

ASSESSMENT OF AVAILABILITY OF TRAINED TEACHERS, TEACHING TECHNIQUES USED IN TEACHING CCA AND THEIR EFFECT ON STUDENTS' ACADEMIC PERFORMANCE IN UNIVERSITY OF MAIDUGURI PRIMARY AND JUNIOR SECONDARY SCHOOLS

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ABSTRACT

Any society that is planning to use 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 been 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 necessary for successful living are the primary purpose and reason for existence of the educational enterprise. This paper assessed availability of trained teachers and teaching techniques used in teaching CCA in University of Maiduguri primary and junior secondary schools and their effect on students' performance in Maiduguri, Borno State, Nigeria. 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 and inferential statistics. Results of

*the study showed that qualified teachers with CCA background, enriched with capacity building workshops on CCA education and training qualification were available but not adequate in University of Maiduguri primary and junior secondary schools. CCA Teaching and learning materials were available but not adequate. Laissez faire method, art appreciation method, play-way method, field trip, story method, assignment method and demonstration method were the techniques used in teaching CCA. This paper also showed that availability of trained teachers($r = 0.9889$, $P < 0.05$) and teaching techniques ($r = 0.6782^{**}$, $P < 0.05$) were significantly related to students' academic performance in CCA in University of Maiduguri Primary and Junior Secondary Schools, Borno State, Nigeria. Based on the findings, government should organize workshops and seminars to re-train teachers in proper implementation of the CCA curriculum in Primary and Junior Secondary Schools and CCA teachers should endeavour to use learner centered strategies like students activities in teaching and learning so that students will contribute in the process to make learning more effective. Also, the school administration 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: *Availability of trained teachers, teaching techniques, Students' Academic Performance, 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-avis 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 find out the availability of qualified CCA teachers in University of Maiduguri primary and junior secondary schools.
- ii. To examine the teaching techniques used in teaching CCA in University of Maiduguri primary and junior secondary schools and their effect on students' performance.

1.4 RESEARCH QUESTIONS

The following research questions were developed to guide the study:

- i. Are there qualified Cultural and Creative Arts teachers in University of Maiduguri primary and junior secondary schools?
- ii. What are the techniques used in teaching CCA in University of Maiduguri primary and junior secondary schools?

1.5 HYPOTHESES

The following hypothesis was formulated to guide the study:

H₀₁: There is no significance relationship between availability of trained teachers and students' academic performance in CCA in University of Maiduguri Primary and Junior Secondary Schools, Borno State, Nigeria.

H₀₂: There is no significance relationship between teaching techniques and students' academic performance in CCA in University of Maiduguri Primary and Junior Secondary Schools, Borno State, Nigeria.

2.1 REVIEW OF RELATED LITERATURE

2.1.1 Empirical review

2.1.1.1 Availability of trained teachers of Cultural and Creative Arts

It is important to note the indispensability of teacher in any progressive society. Adenipekun, (2005) asserted that the development of human capital is the most important duty of any progressive country. Man is the centre of development and the teacher is the key. The general aim of music education is to equip the individual to perform music in the society and to contribute to the economy. The person is prepared to perform either as an artiste or as a teacher (Okafor, 2005).

Nuhu, (2014) assess the implementation of Cultural and Creative Arts in Adamawa State Universal Basic Education Programme. The study employed survey design. The population of the study comprised of 300 teachers of which 270 teachers were sampled from 27 schools. The study used Questionnaire and observation as instruments for data collection. The study employed descriptive statistics (frequency distribution table, percentage and charts) in data analysis. The findings of the study revealed acute shortage of CCA teachers to implement the subject in the UBE programme in Adamawa State.

Teachers are the major determinants of quality in any educational system since no education can rise above the quality of its teachers. Their mastery of subject matter is an important issue that affects teaching and learning in schools. The National Commission for Colleges of Education (2002) observed that it is imperative that the 9-Year Basic Education teachers should be competent, highly motivated, conscientious and efficient, so as to enhance the image of the teaching profession. The Federal Government of Nigeria recognizes the importance of music in national development and so listed music as one of the subjects for which specialist teacher should be provided (Federal Republic of Nigeria, 2004). Cultural and Creative Arts teachers are key components in fostering

creativity in young children. Many writers (such as Craft, 2000; Edwards and Springate, 1995; Mellou, 1996; Tegano et al., 1991; Runco, 1990) highlight the role of the teacher in providing the optimum balance between strict and freedom of expression for young children. It is argued that teachers and other early childhood workers can encourage creativity by behaviours such as asking open-ended questions, tolerating ambiguity, modeling, creative, encouraging experimentation, persistence and praising children who provide unexpected answers. Malaguzzi (1993) observed the optimum conditions for developing creativity in children. They include emphasis on interaction with adults and peers, interpersonal exchange, negotiation of conflicts, comparison of ideas and actions being the decisive elements. Adults can act as supporters, coaches, facilitators and models of creativity for children. On the other hand, adults can stifle opportunities for creativity by being didactic or prescriptive (Tegano et al., 1991; Malaguzzi, 1993), eliminating fantasy and having limited expectations about what young children are able to achieve (Prentice, 2006).

The role of professional artists is to facilitate creative development by giving young children opportunities to work alongside artists and other creative adults. In the pre-schools of Reggio Emilia, educators encourage young children to engage in extended projects. Children are encouraged to use drawings as a 'graphic language' to record their ideas, feelings and observations. A key part of Reggio Emilia settings is the existence of spaces which are rich in materials, tools and people with professional competency (Malaguzzi, 1993). These spaces, known as 'atelier', are designed to be places in which children's different languages can be explored by them and studied by their teachers and others in a peaceful atmosphere.

Pablo Picasso said, "Every child is an artist. The problem is how to remain an artist once he grows up." Throughout childhood, art is a powerful means of expression, a way to expand imagination, coordination, and method of learning about the world. Creative art teacher is a child's greatest hopes for keeping this inner artist alive.

A qualified art teacher has met a set of requirements to help students express their creativity through art activities appropriate for their age group. Art teachers must have a basic knowledge to educate students about self-expression, influential artists, variety of mediums and techniques. As a certified art teacher, has the ability to help student look at the world. The qualified art teacher helps children learn to measure things against each other visually and perceive relationships. If you have a passion for art and the desire to share this passion, with others consider becoming a certified art teacher. This passion, coupled with knowledge of art techniques and terminology, will foster inspiring and motivating learning environment which encourages students to create, use their imaginations, and stretch the limits of their talent (Okafor, 2005).

A certified art teacher will teach students how to separate what they see into lines; shapes and colors, and then put it back together on paper to create an artistic representation. At this age, students can start learning about perspective; color mixing, ratios and depth, perception, and putting them into practice. Elementary school art also teaches students a lot about mathematics and geometry. A certified art teacher can help his students improve on their projects through relaxed positive conversations about brushstrokes, use of color, texture and emphasis. The teacher may ask questions which foster creativity like “What is happening in this picture?” or “I see that you chose to color this horse red, Why is that?” A teacher should never tell an elementary school student that his or her work of art is “wrong,” but can instead lead a discussion about why the child made certain choices, and what he or she could do next time. Art teachers are creative, nurturing individuals who are passionate about letting their students experiment with ways to express themselves visually. They must demonstrate an understanding of the scope of art over the years, influential artists and their works, and how art affects cultures around the world (Tegano et.al, 1991).

2.1.1.2 Appropriate Methods of Teaching Cultural and Creative Arts

There are different methods of teaching Cultural and Creative Arts. Teaching techniques include democratic teaching method, project method, laissez faire method, art appreciation method, inquiry/discovery method, play-way method, field trip or educational trip, story method and apprentice method. Each method is examined below.

2.1.1.2.1 Democratic Teaching Method

This method encourages the child’s self-esteem, inquisitiveness, curiosity, exploration, experimentation and self reliance home and at school. The child learns to query or inquire everything at first and to think for himself. This makes him to continue to be creative even in the face of indoctrination and propaganda. For instance, a lesson on colour scheme is a good classroom situation that can foster creative thinking and academic achievement of children because it gives the child the necessary and adequate materials to work and think creatively at his will. Tijjani (2007) argued that in a creative activity, the most meaningful discovery is what the learner creates thoughtful involvement with experiences (Mohammed, 2013).

2.1.1.2.2 Project Method

Project method is an organized activity which an individual or group of students carry out under the guidance of a teacher within a specific period. It requires good planning, adequate research, competence and

materials to execute the chosen project. For instance, the teacher and the student should cooperatively choose the theme or problem for investigation, plan the procedures for data collection and analysis, and evaluate the quality of the project work. Project work demands student's intellectual capacity, organizational ability, perseverance and ability to analyse. This method is derived from the educational work of John Dewey, (1963). Dewey in Hurwitz and Day, (2007) argued that education should not prepare a child for the future that is not known, but rather it should prepare him to fit into his society (Mohammed, 2013).

2.1.1.2.3 Laissez Faire Method

Froebel, (1787-1852) in Rusk, (1986) and Mohammed, (2006) believe occasionally the teacher can allow the learners an hour per week in class work to perform on their own without any guide. The freedom given will encourage freedom of expression and creativity in the learner. In this method the teacher permits children to do pretty much what they like, when they wish and in any way they choose as long as they are engaged and behave themselves. The children have a choice in selection of subject matter, material to be used, techniques and may select activities according to their background, needs, experiences and interest. The teacher demonstrates to them ways of using new tools and materials and the children are encouraged to develop their own concept and way of working with the materials. Children are free to move about in the class to secure materials and tools, and to discuss their works with others in casual manner without any restrictions (Mohammed, 2013).

2.1.1.2.4 Art Appreciation Method

Mohammed et al., (2005) and Ozoagba, (2000) explain that art appreciation involves direct observation, analysis and comparison of works of art to discover the nature and variety of form and style. Art appreciation refers to how a picture or works of art is viewed. Aesthetic appreciation is concern with understanding the qualities or philosophical and psychological concepts in art that contribute to aesthetic response. There are two types of aesthetic: philosophical and psychological. Philosophical aesthetic examines the meaning of work and concept which we use when we talk about an artwork. While Psychological aesthetic or aesthetic experience is the relationship between body-mind, events and certain responses which can be empirically examine through psychological investigation. Psychological aesthetic experience occurs when a person is attending or being absorbed in something (object or event) as an end in itself rather than as a means to an end. Mohammed et al., (2005) believes that aesthetic is an interaction between the individual and object or event in which the organization of the object or event provides stimulating, harmonious and rhythmic experience.

2.1.1.2.5 Inquiry/Discovery Method

This is a method of teaching where the classroom teacher provides the learners with necessary opportunities to discover new facts, new methods, new rules or techniques of getting solutions to problems. Discovery method is a problem solving activity which requires the ability to engage in creative thinking. It involves active observation, measurement, manipulation of things (tools, materials, equipment among others). Discovery method develops reflective thinking, creative expression or thoughts. This method if employed by a qualified art teacher will develop children mentally and physically (Mohammed, 2013).

2.1.1.2.6 Play-Way Method

Froebel, (1826) in Lawton et al., (1981) recognized that the child is naturally creative rather than receptive and self-activity is one of the most important ways which he learns. Maria Montessori (1807-1952) in Lawton et al (1981) saw the value of play and learning and used carefully designed playthings to help the feeble minded children to learn (Adeleke, 2010). Mohammed (2013), stated that play is pleasurable activity embarked upon in the classroom by the teacher with his students to promote learning. The play-way method can be placed in a realm of games, dramatization, drawing, modeling, mimicking among others. Play is an organized activity which is performed for educative enlightenment, amusement, growth in mental and physical capacity, and preservation of our cultural heritage. Role play involves acting in a structured activity which provides opportunity for students to be problem solvers. Role playing helps students to develop their attitude, values and interaction skills. In role playing, the teacher selects one or more students as role players, while the rest of the class plays the part of audience and observers (Mohammed et al 2005).

2.1.1.2.7 Field Trip or Educational Visit

Is viewed as organize visit by teachers and students to places of educational interest outside the classroom. Field trip may be planned to suitable places where fundamental concepts or events treated in the class would become clearer to the students with a greater appeal (James, 2008). In Cultural and Creative Arts programme, a teacher can plan a field trip to craft center like pottery center, traditional weaving center, cloth dying center, wood carving center among others. Theatre department can be visited to watch performance which will give the students knowledge in their drama/theatre lesson.

2.1.1.2.8 Story Method

Mbahi, (2008) stated that many activities can follow a story. Through storytelling, students can be lead to express themselves in words, on paper, through acting and mime, singing and dancing. The teacher should choose a story that the children do not know too well, which will interest and excite them, and will give ways to many activities during and after the storytelling.

2.1.1.2.9 Apprentice Method

In the traditional society the practice of such trades as circumcision, blacksmithing, weaving, dyeing and drumming were restricted to certain families. In these trades that apprentice system was used and is still in use. In this system of training the learning is from the bottom upward. The apprentice begins by performing menial jobs in a workshop and playing an increasingly more important part in the production of the object. In this training, there is the tenacious preservation of the traditional heritage in art. Mbahi (1983) states that, the entry requirements into apprenticeship training vary according to the type of business and family relationship. The age of an apprentice can range between nine (9) and forty (40) years. The educational content of the training places emphasis on the learning process. The master evaluates on the basis of performance in the specific task involved. The learning of a skill is based on observation and imitation. There is a little tolerance for experimentation or creative work, and exploration. As children learn trades, they are also given some other education that will prepare them for future. After children have obtained their freedom, they are given an authority, which is equivalent to a certificate to go and establish their trade.

In another study carried out in mathematics on effect of Multiple Intelligences Teaching Approach (MITA) on students' achievement and interest in geometry, Anaduaka, (2008) employed the quasi-experimental, non-equivalent control design. The study used a sample of 118 students comprising 62 boys and 56 girls. The major finding of the study was that MITA was very effective in improving students' achievement and interest in geometry. The study also found that there was no significant difference between the achievement and interest of males and female students taught geometry with the MITA.

Similarly, Ogbu, (2011) carried out a research on the effect of context-based teaching strategy on senior secondary students' achievement in physical chemistry in Enugu state. With a sample size of eight classes of forty SS11 students. Her entire population was 2250 SS 11 students. She found out that the mean scores of male and female students in achievement were relatively close. There was no significant difference in the mean achievement scores of male and female students taught physical chemistry with the expository method. The study

revealed that there was no significant effect of achievement in physical chemistry according to gender. Gender affects students' achievement.

Ene, (2002) investigated the effect of close instruction approach on secondary school students' achievement in reading comprehension. The design of her study was a non-equivalent control group experiment involving two treatment and two control groups. Her sample was one hundred and eighty-six SS2 students in Enugu Education zone from four co-educational schools drawn by a non-proportionate random sampling technique. In each school she randomly drew and assigned treatment to the control group. The study showed that school location had a significant influence on students' mean achievement scores in English reading comprehension. The mean achievement scores of students in urban schools were higher than those of their counter parts in rural schools.

Omeje, (2006) carried out s study on the effect of communicative method on students' achievement interest in Igbo letter writing. She sought to investigate the effect of school location and gender on achievement and interest of students in Igbo language studies. The research design was quasi-experiment and non-equivalent control group. The sample was 120 SS2 students from four co-educational secondary schools (two in urban and the other two in rural schools). Two (one in urban and the other in the rural areas) served as experimental group.

2.2 Students' Academic Performance in CCA

The National Policy on Education supports the teaching of visual Arts in high institutions. However, in practice Fine and Applied Arts is often neglected during budgeting. Such neglect could be because researches in Fine and Applied Arts have not convincingly demonstrated that it contributes to learners' academic performance. If it can be proven that CCA have positive outcomes on performance, then policy makers might encourage the teaching of CCA (Carole 2007). In Unimaid Demonstration Secondary School seven students had "A" in drawing out of sixty students that did the course, while in Maiduguri Capital School, four students had "A" in drawing out of fifty students that did the course (Kheng, 2011). For CCA to be successful, it must have some basis for evaluation. This should be done both by the learner and by the teacher, in order to moderate change renewal and wastage (Matarasso, 2007).

2.3 THEORETICAL FRAMEWORK

2.3.1 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.

3.1 MATERIALS AND METHODS

This study used a correlational 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 3.1, 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 3.1: 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; Teaching and learning of cultural and creative arts (CCA) in 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 five sections A, B and C. The respondents were expected to respond to the items on the five instruments on a modified 5-point Likert scale of strongly agree (5), Agree (4), Undecided (3), Disagree (2), strongly disagree (1). Section A contained information on availability of CCA teachers; Section B contained information on teaching technique CCA in cultural and creative arts (CCA); Section C contained information on students' academic performance.

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) were used to analysis the research questions while, inferential statistics (Pearson Product Moment Correlation Coefficient) was used to test the hypotheses.

Research Question 1: Are there qualified Cultural and Creative Arts teachers in University of Maiduguri primary and junior secondary schools?

Table 3.2: Availability of Qualified CCA Teachers

S/N	Statement	SA	A	UD	DA	SDA
1.	There are qualified CCA teachers in my school.	169(32.8%)	247(48.0%)	39(7.6%)	37(7.2%)	23(4.5%)
2.	The number of trained CCA teachers is adequate in my school.	39(7.6%)	91(17.7%)	39(7.6%)	320(62.1%)	26(5.0%)
3.	There are teachers with CCA background	190(36.9%)	208(40.4%)	52(10.1%)	39(7.6%)	26(5.0%)
4.	There are teachers enriched with capacity building workshops on CCA education	234(45.4%)	182(35.4%)	39(7.6%)	37(7.2%)	23(4.5%)
5.	There are teachers with teacher training qualification	320(62.1%)	65(12.6%)	65(12.6%)	39(7.6%)	0(0.0%)

Source: Field Survey, 2018

Table 3.2 shows the availability of CCA qualified teachers in the study area. Eighty point eight percent (80.8%) agreed that there are qualified CCA teachers, 7.6% were undecided and 11.7% disagreed. One can

conclude that there were qualified CCA teachers in the study area. Twelve point six percent (12.6%) agreed that there are adequate CCA teachers, 7.6% were undecided and (79.8%) disagreed. One can infer that the number of trained CCA teachers were not adequate. Seventy seven point three percent (77.3%) agreed that the teachers have good background, 10.1% were undecided and 12.6% disagree. One can conclude that there were teachers with CCA background. Eighty point eight percent (80.8%) of the respondents agreed that CCA teachers attend workshop, 7.6% were undecided and 11.7% disagreed. One can infer that there were teachers enriched with capacity building. Seventy four point seven (74.7%) of the respondents agreed that there were teachers with training qualification, 12.6% were undecided and 7.6% disagreed. One can conclude that there were teachers with teacher training qualification in University of Maiduguri primary and junior secondary schools.

Research Question Two: What are the techniques used in teaching CCA in University of Maiduguri primary and junior secondary schools?

Table 3.3: Teaching Technique used in Cultural and Creative Arts (CCA)

S/N	Statement	SA	A	UD	D	SDA
1.	Project method is used in teaching CCA in the schools.	0(0%)	0(0%)	(0%)	2(40%)	3(60%)
2.	Laissez faire method is used in the schools.	2(40%)	3(60%)	0(0%)	0(0%)	(0%)
3.	Art appreciation method is used in teaching CC A in the schools.	2(40%)	3(60%)	0(0%)	0(0%)	0(0%)
4.	Inquiry/discovery method is used in teaching CCA in the schools.	0(0%)	0(0%)	0(0%)	4(80%)	1(20%)
5.	Play-way method is used in teaching CCA in the schools.	4(80%)	1(20%)	0(0%)	0(0%)	0(0%)
6.	Field trip or educational trip is used in teaching CCA in the schools.	2(40%)	3(60%)	0(0%)	0(0%)	0(0%)
7.	Story method is used in teaching CCA in the	4(80%)	1(20%)	0(0%)	0(0%)	0(0%)

	schools.					
8.	Apprentice method is used in teaching CCA in the schools.	0(0%)	0(0%)	0(0%)	1(20%)	4(80%)
9.	Lecture method is used in teaching CCA in the schools.	0(0%)	0(0%)	1(20%)	3(60%)	1(20%)
10.	Assignment method is used in teaching CCA in the schools.	3(60%)	1(20%)	1(20%)	0(0%)	0(0%)
11.	Demonstration method is used in teaching CCA in the schools.	4(80%)	1(20%)	0(0%)	0(0%)	0(0%)

Source: Field Survey, 2018

Table 3.3 shows the techniques used by teachers in teaching CCA in University of Maiduguri primary and junior secondary schools. The respondents agreed that agreed (100%) that they used project method, 0% disagreed and 0% were undecided; (100%) confirmed the use of laissez faire method, 0% disagreed and 0% were undecided; (100%) used art appreciation, 0% disagreed and 0% were undecided; 0% used the inquiry method, (100%) disagreed and 0% were undecided; (100%) used the play way method and 0% were undecided; (100%) confirmed the use of field trip method, 0% disagreed and 0% were undecided; (100%) used the story method and 0% were undecided. Nobody indicated the use of the apprentice method and (100%) disagreed. Eighty percent (80%) did not use lecture method and 20% were undecided; (80%) used the assignment method and 20% were undecided. Hundred percent (100%) of the respondents used demonstration method.

H₀₁: There is no significance relationship between availability of trained teachers and students' academic performance in CCA in University of Maiduguri Primary and Junior Secondary Schools, Borno State, Nigeria.

Table 3.4: Result of Pearson Product Moment Correlation on Relationship between Availability of trained teachers and Students' Academic performance in CCA in University of Maiduguri Primary and Junior Secondary Schools, Borno State, Nigeria

Variable	n	\bar{x}	SD	DF	r	P-Value
Availability of Trained Teachers	356	71.2111	2.1471	354	0.9889**	0.0000
Students' Academic Performance	356	63.5781	2.1122			

Source: Field Survey, 2018

Table 3.4 indicates a significant relationship between availability of trained teachers and students' academic performance in CCA in University of Maiduguri Primary and Junior Secondary Schools, Borno State, Nigeria. This is because the probability value ($P = 0.0000$) is less than alpha ($\alpha = 0.05$) level of significance at a correlation index $r = (0.9889)$, sample size ($n = 356$), degree of freedom (354), mean (71.2111, 63.5781) and standard deviation (2.1471, 2.1122) respectively. Hence, the null hypothesis which stated that there no significance relationship between availability of trained teachers and students' academic performance in CCA in University of Maiduguri Primary and Junior Secondary Schools, Borno State, Nigeria is hereby rejected at 0.05 level of significant. Meaning there was a significant relationship between availability of trained teachers and students' academic performance in CCA in University of Maiduguri Primary and Junior Secondary Schools, Borno State, Nigeria ($r = 0.9889$, $P < 0.05$). This finding supports a study conducted by Uzoegwu, (2004) location had significant effects on the achievement of students taught essay writing with the cooperative learning method. The achievement scores of students in the urban schools were higher than that of their counterpart in the rural area. Enormous social and educational amenities are more in the urban than the rural areas. Also qualified teachers chose to be in urban areas than in the rural areas because of the availability of social facilities and better living conditions. In urban areas the teachers have amenities which aided them in teaching, but the situation is different in rural areas due to lack of enough qualified teachers and social amenities. Studies on location, achievement and interest are relevant in the study on CAA. It explores the effect of this variable on students' achievement and interest in CCA.

H₀₂: There is no significance relationship between teaching techniques and students' academic performance in CCA in University of Maiduguri Primary and Junior Secondary Schools, Borno State, Nigeria.

Table 3.5: Result of Pearson Product Moment Correlation on Relationship between Teaching Techniques and Students' Academic performance in CCA in University of Maiduguri Primary and Junior Secondary Schools, Borno State, Nigeria

Variable	N	\bar{x}	SD	DF	<i>r</i>	P-Value
Teaching Techniques	356	61.3232	2.1345	354	0.6782**	0.0000
Students' Academic performance	356	63.5781	2.1122			

Source: Field Survey, 2018

Table 3.5 indicates a significant relationship between teaching techniques and students' academic performance in CCA in University of Maiduguri Primary and Junior Secondary Schools, Borno State, Nigeria. This is because the probability value ($P = 0.0000$) is less than alpha ($\alpha = 0.05$) level of significance at a correlation index $r = (0.6782^{**})$, sample size ($n = 356$), degree of freedom (354), mean (61.3232, 63.5781) and standard deviation (2.1345, 2.1122) respectively. Hence, the null hypothesis which stated that there no significance relationship between teaching techniques and students' academic performance in CCA in University of Maiduguri Primary and Junior Secondary Schools, Borno State, Nigeria is hereby rejected at 0.05 level of significant. Meaning there was a significant relationship between teaching techniques and students' academic performance in CCA in University of Maiduguri Primary and Junior Secondary Schools, Borno State, Nigeria ($r = 0.6782^{**}$, $P < 0.05$). This finding supports a study conducted by Mbahi (2000) and Mamza (2008) who found that lack of suitable teaching methods and art materials are responsible for student's loss of interest in Cultural and Creative Arts. Also social and emotional factors such as peer-group influence, societal perception of the subject and parental influence affect the teaching and learning of art.

3.2 Conclusion

Based on the findings within the limitation of this study, it was concluded that availability of trained teachers ($r = 0.9889$, $P < 0.05$) and teaching techniques ($r = 0.6782^{**}$, $P < 0.05$) were significantly related to students' academic performance in CCA in University of Maiduguri Primary and Junior Secondary Schools, Borno State, Nigeria.

3.3 Recommendations

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

1. The CCA teachers should endeavour to be learner-centered when teaching and use learner centered strategies in teaching and learning, so that students will contribute in the process and make learning more concrete.
2. Curriculum planners should emphasis more on the use of interactive method of instruction like student activities (role playing, simulation, debates, field trips and dramatization), which will not only make the teacher's work easier but also boost students performance.
3. The ministry of education should organize workshops and seminars to re-train teachers on the proper implementation of CCA curriculum in primary and junior secondary schools.

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