VISUAL ARTS AND PERFORMANCE OF SENIOR SECONDARY SCHOOL STUDENTS: A PANACEA TO YOUTH RESTIVENESS IN BORNO STATE

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Abstract
This research examined how learning of Visual Arts can be a solution to youth restiveness and reduce disaster risk in Borno State. In an effort to concretize this study, Descriptive and Survey Research design was adopted. Ten (10) senior secondary schools out of the thirteen (13) that were found to be offering Visual Arts programme were selected for the study. Two hundred (200) students and ten (10) art teachers from the ten (10) senior secondary schools were sampled through random sampling technique for the study. Two (2) instruments Questionnaire and Achievement Test were used in generating data for the study. Correlation Coefficient Relationship and percentage from the Statistical Product and Service Solutions (SPSS) (Andrew, 2003) were used to analyze the data obtained. The findings showed that: (i) there is high Correlation between Visual Arts and performance of students (ii) Art teachers were found qualified but inadequate as their numerical number cannot go round every senior secondary school. (iii) Art teachers used appropriate teaching methods in teaching Visual Arts. There is little or no disaster reduction in the society because not all senior secondary schools offer visual arts as such the result is youth restiveness in Borno State. Recommendations were proffered as follows: In-service training for Art teachers, research in to local art materials by studio artists, art educators in tertiary institutions. Organizing sensitization programmes on the significance of visual arts to the individual students and the society as a disaster risk reduction amongst Borno State youth.

Keywords: Fine art, school performance, restiveness, youth

Introduction
Art is as old as man on earth and the method of transmitting its knowledge was/is through apprenticeship method of teaching. According to Chukuegu (2010), the formal teaching of Arts and Crafts in Nigerian schools began about 1923 when AinaOnabolu started his teaching career in Lagos. Before then, traditional arts and crafts were practiced for decades because of their contribution to the social and cultural life of the society. Olorukooba (2002; 2006) and Eisner, (2002) point to the important role of Arts and Crafts as means of communication and source of disseminating information in a society. They also assist learners in developing the ability to make self-evaluation as well as train learners who want to become professional artists; (NPE, 2007). However, the achievement of these desirable objectives has often not been realized mainly because of the poor execution of the Visual Arts programme and the inherent problems in the Ministry of Education in Borno State.

Statement of the problem
The poor attitudes and lack of seriousness of students in learning Visual Arts, lack of adequate and qualified art teachers and teaching materials have long been recognized by the researcher. This study is therefore centered on the effect of Visual arts programme on the performance of students as disaster risk reduction in our communities in Borno State.

Literature review
The basic purpose of literature remains constant, therefore, literature review provides a context for the research, justify the research, and ensure that the research has not been done before or it is not just a replication of study. It will also illustrate how the subject had been studied previously, highlight flaws in previous research.

Theoretical framework
This study was anchored on Stufflebeam’s (2001 and 2002) According to Stufflebeam (2001 and 2002) there are context evaluation, as well as input, process, and product evaluation (CIPP). Similarly, Gatawa (2011) suggest that curriculum evaluation may be in three ways:

1. as the process of describing and judging an educational programme or subject;
2. as the process of comparing a student’s performance with behaviourally stated objectives,
3. as the process of defining, obtaining and using relevant information for decision-making purposes.
The study adopted the two theories. The process evaluation from Stufflebeam’s (2001 and 2002) CIPP model because it looks into how well a programme is implemented; what are the barriers and what revisions are needed. In Gatawa’s (2011) number two theory of curriculum evaluation addresses the process of comparing student’s performance with behaviourally stated objectives of a programme. Since the aim of this research is to evaluate the effects of Visual arts programme on the performance of students in senior secondary schools in Borno State, Nigeria.

**Visual arts programme**

By nomenclature, visual art is the type of art that we see with our eyes; but by content it refers to those types of art that we can see and touch with our hands. Even though we can see dance and music (visual), they are not among the visual arts. Visual arts are things like painting, sculpture/Maudling, and basic design/graphics among others. The objectives of the programme are to promote functional education for skill acquisition, job creation, poverty eradication and wealth generation.

**Effect of visual arts on students’ performance**

It could be said that the National Policy on Education supports the teaching of visual Arts in Borno State. However, in practice visual arts is often neglected during budgeting. Such neglect could be because research in visual arts has not convincingly demonstrated that it contributes to learners’ academic performance. If it can be proven that visual arts does engender positive outcomes or performance as many believe, then policy makers might fund and encourage the teaching of visual arts programme (Carole 2007). From this study it could be seen that art education can enhance students’ performance where various teaching methods are employed and with the availability of qualified art teachers, appropriate teaching facilities, equipment and materials and the use of proper assessment and evaluation methods.

**Assessment of visual arts teaching**

Assessment in the form of examinations can influence curriculum implementation tremendously. This is because of the value given to public examination certificates by communities and schools, which tend to make teachers to concentrate on other subjects rather than art which they believe, can promote academic excellence and little else. This action by the teacher can obviously affect the achievement of the broad goals and objectives of the curriculum. The educational problems which relate to teaching of visual arts programme, and use of teaching facilities and materials are no different from the general programme of school problems (Mbahi, 2000). Visual art education programme has some peculiar problems that actually affect its proper teaching. Among these are curriculum emphases, teacher education, attitudes towards art and art teaching, evaluation of art teaching among others.

At this juncture, one can deduce that there have been persistent problems in the implementation and teaching of visual arts programme in Borno and Yobe States. These problems which still persist in the Visual Arts programme in the two States if not investigated with the view to proffered solution to them will hinder the efforts made by the Universal Basic Education (UBE) to see that Cultural and creative arts is taught as a core subject in the junior secondary schools in Borno and Yobe States in particular and Nigeria at large.

**Art teaching and learning materials**

Teaching and learning materials refer to things that carry information between a source and a receiver for the purpose of promoting learning. In support of this, Filani (2003) states that, in any given learning situation, learning and understanding are promoted through the use of certain materials. Teachers use the blackboard for example with chalk of assorted colours, pencils of assorted colours on paper, films, television, radio, tape recorder, audio, photograph, maps, printed materials, charts, projected visuals among others in order to enhance student’s performance in and outside the classroom. Art materials lead students too quickly to a state of curiosity before ideas about the materials are explained to them. Playing with real things, for example, household items or familiar objects around will allow students to develop their own interests using objects close to their own experiences. Each play material has suggestive powers and can be used as itself, as an art tool, as a model, or perhaps as a canvas (Beane et al 2000). In conclusion, it is only through these improved strategies and materials that we can have improved learning.

**Ideal methods of teaching**

Ikwuemesi (2005) stated that experience and research have clearly indicated that knowledge of subject matter does not bridge the gap between
teaching and learning. It takes more than subject matter knowledge to be a good teacher; for not everyone who knows his subject he can teach it well. There is therefore the need for every teacher to prepare for the subject matter and in the appropriate methods of teaching. There are many methods of teaching. A good number of these methods are specific to particular subjects and situations (Olorukooba, 2006). The teacher therefore needs to be acquainted with general methods of teaching and those that are designed for use in his subject area of specialization. He needs to be aware of the strength and limitations of each method and the needs of his class, the nature of subject being taught and educational objective which he intends to achieve. Soh (2000) submitted that teacher quality is the universal answer to socio-economic problems of the world. He went on to say that a teacher can foster creativity in the learner either intentionally or inadvertently.

Tijani, (2007), Krechevsky and Mardell (2001) found justification in the use of project method, problem-solving method, inquiry method, cooperative method among others when they described them as effective methods in the implementation and teaching of cultural and creative arts programme in junior secondary schools. Their report showed that children who took part in these methods of teaching and learning showed better improvement in creative thinking and academic achievement in creative arts education than those who had their experience in dominative method of instructional style.

The findings of this study show that most art teachers in Maiduguri used directed and non-directed methods to teach creative arts education, and that the teachers who have Bachelors degree in Creative Arts, or the Nigeria Certificate in Education (NCE) in Fine and Applied Arts or Higher National Diploma (HND) in Fine and Industrial Arts do not exhibit the expected quality of teaching in the class but have good orientation of practical arts. In supporting this view Mamza (2008) submits that good teaching requires knowledge of the psychological needs of the child and the ability to manoeuvre methods of approach to suit their needs to learn how to draw in creative arts education easily.

Democratic teaching method: this is a method that encourages the child’s self-esteem, inquisitiveness, curiosity, exploration, experimentation and self-reliance at 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 in children because it is an arranged situation where the child is given the necessary and adequate materials and guide to work and think creatively at his will. Tijani (2007) proposed that in a creative artistic activity, the most meaningful discovery is what the learner creates himself through an organized situation by the art teacher. Such a well-organized situation will put the child in the situation of thoughtful involvement with experiences, rather than emulative behaviours.

The project method: According James (2008) project is an organized activity which an individual or group of students will 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 the student’s intellectual capacity, organizational ability, perseverance and ability to analyze. This method is derived from the educational ideas Hurwitz and Day (2007) cited Dewey (1958). Hurwitz and Day (2007) argued that education should not prepare a child for the future that is not known, but rather it should fit him rightly into his society. According to Olorukooba (2006) the best summary of the sequence of events in creative process include five stages: orientation, preparation, incubation, illumination and verification. He further states that one of the earliest paradigms of creative process came from Layton et al (1981) cited Wallach (1926) who proposed that creative process can be explained in four steps.

Cooperative method: According to Olorukooba (2002) cooperative strategis working together to accomplish shared goals. Within cooperative activities, individuals seek outcomes that are beneficial to themselves and also beneficial to all other group members. “Cooperative method of teaching is the use of small groups so that students work together to maximize their own and each other's learning. Cooperative method is more than
throwing students together and expecting learning to occur. The idea is simple as class members are organized into small groups after receiving instruction from the teacher; they then work through the assignment until all group members successfully understand and complete it. Cooperative efforts result in participants striving for mutual benefit so that all group members gain from each other's efforts, recognizing that all group members share a common fate, knowing that one's performance is mutually caused by oneself and one's colleagues, and feeling proud and jointly celebrating when a group member is recognized for achievement.

Methodology

Research design
Evaluation of the effect Visual Arts programme on the performance of students in Senior Secondary Schools in Borno State was carried out through descriptive and survey research design. According to Mbahi (2001) descriptive and survey research designs are concerned with the collection of data for the purpose of describing and interpreting the existing conditions, prevailing practices, beliefs, attitudes and on-going process among others.

Population and sample
The research population of this study consisted of ten (10) senior secondary schools, one hundred (200) SSS II students and ten (10) art teachers.

Research instruments
The instruments used for this study were:

(i) A questionnaire for Art Teachers which consisted of a set of thirty (30) multiple-choice test items designed to reveal the relationship between implementation of Visual Arts programme and performance of students. The item consist of five response options rated in the Likert Scale 1 – 5 in which respondents were asked to place a tick (✓) against any one of the following :-

Strongly Agree = SA
Agreed = A
Undecided = UD
Disagree = DA
Strongly Disagree = SD

(ii) The second instrument was an achievement test in drawing. The “Art Instructional Rating Scale of Drawing Characteristics” (AIRSDC) adopted from Munro et. al, (1971) and used by Tijjani (2007); Kinya (1984) and Nyam (1987) was used for measuring the student’s performance.

Choice of Topics used in this Study

Topics chosen were: “Drawing and Shading”. The topics were chosen because:-

I) they were part of the curricular prescription for SSS II as indicated in the Visual Arts programme – (Curriculum of the Nigerian Educational Research and Development Council: NERDC, 2007) and

II) they form a major part of this curriculum at the SSS II level.

Validation of instruments
To justify and ensure the validity and reliability of the research instruments, a team of experts in the field approved the reliability and validity of the instruments for the study apart from the pilot study carried out by the researcher.

Procedure for data collection
In order to administer the instruments, two research assistants who are lecturers from Kashim Ibrahim College of Education, Maiduguri were co-opted and briefed on their expected roles. Their expected roles were: administration/assessment of the achievement test and distributing and collecting the questionnaire from art teachers.

Data analysis
After collecting the data, the mean of scores were calculated and interpreted to determine the degree of the relationship of the variables involved through the use of Correlation Coefficient Relationship and percentage from the Statistical Package for Social Sciences (SPSS).

Results
Data collected were analyzed using the Statistical Package for Social Sciences (SPSS). The results showed the pattern of response between the dependent and independent variables as follows:
Research question 1: Adequacy and qualifications of Art Teachers in Borno State

Table 1: Distribution of Art Teachers by qualification in Borno State

<table>
<thead>
<tr>
<th>S/N</th>
<th>Schools</th>
<th>Degree</th>
<th>NCE/HND</th>
<th>Others</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>M U E A C. Maiduguri.</td>
<td>2</td>
<td>-</td>
<td>-</td>
<td>02</td>
</tr>
<tr>
<td>2</td>
<td>G. D. S. S. Mongono.</td>
<td>-</td>
<td>1</td>
<td>-</td>
<td>01</td>
</tr>
<tr>
<td>3</td>
<td>G. S. S. Ngamdu</td>
<td>1</td>
<td>1</td>
<td>-</td>
<td>02</td>
</tr>
<tr>
<td>4</td>
<td>G. G. C. Maiduguri.</td>
<td>3</td>
<td>-</td>
<td>-</td>
<td>03</td>
</tr>
<tr>
<td>5</td>
<td>G. S. S. Ville</td>
<td>2</td>
<td>-</td>
<td>-</td>
<td>02</td>
</tr>
<tr>
<td>6</td>
<td>Mafoni G. D. S. S.</td>
<td>1</td>
<td>1</td>
<td>-</td>
<td>02</td>
</tr>
<tr>
<td>7</td>
<td>Y. G. G. S. S. Maiduguri</td>
<td>2</td>
<td>1</td>
<td>-</td>
<td>03</td>
</tr>
<tr>
<td>8</td>
<td>GSS KurMaimalari</td>
<td>1</td>
<td>-</td>
<td>-</td>
<td>01</td>
</tr>
<tr>
<td>10</td>
<td>G. S.S. Meri</td>
<td>1</td>
<td>-</td>
<td>-</td>
<td>01</td>
</tr>
<tr>
<td>11</td>
<td>G. C.</td>
<td>1</td>
<td>1</td>
<td>-</td>
<td>02</td>
</tr>
<tr>
<td>12</td>
<td>ABSS Maiduguri</td>
<td>1</td>
<td>-</td>
<td>-</td>
<td>01</td>
</tr>
<tr>
<td>13</td>
<td>F. G. C.</td>
<td>1</td>
<td>-</td>
<td>2</td>
<td>02</td>
</tr>
</tbody>
</table>

TOTAL 16(69.56%)  7 (30.43%)  23 (100%)

Table 1: shows that art teachers in the schools studied are qualified to teach Visual arts in senior secondary schools in Borno State even though there number could not go round the Government secondary schools in the State.

Summary of Correlation between Visual Arts and performance of students in SSS III and II in Borno State

According to Akuezuilo (1993) method of interpreting Correlation Coefficient Relationship is to use a criterion for evaluating the magnitude of a correlation as follows:

<table>
<thead>
<tr>
<th>Coefficient (r)</th>
<th>Relationship</th>
</tr>
</thead>
<tbody>
<tr>
<td>0.00-0.20</td>
<td>Negligible</td>
</tr>
<tr>
<td>0.20-0.40</td>
<td>Low</td>
</tr>
<tr>
<td>0.40-0.60</td>
<td>Moderate</td>
</tr>
<tr>
<td>0.60-1.00</td>
<td>High</td>
</tr>
</tbody>
</table>

This criterion was therefore adopted by the researcher as shown below.
Table 2: Summary of student’s achievement test and examination scores of the schools studied

<table>
<thead>
<tr>
<th>S/N</th>
<th>SCHOOLS</th>
<th>SSS III</th>
<th>SSS II</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Coefficient (r)</td>
<td>Relationship</td>
<td>Coefficient (r)</td>
</tr>
<tr>
<td>1</td>
<td>MUEAC Maiduguri</td>
<td>0.68</td>
<td>High</td>
</tr>
<tr>
<td>2</td>
<td>GGC Maiduguri</td>
<td>0.81</td>
<td>High</td>
</tr>
<tr>
<td>3</td>
<td>GSS KurMaimalari</td>
<td>0.56</td>
<td>Moderate</td>
</tr>
<tr>
<td>4</td>
<td>GSS Ville</td>
<td>0.73</td>
<td>High</td>
</tr>
<tr>
<td>5</td>
<td>GSS Ngamdu</td>
<td>0.71</td>
<td>High</td>
</tr>
<tr>
<td>6</td>
<td>SandaKyarimi GSS</td>
<td>-0.2</td>
<td>Low</td>
</tr>
<tr>
<td>7</td>
<td>Mafoni GDSS</td>
<td>0.82</td>
<td>High</td>
</tr>
<tr>
<td>8</td>
<td>Maiduguri</td>
<td>0.73</td>
<td>High</td>
</tr>
<tr>
<td>9</td>
<td>GDSS Monguno</td>
<td>0.81</td>
<td>High</td>
</tr>
<tr>
<td>10</td>
<td>Meri GDSS</td>
<td>0.92</td>
<td>High</td>
</tr>
<tr>
<td></td>
<td>YGSS Maiduguri</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Table 2 shows that there is high correlation between implementation of Visual Arts and performance of students except in the following schools: YGSS. Maiduguri, SandaKyarimiGSS., and GSS KurMaimalari.

RQ / Obj. 1, 2, 3 & 4: The effect of inadequate supply of qualified art teachers, use of inappropriate teaching methods, curriculum content and inadequate teaching facilities, materials, equipment and curriculum content.

Summary of the analysis of questionnaire to Art teachers in Borno State

Table 3: Results of teacher’s responses to questionnaire

<table>
<thead>
<tr>
<th>R Q/Obj.</th>
<th>Positive</th>
<th>Neutral</th>
<th>Negative</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>70.24%</td>
<td>4.76%</td>
<td>25%</td>
</tr>
<tr>
<td>2</td>
<td>68.2%</td>
<td>7.95%</td>
<td>23.85%</td>
</tr>
<tr>
<td>3</td>
<td>20.27%</td>
<td>6.76%</td>
<td>72.97%</td>
</tr>
<tr>
<td>4</td>
<td>64.71%</td>
<td>23.04%</td>
<td>12.25%</td>
</tr>
</tbody>
</table>
Table 3: Shows that art teachers are qualified and adequate and used appropriate teaching methods, and curriculum content, but there are no adequate teaching facilities, equipment and materials in the schools studied in Borno State.

Summary of major findings

1. The overall results showed that there is inadequate supply of art teachers in Borno State compared to the teeming population of 100 senior secondary schools in the State.

2. The 13 senior secondary schools offering Visual Arts in the State have adequate compliment of qualified art teachers, and they also used appropriate teaching methods this is shown in the high positive effect on the implementation of Visual Arts programme and performance of students (see Table 1).

3. There was high correlation between the implementation of Visual Arts and students’ performance in almost all the schools studied except in YGSS Maiduguri, GSS KurMaimalari, and SandaKyarimi (see Table 2).

4. Teachers in the State show deficiencies in certain skills of teaching such as motivating students, and use of teaching facilities, equipment and materials (see Table 4).

Discussion of results

The aim of the study was to find out the effect of the implementation of Visual Arts programme on the performance of junior secondary school students in Borno State. Specific objectives and research questions were set to guide the researcher in achieving the aim of the study. Likert- scale type questionnaire, observational guide/schedule, achievement tests were designed and administered to art teachers and students.

An analysis of the questionnaire showed that, art teachers in Borno State have the minimum qualification to teach Visual Arts programme in senior secondary schools, because 16 (69.56%) out of 23 of them are holders of Bachelor’s degree and 7(30.43%) are NCE or HND holders with background in art, however, none of them specializes in Performing arts. Therefore, to achieve the objectives of Visual Arts programme, special attention has to be given to the provision of adequate and qualified teaching staff, teaching facilities, equipment and materials.

The results of Spearman Correlation Coefficient showed a high positive correlation between implementation of Visual Arts programme and performance of students (see Table 2). Except in YGSS Maiduguri, GSS KurMaimalari, and SandaKyarimi GSS were found to have performed below average. The impediments found militating against the implementation of Visual Arts programme and student’s performance in the entire State apart from the 13 senior secondary schools studied were inadequate of (i) qualified art teachers compared to the population of 100 SSS, (ii) specialists in theatre arts and (iii) teaching facilities, equipment and materials among others.

An analysis of response to the 30 item questionnaire on the effect of art teachers in Borno State show that implementation of Visual Arts programme and performance of students are adversely affected by the following:

   (1) inadequate of qualified art teachers
   (2) inadequate of teaching facilities, equipment and materials

Conclusions

The outcome of this study shows that the implementation of Visual Arts programme and performance of JSS students in Borno State has been successful in the (13) out (100) senior secondary schools studied. Therefore, the government of Borno State need to intensify the recruitment of qualified art teachers’ in all areas of specialization and supply teaching facilities, equipment and materials in order to boost the manpower requirement that can handle the teaching of visual arts programme all over the State. It is only through such efforts that the governments can realize the desired objectives and reduce the disaster risk in the communities and enforce transformation agenda of Mr. President in all facets of life of the people.

Recommendations
Based on the findings of this study, the following recommendations were made:

In-service Training for Art Teachers Art teachers need to constantly acquaint themselves with current practice in art teaching strategies/styles and methods. They also need further training, especially those whose training levels is below expectation. This is because some of the teachers’ performance was below credit level; this implies that the higher quality of teachers the greater impact on student’s performance. Opportunities for such training could be made by government in form of attending workshops, conferences and giving in-service training to art teachers.

Research on local Art Materials In view of the fact that art materials are lacking in most of the junior secondary schools in the States, as governments have found it difficult to provide them, effort should be made by art teachers to resort to improvisations within their ability. Research institutions and tertiary institutions should research into possibility of manufacturing local art materials such as papers, paints, brushes among others.

Awareness Synthesization programmes on the significance of Visual Arts to the mental, physical, cultural, economic and educational development of the individual child and the society should be sponsored by the Federal and State Governments to be carried out by Practicing Artists, Art Educators and the Performing Artistes especially in the northern part of Nigeria so that Visual Arts can be regarded as an instrument for national development and a base for risk disaster reduction in Nigeria.

Reference


