

CULTURAL AND CREATIVE ARTS AS A SUBJECT IN NIGERIAN SECONDARY SCHOOLS: ISSUES AND PANACEA (A CASE STUDY OF SCHOOLS IN ENUGU METROPOLIS)

Onuora-Oguno, Nnamdi Chiedu Ph.D
Dept of Music, Nnamdi Azikiwe University Awka, Nigeria
Ezeugwu, Felicia Onyebuchi Ph. D
Dept of Music, University of Nigeria Nsukka

Abstract

This paper seeks to examine the progress made so far by the integration of Music, Fine Arts and Drama as one subject known as Cultural and Creative Arts (CCA) in the Nigerian educational system. Using selected secondary schools in Enugu metropolis as a case study, the paper observes, among other things, that CCA is a core subject in schools since its inception in 2007, and as such, compulsory for all the students in the junior secondary level. Other findings also reveal that not all CCA teachers are competent for adequate instructions on the 3 branches of the subject because they, themselves, did not receive such training. Inadequate time allocation to the subject in the schools' period of work, as well as the scanty representations of each of the 3 aspects of the subject (especially music) in their schemes of work are also issues of worry. The paper therefore recommends, among other things, that CCA teachers should undergo some training on CCA as a subject so that the aims for and the objectives of this integration will be achieved. The field and laboratory method were used in carrying out this research. Denudating the Influence of Cultural and Creative Studies as a Subject in the Nigerian Education System

Keywords: CCA, NPE, UBE, NEEDS, BEC

Background to the Study

The Nigerian National Policy on Education was revised in the year 2004. The Policy is based on the dynamic model of formulating educational policies, which is adaptive to changes and most appropriate for a developing country and a multi-ethnic nation like Nigeria. The policy has the following peculiarities:

1. It set specific objectives for the nation and its education;
2. It addressed the problem of unity and laid foundation for national integration;
3. It aimed at realizing a self-reliant and self-sufficient nation to meet the country's developmental needs;
4. It gave a comprehensive structure of educational system and laid the foundation for the 9-3-4 system of education in Nigeria (i.e. 9 years comprising six and three years of lower and upper basic education, respectively, three years senior secondary school and four years university education);
5. It made education in Nigeria the government's responsibility in terms of centralized control and funding of education.
6. It had a broad curriculum which aimed at creating learning opportunity for all children, irrespective of their sex, peculiar background or ability; and

Cultural and Creative Arts (CCA) was introduced as a subject in place of Music, Fine and Applied Arts and Drama which before now were distinct subjects studied separately in schools. Notable universities that study music in Nigeria include the University of Nigeria (UNN), Nsukka, Nnamdi Azikiwe University (Unizik) Awka, Obafemi

Awolowo University (OAU) Ile-Ife, University of Lagos (UNILAG), Lagos State University (LASU), University of Uyo, Delta State University, Abraka and Chukwuemeka Odumegwu Ojukwu University (COOU), Uli. There are also Colleges of Education where music is offered up to the National Certificate of Education (NCE) level. It is remarkable to note that most of the institutions mentioned are situated in the Christian dominated Southern part of Nigeria. Perhaps because the christian religion offer a wider scope for music creativity and performances in her liturgy.

Music is practiced as a social event in the Nigerian society yet the challenges faced by music as an academic discipline in Nigeria is multi-faceted ranging from the apathy of parents to music studies, and non-sufficient instructional materials.

Ignorance has also paved way for some in the political class to pave way for the spate of attacks against music scholarship in Nigeria. Often times policies are formulated by those who have little knowledge of the subject. Appointments are made based of political party affiliations rather than on merit. It is common to see a Minister who oversees a parastatal that he has little or no knowledge in. Every activity in the life of an average Nigerian is accompanied by music, therefore music studies ought to be taken seriously.

The Nigerian Education Research and Development Council (NERDC) in line with Government adoption of the 9-year Universal Basic Education (UBE) program, in 2006 developed a 9-year Basic Education Curriculum (BEC) to meet the ideals of the UBE programme. The Curriculum accommodated the fundamentals of both the National Economic Empowerment and Development Strategies (NEEDS) and the Millennium Development Goals (MDGS).

The core compulsory subjects in the new curriculum are English Studies, one major Nigerian language (either Hausa, Igbo or Yoruba) Mathematics, Basic Science, Social Studies, Civic Education, Cultural and Creative Arts, Religious Studies, Physical and Health Education, French Language, Basic Language and Computer Studies. The electives are Agriculture, Home Economics, Arabic Language and Business Studies. In summary, a student in upper basic education must offer a minimum of fourteen (14) subjects and a maximum of fifteen (15) subjects. The implementation of the Curriculum commenced nationwide in primary 1 and J.SS 1 Classes in September, 2008 respectively. The old curriculum was also systematically phased out. The first batch of students graduated in June, 2010 after sitting for the Basic Education Certificate Examination (BECE). The objective of the universal basic education highlighted is therefore geared towards developing in the individual all the skills that would enable him/her become self-reliant in the society, equip students to live effectively in our modern age of science and technology, develop and project Nigeria's cultural, art and language as well as the world's cultural heritage and inspire the students with a desire for achievement and self-improvement both at school and in later life.

Statement of the Problem

The extent to which the aims have been achieved form the crux of the subject matter of this paper using four schools in Enugu metropolis namely, Uwani Secondary School, Enugu, Holy Rosary College, Enugu, Cathedral of Good Shepherd Secondary School, and College of Immaculate Conception (CIC) Enugu.

The paper also seek to know whether the problem of the CCA is with the policy, the policy makers or its implementation.

1.2 Purpose of the Study

1. Find out whether the introduction of C.C.A has brought about training of youths with more diverse skills.
2. Find out the extent the C.C.A has helped to unite our cultural heritage.
3. Find out whether the introduction of C. C. A has brought about higher creativity in students.
4. Find out how the introduction of C.C.A has helped young Nigerians to have positive values for the development of their country.
5. Find out whether the introduction C.C.A has helped to make the students self-reliance.
6. Find out how the amalgamation of the three subjects has served as the agent of job creation.
7. Find out the extent the introduction of C.C.A has made the students more enthusiastic towards learning.
8. Find out the problems associated with the merging of the subjects into cultural and creative Arts.

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 and 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 etc 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). Based on the foregoing, this study looked into the following questions:

Issues with CCA

- What is the extent to which the content of Cultural and Creative Arts (CCA) in Nigerian schools relevant to the realisation of the goals and objectives of music education?
- To what extent are music teachers qualified for CCA instructions in schools?
- What are the requirements for musical training in Nigerian secondary schools?

Methodology

The design was a case study, carried out among selected secondary schools in Enugu Metropolis. The population included all the 12 professional teachers in the schools used for the study. Interviews and personal observations were used for data collection while analysis was made using simple percentages.

Deduction and Findings

From the interviews, only 2 – representing 17% - of the total population of the teachers were of the opinion that teachers of CCA should go for training on the subject. The other 10 – representing 83% of the population were of the opinion that CCA should be disintegrated so that every teacher will mind/concentrate on his/her area of specialization.

The teachers are also confused on the whole idea of the integration and the future of CCA as a subject. They said that it is not progressive. One of the respondent teachers at Queens School, Enugu, said: it is like jumping up and landing on the same spot when the idea was to move forward.

Observations

- The only near positive observation, which the music teachers also concurred is that music, which has been an optional subject is now a compulsory subject under CCA. However, the content is very shallow.
- In schools that have only music teachers, read and teach approach is used to teach fine arts and vice versa.

- In schools that have teachers for both fine arts and music, the subjects are written separately on the time table and taught separately too. The music teacher is also responsible for the drama aspect of CCA. This shows a lot of disparity in the study of the subject in schools.
- Curriculum content of CCA is not sufficient to equip students for the necessary foundations needed for music as an area of study.
- The duration of each lessons remains 40 minutes for the schools where CCA is taught by one teacher and where it is separated and taught by different teachers. This shows disparity in schools which will eventually take the same external exams in Junior Secondary School Certificate Examination (JSSCE).
- The CCA teacher has limitation because he/she is an expert on one out of the 3 areas of CCA. This makes it impossible for him/her to give practical instructions in those aspects he/she did not receive training. This is detrimental to the study of any of the disciplines and also detrimental to the study of CCA as a subject because the success of CCA according to Ojukwu & Onyike (2014) depends on the emphasis in the teaching and learning process.

In summary, the integration has made teachers who are specialists in their different subjects' areas to teach two other subjects merged with their speciality. Most of the teachers lack ideas and confidence in handling the subject. They should have been given adequate orientation on CCA before its introduction in schools. The CCA teachers interviewed also complained that their skills and reflexes are being slowed down because the curriculum has been greatly watered down since the introduction of CCA.

Suggested Solutions

Policy makers must be those who are professional in an area. Appointments must not be made based on political affiliations. Those who brought the CCA policy on board were political appointees who apparently did not make adequate consultations with subject teachers. There is a begging need for consultations before policies are adopted. Subjects amalgamation must be treated with care, especially when technical subjects like music is involved. The proper education of children in the society on focus is paramount. The most recent is the expungement of CRS IN THE curriculum of nigerian institutions

Departments of Cultural and Creative Arts should be created in Nigerian Universities to groom teachers in the subject area of CCA. Students of Music, Theatre Arts, and Fine and Applied Arts should borrow courses from sister Departments to equip Graduates of expectations in life as a CCA teacher where one is expected to teach all subjects that make up CCA. As is presently constituted, most of the teachers are not well tutored and are ill-equipped to teach the three subjects that make up CCA. We had elstwhere called for the training and retraining of teachers.

Special arts schools should be established to emphasis arts education, similar to the establishment of special science schools. Music, Drama and Fine Arts constitute the nucleus of our cultural identity and should be studied as separate subjects to forster growth and development. We make a case for the return to the status quo.

Ekwueme (2009) had argued for a competency based teacher education to meet up with the requirements for CCA. She observed that the role of music teachers and the attitude of the administrators towards the subject has not been encouraging.

Conclusion

This study has tried to establish that quality education is very essential for both individual and society's growth that any change in educational programme must be progressive. The needs of the society should be fully reflected for relevance to be achieved, otherwise, it is bound to have a negative effect on the society. Until adequate attention to issues and matters raised in this disourse are addressed, music studies will continue to be a mirage to most folks are surely going to Music should stand out as a separate subject so that every aspect of it should be studied in schools. CCA curriculum should be reviewed (if it should continue as a subject).

It needs to be more comprehensive, especially as it affects music in order to accommodate other topics that will bring about solid foundation in music for students going to senior/higher classes. Tertiary institutions should include CCA in their programme of work so that those who studied it can handle those in secondary schools when they graduate. Teachers must be trained for competence to execute the CCA programme. Ugoo-okonkwo (2014)

rightly observed that laudable proposals and policies do not necessarily in themselves translate to laudable educational achievements

A short biography of the authors

Dr. Nnamdi Onuora-Oguno is an Associate Professor of Music in the Department of Music Nnamdi Azikiwe University Awka, Anambra State, Nigeria. He has been a Head, Department of Music, Unizik. He is presently the Post Graduate Studies Co-ordinator of the Department of Music, Unizik. He has vast teaching experience spanning over two decades at the Primary, Secondary and Tertiary levels of teaching in Nigeria. He has successfully supervised over ten Post Graduate Students. He is the Music Director, Diocese of Mbamilli Anglican Communion and a Knight of the Order of St. Christophers.

Dr. Felicia Onyebuchi Ezeugwu is a lecturer in the Department of Music, University of Nigeria, Nsukka. She has taught music in Secondary Schools and has been the Head, Department of Music, Holy Rosary College, Enugu. She has over 25 years of teaching experience both at the secondary and tertiary levels in Nigeria. At the early stage of her career, she worked briefly as producer/presenter of music programmes at the Enugu State Broadcasting Service (ESBS), Enugu. She is the music Director of St Paul's Parish Awkunanaw, Enugu and also the treasurer, Enugu Diocesan Choir Association

References

- Adeogun, A. O (2006). Qualification of available music teachers in colleges of education in Enugu, Imo, Kogi and Rivers State: An examination *Awka Journal of research in music and the Arts*. 4, 1-15.
- Agu, C. C. (2006). The Nigeria policy on education: Its impact on music education and delivery in Nigeria, *Awka Journal of Research in Music and the Arts*. 3, 1-8.
- Ajewole, J. O. (2010). The role of music teacher education in the achievement of (UBE). *Awka Journal of Research in Music and the Art*. 7, 222-233.
- Dennis, C. (2004), *Psychology and Teachers*. London – New York: Continuum
- Ekwueme, L. U (2009) Competency based teacher education in music/ cultural and creative arts; a suggested approach for the universal basic education ube programme. In interlink; a journal of research in music 4, 11-19.
- Ezeugwu, F. O (2014) . Participation in indogenous music performance and its influence on interest and achievements among secondary school students in enugu state, unpublished Ph.D Disertation, Department of Music Nnamdi Azikiwe University Awka, Nigeria.
- Federal Republic of Nigeria (2004). *National Policy on Education*. Lagos: NERDC Press.
- Federal Government of Nigeria (2007). *The 9-year basic education curriculum at a glance*. Abuja: NERDC.
- Hart, F.U. (2000), *Teacher and Teaching*, New York: Macmillan.
- Kehinde, O. (2013), Traditional African Music in Schools: Methods, Approaches and Styles in Yoruba Apala. In *Awka Journal of Research in Music and the Arts*, 9, 55-60.
- Ojukwu, V.E and Onyiuke, Y.S. (2014), Effective Teaching of Cultural and Creative Arts (CCA); Integrated Approach. *Awka Journal of Research in Music and the Arts (AJRMA)*. Vol. 10, 74-86.
- Oladikpo, O.T and Owoaje, T.O. (2013). An Assessment of Music in Cultural and Creative Arts Curriculum: Implications on Music Education in Nigeria. *Journal of Nigerian Music Education*. No. 4 & 5, March, 2013, 161-172.
- Okafor, R.C and Okafor, C.U. (2009). *Music and National Development in Nigeria*. Enugu: New Generation Books.
- Owolabi, I (2013), Cultural and Creative Arts under Universal Basic Education (UBE): Its Appraisal In Junior Secondary School Curriculum. *Journal of Nigerian Music Education*, No. 4 & 5 March, 2013, 79-86.
- Ugoo-Onkonkwo, Iruoma Amaka (2014). Implementation strategies employed by teachers for cca curriculum and its implications to music education *Awka Journal of Research in Music and the Art*. 10 206-226.
- Yudkin, J. (2008), *Understanding Music*. Upper Saddle River, NJ: Pearson/Prentice Hall.