

An Appraisal Of Students' Performance In Cultural And Creative Arts: A Case Study Of Igbo-Etiti Local Government Area Of Enugu State

Okechukwu, Chinonso Vivian

Department of Music, Drew-Philips
Tech Magnet Academy

Prof. Onuora-Oguno, Nnamdi C

Department of Music, Nnamdi Azikiwe
University, Awka

Abstract: The Cultural and Creative Arts (CCA) is an integration of Music, Visual Arts, Drama and Dance in which a student is expected to grow into alongside the cultural heritage of his people. Students are expected to perform naturally as a product of the cultural aid, appreciate and acquire the elements of their cultural heritage. The purpose of this work is mainly to appraise the performance of cultural and creative arts students in secondary schools using Igbo-Etiti Local Government Area of Enugu state as a case study to find out the students' performance in the subject, also to find out if there is a problem affecting their performance and suggest possible solutions which can help to improve the performances of students in the subject, or if their performance is good, then proffer solutions that will make their performances better. The study intends to recommend solutions to the problem inherent in teaching and learning of CCA, and hope that an effective application of them could bring a positive result. This study is carried out using questionnaires and interviews which are structured to address the topic of the study. The population for this study stood at 360 which comprises of 350 Students, 6 academic heads and 4 teachers of Cultural and Creative Arts. Mean and standard deviation are the techniques and tools used in analyzing the data gathered for the study. From the result of the findings of the research, it was discovered that the most problematic issue is the lack of CCA teachers. Some other problems are; inadequate instructional material, poor orientation of parents on the relevance of CCA subject, inadequate funding for the study of CCA, and few others. From the findings, conclusion and recommendations were made.

Keywords: Appraisal, Students' Performance, Cultural and Creative Arts (CCA)

I. INTRODUCTION

Cultural and Creative Arts as a concept/subject is an integration of Music, Visual Arts, Drama and Dance in which a student is expected to grow into and with the cultural heritage of his people. He is expected to perform naturally as a product of the cultural aid, appreciate and acquire the elements of his cultural heritage.

Although, Music, Art and Drama has been in existence right from the inception of time and found in all living things, it still has to be taught both by oral tradition and scholarly methods. Teaching in itself is defined as the organisation and conduct of learning experiences. The purpose of teaching is to facilitate learning. Teaching is the activity of a person who

stimulates and guides learning by organising and conducting the learning experience of his students. A crucial point in understanding the relationship between teaching and learning is that it is the student who learns and that every student should also do his or her own learning i.e. the teacher teaches while the assimilation and understanding is done by the students themselves. Teaching mainly serves to arrange the learning environment for the student and to increase the efficiency of his or her learning.

CCA as a subject in schools today, is an integral part of the school curriculum. The novelty of the subject in Nigerian school system has to a large extent called for the students' interest in music, arts and drama. When it is appealing and interesting to the students, then they are interested in the

subject. CCA develops the intellectual faculty of an individual.

CCA education helps students to know more of their culture. According to Ugoo-Okonkwo (2014):

Any society that seeks relevance must make every effort to give its citizens the best educational exposure which starts from the basic level of education. Basic education gives young people the opportunities necessary to acquire the knowledge, skills, values, and attitudes which they need to live happy, productive lives as individuals who have social duties to discharge for the betterment of life in the society. Hence, it is pertinent that the curriculum at this level of education should be designed in such a way that it can effectively reflect the needs of individuals in the society as well as the aspirations of a given society. Any organization or institution that is planning to use education to propel its developmental programmes must ensure that their curriculum encapsulates the totality of the body of knowledge, competencies, skills, attitudes and values as well as the basic needs of the people for whom the curriculum has been designed. (p.1)

Adaralegbe in Ugoo-Okonkwo (2014) agreed as he stated that: "the proper education of our children with respect to the total culture and the acquisition of skills, understandings, appreciations and attitudes necessary for successful living is the primary purpose and reason for existence of the educational enterprise." (p. 1)

Following the creation CCA, it was created on the basis of the objectives of the Universal Basic Education (UBE). The objectives of the UBE Programme as stated by the FGN/FME (2000) are as follows:

- ✓ Developing in the entire citizenry a strong consciousness for education and commitment to its vigorous promotion.
- ✓ The provision of free, universal basic education for every Nigerian child of school-going age.
- ✓ Reducing drastically the incidence of drop-outs from the formal school system (through improved relevance, quality, and efficiency).
- ✓ Catering for the learning needs of young persons, who for one reason or the other have had to interrupt their schooling, through appropriate approaches to the provision and promotion of basic education.
- ✓ Ensuring the acquisition of the appropriate levels of literacy, numeracy, manipulative communicative and life skills, as well as the ethical, moral and civic values needed for laying a solid foundation for lifelong learning. (p. 4)

CCA education gives learners the opportunity of knowing their culture since one cannot talk about the music and art of a people without talking about their culture. Music, art and drama cannot be separated from the culture of a people because, they are interwoven. Every culture practice involves and employs the use of music, visual art and drama. For example, the coronation of a king, the celebration of festivals, etc. employs music, visual art and drama which form as a cultural storage for such historical events and cultural practices.

According to (Obioma in Ugoo-Okonkwo 2014), the Federal Government decided to merge and restructure Visual Arts, Music and Drama subjects into one subject referred to as

Cultural and Creative Arts (CCA) for Basic Education in Nigeria as a result of the following needs:

- ✓ the need to achieve Universal Basic Education in the training of future generations of Nigerians;
- ✓ the need to encourage partnerships among Nigerians in promoting our rich cultural heritage and creativity;
- ✓ the need to infuse certain emergent issues such as gender sensitivity, world globalization, health issues, etc into the curricula;
- ✓ the need to re-orientate Nigerians to have positive values for the enhancement and development of the Nigerian society;
- ✓ the need to properly equip young Nigerians with manipulative skills which will make them self-reliant job creators. (p. 5)

CCA under the national policy on education of the 6-3-3-4 educational system of Nigeria, has been included in the secondary school curriculum, meaning that CCA has been given recognition or has been made mandatory from JSS (1) to JSS (3). Their curriculum includes both the theoretical and practical aspects of the subject.

The curriculum for the new subject is sub-divided into three parts, according to the Universal Basic Education (2008: v), they are:

- ✓ Lower Basic Education comprising, classes 1 - 3 (primary 1 - 3)
- ✓ Middle Basic Education comprising classes 4-6 (primary 4-6)
- ✓ Upper Basic Education classes 1 - 3 (junior secondary 1 - 3)

Teaching CCA is relevant because in the 21st century, it is important that every student in the nation should have an education in the arts. The importance of this is seen in CCA in the sense that it brings success in the society, success in school and learning, success in developing intelligence and as well as success in life.

The topic under study which is an appraisal of students' performance in Cultural and Creative Arts in selected secondary schools in Igbo-Etiti Local Government Area of Enugu state is a research which requests the assessment of selected secondary schools in Igbo-Etiti Local Government Area to find out the performance of students in Cultural and Creative Arts as a subject in the schools.

Also, it demands that if there is poor performance, the causes should be researched and stated and as well find and suggest possible remedy/solutions to the problems.

II. THE CONCEPT OF APPRAISAL

Appraisal is a word which the meaning is given differently according to different instances. In relation to this study, appraisal according to Cambridge Dictionary is defined as "the act of examining someone or something, in order to judge their qualities, success or needs". As the Dictionary.com defined it, it is "the act of estimating or judging the nature or value of something or someone", (Internet Source: Thesaurus.com 2018).

Appraisal can be understood to be the official or formal assessment of the strengths and weaknesses of someone or

something. Appraisal often involves observation or some kind of testing. When you make an appraisal of something, you consider it carefully and form an opinion about it. Appraisal could also be seen as a cognitive response by an individual facing an event within a given environment.

From the above conceptual review of appraisal, this study recognizes the need for the assessment of students performance in Cultural and Creative Arts.

III. STUDENTS' PERFORMANCE

The Free Dictionary defines student as "one who is enrolled or attends classes at a school, college, or university". It went ahead to explain that its one who studies something or an attentive observer. According to Encyclopedia Britannica, "a student or pupil is a learner or someone who attends an educational institution". In its widest use, student is used for anyone who is learning. In the Nigerian educational system which is classified into four system known as 6-3-3-4 system of education implies six years in primary school, three years in junior secondary, three years in senior secondary and four years in the university. However, the number of years to be spent in university is mostly determined by the course of study. Some courses have longer study length than others. Those in primary school are often referred to as pupils. Those in university as well as those in secondary school are being referred to as students.

In educational institutions, success is measured by academic performance of the students, or how well a student meets standards set out by government and the institution itself. Bell (2001) opined that:

although education is not the only road to success in the working world, much effort is made to identify, evaluate, track and encourage the progress of students in schools. Parents care about their child's academic performance because they believe good academic results will provide more career choices and job security, (p. 2)

Hence, she also asserts that "academic performance was often measured more by ear than today. Teachers' observations made up the bulk of the assessment, and today's summation, or numerical, method of determining how well a student is performing is a fairly recent invention."

IV. CULTURAL AND CREATIVE ARTS

In this age and time, many parents and teachers are yet to realize the significance of Arts education to a child's educational development and personal growth. Pablo Picasso asserts that "Every child is an artist, the problem is how to remain an artist once he grows up." Creativity is an innate aspect of our humanity, possessed by everyone, including children. It is the responsibility of parents and teachers to help the children nurture this latent skill through systematic artistic engagements. Art plays an important role in our schools for balanced education and a child that does not receive art education is denied this opportunity. The cultural and creative arts are unique tools to stimulate and enrich learning. The arts are an integral part of a complete, successful and quality

education. Cultural and Creative Arts education is the foundation of a balanced creative, cognitive, emotional, aesthetic and social development of children, youth and life-long learners.

"Creativity is a characteristic given to all human beings at birth." Opined by Abraham Maslow (1908-1970).

All humans have creative potentials. The arts provide an environment and practice where the learner is actively engaged in creative experiences, processes, and developments. Arts Education contributes to an education which integrates physical, intellectual and creative faculties and makes possible more dynamic and fruitful relations between education, culture and the arts.

William Bennett puts it that, "The arts are an essential element of education, just like reading, writing, and arithmetic...music, dance, painting, and theatre are all keys that unlock profound human understanding and accomplishment. Art is essential in your child's education, because it instils in children the habits of mind that last a lifetime: critical analysis skills, the ability to deal with ambiguity and to solve problems, perseverance and a drive for excellence. Also, the creative skills children develop through the arts carry them towards new ideas, new experiences and new challenges, not to mention personal satisfaction. This is the intrinsic value of the arts and it cannot be overestimated.

Art is a unique way of knowing and understanding the world. Purposeful visual art activities expand children's ways of exploring, expressing and coming to terms with the world they inhabit in a structured and enjoyable way. Children first learn to respond aesthetically to their environment through touch, taste, sound and smell and their natural curiosity suggests a need for sensory experience. Visual art education helps to develop sensory awareness, enhances sensibilities and emphasizes particular ways of exploring, experimenting and inventing."

"An elementary school that treats the arts as the province of a few gifted children, or views them only as recreation and entertainment, is a school that needs an infusion of soul. That art is an essential element of education, just like reading, writing, and arithmetic." –William Bennett (1986)

Adeniyi (2016) stated that,

The Nigerian National Policy on Education recognizes the "cultural and creative Arts" as a core subject at both elementary and junior secondary school levels, but Creative Art practices in our secondary schools is presently relegated to the background. Parents encourage their children to pay more attention to science-based disciplines. Many are of the opinion that creative art is only for the gifted, which is absolutely wrong. The Cultural and Creative Arts curriculum, if well implemented, is expected to produce creative, patriotic and productive Nigerians who will contribute optimally to national development, irrespective of their chosen professions. (p.10)

V. CONCEPT OF TEACHING AND LEARNING

Teaching, according to Onwuka (1981) "are the various activities which a more experienced person undertakes in order to enable others learn" (p.160). Hart (2000) also describes teaching 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" (p. 231). Kehinde (2013) also adds that "teaching is a pedagogical activity that requires the transmission of knowledge, ideas and values from the teacher who possess a mastery of the subject matter to the learner. This means that teaching has to do with many activities and processes by which human beings are assisted to learn what are regarded' as useful". Ezugwu (2014) opines that:

Teaching involves some activities on the part of both the teacher and the learner, whether in the classroom or outside the classroom situation. It implies then, that 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 person who imparts is the teacher; the person who receives is the learner; while the process is teaching, (p. 38).

Moore in Ezugwu (2014) further describes a teacher as "one who intends to take pains to see that knowledge is acquired by varying his methods, if necessary, to bring about learning". (p.39)

In cultural and creative arts, teaching involves much more than mere standing in class to talk to students. The National Policy on Education (2004) highlighted the objectives of cultural and creative arts 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 society. Apart from theory, creativity and musical aptitude, attention should be given to the acquisition of skills and competencies. Students are required to learn from the teacher and understand the technicalities in the manipulation of the various practical teaching materials as well as show mastery in practical aspect of the subject.

Effective teaching enhances education as education plays a lead role in the development of an individual and the society. Onuora-Oguno & Ezugwu, (2017) posited that "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" (p. 201). Teaching also cuts across classroom activities and academic environment. The control of culture, helping people appreciate things and improve are forms of teaching. Onuora-Oguno, (2017), opined that:

The control of culture (and its production) is seen as far more important than the control of political and geographic borders. Whether he goes by the parlance teacher, tutor, lecturer, instructor, those who help others to appreciate things and improve can be referred to as teachers (p. 155).

Looking at the definition of learning, it has been given in different ways. Dennis in Ezugwu (2014) sees learning 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. 40). Thorpe in Nnachi (2007), says that "learning is a process that manifest itself by adaptive changes in behaviour as a result of experience" (p. 4). Radocy and Boyle in Ezugwu (2014) define learning "as an observable change in behaviour due to experience, which is not attributable to anything else" (p.40). She further explained that, until there is an influence

or a change in behaviour, learning cannot be said to have taken place. Brower and Hilgard in Ezugwu (2014) uphold that "learning can generally be described as growth, development and experience. It is 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 must give attention to the type of behaviour involved and kind of change desired".

VI. APPLYING LEARNING THEORIES IN TEACHING CULTURAL AND CREATIVE ARTS

In order to effectively apply learning theories to teaching practices, the cultural and creative arts teacher needs to understand the learning theories as principles that have been. However, the events in classrooms are influenced by many different variables and no single theory can take care of all the variables. The teacher has a complicated job; he has to consider the various sources of knowledge and theory that exist, take into account the very specific classroom situation and students he is facing and determine when and how theories can inform his practice. Teachers in the classroom experience what Lortie (1975) called the "multidimensionality and simultaneity of teaching" (p. 17). For these reasons there is not a one-to-one correspondence between theory and practice. Integrating theory into practice involves a process of developing a deep understanding of how people learn, what influences motivation, what influences development, what counts in the social context, etc. For cultural and creative arts teachers in upper basic Education, therefore, learning theories provide some guidance in making decisions about teaching strategies.

In applying these theories, the following may be considered:

USE OF REINFORCEMENT

Reinforcement is a very important tool in the hands of the teacher. The principle of reinforcement can be applied in the learning of music in the upper basic education by rewarding the students' right responses immediately the responses are made. Maduakonam (1998) asserted that "a teacher who knows how to use reinforcing words and objects to encourage the learner will notice that willingness to learn will always be there." (p. 15) Reinforcement is the central idea in the concept of learning proposed by B. F. Skinner, a leading figure in research dealing with operant or instrumental conditioning (Lindgren:1973). Skinner emphasized the need for constant and immediate reinforcement of the learner. He believes also that reinforcement may occur continuously or intermittently.

TEACHING CULTURAL AND CREATIVE ARTS STAGE BY STAGE

The teacher on a typical day for cultural and creative arts practical, taking music as an example can introduce a song, sing the melody through after which it will be taught part by part. The song will then be taken phrase by phrase so that the learners will find it easier and interesting to learn. Same

applies to visual art painting or drawing. This teaching method was supported by progressive learning theories which observe that if complex material is broken down into its essential ideas, any student can learn any subject matter. In other words learning can effectively proceed in an incremental manner, small steps at a time with this method, the students will thus be motivated to learn as they see their own progress in learning. Following this idea, Garretson in Ugoo-Okonkwo (2014) indicates that "the students are led from the known to the unknown." (p.26) In other words, it is logical that the study of any unit of work should begin with what children know from their own experience, thus the acceptable order of learning proceeds from the *here, now and known* to the *there, far away*, and *unknown*. In other words, it is better for one to move from the known to the unknown, to ensure a smoother transfer of knowledge.

PAIRING LIKABLE AND UNLIKABLE TOPICS

Observations in Pavlov's Classical Conditioning (1927) can be applied on the teaching and learning of cultural and creative arts in the upper basic education by pairing topics which the students do not like with those they like so as to sustain students' interest. Eventually, the disliked topics will begin to elicit the same learning response with the liked topics. It is observed that student's interests wane when they cannot make appreciable progress on certain topics in their scheme of work.

Connectively, the principle of spontaneous recovery put forward by Pavlov (1927) can be gainfully employed in cultural and creative arts teaching and learning by interspersing learning periods with practical classes. Hence, students' interests in abstract topics can be sustained when paired with the practicals like singing, clapping, playing of simple melodic and harmonic instruments, drawing, painting, crafting and acting. Through these activities, lessons will be enjoyable and interesting thereby sustaining the learner's interest.

USE OF APPROPRIATE INSTRUCTIONAL MATERIALS

When the appropriate instructional materials are used, it enhances the students' ability to learn Leonhard & House in Ugoo- Okonkwo (2014) assert that "the learning and thinking of young children are linked to the concrete, seeable and the touchable." (p.27). For example, if a teacher wants the students to know what a guitar is, rather than describe it, it is better to present it to the students followed by explanations. This is in line with the learning theory of Thorndike (1935). Instrumental Conditioning, which emphasizes the use of adequate apparatus that blends with the objective, content and method to teach any particular topic to satisfaction in learning and achievement. For example, in teaching the- scale, the modulator could be used in drilling the learners. The modulator will, no doubt, help the learner in pitch memorization as different notes are pointed at on the modulator while the learners are instructed to sing each note that is pointed at. Learning the scale with the use of a modulator is a necessary prelude to music sight reading from the staff notation.

Ugoo Okonkwo (2014) emphasized that "learning depends on the nearness of stimulus and response. In other words, the appropriate materials should be used at the appropriate time they are required." (p.27)

EXPLOITING STUDENTS EXPERIENCE

Cognitive learning theories believe that students create knowledge rather than receive knowledge. In other words, it recognizes that students construct knowledge based on their experiences. Hence, the teacher is expected to employ the discovery method of teaching. This will enable the student to reorganize his own perception and previous learning experiences in order to gain unique or discover new relationship for himself. In line with the above, Ikibe (2009) was of the opinion that "verbal description and definitions ought to come only after the active experience has been made." (p. 102)

ACTIVE PARTICIPATION OF STUDENTS IN LEARNING

An old Chinese proverb states 'if you tell me, I will forget, if you show me, I might remember if you involve me, I will learn'. (Ugoo-Okonkwo 2014). Therefore, activities that sustain and induce learner's active participation must be provided. Skinner's Operant Conditioning (1954) emphasized that response must be made by the learner for learning to occur. In support of this Ikibe (2009) rightly pointed out that "active musical experiences are the only ways learners can get to understand what they learn in music." (p. 102) Therefore, there is need to involve most if not all the students during teaching, if the teacher's intention is to improve long time retention of what has been learnt. Research has proved that students retain information when they are involved (Bonwell&Eison: 1991), (Sutherland &Bonwell: 1996).

PROBLEMS FACING THE TEACHING AND LEARNING OF CULTURAL AND CREATIVE ARTS IN NIGERIA

Cultural and creative arts education is one of the mediums for achieving educational goals. But it appears that it has been relegated to the background in our schools. As a result, students who are naturally gifted in music, arts and drama are denied the opportunity to develop their talents and so cannot contribute effectively to the cultural growth of the nation. It is necessary at this point to outline some of the problems that are militating against effective music teaching and learning in the junior secondary schools in Nigeria.

Some of these problems are;

NON-AVAILABILITY OF INSTRUCTIONAL MATERIALS

According to Ojukwu (2011) "Instructional materials are those equipment that aid in teaching and learning. They are materials that help in the transference of information from one to another. They effectively support instruction". (p.44) "Instructional materials play a key role in the changes that move toward inquiry-central, standard-based instruction"

(Internet Source: [wiki/answers.com](http://wiki.answers.com)). The importance of having variety of instructional materials is that the learner will be given an opportunity to widen his/her acquired knowledge and effectively helps the teacher in theory teaching class or in practical assessment, Instructional materials can easily be used to teach and motivate the students.

Cultural and creative arts, by its very nature as a theoretical as well as a performing art, involves a broad scope of educational resources. A school that has cultural and creative arts in its programme finds that the subject is more demanding of funds for instructional materials than some other subjects. The government and school find it difficult to meet up with the educational cost. This has resulted in many schools lacking instructional materials and other musical equipments for effective cultural and creative arts teaching and learning. Affirming the above issue, Mbanugo (1991:105) said "in the face of rising costs and dwindling educational funds, music education (which is part of cultural and creative arts) in Nigerian secondary schools has become very badly hit". Buttressing Mbanugo's assertion, Onwuka in Ojukwu (2011) lamented on the dearth of instructional materials and said:

The dearth of musical instruments, books, instructional aids and other facilities in the country militate seriously against effective music studies and practice. It was observed that the majority of the institutions in Anambra State do not have books, instruments and other facilities for effective music education. (p.44)

The position of the above statement is same in Enugu state, and as it is with music studies so it is with arts and drama which all makes up cultural and creative arts.

Cultural and creative arts is basic to education and investment on the instructional materials for effective teaching and learning ought to be the concern of anybody who has a stake in education. Instructional materials are very crucial to the proper implementation of any curriculum because they form part of the curriculum materials used in education process. To this effect, the United Nations Educational, Scientific and Cultural Organization (UNESCO) (1998:24) wrote, 'it is advantageous to ensure that indigenous authors are sensitized and encouraged to produce instructional materials'. Shortage of instructional materials to a large extent hinders the effective teaching and learning of music. Okafor in Ojukwu (2011) confirmed this and wrote, "the apparatus for teaching is either in short supply or decrepit". (p.45)

POOR TEACHING METHODOLOGIES

Poor cultural and creative arts teaching methods have continued to persist due to inability of the teachers to apply effective learning principles in the teaching and learning of cultural and creative arts. Ajewole (2001:36) warned against such attitude and said that "music as a specialized area of discipline has to be learnt and understood properly". This applies to other aspects of cultural and creative arts. The skill in cultural and creative arts can only be acquired through good and appropriate teaching methods. Mbanugo (2006:43) also pointed out that 'some Nigerian music educators consider learning theories esoteric'. According to him, teachers fail to realize that 'learning theories need to be adequately applied for

effective teaching'. Cultural and creative arts education in Nigeria can only prepare students for changing the artistic and cultural landscape if good and appropriate teaching methods are applied in cultural and creative arts teaching and learning.

TEACHERS' INCOMPETENCE

Cultural and creative arts teacher's competence and its relationship to student's performance have been of serious concern in Nigeria. The government of Nigeria recognized the importance of cultural and creative arts in national development and listed it as one of the subjects for which specialist teacher should be provided. This notwithstanding, the teaching and learning of cultural and creative arts in the secondary schools have been through many problems and the worst of it all is the lack of interest shown by the students in the subject. This has resulted in many people having some doubts about the competencies of music teachers and the teachers of other aspects of cultural and creative arts in the secondary school. According to Ikeme & Offorma in Nwokenna(2006:48) "a teacher needs to be competent both in the content and subject pedagogy to make his teaching interesting to the learner". Teachers ought to seek better ways of helping children to grow and develop their musical responsiveness. Nye & Nye in Ojukwu (2011) asserted that "children learn best when they see meaning and have a part in establishing their purposes". Cultural and creative arts teachers should strive to teach for transfer. The extent of transfer of any academic subject depends on the teaching method. A student begins to learn when he becomes deeply involved in the learning situation. The vehicle for transfer of learning is the method a teacher employed in teaching or presenting the lesson. Maduwesi (1999:18) asserted that "it is the teacher's responsibility to create or influence desirable changes in behaviour or in tendencies towards behaviour in his students".

ATTITUDE OF THE SOCIETY AND THE GOVERNMENT TOWARDS CULTURAL AND CREATIVE ARTS

Cultural and creative arts education is one of the mediums for "achieving educational goals. But it appears that it has been relegated to the background in our schools. The cultural and creative arts curriculum is expected to, at the end, produce people who are musically, artistically and dramatically literate and competent both in theory and practice. Unfortunately, this goal seems to be a herculean task. Music, fine art and drama is taught at various levels of educational ladder not only with a view to encouraging independent reflection, creativity and innovativeness among students. Most Nigerians look at teaching and learning of music and fine arts from a negative perspective. There is a lot of misconception about music and fine arts as a subject of study. Nzebuiri (1993:13) commented on the negative attitude of parents towards studying music. He observed that people who are ignorant of what music entails often react negatively towards anybody offering music as a course and can go to any length to discourage their wards from studying music. Same applies to arts and drama. Stressing on this issue, Onwuekwe (1998) wrote:

The society appears to put up nonchalant attitude towards music as a subject. When it comes to listening to good music, they have no objection but when the children of some parents want to offer music in external examinations, they are discouraged regarding music as a subject for dropouts. (p. 79)

The government also contributed to a large extent to this problem because they have not given enough attention to the subject in the area of work force and instructional materials. Most of the schools are not adequately staffed for cultural and creative arts studies. Speaking on the governments' neglect, Onwuka in Ojukwu (2011) commented:

The government is not willing to employ enough qualified music personnel that should match the existing workload; musical studies in particular are very poorly handled in terms of course content. The teachers and the taught are greatly dampened by such factors as the government's inability to enforce the copyright law, the lack of motivation and the insufficiency of the instructional materials, (p. 48)

The above assertion also affects the study of arts and drama.

Poor funding resulting to dearth of musical instruments and fine art materials/equipment and other facilities also militate against cultural and creative arts education. Cultural and creative arts by its very nature as a theoretical as well as a performing art involves a broad scope of educational resources. A school that, has cultural and creative arts in its programme finds that the subject is more demanding of funds than some other subjects. The government and school authorities find it difficult to meet up with the educational cost; they prefer purchasing equipment in other subjects that cost lesser fund than cultural and creative arts or spend money on those subjects they felt that have more prospects to the nation more than cultural and creative arts. This resulted in many schools being in serious shortage of musical, artistic and dramatic instruments and other instructional materials for cultural and creative arts teaching and learning. Shortage of instructional materials to a large extent hinders the effective teaching and learning of cultural and creative arts. Onwubiko (2010:35) buttressing the above assertion wrote, "critical needs of the children are modern classrooms, teaching materials, teaching and non-teaching staff, staff motivation and retraining. Children who lack teachers in the school have been ruined for life". Cultural and creative arts is basic to education and investment on the instructional materials for proper teaching and learning ought to be the concern of the government.

Poor curriculum has also been partly responsible for a chain of problems in the sector. For instance on the new 9-year basic education curriculum, music, arts and drama is grouped under cultural and creative arts. It is discovered that much of the content in the scheme of work are dramatic arts, fine and applied art with little music thereby making the content of music very scanty and dividing the attention given to fine arts and dramatic arts. Music teachers who are still in the field were not consulted at the planning and formulation of the curriculum. No workshop or seminar was organized to get the music teachers abreast with the new development in the curriculum, thereby putting the teachers in total confusion. The students who are naturally talented in music are denied

the opportunity to develop their talent and as a result cannot contribute effectively to the musical growth of the nation.

VII. RECOMMENDATIONS

With all the knowledge available to us in the world and Nigeria specifically it is very important that the study of CCA should be of paramount importance to the overall development of a child, knowing that the CCA is a combination of three subject which are subjects that instills creativity in a child and also develops a child's intelligent quotient. The following are recommendations on what could be done to improve the teaching and learning of CCA thereby enhancing the performance of students in the subject in Igbo-Etiti LGA of Enugu state.

PROVISION OF CCA TEACHERS

Recruiting seasoned graduates of music, fine art and dramatic art is of utmost importance so that the students will be imparted with the right study mechanics and practical ability under the right conditions. It will also be very important that teachers of CCA being employed are scrutinized carefully so as to ascertain to what level they know and can pass/impart knowledge to students.

PROVISION OF INSTRUCTIONAL MATERIALS

Negligence and ineptitude is one of the problems with the educational system in Igbo-Etiti LGA of Enugu state. This is traceable to government and school administration. Schools should be equipped with basic materials for CCA instruction. Studios and theatre should be made available and equipped for the teachers and students to use. CCA is a necessary subject and should be given the necessary attention due it.

There is a very strong positive significant relationship between instructional resources and academic performance. It is understood that schools with more materials performed better than schools with less materials. This is why private schools performed better than public schools because of the availability and adequacy of teaching and learning materials. This has made it that students' performance is affected by the quality and quantity of teaching and learning materials.

ORIENTATION OF PARENTS ON THE RELEVANCE OF CCA

Usually parents/guardians show little or no regard for music, fine art and dramatic education which leads to the nonchalance exhibited by this group towards the literacy of cultural and creative arts. Parents should be made to understand the relevance of CCA, knowing the fact that it develops a child's creativity and intelligence quotient. They should be informed that Cultural and Creative Arts promote our rich cultural heritage through the display of culture in drama, engaging in cultural music and production of artworks for cultural revival. They should also know that the subject equips young Nigerians with manipulative skills which would make them job creators and self-reliant. Students may pick a

profession in Fine Arts and become a professional painter, graphic designer or a craftsman producing weaving, dying cloths or a photographer. They may also become professional musicians or practicing dramatists and visual artists. It contributes to all-round development of child through its social functions as the child interacts with others and also develops the child vocationally, socially, physically and mentally through various activities in drama, fine art and music.

ADEQUATE FUNDING FOR TEACHING OF CCA SHOULD BE MADE

Enough financial backup should be made available for the teaching and learning of CCA. CCA is a subject that is practical guided, therefore it needs fund to purchase/maintain the materials used in teaching the subject.

ADOPTION OF PRACTICAL CLASSES

Practical classes should be adopted in teaching CCA. This will help make the class interesting and more meaningful to the students. It will instill creativity in the students as they try to practice what they are learning.

When you do something with your own hands you remember better. Practical work promotes experiential learning and encourages self-learning. Practical work familiarizes students with tools and equipment that he will be required to use thus leading to perfection.

IMPROVEMENT OF WORKING AND EMPLOYMENT CONDITIONS FOR TEACHERS

The necessity of prioritizing human resource development in educational systems cannot be overemphasized. Among the strategies for action that will contribute directly to an improvement of the quality of education is a sustained investment in the professional development of teachers and the improvement of their working and employment conditions.

Considering the findings of the researcher, it is understood that some of the schools especially the private schools in Igbo-Etiti LGA cannot afford to employ CCA teachers. By this the schools need to improve their working and employment conditions for teachers in order to attract qualified teachers of CCA.

VIII. CONCLUSION

This study is to appraise the students' performance in cultural and creative arts in secondary schools using Igbo-Etiti local government area of Enugu state as case study. The data collected from the field has been analyzed and results given and relevant recommendations made.

These recommendations were on improving the performance of students in CCA, knowing that the study of CCA cuts across Music, Fine arts and Dramatic arts, none of them needs to be left behind. These are subject that are most visible to instill creativity into the students' sub consciousness. It is a subject that tends to develop the intelligent quotient of

students. It is a subject that creates awareness of the existing environment and the cultural norms surrounding the students.

Igbo-Etiti LGA has not done well in treating the subject CCA from the findings made, therefore needs a follow up with the recommendations made in the course of this research in order to make an improvement in the performance of students in CCA.

CCA would be really loved and deeply appreciated when the right attitude is put into teaching and learning it. Therefore, such attitudes should be worked on and improved upon by all concerned that is the government, school authorities, teachers, parents and students.

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