

# **An Examination Of The Factors Responsible For The Neglect Of Visual Art In Senior Secondary Schools In Barkin-Ladi Local Government Area Of Plateau State.**

Jacob Enemona Onoja  
Fine And Applied Arts Department, University of Jos, Jos.  
Plateau State, Nigeria.

\*E- mail : [diademng@yahoo.com](mailto:diademng@yahoo.com)

## **Abstract**

Art is life and it affects every area of human existence. Early development of study skills is greatly enhanced through the study of visual arts and other relevant motor skill development studies which of course the epitome is visual or creative arts as the case may apply. Art education strengthens problem-solving and critical-thinking skills in individuals for a better society. The experience of making decisions and choices in the course of creating art carries over into other parts of life and career in general. This all important subject area is however suffering great neglect in most secondary schools in our country. Barkin Ladi local government area of Plateau state is a case in view and how the neglect of this field of study is affecting the growth of the visual art industry because of lack of adequate man power, motivation and other infrastructures for the advance of visual arts. This study was embarked upon as a passionate drive to correct the current trend of the neglect and proffer possible solution to the issue of neglect of visual art in senior secondary schools which is the spring board to tertiary education in the Nigerian system of education.

**Key words:** Art, Art education, neglect of art, psycho – motor skills, senior secondary schools, Barkin Ladi.

## **Introduction**

The word “Art” originated from a Latin word “Arti” which means “to do well”. Art activities could be traced back to the early man, who worked and drew on cave walls, rock surfaces and other materials around his environment which he used to record events and happenings around his environment. The art of the early man was basically done for magical and religious purposes, as objects of worship and for attracting animals which are subsequently killed for food clothing and other utilitarian purposes.

Art is a name given to all skillful activities which is broadly divided into two, namely, visual and non-visual art. Visual art are those aspect of art whose products are visible. This includes painting, sculpture, drawing, ceramics, Architecture and other forms of aesthetic designs, while non-visual art, are mainly for entertainment and recreation, which is also sub-divided into performing and Literary art. There are certain characteristics common to all the arts.

The great variety of meaning attributed to the word “art” emphasizes the desire to explain what appears to be a universal human activity. The visual art is indeed a universal language, which cuts across the barriers of time and speaks of universal qualities despite individual differences. Visual art is the result of human effort in which materials are skillfully ordered to communicate human experience. Within these limitations it is possible for some observers to find beauty, for others to find intellectual and emotional satisfaction.

Given a panoramic view and definition of visual art which is by no means exhaustive, it is important to examine the factors responsible for the neglect of visual art in senior secondary schools, which is supposed to serve as the springboard for the development of career in visual art in the tertiary institutions. This all important human activity has received little or no attention in recent times, and this is disturbing and requires urgent attention. The visual art which develops the psycho-motor domain of learning is being neglected for other science based subjects like mathematics, physics and chemistry to mention but a few. As important as the afore mentioned subjects are, they can only find expression through a preliminary knowledge of art. It is on this basis therefore, that the researcher intends to undertake a research on the topic: An Examination of the factors Responsible for the neglect of visual Art in Senior Secondary School in Barkin-Ladi Local Government Area of Plateau State.

## Objectives Of The Study

The objectives of this study are to:

- (i) Evaluate the impact of visual art as a subject discipline in education
- (ii) Examine the factors responsible for the neglect of visual art in senior secondary schools in Barkin Ladi Local Government Area of Plateau State.
- (iii) Proffer solutions to the neglect of the study of visual arts in senior secondary schools and possible recommendations as a way forward in the practice of visual arts.

## Scope Of The Study

This study is basically narrowed down to the teaching of visual art in senior secondary schools in Barkin Ladi Local Government Area (LGA) of Plateau State. A period of 9 years was considered between 2004 – 2013. This is because the researcher's findings started at the afore mentioned period as an art teacher at the Bethany Christian Academy, Barkin Ladi LGA, Plateau state. Some selected secondary schools in Jos North LGA were also considered as control to enrich the research.

## Literature Review

Art is all encompassing; the study of the same enhances knowledge and creative skills in the execution of other fields of knowledge like science oriented fields of study. It is important to understand what art is and the relevance of same in education, and reasons why this all important subject is given little or no recognition in senior secondary schools scholastic circle. Art indeed plays an important part in the daily life of all people in a society. In matters of dress, home furnishing and beautification, the principles of art should be understood and applied. If we expect to make significant improvement in the taste and judgment of people, we must give up the notion that art is beyond the comprehension of most people, we must apply the principles and practice of art to the problems and product of daily life.

Read (1956), opines that, art is that “which primarily appeals to our sense and our physical organs of perception” one can deduce therefore, that art affects our physical outlook and things around us which has to do with beauty and aesthetics.” In the same vein, Lowenfeld (1975:1) states that, “art is a dynamic and unifying activity, with a potentially vital role in the education of our children. The process of drawing, painting or construction is a complex one in which the child brings together diverse element of his experience to make a new meaningful whole”. He also states that “Art education is the only subject matter which truly concentrates on developing the sensory experience. Art is filled with riches of textures, the excitement of shapes and forms, the wealth of colours, and youngsters as well as adult should be able to receive pleasure and joy from these experience” (p12). He goes further to state that “for growth in several vital area and the opportunity for a child to investigate, invent, explore, make mistakes, have feelings of fear and hate, love and joy. Most essential, the child should have all these experience of living for himself, for himself as an entity-an individual who can, should and will think for himself.”

It was also observed by Read (1965:105) from the economic and philosophic manuscript of Karl marx (1884) “That art is not an accidental human activity, but a higher form of labour in which man realizes his essential powers in a concrete sensuous object. Man is human to the extent that he creates a human world and art is one of the highest expressions of his humanizing process. We also know that art, as a higher form of labour, raises from a surprisingly high level the capacity for expression and objectification already present in ordinary labour. In other words, if man as a truly human being is above all a creative being, then art is one of the spheres wherein he realizes this creative power repeatedly and limitlessly.

According to Read, art is a mode of knowledge and the world of art is a system of knowledge valuable to man as the world of philosophy or the world of science. The afore mentioned authors talks strongly of the all important aspects of art in all spheres of human endeavors, and hence the need to include art in the educational curriculum of senior secondary schools to enhance skills and the production of utilitarian objects and also the proper development of the psycho-motor domain of learning among students.

Discussing the history of Modern Nigerian art begins with the pioneering efforts of Aina Onabolu(father of modern Nigerian art). Aina Onabolu is today acclaimed the father of Nigerian modern art. Other pioneering artists likes Justus Akeredolu, Akinola Lasekan, and Eke Okaybulu working in pencil, charcoal and pastel and water colour contributed to the propagation and growth of Nigerian modern art. These artists were greatly influenced by Onabolu's spirit of art as can be seen in their art works. These artists were the pioneers of Nigerian Contemporary art; they dominated the scene for almost two generations before the emergence of other

artists. Today, Nigeria has about four generations of contemporary artists: The late Ben Enwonwu went to the Slade School of Art in London in the 1950s, so by the time of Nigeria's independence in 1960 the concept of Contemporary or Modern Nigerian Art was already well developed. Dike (2003) reports that: The first contemporary Nigerian artists trained at the public and private art schools established first by missionaries and colonial officials and later by successor government of the post colony. Artists received training in primary and secondary schools, universities, polytechnics and colleges of education among other establishments. The logical consequence of this development was the rise of many art schools, styles and movements in Nigerian art. The universities became catalysts for the rise and development of various art schools, each with a unique character. Some of the most distinguished are to be found at Ahmadu Bello University, Zaria; the Obafemi Awolowo University, Ile-Ife; the Yaba College of Technology; the Institute of Management and Technology, Enugu; the Auchi Polytechnic and the Alvan Ikoku College of Education, Owerri and several thriving art schools. Dike (Ibid) further states that, art is one of the oldest professions in Nigeria and has continued to gain in status and attention. This all important subject which has put Nigeria on the culture map of the world is being neglected because of poor orientation to the subject matter in the Nigerian society.

. Lowenfeld (1975), states; "Art is a dynamic and unifying activity, with a potentially vital role in the education of our children. The process of drawing, painting, or constructing is a complex one in which the child brings together diverse elements of his experience to make a new meaningful whole". In support of this, the future of any society depends on the type of education its young ones receive. The more educated the young in art and other psycho-motor experiences, the better probability for a better future leadership. It is therefore very important for a nation to embark upon giving its young ones visual art education. It is art education that embodies all the good qualities of life. Art education can provide the opportunity for increasing the capacity for action, experience, redefinition, and stability in creative expressions in all fields that is needed in a society filled with changes and uncertainties. It is important to note that, as encompassing as art is in education, several factors contributes to its neglect in senior secondary schools and even the society at large. Lowenfeld (ibid) states that; "When adults are unnecessarily strict supervising children's art they may cause them to become un-cooperative and disturb their creative ability." He believes that the two other extreme, that of standing back and not particularly caring for what a child does, or the authoritarian role of dictating what must be done, apparently have a negative influence upon children. A child should become involved in, and identify with, his art experience since all contact or communication with the environment is established through the self, it is of great importance to stimulate the sensitivity toward the self. He also opines that, it is only through the sense that learning takes place, therefore it is true that learning takes place through the sense and art deals with the development of senses, it follows then that no effective learning will take place without involving the use of art. Art education in senior secondary schools as a part of the school curriculum may be regarded as the imaginative device by which senior school students may learn and grow through aesthetic experience, an ability to see and appreciate beauty in nature and apply same in their career life.

The factors responsible for the neglect of art in senior secondary schools are numerous, however, the obvious ones are discussed in this literary review to enhance the work.

Talabi (1979), remarks that; "Art education forms the basis for and an integral part of the total education of an individual. Long-term experience in experimenting with programmes has produced various problems which are specified below." He goes on to state that:

"On the teachers' side, the turn over of art teachers is not only slow but the numbers are too small to cope with the man power needs of the state". This problem contributes greatly, to the teaching and learning of art in schools since trained professional are not readily available. Another poignant issue raised by him involves pupils or students in which he emphasizes that "The art of the adolescent reveals the under developed mind of the child in so far as the subjects has not grown with him from childhood... Out of 120 applicants for a post-WASC three year course teacher education, scarcely 5 would qualify for the entrance test in art and the bulk of them could not present a credit pass for art in GCE or school certificate to satisfy the college entrance requirements for a NCE course in education". He concludes that, the school is another inclusive factor in the problem of art education in Africa. He writes that "There is a lack of coordinated effort between the schools and institutions of higher learning. This programme of institution lacks continuity and uniformity in context and standard. In some schools, there are no rooms allocated for art teaching with furniture designed for this purpose. Teaching is carried on in the makeshift classroom and this can be uninspiring and boring. The disadvantages are that the materials and the children's work might not be safe outside. Unfortunately, rain and bad weather will always be a deterrent to open air teaching". The above mentioned point is a great determinant in the study of visual art in senior secondary schools. Science based course like physics, chemistry, and biology have purpose-

built laboratories which offer some level of comfort to students. On the other hand, art studios are makeshift rooms, and due to the nature of the improvised space, it creates a lack lustre situation among the students and hence they go for the more comfortable subjects.

In a related article to the issues raised earlier, Uzoagba (1982), in a write-up “Why Art is Misunderstood and Neglected” writes : “The place of art in our society will depend on the recognition given to it in the curriculum in our schools, colleges and universities . . . because of the lack of interest shown in art by school and college authorities more and more students drop the subject as they advance in their studies”. This little or no recognition of art in school curriculum, especially in senior secondary schools, makes students to shy away from the subject and also the erroneous view of society to the artist and his work. Mbahi (1997), agrees with Talabi and Uzoagba on the issue of lack of infrastructure for the teaching of art by stating that: “Research in art education (Manza, 1985, Mbahi 1983) shows that there are few purpose built art studios in secondary schools, regular classrooms are converted into art studios. In others, old buildings, like laboratory, poultry house, generator house, store, students hostels, kitchen e.t.c are used as art rooms. Many art studios are located at the outskirts of schools because of the nature of the subject the position and type of art rooms could signify the degree of importance attached to the subject. In some schools, the location and nature of the art rooms greatly affects the personality of the teachers and their students.” It goes without saying therefore, that schools with the best and most expensive equipments have the most favourable traditions and attitudes to art as part of the school curriculum, and art education becomes more popular in such schools. The art produced is of a particular high standard as compared to schools without studios and carefully planned out curriculum.

The teachers factor is also an issue which Mbahi (1997), reports; “A recent survey (Mbahi, 1999) shows that the ratio of art teachers in secondary schools in Nigeria was about 1:30. This means that one could find a whole school without an art tutor because the staff populations in many schools are less than 30. the study also revealed that the teacher-pupil ratio in secondary schools was about 1:267. There was a teacher for every group of 267 students. The figures show that there was an acute shortage of art teachers in schools. A steady rise in staff population was however observed. (p. 34). The low turnout of art teachers within the educational sector is a worrisome trend, and if not checked, could lead to a collapse in the teaching of art in schools and colleges.

Other issues raised in this literature review are basically hinged on the teacher and his influence on the students and also the society as a whole. The literature reviewed is few, but the points raised adds spice to this study of an examination of the factors responsible for the neglect of visual art in senior secondary schools.

## **METHODOLOGY**

### **Introduction**

Adetoro (1986) states that; the next thing for an investigator to do when the problem has been identified is to plan how appropriately the study can be conducted. This, he says, includes: the procedure of data collection, statistical tools for analysis and reporting of data as well as the complex frame work which should be carefully planned out. All the afore mentioned were taken into consideration in this study.

### **Research Setting**

For the purpose of this study, Barkin Ladi LGA of Plateau State, Nigeria is the primary setting, and various secondary schools within the Local Government Area (Government and Private Schools). Some secondary schools were also selected in Jos North LGA of Plateau State to serve as control and comparative study where art is properly taught.

### **Data Collection**

The data for this study was drawn from primary and secondary sources. The primary sources include, oral interview, interaction with students of various school used as samples, observation of the teaching processes of visual art in some schools, and the studio or classroom situation used for the study of art. The secondary sources include books, periodicals, newspaper and other related literary sources. This research is historical and also the analytical approach was employed. These methods were used by Osuala (1982).

### **Field Trip**

Field trip approach has been successfully applied by famous art history scholars like Fagg (1965), Willett (1971), and Eyo (1977) to get on the spot assessment of the situation on the field of study or research. Visits were arranged and carried out to various secondary schools in Barkin Ladi and Jos North Local Government areas in Plateau State. In all these visits, the observation instrument was applied by the researcher to study the modus

operandi of the teaching processes, student's reaction to the subject and also the environment of the study. Some interviews were also conducted in the schools during the field trips

### **Oral Interview**

Oral interviews were conducted by the researcher to obtain reliable and valid information on first hand basis (primary sources). The students and staff were interviewed at various points. Some showed keen interest in the subject of discussion while others were simply not interested. The open ended, free discussions interview questions were used as suggested by Denzin and Ndagi. The method has also been successfully used by Babalola (1981), and Yohanna (2002) to mention but a few.

### **Questionnaires**

In addition to the oral interview, structured forms of questionnaires containing 20 items were administered to students and staff. These were administered to obtain adequate information for the data analysis (see appendix A).

## **DATA ANALYSIS AND DISCUSSION**

### **Introduction**

The purpose of this section of this study is to present descriptive analysis of the data collected. This includes students and staff responses to the various variables of the questionnaire used for the data collected as presented in a simple discussion format using percentages of the various responses to the 20 items of the questionnaire relevant to the study. The schools used as case studies in Barkin Ladi include, Bethany Christian Academy, Islamic Orientation Secondary School, Baptist College and Government College, all in Barkin Ladi some schools in Jos North used to enhance the study include. Redeemed People's Academy Jos and Abbah Memorial College, Jos Plateau State.

### **Data Presentation**

#### **- Have you done any form of art in your primary and Junior Secondary Schools?**

Respondents to the above question which is a Yes and No option gave their opinions as follows:

YES = 98% NO = 2%. It is clear that art is taught as a foundational subject in most schools at the elementary and junior secondary school level, and should also be encouraged in the senior secondary school level. Art serves as a means of play and simulation in the school system and helps in the development of patience and skills which strengthens other subjects in the area of illustration and creative designs of models.

**- Describe how much you like art?** The options to this question include, very much, not much and not at all. 57% responded very much, 37% respondents opined not much and 16% went to the not at all respondents. From the foregoing, a bulk of the students like visual art as a subject and just a few do not like the subject at all. It goes to say therefore, that art is making its mark among secondary school students. Some respondents said they see art in terms of its material values and their position in society. Issues like personal interest, aptitude, type of education attained, one's life style and capabilities are ignored. Although art is loved by students, subjects like medicine, accounts, law and engineering are mostly considered. Art is not one of the subjects which have a high material importance. This the author was able to glean during the interview sessions.

**- Can you give reason why you do not like art as a subject?** The options ascribed to this question to ascertain the reason for the neglect of visual art include, (i) No art teachers (ii) No future prospect. 62% of the respondents agreed to (i) No art teachers and 38% responded to (ii) No future prospects. Art teachers are relatively few in secondary schools, and where you have them at all, it might be one to a whole school, which creates fatigue and poor output by the art teacher. On the other hand, the society has created a mould for professionals, and artists seem to be at the very background. Hence the 38% who said there is no future prospect for artist might be right. However, the society is taking a turn for the better in their outlook toward artists as some outstanding successful artists now abound in Nigeria. Some other reasons which frustrate art teaching in schools as stated by Mbahi (Ibid) include the notions that; art is a kind of play, art is better done by people who are less academically inclined, some Islamic Ulama adhere to the injunction that art is forbidden in Islam, art should be taught to those who have marked artistic talents, art is a terminal course, a rudimentary/preparatory course offered only to assist students develop their ability in biology, physics, or geography; art is not so important as science based subjects. All the afore mentioned, affects the career prospects of students.

**- Would you like to study art in senior secondary school?** The percentage YES is 55% and NO is 45%. Most students from this study would like to study visual art in the senior secondary schools level if given the opportunity.

- **Do you make use of art in anyway?** 70% of the respondents said YES and 30% NO. Art affects our everyday life, and hence the bulk of the respondents said YES to the question. Art is used in various aspects of our lives. Product designs by artists influence our choices of some products used unconsciously.

- **How do you personally feel about artists?** This question was put forward by the researcher to know students view to artists and how it informs their career choice in the field. The responses are as follows;

I respects them for their talents = 87%

I despise them and look down on them = 2%

I am neutral about them = 11%

The above result shows clearly that artists are respected for the talents and their aesthetic outlook to life. Training artists therefore, in senior secondary schools through the teaching of visual art should be encouraged to develop talent and build future artists.

- **Do you study art in your school?** To this question 74% answered YES and 26% answered NO. It is apparent from the foregoing that art is taught in many secondary schools in Barkin Ladi, but in the junior secondary schools mainly. Only a few schools actually teach visual art in the senior secondary school level. It is important that art be made a regular subject in the time table of all schools and colleges in the country. Through a fresh approach to art education, people will learn to appreciate and value the creative aspects of art and thereby improve their understanding of the arts.

- **Where do you hold your art classes?**

Responses: In the normal classroom = 79%

In the art studio = 21%

Art is a professional subject which develops the psychomotor domain in learning. For this to be properly developed, a purpose built studio should be provided in schools as in science base subject laboratories, to cater for visual art also. From the above result, art is taught in a classroom situation with little or no practical. It is desirable to have art studios. Art rooms should contain adequate storage space for materials, equipments, and projects. Each room needs a sink, work table with a vice, and the basic tools. It requires a table for clay works and craft activities, several easels or painting tables, and a large table for general activities. The walls and display slides should provide adequate display space for two and three dimensional projects, as well as art works and reproductions by famous artists. In all the schools used for this research, only Bethany Christian Academy has a purpose built art studio. This trend of teaching art as other subjects in the classroom should be checked to give the subject its desired dignity.

- **How effective is your art teacher?**

Responses: Very effective and practical = 82%

Ineffective and not outstanding = 9%

Dull and uninteresting = 9%

It is important to note that, from this result, art teachers are very effective and practical where they teach, and hence should be encouraged. A few percentages stated that their teachers are ineffective and uninteresting. A careful study showed that in the schools where this occurs, a single art teacher is made to teach the whole school, and this creates stress, fatigue and boredom. Where this is not the case, a non professional art teacher is made to teach the subject and since the person does not have a good grasp of the subject matter, he/she makes the subject dull and uninteresting to the students. This is an aspect that should be discouraged.

- **Do you hold art exhibitions in your school?** This question was asked to know if there is any interest point for the students. The following are the responses YES - 54% No = 46%, schools that hold periodic art exhibitions during special occasion in the school create more interest in the student's career choice in art. Where this is not the case, the student, do not have anything to look forward to. School exhibitions helps raise funds for the school and also the individual students should be encourage.

- **Do you participate in art competitions?**

Responses YES = 43%, NO = 57%.

From the above result, art competition should be encouraged to help boost the moral of students aspiring to be artists. Usually, competitions are held in other subject areas organized by government and private companies and individuals, but art competitions are either after a long while or not at all. This should be carefully looked into to help the subject.

- **Do you have adequate supplies of art material?**

Responses: YES = 38% NO = 62%.

Art as a subject area deals with the use of a lot of materials for the execution of works in various media. The poor supply of materials to the students affects the study of the subject in schools. Most schools also see the purchase of art material as expensive, and would prefer to buy science equipments, even where they are more

expensive, to encourage science and technology. This gesture should be extended to the visual arts also. Parents can also encourage their children by buying desired materials to encourage art.

- **What do you think is the basic reason for the neglect of art in senior secondary schools?**

Responses (i) Lack of interest = 49%

(ii) Lack of quality teachers = 36%

(iii) Poor career prospect = 15%

The result above shows that lack of interest in art has the greater percentage. Followed by the teachers' factors and the last on the least in career prospect. This lack of interest hinges mainly on the fact that things to create interest in the subject like art exhibitions, competitions and the studio facilities are lacking in most schools in Barkin Ladi LGA of Plateau State, and should be critically considered for a positive change.

- **Do you think art should be made compulsory in senior secondary schools?**

Responses: YES = 37% NO = 63%

From all the foregoing, it is clear that most students would not want art to be made compulsory in senior secondary school. Although a good number prefer it.

The analysis of the data shows that, the basic factor affecting the neglect of visual art in senior secondary school especially in Barkin Ladi LGA, include, among several other factors, lack of teachers, poor or no teaching infrastructures like studio and art material, poor interest among students, little or no art competitions and exhibitions to encourage budding artists and also societal outlook towards artists which informs student decision on the subject area. These factors, when carefully reviewed and given better perspective, can change the outlook to the study of visual art in senior secondary schools.

### Conclusion

The primary focus of this study is to examine the factors responsible for the neglect of visual art as a subject area in senior secondary schools. The background information about the research work begins with careful historical discussion on the origin of art, various art forms and definition of art by reputed Scholars.

The study findings revealed the following.

- (i) Lack of qualified art teachers in senior secondary schools to teach visual art.
- (ii) Poor or no teaching materials and infrastructures like studio for the practice of art in senior secondary schools
- (iii) Poor interests among students to the subject due to poor career prospect and the effect of the aforementioned on the students.
- (iv) Little or no art exhibitions and competitions in art for senior secondary schools.

From all the discussions so far, it is clear that visual art has suffered great neglect in senior secondary schools due to the aforementioned factors and also societal outlook to art and artists. This trend if not checked can lead to a collapse of this all important subject in our secondary school system.

### Recommendations

In the light of these findings in this study, the following suggestions are advanced

- (a) Government and non Governmental organizations should create policies to enforce the establishment and proper funding of visual art in senior secondary schools.
- (b) More universities and other tertiary institutions should include art departments in their study programmes to cater for the man power need of producing quality visual art teachers.
- (c) Art exhibitions and competitions should be sponsored and encouraged as frequently as possible to create interest among the students and place the subject in an important position due to the rewards.
- (d) Building of infrastructures like studios should be carefully planned out and included in the schools' budget to give the subject dignity. The use of old buildings, store houses, generator rooms and other makeshift buildings for studios of art should be strongly discouraged.

### References

- Adetoro, S.A. (1986) Research Techniques for Projects, Thesis and Dissertation, Gaskiya Corporation Limited, Nigeria.
- Babalola, D.O (2005) The Artist of the Millenium, Historian, Builder, Aesthetician and visioner. National Gallery of Art, Abuja, Nigeria.

- Babadola, D.O (1981) The Awo Art Style; A Synthesis of Traditional and Contemporary Artistic Idioms in Nigeria. Ohio. Ph.D Disertation, Ohio State University.
- Denzin, N.K. (1990), The Research Act; Theoretical Introduction to Sociological Method. Chicago Aldine.
- Dike P. C. (2003) "Nigerian Art: Past, Present and Future" in celebrate! Nigerian Art for the commonwealth, Abuja p. 41.
- Eyo, E. (1997) Two Thousand Years of Nigerian Art. Federal Department of Antiquities, Lagos.
- Fagg, B. (1965) Tribes and Forms in Afrian Art; London.
- Knobler,N (1980) The Visual Dialogue.Holt Rinehart and Winston Inc. USA
- Lowenfeld, V (1975) Creative and Mental Growth Macmillan Company New York, Collier Macmillan Limited, London.
- Mbahi,A.A (2000) Art Teacher, Kingswell Publishers Ltd, Maiduguri,Nigeria.
- Ndagi J.O (1984), The Essentials of Research Methodology for Nigerian Educators. University Press Ltd. Ibadan.
- Osuala, E. (1982) Introduction to Research Methodology, Africana Feb. Publishers ltd, Nigeria.
- Read, H. (1956) Art and Society Faber and Faber,
- Talabi, George (1979) Art Teaching in African Schools. Heinemann Educational Books (Nigeria) Plc. Ibadan, Nigeria.
- Uzoagba, I.N. (1982) Understanding Art in General Education. Africana –Feb. Publishers limited. Onitsha – Nigeria.
- Willett, F.A. (1971) African Art, London: Thames and Hudsons, London.

## APPENDIX I

### QUESTIONNAIRE

#### Instruction.

I am Jacob Onoja, an art teacher and also an independent art researcher.

The following questions are intended to seek your opinions on the factors responsible for the neglect of visual art in senior secondary schools. Please express your views clearly and truly by ticking the appropriate box.

1. School

---

2. Sex M  F

3. Religion: Christianity islam others \_\_\_\_\_



4. Have you done any form of art in your primary and junior secondary schools? Yes  No
5. Describe how much you like art as indicated very much   
Not much  at all
6. Can you give reason why you do not like art as a subject No art teach  No future prospects.
7. Would you like to study art in senior secondary school and beyond Yes  No
8. Do your make use of art in any way now Yes  No   
I am not sure.
9. How do you personally feel about art and artists?
- i. I respect them for their talents
- ii. I despise them and look down on them
- ii. I am neutral about them
10. Do you study art in your school Yes  No
11. Where do you hold you art classes?
- i. In the normal classroom
- ii. In the art studio
12. Do you enjoy the study of art in your school Yes
13. How effective is your art teacher.
- i. very effective and practical

- ii. Ineffective and not outstanding
- iii. Dull and uninteresting
14. Do you hold exhibitions of students' art works in your school?  
Yes  No
15. Do you participate in art competitions Yes
16. Do you have adequate supplies of art materials Yes
17. What do you think is the basic reason for the neglect of art in senior secondary schools?
- i. Lack of interest
- ii. Lack of qualities teachers
- iii. Poor career prospects.
18. Is your religion against the teaching of art Yes  No
19. Do you take art as a relief from other science based subjects.  
Yes  No
20. Do you think art should be made compulsory in senior secondary schools Yes  No

The IISTE is a pioneer in the Open-Access hosting service and academic event management. The aim of the firm is Accelerating Global Knowledge Sharing.

More information about the firm can be found on the homepage:  
<http://www.iiste.org>

## CALL FOR JOURNAL PAPERS

There are more than 30 peer-reviewed academic journals hosted under the hosting platform.

**Prospective authors of journals can find the submission instruction on the following page:** <http://www.iiste.org/journals/> All the journals articles are available online to the readers all over the world without financial, legal, or technical barriers other than those inseparable from gaining access to the internet itself. Paper version of the journals is also available upon request of readers and authors.

## MORE RESOURCES

Book publication information: <http://www.iiste.org/book/>

Recent conferences: <http://www.iiste.org/conference/>

## IISTE Knowledge Sharing Partners

EBSCO, Index Copernicus, Ulrich's Periodicals Directory, JournalTOCS, PKP Open Archives Harvester, Bielefeld Academic Search Engine, Elektronische Zeitschriftenbibliothek EZB, Open J-Gate, OCLC WorldCat, Universe Digital Library, NewJour, Google Scholar

