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CURRICULUM FOR NIGERIAN TEACHERS EDUCATION STUDENTS

by

Edidaha John Ukpong Edidaha

A Thesis Submitted to the Faculty of the
DEPARTMENT OF ART EDUCATION
In Partial Fulfillment of the Requirements
For the Degree
MASTER OF ARTS
In the Graduate College
THE UNIVERSITY OF ARIZONA

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STATEMENT BY AUTHOR

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ACKNOWLEDGMENTS

Appreciation and sincere thanks are extended to Dr. Dwaine Greer, Dr. Jean Rush, and Dr. Vincent Lanier for their invaluable aid in the constructing of this thesis. Special thanks to Dr. Jessie Lavo Kerr for her invaluable instruction in research techniques and methods.

Special thanks to my wife, Comfort, and my children for their patience during my extended time in the United States away from home.

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CHAPTER 1

INTRODUCTION

Since Nigerian independence from the British Colonial rule in October 1960, there have not been any curricula that reflect the needs of the culture, the national goals, and also incorporate the best in current art education theory. Nigeria circa 1977, adopted a new system of education similar to that of the United States.

This thesis begins with a comparison of the current requirements of art teacher education programs in Nigeria and the United States. The areas of interest are how they are similar and also how they differ. This process of comparison will be used to throw more light as to how art education in Nigeria can be improved.

Apart from the current Nigerian requirements, the approaches to art education in the United States during the last ten years have been reviewed critically. A review covering these changes during the past decade add light to the proposal for the Nigerian system. In this area too, similarities and differences between the two systems will be given consideration.

The question of what general goals for art education could be determined through the analysis of the culture, and the national goals of Nigeria will be considered. Nigeria is known to be culturally rich. Her arts and crafts are known all over the world. In Black Africa about ninety percent of all art objects (especially sculpture) come from Nigeria. Drawing inspiration from these rich cultural influences should do young Nigerians proud.

The national objectives of Nigeria are the foundation for the National Policy in Education. Following these objectives, the curriculum should reflect the idea of a free and democratic society; a just and equalitarian society; a united, strong, and self-reliant nation; a great and dynamic economy, and finally, a land of bright and full opportunities for all citizens (Federal Republic of Nigeria National Policy on Education, 1977). Thus, the curriculum should cover the four main areas of production, history, criticism, and aesthetics.

The undergraduate art education programs of five colleges in the United States will form the basis of this study. These colleges, which are recognized for being discipline-based, have excellent undergraduate programs for the education and training of teachers. They are: University of Arizona, Ohio State University, University of Maine, Indiana University, and the University of Minnesota.

However, in some of these universities some of the courses are found in the College of Education and not in the Department of Fine Arts. Similarities and differences will be the basis of analysis in these college programs. In conjunction with the college programs, the outline and course content of the current art education program in the Federal College of Education, Okene, will be examined. The N.C.E. Course System Regulations, Institute of Education, University of Ibadan Teaching Practice Assessment Forms, Copy of the daily lesson plan of the College, and the 1972 National Secondary curriculum will also be considered.

After the comparison and contrast of current requirements of art teacher education programs in Nigeria and the United States, conclusions will be drawn which will form the foundation for a proposed new discipline-based curriculum. This analysis of programs will uncover and throw more light onto the framework of the proposed discipline-based art curriculum.

Since the educational system in Nigeria at the moment is similar to that of the United States, a review the United State's system for the past decade will help to build confidence in its approach to a sound art education curriculum. Having followed a system for a period of ten years one should be able to get acquainted with hurdles that the United State's programs have passed through.

Because Nigeria is known for her cultural diversity, any art curriculum worth its salt should reflect this. Nigeria is made up of many tribes with diverse languages and dialects, thus national educational objectives (which do not reflect her culture) will be meaningless.

In 1962 five Advanced Teachers Colleges (ATC), now called Colleges of Education, were established, one each in the North, East, West, and Mid-west, and one in the Federal Territory of Lagos. These colleges were aided by UNESCO as well as the Federal and Regional governments of Nigeria. The aim of these colleges was to produce well qualified nongraduate teachers for service in the lower forms of secondary schools. Out of these five college only the Advanced Teachers College (ATC) in Zaira offered Fine Arts. The curriculum was mainly based on studio art and courses in education foundations offered by the Department of Education. Others did not include art education programs in their curriculum at all.

In 1967 twelve states were created in Nigeria, and two years later, a crash program was launched for the training of teachers at all levels. This program was adversely affected by the Civil War and did not take-off as planned. However, after the Civil War in 1970, most of the ATCs were affiliated to the nearest university. The ATC Zaira was affiliated to the Ahmadn Bello University, Zaira

The end of the second development plan (1970-1974) changed the history of teacher education in Nigeria. University education was made free by the Federal Government, particularly those universities which offered education courses. This policy was implemented in the Colleges of Education also. There was an increase in enrollments and the State Government was allowed to establish one College of Education in each of the twelve states. These colleges were still being affiliated to the universities nearest to them. The first Federal College of Education was established in Okene in Kwana State of Nigeria in 1976. Others in Pankshin, Katsina, and Akoka were established later.

Political changes always have effects on educational plans. In 1976, when Nigeria was further split into nineteen states, the five existing ATCs were expanded and upgraded to the status of awarding Bachelor of Education degrees. On March 14, 1976 the Federal Government passed into law the establishment of sixteen Federal Colleges of Education as autonomous and degree awarding institutions (Federal Republic of Nigeria Official Gazette, 1986). The Federal Colleges of Education are at Gomba; Bauchi State; Akoka, Jaba, Lagre; Abeokuta, Ogun State; Katsina, Kaduna State; Kotangora, Niger State Obudu, Cross River State; Okene Kwana State; Oyo Town, Oyo State;

Panushin, Plateau State; Yola, Gongola State; Asaba, Bendel State; Bichi, Kano State; Gusau, Sokoto State; Omoku, Rivers State; Potiskum, Bonu State; and Umunze, Anambra State. Out of the colleges listed above, those at Gombi, Akoka, Asaba, Bichi, Gusan, Omoku, Potiskum, and Umunze are designated Technical. The Federal College of Education, Oyo Town in Oyo State is the only one designated Special, to cater for Special Education.

The functions of each college, among other things, are to provide full-time courses of teaching, instruction, and training in technology, applied science, commerce, arts, social science, humanities, and management. To enhance the academic status of the institutions, the Colleges are to carry out research in the development of techniques as the Council may from time-to-time determine.

In Nigeria during the last decade the number of graduate students was quite inadequate for the existing secondary schools and their student population (Callaway, 1969). The situation was even worse in teacher's colleges where teachers were required to possess BA/BS and Master's degrees. As a result of this deplorable condition, the government depended on expatriate teachers. When I joined the staff of the Federal Government College in Sokoto on June 15, 1969, I was only the third Nigerian to be on the teaching staff. These expatriate teachers were from the

United States Peace Corps volunteers; Canadian University Service Overseas; and United Kingdom Voluntary Service Overseas Volunteers (Fafunwa, 1969). In addition, many British, Indian, and Pakistani teachers were also on the payroll of the government on a contract basis. These teachers were highly paid and also provided with accommodation and transportation within the country. They were also provided with free air tickets to and from their countries during their leave periods. When working in Nigeria, these expatriate teachers were paid almost one-half of their monthly salaries into foreign bank accounts.

When it became apparent that these expatriate teachers were becoming too expensive, and moreover they could not understand the culture of the country, something had to be done. To produce well-qualified teachers was imperative. Hence, the National Development Plan (1970-1974) was launched. One of the main clauses connected with education was that one of the major constraints on the desirable development in primary and secondary education in the country in the serious shortage of qualified and competent staff. The document also called for the rapid expansion of teacher education and improvement of the conditions of service of teachers. The second National Development Plan initiated a crash program for the training of teachers.

The N.C.E. program which was started in 1968 as Advanced Teachers' College was expanded and each of the twelve states then built one. It was envisaged that 2,000 graduates and N.C.E. teachers were to be trained annually (Hansen, 1973).

So far I have attempted to outline the approaches to art education with the establishment of the ATCs and the Colleges of Education in Nigeria. It should be noted that art is taught in all Colleges of Education to fulfill the specific aims of the national policy on education.

CHAPTER 2

REVIEW OF RELATED LITERATURE

Comparison of Current Requirements in Art Teacher Education Programs in Nigeria with Those in the United States

The role of teacher education in Nigeria is clearly stated in the Philosophy of Nigerian Education, Section 9, of 1977. Colleges of Education are clearly mentioned in * 59 (1)-(111). In sub-section 65 of that document it states that "at the N.C.E. and degree levels, teacher education programmes will be expanded to cater for the requirements of vocational, technical and commercial education." It is also relevant to refer to what the document says about the J.S.S. students which the N.C.E. teachers are trained to teach. Section 4 sub-section 18 reads: "In specific terms the secondary school should (b) diversify its curriculum to cater for the differences in talents, opportunities and roles possessed by or open to students after their secondary school course; (d) develop and project Nigerian cultural heritage." To achieve the stated objectives, sub-section 19, 4 states that "the junior secondary school will be both pre-vocational and academic; it will be free as soon as possible, and will teach all the basic subjects

which will enable pupils to acquire further knowledge and develop skills."

In the course outline for Colleges of Education 1981, the course content for the N.C.E. teachers in training is:

YEAR I

Basic Design: Compulsory	3 units
General Drawing: Compulsory	3 units
General Painting: Compulsory	3 units
Sculpture & Ceramics: Required	3 units
Art Education: Compulsory	1 unit

YEAR II

Life Drawing: Compulsory	3 units
General Painting: Compulsory	3 units
Graphic Arts & Photography: Required	3 units
Textile Arts: Required	3 units
Sculpture & Ceramics: Elective	3 units
Art History: Compulsory	1 unit
Art Education: Compulsory	1 unit

YEAR III

Life Drawing: Compulsory	3 units
General Painting: Compulsory	3 units
Graphic Arts & Photography: Required	3 units
Textile Arts: Required	3 units
Sculpture & Ceramics: Elective	3 units
Art History: Compulsory	1 unit
Art Education: Compulsory	1 unit

In addition to the above courses, students are required to take courses in education foundations. Twelve weeks of supervised teaching practice is also compulsory before a student graduates.

Also, the following course outline from the University of Arizona, Fall 1985, has the following information on undergraduate art programs:

0101	Drawing	3 units
0102	Color and Design	3 units
0104	3-Dimensional Design	3 units
0117	Art Prehistory-Gothic	3 units
0371	International Jewelry & Metalsmithing	3 units
0373	International Ceramics	3 units
0376	International Fibers	3 units
0380	Painting	3 units
0385	Water Color Painting	3 units
0387	International Sculpture	3 units
0405	Figure Drawing	3 units

Approaches to Art Education During
the Past Decade in the United States

Writing about curriculum in the United States today, Elliot W. Eisner makes reference to many figures who influenced the present day curriculum generally (Eisner, 1979). Among the earliest were Edward L. Thorndike and John Dewey who both looked to science as the most reliable means of guiding education practice. Eisner mentioned Ralph Tyler's observation that "objectives are the single most important consideration in curriculum planning because they are the most critical criterion for guiding all other activities of the curriculum" (Eisner, 1979). Having examined some concepts, distinctions, and definitions, Eisner has this to say on curriculum. "Thus, when we talk about the curriculum one can mean that body of materials that is

planned in advance of classroom use that teachers use to promote students' abilities to learn some content, acquire some skill, develop some beliefs, or have some valued type of experience. The curriculum also refers to those activities used in classrooms by teachers to facilitate student learning, whether or not those activities or that content has been specified. Appraisal of the former can be made by inspecting the materials that embody the curriculum. Appraisal of the latter can be made by direct observation of the classroom itself (Eisner, 1979).

Gaitskell and Hurwitz in their book Children and Their Art state that:

The planner of art programs should take into account factors such as the themes and learning situations related to his goals; media and tools and appropriate techniques, the social setting of the class; and standards of accomplishment as they relate to growth experiences (Gaitskell, 1970).

In the area of operational concepts of art curriculum three distinguished art educators, Greer, Clark, and Holden in their articles in the "Curriculum Handbook - the Disciples; Current Movements, and Instructional Methodology" (1977) have these things to say: Greer in his operational concept asserts that "the content of art education should provide a logical basis for organizing a child's artistic experience. A basic objective of art education is the gradual development of a knowledge and

appreciation of mature adult art" (Rubin, 1977). The second writer, Clark, made clear in his operational concepts that "the learning of art must begin at tangible, concrete levels and progress sequentially to the more intangible abstract levels (Rubin, 1977). The third writer, Holden made it clear that art curriculum "should emphasize both creative and appreciative activity, expose children to artistic metaphor, provide them with direct aesthetic experience, and help learners to distinguish between artistic taste and artistic understanding" (Robin, 1977).

Like Holden, Bolen addresses aesthetic education. In his studies of the visual arts in Higher Education in 1976, he discovered that considerable student interest in aesthetic development was not met. He suggested that new methods and ways must be found for students to experience the arts (Bolen, 1976).

Eisner in his book Educating the Artistic Vision outlined the contextualist justification of teaching art and at the end pointed out that:

...the prime value of the arts in education lies in the unique contributions it makes to the individual's experience with an understanding of the world. The visual arts deal with an aspect of human consciousness that no other field touches on: the aesthetic contemplation of visual form (Eisner, 1972).

Examining the philosophy of Nigerian educational generally and more especially with the establishment of the 6-3-3-4, Section 11 (98), this states:

The school system will be on the 6-3-3-4 plan. The system will be flexible enough to accommodate both formal and non-formal education and will allow leaving and re-entry at certain points in the system. Classes will be provided after school hours to cater for drop-outs and those who wish to further their education. The non-formal system will be such that anybody who wishes will be able to pursue education and obtain certification as a result of non-formal education. The curriculum will be diversified to cater for those who wish to leave and re-enter the system. At all levels of education these will be core subjects. Our present school buildings are under-utilized and, for better utilization, it will be possible to arrange classes after normal school hours.

I have taken the time to quote the above clause from the National Philosophy which from all indications is leaning toward the United States' system of education. For instance, for the past four years, Nigeria has been sending teachers to different universities in the United States to be trained under the Technical Teachers Training Program (TTTP). The author of this thesis who is studying art education at the University of Arizona in Tucson is one of three hundred teachers sent to the United States under this program in August 1985. About four Nigerian nationals are pursuing courses in art education and educational media at the University of Arizona in Tucson. The program is being

monitored by the Agency for International Development
IT/Reimbursable Training Programs, Washington, D.C.

General Goals for Art Education in Nigeria

The five main national objectives of Nigeria as stated in the Second National Development Plan, and endorsed as the necessary foundation for the National Policy on Education, are the building of:

- (1) A free and democratic society;
- (2) A just and egalitarian society;
- (3) A united, strong and self-reliant nation;
- (4) A great and dynamic economy;
- (5) A land of bright and full opportunities for all citizens.

Eisner makes it clear in his book Educating the Artistic Vision that:

Learning to see visual form, learning to understand how art functions in contemporary culture and how it has functioned in the cultures of the past are also important. To a very large degree, the historical and cultural aspects of the art curriculum have been neglected in schools (Eisner, 1972).

In the same book, the author states that artistic learning deals with the development of abilities to create, the development of the powers of aesthetic perception and the ability to understand art as a cultural phenomenon (Eisner, 1972).

By the young citizens of Nigeria being exposed to the works of art of Nigerian adults, Lee S. Shulman feels that "judgment is formed and behavior changed through contact with great works of art, the aphorisms of philosophers and saints and the exhortations of evangelists and politicians" (Shulman, 1979).

Another example of cultural influence can be found in the work of French children. According to Martha Wolfenstein, who reviewed an exhibition of children's art from France, the work is highly controlled, detailed and patterned (Wolfenstein, 1964). Wolfenstein recognized her sample of child art as a highly select one that might not accurately represent the child art of France. But many art educators have observed the work of French children under different conditions, and they also have noted its high degree of control.

Still another example of the effect of culture on child art is offered by June McFee (1961). She explains that the Zia Indians of New Mexico expect boys to draw and paint ceremonial masks, but they expect girls to make geometric designs and pottery. As a result, the boys perceive things with more care and draw them in greater detail than the girls do. Their culture therefore influences the things that youngsters perceive and conceive, and it affects the extent of their development in art.

A Proposed New Approach to Art Education in Nigeria

The general philosophy set forth in the Federal Republic of Nigeria Policy on Education as regards the N.C.E. teachers and the J.S.S art education programs fall in line with the discipline-based art education policy now practiced in the United States. To support the above view, Greer (1984) made it clear that "adults educated in visual arts should have available to them avenues of thought, understanding, and expression that reflect the structures of art as a discipline, just as they habitually use similar structures derived from other disciplines (Greer, 1984). This statement falls in line with the discipline-based curriculum for N.C.E. teachers.

A discipline-based course curriculum content was initiated and motivated by the writing of Lanier (1984); Eisner (1977); Greer (1982); and Rush (1984). As a structure for the experiences of this curriculum, Lanier suggested moving from familiar to unfamiliar while Rush and Greer stressed from simple to complex, and naive to sophisticated.

In the current J.S.S. curriculum in the visual arts, emphasis is on studio art, but art appreciation is vaguely mentioned and not specified. The area of art appreciation should be clearly specified in the curriculum. "Discipline-based art education is systematic, sequential

instruction in concepts and processes intrinsic to four disciplines of art: aesthetic, art criticism, art history, and art production" (Rush, 1984).

The educational philosopher Harry S. Broudy, pointed out that there are some school learnings that no member of the school population can afford to miss. One of these is aesthetic education, which he defines as cultivation of our sensitivity to images (Broudy, 1983). Carol D. Holden (1977) also made a point when she wrote "by aesthetic education, we mean the deliberate intervention in the artistic life of the child in two distinct phases or modes, the impressive phase and the creative phase (Rubin, 1977). Another art educationist and writer, Chapman wrote that "art education can acquaint children with more subtle forms of feeling and more precise images of the human spirit than they are likely to discover on their own" (Chapman, 1978). This statement supports the fact that through the discipline-based art education program the J.S.S. can acquire the knowledge to explore the deeper meanings of the visual arts.

The contents of Wanboje's book, Art for J.S.S. is made up of art in general education, art - its elements and principles, two dimensional art, three dimensional art and traditional arts of Nigeria (Wanboje, 1982). The book is based on the ideas of the National Art Education Advisory

Committee whose responsibility it would be to formulate a national policy on cultural education. Without specifying history, aesthetics, production and criticism in the J.S.S. curriculum, the children would not effectively promote the desired cultural identity.

Finally, to reinforce the need to train the N.C.E. teachers in discipline-based art education, Eisner (1984) states that "Students will have an opportunity to learn which in turn will influence the character of their mental life" (Eisner, 1984).

CHAPTER 3

METHOD

The method applied in this research is conceptual analysis. In order to carry out this process successfully, a letter was written to the Head of the Department of Fine Art, Federal College of Education, Okene, Kwara State, Nigeria, to send relevant documents to be used as a basis for research. The documents collected from Nigeria are:

1. The outline and course content of the recent art education program in the Federal College of Education, Okene.
2. The N.C.E. Course System Regulations.
3. The Institute of Education, University of Ibadan Teaching Practice Assessment forms.
4. A copy of the daily lesson plan of the Institute of Education, University of Ibadan.
5. The 1972 National Secondary Education Curriculum.

Also, through the advice of my supervisor, Professor Jean Rush, and the Program Director of the Art Education area, Professor Dwaine Greer, five colleges with DBAE programs were suggested. These colleges are the

University of Arizona, Ohio State University, University of Maine-Orono, Indiana University, and the University of Minnesota. The main strategy for the study was to look at the undergraduate art education programs of these colleges to determine their similarities and differences and also their course requirements.

To begin the study research of the micro-film section of the library was conducted to obtain information on the above mentioned colleges. Direct phone calls to the specific art education sections for their course content were then conducted. When the information had been received it did not contain everything necessary for the comparison. Follow-up letters were then mailed with the University of Arizona Curriculum plan attached in order to clarify what information was required. When this information was received it contained what was needed to begin the comparison study. One factor worthy of note is that in some cases, art courses are found in the College of Education, not in the Department of Fine Art.

The comparison was subsequently limited to education courses. The course sequences in studio areas are all very similar, thus analysis of the studio area was unnecessary. Again, since the N.C.E. Colleges are of three year duration, consideration was limited to the freshman year, the sophomore year, and the junior year.

The University of Arizona offers a three-credit course in Psychology the freshman year during the first semester. The overall units are fifteen for that semester. The Ohio State University and the University of Maine do not offer any education courses during the first semester. On the other hand, the Indiana University and the University of Minnesota offer three units each out of sixteen in the Foundations of Art Education and Methods.

During the freshman year in the second semester, the University of Arizona offers three units of Social Science out of the total fifteen units for that semester. The Ohio State University does not offer any education courses. Out of the total fifteen units, the University of Maine offers three units of Human Dynamics in Education. Indiana University and the University of Minnesota, out of a total of sixteen units, respectively, offer three units each in the Foundation of Art Education and Methods.

During the sophomore year in the first semester the University of Arizona does not offer any education courses. Ohio State University, out of a total of seventeen units, offers two courses of three units each. The courses are Child and Adolescent in Education and Human Relations in Education. The University of Maine, out of twelve units, devotes three units to the Teaching of Art Education. Indiana and Minnesota Universities, out of fifteen units

each, devote three units each to Methods and Materials for the Art Teacher.

Ohio State University, out of seventeen units, has six units of Art Education courses during the second semester of the sophomore year. These courses are Teaching and Learning and Philosophy of Art. The University of Maine offers three units of Psychology out of twelve units. Indiana University, three units of Foundations of Art Education, out of sixteen. The Universities of Arizona and Minnesota have no Art Education courses during this semester.

Coming to the junior year, the University of Arizona offers two education courses of three units each out of seventeen total units in the first semester. These are: Education, Psychology, and one Art Education elective. Ohio State University, out of seventeen units, offers three units of Secondary School, Self, and Society. The University of Maine offers three units of Teaching Materials for Art Education out of fifteen total units. The Universities of Indiana and Minnesota, with a total of sixteen units each, offer three units respectively on Foundations of Art Education and Methods.

In the second semester of the junior year the courses offered are slightly different. The University of Arizona, out of a total of seventeen units, offers three

units each of Art Education courses in Secondary Education and Teaching in Secondary Schools. Ohio State University does not offer education courses during this semester. Out of a total of fifteen units, the University of Maine offers a three unit Foundation and Curriculum in Art Education course. In both Indiana and Minnesota, three units of Foundations of Art Education and Methods are offered, respectively. Table 1 displays the similarities and differences in art education courses of these universities by year and semester.

Table 1. BFA: Curriculum Plan for Art Education -
Similarities and Differences.

FRESHMAN YEAR - FIRST SEMESTER			
UNIVERSITY	TOTAL UNITS	EDUCATION COURSES	UNITS PER COURSE
University of Arizona	15	Psychology	3
Ohio State University	15	---	
University of Maine, Orono	16	---	
Indiana University	16	Foundations of Art Education & Methods I	3
University of Minnesota	16	Foundation of Art Education	3
----- FRESHMAN YEAR - SECOND SEMESTER -----			
University of Arizona	15	Social Science	3
Ohio State University	15	---	
University of Maine, Orono	16	Human Dynamics in Education	3
Indiana University	16	Foundation of Art Education & Methods II	3
University of Minnesota	16	Foundation of Art Education	3

Table 1. continued

SOPHOMORE YEAR - FIRST SEMESTER			
UNIVERSITY	TOTAL UNITS	EDUCATION COURSES	UNITS PER COURSE
University of Arizona	16-17	---	
Ohio State University	17	(1) Child & Adolescent in Education (2) Human Relations in Education	3 3
University of Maine, Orono	12	Teaching Materials for Art Education	3
Indiana University	15	Methods and Materials For the Art Teacher	3
University of Minnesota	15	Materials and Methods	3
----- SOPHOMORE YEAR - SECOND SEMESTER -----			
University of Arizona	15-16	---	
Ohio State University	17	(1) Teaching & Learning (2) Philosophy of Art	3 3
University of Maine, Orono	12	Psychology	3
Indiana University	16	Foundation of Art Education	3
University of Minnesota	16	Foundation of Art Education	3

Table 1. continued

JUNIOR YEAR - FIRST SEMESTER			
UNIVERSITY	TOTAL UNITS	EDUCATION COURSES	UNITS PER COURSE
University of Arizona	17	(1) Education Psychology (2) Recommended Art Education Elective	3 3
Ohio State University	17	Secondary School, Self, and Society	3
University of Maine, Orono	15	Teaching Materials for Art Education	3
Indiana University	16	Foundation of Art Education & Methods I	3
University of Minnesota	15	Foundation of Art Education	3
----- JUNIOR YEAR - SECOND SEMESTER -----			
University of Arizona	17	(1) Secondary Education (2) Teaching in Secondary School	3 3
Ohio State University	17	---	
University of Maine, Orono	15	Foundation & Curriculum in Art Education	3
Indiana University	16	Foundation of Art Education & Methods II	3
University of Minnesota	16	Foundation of Art Education	3

CHAPTER 4

OUTLINE OF CURRICULUM FOR THE N.C.E. TEACHERS IN NIGERIA

In the context of what a well evolved modern curriculum should look like, the present outline of curriculum used for teaching N.C.E. teachers is not challenging enough. Having analyzed the systems of education in the United States and Nigeria during the last decade as shown earlier, it was noted that there is a need for teaching art production, aesthetics, art history, and criticism. The 6-3-3-4 system of education stated reviewed in Chapter 2 is an American oriented program and is encouraged in the Federal Republic of Nigeria's National Policy on Education, 1977. The J.S.S. curriculum presently used is composed of art in general education, its elements and principles, two dimensional art, three dimensional art and traditional arts of Nigeria. It is only when the teachers who are trained to teach at this level are exposed to the discipline-based art education program that the present rather vague curriculum will emerge with the real impact of a truly modern art curriculum.

Having closely examined the SWRL sequenced based art program blocks 7 and 8 as a basic and fertile ground to take off, the present outline of the curriculum used by the Federal College of Education, Okene, will be presented to show the need for a drastic change.

In years 1 to 3, the student teachers are exposed to a variety of studio art, art history, and art education courses. As far as studio art is concerned, there is little or nothing to quarrel about. However, the studio courses cover the following ground: life drawing, basic design, general drawing and painting, basic sculpture, crafts for the first and second semesters in year one. The year two studio courses are life drawing, general painting, photography, printmaking, basic graphics, basic textiles, basic ceramics, and basic sculpture. The studio art for year three students are: life drawing, general painting, photography, printmaking, graphics, textiles, ceramics, sculpture.

At the moment the outline curriculum for years 1-3 in art history and art education are as follows:

FAT. 117 & 127: Art History (First and Second Semesters).

(i) This course is mainly a survey course covering Prehistoric, Egyptian, Greek, Roman, Byzantine, and Islamic periods.

(ii) African Art with particular reference to Nigeria, the Congo, and South West Africa.

FAT. 113 & 126: Art Education (First and Second Semesters)

(i) General introduction to art concept at both the primary and secondary level; purpose of art in the curriculum.

(ii) Survey of history of art education in Nigeria.

(iii) Methodology in Art Education.

YEAR TWO: First and Second Semesters

FAT. 210 & 229: Art History

This course involves a study of the major art movements which sprang up in Europe and North America between the 15th and 20th centuries. To enhance the effectiveness of this course, audio visual facilities like slides, films or overhead projection aids must be employed to complement the teaching efforts. Moreover, regular tutorials, seminars and essays must also be carried out by the teachers and the students.

FAT. 219 & 228: Art Education

(i) The course will focus on the general theory and practice of art education and will center around the following:

(a) Rationale for including art and craft as a school activity and their positive educational value.

(b) Development of child art and adolescent art.

(ii) Emphasis will be placed on the practice of art as essentially a problem solving process employing the powers of reasoning, planning, observation, and aesthetic awareness.

(iii) A firmly realistic approach as it affects Nigeria will be explained.

(iv) Moreover, the value and merits of improvisation in school art will be assessed; several experiments on improvisation will be made to realize this.

(v) The class room as an environment conducive to wholesome artistic development and training.

(vi) Preparation for, and practice of outside teaching practice.

The above outline of the curriculum for the N.C.E. teachers in Nigeria throws some light onto the existing program. In order to bring the existing program into line, the result of the analysis of the curriculum plan for the five colleges presented in Chapter 3 is taken into consideration. Specifically, the recommended art education courses should take the following pattern:

N.C.E. YEAR ONE (2)

SEMESTER 1. Foundation of Art Education and Methods: (3)

The development of objectives for art education based upon the visual arts, philosophy, aesthetics, and behavioral sciences; a critical examination of current art education texts and theories in Nigeria.

SEMESTER 2. Methods and Materials for the Art Teacher: (3)

The general methods and the use of local materials in the teaching of art.

N.C.E. YEAR TWO

SEMESTER 1. Art and Art Supervision in the J.S.S.
(3)

Problems in the development and supervision of art curriculum at the Junior Secondary School level.

SEMESTER 2. Art Criticism in Art Education (3)

Methods of analyzing art words and aesthetic experiences appropriate to art classroom teaching. Videotapes, films, and readings illustrate concepts and terminology.

N.C.E. YEAR THREE

SEMESTER 1. Workshop in J.S.S. Art Education (3)

Small group demonstrations of trends, process and teaching materials for curriculum development in art education; preparation of study materials for teaching art.

SEMESTER 2. Teaching of Studio Activities (3)

Exploration of instructional application of various art materials for educational settings.

Since the N.C.E. students are required to take twelve units of teaching practice, the present lesson

format should also be changed to conform with the D.B.A.E. plan. The lesson format at present is rather general and used for all subjects in the areas of sciences and the arts. The design for art teaching should follow the Getty Institute plan as follows:

1. Art lesson plan⁽³⁾
2. Topic
3. Overview (Teachers intention)
 - (a) Visual Analysis
 - (b) Art Production
 - (c) Cultural/Historical/Critical Analysis
4. Visual Analysis
 - (a) Vocabulary Words
 - (b) Vocabulary Images
5. Production Activity
 - (a) Materials
 - (b) Demonstration
 - (c) Class Activity
 - (d) Evaluation of Work
6. Cultural/Historical/Critical Analysis
 - (a) Cultural/Historical Images, and
 - (b) Information
7. Lesson Evaluation.

During Art Criticism in Art Education and also studio scanning and critique, the students should also

make use of the Getty Institute's program for Art Educators in the Visual Arts (see Appendix A). In order to bring the message home to the J.S.S. level, the lesson should be considered thus:

1. Sensory - What you see
2. Formal - How it is put together
3. Expressive - What it says to you?
4. Technical - How it is done

Aesthetic Scanning

Making use of the Aesthetic Scanning by Harry S. Broudy and Ron Silverman (1985), "has all the excitement of a treasure hunt" (Rush, 1986) in scanning art pieces with Nigerian Junior Secondary students. Since aesthetic scanning is new in the Nigerian context, an attempt will be made to stress the realm of art vocabulary. The students should be made to understand that in every scanning of art pieces, they should bear in mind that the object looks the way it does for a reason (see Appendix B).

Criticism

Edmund Feldman's Method of Criticism (Feldman 1967)

Description. Firstly, if the work is a realistic work of art, the students should name the things they see. Secondly, they should mention what is most obvious in the work.

If, on the other hand the work of art is abstract, the students should be able to describe the principal shapes, colors, and directions they see. A shape of a ovoid or rectangular; the edge of a contour is hard or soft. But they should avoid saying it is beautiful or grotesque, harmonious or harsh. Secondly, in this area, the students should be able to point out compositional features, and these too, can be described without making value judgments. That is, the critic can readily recognize repetitions of shapes and colors, he can identify the directions forms seem to take. Above all the students should be able to point to spatial characteristics which the viewer would not have found unaided. Lastly, the students should know whether paint has been brushed on, how it has been mixed, whether a surface is made of transparent layers or applied in one coat.

Formal Analysis. In formal analysis the students should be directed to go "behind" a descriptive inventory to discover the relationships among the things already named. They should know how they have been organized as shapes, areas of color, and forms with particular contours, textures, and location in space.

Interpretation. Interpretation is the process of expressing the meanings of a work the critic has analyzed. The students should realize the fact that if they

thoroughly interpret a work, the business of evaluation can sometimes be omitted as unnecessary. Explaining a work of art, therefore involves discovering its meanings and also stating the relevance of these meanings to our lines and to the human situation in general.

Evaluation. The important fact in the area of evaluation in which the students must be made to realize that their judgment should not be influenced by any other but their own. Secondly, in making a critical judgment, it is important that a work be related to a range of comparable works. Thirdly, the relevance of techniques must be taken into account, because we cannot afford in criticism to ignore the characteristics of making and forming. One result of making and forming is the embodiment of ideas through materials, and we must also study the process which brought them into being.

History

Concerning the area of history of art, Harry S. Broudy (1966) made it clear that "in art, as in other fields, a sound knowledge of history is the best defense against narrowness and foolishness." Broudy also strongly commented that, "historical adequacy empowers the critic and philosopher to make appropriate comparisons and

contrasts with regard to styles and periods that in turn sharpen discrimination and judgment."

The principle for formulation of history curriculum should be based on the outline by Silverman (1984) found in Appendix C.

CHAPTER 5

DISCUSSION AND CONCLUSIONS

The current N.C.E. curriculum in Nigeria is not discipline-based. Emphasis is placed on production, history, and general education. With the analysis of art education courses from the DBASE colleges, viz., the University of Arizona, Ohio, Maine, Indiana, and Minnesota, the areas of aesthetics and art criticism have been added to round out the curriculum. In the J.S.S. production and art appreciation are in the curriculum. With the introduction of criticism and aesthetics into the teachers curriculum, the N.C.E. teachers who are to teach the J.S.S. will now be in a position to expand the curriculum to include the missing areas.

The introduction of art criticism and aesthetics will produce educated "adults who are knowledgeable about art and its production and responsive to the aesthetic properties of works of art and other objects" (Greer, 1984). Art education will have its proper place on the time table as a serious academic pursuit, not as a recreational subject as it is regarded now in Nigerian schools.

When the college students are exposed to the D.B.A.E. art education approach, the curriculum of the J.S.S. will be adjusted to include the four main areas involved. This will be so because these teachers have been exposed to the modern approach to art education.

The children, when exposed to D.B.A.E., will be able to understand more of their culture. The study of Nigerian art forms, the exemplars from criticism and aesthetics will enable them to study other culture at a higher level of education.

In the study of art history the N.C.E. students should cover in Year One, a general survey of prehistoric and primitive art, Egyptian, Mesopotamian, Cretian, Greek, Roman, Byzantine, and Islamic art. In Year Two, Western Art 6th to 11th century, Black African Art (general survey); the Nok art of Nigeria 200 B.C., and Renaissance Art 16th Century. In Year Three, emphasis should be placed on Nigerian Art of Ife, Benin, Lower Niger Valley, and lastly the influence of African Art on Western Art. This outline approach will give the students cultural insight into the pure Nigerian culture and then move their vision into other cultures in relation to Nigeria and Africa.

APPENDIX A

GETTY INSTITUTE FOR EDUCATORS ON THE VISUAL ARTS AESTHETIC SCANNING CHART

The aesthetic scanning approach is a way to begin a study of works of art--painting, sculpture, lithographs, ceramics, architecture and all other forms called art. The purpose of scanning is to provide a "common sense" approach to the study of a work of art. The approach is designed to involve the learner in actually seeing what is in a work of art by analyzing and talking about the sensory, formal, technical, and expressive properties.

A brief description suggests the general content of each of the four properties. A few sample questions are also provided to illustrate the general focus of each of the properties.

SENSORY PROPERTIES: Viewing works of art and identifying specific characteristics in line, shape, color, texture, dark, and light (art elements).

"Can you point out and describe some of the lines in this painting?" - "Where are the cool colors and the bright colors?" - "Look at the largest shapes in the painting, are the circular shapes the same size as the rectangular ones?"

FORMAL PROPERTIES: Analyzing the work to determine how the artist organizes and unifies the work so that all parts of the composition work together to express an idea and/or feeling.

Organic Unity - each part of the work is necessary.
Nothing can be left out without changing the work.

Theme and Variation - some feature that is repeated to give the work its character.

Repetition - an art element(s) such as color, line, shape is/are repeated in a variety of ways.

Contrast - use of opposites in close proximity e.g., light and dark colors, large and small shapes.

Balance - an equilibrium of similar elements (symmetry) or a balance achieved through the use of unequal parts or elements (asymmetry).

Dominance - a feature given more importance than any other aspect of the work.

Rhythm - the regular repetition of particular forms or accents; the suggestion of motion patterns of recurrent forms or accents.

"Where did the artist place the important idea in this painting?" - "Are there colors or shapes that are repeated? Where do you see the repetition in the painting?" - "Find the areas in the painting where the artist uses contrast to help us see the important shapes." - "Look at the painting in terms of balance. What kind of balance did the artist use, symmetrical or asymmetrical?"

TECHNICAL PROPERTIES: Knowing what medium the artist used (oil paint, watercolor, colored pastels, charcoal, paper), his tools and equipment (brushes, drawing pencils, pens, printing press) and ways of working to produce the work (sketching, carving, painting, printing).

"How did the sculptor use the carving of a rough texture in the marble to create the appearance of a bushy head of hair?" - "How do sculptors use the grain or markings in the wood to emphasize the character of the work?"

EXPRESSIVE PROPERTIES: Responding to the expressive character of the work, that is, the import of feeling of the work.

Mood Language - forms that express feelings such as sad or cheerful, bold or timid, tranquil or agitated.

Dynamic or Energy Language - forms that express a sense of tension, conflict or relaxation.

Idea and Ideal Language - social events, psychological or political views such as nobility, courage, hope, compassion.

"How do the combinations of colors and shapes and the way they are organized contribute to the overall mood of the painting?" - "What does the painting tell us about a big idea such as courage, freedom, war?"

Responding critically to works of art requires considerable background and knowledge. Responses are made to works of art in three areas:

Historical - determining the nature and expressive intent of works of art within their historical context; school, period, style, culture.

Recreative - apprehending imaginatively what the artist has expressed in a specific work of art.

Judicial - estimating the value of a work of art in relation to other works using three criteria: degree of formal excellence, truth of the medium/media and materials, and significance.

APPENDIX B

AESTHETIC SCANNING

SENSORY PROPERTIES: What you see.

Responding to the sensory properties, the design elements, initiates the process of making the aesthetic judgments.

Color:

Hue - is the property of color which gives it its name, e.g., red, red-orange, orange, yellow-orange, yellow, yellow-green, green, blue-green, blue, blue-violet, violet (purple), red-violet, brown.

Value - refers to the extent to which a color is dark or light: black is the absence of color and white is the presence of all color, e.g., light, medium, dark.

Intensity - refers to density or purity of color, e.g., bright (full intensity or brilliance), medium dull (grayed).

Color Spectrum -

Primary Colors - red, blue, yellow.

Secondary Colors - green, violet, orange.

Tertiary Colors - those colors between primary and secondary colors (red-orange, yellow-orange).

Complementary Colors - colors which are opposite each other on the color wheel (red-green, orange-blue, yellow-violet).

Neutrals - black, white, and complements mixed to make gray.

Analogous Colors - related colors (yellow, yellow-orange)

Monochromatic Color - various of one color (various tints and shades of red).

Tint - refers to a color changed by adding white (pink, peach, pale green).

Shade - refers to a color changed by adding black; tone-changing the color by adding its complement, (maroon, navy blue).

Transparency - another property of color.

Transparent - transmitting rays of light so that things can be seen through.

Translucent - admitting the passage of light but diffusing it so that objects cannot be clearly distinguished.

Opaque - not reflecting or giving out light.

Movement - the relationship of color to other design elements, e.g., advancing, receding, circulating, flowing, expanding, contracting.

Line:

Line is defined as an identifiable path of a point moving in space. People, objects, and things are perceived by noting certain qualities of line.

Width - thick, thin, tapering, uneven.

Length - long, short, continuous, broken.

Direction - horizontal, vertical, diagonal, curving, perpendicular, oblique, parallel, radial.

Focus - sharp, fuzzy, blurred.

Boundary - edge.

Dark and Light:

The amount of light absorbed or reflected on a surface. Dark and light is perceived in terms of contrast, e.g., light, medium, dark.

Shadow - an object may absorb a considerable amount of light that strikes it while the area within or next to it absorbs a lesser quantity of light and appears as shadow. Shadow may also be described in terms of light, medium, dark.

Texture:

Texture is the term used for surface quality. Some subtitles that are used include:

Visual - textures that can be seen but not felt through physical contact.

Tactile - textures that can be seen and felt through physical contact.

Characteristics:

Rough, smooth, wet, dry, hard, soft, shiny, dull (matte), slick (slippery), sticky (abrasive), coarse, porous.

Shape:

Shape refers to spatial form. Shape may be used two or three dimensional, i.e., a flat defined area or a form that has depth, length, width. Various types and characteristics of shape include:

Organic - natural, living forms.

Inorganic - man-made, non-living forms.

Open Forms - broken, can be looked into or through.

Closed Forms - solid, self-contained.

Geometric Form - circle, square, rectangle, triangle, pentagon, octagon, polygon, cylinder, sphere, cube, pyramid, cone.

Free Form - any non-geometric form, open.

Size:

Length - long, short

Width - wide, narrow

Depth/Breadth - thick, thin

Area/Volume - large, small

Density - dense, sparse

Mass:

Light, heavy.

Positive Space:

"Figure(s)" which are seen as a positive element appearing to lie in front of a background.

Negative Space:

"Ground" or background which surrounds shapes.

Movement:

Implied by a directional character because shapes have been extended in one direction more than another (repetition shapes all pointing in the same direction).

FORMAL PROPERTIES: How it is put together.

Responding to ways in which objects or events are organized to achieve expressive powers by identifying their Formal Properties.

Unity:

The distinguishable units or elements that seem to belong to each other so that each contributes something to the functioning of the whole.

Theme and Variation:

Some dominant feature is repeated with variations to give the work its dominant character.

Repetition:

The reoccurrence of elements at regular intervals.

Balance:

An equilibrium of opposing or contrasting elements that need each other and together they create a unity.

Symmetry:

The balancing elements are alike and will appear to demand one another as a line that falls in one direction demands a line that falls in another direction.

Asymmetry:

A balance achieved through the rise of unequal parts or elements.

Rhythm:

The regular repetition or particular forms or stresses; also the suggestion of motion by recurrent forms.

Dominance:

The difference in importance of one aspect in relation to all other aspects.

EXPRESSIVE PROPERTIES: What it says to you.

Responding to the value import - what the work, object, or event has to say by identifying their expressive properties. Aesthetic objects and events possess presentational and metaphorical characteristics which evoke

responses from one's "image store" and translate sensory properties into:

Mood Language:

Fervor, ardor, alarm, witty, joyous, terror, playful, haunting, whimsical, capricious, ludicrous, austere, cheerful, quiet, mysterious, loving, reflective, dreamy, tormented.

Dynamic States:

Refer to forms which express a sense of tension, e.g., conflict, realization, suspense, unexpected, tranquility, power.

Ideal and Ideal Language:

Nobility, courage, wisdom, revolution, authority, heroic, brave, innocence, compassion, majestic, fearless, resistance, pride.

TECHNICAL PROPERTIES: How it is done.

Responding to how an art form such as painting or a piece of sculpture was made -- the artist's skills and special use of an art medium or media and tools -- by observing and speculating on the technical properties.

Talking with an artist about the work and technical skills used is an excellent way to learn about the relationship of the technical properties to the work of art. However, in most situations, this direct contact is not possible. Some insight into this dimension of the work can be gained through careful observation and some speculation. Reading about the artist will also help to

bridge this gap and provide information to verify speculations.

Identifying art media used by artists is a beginning step in becoming more knowledgeable about this property.

Some of the various media include:

Chalk, clay, conte crayon, dye, enamel, fabric, gesson, glass, ink, marble, metal, paint, pastels, pencil, stone, wood.

Techniques for processing art media are properties of the medium along with qualities and effects the artist wishes to achieve. For example, a range of possible techniques used in working with paint include:

- (a) Applying oil paint in thin glazes to build the form.
- (b) Using strokes of thick paint in a rhythmic pattern.
- (c) Organizing shapes with fine brush strokes.
- (d) Using dry brush to soften edges.
- (e) Drawing with paint.
- (f) Combining another art medium with paint - (Aesthetic Eye Education Project, 1975)

CRITICISM: Edmund Feldman's Method of Criticism (1967).

Description:

Firstly, if the work is a realistic work of art, the students should name the things they see. Secondly, they should mention what is most obvious in the work of art.

If on the other hand the work of art is abstract, the students should be able to describe the principal shapes, colors, and directions they see. A shape of a ovoid or

rectangular; the edge of a contour is hard or soft. But they should avoid saying it is beautiful or grotesque, harmonious or harsh. Secondly, in this area the students should be able to point out compositional features, and these too, can be described without making value judgments. That is, the critic can readily recognize repetitions of shapes and colors, he can identify the directions forms seem to take. Above all, the students should be able to point to spatial characteristics which the viewer would not have found unaided. Lastly, the students know whether paint has been brushed on, how it has been mixed, whether a surface is made of transparent layers or applied in one coat.

Interpretation:

Interpretation is the process of expressing the meanings of a work the critic has analyzed. The students should realize the fact that if they thoroughly interpret a work, the business of evaluation can be omitted. Explaining a work of art, therefore, involves discovering its meanings and also stating the relevance of these meanings to our lives and to the human situation in general.

Evaluation:

The important fact in the area of evaluation which the students must be made to realize is the fact that their

judgment should not be influenced by any other but their own. Secondly, in making a critical judgment, it is important that a work be related to a range of comparable works. Thirdly, the relevance of techniques must be taken into account, because we cannot afford in criticism to ignore the characteristics of making and forming. One result of making and forming is the embodiment of ideas through materials, and we must also study the process which brought them into being.

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HISTORY:

Concerning the area of history of art, Harry S. Broudy (1966) made it clear that "in art, as in other fields, a

sound knowledge of history is the best defense against narrowness and foolishness." Broudy also strongly commended that, "historical adequacy empowers the critic and philosopher to make appropriate comparisons and contrasts with regard to styles and periods that in turn sharpen discrimination and judgment."

The principle for formulation of history curriculum should be based on the following outline by Silverman (1984).

Expanding Human Communities:

1. Home.
2. Neighborhood.
3. Community.
4. Nation.
5. World.

PRODUCTION:

Concepts: What should be learned cumulatively through experiencing art as a subject to be studied.

Activities: For acquiring knowledge about art and skill for creating art.

Application of Concepts and Activities: Producing art involves:

Interpretative Skill

- a. Ability to produce surface qualities;
- b. fluency and flexibility;
- c. ability produce original works.

MEASURING AND EVALUATING PUPIL PERFORMANCE:

Evaluation: Silverman recognizes two forms of evaluating in art education:

- a. Judgments made after-the-fact of learning.
- b. On-going assessments which are responses to work in progress.

Grading:

- a. Letter grades (A, B, C, D, F).
- b. Numerical grades (100%, 90%, 70%, etc.).
- c. Using terms such as excellent, good, or poor.

Standardized Tests in Art:

Carefully selected content of standardized tests able to establish graded expectations or norms.

Art Aptitude Tests in Art:

- a. THE MEIER ART TESTS - a picture preference scale.
- b. GRAVES DESIGN JUDGMENT TEST - this tests the degree to which one possesses abilities or aptitude for making aesthetic judgments.

Art Achievement Tests

- a. Art Vocabulary - it requires pupils to identify a give work with one of four pictures.
- b. College Entrance Examination Board - developed to determine placement of high school students.
- c. Studio art achievement test - appraised by a panel of experts.
- d. Art history test - based on:
 - An essay which analyzes statements by artists, critics, or art historians;
 - short written responses to questions on slides of works of art;
 - essay response to questions about selected color productions; and
 - an individual project equivalent to a term paper.

Attitude Testing in Art:

Responding to terms in relation to adjectives

listed:

Specific Means for Evaluating Art Learning:

The most useful assessment devices are those which measure and evaluate the outcome of instruction:

- a. Multiple choice;
- b. True-false; and
- c. essay.
- d. Anecdotal Records - techniques for charting the developmental progress of their pupils.
- e. Assessing Expressive Skills - A checklist which offers a comprehensive listing of anticipated behavior which are 'ticked-off' as they are observed in a pupil's art works.
- f. Assessing knowledge about art:
 - Non-variation/variations;
 - craftsmanship;
 - unity.
- g. Examples from NAEP.
- h. Informal Measurement Devices.

APPENDIX C

PLANNING A DISCIPLINE-BASED ART LESSON

TOPIC:

YEAR: _____ DATE: _____ TIME: _____

OVERVIEW (TEACHER'S GOAL):

LEARNING OBJECTIVES: On completing this lesson each child will be able to

VISUAL ANALYSIS
(AESTHETIC
ASSESSMENT)

ART PRODUCTION
(CREATIVE ART
EXPRESSION)

CULTURAL/HISTORICAL/
CRITICAL ANALYSIS
(ART IN CULTURE
HERITAGE)

VISUAL ANALYSIS:

Vocabulary Words:

Vocabulary Images:

PRODUCTION ACTIVITY:

Materials

Demonstration:

Class Activity:

Evaluation of Artwork:

CULTURAL/HISTORICAL/CRITICAL ANALYSIS

Art Images:

Art Information:

Lesson Evaluation:

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