

**ANALYSIS OF THE VARIABLES INFLUENCING STUDENTS'  
BEHAVIOR IN THE CULTURAL AND CREATIVE ARTS: A CASE  
STUDY IN OREDO LOCAL GOVERNMENT IN EDO STATE.**

**ISRAEL OLUWATOMI MARY  
EDU1702973**

**DEPARTMENT OF EDUCATIONAL FOUNDATIONS  
FACULTY OF EDUCATION  
UNIVERSITY OF BENIN  
BENIN CITY.**

**DECEMBER, 2022**

**ANALYSIS OF THE VARIABLES INFLUENCING STUDENTS'  
BEHAVIOR IN THE CULTURAL AND CREATIVE ARTS: A CASE  
STUDY IN OREDO LOCAL GOVERNMENT IN EDO STATE.**

**ISRAEL OLUWATOMI MARY**

**EDU1702973**

**A RESEARCH PROJECT SUBMITTED TO THE DEPARTMENT  
OF EDUCATIONAL FOUNDATIONS, FACULTY OF  
EDUCATION, UNIVERSITY OF BENIN IN PARTIAL  
FULFILMENT OF THE REQUIREMENT FOR THE AWARD OF  
DEGREE OF BACHELOR OF ART (EDUCATION) IN FINE AND  
APPLIED ARTS.**

**DECEMBER, 2022**

## **CERTIFICATION**

We the undersigned certify that this study was carried out by **ISRAEL OLUWATOMI MARY** with matriculation number **EDU1702973** in the Department of Educational Foundations, Faculty of Education, University of Benin, Benin City.

\_\_\_\_\_  
**DR. O. E. OSAGIOBARE**  
Project Supervisor

\_\_\_\_\_  
**DR. P. Y IORDYE**  
(Project Coordinator)

\_\_\_\_\_  
**Date**

\_\_\_\_\_  
**Date**

\_\_\_\_\_  
**PROF. O. K. OMOROGIUWA**  
(Dean, Faculty of Education)

\_\_\_\_\_  
**Date**

## **DEDICATION**

I wholeheartedly dedicate this project to God Almighty for His grace and infinite mercy He showered on me during this academic journey, may His name be praised forever.

## **ACKNOWLEDGEMENT**

Firstly I give special thanks to God for seeing me through, even in difficult times, and for his guidance every day.

I sincerely appreciate my parents (Apst. Daisi Israel & Bish. Mrs Olufunwa Israel) for their continuous support and prayers during this academic pursuit. And to my siblings (Shola, Victor, David, Christopher and Gospel) for always coming through for me.

I also give special thanks to my mentors (Rev. Osas Obarisiabgon, Pst. Omolafe, Pst George Chima Uneze) for their supports.

I would like to acknowledge and appreciate my supervisor (Dr. O. E. Osagiobare.) for his patience and guidance all through the stages of this project.

Finally, I would like to appreciate all my lecturers, fellow course mates, and my friends for their contribution and support towards this project.

## TABLE OF CONTENTS

<b>TITLE PAGE</b>	--	--	--	--	--	--	--	<b>II</b>
<b>CERTIFICATION</b>	--	--	--	--	--	--	--	<b>III</b>
<b>DEDICATION</b>	--	--	--	--	--	--	--	<b>IV</b>
<b>ACKNOWLEDGEMENT</b>	--	--	--	--	--	--	---	<b>V</b>
<b>TABLE OF CONTENTS</b>	--	--	--	--	--	--	--	<b>VI</b>
<b>ABSTRACT</b>	--	--	--	--	--	--	--	<b>Ix</b>
 <b>CHAPTER ONE: INTRODUCTION</b>								
Background to the study	--	--	--	--	--	--	--	1
Statement of the Problem	--	--	--	--	--	--	--	2
Hypotheses	--	--	--	--	--	--	--	4
Purpose of the study	--	--	-	--	--	--	--	4
Significance of the study	--	--	--	--	--	--	--	5
Scope and the limitation of the Study	--	--	--	--	--	--	--	7
Definition of Terms	--	--	--	--	--	--	--	7
 <b>CHAPTER TWO: REVIEW OF RELATED LITERATURE -- 9</b>								
Concepts of Cultural and Creative Arts (CCA)	--	--	--	--	--	--	--	10
Studies on Interaction Effect on Achievement and Interest	--	--	--	--	--	--	--	22
The Government Position	--	--	--	--	--	--	--	24
Structure and Content of Art Education in the Secondary School--	--	--	--	--	--	--	--	29

<b>CHAPTER THREE: METHODOLOGY</b>	--	--	--	--	--	--	<b>35</b>
Research Design	--	--	--	--	--	--	35
Population of the Study	--	--	--	--	--	--	35
Sample and Sampling Technique	--	--	--	--	--	--	36
Research Instrument	-	--	--	--	--	--	37
Validation of the Instrument	--	--	--	--	--	--	37
Reliability of the Instrument	--	--	--	-	--	--	38
Method of data collection	--	--	--	--	--	--	38
Method of data analysis	--	--	--	-	--	--	39
<b>CHAPTER FOUR: PRESENTATION OF RESULTS AND</b>							
<b>DISCUSSION OF FINDINGS</b>	--	--	-	--	--		<b>41</b>
Presentation of results	--	--	--	--	-	--	41
Discussion of findings	--	--	--	--	-	--	46
<b>CHAPTER FIVE: SUMMARY, CONCLUSIONS,</b>							
<b>RECOMMENDATIONS</b>	--	--	--	--	--	--	<b>48</b>
Summary	--	--	--	--	--	--	48
Conclusion	--	--	--	--	--	--	49
Recommendations	--	--	--	--	--	--	50

<b>REFERENCES</b>	--	--	--	--	--	--	--	--	<b>52</b>
<b>APPENDIX</b>	--	--	--	--	--	--	--	--	<b>56</b>

## **ABSTRACT**

This study looks at the variables influencing students' behavior in the creative and cultural arts. Staff members from chosen secondary schools in the Oredo local government of Edo state make up the study's total population. Questionnaires were utilized by the researcher as the instrument for gathering data. The study's research design was a descriptive survey. The survey used a total of 50 respondents, including principals, vice principals, administration, senior employees, and junior staff. Simple percentages and frequencies were used to assess the tables of data collected.

For ease of understanding, this research paper is divided into five chapters, as follows:

The first chapter is devoted to the introduction, which includes an overview of the study, its historical context, explanation of the problem, study objectives, research hypotheses, relevance of the study, its scope and limitations, definition of words, and its historical context. The review of related literature is highlighted in Chapter 2 in order to provide the theoretical foundation for the study. The third chapter covers the study's methodology and research strategy. The gathering, processing, and presentation of data are the main topics of Chapter 4. Chapter 5 provides a summary, conclusion, and study recommendations.

# CHAPTER ONE

## INTRODUCTION

### **Background of the study**

Children are guided toward an awareness and enjoyment of the arts and culture through the study of cultural and creative arts. Children's aesthetic sensibility and creative abilities are developed through it. It incorporates educational psychology, sociology, and philosophy in a classroom setting. Students who want to specialize in drama, music, or the fine arts can achieve their professional needs by enrolling in the Cultural and Creative Arts program.

The National Policy on Education in Nigeria recognizes the value of cultural and creative arts and hence includes it (Federal Ministry of Education, 1981, 2004, 2007). The junior secondary level requires the teaching of the topic, and the senior secondary level makes it optional. The federal government offered a Cultural and Creative Arts curriculum to all Junior Secondary Schools in Nigeria to enable the smooth execution of this program.

The preservation of the arts in Nigeria, according to Crowder in Akolo (2000), can be accomplished through promoting excellent teaching and

learning and by providing the necessary resources. The principals of secondary schools for the arts are not given enough funding. According to Olorukooba (1990; 2006); Mbahi, there is a need for attitude change on the side of parents, teachers, and school officials (1990; 2008). A contributing factor to the issue with the cultural and creative arts is the administrators' changing attitudes. Additionally, teachers and students criticize the creative arts to those in positions of authority. For the pupils to be responsive to the teaching of cultural and creative subjects, these attitudes must shift.

### **Statement of the Problem**

The Federal Government of Nigeria included cultural and creative arts as one of the nine-year basic education disciplines when it underwent educational reform. Nigeria is undergoing social change, which makes it imperative that indigenous technology be vigorously pursued. However, many classrooms lack local resources that can pique students' interests when indigenous technology should be stressed. The Western educational system, which introduced foreign influences into the classrooms and imported educational resources that are currently absent from schools,

was to blame for the neglect of native resources. Thus, the researcher saw during his visit to several schools that the CCA is taught without enough instructional materials, which hinders student involvement and performance in CCA. This might be due to a dearth of international and commercial CCA resources, which were widely used in the past but are no longer available to students and their teachers, which is the study's main issue.

The worldwide economic crisis and inflation, which had an impact on Nigerian foreign exchange and the importation of some items, including CCA educational resources, were other causes of the scarcity. Many commercial art supplies for artworks became illegal as a result, and they could no longer be purchased on the open market. Switching to local resources that can be easily accessed from the environment is tough for the teachers and students who were previously using foreign materials. Teachers are forced by this circumstance to verbalize content that would normally require concrete teaching resources. The exploitation of neighborhood resources does not exclude the students. They shy away from projects that need materials like those used in mosaic, mural

painting, calabash, pottery, clay, raffia, and xylophone. Additionally, because of their shortage, teachers sometimes provide lesson plans in a haphazard manner and prevent students from accessing the necessary lesson plans. It is unknown whether local resources are effective in CCA instruction. The lack of data on how local resources affect kids' academic performance and interest in the creative and cultural arts is the study's main flaw.

### **Hypotheses**

The researcher developed the following research hypotheses in order to successfully complete the study:

H0: The behavior of students in the cultural and creative arts is unaffected by any outside forces.

H1: There are elements influencing students' behavior in the creative and cultural arts

H02: Student behavior has little impact on the cultural and creative arts.

H2: Student behavior has an impact on cultural and creative arts.

### **Purpose of the Study**

The objectives of the study are;

- To envision the effect of students' behaviour on Cultural and creative Arts.
- To ascertain the influence of gender at the hobby of college students in Cultural and creative Arts while taught.
- To check the kind of academic resources and college place on students' interest in Cultural and creative Arts
- To examine the elements affecting college students' behavior in cultural and creative arts

### **Significance of the Study**

This study will be practically significant to teachers, students, curriculum planners, textbooks writers and art practitioners in the society. This study also has theoretical significance which deals with theories and their influence on the teaching and learning of CCA using local resources. The cognitive art theories relate to how a child's art is affected by the neurophysiologic state of the organism, its personality and its environment as guiding principles for the teaching and learning of CCA.

The theories focus on artistic development of children in terms of their expression with material resources. The outcome of this study will help to clarify how adequate the use of local resources is in the process of teaching and learning of CCA and their effect on learners - interest, achievement, gender, and location. This study will provide information to art professional bodies on the local resources as alternative to commercial CCA materials. This information will be publicized in the professional journals which are sources of information dissemination. The information will help to make local resources popular. Such professional bodies include: Nigerian Society of Education through Art (NSEA), Nigerian Society of Artists (NSA), Post Primary Art Teachers' Association (PPATA), etc. Finally, this study will contribute to knowledge regarding local resources and their effect on gender in the teaching and learning of CCA. It will generate interest of researchers who will also replicate this type of studies to confirm whether or not the utilization of local resources will affect the achievement and interest of students in CCA.

## **Scope and the Limitations of the Study**

This study would focus on the various elements influencing learners' conduct in the creative and performing arts. The study's scope was constrained due to some limitations the researcher encountered. They are:

**a. Availability of Research Material:** The researcher's access to suitable research material limits the investigation.

**b. Time:** Because the researcher must juggle the study with other academic obligations and exams, the time allotted for the investigation does not improve wider coverage.

**c. Corporate privacy:** It is challenging to obtain all the essential and relevant information regarding the activities because of limited access to the chosen auditing firm.

## **Definition of Terms**

**Students Behaviour:** Recognizing the behavior of students. Behavior is defined as one's actions or demeanor, particularly toward others. It frequently happens as a reaction to a certain circumstance or event. It is impossible to treat behavior separately from learning and wellbeing.

**Culture:** Culture is the social customs and conduct that characterize human societies. A key idea in anthropology, culture includes a wide range of phenomena that are passed down through social learning in human cultures.

**Creative Arts:** Using one's imagination or coming up with new ideas, particularly while creating art. The question that follows is, what are the creative arts? The term "creative arts" refers to activities that stimulate a child's imagination in the areas of painting, dance, theater, puppetry, and music.

**Influence:** the ability to have an effect on the character, behavior or development of someone or something, or the effect itself.

## **CHAPTER TWO**

### **REVIEW OF RELATED LITERATURE**

CCAs are cultural pursuits that are important to people's way of life and survival as individuals or as a community. The activities of CCA have been a part of human life for a very long time, extending back to cave painting, according to Buoro (2000). Chira and Obi (2003) stated that art is a way of life and a way for individuals to feel and appreciate their surroundings in support of this theory. This was corroborated by Sawa (1990), who noted that for tens to hundreds of years, the visual arts, drama, music, and dance have occupied the creative human brains in all societies. Since 1973, the Nigerian Education Research Council (NERC) has created the program's goals and objectives. Object CCA in primary school in Nigeria. These include:

- Development of the language of expression of ideas, feelings, emotions and moods through different ways of experience.
- Developing interest for a future vocation in the arts and seeing the values of the art in other school subjects.

- Having adequate skills and competences for higher education in the arts and creating an environment that will involve the students in sharpening their aesthetic experiences in the cultural pattern;
- Understanding of the various uses of art materials as media of expression and helping pupils to develop the techniques of artistic production and appreciation through performance and evaluation.

### **Concepts of Cultural and Creative Arts (CCA)**

The objectives of primary school Cultural and Creative Arts was a spring board for the takeoff of CCA programme which was very much later at the junior secondary school (JSS) under the 9-Year Basic Education curriculum implemented in 2008. The new arrangement, grouped Cultural and Creative Arts, Agriculture, Business Studies, and Home Economics as a vocational subject (NERDC, 2008). Under the new programme, the objectives of the vocational subjects at the junior secondary school include: encourage partnership among Nigerians in promoting our rich cultural heritage and creativity; infusing certain emerging issues such as gender, sensitivity, world globalization, health issues, etc into the

curriculum. Re-orientate Nigerians to have positive values for the enhancement and development of the Nigerian society; equip young Nigerians with manipulative skills, which will make them job creators and self-reliant entrepreneurs.

For vocational Education to achieve these objectives, the teachers should use effective teaching/learning skills, appropriate instructional strategies and resources in delivering any subject matters. Also, the content organization should be around themes, and the themes should run through each curriculum from Basic one to subsequent levels, to make continuity.

For CCA, it has five new themes as follows: Fine Art, Music, Local Craft Drama, and Art and culture (NERDC, 2008). These components of CCA are integrated into a composite structure called Broad field curriculum.

The design is the outcome of a few courses that combined specific areas of related subjects into large fields to eliminate the single subject compartmentalization and atomization of learning (Offorma, 2002).

Broad Filed Curriculum has the Following Characteristics:

- It takes care of the interest of the learner.

- It facilitates more functional organization of learning because the learner can draw experiences from the wider subject area to solve contemporary problems.
- The organization permits broader coverage and allows the elimination of excess factual details.
- It cuts across subject area boundaries and therefore provides a comprehensive knowledge for the learner. The comprehensive knowledge provides sound entry.

Behavior for further study in the affected subject area. For example CCA activities in JSS should provide a good experience for learners in senior secondary school. The advantages of Broad field curriculum design are mainly to permit greater integration of the subject matters; provide for a functional organization of knowledge and learners grasp different subjects combined. On the requirement for the implementation of the design, instructional materials should be made available to satisfy learner's interest and transport provided to visit sites of learner's interest. The knowledge and skills lead to self-fulfillment and actualization (Buoro,

2000). From the foregoing the importance of Broad field curriculum design at JSS (1 to 3) outweighs its criticism. For Instance Broad field curriculum design prevents knowing too much about one subject and being almost a complete novice in related subjects. Also it has not succeeded to erase the demarcation lines between subject areas. According to Uzoagba (1982:3) “Cultural and Creative Arts means self-expression. This must create pleasing forms and can satisfy the sense of beauty and aesthetic values. There is no society without culture and art hence it is understood by everybody.” On this, Lawal, cited in Olawuyi, Kuku and Kappo (2000) stated that Art is a universal language which everybody understands. He stressed further that art deals with physical elements, appreciation of beauty and interpretation of artists under emotions. Art expressions are in various media that appeals to our senses via painting, sculpture, graphics, textiles, drama, music and dance productions. In support of the way people appreciate art, Uzoagba (1982) stated that art opens the minds of people to appreciate beauty in nature and man –made objects. Generally people enjoy colours, simplicity of lines, patterns and forms of many kinds in nature, picture, sculpture,

architecture and in manufactured articles. According to Lawal, Olawuyi, Kuku, Kappo (2000), Art education is aimed at helping the child to understand the values, beliefs and customs that are handed down from one generation to another. Through Art education, children develop an awareness, understanding and appreciation for one's culture, other people's culture and cultural differences. The way children relate to people depends on their exposure to life. Art aims at promoting social learning that makes people responsible and enables them co-operate among friends, groups in sharing ideas and materials. In Arts it is evident that creativity is the watch-word or operational word in terms of utilization of ideas, concepts, media etc. Creativity involves the use of imagination or original ideas in order to create something: It also deals with human minds and its operation. Works of great men and women arts like Michael Angelo in visual Art, Shakespeare in drama and Einstein in music are creative. There is no doubt that those who are creative are also intelligent. According to Choms in Ayaniyi (1986) the domain of creativity far surpasses the domain of intelligence. He also said that some Psychologists are of the opinion that all individuals that are creative are

also intelligent but not all individuals that are intelligent are creative. Nnachi (2009) notes that creative persons reason and design things in a puzzling manner. They intend to change existing ideas and evolve their own ideas towards the development of the world. They formulate ideas, design things and carry out activities in a manner that is unique and unfamiliar to others. Also Santrock in Ukoha (2004:180) defines creativity as “ability to think about something in a novel and unusual way and come up with unique solutions to problems”. Basically, the processes of creativity are goal oriented, purposive, and therefore result oriented. On the importance of CCA, Vembe (2000) stated that CCA forms broader activities which include drama and music. He opined that to meet the cultural aspirations of the contemporary Nigerian society, learners can take advantage of new resources of media, techniques and processes for art activities. CCA was recognized and rated by Wangboje (1982) as a synthesis of traditional and contemporary arts of Nigeria and a foundation programme to serve the needs of students. In support of this Buoro (2002) wrote that arts and crafts of the society have meaning and relevance to the students and the society. In line with the above, the National Policy on

Education (FRN, 2004) stated that CCA should be compulsory at the junior secondary school; while government will take measures to see that our culture is kept alive through visual arts, music and other cultural studies in schools. According to Buoro (2002) the learners will be taught to master the skills in the following:

- Music in traditional ceremonies, Igbo, Hausa and Yoruba. Use of creative speech, proverb and idiom in composing songs/ music; choreography–(to match dance-steps with music); and use of instruments.
- Scenic design and decorations; costumes and body adornment using colours, dyes, akara, jigida, body–beads, making of adire, batik and tie and dye.
- Composition from choreographic intentions –creating and designing of dance steps e.g. from hunting dances, fishing dances, moonlight dances, lullabies.
- Exploration of local resources such as raffia, fibre, cane, leather, wood, clay, dye, starch, calabash, coconut fibre.

- Graphics– the use of colours on two dimensional flat surfaces e.g. papers or panels to produce nice designs.
- Carving and Painting– the use of such materials like wood and colours respectively to produce good work of art.
- Ceramic/Pottery wares– the use of clay to produce works of art that create utility e.g. pots, cup, jug, mug, kola bowl, etc.
- Photography– Capturing of image through the lens of a camera. This should be demonstrated with a pin-hole in a paper–box in the absence of a camera.
- Textile (Tie and Dye) – the process of turning local white material into tie and dye or batik materials for wears.
- Drama/Dance– this is the use of inspiration from festivals, customs, rituals, dances to make plays.

To confirm these activities as part of CCA learning experiences, Vembe (2000), wrote that CCA requires regular and systematic programmes of sequential instruction leading to specified outcomes. He further stated that indeed the contents are beyond superficial, warm feeling and make-

belief in their concept. The contents and learning experiences are derived from the society where local resources abound. The local resources which are being proposed for the teaching and learning of CCA are not known and could serve as substitute to commercial resources. There is need therefore, to verify the effect of use of local resources on students' achievement and interest in CCA. Furthermore, the objectives of teaching and learning CCA in the secondary school were highlighted in the NERC curriculum workshop in 1973 (Akolo, 1985). The outcomes of the workshop as enshrined in the curriculum were:

- To develop a language for expressing idea, feeling, emotion and mood through a variety of art expression.
- To gain understanding of media of expression.
- To learn the proper use of tools, equipment and materials.
- To understand and appreciate works of art.
- To develop interest for a future vocation in art.
- To see usefulness of art in other subjects.
- To have adequate skills and competency for education in art.

Art education is not meant for only examination purpose in the school but it has to do with how a child or student is able to use the knowledge he/she has acquired through art education to meet his/her needs and the needs and aspirations of the society (Lawal, Olawuyi, Kuku, & Kappo, 2000). This can apply to CCA that aims at inculcating entrepreneurial skills. Cultural and Creative Arts education means different things to different people. While the Greeks were looking at art as an aspect of aesthetic and games featuring gymnastics, athletics and drama, the craftsman sees CCA as cultural activities. According to Wangboje in Buoro (2000), CCA is presented in two forms. One, as a process which signifies a doing, making and putting materials together as such implies that the action is accomplished by human skills. Secondly as a product, it becomes a visible end product. Reacting to this Eisner in Eze and Ikeagu (2009) explains that based on its activities as developing skills and enhancing the students' understanding of art, CCA is said to be a process. These activities are acquired by coming in contact with tools and art materials, which at last give satisfaction to individuals or students involved in such art activities. On the status of art in school, Ramsey in

Uzoagba (1999) stated that CCA in schools is richly a rewarding profession as human beings could have when it is done with 34 understanding, purpose, planning, conviction and love. CCA teaching and learning involve all the components, such as painting, sculpture, graphics, textile design, ceramics, music composition and dance. These serve as a stepping stone for the production of skilled manpower. When the training is continued at the tertiary level of education, it becomes a full discipline and a source of live hood. According to Cultural and Creative Arts 222 Module 3 Unit 6, NTI (2000), steps to teaching of CCA are:

- Give topics that relate to students' interest and experience.
- Provide all necessary materials and tools for them to work with.
- Give or state topics, discuss them carefully and fully for them to hear.
- Demonstrate and show them what you want them to do where possible.
- Use chalkboard adequately for all your illustrations and clearly explain to the students. Some problems have been noticed in

secondary schools in Nigeria with regard to the teaching of art. According to Uzoagba (1999), art teaching in secondary schools can focus attention on children, especially how they learn, grow and develop in knowledge; what skills they acquire and likely to do in the nearest future. However, most schools lack teachers that would give students adequate training in the subject. At this point, Fatuyi in Uzoagba (1999:10) stated that “many schools have no art teachers and art lessons are regarded as periods of relaxation when children are sent out to play rather than draw and express themselves with media or crafts”. Reflecting on the teachers’ roles, Uzoagba (1999) felt that the chief deterrent to the improvement of our educational excellence is that teachers fail to see precisely and clearly what it is that they are trying to accomplish through various activities in the process of teaching CCA. In connection with the teaching and learning process Okoli (1987) observes that both CCA educators and artists have suggested some appropriate methods or approach as a guide to the classroom teacher in the CCA teaching situation. His suggestions include motivation of the

pupils towards art learning, provision of suitable and various art materials for effective work and the proper guidance of the pupils' performance in art making

### **Studies on Interaction Effect on Achievement and Interest**

Some studies such as Hajara (1995), Ngaem and Udeagha (2000), and Kogi (2006), did not establish any interaction effect on achievement or interest especially in the field of CCA. These studies were mainly on availability and use of resources on Creative Arts. Meanwhile this study is relatively a virgin area; hence the researchers interest to explore it. Good teaching method is consistent in CCA instructions, and a method like cooperative method is also relevant to CCA hence the research the review of the study on effects of cooperative learning method on students' achievement in essay writing (Uzoegwu, 2004). Uzoegwu investigated the interaction effect of method and gender, method and school location, and method and ability level on students' mean achievement scores in essay writing when taught with the cooperative learning method. Her subjects consisted of all senior secondary school

students in year two (SS 11), her sample was made up of 229 SS 11 students from four secondary schools in Nsukka Education Zone. The design was quite experimental and two treatment conditions were used. Analysis of covariance (ANCOVA) was used to analyze the data. The result of the study showed that there was no significant interaction effect of instructional method and gender, method and location, and method and ability level on students' mean achievement scores in essay writing using the cooperative learning method. However, this study would be based on instructional resource interaction instead of method. Also on another study in integrated science entitled "evaluating the effects of resource material types relative to student cognitive achievement, retention and interest in integrated science", Nworgu (1990) had the following findings: On the resource material type and sex interaction, the only significant resource material type and sex interaction was detected in the students' retention of the integrated science concepts. He reported that the relative efficacy of resource material type was not consistent across sex levels. The males retained better with locally improvised resource materials than with standard resource materials. On the other hand, female students

retained more with standard resource materials than with locally improvised resource materials. Also there is a similar tendency for males to be more responsive to locally improvised resource materials than to standard resources and females were more responsive to standard resource materials than to locally improvised resource materials relative to cognitive achievement. This trend he reported failed to reach significance with respect to cognitive achievement. The local resource material is discussed above and it is being felt that it is very adequate and has bearing with the present study. The researcher's work is on the effect of local resources utilization on Junior Secondary School students' achievement and interest in cultural and creative arts. Local resource material is adequately reflected in both Nworgu (1990) work and that of the researcher.

### **The Government Position**

Education generally, is a vital tool for the development of any society. It is also believed that its purpose is to teach and arm the society with enough knowledge in order to withstand the challenges of life. It is

widely regarded as a “veritable instrument for social change and national development” (Ezeugwu, 2014: 3). To support this, the National Policy on Education (2004), stated that “one of the broad aims of education is preparation for useful living within the society” (p.18). This is achieved through different subjects taught by professionals/experts in schools- of which Music is one of such subjects. In Nigeria, and indeed the world over, music is an important subject for educational purposes because it employs element that demands learning or training. It is taught at all levels of education-primary, secondary and tertiary with different degrees of emphasis and seriousness. At the end of their training, they are expected to be enriched with knowledge, skills, values, right attitudes and also to be capable of teaching others. However, music has been an optional subject at the junior secondary school level until the year 2007, when it was merged with Fine arts and Drama as a single subject known as Cultural and Creative Arts(CCA). Cultural and creative art, according to Owolabi (2013), is the merging of Fine arts, Music, Drama and Craft into a single subject. Supporting the above, Ojukwu and Onyiuke (2014), stated that CCA is an “umbrella term which brings together the three arts

subject areas: music, fine and applied arts and drama/theatre” (p. 77). In another development, Ajewole (2013: 110), described CCA as “an interdisciplinary field of study which is a product of synthesis of music, Arts, Dance and Drama”. The general objectives of CCA, Ajewole continued, are to promote aesthetic education by enhancing learners’ level of aesthetic appreciation, develop ability to explore, manipulate, improve and experiment with sound, colours, and design, space and body movements and to acquire basic skills in these art forms among other things. The Nigerian Educational Research and Development Council (NERDC) have already listed Cultural and Creative Arts (CCA) as one of the core basic subjects in the new 9-year basic education curriculum (FGN, 2007:9). The aim is to “develop the students’ acquisition of cultural repertoire aesthetic perception, artistic talents, creativity and expression”. However, Okafor (2009) noted that “there is no guide as regards selection, variation, implementation, goals and opportunities for this provision” (p.34). Though these arts have been introduced as one integrated subject, each of them has its own peculiar characteristics and thus needs trained personnel to handle each peculiar area. Teaching as a

concept is described as “the process of selecting, organizing and making available the perceptual and informational input of arranging the physical setting and influencing the social and psychological environment (of the learner) so that optimal learning takes place”. (Hart, 2000: 231). Kehinde (2013) also added that teaching is a pedagogical activity that requires the transmission of knowledge, ideas and values from the teacher who possesses a mastery of the subject matter to the learner. In other words, teaching has to do with the process whereby an experienced, trained or mature person, imparts knowledge, skill or vital information to an inexperienced or immature person. The main aim of teaching generally, therefore, is for the learner to be adequately equipped with knowledge. Learning on the other hand, has been defined by Dennis (2004) as “something that occurs whenever one adopts a new or modifies existing behaviour patterns in a way which has some influence on future performance or attitude”. (p.2). This means that learning can generally be described as growth, development and experience, an active process in which meaning is developed on the basis of experience. Therefore, since learning leads to change in behaviour, any analysis of the learning

process should give attention to the type of behaviour involved and kind of change desired. There can be no growth, development e.t.c if knowledge is not imparted Music education is a field of study associated with the teaching and learning of music. “It touches on all the domains of learning, including the psychomotor domain (the development of skills), the cognitive domain (the acquisition of knowledge), and in particular and most significant ways, the affective domain including music appreciation and sensitivity. (Yudkin, 2008:4). This means that teaching and learning in music involves much more than mere standing in class to talk to students. The National Policy on Education (2004) highlighted the objectives of music education as the acquisition of appropriate skills, abilities and competencies both mental and physical as equipment for the individual to live in and contribute to the development of his/her society. Students are required to learn from the teacher and understand the technicalities in the manipulation of chosen instruments as well as show mastery in performing with such instruments. Studies, however, have shown that the integration of music, fine arts and drama has relegated music as a discipline, to the background. According to Oladikpo and

Owoaje (2013), music teaching and learning in this new form has changed both in principle and practice in Nigerian secondary schools. Music is now used to enhance other forms of arts. Again, secondary schools no longer graduate students with high music potentials for further studies, in other words, "the new curriculum content does not possess the adequate background for advanced music studies". (p.161).

### **Structure and Content of Art Education in the Secondary School**

According to Steers (1983), in many schools, there is no real art syllabus or what is there is expressed in vague terms. The failure to articulate a fundamental philosophy of art education has led to the present problems of art education. A cornerstone for art education for many years has been the belief that the principal task is to foster creative development and the expectation that all pupils, given an appropriate stimulus, should be able to express themselves fluently in visual terms. However, many art teachers have real doubt about the creative potential of their pupils. Brian Allison (Steers, 1983, p.65) said that the principal emphasis of art education at the secondary level appears to depend on an approach

devised for the training of artists rather than one with wider aims. The greater part of the art department is concerned with the production of art objects of one kind or another and little allowance is made for the development of critical awareness or an understanding of the cultural heritage of the country or of mankind as a whole. There is little obvious sequence in art education generally, or specifically in the secondary school. There is sufficient evidence of a need for a fundamental re-appraisal of the content, structure, and function of art teaching in order to redress the many anomalies which apparently exist between theories, experience and practice in general education. The principal aims of the art departments are often ill-defined and little attempt is made to form realistic objectives. A popular approach to planning curriculum objectives has been through the framework of the Tyler rationale. Tyler (1949) postulated that one of the questions asked when planning a curriculum is: What educational purpose shall the school seek to attain? He outlined three sources that can provide bases for making decisions about educational goals. These are the learners, contemporary life outside the school and subject specialists. Unfortunately, the goals currently being

emphasized in general education and those in visual arts education do not wholly embrace the Tyler's sources of educational objectives. In general education, goals focus mainly on contemporary life outside the school. Movements such as 'back to the basics', career education, and moral education reflect the concern about many of the problems of living in today's society. Goals frequently involve being able to read and fill out job positions, balancing a checkbook, and behaving in responsible ways towards other persons. In visual arts education, purpose is derived mostly from the learners. Goals focus on the creative accomplishments of individuals and are often stated with terms such as self-expression, developing the senses, identifying creative potential, and visual problem-solving. The emphasis on learner-centered goals in visual arts education is not easily justified at the present time when the public is concerned about the cost of education and seeing direct benefits from it. The educational decision makers do not find the goal of preparing citizens to express themselves creatively through artistic media to be cost-effective. Thus the conception of visual arts education as just the achievement of personal productive accomplishments is a somewhat narrow one (Johnson,

1982). Art education could achieve social goals as well. In 1871, the state of Massachusetts, under the pressure from leading industrialists of the state, passed a law requiring art to be taught to boys over fifteen years of age (Eisner and Ecker, 1970, p.12). The educational goals to be attained by doing art were derived from contemporary life in the 1860s and 70s, and included concern for the place of machines and industrial products in society and the responsibilities of the state towards its citizens. As a consequence, the drawing programme in the Massachusetts schools was industrial in character and provided an opportunity for all students to learn the skills needed for employment in mills and factories of New England (Bell, 1963). As the nineteenth century edged into the twentieth, another educational goal derived from contemporary life was added to justify instruction in the visual arts. The goal to teach 'good taste' to the young citizens was inspired mainly by the Arts, Crafts and Aesthetic Movements (Naylor, 1971; Aslin, 1969) in which many middle class persons in England and the United States of America took part. Popular beliefs held at this time were that all the great nations were characterised by high quality in the arts and that art, conceived as beauty, belong to all

people and not just a privileged few. Art activities that followed from these beliefs included public works projects and the design of gardens, cities, houses for factory workers, interiors, and home furnishings. One important consequence of the aesthetic movement was the spreading notion of 'Art for Art's Sake'. In this connection, the artist was seen as a person who was indifferent to social life and who searched for personal sensations to be expressed. Art objects were to have no content other than the relationship of colours, lines or shapes to one another (Gaunt, 1945). Also of significance at the turn of the century was the growth of child psychology which stressed the study of children's art work as a way of learning about their development. As a result, children were encouraged to make spontaneous drawings, paintings, and sculptures without any systematic instruction in the visual arts. Formal instruction was perceived to be inimical to the child's natural pattern of growth in the same way that the tenets of the art academy were seen by many nineteenth century artists to be restrictive of the artist's creativity. The conception of visual arts education as social service gradually shifted to visual arts education as creative self-expression through media and design, for the healthy

development of the child. Educational goals in the visual arts eventually came to be focused almost entirely on the needs of the learner. Throughout art educators have drawn upon art in contemporary life as a source of goals. For example, the goal that Charles DeGarmo and Leon Loyal Winslow (Johnson, 1982) hoped to achieve was an educated citizenry that would demand the best designs possible in tools, cars, machines, home furnishings, and clothing. Art in daily life continued to be the key issue in the Owatonna Project of the 1930s (Logan, 1955). For several years, Vincent Lanier (1976, 1980) had concentrated on the idea that the central purpose of visual arts education is to achieve aesthetic literacy among youths. He maintained that aesthetic literacy is best accomplished by studying the social context of the visual arts, for most young people encounter the visual arts in a particular form, such as film, television, and advertising. McFee and Degge (1980) also viewed the visual arts as cultural communication. They believed that ideas and meanings are communicated to people through the art forms of a society. Therefore, children should learn about the symbols and language of the visual arts, as well as the role that art plays in the lives of people.

## **CHAPTER THREE**

### **METHODOLOGY**

This chapter presents the method and procedures use in carryout the study. It shall be presented under the following sub-heading: research design, population of the study, sample and sampling techniques, research instrument, validation of instrument, reliability of the instrument, method of data's collection and method of data's analysis.

#### **Research Design**

The researcher used descriptive research survey design in building up this project work the choice of this research design was considered appropriate because of its advantages of identifying attributes of a large population from a group of individuals. The design was suitable for the

study as the study sought an examination of factors affecting student behavior in cultural and creative arts

### **Population of the Study**

Population of a study is a group of persons or aggregate items, things the researcher is interested in getting information an examination of factors affecting student behavior in cultural and creative arts. 200 staff of selected secondary schools in Oredo local government Edo State was selected randomly by the researcher as the population of the study.

### **Sample and Sampling techniques**

Sample is the set people or items which constitute part of a given population sampling. Due to large size of the target population, the researcher used the Taro Yamani formula to arrive at the sample population of the study.

$$n = \frac{N}{1+N(e)^2}$$

$$n = \frac{200}{1+200(0.05)^2}$$

$$= \frac{200}{1+200(0.0025)}$$

$$= \frac{200}{1+0.5} = \frac{200}{1.5} = 133.$$

### **Research Instrument**

The major research instrument used is the questionnaires. This was appropriately moderated. The secretaries were administered with the questionnaires to complete, with or without disclosing their identities. The questionnaire was designed to obtain sufficient and relevant information from the respondents. The primary data contained information extracted from the questionnaires in which the respondents were required to give specific answer to a question by ticking in front of an appropriate answer and administered the same on staff of the two organizations: The questionnaires contained structured questions which were divided into sections A and B.

### **Validation of the Instrument**

The questionnaire used as the research instrument was subjected to face its validation. This research instrument (questionnaire) adopted was adequately checked and validated by the supervisor his contributions and corrections were included into the final draft of the research instrument used.

### **Reliability of the Instrument**

The reliability of the instrument was carried out using the test re-test method. After the reliability test, a reliability co-efficient of 0.79 was derived to ascertain the reliability of the instrument.

### **Method of data collection**

Data were collected from two main sources namely:

- i. Primary source and
- ii. Secondary source

### **Primary source:**

These are materials of statistical investigation which were collected by the research for a particular purpose. They can be obtained through a

survey, observation questionnaire or as experiment; the researcher has adopted the questionnaire method for this study.

**Secondary source:**

These are data from textbook Journal handset etc. they arise as byproducts of the same other purposes. Example administration, various other unpublished works and write ups were also used.

**Method of Data Analysis**

The data collected was not an end in itself but it served as a means to an end. The end being the use of the required data to understand the various situations it is with a view to making valuable recommendations and contributions. To this end, the data collected has to be analysis for any meaningful interpretation to come out with some results. It is for this reason that the following methods were adopted in the research project for the analysis of the data collected. For a comprehensive analysis of data collected, emphasis was laid on the use of absolute numbers frequencies of responses and percentages. Answers to the research questions were provided through the comparison of the percentage of

workers response to each statement in the questionnaire related to any specified question being considered.

Frequency in this study refers to the arrangement of responses in order of magnitude or occurrence while percentage refers to the arrangements of the responses in order of their proportion. The simple percentage method is believed to be straight forward easy to interpret and understand method.

The researcher therefore chooses the simple percentage as the method to use.

The formula for percentage is shown as.

$$\% = f/N \times 100/1$$

Where f = frequency of respondents response

N = Total Number of response of the sample

100 = Consistency in the percentage of respondents for each item contained in questions



## **CHAPTER FOUR**

### **PRESENTATION OF RESULT AND DISCUSSION OF FINDINGS**

This chapter presents, analyzes and interprets the data collected during the research. This presentation will be based on the responses from the completed questionnaires. The result of this exercise will be summarized in tabular forms for easy references and analysis. It also shows answers to questions relating to the research questions for this research study. The researcher employed simple percentage in the analysis.

### **DEMOGRAPHIC INFORMATION OF RESPONDENTS**

The data collected from the respondents were analyzed in tabular form with simple percentage for easy understanding.

A total of 133(one hundred and thirty three) questionnaires were distributed and 133 questionnaires were returned.

### Question 1

Gender distribution of the respondents.

**Table I**

**Gender distribution of the respondents**

Response	Frequency	Percent	Valid Percent	Cumulative Percent
Male	77	57.9	57.9	57.9
Female	56	42.1	42.1	100.0
Valid Total	133	100.0	100.0	

From the above table it shows that 57.9% of the respondents were male while 42.1% of the respondents were female.

### Question 2

The positions held by respondents

**Table II**

**The positions held by respondents**

Response	Frequency	Percent	Valid Percent	Cumulative Percent
Principals	37	27.8	27.8	27.8
Vice principals admin	50	37.6	37.6	65.4
Senior staff	23	17.3	17.3	82.7
Junior staff	23	17.3	17.3	100.0
Total	133	100.0	100.0	

The above tables shown that 37 respondents which represents 27.8% of the respondents are principals 50 respondents which represents 37.6 % are vice principals administration 23 respondents which represents 17.3% of the respondents are senior staff, while 23 respondents which represent 17.3% of the respondents are junior staff

**Test of Hypotheses One**

There are no factors affecting students' behavior in cultural and creative arts

**Table III**

**There Are No Factors Affecting Students' Behavior In Cultural And Creative Arts**

Response	Observed N	Expected N	Residual
Agreed	40	33.3	6.8
strongly agreed	50	33.3	16.8
Disagreed	26	33.3	-7.3
strongly disagreed	17	33.3	-16.3
Total	133		

**Test Statistics**

	There are no factors affecting students' behavior in cultural and creative arts.
Chi-Square	19.331 <sup>a</sup>
Df	3
Asymp. Sig.	.000

a. 0 cells (0.0%) have expected frequencies less than 5. The minimum expected cell frequency is 33.3.

## Test of Hypothesis Two

There is no effect of students' behaviour on Cultural and Creative Arts.

**Table V**

**There is no effect of students' behaviour on Cultural and Creative Arts.**

Response	Observed N	Expected N	Residual
Yes	73	44.3	28.7
No	33	44.3	-11.3
Undecided	27	44.3	-17.3
Total	133		

## Test Statistics

	There is no effect of students' behaviour on Cultural and Creative Arts.
Chi-Square	28.211 <sup>a</sup>
Df	2
Asymp. Sig.	.000

a. 0 cells (0.0%) have expected frequencies less than 5. The minimum expected cell frequency is 44.3.

## **Discussion of Findings**

The study focuses on the variables influencing the students behavior in cultural and creative arts in Oredo local government, Edo state.

From the analysis of results obtained from the field, the following responses were presented;

From table iii, 40 respondents agreed that there are no variables influencing the students behavior in cultural and creative arts, 50 respondents strongly agreed that there are no variables influencing the student's behavior in cultural and creative arts. 26 respondents disagreed that there are no variables influencing the student's behavior in cultural and creative arts. 17 respondents strongly disagreed that there are no variables influencing the student's behavior in cultural and creative arts.

The findings of the research shows that 90 out of 133 respondents are of the opinion that there are no variables influencing the student's behavior in cultural and creative arts while 43 out of 133 respondents are of the opinion that there are variables influencing the students behavior in cultural and creative arts.

From the responses gotten we can conclude that there are no variables influencing the students behavior in cultural and creative arts because we have a greater number of respondents which includes principals, vice principals, senior and junior staffs agree that there are no variables influencing the students behavior in cultural and creative arts.

## CHAPTER FIVE

### SUMMARY, CONCLUSION AND RECOMMENDATION

#### Summary

It is important to ascertain that the objective of this study was to ascertain the variables influencing student behavior in cultural and creative arts

In the preceding chapter, the relevant data collected for this study were presented, critically analyzed and appropriate interpretation given. In this chapter, certain recommendations made which in the opinion of the researcher will be of benefits in addressing the challenges of an examination of factors affecting student behavior in cultural and creative arts.

This study was an analysis of variable influencing student behaviour in cultural and creative arts. four objectives were raised which included: to envision the effects of students behaviour on cultural and creative arts, to ascertain the influence of gender at the hobby of college students in cultural and creative arts while taught, to check the kind of academic resources and college place on student interest in cultural and creative arts, to examine the element affecting college students behaviour in

cultural and creative arts. In line with these objectives, two research hypotheses were formulated and two null hypotheses were posited. The total population for the study is 200 staff of selected secondary schools in Oredo local government of Edo state. The researcher used questionnaires as the instrument for the data collection. Descriptive Survey research design was adopted for this study. A total of 133 respondents made up principals, vice principals administration, senior staff and junior staff were used for the study. The data collected were presented in tables and analyzed using simple percentages and frequencies.

### **Conclusion**

The local instructional resources are as effective as commercial resources and capable of being a substitute to commercial resources since it is not superior to local resources in the teaching and learning of CCA. The reason is that the local resources are as efficacious as the commercial resources in terms of students' achievement and interest in CCA. The performance of both male and female students was high enough when exposed to local resources. The interest shown by both male and female

students was encouraging and promotes equality as they maintained high level of interest towards the subject. Therefore, there was no significant difference in the achievement and interest of male and female students taught CCA using local resources in urban and rural schools. Location of school was no barrier to the successful use of local resources in implementing CCA curriculum. Both the urban and rural students performed creditably well in the use of local resources in teaching and learning of CCA. Students had keen interest in the use of local resources which are cheap in learning CCA. Furthermore, local resources were successful too in influencing their academic performance positively.

### **Recommendations**

Based on the findings of this study the following recommendations are made:

- Cultural and Creative Arts teachers should endeavour to use local resources since they have been found to be effective in teaching the subject.

- Teachers in cooperation with the students should source the local resources which abound in their environment and use them in class work and projects.
- School administrators with the help of relevant ministries such as Ministry of Education should establish studios (workshops) for CCA work practice for primary and junior secondary schools where the local resources will be banked for the implementation of CCA curriculum.
- Schools should solicit for government sponsorship for seminars, exhibition and workshops which will further expose the students to CCA curriculum.

## REFERENCES

- Abdullahi, S. (2007). A reflection on Nigeria's Vision 20 – 20 – 20: Towards building a culture. Retrieved on 10-8-11. Retrieved on 2-1-12 from [www.NigeriansinAmerica.com/.NigeriasVision](http://www.NigeriansinAmerica.com/.NigeriasVision).
- Agu, C.E., & Ugwu, B.E. (2010). Creative concepts in art work 3, for junior secondary schools (Model Objective Questions on Art Theories). Enugu: Computer Edge Publishers.
- Agulanna, G.G., & Nwachukwu, F.J. (2001). Psychology of learning: Putting theory into practice. Mbaise: New Version Publishers.
- Ahmadu Bello University (1986). University Calendar. Kaduna: Oyeleke Jet Age Ltd.
- Ajayi, F. (1985). Handbook on art methodology. Ipetu Ijesa: Oyoyo Press.
- Akinnurun, R.O., & Akinmoju, I. (1991). Availability of resources for the teaching of music in Ikale Local Government Area of Ondo State. Unpublished B.Ed project University of Nigeria, Nsukka.
- Akolo, J.B. (1985). A review of the state of visual arts and crafts education in Nigeria: Seminar Paper. UNESCO Regional Workshop on Visual Arts, Nimo Nigeria.
- Akolo, J.B. (1986). A handbook for art teachers in post primary schools. Institute of Education. Ahmadu Bello University, Zaria.

- Akporovo, H.O. (2009). Constraint in the teaching and learning of painting in senior secondary school in Makurdi, LGA of Benue State. Unpublished B.A Ed Project Report, University of Nigeria, Nsukka.
- Akubue, F.N., & Okolo, A.N. (2008). Sociology of education. Nsukka: Great AP Express Pub. Ltd.
- Akuma, N. (2006). Effect of guided discovery method on senior secondary school students' achievement and interest in geography map work. Unpublished Ph. D. Thesis, University of Nigeria, Nsukka.
- Ali, A. (1996). Fundamentals of research in education. Onitsha: Meks Publishers (Nig.).
- Alu, B.E., & Ugwu, J.C. (1999). The essentials of philosophy of education. Nsukka: Prize Pub.
- Amaechi, f.O. (1991). An appraisal of music education in selected junior secondary schools in Imo State. Unpublished B,Ed project, University of Nigeria, Nsukka.
- American Association of University Women Foundation Report (2002). Gender-Base differences in computer performance. Retrieved on 2/09/11 from <http://www.swance.org/publications/jaln/7nl/pdf>.
- Anaduaka, U.S. (2008). Effects of multiple intelligence teaching approach on students' achievement and interest in geometry: Unpublished Ph. D Thesis, University of Nigeria, Nsukka.

- Ayaniyi, D. (1986). *Intelligence & creativity. A critical analysis: Seminar Paper Department of Creative Arts, Ahmadu Bello University, Zaria.*
- Arnheim, R. (1974). *Art and visual perceptions. Berkeley and Los Angeles: University of California, press.*
- Asogwa, L. & Oranu, D.U. (2000). *Factors Inhibiting the effective teaching of fine and applied arts in secondary schools in Udenu LGA of Enugu State University of Nigeria, Nsukka Unpublished BA Project Report, University Nigeria Nsukka.*
- Ayo, J. (1971). *Principles and practice of education: Past examination question and answers, Ibadan: Onibonoyo Press.*
- Badamasi, R. A., Modupe, A. K., Uche, E. O., & Hope, T. A. (1995). *The use of local materials in teaching creative arts among JSS students in Zaria Local Government Area, Kaduna State.*
- Beard, R.M. (1974). *An Outline of Piaget's developmental psychology. London: Routledge and Kegan Paul.*
- Bello, A. (1981). *Basic principles of teaching. Ibadan: Spectrum Books.*
- Berky, A. (2007). *Keynote address to 4th national convention of Nigerian Society for Education Through Art, Nigerian Journal of Art Education 2(1).*
- Brainy Quote (2011) *Definition of interest*  
[www.brainyquote.com/words/in/interest](http://www.brainyquote.com/words/in/interest).
- Brandford, J.D., & Steins, B.S. (1993). *The ideal problem solver 2nd Edition. New York: Freeman.*

- Buoro, E.A. (2002). Art education for the development of children. *Journal of Counseling and Human Development*, 2 (1), 92-97.
- Buoro, E.A. (2000) Art in the service of technology. *Journal of Art Education Proceedings of Africa and the Middle East Regional Congress of INSEA* 27 (1) 83-87.
- Chira, H.O., & Obi, U.A (2003). Factors militating against effective teaching of creative arts in Adavi Local Government Area of Kogi State. Unpublished B.Ed project, Ahmadu Bello University, Zaria

## **APPENDIX**

**DEPARTMENT OF EDUCATIONAL FOUNDATION  
FACULTY OF EDUCATION  
UNIVERSITY F BENIN, BENIN CITY**

**RESPONDENTS' QUESTIONNAIRE ON ANALYSIS OF THE  
VARIABLES INFLUENCING STUDENTS' BEHAVIOR IN THE  
CULTURAL AND CREATIVE ARTS: A CASE STUDY IN OREDO  
LOCAL GOVERNMENT IN EDO STATE.**

Dear respondent,

I am a student of the above named Department, Faculty and University. This questionnaire is for the purpose of sourcing information for research project: **ANALYSIS OF THE VARIABLES INFLUENCING STUDENTS' BEHAVIOR IN THE CULTURAL AND CREATIVE ARTS: A CASE STUDY IN OREDO LOCAL GOVERNMENT IN EDO** Please, ensure that you give an appropriate response to the best of your knowledge for a reliable result, as all responses would be treated as confidential. Thanks.

Please tick (✓) your response to the question where necessary; SD (strongly disagree), D (disagree), SA (strongly agree), A (agree).

**ISRAEL OLUWATOMI MARY**  
**Researcher**

## SECTION A: PERSONAL DATA

**INSTRUCTION:** Please tick ( $\surd$ ) the answer that best describes your response.

(1) Gender of respondent

(A) Male ( ) (B) Female ( )

(2) Age distribution of respondents

A. 15-20 { } B. 21-30 { } C. 31-40 { } D. 41-50 { }  
E. 51 and above { }

(3) Marital status of respondents?

A. married [ ] B. single [ ] C. divorce [ ]

(4) Educational qualification of respondents

A. SSCE/OND { } B. HND/BSC { } C. PGD/MSc { }  
D. PHD { }

Others.....

(5) How long have you been in secondary school?

A. 0-2 years { } B. 3-5 years { } C. 6-11 years { }  
D. 11 years and above.....

(6) Position held by the respondent in secondary school

- A. Principal { } B. Vice principal admin { } C.  
Senior staff { } D. Junior staff { }

(7) How long have you been working in secondary school

- A. 0-2 years { } B. 3-5 years { } C. 6-11 years { }  
D. 11 years and above.....

## **SECTION B**

(8) Government have reform educational sector?

- A. Agree { } B. Strongly agreed { } C. Disagreed { }  
D. Strongly disagreed { }

(9) There are factors that affect student behavior in cultural and creative arts?

- A. Agree { } B. Strongly agreed { } C. Disagreed { }  
D. Strongly disagreed { }

(10) Not all students like creative arts?

- A. Agreed { } B. Strongly agreed { } C. Disagreed { }  
D. Strongly disagreed { }

(11) There is influence of location on the interest of students in Creative Arts.

- A. Agreed { } B. Strongly agreed { } C. Disagreed { }  
D. Strongly disagreed { }

(12) There is influence of location on achievement of students in Creative Arts

- A. Agreed { } B. Strongly agreed { } C. Disagreed { }  
D. Strongly disagreed { }

(13) There is no qualified teacher to handle culture and creative art education

- A. Agreed { } B. Strongly agreed { } C. Disagreed { }  
D. Strongly disagreed { }

(14) Students choice of course affect their profession

- A. Agreed { } B. Strongly agreed { } C. Disagreed { }  
D. Strongly disagreed { }

(15) Edo state have the best teachers

- A. Agreed { } B. Strongly agreed { } C. Disagreed { }  
D. Strongly disagreed { }

(16) Male students prefer culture and creative arts to female students

- A. Agreed { } B. Strongly agreed { } C. Disagreed { }  
D. Strongly disagreed { }