

**THE PROBLEM OF THE IMPLEMENTATION OF ART CURRICULUM
OF FINE ARTS IN SENIOR SECONDARY SCHOOL IN ETSAKO WEST
LGA OF EDO STATE**

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FACULTY OF EDUCATION
UNIVERSITY OF BENIN**

DECEMBER, 2022

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**A RESEARCH PROJECT SUBMITTED TO
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AWARD OF BACHELOR OF ARTS AND EDUCATION BA(Ed)
HONOURS DEGREE IN FINE ART**

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CERTIFICATION

We, the undersigned, certify that this research work was carried out by **Etinosa eghosa godstime**, with the Mat No **EDU1502377** in the Department of Educational Foundations, Faculty of Education, University of Benin. Benin, Nigeria.

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DEDICATION

The researcher dedicates this research work to mighty God who has seen him through his struggles and academic pursue.

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The researcher special praises and thanks goes to God almighty for his showers of blessings throughout his research work.

The researcher expresses his deep and sincere gratitude to his project supervisor, Dr. O.E. Osagiobare, for giving him the opportunity to do this research and providing him with invaluable guidance throughout the research, his dynamics, vision, sincerity and motivation has deeply inspired him. He has taught him the methodology to carry out the research work as clearly as possible. He says it was a great privilege and honor to work and study under his guidance. He is extremely grateful for what he has offered him. Also his sincere gratitude goes to the Dean of Faculty of Education, Prof. O. K. Omoruguiwa for his good work in the faculty.

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ABSTRACT

This study investigated the problem of the implementation of art curriculum of fine arts in senior secondary school in Etsako west LGA of Edo state.

Descriptive survey research design was adopted to accomplish the purpose of the study. Questionnaires were used as the research instrument in conducting the research while the information was collected from ten (10) accessible fine art teachers in Etsako West LGA. The Pearson's Product Moment Correlation Coefficient obtained was 0.71, indicating that the instrument was reliable. The data collected was analyzed using simple percentage, means, standard deviation.

The study conclude that the extent of coverage of Fine Art curriculum content at secondary schools is to a low extent and that the effects, lack of instructional/art materials have on the teaching- learning in art education is to a high extent and the study concludes that the capital facilities in (structures) in schools which enhance the smooth implementation of curriculum of Fine Arts is too a low extent. The study recommend that government should provide enough facilities, such as workshops, electricity, water and space at least to the already existing schools that can stand their grounds to flag up art as subjects at all levels.

CHAPTER ONE

INTRODUCTION

Background of the Study

For a nation to be classified developed or developing, such a nation must attain tremendous sphere of independence, this is achieved through demonstrable ability of the citizenry to explore and exploit their potentials realizing their self-interest in the various endeavour's of existence especially in the educational system. The secondary school system of education as observed by Ukeje (1996) is expected to prepare the youth for life in a society for which are parts of and therefore should avail them with the necessary basic foundation and tools for effective functioning in the society. However, when these basics are absent, it could be said that some level of confidence and all other levels of education will collapse.

The National Policy On Education in Nigeria (2004) emphasizes the inculcation of the right type of values and attitudes for the survival of the individual and the Nigerian society, the acquisition of appropriate skills, abilities and competencies both mental and physical as equipment for the

individual to live and contribute to the development of his society. The design of an educational programme is influenced by a wide variety of decisions ranging from the type of educational policy on the aims or content of the curriculum, planning of the curriculum policy or curriculum priorities to operate programmes within the schools.

According to Tanner (2015) curriculum is from the Latin root-word *curus* (running). It came to be used to describe the “face course” by contestants, in those days, in education it was figuratively used to refer to the course programme run by students towards their certification. In its very narrow sense it refers simply to the subjects the learner for any programme have to cover before they could be said to have completed that class/programme. Curriculum has numerous definitions which can be slightly confusing in its broadest sense. Curriculum may refer to all courses offered by the school, it could be regarded as the sum total of the school’s planned programme of study, designed to bring about desirable changes in behaviour of student or learner both in and outside the class. Similarly, curriculum has been viewed by Bobbit (2014) as “that series of things which children and youth must do and experience by way of developing abilities to

do things well that make up adult life; and to be in all respect what adult should be” it is a prescribed course of studies which students must fulfill in order to pass a certain level of education.

Okoli (2006), has also reiterated that curriculum is “all of the experiences the child has under the ages of the school”, this conception was also created by progressive educators during the 1920s to emphasize several beliefs that they considered central to any adequate conception of education. When we talk about curriculum we mean that body of materials that is planned in advance for classroom use. That the teacher uses to promote learning, acquire skills and develop beliefs on valued types of experiences. Curriculum studies provide the theoretical background for meaningful education, if the young and inexperienced members of the society are to be properly brought up, the school and other educational agencies in the society must be mutually supportive. Therefore, curriculum is seen as the whole of the interacting forces of the total environment provided for the younger and inexperienced members of society by the school and its complementary agencies. To reflect these, curriculum must be regarded as the process of determining and pursuing set societal objectives. To highlight this, Ola

Oloidi in Okoli (2006) emphasized that traditional Africans before the influence of foreign cultures had a highly structured system of Art-education that was very effective in ensuring the continuity of its age-old art and culture. This was even before the coming of the colonial administration and missionaries in Nigeria by then Traditional Art had its forms of art education which had its aim and objectives as follows:

- (a) To produce a creative craftsmanship and develop the persons mind and personality.
- (b) To prepare the mind to meet up with community participation.
- (c) To prepare a sound mind on moralist and responsibility.
- (d) To promote a cultural heritage.
- (e) To train people for the acquisition of artistic skills to make a vocation.

Fine art being one of the core subjects like every other discipline it is expected to realize the importance of education which is the realization of the overall educational goals of effective National Policy on Education (NPE

2004). Even though it is generally accepted, art curriculum is not well implemented in schools and colleges due to various problems and hindrance.

In secondary schools, implementation problems dates back to when art came to exist as a course of study; many constraints. According to Ola Oloidi in Yusuf Grillo (1967) a foremost Nigerian painter and the Director of Technology Lagos State states that when he likes his other classmate choose art as an academic career, he never thought of the material and social gains which this would bring, this is because the society including educational institutions never trained them to recognize the usefulness of art as a subject worthy of academic pre-occupation. Sociological factors and general attitudes, Uzoagba (2005) and Okoli (2006) agree that it is unfortunate that people perceived art as a line of low resistance in the academic pursuit, thus art is meant for the never do well. Parents are disappointed when their children take art as a career. They feel there is no future in art since the uneducated people e.g. the roadside Artist are already famous without any college training, thus they refuse to recognize and respect arts and therefore, discourage their children from studying arts.

Fine art was thought as a period of relaxation after other subjects and mostly towards the end of school hours when everybody is already tired. The Head Teachers or Principals and Deans of studies were ignorant of the knowledge of art curriculum content; all classes were still taught in open ground with no provincial art education hall. It is difficult to believe that art is in fact far inferior to other subjects today. Art education has not been able to make necessary impact it is expected to make on the vast majority of the Nigerian populace because of lack of awareness about the functional relationship of art and society. Mhambe (1999) observes the lack of interest on arts by school administrators, those in authority, including policy makers who formulate policies and who must be experts or experienced for the curriculum to succeed and who should, therefore play the role of striving to provide adequate facilities for the schools in order to restore interest in the learner. Mhambe (1999) also points out that Government of this country (Nigeria) is to be blamed because her educational system, policy and implementation of art courses have not been adequately taken care of, all emphases are towards intensive science teaching and establishment of special science schools.

Art depends so much on public orientations, exhibitions, seminars, personality and interest of the art teacher to be able to implement and coordinate the curriculum without hindrance from others who perpetuate the teaching of art education due to lack of instructional materials, textbooks, art materials by both teachers and students, non-availability of funds from government and principals and none or low incentives for the art teachers/instructors.

Implementing curriculum in Fine art is a complex process that deals with people with diverse views, ideals, and background. It involves parents, students, teachers, producers of educational art materials, curriculum planners, subject associations and government because art subjects have broad value for both arts and science inclined students in secondary schools. It is therefore not easy to state where the curriculum implementation starts and ends in Fine Arts.

Statement of the Problem

Over the years, there exists a low impact of Fine arts curriculum not only in the educational sector alone but also the entire society. As such,

parents, scholars and the entire public are worried about what could be responsible for the low impact of Fine arts curriculum in the society. However, the contents of Fine arts curriculum is comprehensive and articulate as observed by Dienye (2015), the contents of Fine arts curriculum is not only comprehensive but also valid to the extent that it is true, authentic, it needs overhauling to address contemporary issues of the society and more appropriate strategies for implementation need to be adopted. Also, Akolo (1988) and Okoli (2006) lament on the problem of implementing Fine arts curriculum as stipulated in National Policy of Education (1981 revised 2004). Perhaps, could it be lack of quality teachers or instructional materials or inadequate periods of Fine arts that is responsible for the low impact of Fine arts in the society. The focus of this study therefore is to ascertain the problem of the implementation of art curriculum of fine arts in senior secondary school in Etsako west LGA of Edo State.

Purpose of the Study

The general purpose of this study is to the implementation of art curriculum of fine arts in senior secondary. The specific purposes of these studies are as follows:

- To determine the extent of coverage of Fine Art curriculum content at secondary schools.
- To examine the effects, lack of instructional/art materials have on the teaching- learning in art education.
- To evaluate the capital facilities in (structures) in schools which enhance the smooth implementation of curriculum of Fine Arts.

Research Questions

The following research questions were postulated to guide the study:

1. What is the extent of coverage of Fine Art curriculum content at secondary schools?
2. What are the effects, lack of instructional/art materials have on the teaching- learning in art education.
3. What are the capital facilities in (structures) in schools which enhance the smooth implementation of curriculum of Fine Arts?

Significance of the Study

Practical experience has shown that there are problems in the implementation of art curriculum of fine arts in secondary schools. The study intends to look into such problems affecting Fine arts as a subject and non-implementation of its curriculum in secondary schools.

The results or finding of the study will be of benefit to the government and curriculum planners who will re-examine the curriculum content and validate appropriately. These will give sufficient exposure to teachers of Fine Arts on the different teaching methods for proper implementation of the curriculum and also to take care of needs of the society at large.

The study intends to create awareness through exhibitions, workshops and public lectures that would help teachers, students and public to develop appropriate skills and techniques for effective teaching and learning of arts.

It would also create awareness for the parents, general public, this would enlighten them on a wide range of the field based Arts and encourage them to take Art as a career.

Finally, the researcher hopes that the findings of the study will serve as guide to other scholar and researcher.

Scope/Delimitation of the Study

The scope of this study seek to assess the problem of the implementation of art curriculum of fine arts but will be delimited to senior secondary schools in Etsako west LGA of Edo State

CHAPTER TWO

REVIEW OF RELATED LITERATURE

This chapter presents all the reviewed literature used in the current study discussed under the following sub headings:

- Implementation and Development of Fine Art
- Problems of implementation of Fine Art Curriculum
- The benefits of effective implementation of Fine Art Curriculum in Secondary Schools.

Implementation and Development of Fine Art

The school curriculum is the totality of all the learning experiences students are exposed to that will enable them to participate in the world around them. Therefore it must contain the widest possible range of activities, both active and passive which have the capacity to attract interest, appreciation and participation. How do we achieve this by implementation?

Curriculum implementation is the way content is designed and delivered. It includes the structure, organization, balance and presentation of

the content in the classroom. (National Education Research Council (1996). Curriculum implementation from Okoli (2006) is the process of moving curriculum materials into the preview of the teacher. These materials can be designed to help supervise teaching.

In every country throughout the world the school has a role to play in training and educating the young ones. That complete plan of action, whether written down or simply in the minds of those involved in the instructional process of the curriculum, according to Hirst (2005), includes everything that is currently the input to the system of education involving what is planned to take place both inside and outside of the classroom under the direction and guidance of the school.

According to Gbamanja (2011) a good curriculum must be based on a good theory which reflects the values of the society for which the curriculum is designed. Curriculum theory deals with prescription, description and explanation of the elements in the curriculum content.

As a practical effort, the result of the curriculum, theorizing is to make recommendations as to what ought to be taught, which design the curriculum

should take, the dissemination strategies that should be adapted, how the learning experiences should be outlined and how the curriculum should be evaluated.

Gbamanja (2011) also stated that curriculum theory is concerned with description and explanation. Appropriate curriculum designs are described, explained and their dissemination methods are described. Curriculum theory also explains how time will be allocated to each subject.

Prescriptive curriculum theorizing involves suggesting appropriate designs, the curriculum construction or development and then the implementation after initials as to its appropriateness. Implementation problems encountered in the curriculum of Fine Arts in secondary schools could be looked at under these factors.

- (a) Curriculum content in Fine Art.
- (b) Staffing (Art teachers)
- (c) Capital facilities/textbooks/instructional materials
- (d) Environment/workshops/studios.

Curriculum Content in Fine Arts

Content according to Nicholls and Nicholls (2015) might be described as “the knowledge skills, attitudes and values to be learned” content can be regarded as the subject matter to be taught to learners, content are facts or topics which make up a discipline taught to a learner. Another definition by Saylor and Alexander (2018) is that content are those facts, observations, data perceptions, discernments, sensibilities, design solutions drawn from the mind of men, comprehended from experiences, those construct of the mind that re-organize and rearrange those products of experiences into core ideas, concepts, generalization, principles, plans and solutions.

Art Education has a unique content, works of visual arts are forms of expression that evoke response, Okoli (2006) explains further that art Education content have seven features.

(a) Subject: refers to any and all recognizable objects in the natural and man-made environment as well as objects that are the inventions of the artist’s imaginations such as the images inspired by fantasy and feelings. All

things that are represented in a work of art such as people, trees, animals and sky are subject.

(b) Theme: Ideas, moods, or symbolic meanings expressed by the work of art. A painting may depict a dove as a symbol of peace. In this case, peace would be the underlying theme of the work.

(c) Media: The physical material used to give a work of art its material form such as clay, paint, plaster. It could also be the process by which these materials are given forms such as glazing, stenciling and chiseling it is through media that the artist's ideas are realized.

(d) Product: refers to such works as architecture alters pieces drawing, films, pottery, painting, textiles, products of works of arts are compared to each other.

(e) Functions: The different uses for which a work of art has been made. Objects are described in terms of their utilitarian functions; all art works have expressive function.

(f) Design: The structural or formal element of Arts such as line, shape, form, colour, texture, space, movement and the principle by which these elements are organized, such as rhythm, balance, emphasis, proportions, unity and variety. Design style name given to a group of works seen as belonging together because of the resemblance. Works in the same style share a common format, design, subject-matter and theme or function.

The curriculum content is related to the three behavioral domains, which must be acquired by the learner. According to Offorma (2014) knowledge, ideas, facts, concepts, principles, are related to the cognitive behaviours, while skills are psychomotor behaviours and values, attitudes, sensibilities are affective behaviour. The three behaviours must be involved for education to be functional. NERC in UPE, Arts and crafts project (2017) want students to know that Arts Education has subject content, that both the productive and appreciative aspects are important and that Art reflects not only the intellectual, moral, spiritual, industrial and technological state of a nation but that it also serves the unique function of recording history of people.

Curriculum content as specified by The National Curriculum for both the Junior and Senior Secondary Schools in Fine Arts (2015) have a fore word of years 1 – 3 for junior secondary school and years 1 – 3 for senior secondary schools. The curriculum plan shows the topic, objectives, material/sources, activities and evaluation of each subject in Fine Arts. This includes drawing, painting, pattern and design, three (3) dimensional work and craft. Each topic has activities lined up, these activities are sound practices that are sequentially extended and developed. This explanation shows that activities and skills in art curriculum are presented in sequence that leads to develop and understanding of the subject.

Staffing

The Art teacher, the National Policy on Education (2005) in its implementation policy states that there will be provision of well-trained and well-motivated Art teachers. Ali (2012) curriculum development and implementation points out that qualified and sufficient number of dedicated teachers are needed to teach the content or the directive of curriculum. Their

unavailability, no doubt, affects the degree to which the objectives of the curriculum are achieved.

Enemuo (2018) in his study of the 6–3–3–4 system of education in Nigeria notes that the success or failure of any educational programme to a large extent depends on the quality of the teacher as well as their commitment. The teacher is the taproot of the curriculum implementation, because he is the enforcer, he knows the problems and changes taking place within the society, because he lives in it.

Encyclopedia of Education (2015) also agrees that since the teacher is an overall enforcer, he should develop well organized and well-illustrated presentation of art work periods and styles, this should be as interesting and valuable as other courses and have direct appeal to the senses, and these are comparatively easy for most students to comprehend.

The teacher should be well grounded in Art education. The teacher should have thorough ground in philosophical and sociological foundation of education to be able to relate and plan out activities with the students. Continuing on the issue, Uzoagba (2012) observes that some teachers teach

whatever they like and in a way it pleases them without following any systematic method. The consequence of this is disastrous schism in the educational development among art students.

Akolo (2018) laments on the problem of implementing the art curriculum as stipulated in National Policy of Education (1981) he notes that the problem is not always with the curriculum, but the way it is implemented and he notes that the curricula that are content oriented calls for different pre-implementation training from curricula that are process-oriented, and that the teachers comprehension of the characteristics of an innovative curriculum alone will not determine the extent of its implementation. Where the teacher does not comprehend and does not go through a pre-implementation training, the curriculum may not be properly implemented. Mkpah (2017) in this regard remarks that if other phases of curriculum development can be executed without the active participation or involvement of the school, the implementation stage is largely within the province of the school system to accomplish. The teacher occupies a central position in the whole scheme. Without active instructional practices the objectives of the curriculum can hardly be achieved. Therefore knowledge cannot be imparted

unless teachers master the subject matter for no one can give of what one has not got. So it becomes necessary that teacher will have the basic or fundamental knowledge of what they are going to teach. In other words the teacher is the focus of the whole scheme and has a major role in the task of developing and effectively utilizing the materials for implementing the curriculum

Capital Facilities/Text-books/Instructional Materials

Curriculum development is a term used to describe the creation of curriculum, materials that are products of curriculum planning for use by learners. The development of syllabus for various subjects at all levels of education and suggestions about teaching methods, text-books, and other instructional materials represents aspects of curriculum development. Obanya (2015) in Offorma (2015) classified curriculum materials into three categories:

- (a) Texts made up of main text-books, supplementary text, reference text, work books, and teacher's guide.
- (b) Non-texts made up of electronic and (visual, audio and audio visual).

(c) Semi-texts consisting of charts, drawings, cards, maps and photographs.

Materials development is guided by the objectives of curriculum and it represents a fuller development of the content to include the methods and strategies for promoting teaching-learning process. Mhambe (1999) citing UNESCO publication reported that text-books and other teaching learning materials used in the studios and classrooms are obviously among the most important means by which education can serve the goals of instruction, particularly visual arts materials are gaining in importance, the text-books, instructional materials and Art materials remain basic tools in Art Education.

Environment/Workshops/Studios and Time Tabling

The building, Studios, halls and classroom for proper implementation of Fine Art curriculum must be good accommodation/ infrastructure and studio facilities to enable student/teachers learn for a protracted period. These would make them have a good space for work and equipment storage. These halls and studios are separated from the regular classrooms. Abenga (2011) has also observed that, facilities, materials and equipment for art

education courses are grossly inadequate; and also collaborated that school buildings, libraries, laboratories and workshops for technical subjects as well as other infrastructural facilities were grossly inadequate in schools and colleges. He observed as follows:

As late as 1991, 10 years after the introduction of the new national policy on education, the national board for technical education, (N.B.T.E.) found that inadequate teaching accommodation inadequate workshops/studios, tools and machinery to run programmes, lack of qualified teachers, unavailability of or poor library facilities, lack of power supply, poor funding and bad management were the problems hampering vocational and technical education at the secondary school level.

The effects of the above deficiencies are obvious, students and teachers are denied the opportunities to be practical and information oriented as required so much so that in many schools Fine arts courses lack practical's, they are merely another exotic theory subjects.

Oyeadibe, Ikwuazom, and Okeke (2019) observe that inadequate and lack of the use of instructional materials in teaching will lead to half-baked

knowledge and poor implementation of the current curriculum. It is obvious from the foregoing that Fine Arts cannot be learned effectively and efficiently without studios that are well equipped and properly put in use.

Lowerfeld and Lambert (2015) also share the same view that students exposed to an enriched visual environment learn better and have faster understanding. Studios in some schools is a problem, so many things are lacking.

Uzoagba and Ogboji (2015) give a diagram to show specifications of an ideal art education room. The furniture should be made to suit the class, age, and physical development of the students, tables, desk, boards, racks, and cupboards. Each student should be provided with portfolio for his finished works. Studio should be large and flexible enough to accommodate as many activities as possible. Furniture should be light and moveable in large quantity.

Palmer (2014) observes that the normal three to four periods allocated to Art teaching in the time table are inadequate for effective work and activities in art Studios. The non-allocation of enough time for practical

lessons is really a problem; most of the practical activities in Fine Art cannot be completed at the end of forty minutes. The time allocated on the time table should in the minimum always have a double period running together for the practical and a period for the theory. Where it is possible two double periods a week is ideal according to Mhambe (2019) and Uzoagba (2015).

Lack of Implementation of Fine Art Curriculum

According to Okoli,(2006) Many factors contribute to the effect of non-implementation of Art curriculum in secondary schools these includes :

- (a) Non-Acceptance: Because the syllabus has not been properly implemented, the impact has not been felt and the consequence is that the Nigerian populace has not accepted Fine Art as a course that is introduced.
- (b) Lack of interest on the part of students due to the fact that the syllabus is poorly implemented and due to the fact that awareness has not been

created. This evidence forms general poor performance when compared with other subjects.

(c) Absconment from Art classes: Leaving schools to do some other things when Art classes are on shows that the teacher/students do not have regard for Art.

(d) Unemployment: some students cannot put into practice what they have learned, probably due to lack of interest and commitment while others dropout from the programme to engaged in other activities that are of interest to them which in some cases may not be lucrative, consequently they hardly and rarely use knowledge gained to fend for themselves thereby resulting to unemployment situation.

(e) Non-recognition of the relevance of the subject. When the curriculum is not well implemented, most people would not know the relevance of Fine art and the key to the understanding of the subject.

(f) Non-appreciation by both the students/teachers and the general public as a gate that opens the pursuit of self reliance and self actualization. The resort to white-collar jobs and or subordinate employment.

(g) Non-implementation of Fine arts curriculum in secondary schools affects enrolment and students' perception of art as a subject of choice for the Secondary School Certificate Examination (S.S.C.E.), so there is considerably very low enrolment of students in Fine arts. Eventually very low registration of Fine arts in tertiary institutions/universities.

The Benefits of Fine Art Curriculum in Secondary Schools

There are so many benefits that secondary schools will derive from the proper implementation of Fine arts curriculum.

(i) Fine art is viewed as a great humanizing force, a universal language that communicates without words. When properly implemented, the students get access to an understanding of the nature and values of the arts, through practical and theoretical viewpoints, the students becomes cultivated individuals to whatever professional field to his or her chosen area.

(ii) The students aspire to lifelong enthusiasm and appreciation of art which provides opportunities to them to experience the aesthetic creation of others as well as to develop personal creativity. Fine art curriculum contributes significantly to the cultivation of humane individuals whose

lives are enriched by the skills, knowledge and broad cultural perspective acquired through the study of art.

(iii) It brings about the standard programme for the students. Okoli (2006) also holds that when art curriculum is properly implemented it brings understanding of other subjects in the school curriculum. This will create more interest in the study of arts as students see the usefulness of art in other subjects.

(iv) The student would be able to employ his or herself using well implemented curriculum he/she acquired from the skill acquisition; he or she might not go looking for white-collar jobs but be self-employed.

(v) Talented and hidden talents would be discovered.

(vi) Many students would tend to enroll for Fine art at the tertiary institutions. There would be high registration of Fine art courses in tertiary schools and the Universities.

CHAPTER THREE

METHODOLOGY

This chapter deals with the method and procedure that will be used in this study. It will be discussed under the following sub-heading.

- Design of the Study
- Population of the Study
- Sample and Sampling Procedure
- Research Instrument
- Validity of the Instrument
- Reliability of the Instrument
- Method of Data Collection
- Method of Data Analysis

Design of the Study

A descriptive survey research design will be applied in this study. Survey research design is defined as the systematic collection and analysis of information from a large number of people through their responses (Chinweuba, Ilo, Agbapuonwu, Ogbonnaya, Obasi, Makata N.E., &

Iheanacho, P 2014)). It is considered the most frequently used and easy because it makes use of structured questions and it's fast.

Population of the Study

The population of the study consists of fourteen (14) teachers from nineteen (19) senior secondary schools in Etsako West LGA of Edo state. (*Source:* Edo state ministry of education 2021).

Sample and Sampling Technique

The sample technique used in the study is simple random technique. The sample was employed to select ten (10) teachers from 10 (10) out of the nineteen schools in Etsako West LGA of Edo state.

Research Instrument

The instrument that was used for data collection in this study is a structured questionnaire. The questionnaire contains two sections. Section A identify the socio-demographic characteristics of the respondents in the study; section B contain the problem of the implementation of art curriculum of fine arts in senior secondary school in Etsako west LGA of Edo state

Validity of the instrument

The instrument was submitted to the project supervisor and two other experts in Educational Management for face and content validity. Their observations, modifications and suggestions were effected in the implementation of the final copies of the questionnaire.

Reliability of the instrument

A test re-test reliability method was used to test the reliability of the instrument. To ensure the reliability of the instrument; the questionnaire was administered to undergraduate who was be captured in the population of the study to elicit information to measure the consistency of the instrument, the same instrument was administered to the same student within two week interval, this is to ensure that the instrument is reliable. The result from the test were measured using Cronbach Alpha Coefficient reliability method was 0.71, indicating that the instrument was reliable.

Method of Data Collection

Copies of the questionnaires was administered and collected by the researcher and two other assistants. The researcher and his assistance ensure that the questionnaires are rightly filled and all questioned filled correctly before statically analysis.

Method of Data Analysis

The data will be properly organized and tabulated using frequency count, mean and simple percentage.

CHAPTER FOUR

PRESENTATION OF RESULTS AND DISCUSSION OF FINDINGS

This chapter presents computation and analysis of data gathered through the use of the questionnaire distributed to the respondents. It also has the discussion of findings.

Presentation of bio-data information

Table 1: Socio-Demographic Data of Respondents (n = 10)

Variables	SEX	Frequency	Percentage (%)
Sex	Male	6	60.0
	Female	4	40.0

Source: Field Survey, 2022 [

Table 1 showed the socio-demographic characteristics of respondents. It was observed that 60% of the respondents were male while 40% female.

Analysis of the Results

Research Question One: What is the extent of coverage of Fine Art curriculum content at secondary schools?

Table 2: Mean and standard deviation showing the extent of coverage of Fine Art curriculum content at secondary schools

S/N	ITEMS	N	\bar{x}	SD	REMARK
1	There is enough time to cover my fine art syllable	10	1.60	.550	low Extent
2	The time allocated for fine art curriculum is enough	10	1.81	.849	low Extent
3	The fine art curriculum covers the need of students in Etsako community	10	1.90	.823	low Extent
4	The fine art content we have is sufficient for student cognitive development in fine art	10	1.62	.640	low Extent
Cluster			1.715	0.7138	low Extent
Note: SD (Standard Deviation), N (Sample Size)			Significant Score \leq 2.50		
Source: Computed from Field Work (2022)					

In response to research question one, Table 2 shows that the respondents rated item one to four as low extent with a mean rating ranging from 1.60 to 1.90 while the standard deviation also ranges from .550 to .849.

With these results, the above mean score shows that the extent of coverage of Fine Art curriculum content at secondary schools is to a low extent

Research Question 2: What are the effects, lack of instructional/art materials have on the teaching- learning in art education.

Table 3: Mean and standard deviation showing the effects, lack of instructional/art materials have on the teaching- learning in art education

S/N	ITEMS	N	\bar{x}	SD	REMARK
1	We have no instructional materials to teach fine art	10	2.99	.910	High Extent
2	The instructional material available for teaching fine art do specify the content in the curriculum	10	2.77	.734	High Extent
3	Student learn better with instructional material	10	2.88	.783	High Extent
4	There are poor performance in exam use to lack of instructional material to teach	10	2.67	.745	High Extent
Cluster			2.801	0.813	High Extent

Note: SD (Standard Deviation), N (Sample Size) **Significant Score > 2.50**
Source: Computed from Field Work (2022)

In response to research question one, Table 3 shows that the respondents rated item one to four as high extent with a mean rating ranging

from 2.67 to 2.99 while the standard deviation also ranges from .734 to .910. With these results, the above mean score shows that the effects, lack of instructional/art materials have on the teaching- learning in art education is to a high extent

Research Question Three: What are the capital facilities in (structures) in schools which enhance the smooth implementation of curriculum of Fine Arts?

Table 4: Mean and standard deviation showing the capital facilities in (structures) in schools which enhance the smooth implementation of curriculum of Fine Arts?

S/ N	ITEMS	N	\bar{x}	SD	Remark
1	We have fine art theatre in school	10	1.41	.637	low Extent
2	We have a class room design for only fine art	10	1.48	.659	low Extent
3	We have fine art library books and material	10	1.32	.723	low Extent
4	We have fine art structures to teach history of fine art	10	1.15	.922	low Extent
Cluster			1.42	0.776	low Extent

Note: SD (Standard Deviation), N (Sample Size) **Significant Score \leq 2.50**
Source: Computed from Field Work (2022)

In response to research question one, Table 4 shows that the respondents rated item one to four as low extent with a mean rating ranging from 1.15 to 1.48 while the standard deviation also ranges from .637 to .922. With these results, the above mean score shows that the capital facilities in (structures) in schools which enhance the smooth implementation of curriculum of Fine Arts is too a low extent

Discussions of Findings

The findings of this study were discussed with respect to the research purpose earlier raised in the study.

From research question one; the study revealed that the extent of coverage of Fine Art curriculum content at secondary schools is to a low extent

From research question two the data analyzed shows that the effects, lack of instructional/art materials have on the teaching- learning in art education is to a high extent

Finally, the data analysis shows that the capital facilities in (structures) in schools which enhance the smooth implementation of curriculum of Fine Arts is too a low extent

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATIONS

The summary of finding made in this study, conclusion reached and recommendations made are presented under this chapter

Summary

The study focused on the problem of the implementation of art curriculum of fine arts in senior secondary school in Etsako West local government area of Edo state. To make this possible three research purpose of study was raise to guide the study. Several journal and books by different authors were used in the review of literature pertaining to implementation of art curriculum of fine arts in senior secondary school.

Questionnaires were used as the research instrument in conducting the research while the information was collected from ten (10) accessible fine art teachers in Etsako West LGA. The Pearson's Product Moment Correlation Co-efficient obtained was 0.71, indicating that the instrument was reliable. The data collected was analyzed using simple percentage, means, standard deviation.

The following findings were attained from the study:

The study revealed that the extent of coverage of Fine Art curriculum content at secondary schools is to a low extent and that the effects, lack of instructional/art materials have on the teaching- learning in art education is to a high extent

Finally, the study shows that the capital facilities in (structures) in schools which enhance the smooth implementation of curriculum of Fine Arts is too a low extent

Conclusion

Based on the finding of the study, the following conclusion where reach by the researcher, that:

The extent of coverage of Fine Art curriculum content at secondary schools is to a low extent and that the effects, lack of instructional/art materials have on the teaching- learning in art education is to a high extent

Finally, the study concludes that the capital facilities in (structures) in schools which enhance the smooth implementation of curriculum of Fine Arts is too a low extent

Recommendation

Based on the findings and conclusion derive from the study the following recommendation was made:

1. Government should provide enough facilities, such as workshops, electricity, water and space at least to the already existing schools that can stand their grounds to flag up art as subjects at all levels.
2. The ministry of education in conjunction with the teacher's board should ensure as a matter of priority to send at least a copy of the syllabus patterning to Fine art education to the schools on time and art teachers should be posted to schools where there are no such teachers.
3. The school authorities should allow teachers executes their skills in their areas of specialization instead of given them other subjects to teach. Integration of the curriculum into the national education system considering the negative attitudes of the people to Fine Arts education because some people see them as inferior to education.

4. The federal, state and local governments in the country should ensure that no stone is left unturned in the process of implementation of Fine art education curriculum at all the educational levels especially now that the government have banned the importation of some foreign products into the country.
5. Fine arts should be introduced in all schools and classes so that students shall have the ability of the insights in order to acquire intellectual processes and participate in the subjects.
6. Teachers should take on short term courses in their areas of specialization in art education during long vacations or holidays to develop skills, abilities, understanding, attitudes and working habits.
7. Resourceful teachers should be rewarded in order to motivate others.

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