EVALUATION OF THE IMPLEMENTATION OF ART CURRICULUM OBJECTIVES IN COLLEGES OF EDUCATION IN SOUTH WEST, NIGERIA

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ABSTRACT
This study evaluated the implementation of the art curriculum objectives in colleges of education in South West, Nigeria. The study was designed to: identify the quality of the new course contents of art curriculum in colleges of education, to state in specific terms, the differences in students’ performance in the old and new art curriculum, unveil the extent to which awarding institutions adhered strictly to the admission requirement/criteria as stipulated by the National Commission for Colleges of Education (NCCE), among others. Descriptive research design was adopted for the study because it is suitable for describing variables inherent in a study while also establishing how related these variables are. The population was all students and lecturers in South-West colleges of education. A sample of sixty (60) respondents from four (4) colleges of education were used for this study comprising forty (40) students from Fine and Applied Arts Department and twenty (20) lecturers from the same department. These were selected through the simple random sampling technique, a technique which afforded every participant an equal opportunity of being sampled. Four (4) self-structured questionnaires (students and lecturers) and an interview were used as instruments of data generation. A pilot study on 10 respondents was carried out and the reliability coefficient values for the instruments were 0.72, 0.78, 0.79 and 0.86 respectively. This depicts positively high reliability meaning that they are suitable for the study. Simple frequency count was used on respondents’ bio-data while simple percentage was used to present the information on the three (3) structured research questions. The findings of the study revealed that: there were differences between the quality of art work in the old and new art curricula, there exists a significant difference in performances of students after the change in art curriculum from old to new; institutions still adhere strictly to the criteria or requirements for the admission of students to study Fine Arts, among others. The study concluded that the National Commission for Colleges of Education (NCCE) should as a matter of necessity collaborate with other stakeholders to collectively provide sound qualitative education for all especially, Fine and Applied Arts practitioners. It recommended that if the status-quo will remain as it is in the minimum standard, efforts should be made to increase the number of credit units to 4 and raise the status of drawing to a compulsory course.

INTRODUCTION

Fine and Applied Arts curriculum for Nigerian Certificate in Education (NCE) programme covers a wide range of courses which each student is required to go through from the first year (100 level) to the third year (300 level). All the twenty (20) federal colleges of education, thirty-nine (39) state colleges of education, private institutions and polytechnics in Nigeria offer Fine and Applied Arts as Double Major (DM) while just three (3) colleges of education - Abia Sate College of Education (Technical), Arochukwu, Alvan Ikoku College of Education Owerri, Imo State and The College of Education, Agbor Delta State offer Fine and Applied Arts as Single Major (SM), (JAMB 2011).

The philosophy of NCE programme according to NCCE Minimum Standard (2002, 2008 & 2012) states thus:

it is to provide academic and professional training for NCE teachers in Fine and Applied Arts. It aims at developing students’ aesthetic perception, artistic talents and expression as well as stimulate interest and enquiries in practical and theoretical areas, particularly as they affect the teaching of art at the primary and junior secondary school levels. (p. 40)

To achieve these goals, the minimum standard went further to state in clear terms the objectives of the NCE programme as follows:

1. Training professional art teachers to fill and stabilize the manpower needs of the primary and junior secondary schools.
2. Equipping and providing the teachers with knowledge and skills for the promotion of Nigerian and world’s artistic and cultural heritage.
3. Developing in the “would be teacher” the ability to communicate effectively through the arts.
4. Equipping and providing the teacher with knowledge, understanding and skills in Fine and Applied Arts and
5. Preparing teachers to qualify for and benefit from teacher education at the university level.

These stated objectives are what the art curriculum is set to achieve. Curriculum is a concept which has attracted various views regarding its meaning and nature. Since the beginning of the 20th century when scholars began to articulate what curriculum is all about, various schools of thought have emerged to illuminate the discipline. The fluidity in the meaning of curriculum is inevitable, however, curriculum refers to all that happens in a formal school setting between the teachers and the learners.
OBJECTIVES OF THE STUDY

The aim of the study was to evaluate the implementation of the art curriculum objectives in Colleges of Education in South West, Nigeria. This will be justified by wanting to know whether the course contents are qualitative enough, implementation strategies of the objectives of the art curricula (old and new) and whether the art curriculum objectives are being achieved or not. To this end, the objectives of this study are to:

1. identify the differences that exist between the old and the new NCE art curriculum in colleges of education in South West, Nigeria.
2. investigate the conditions for the award of NCE certificates by awarding institutions in South West, Nigeria, with regards to strict adherence to standards
3. find out if the new NCE art curriculum benefited graduates of arts (art teacher trainee) and improved the quality of their work (performance) after training.

RESEARCH QUESTIONS

From the objectives, six research questions were generated and they include:

1. What differences exists in the old and the new NCE art curriculum in colleges of education in South West, Nigeria?
2. To what extent are the learning conditions for the award of NCE certificates strictly adhered to by awarding institutions in terms of implementation in South West, Nigeria?
3. How has the new art curriculum benefited arts graduates and improved the quality of their work?

METHODOLOGY

The research design used for this study was descriptive survey because it is the only research design that deals with present phenomenon and therefore appropriate for the population of the study. This study was conducted in the South West Geo-Political Zone of Nigeria. It comprises four (4) colleges of education within the six states (Lagos, Ogun, Ondo, Osun, Oyo and Ekiti) of the zone running NCE programme in Fine and Applied Arts.

The population of this study is made up of colleges of education in South West Nigeria running NCE Fine and Applied Arts. A total number of eleven (11) colleges of education were selected out of which 4 constituted the sample.

Sample and Sampling Technique

Simple random sampling was used to select four (4) NCE awarding institutions in the South-West, Nigeria from the list of available ones. From the selected schools, 60 subjects made up of NCE students and lecturers of Fine and Applied Arts Department were selected. A total number of 40 students was randomly selected with 10 students drawn from each of the 4 institutions. Also, 20 lecturers were selected; 5 from each of the 4 institutions.
Instruments for Data Collection

The instruments for data collection for this study was fixed response (structured) questionnaire and interview. The instruments were designed to collect information from students and lecturers of the programme. Each subject group had a separate questionnaire, meaning two different questionnaires were used for the purpose of collecting data. The questions were developed based on the hypothetical questions raised in the research. Variables that were considered when structuring the questions were factors that are relevant to the success and implementation of the academic exercise of the NCE art curriculum programme. The questionnaires were structured on 4-Likert scale of Strongly Agree (SA—4Points), Agree (A—3Points), Disagree (D—2Points) and Strongly Disagree (SD). It should be noted however, that for negative statements, the scoring pattern would be reversed. The interview, a non cognitive instrument, was also administered in the course of this study. The interview had 6 items designed by the researcher on “The conditions for the award of NCE certificates strictly adhered to by awarding institutions”. The interview took both closed and open ended formats of either to Support or Not to Support. However, on further review, the respondents were asked to expatiate on their reasons for either Supporting or Not Supporting of the questions hence the interview also took an open ended format. The interview was used on the forty students sampled and these respondents were preferred because they are the end receivers of every policy put forth by NCCE, and so would be in a better position to give exclusive information regarding the conditions for the award of NCE certificates.

Method of Data Collection

A total number of sixty (60) questionnaires were administered to the students and lecturers who constituted the sample for the study.

Method of Data Analysis

The demographic data generated from the respondents in this study were analyzed using descriptive statistics by way of simple frequency counts while simple percentages was used to present data generated from research questions 1 and 2. However, the data generated for item 3 was analyzed through qualitative method of analysis because it was based on interview and performances of the students during and after the completion of the NCE art programme.

RESULT AND DISCUSSION

Research Question One: What differences exist between the old and the new art curriculum in colleges of education in South West, Nigeria?
Table 1: Showing Differences Between the Old and the New NCE Art Curriculum in Colleges of Education in South West, Nigeria

<table>
<thead>
<tr>
<th>S/N</th>
<th>Statement</th>
<th>SA (N)</th>
<th>A (N)</th>
<th>D (N)</th>
<th>SD (N)</th>
<th>No of Students (N)</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>I support the merging of Life Drawing and General Drawing to Life General Drawing in the new curriculum</td>
<td>23 (50%)</td>
<td>13 (38%)</td>
<td>2 (6%)</td>
<td>2 (6%)</td>
<td>40</td>
<td>100</td>
</tr>
<tr>
<td>2</td>
<td>Increasing the credit unit of Life General Drawing from 1 credit to 2 credits is good</td>
<td>15 (49%)</td>
<td>10 (37%)</td>
<td>6 (5%)</td>
<td>9 (9%)</td>
<td>40</td>
<td>100</td>
</tr>
<tr>
<td>3</td>
<td>A reduction in the total number of courses offered is a good development</td>
<td>18 (58%)</td>
<td>12 (30%)</td>
<td>5 (6%)</td>
<td>5 (6%)</td>
<td>40</td>
<td>100</td>
</tr>
<tr>
<td>4</td>
<td>The merger of textile and graphics to have Basic design is welcome</td>
<td>23 (59%)</td>
<td>9 (22%)</td>
<td>5 (11%)</td>
<td>3 (9%)</td>
<td>40</td>
<td>100</td>
</tr>
<tr>
<td>5</td>
<td>The merger of ceramics and sculpture to having 3 dimensional Arts is loved by all</td>
<td>12 (36%)</td>
<td>4 (6%)</td>
<td>4 (6%)</td>
<td>20 (52%)</td>
<td>40</td>
<td>100</td>
</tr>
<tr>
<td>6</td>
<td>Teaching of basic designs for 2hrs at a stretch is very good</td>
<td>3 (4%)</td>
<td>6 (8%)</td>
<td>15 (42%)</td>
<td>16 (46%)</td>
<td>40</td>
<td>100</td>
</tr>
<tr>
<td>7</td>
<td>Increasing the credit unit of Life General Drawing from 1 credit to 2 credits is good</td>
<td>15 (49%)</td>
<td>10 (37%)</td>
<td>6 (5%)</td>
<td>9 (9%)</td>
<td>40</td>
<td>100</td>
</tr>
<tr>
<td>8</td>
<td>A reduction in the total number of courses offered is a good development</td>
<td>18 (58%)</td>
<td>12 (30%)</td>
<td>5 (6%)</td>
<td>5 (6%)</td>
<td>40</td>
<td>100</td>
</tr>
<tr>
<td>9</td>
<td>The merger of textile and graphics to have Basic design is welcome</td>
<td>23 (59%)</td>
<td>9 (22%)</td>
<td>5 (11%)</td>
<td>3 (9%)</td>
<td>40</td>
<td>100</td>
</tr>
<tr>
<td>10</td>
<td>Teaching of 3 dimensional Arts is a good development</td>
<td>1 (4%)</td>
<td>9 (24%)</td>
<td>5 (9%)</td>
<td>25 (63%)</td>
<td>40</td>
<td>100</td>
</tr>
<tr>
<td>11</td>
<td>Introduction of computer graphics is an innovative development in Fine and Applied Arts</td>
<td>9 (30%)</td>
<td>23 (56%)</td>
<td>5 (9%)</td>
<td>3 (5%)</td>
<td>40</td>
<td>100</td>
</tr>
<tr>
<td>12</td>
<td>Running SIWES for 16 weeks at a stretch is a welcome idea</td>
<td>21 (57%)</td>
<td>9 (26%)</td>
<td>4 (9%)</td>
<td>6 (9%)</td>
<td>40</td>
<td>100</td>
</tr>
<tr>
<td>13</td>
<td>Having SIWES twice during one’s programme allows for remediation</td>
<td>14 (44%)</td>
<td>9 (12%)</td>
<td>7 (8%)</td>
<td>10 (36%)</td>
<td>40</td>
<td>100</td>
</tr>
<tr>
<td>14</td>
<td>Students love the recent introduction of photography and entrepreneurship as a course in Fine Arts.</td>
<td>12 (38%)</td>
<td>18 (41%)</td>
<td>5 (10.5%)</td>
<td>5 (10.5%)</td>
<td>40</td>
<td>100</td>
</tr>
<tr>
<td>15</td>
<td>Students prefer the teaching of photography as a topic in FAA 229</td>
<td>21 (45%)</td>
<td>12 (40%)</td>
<td>4 (9%)</td>
<td>3 (6%)</td>
<td>40</td>
<td>100</td>
</tr>
<tr>
<td>16</td>
<td>Having teaching practice exercise and project writing in First Semester is innovative</td>
<td>12 (35%)</td>
<td>16 (46%)</td>
<td>6 (9.5%)</td>
<td>6 (9.5%)</td>
<td>40</td>
<td>100</td>
</tr>
<tr>
<td>17</td>
<td>Studying Arts History and Arts Education in second semester is innovative as against first semester</td>
<td>14 (%)</td>
<td>15 (%)</td>
<td>9 (%)</td>
<td>2 (%)</td>
<td>40</td>
<td>100</td>
</tr>
<tr>
<td>18</td>
<td>Introduction of exhibition technique is a blessing in disguise</td>
<td>17 (43%)</td>
<td>12 (35%)</td>
<td>5 (7%)</td>
<td>6 (15%)</td>
<td>40</td>
<td>100</td>
</tr>
<tr>
<td>19</td>
<td>Changing credit unit of Arts History from 1credit to 2credits is good.</td>
<td>13 (41%)</td>
<td>12 (37%)</td>
<td>6 (10%)</td>
<td>9 (12%)</td>
<td>40</td>
<td>100</td>
</tr>
<tr>
<td>20</td>
<td>Changing credit unit of Arts Education from 2credits to 3credits is good.</td>
<td>2 (7%)</td>
<td>12 (30%)</td>
<td>4 (10%)</td>
<td>22 (53%)</td>
<td>40</td>
<td>100</td>
</tr>
</tbody>
</table>

Source: Field Work, 2017

Table 1 shows that there are certain significant differences observed in the old and the new art curriculum in colleges of education. But items 7 and 17 reveal that respondents are not
really in support of changes in the curriculum. Item 7 reveals that 30 students representing 72% said that the Teaching of 3-Dimensional Arts is not really a welcome development because it is believed that teaching ceramics and sculpture is quite demanding. Items 17 shows that 26 students representing 63% do not support the change of arts education credit unit from 2 to 3 hence the proportion of positive perception of 37% and negative perception of 63%. The rationale is that the old 2 credit units does not necessarily translate to a drop in points when a score is low compared to the new 3 credit units that brings about a significant drop in their cumulative grade if they score a low mark.

**Research Question Two:** Are the conditions for the award of NCE certificates strictly adhered to by awarding institutions in South West, Nigeria?

**Table 2: Table Showing Responses of Students on the Conditions for The Award of NCE Certificates**

<table>
<thead>
<tr>
<th>S/N</th>
<th>Interview Item</th>
<th>Total number</th>
<th>Support %</th>
<th>Not Support %</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Do you welcome the notion that students must register and pass a minimum of 30 credit units in education courses as reflected in the new NCCE standard</td>
<td>40</td>
<td>31 (77.7%)</td>
<td>9 (22.5%)</td>
<td>100</td>
</tr>
<tr>
<td>2</td>
<td>Do you welcome the notion that students must register and pass a minimum of 18 credit units in General Studies courses as reflected in the new NCCE standard</td>
<td>40</td>
<td>29 (72.5%)</td>
<td>11 (27.5%)</td>
<td>100</td>
</tr>
<tr>
<td>3</td>
<td>Students must embark on compulsory and mandatory teaching practice exercise which carries a minimum of 6 credit Units</td>
<td>40</td>
<td>35 (87.5%)</td>
<td>5 (12.5%)</td>
<td>100</td>
</tr>
<tr>
<td>4</td>
<td>Students must compulsorily and mandatorily register and pass a minimum of 64 credit units in Fine Arts courses as seen in the new NCCE standard. Do you agree?</td>
<td>40</td>
<td>12 (30%)</td>
<td>28 (70%)</td>
<td>100</td>
</tr>
<tr>
<td>5</td>
<td>Do you welcome the idea that students, especially those in Vocational and Technical Departments must embark on SIWES, a 4 credit units exercise?</td>
<td>40</td>
<td>21 (52.5%)</td>
<td>19 (47.5%)</td>
<td>100</td>
</tr>
</tbody>
</table>

**Source: Research work, 2017**

Table 2 shows the extent of support and non-support of the forty (40) sampled students on the conditions for the award of NCE certificates strictly adhered to by awarding Institutions. For the first item, 31 students representing 77.5% supported that most institutions still stick to their students meeting up a minimum unit of 30 credits in education courses while 9 students representing 22.5% were not in support that few institutions turn deaf ears to the statutory requirements.

For the requirement on General Studies on Education, 29 students representing 72.5% supported that most institutions still stick to their students meeting the minimum required credit units of 18 irrespective of the circumstances while 11 students representing 27.5% were not in support stating that some institutions still default immensely.

For the requirement on Teaching Practice exercise, 35 students representing 87.5% were in support that most institutions still adhere strictly to their students attending and meeting
up a minimum of 6 credits units in Teaching Practice exercise while only 5 students representing 12.5% disagreed noting that some students still find a way to break through these laid down requirements.

For the requirement on Fine Art Education, 12 students representing 30% maintained that only few institutions strictly adhere to the condition of students meeting up a minimum of 64 credit units courses in Fine Arts courses while 28 students representing 70% maintained that most institutions hardly adhere to this criteria as they allow for the issuance of certificates to candidates who do not meet up the minimum of 64 credit units in Fine Art courses, adding that students with excessive over load, carry-over and spill over can still be awarded the certificate while some claim the use of waivers at departmental, external moderators and council decision levels too most times favour students who by legislation fail to meet up with the requirement.

On the requirement of SIWES exercise, 21 students supported that most colleges of education in the country adhere to candidates meeting up the compulsory 4 units compulsory SIWES while 19 of the students representing 47.5% said that some schools do not consider it as a necessary criteria claiming that the exercise is not cognitively based.

**Research Question Three:** How has the new art curriculum benefited graduates of Fine Arts Education and improved the quality of their work in South West, Nigeria

<table>
<thead>
<tr>
<th>S/N</th>
<th>Statement</th>
<th>No Lecturers (N)</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Arts students can draw better on graduation than they could when they newly got into the department</td>
<td>20</td>
<td>100</td>
</tr>
<tr>
<td>2</td>
<td>Due to specialization, artists can now boast of being specialists in a particular area of interest than before</td>
<td>20</td>
<td>100</td>
</tr>
<tr>
<td>3</td>
<td>The quality of art works produced now are of high quality and standard</td>
<td>20</td>
<td>100</td>
</tr>
<tr>
<td>4</td>
<td>Students’ art works are better appreciated and valued now in the market.</td>
<td>20</td>
<td>100</td>
</tr>
<tr>
<td>5</td>
<td>Art works have developed in students’ an aesthetic perception and stimulation to qualitative creativity</td>
<td>20</td>
<td>100</td>
</tr>
<tr>
<td>6</td>
<td>Art works have developed in students both practical and theoretical approaches to crafts</td>
<td>20</td>
<td>100</td>
</tr>
<tr>
<td>7</td>
<td>Students can now communicate effectively through art works</td>
<td>20</td>
<td>100</td>
</tr>
<tr>
<td>8</td>
<td>Through arts, students have been prepared as teachers to qualify for and benefit from teacher education at the university level</td>
<td>20</td>
<td>100</td>
</tr>
</tbody>
</table>
The new curriculum has been able to drill students on the various areas of arts (40%), (40%), (15%), (5%), 20, 100.

The new curriculum has been able to aid skills discovery during schooling (55%), (30%), (10%), (5%), 20, 100.

Due to the diversity in the arts curriculum, knowledge acquisition is better achieved. (35%), (25%), (20%), (20%), 20, 100.

An averagely sound art student can engage in favourably healthy competition among contemporaries both outside the institution and society at large (60%), (40%), ------, ------, 20, 100.

Most graduate students of arts are entrepreneurs in communities today (40%), (20%), (20%), (20%), 20, 100.

Source: Field Work, 2017

Table 3 reveals that 16 lecturers representing 80% agreed that most students can now draw better than they could when they newly got into the department while 4 lecturers representing 20% were still sceptical about students’ ability to draw. Due to specialization, graduate students can at the moment boast of being specialists in particular areas of interest in the craft industry as this was the assertion of 13 lecturers representing 75% while the remaining 7 lecturers representing 25% were uncertain as to the students’ areas of interest. 16 lecturers representing 80% said that the quality of art works presently produced by the students are of high quality and standard while only 4 lecturers representing 20% faulted the statement. However, 15 lecturers representing 80% agreed that students’ art works are better appreciated now in the market and valued as well, while only 5 lecturers representing 20% kicked against the statement. Surprisingly, 18 lecturers representing 90% agreed that arts works have developed in students both practical and theoretical approaches to crafts and this can enable them to be innovative and proffer solutions to art related problems while only 2 lecturers representing 10% were against the statement. All the lecturers agreed that an average art graduate can compete favourably with contemporaries both outside the institution and in the society at large.

Works Done by Neophytes’ Art Students

Neophytes as used here are the students who have just started learning a particular skill, art or job. These sets of students are also known as freshers or jambitos in the college of education. Jambitos are the students newly offered provisional admission into the college of education through the Joint Admission Matriculation Board (JAMB). They may or may not have offered fine arts as a subject in their secondary schools even though they may have been involved in drawing through subjects like Biology, Agricultural Science, Geography, Home Economics, Physics, Chemistry and Introductory Technology. Below are some samples of their artistic potentials:
FAA 113: Life and General Drawings Before/Starting Point of the Training Life Drawing

Figure 1: The Life Drawing of 100 level Students (Jambitos) Showing their Artistic Potentials Before/Starting Point of the NCE Art Curriculum Training.  

The Life Drawing on Figure 1 reveals that students 1 to 6 still lack two or more skills to really express themselves perfectly. Students 4 and 5 drawing especially, is very flat and lack foreshortening skill which is the science of representing objects the way they appear before the artist. Virtually, every one of the students is still battling with good proportion, foreshortening balance, shading techniques and use of space at this stage, but a promising improvement is evinced in their work if they can discipline themselves with several drills and practices which involve everyday sketching. This will improve them the more since Life Drawing is the most difficult drawing because of variation in human proportion.
General Drawing

Figure 2: The General Drawing of 100 level Students (Jambitos) Showing their Degree of Potentials Before/Starting Point of the NCE Art Curriculum Training.


The General Drawing reveals that the 100 level students are beginners, yet students A to F seem to improve a bit probably because it is a still life object therefore more time was spent to finish the drawing according to the interview response of the head of the department. Despite that, as seen in the figure, artist B and F are still struggling with foreshortening skill without which their work will not possess realism and expressionism. Their shading techniques, proportion and use of space still needs improvement as they continue the training.

Contemporary Works Done by Stalelite Fine and Applied Art Students
FAA 323: Life and General Drawings at Completion/After the Training Life Drawing
Stalelites here refers to the set of students who have been receiving art curriculum training in the college of education for three years. It is believed that they have been long on the programme, therefore the stalelites should possess more experience than the freshers. However, from the randomly selected life drawings, artist II and VI still lack some fundamental skills in drawing like proportion, foreshortening and shading techniques especially artist II whose drawing is very flat.

Meanwhile, the interview section with the lecturer in charge of 300 level Life and General Drawing revealed that the weak students needed more time to really express themselves as most of them are scared of tasks in life drawing. He was of the view that NCCE should look into Life and General Drawing as separate courses or allocate more time to it as this will enhance the efficiency of the students.

Though it is glaring that the students had improved compared to when they were newly admitted into the department, more professionalism is expected from them as stated in the number one objective of art curriculum in colleges of education.

**General Drawing**
Figure 4 reveals that the artists A - F had really improved in landscape drawing, especially artists A, B, E, and f who treated the foliage well and the figures under it. Artists C and D seem not to be serious about the tree but that is just their ability despite the fact that it was a still life object.

Above all, there is no doubt that the NCE graduates of Fine Art Education have benefited from the new art curriculum but the fact from this study reveals that it is not enough compared to the old curriculum where vital courses like Life Drawing and General Drawing, sculpture and ceramics were not merged. In effect, it also shown that some good students in practical art can teach effectively the subject matter while some of the weak students cannot express themselves in art teaching methodology.

CONCLUSION

Education is seen as a strong factor determining the economic well-being of an individual and the society at large. Education is the bedrock and pre-requisite for national development. Consequently, a neglect of the educational sector translates to significant malfunctioning in other vital sectors. Therefore, in order to ensure the availability of functional, qualitative and dynamic education in the country, all stakeholders (national and international) must pool resources together and engage in concerted efforts to achieve this goal. There are enormous challenges ahead to fully restore, rehabilitate and consolidate education in Nigeria; however, the attainment of this goal is realizable only by considering strategic partnership with all stakeholders in the education industry.

RECOMMENDATIONS

Based on the findings of this study, the following recommendations are hereby made in order to improve the new curriculum as introduced by the National Commission for Colleges.
of Education (NCCE) for the production of qualitative arts teachers in South West Nigeria and the country in general:

1. NCCE should revisit the old syllabus and allow Life Drawing to be independent of General Drawing to facilitate the elaboration of drills according to the peculiarity of the subjects.
2. NCCE should increase the contact hour of the two subjects to 4 at all levels as against the 2 or 3 hours that currently is the case.
3. Also, if the status-quO will remain as it is in the minimum standard, efforts should be made to increase the number of credit units to 4 to raise the status of drawing as a compulsory course in the department.
4. One shot evaluation exercise for SIWES should be avoided. NCCE should revisit SIWES exercise as recent studies have shown that students tend to do well in their second SIWES exercise because all forms of errors, misdeeds and ineffective application of classroom teaching to real life situations are most times corrected in their second attempt, unlike the new curriculum which does not create such a platform.

REFERENCES


