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**Secondary School Teachers' Attitudes Towards
Community Resources for Teaching Visual Arts in
Kwara State**

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Secondary School Teachers' Attitudes Towards Community Resources for Teaching Visual Arts in Kwara State

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Abstract

This study investigated Teachers' Attitudes towards community resources for teaching secondary school Visual Arts in Kwara state. A total of 150 Visual Arts teachers were sampled from 131 purposively selected schools. A researcher designed questionnaire which consisted of two sections (A and B) was used for data collection. Data collected were analyzed using mean and percentage for research questions, independent sample t-test statistical was used to test the hypothesis at 0.05 level of significance. The findings of the study indicated that 94% of the Visual Arts teachers have a positive attitude toward the community resources. Furthermore, there was a significant difference between the attitude of qualified and unqualified Visual Arts teachers towards community resources. But there was no significant difference between the attitude of experienced and less experienced Visual Arts teachers towards community resources in teaching Visual Arts to students. Based on the findings of this study, it was recommended among others that government and school proprietors should employ more Visual Arts teachers because the number of Visual Arts teacher is inadequate in Kwara state. They should also provide fund for Visual Arts materials and equipment, good studio and encourage the use of community resources.

Article Info

Introduction

Art is evident in countless ways to describe a broad range of human activities. Within this realm of art being a way of life, one thing incontrovertible is that it affects almost every aspect of human life that has to do with the study and creation of forms. Art can be explained as an abbreviation for creative art or fine arts, which indicates using skills to express the artists' creativity, or to engage the audiences' aesthetic feelings, or to draw the attention of the audiences to creativity and visual aesthetics. Art can act as a way of activating a special type of knowledge. It sometimes gives insight into the human condition. It relates to science in form of western technology and religion in the context of African culture. It serves as a tool of education, indoctrination, or enculturation (Elebute and Odokuma 2016). The different forms of art and craft like the Terra Cotta, wood carving and bronze casting, calabash carving, shell, weaving of textile products, tusk and horn carving had existed in Nigeria long before colonization and the emerging 'modern Nigerian Art.' The art of every society plays a major role in the history of society. Modern Nigerian Art is believed to have started in the early 20th-Century with the contributions of Aina Onabolu (1881-1963) who is today regarded as "The father of Modern Nigerian Art" (Ndubuisi, 2017).

The history of art education in Nigeria can be traced to 1909 when the colonial government in Nigeria took control of formal education. Then the curriculum in the schools was geared towards training clerks for the colonial civil service. Little attention was given to Art education in Secondary schools until a report recommended the teaching of native indigenous handcraft. Before the report, Onabolu had formally presented a request for the introduction of modern Arts education in Secondary Schools but his option was rejected by the colonial education officers. During this time, there were implicit suggestions by the colonial officers that the natural limit of Africans was in pottery and craft (Oguibe, 2014). To arrive at a given concept or an end product of art, the artist must have to organize the constituent elements of the process. This means that he will have to bring to play his manipulative skills in the use of materials to produce something unique. It is that extra effort that brings the creative instinct in

the individual. To do this, the constituent elements and principles of design will need to be reordered. While harmonizing the concept of art and creativity.

One important vehicle to any meaningful artwork is the level of creativity. Franken (2012) described it as a tendency to generate or recognize ideas, alternatives or possibilities that may be useful in solving problems. For an individual to be creative, therefore, he needs to be able to envisage things or figure new concepts in the mind's eye, in such a new way, from a different perspective. In essence, this must lead to the invention of new **60**
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possibilities. To buttress this point, innovation Ltd (2016) defined creativity as the bringing into being of something which did not exist before, either as a product, a process or a thought. While creative thinking may be deliberate, it is pertinent to note that it could as well be accidental in what is known as haphazard creativity which is like a happening by chance.

Visual arts include such aspects of art where there are concrete objects that appeal to the sense of touch as well as sight. Today, nomenclature characterizes discussions about African visual arts. The discussions established two primary contexts of creativity: the traditional and the contemporary. As a result, we now use contemporary and traditional as common descriptive adjectives for African visual arts. The past of African visual arts is still much alive and when compared with the present, the division is just natural. However, this classification has an unnecessary imprecision that warrants urgent attention (Ozokeraha, 2010). African traditional visual arts, in most cases, are spirit medium. This is inherent in the cult figures, mud sculptures, ancestral staff and objects of burial rites. The traditionalists believe that the traditional visual arts take possession of potential powers. Since these traditional visual arts become symbolic of the unseen forces, the traditionalists worship the forces through them. To the traditionalists, these visual arts exist as the intercessors between man and the unforeseen forces. As such, the visual arts are only functional. Their aesthetics is almost or completely meaningless to the traditionalists (Ozokeraha, 2010).

In our society today, there are series of craftworks such as Aso-ofi (cloth weaving), Batik "Adire", Tie and Dye making, basketry, beadwork, blacksmithing, calabash decoration, canoe building, embroidery, leatherwork, mat weaving, painting, pottery, sculpture, wood carving etc. In Kwara State, all these craftworks depend on community resources which are available in abundance. The availability of these resources enhances the study of Visual Art as a subject in the State. Craftsmen and women in Kwara state take advantage of the community resources in every part of the state. Community resources are those resources found within our physical and social environment in teaching and learning situation. Ajibade (2015) defined community resources as those facilities found outside the school which can be harnessed and used effectively to facilitate the study of some specified subject matter. They are opportunities in the community that can be used to expand and enrich the learning of learners. They are the people, places and things outside the immediate classroom or school environment which are relevant in promoting the educational need of the learners. Examples include the railway station, religious places, post office, bank, hospitals, vegetation, companies etc. They can provide more learning experiences to that of the classroom environment. They can enrich and improve the learning abilities of secondary schools when they embark on a field trip to these places, hence learning will become real and permanent.

Amosa (2013) affirmed that community resources have all the instructional environments whereby teachers and learners get helping hands through real-life experiences with the locally available supports or assistance that would make the teaching or learning process to be real and meaningful to the teachers and learners. Bakare (2011) described community resources as resource persons and materials resources that are within the geographical area of both the teachers and learners that assists or supports information and learning in the class.

Teacher qualification is a pre-requisite requirement for meeting the objectives of the curriculum. It is the most significant factor in improving students' achievement. Teacher qualification is the academic and professional credentials that enable a person to become a registered and qualified teacher at all levels of education. It also relates to the acquisition of relevant knowledge, skills, competence and creativity needed for quality productive engagement in the teaching profession. (Etiubon & Benson, 2014).

The Education and training commission of Europe (2010) posited that teacher qualification is an essential factor that offers learners personal fulfilment, improved social skills and more diverse employment opportunities. Afangideh (2011) noted that professional preparation is needed through adequate and informed exposure to courses for teaching effectiveness which influences students' performance. The teacher is supposed to be an initiator of programmes, to facilitate the process of education, to be a practitioner in his field and to foster the

ideals of his profession (Stinerhart, 2012). For the teacher to be able to do all these successes and to inculcate the desirable habit and attitude, he or she needs adequate human and material resources. Darling-Hammond (2014) indicated that teachers improve year after year, thereby improving in skills, knowledge and techniques of teaching.

Teacher experience is the increased awareness of diversifying search for new ideas, new commitments and new challenges. Teachers' experience and knowledge of subject matter are unique qualities for teaching effectiveness. According to Rice (2010), the scale of the effect of teacher experience varies depending on the teacher's level of education and the subject area. He further opined that experience gained over time boosts the knowledge, skills, and productivity of workers. These qualities facilitate students' skills and abilities to think, analyse, and also understand concepts. Experienced teachers are a great asset to apprentice teachers who need advice,

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encouragement and continuous mentorship. Okey (2012) indicated that experience is directly related to the teachers' ability to plan lessons, address different responses and questions from the student, reflect on their teaching effectiveness and their ability to stimulate students' inquiry.

Statement of the Problem

Visual Art is one of the vocational subjects which can help an individual to be self-reliant. It is designed to help an individual acquire practical skills, basic and scientific knowledge and the attitude required as craft men and technicians at a sub-professional level (FRN, 2013). Current usage of the term Visual Arts includes Fine Arts as well as the Applied or Decorative Arts and craftworks such as cloth weaving, Batik, Tie and Dye making canoe building, calabash decoration, blacksmithing, bead-work, basketry, embroidery, leatherwork, mat weaving, painting, pottery, sculpture, woodwork etc are referred to as community resources.

Yusuf (2014) work on junior secondary school teachers' attitude to and use of community resources in teaching social studies in Ilorin. The result revealed that the majority of junior secondary school social studies teachers in Ilorin have a positive attitude toward the use of community resources, while very few make use of community resources. However, the researcher focused on attitude to and use of community resources in social studies. But not secondary school teachers attitude towards community resources in Visual Arts. Ajayi (2005) suggested several factors as being responsible for this poor performance. These factors range from that of Visual Arts teachers to students' characteristics, learning environment and the nature of the subject. Thus, there is the need to do further research on how to enhance students' performances in Visual Art. This aroused the interest of the researcher to determine the secondary school teachers' attitude towards community resources for teaching Visual Arts in Kwara State.

Research Hypotheses

Based on research questions two and three, the following hypotheses are derived

HO₁: There is no significant difference between the qualified and unqualified Visual Arts teachers in their attitude towards community resources in teaching Visual Arts students.

HO₂: There is no significant difference between the attitude of experienced and less experienced Visual Arts teachers towards community resources in teaching Visual Arts students.

Methodology

This study is descriptive research, using the survey method. The target population for this study was all Vocational and technical teachers in Kwara State Secondary Schools, while the sampled population included all Visual Arts teachers in Secondary Schools in Kwara State. Random sampling techniques were used to select 150 visual art teachers from 131 purposively selected schools in Kwara State. Fraenkel and Wallen (2000) described the target population as a larger collection of research subjects on which a researcher would like to generalize his findings but which are not readily available.

The instrument for this study was a researcher's designed questionnaire titled "Questionnaire on Visual Arts Teachers' Attitudes towards Community Resources". The questionnaire comprised two major sections: A and B. Section A consists of general information on the name of the school, teachers' qualification and teaching experience. Section B of the questionnaire, which composed 18 major items elicited information on the Teachers' Attitude towards the use of community resources in Visual Arts Teaching/ learning. It consisted of both positive and negative responses. An adapted 2 point Likert – scale was designed. These are Agree and Disagree. Validation of the research instrument was done by giving the drafts of the questionnaire to 15 experienced and qualified Visual Art teachers in Oyo for face and content validity. Their inputs and observations were reflected in the final questionnaire. The reliability of the instrument was determined by subjecting it to the test re-test method. The validated questionnaires were administered within three weeks, to 20 Visual Arts teachers drawn from Secondary

Schools in Osun State. Pearson Product Moment Correlation Coefficient formula was used to analyze the data. The coefficient value of 0.8 was obtained which showed a fairly reliable coefficient of the instrument. The data collected were analyzed using frequency count, mean and percentage for research question one, two and three. t-test statistical analysis at 0.05 level of significance was used to test hypotheses one and two.

Results

HO₁: There is no significant difference between the qualified and unqualified Visual Arts teachers in their attitude towards community resources in teaching Visual Arts students.

Table 1: t-test analysis on the attitude of qualified and unqualified Visual Arts teachers -

Qualification	N.	Mean	SD	df				
Qualified	120	3.3167	.6979	148	2.291	.023	Unqualified	30
	2.9667	.9279						

Significance at 0.05

From table 1, the value was not significant because the significance of t which was .023 is less than the alpha value of 0.05. Thus, the null hypothesis which states that there is no significant difference between the qualified and unqualified Visual Arts teachers in their attitude towards the use of community resources in Visual Arts is hereby rejected.

HO₂: There is no significant difference between the attitude of experienced and less experienced Visual Arts teachers towards community resources in Visual Arts students.

Table 2: t-test analysis on the attitude of experienced and less experienced Visual Arts teachers in the use of community resources

Experienced	Number of respondents	Mean's score	Standard deviation	Degree of freedom	Calculated value	Sig. (2 tailed)
Experienced	129	48.6667	8.4966			
Less experienced	21	48.3810	10.4999	148	.138	.890

Significance at 0.05

As shown in Table 2, the t-test analysis of this score revealed a value of .138. Thus, the significance of (t) .890 was greater than the alpha value of 0.05. This implies that the null hypothesis which states that there is no significant difference between the attitude of experienced and less experienced Visual Arts teachers in the use of community resources is hereby not rejected.

Discussions

The research findings of the study are discussed about the research question and the research hypotheses. Research findings concerning teachers' attitude showed that the Visual Arts teachers' have a positive attitude towards community resources in Visual Arts teaching. This finding supports the findings of Amosa (2013) who stressed that community resources have all the instructional environments whereby teachers and learners get helping hands

through real-life experiences with the locally available supports or assistance that would make the teaching or learning process to be real and meaningful to the teachers and learners.

On the influence of teachers' qualification towards the use of community resources, the findings revealed that there was a significant difference between the qualified and unqualified Visual Arts teachers in their attitude towards the use of community resources. The finding supports Afangideh (2011) who noted that professional preparation is needed through adequate and informed exposure to courses for teaching effectiveness which influences students' performance.

Also, on the influence of teachers' experience towards the use of community resources, the finding showed that there was no significant difference between the attitude of experienced and less experienced Visual Arts teachers towards the use of community resources in Visual Arts teaching. The finding contradicts Rice (2010) who opined that experience gained over time, boosts the knowledge, skills, and productivity of workers. These qualities facilitate students' skills and abilities to think, analyse, and also understand concepts. Experienced teachers are a great asset to apprentice teachers who need advice, encouragement and continuous mentorship.

Conclusion

The results of this study indicated that most Visual Arts teachers have a positive attitude toward community resources. It can be concluded that unqualified Visual Arts teachers had high attitude score. This indicated that

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there was a significant difference between the qualified and unqualified Visual Arts teachers in their attitudes towards community resources in Visual Arts teaching.

On the influence of experienced and less experienced Visual Arts teachers, the research finding showed that there was no significant difference between the attitude of experienced and less experienced Visual Arts teachers towards community resources in Visual Arts teaching.

Recommendations

The following recommendations are made based on the findings of the study.

1. Government and proprietors of schools should employ more Visual Arts teachers, the number of Visual Arts teachers is very inadequate in Kwara state.
2. The school administrators and proprietors of schools should always provide fund for Visual Arts materials and equipment, provide good studio, and encourage the use of community resources.
3. Seminars, workshops, and in-service pieces of training should be organized for teachers to enable them to acquire the necessary skills, update their knowledge, and develop them on the proper use of community resources.
4. Finally, Visual Arts authors or textbook writers are advised to make specific recommendations regarding the relevance of community resources which teachers can integrate into teaching Visual Arts.

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