44(8.5%)	33(6.4%)
8.	There are cleaners and for teaching CCA in my school.	207(40.2%)	165(32.0%)	87(16.9%)	36(7.0%)	20(3.9%)
9.	There is drawing board for teaching CCA in my school.	20(3.9%)	115(22.3%)	73(14.2%)	29(5.6%)	278(54.0%)
10.	There are textbooks books for teaching CCA in my school.	147(28.5%)	214(41.6%)	77(15.0%)	44(8.5%)	33(6.4%)
11.	There are pencils for teaching CCA in my school	99(19.2%)	251(48.7%)	77(15.0%)	66(12.8%)	22(4.3%)

12.	There are card board papers for teaching CCA in my school	238(46.2%)	121(23.5%)	70(13.6%)	56(10.9%)	30(5.8%)
13.	There are pallet knives for painting in my school.	278(54.0%)	115(22.3%)	73(14.2%)	29(5.6%)	20(3.9%)
14.	There are brushes for painting in my school	49(9.5%)	377(73.2%)	40(7.8%)	29(5.6%)	20(3.9%)

Source: Field Survey, 2018

Table 4.1.1 shows the availability of teaching and learning materials for CCA in the study area. Sixty nine point seven percent (69.7%) of the respondents agreed that poster colour is available, 13.6% were undecided and 16.7% disagreed. This means there were posters colours for teaching CCA. Eighty eight point six percent (78.6%) agreed that there were colour containers, 11.7% were undecided and 9.7% disagreed. One can infer that there were colour containers for teaching CCA in my school. Fourteen point nine percent (14.9%) agreed that there was oil paint, 15.0% were undecided and 70.1% disagreed. One can conclude that there was no oil paint. Nine point five percent (9.5%) agreed that there was pastel, 7.8% were undecided and 82.7% disagreed. One can conclude that there was no pastel. Sixty seven point nine percent (67.9%) of the respondents agreed that there were pencil colours, 15.0% were undecided and 17.1% disagreed. One can conclude that there were pencil colours for teaching CCA. Sixty nine point seven percent (69.7%) agreed that there were sketch pads, 13.6% were undecided and 16.4% disagreed. One can infer that there was sketch pad for teaching CCA.

Seventy eight point six percent (78.6%) of the respondents agreed that they had drawing books, 6.4% were undecided and 14.9% disagreed. One can conclude that there were drawing books for teaching CCA. Seventy two point two percent (72.2%) of the respondents agreed that there were cleaners, 16.9% were undecided and 10.9% disagreed. One can infer that there were cleaners for teaching CCA. Nine point five percent (9.5%) of the respondents agreed that there was drawing board, 14.2% were undecided and 76.3% disagreed. This means that there were no drawing boards for teaching CCA. Seventy point one percent (70.1%) of the respondents agreed that there were text books, 15.0% were undecided and 14.9% disagreed. One can say that there were textbooks books for teaching CCA. Sixty seven point nine percent (67.9%) of the respondents agreed that there were pencils, 15.0% were undecided and 17.1% disagreed. One can conclude that there were pencils for teaching CCA in schools. Sixty nine point seven percent (69.7%) of the respondents agreed that was card board papers, 13.6% were undecided and 16.4% disagreed. One can infer that there were card board papers for teaching CCA. Seventy six point three percent (76.3%) of the respondents agreed that there were pallet knife, 14.2% were undecided and 9.5% disagreed. One can infer that there were pallet knife for painting in schools. Eighty two point seven percent

(82.7%) of the respondents agreed that there were brushes, 7.8% were undecided and 9.5% disagreed. One can infer that there were brushes for painting in schools.

Research Question 2: Are the learning environments conducive for teaching and learning CCA in University of Maiduguri primary and junior secondary schools?

Table 4.1.2 Learning Environment for CCA

S/N	Statement	SA	A	UD	DA	SDA
1.	There are studios for art in my school	13(25.2%)	12(2.5%)	26(5.0%)	26(5.0%)	320(62.1%)
2.	We are congested in our classrooms	39(7.6%)	26(5.0%)	39(7.6%)	190(36.9%)	221(42.9%)
3.	My school has ideal classrooms for art.	217(42.1%)	285(55.3%)	13(2.5%)	0(0.0%)	0(0.0%)
4.	My classroom has ventilation	320(62.1%)	195(37.9%)	0(0.0%)	0(0.0%)	0(0.0%)
5.	My school environment is conducive for learning CCA	130(25.2%)	320(62.1%)	26(4.1%)	26(4.1%)	13(2.5%)
6.	There are objects in the art room.	0(0.0%)	39(7.6%)	39(7.6%)	221(42.9%)	190(36.9%)

Source: Field Survey, 2018

Table 4.1.2 shows the learning environment for teaching and learning CCA in University of Maiduguri primary and junior secondary schools. Seven point five percent (7.5%) of the respondents agreed that they had art studio, 5.0% were undecided and 87.3% disagreed. One can conclude that there was no art studio in schools. Twelve point six percent (12.6%) of the respondents agreed that there were classrooms, 7.6% were undecided and 79.8% disagreed. One can infer that students were not congested in the classrooms. Ninety seven point four percent (97.4%) of the respondents agreed that there were ideal classrooms, 2.6% were undecided and nobody agreed. One can conclude that the schools had ideal classrooms for art. One hundred percent (100%) of the respondents agreed that the classrooms are well ventilated. The schools had ventilated classrooms. Eighty seven point three percent (87.3%) of the respondents agreed that the art learning environment is conducive, 4.1% were undecided and 6.6% disagreed. The schools had conducive environment for learning CCA. Seven point six percent (7.6%) of the respondents agreed that there were objects in the art room, 7.6% were undecided and 79.8% disagreed. Teachers did not keep objects in their art rooms for drawing and observation.

4.2 Conclusion

Based on the findings within the limitation of this study, it was concluded that teaching and learning materials for CCA were also available but not adequate. The learning environment for teaching and learning of CCA was conducive in the schools under study. Variables such as teaching and learning materials and learning environment have impact on learning and students performance. If these variables are put into consideration by the management of University of Maiduguri Primary and Junior Secondary Schools will enhance students' performance in CCA

4.3 Recommendations

In the light of the findings, the following recommendations are made:

1. The school administration should make instructional materials available to make learning easier and also invite resource persons that can help educate teachers on the procedures and uses of those materials.
2. Conducive environment should be maintained to improve students' performance in CCA in the study area.

REFERENCES

1. Adaralegbe, A. (1974). Curriculum Innovations and the School Principal. In A. B. Fafunwa and A. Adaralegbe (Eds.), *Education in Nigeria towards better administration and supervision of instruction* (pp. 53-61). Ibadan: Abiprint & Pack Ltd.
2. Agu, C.E., & Ugwu, B.E. (2010). *Creative concepts in art work 3, for junior secondary schools (Model Objective Questions on Art Theories)*. Enugu: Computer Edge Publishers.
3. Agulanna, G.G., and Nwachukwu, F.J. (2001). *Psychology of learning: Putting theory into practice*. Mbaise: New Version Publishers.
4. Akem, J.A. (2008). *Continuous assessment: A practical handbook for schools*. Makurdi: Selfers academic press limited.
5. Anaduaka, U.S. (2008). Effects of Multiple Intelligence Teaching Approach on Students' Achievement and Interest in Geometry: Ph. D Thesis, University of Nigeria, Nsukka.
6. Arnheim, R. (1974). *Art and visual perceptions*. Berkeley and Los Angeles: University of California Press.
7. Berky, A. (2007). Keynote address to 4th national convention of Nigerian Society for Education Through Art, *Nigerian Journal of Art Education* 2(1).

8. Buoro, E.A. (2002). Art Education For The Development Of Children. *Journal of Counseling and Human Development*, 2 (1), 92-97.
9. Buoro, E.A. (2000) Art in the Service of Technology. *Journal of Art Education Proceedings of Africa and the Middle East Regional Congress of INSEA* 27 (1) 83-87.
10. Chira, H.O., & Obi, U.A (2003). Factors Militating against Effective Teaching of Creative Arts in Adavi Local Government Area of Kogi State, B.Ed thesis, Ahmadu Bello University, Zaria.
11. Gagne, R.M. (1965). *The condition of learning*. New York: Hot, Rinehart Winston.
12. Hajara, M. (2008). The Effects of Improvisation on Art in some Secondary Schools in Lere local Government Area of Kaduna State. B.Ed Project, Department of Fine Arts, Ahmudu Bello University.
13. Kogi, E.B. (2006). Improvisation of creative arts materials in post pimary institution in the Federal Capital Territory (FCT) Abuja: B.Ed Project, Ahmadu Bello University, Zaria.
14. Lowenfield, V., & Brittain, W.L. (1975). *Creative and mental growth*. New York: Macmillan.108
15. Lowenfield, V., & Brittain, W.L. (1970). *Creative and mental growth* (5th ed). New York: Macmillan.
16. Mamza M.P (2002) The Contribution of Nigerian Artist and Art Educators to the Development of Art Education in Nigeria. Unpublished *PhD Dissertation*. Department of Fine and Applied Arts Faculty of Environmental Design, Ahmadu Bello University, Zaria.
17. Malaguzzi, L. (1993). 'History, ideas, and basic philosophy: an interview with Lella Gandini.' In: Edwards, C., Gandini, L. and Forman, G. (Eds) *The hundred languages of children: the Reggio Emilia Approach – Advanced Reflections*. Second edn. Greenwich, CT: Ablex Publishing.
<file:///C:/Users/user/Downloads/Article%205.pdf>
18. Mbahi, A.A (2008) *Principles of art education*; LENAII Publishers ltd. Maiduguri
19. Mbahi, A.A (2000) *Art teacher*, Kingswell Publishers ltd. Maiduguri.
20. Mbahi, A.A (1990) An investigation into the factors which determine students choice of art education in secondary schools. Unpublished PhD Thesis, University of London, Institute of Education.
21. National Teachers Institute. (2000). Cultural and Creative Arts (CCA 222) NCE/ DLS course book Module 3, Unit 6, Kaduna: NTI.
22. NERDC (2008). *Teachers handbook for the 9-year basic education curriculum* (Junior Secondary Level), Federal Ministry of Education. Lagos: NERDC Press.
23. NERDC (2009). *Development of instructional materials from local resources*. Basic Education Handbook. Abuja: NERDC Press.
24. Ngwoke, D.U. (1995). *School learning: Theories and application*. Enugu: Magnet Business Enterprises.

25. Ngaem, R.M. & Udeagha, G.I. (2000). Students Perceived Difficulties in Learning of Creative Arts in the Junior Secondary Schools in Katsina-Ala LGA of Benue State. BA.ED Project, University of Nigeria, Nsukka.
26. Nigerian Educational Research and Development Council (NERDC), (2007). *The 9-year basic education curriculum at a glance*. Abuja: NERDC Pub.
27. Nnachi, R.O. (2009). *Introduction to psychology in education*. Owerri: Bartoz Publishers Inc.
28. Nwangwu, N.A. (1990). *Universal primary education: Issues, problems and prospects*. Benin City: Ethiop Publishers.
29. Nwodo, T.S., & Ezugwu B.N.(2011). Students Perceived Difficulties in Learning of Arts in junior Secondary School in Nkanu West LGA of Enugu State. BA.(Ed) Project, University of Nigeria, Nsukka.
30. Nzewi, M.U., Okpara, E.N., & Akudolu, L.R. (1995). *Curriculum implementation*. Nsukka: University Trust Publishers.
31. Offorma, G.C. (2002). *Curriculum theory and planning*. Enugu: Family Circle Publication.
32. Ogboji, B.A. (2007). Strategies for Enhancing Students Interest in Art Learning in Senior Secondary Schools in Nsukka L.G.A of Enugu State. MA Thesis, University of Nigeria, Nsukka.
33. Ogumor, E. (2002). *Certificate art for junior and senior secondary School*, Ibadan: University Press Plc.
34. Okonmah, N. (2010). Constraints to the Teaching of Music Education in Secondary Schools in Onisha North Local Government Area of Anambra State. B.(Ed) Project, University of Nigeria, Nsukka.
35. Okoro, E.C. (2011). Problems of Teaching and Learning of Visual Arts in Senior Secondary School in Enugu East LGA. of Enugu State. B.ED. Project, University of Nigeria, Nsukka.
36. Olaosebikan, W.A. (1982). *Cultural and creative arts: A source book for teachers*. Ibadan: Evans Brothers (Nig. Publishers) Limited.
37. Olorukooba, B.K. (1981) Measurement of the Relation of Intelligence to Creative Abilities. Case Study of Post-Primary Students in Kaduna State. Ph.D. Dissertation Department of Applied Arts, Ahmadu Bello University Zaria.
38. Omole, D.O.K. (2007). Designing Effective Curriculum for Enhanced Skill Acquisition and Job Placement, *Journal of Curriculum Organization of Nigeria (C.O.N)* Calabar Chapter, 14 (1), 98- 103.
39. Onoja, E.U., & Ugwu, M.I. (2005). Factors Affecting the Teaching and Learning of Drama in Secondary Schools. B.(Ed) Project, University of Nigeria, Nsukka.
40. Orlean, G.L. (2009). Implementation of mathematics curriculum in school. Retrieved on April 5 2010 from <http://www.ajol./Index.Php/afev/article/view/47534/0>

41. Osuagwu, D.A.D (1980). Factors Associated with Vocational Interest among a Group of Nigeria Secondary School Students: *M.A Thesis*, University of Ibadan.
42. Otugo, U.P. (1998). *The Availability and use of Music Resources in Teaching and Learning of Music* in Junior Secondary Schools in Enugu State. M.Ed Project, University of Nigeria, Nsukka.
43. Piaget, J. (1983). Piaget's Theory, in A.B. Crider, G.R. Geothals, R.D. Kavanaugh and P.R.
44. Roblyer, M.D. (1997). *Intrgrating educational technology into teaching* (3rd). Columbus, Ohio: Marrill Prentice Hall.
45. Shelly, G.B. (2002). *Computer fundamental for an information age*. California: Anaheim.
46. Ukwueze, R.E. (2009). The Importance of Teaching Creative Arts to Primary School Pupils in Obukpa, Nsukka L.G.A of Enugu State, National Teachers Institute. NCE Projec, Nsukka Study Centre.
47. Vander, J.W. (2011). *Human development*. New York: Alfred, and A.Kurpf.