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EFFECT OF LOCAL RESOURCES ON STUDENTS’ ACHIEVEMENT AND INTEREST IN CULTURAL AND CREATIVE ARTS, IN NSUKKA, ENUGU STATE, NIGERIA.

BY

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CHAPTER ONE

INTRODUCTION

Background of the Study

Cultural and Creative Arts (CCA) programme is an amalgamation of fine and applied arts, music, and drama. The infusion of knowledge, skills, attitude and values in the several components of CCA enhance entrepreneurial skill acquisition which begets good theatrical performance and good art works (masterpiece). These types of art products make the learner achieve self fulfillment and actualization (Buoro, 2000). Each component of CCA, including studio activities, develops skills with the artistic process that enhances the learners’ understanding of the subject. Such skills which the learners acquire from CCA activities enable them to produce works which are also end products in the process of artist’s productions (Ogumor, 2002).

Cultural and Creative Arts curriculum was first proposed in Nigeria in the Lagos Curriculum Conference of 1969 to be one of the six core curricula used in the primary school (Olaosebikan, 1982). It was stated in the conference that one of the aims of CCA is to use it to impart to learners cultural and practical values of society to which they belong. According to Olaosebikan, CCA is like a catalyst that speeds up and controls the process of cultural diffusion in a most meaningful way that will give the Nigerian child a sense of direction and sound judgment to re-enact the Nigerian cultural heritage. The subject is also aimed at expressing the emotions, experiences, ideas and feelings, beyond the reach of language. Hence the subject was very much recognized and rated by Wangboje (1982) as the foundation programme that would serve the needs of students in developing their creative imagination, self-realization, self actualization as well as sharpening intelligence and
creativity. A truly creative and well-educated person learns how to work with his/her hands, head and every kind of work can be noble when a person gives it his/her best effort (Buoro, 2002). This suggests that CCA programme can offer manipulative skills for human development. The programme will be able to produce creative, patriotic, and productive Nigerians who will contribute optimally to national development (Orlean, 2009).

Consequently, in 1971, the Nigerian Education Research and Development Council (NERDC) organized a workshop where specialists in drama, education, music, fine and applied arts met to spell out what the programme should cover for the secondary school education level. As a result of the conference, CCA programme was adopted for secondary education but due to logistic problems such as lack of instructional resources and qualified teachers, the programme could not start until the introduction of the 9-Year Universal Basic Education (UBE) in 2008 (NERDC, 2007). The curriculum stated that CCA should be made core and compulsory subject at the UBE levels which consist of Lower Basic Education (primary 1 - 3); Middle Basic (primary four to six); and Upper Basic Junior Secondary School (JSS 1- JSS 3). The learning activities in the curriculum for CCA are exciting, interesting and gainful with useful knowledge and skill acquisition. This type of curriculum, Omole (2007) contends, is strategically packaged to build confidence in the recipients.

The practical values which CCA inculcates in the learners include expressing the emotions, experiences, ideas and feelings, beyond the reach of language. If the programme is well implemented, it will also develop ones personality in terms of cognitive, affective, and psychomotor behaviours. For the cognitive, CCA trains individuals on the expression of conceptualized ideas and feelings through art work. On the affective domain, it deals with the development of aesthetic values in individuals. On the psychomotor domain, the
programme trains individuals to use their hands in the construction of useful objects. This is in line with the cognitive, affective and psychomotor behaviours aimed at in education. The educational objectives can be achieved with the Universal Basic Education curriculum, which has well articulated activities for teachers and students.

The philosophy of the Basic Education curriculum according to NERDC (2008:2) is that every learner who has gone through 9 years of Basic Education should have acquired appropriate levels of numeracy, manipulative, communicative and life-long skills as well as the ethical, moral, and civic values needed for laying a solid foundation for live-long learning as a basis for scientific and reflective thinking. Also that the new curriculum, among others, will provide the basis for: “Acquisition of scientific and technological skills, inculcation of value re-orientation; civic and moral responsibility as well as good family living, acquisition of skills for poverty eradication, laying the foundation for knowledge and application of ICT”.

Cultural and Creative Arts curriculum for junior secondary school (JSS1-3) aims at contributing its quota in the realization of the purpose of Universal Basic Education and in turn, meet up with the challenges of global reforms such as Millennium Development Goals (MDGS) and National Economic Empowerment Development Strategies (NEEDS), which have their focus on poverty reduction, wealth creation and empowerment of people through education. Cultural and Creative Arts will help to equip learners with knowledge and skills for self employment which is relevant to dynamic human society and culture if properly taught in schools with relevant and adequate instructional resources. It can also train people in a number of professions such as sculpture, graphic communication, textile design, ceramics, dance, drama to mention but a few.
Such capacity training can be offered by CCA because it is structured as a broad field curriculum design, which is the outcome of a few courses that combined with specific areas of related subjects into large fields to eliminate the single subject compartmentalization and atomization of learning. It also cuts across subject area boundaries which provide a comprehensive knowledge for the learner. It facilitates more functional organization of learning because the learner can draw experiences from the wider subject area to solve contemporary problems (Offorma, 2002). CCA should to be taught in a holistic manner in order to bridge the gaps that exist between the separated subjects (NERDC, 2008). Meanwhile some teachers and students do not take the subject seriously as a career, especially, at the JSS level. It is noticeable in schools that teachers in JSS level teach more of theory lessons than practical in CCA which is as a result of scarcity of commercial resources such as plastercine, poster colour, and acrylic colour. The students are equally denied the use of commercial resources due to their scarcity. Both the teachers and the students tend to lack the awareness of exploring local resources in the teaching and learning of CCA as a vocational subject as stipulated in the UBE curriculum. In the new curriculum, NERDC (2008) points out that the review and restructuring of the basic education is imperative. It was established that the implementation of the new curriculum had no chance of succeeding if the issue of paucity of instructional resources was not addressed frontally. At the same time, it was obvious that even if all resources for education were channeled towards procurement of instructional materials, the demand for materials would still not be met.

Cultural and Creative Arts as part of UBE curriculum require as much as the material resources for its implementation. Local resources which can also be used for the teaching
and learning of CCA are yet to be verified for their efficacy. In view of that, there is the need to find out the effect of local resources on students’ achievement and interest in CCA.

As a vocational subject, CCA involves a lot of practical work which require the use of instructional materials. Local resources can be used to create music (sound or audio tapes), dance, drama, drawing, paintings, sculpture of hero and heroine; tie and dye, pottery-making, wood-carving, dance and drama either by individual learners or group of learners or by teachers’ demonstration (NERDC, 2009).

Activities in CCA are practically oriented and can expose the students to acquire manipulative skills, knowledge, and practical values. That is why the teaching and learning of CCA require a lot of resources. There are two categories of materials which can be used to implement CCA programme. One is local materials while the other is commercialized materials. Both forms of materials seem to be capable of engaging the learners feeling, intellect, sensibility and impulse when they come in contact with them. Local materials are available and cheap while the commercial materials are scarce and costly and when commercial materials are not available, it dampens the zeal of teachers and students and makes teaching and learning less interactive.

Commercial art materials are standard or conventional art materials, tools and equipment which are used for the teaching and learning of CCA. These commercial materials are manufactured on a large-scale and on commercial basis meant to cover a wide range of geographical areas. However, teachers and students may not be able to easily afford such art materials because of the exorbitant prices at which they are sold. Such commercialized materials include poster colours, plastercine, plaster of paris (POP), french curve, catridge paper, canvas, indian ink, pelican oil tubes, piano, guitar to mention but a
few. These types of materials are mainly foreign and imported; hence they are scarce, expensive and very difficult to find even in big shops in Nigerian cities. This situation is worse in public schools where majority of the students come from low income parents and guardians who cannot afford the high prices of commercial materials. Adequate materials are required by students who are interested in role-play, make-belief, exploration and construction work expressed in artistic style, still, commercial materials which should enhance these activities are lacking in schools. With the scarcity of resources, there seem to be lack of appeal and drudgery associated with teaching and learning of Cultural and Creative Arts.

The scarcity of commercial materials makes learners passive in class instructions because teachers no longer use instructional materials for teaching. It is when such commercial materials are no longer sufficient and readily available that one thinks of exploring the environment where local materials are richly deposited. According to Kogi (2000), local materials are natural materials that are found in a particular place or area and are useful for art work in. The dearth of commercial art materials has necessitated the use of local resources. In view of this, the Nigerian Educational Research and Development Council (NERDC) developed a handbook for teachers on the development of instructional materials from local resources. The local resources for the teaching and learning of CCA are numerous. They include clay, wood, raffia, seeds, pebbles, shells, beads, ropes, animal hair (fur), leather, dyes, wax, starch, calabash, coconut shells, husks and local colours. Kogi (2006) explained that it is a type of material used in a picture, story or film/movie, to make objects look real and interesting. If these local resources are employed by teachers and
students, they can improve the scarce situations that bedevil the teaching and learning of CCA.

In implementing the CCA curriculum, enough instructional materials are required for effective teaching and learning. This is because the instructional materials provide opportunity for the students to be busy and active thereby increasing their participation in CCA lessons. If any method of teaching is not facilitated with relevant and appropriate instructional materials, the students are motivated to have interest in CCA. If learners are not properly motivated, the tendency is that their interests and achievements in CCA may be low.

One of the notable local art materials is clay. It is located in the villages, towns and countryside as deposit in the ground, processed and used for moulding of pots, portraits and slabs for tiles. The utility of clay ranges from designing storage object, to decorative plaques. The incentive for the use of local resources is that they enhance creativity and curiosity which can lead to wide exploration of natural resources by the teachers and students. Meanwhile teachers and students are ignorant of how and where to explore local resources. It is believed that why teachers teach with concrete instructional resource materials is for the students to have quick understanding of concepts and development of skills which will enable students to practice a number of CCA activities. The commercial resources which arouse the interest of the learners in the teaching/learning process have been lacking in school (Kogi, 2000). The availability of such commercialized materials might have been affected by the federal government policy on import restriction which consequently led to the scarcity of imported resources in schools (Ngaem & Udeagha, 2000). They wrote also that few ones found in Nigerian markets are very expensive hence
no longer affordable. The students who come from low income parents and guardians cannot afford the high prices of commercial resources.

Instructional resources can only be properly handled by trained teachers in order to implement educational programmes well. According to FGN (2004) no education can arise above the quality of its teachers. This means that teachers are important in implementing educational programmes. The teacher is an organizer, facilitator, director, manager, in the classroom. Ukeje (1980:21) contends that “we cannot expect quality education without quality teachers”. Specialist teachers are required to implement the curriculum.

On the other hand, teachers have the inability to identify local resources. They have continued to use the materials they were exposed to during their pre-service training many years ago and this habit is often difficult for them to change (NERDC, 2009). They fail to understand that if local materials are properly harnessed, they may serve as substitutes to commercial resources in teaching and learning of CCA. The incentive for the use of local resources is that they enhance creativity and curiosity which can lead to widening the exploration of natural resources by the teachers and students (Otugo, 1998).

In interpreting and implementing the CCA curriculum, the teacher should consider the psychology of the learners in terms of their stages of artistic development. This enables the teacher to present teaching material by sequencing from simple to complex so that the teaching materials will be beneficial to the learners. Teaching, according to Akimpelu in Offorma (1994:134), “is a deliberate effort by a mature and experienced person to impart information, knowledge, skills and so on to an immature or less experienced person through a process that is morally and pedagogically accepted”. In the same vein, Ngwoke (1995) states, that teaching is a systematic activity deliberately engaged by someone to facilitate the
learning of intended worthwhile knowledge, skills, values, and getting the necessary feedback. Local resources which are easily sourced from the villages, towns and local environments can enhance effective teaching and learning. If teachers motivate the learners adequately with local resources relevant to learning experience in Cultural and Creative Arts, the effect of such resources may engage the child’s intellect, intuition, feeling, imagination, sensation and impulse.

Training of CCA teachers is very important so as to be able to facilitate instruction by using resources effectively. The trained teachers can enhance students’ interest and achievement with directed activity method and free activity method, which use instructional resources extensively (Wamgboje in Ogboji, 2008). These methods also require a lot of materials for students to be motivated into action and to progress in their activities. In directed activity, the teacher assigns tasks to students to solve. Continually, the teacher directs the students to apply the strategies for the use materials in tackling the art task until they produce art work to the taste of the teacher. The use of directed activity method does not give children freedom to act from their experiences.

In free activity method, the teacher only supervises their activities while the learners continue to practice until they achieve art work from their creativity. Free activity methods that encourage students’ active participation in CCA include project method, assignment method, and discussion method. Some teachers tend to neglect some of these methods that can really make impact on the students. These methods provide the opportunity for students’ creative use of various art materials in CCA. The students at the Basic Education level are at the age of curiosity and may be familiar with some local resources proposed for them. So there is need for teachers to encourage students to use them.
Other techniques that can use local resources are concomitant to free activity method and they include drama, songs, games, story-telling, role-play, debate, case study, simulation, demonstration, group discussion, brainstorming, play and questions. In using the methods and resources, teachers are instructional decision makers who organize and manage their classrooms and resource materials for the benefit of the students (Offorma, 2002). An effective CCA teacher utilizes the resources as motivation for the students to encounter the content of a lesson. Resources that are cheap and sourced locally can be used for all the components of CCA. They can intensify students’ awareness, sense of creativity and enjoyment of nature and life in the society. The learning experiences in music, dance and drama offer opportunity for self identification for social purposes. This is because the themes in CCA activities emanate from philosophy, social, moral and historical spheres of life.

The impact of the values a person gets from CCA is the basis of his social outlook, interest and value, good character and conduct in human life. It means that the use of local resources in the school can be transferred to other subject areas and put into practice outside school. For example, if a person learns how to use local resource in making a variety of complex forms and subtle qualities of lines, shapes, colours, voice, body movement and actions from CCA themes at the UBE level, he/she has acquired powers or experiences which are carried over into daily life. Apart from being a professional artist, everyone who engages in CCA activities has the opportunity for some kind of artistic expression such as tie and dye, and bead making. Art works such as painting, sculpture, graphics, textiles, drama, dance and music performance can be executed using local resources.
The quest for sustainable instructional resources led to exploration of local resources for the teaching and learning of Cultural and Creative Arts. The use of local resources is crucial because it can inculcate entrepreneurial skills for economic development. Children’s ability to learn depends on their age and they learn better with concrete materials, which involve all their senses of sight, touch, taste, smell, and hearing (Offorma, 2002). These senses when excited or aroused in the learners through instructional resources bring about active participation in class instruction.

The utilization of instructional resource materials makes both the teachers and students effective in the class. According to (Nwoji, 2003), resource utilization is the process of managing and organizing resources within the environment for teaching and learning. She categorized resources as people, materials, equipment, and tools which are available in the community, town, state or country and remain latent and untapped if not harnessed for utilization. While human resources are tutorial and non tutorial staff, students and other persons that work in the school, the resource materials include visuals, maps, charts, pictures, specimens and real objects as well as local resources.

It is necessary to advocate for the use of local resources as an alternative to commercial resources in implementing CCA programme because they abound in the local environment and local resources are equally affordable. They are sourced within the locality where they are used by skilled hands as simple tools (NTI, 2000). Teachers and students can avail themselves of the opportunity of laying their hands on such art materials in their localities. Also, if the local resources are utilized, the understanding of concepts in CCA will be easy to learn by students. For instance, there are some students who would only need to see the subject matter to be learnt presented in pictures, drawings, or modeling and catch the
message. These students need opportunities to get up from their seats and make use of their hands and body, to enjoy learning (Anaduaka, 2008). If the available local resources are numerous and available and used in teaching and learning CCA, they can serve as substitute to commercial materials which are scarce and lacking in schools.

From the researcher’s observation and visits to schools, students lack commercial materials and there seems to be lack of appeal and high incidence of drudgery associated with the teaching of Cultural and Creative Arts when resources are scarce. The ugly situation renders both the teachers and students helpless in the teaching and learning of most CCA contents. According to Otugo (1998), music learning cannot achieve the predetermined purposeful change in the behaviour of the learner without adequate provision and proper utilization of instructional resources. In music, such western instruments like electric piano, guitar and trumpet are scarce in schools. Badamasi, Modupe, Uche and Hope (1995) contend that art materials such as poster colours and plastercine are very expensive and difficult to be provided by teachers and students. They opine that since Nigeria is blessed with natural resources from which local art materials can be derived; there is urgent need to explore their use in CCA.

On the use of instructional materials, Chira and Obi (1999), maintained that lessons in CCA are supposed to be practical but due to lack of necessary materials and facilities for learning, they are turned into theory lessons. They maintain that there is problem of lack of resource materials and Cultural and Creative Arts cannot be well taught without such materials. Furthermore, Ngaem and Udeagha (2000) also observed that instructional art materials are lacking in schools and it is a major problem militating against the effective learning of Cultural and Creative Arts. In view of the above, it is obvious that CCA requires
some art materials that will be readily available and which will serve as a substitute to commercial art materials. Onoja and Ugwu (2005) emphasized that the continued mass failure in drama was as a result of non-availability of instructional resources and facilities which make students to naturally lose interest.

It has been suggested that the use of local art resources which are cheap and available may serve as substitute to commercial ones which are scarce. Teachers and students feel daunted to do variety of art works due to their inability to develop appropriate materials from local resources which abound in the local environment. This poses problems in the teaching and learning of CCA. If local materials are effectively utilized in learning CCA, they may likely arouse student’s interest and in turn raise their academic achievement in the subject.

Interest is a very important factor affecting learners’ participation in school activities. Children are prone to playing with objects and artifacts which tend to arouse their interest in activities. Teachers also use instructional resources to arouse interest in the students. Instructional resources tend to motivate learners into action, hence when they are lacking, learners cannot lay their hands on them. This variably results in lack of interest on the part of the learners. According to Princeton (2010) interest is a sense of concern with and curiosity about someone or something. Instructional resource materials in CCA have the power of attracting or holding one’s power of creativity and originality which enhances the creative ingenuity in a person. Creativity is a matter of the mind which is disposed to create ideas and make individuals to rearrange existing patterns to get something novel and spectacular (Nnach, 2009). When learning activities like the one in CCA, arouse interest in the learner, learning becomes more significant, meaningful and enjoyable (Offorma, 2002).
If relevant and appropriate instructional resources are utilized in teaching and learning of CCA, they may enhance achievement of students in the subject.

Achievement of students can be low or high and has been recognized as natural phenomena in the school. Some students fail to do well because of not being interested in, either the content presented or the instructional resources are not available. The weakness students’ exhibit in some school subjects confirms that something is wrong in the way such subjects are taught. According to Habor–Peters in Anaduaka (2008), some of the factors responsible for poor performance of students emanate from sources which are psychological and environmental. According to Okonmah (2010), music text books, tools, equipment and workshop which make teaching and learning effective are not easy to come by. She opined that musical instruments make music what they are and whereby they are not available, the teaching and learning of it become uninteresting. Drama is also affected in the way it is taught with inadequate instructional resources due their scarcity (Buoro, 2000). He wrote that lack of instructional resources in the area of music and drama tends to affect learners’ achievement in music and drama components of CCA. Nevertheless he said that indigenous resource materials may be a way out in the learning of drama in schools.

From the foregoing, the utilization of resource materials which abound in local environment may equally enhance the teaching and learning of CCA and make students learn very well. Therefore, there is the need to investigate their level of achievement in CCA when local and commercial resources are used differently.

Besides, gender differences in performance in a learning environment are recognized as an important focus in research (Udeze, 2008). Boys and girls have psychological feelings of different degrees of intelligence and creativity. Culturally, boys and girls have peculiar
ways of behaving and thinking. This orientation stems from the homes where they perform different roles or functions (Kleinfield, 2000). Kleinfield reported that this attitude is also carried over to school. While boys may be drawn to subjects such as science and physical education in schools, girls may be drawn to subjects such as social studies and arts. He noted that girls consistently score higher grades at school in virtually most art subjects while Gunn (2003) asserted that females often perform better than males in languages and liberal arts. Therefore, there is need to determine the influence of gender on students’ performance in CCA using local resources.

Another, important factor that may enhance or mar teaching and learning of CCA is school location. Facilities and infrastructure are such factors that may differ with urban and rural schools. Many researchers have shown interest in determining whether school location has effect on achievement and interest of school children. According to Uzoegwu (2004, P.12) “the location of school determines so many things that are important in learning such as learning facilities, infrastructure and the class size among others. Adequate provision for or lack of these facilities may facilitate or hinder learning”. School location may also affect the outcome of local resources’ utilization in the teaching and learning of CCA, hence there is need to carry out further research in this area.

In selecting resources for teaching and learning, Berky (2007) expressed that availability and effective use of instructional materials have major influence on the selection of teaching methods. It is surprising that local resources are available in the local environment but students are not familiar with them. This may be as a result of lack of awareness of the efficacy in using them. Commercial resources which are lacking in schools have adverse effect on CCA teaching/learning in terms of achievement and interest. Students
are not aroused or motivated when instructional materials are not available in school; hence achievement and interest of students are adversely affected. In the light of this study therefore, it is necessary to verify the effect of utilization of local resources on students’ achievement and interest in CCA.

**Statement of the Problem**

Cultural and Creative Arts is one of the subjects introduced in the 9-Year Basic Education by the Federal Government of Nigeria as part of educational reform in the education sector. Nigeria is undergoing social change which necessitated that indigenous technology should be vigorously pursued yet, many classrooms where indigenous technology should be emphasized, and lack local resources that can arouse the interest of students. The neglect of local resources was due to the Western education that brought foreign influences in schools, including imported educational resources which are now lacking in schools.

Consequently, the researcher observed during his visit to some schools that the CCA is taught without enough instructional resources, thereby hampering participation and performance of students in CCA. This may be as a result of lack of foreign and commercial CCA materials which were extensively used in the past but are no longer accessible to both students and their teachers which is the concern of this study. The scarcity was also due to the inflation and global economic melt-down which affected Nigerian foreign exchange and importation of some goods into the country, of which CCA instructional resources were part. As a result many commercial art materials for art works were contraband and no longer found in the open market.
The teachers and students who were using foreign materials find it difficult to change to local resources which can easily be sourced from the environment. This situation makes teachers resort to verbalization of contents which otherwise would require concrete instructional resources. The students are not left out in the neglect of local resources. They avoid working on options involving such resource materials in mosaic, mural painting, calabash, pottery, clay, raffia and xylophone. Their scarcity also makes teachers present instructional resources haphazardly and deny learners the opportunity of laying their hands on the relevant instructional resources. The efficacy of local resources in CCA instruction is not known. The problem of this study, therefore, is absence of information on effects of local resources on achievement and interest of male and female students in Cultural and Creative Arts.

**Purpose of the study**

The general purpose of this study is to find out the effect of the type of resources on junior secondary school students’ achievement and interest in Cultural and Creative Arts. Specifically, the study aimed at finding out:

1. effect of type of resources on students’ achievement in Cultural and Creative Arts.
2. effect of type of resources on students’ interest in Cultural and Creative Arts.
3. influence of gender on achievement of students in Cultural and Creative Arts when taught with local resources.
4. influence of gender on the interest of students in Cultural and Creative Arts when taught with local resources.
5. influence of location on achievement of students in Cultural and Creative Arts when taught with local resources.

6. influence of location on the interest of students in Cultural and Creative Arts when taught with local resources.

7. Interaction effect of type of instructional resources and gender on students’ achievement in Cultural and Creative Arts.

8. Interaction effect of type of instructional resources and gender on students’ interest in Cultural and Creative Arts.

9. Interaction effect of type of instructional resources and school location on students’ achievement in Cultural and Creative Arts.

10. Interaction effect of type of instructional resources and school location on students’ interest in Cultural and Creative Arts.

Significance of the study

This study will be practically significant to teachers, students, curriculum planners, textbooks writers and art practitioners in the society. This study also has theoretical significance which deals with theories and their influence on the teaching and learning of CCA using local resources. The cognitive art theories relate to how a child’s art is affected by the neurophysiologic state of the organism, its personality and its environment as guiding principles for the teaching and learning of CCA. The theories focus on artistic development of children in terms of their expression with material resources. The outcome of this study will help to clarify how adequate the use of local resources is in the process of teaching and learning of CCA and their effect on learners - interest, achievement, gender, and location.
The finding of this study will also be significant to teachers because through the dissemination of the information, they will aware of the use of local resources as substitute to commercial resources for the teaching and learning of CCA.

To students, the findings of this study will help them to use local resources that are readily available from their environment at affordable prices. Local materials are efficacious to achieve proficiency in CCA works.

The findings will provide curriculum planners with information about local resources which they will incorporate in the curriculum of CCA for the Universal Basic Education. This will make the CCA programme more functional in schools.

Furthermore, textbook writers will have an opportunity to produce new textual materials on local resources. This will also provide them with the correct information about local resources which will be a substitute to commercial materials.

Besides, this study will provide information to art professional bodies on the local resources as alternative to commercial CCA materials. This information will be publicized in the professional journals which are sources of information dissemination. The information will help to make local resources popular. Such professional bodies include: Nigerian Society of Education through Art (NSEA), Nigerian Society of Artists (NSA), Post Primary Art Teachers’ Association (PPATA), etc.

Finally, this study will contribute to knowledge regarding local resources and their effect on gender in the teaching and learning of CCA. It will generate interest of researchers who will also replicate this type of studies to confirm whether or not the utilization of local resources will affect the achievement and interest of students in CCA.
Scope of the study

The study was conducted in Nsukka Local Government Area of Enugu State, Nigeria. The study examined the effect of utilization of local resources on achievement and interest of male and female students in visual arts, music and drama (CCA) in Junior Secondary School Two (JSS 11) based on school location.

Four units drawn from JSS 11 Cultural and Creative Arts (CCA) curriculum were used for the study. They are:

1. Acquisition of CCA skills in:
   a) Drawing and painting.
   b) Colour tonality (application of light and shade on object).
2. Kinds of music, staff, clef, listening, dance, keyboard and ensemble.
4. Play, cast and dramatization

These topics were chosen because of their importance as the foundation for other topics in Cultural and Creative Arts. Both local and commercial resources were used by teachers and students for this study. Five variables were considered in this study. There were achievement and interest as dependent variables while local resources, gender and location as independent variables.
Research Questions

The following questions guided the study:

1. What are the mean achievement scores of students taught CCA using local resources and those taught with commercial resources?

2. What are the mean interest rating scores of students taught CCA with local resources and those taught with commercial resources?

3. What are the mean achievement scores of male and female students in CCA when taught with local resources?

4. What are the mean interest rating scores of male and female students in CCA when taught with local resources?

5. What are the mean achievement scores of urban and rural students in CCA when taught with local resources?

6. What are the mean interest rating scores of urban and rural students in CCA when taught with local resources?

7. What is the interaction effect of type of instructional resources and gender on students’ mean achievement scores in CCA?

8. What is the interaction effect of type of instructional resources and gender on students’ mean interest rating scores in CCA?

9. What is the interaction effect of type of instructional resources and school locations on students’ mean achievement scores in CCA?

10. What is the interaction effect of type of instructional resources and school location on student’s mean interest rating scores in CCA?
Hypotheses

The following null hypotheses were tested at the probability level of .05.

Ho₁: There is no significant difference in the mean achievement scores of students taught CCA using local resources and those taught using commercial resources.

Ho₂: There is no significant difference in the mean interest rating scores of students taught CCA using local resources and those taught using commercial resources.

Ho₃: There is no significant difference in the mean achievement scores of male and female students in CCA when taught with local resources.

Ho₄: There is no significant difference in the mean interest rating scores of male and female students in CCA when taught with local resources.

Ho₅: There is no significant difference in the mean achievement scores of urban and rural students in CCA when taught with local resources.

Ho₆: There is no significant difference in the mean interest rating scores of urban and rural students in CCA when taught with local resources.

Ho₇: There is no significant interaction effect of type of instructional resources and gender on students’ achievement in CCA.

Ho₈: There is no significant interaction effect of type of instructional resources and gender on students’ interest scores in CCA.

Ho₉: There is no significant interaction effect of type of instructional resources and school location on students’ achievement scores in CCA.

Ho₁₀: There is no significant interaction effect of type of instructional resources and school location on students’ mean interest rating scores in CCA.
CHAPTER TWO
LITERATURE REVIEW

This chapter contains a review of literature related to the study. The review is organized and presented under the conceptual framework, theoretical framework, empirical studies and summary of review.

Conceptual Framework

Schema: On effect of local resources on students’ achievement and interest in CCA.

Concept of:

- Cultural and Creative Arts (CCA)
- Instructional Resources and Local Resources in CCA
- Achievements
- Interest
- Gender
- Location

Theoretical Framework

Piaget’s theory of perceptual art development
Gardner’s theory of Multiple Intelligence
Burt’s theory of Artistic Development

Related Empirical Studies

Studies on the effect of Availability, Adequacy and utilization of Local Resource materials on achievement and interest.
Studies on Gender and Achievements
Studies on Gender and Interest

Summary of Literature Review

Conceptual Framework

Figure 1. Schema on effect of local resources on students’ achievement and interest in CCA.

This diagram shows the effect of local resources by students based on their gender and location to determine their achievement and interest in CCA. This indicates the relationship between the independent variables (local resources, gender and location) and dependent variables (achievement and interest) in the study.

Concepts of Cultural and Creative Arts (CCA)

Cultural and Creative Arts (CCA) are cultural activities that have relevance to the people’s way of life and survival as individuals or groups. According to Buoro (2000), the activities of CCA have been part of human life for long, dating back to cave painting. In
support of this view, Chira and Obi (2003) wrote that art is a way of life of the people and a means through which man feels and appreciates the world around him. This was supported by Sawa (1990) who pointed out that visual arts, drama, music and dance, have preoccupied the creative human minds in all cultures for tens and hundreds of years.

In developing the programme, the Nigerian Education Research Council, (NERC), since 1973 developed the aims and objectives of CCA in primary school in Nigeria. These include:

1. Development of the language of expression of ideas, feelings, emotions and moods through different ways of experience.
2. Developing interest for a future vocation in the arts and seeing the values of the art in other school subjects.
3. Having adequate skills and competences for higher education in the arts and creating an environment that will involve the students in sharpening their aesthetic experiences in the cultural pattern;
4. Understanding of the various uses of art materials as media of expression and helping pupils to develop the techniques of artistic production and appreciation through performance and evaluation.

The objectives of primary school Cultural and Creative Arts was a spring board for the take-off of CCA programme which was very much later at the junior secondary school (JSS) under the 9-Year Basic Education curriculum implemented in 2008. The new arrangement, grouped Cultural and Creative Arts, Agriculture, Business Studies, and Home Economics as a vocational subject (NERDC, 2008). Under the new programme, the objectives of the vocational subjects at the junior secondary school include:

- encourage partnership among Nigerians in promoting our rich cultural heritage and creativity;
- infusing certain emerging issues such as gender, sensitivity, world globalization, health issues, etc into the curriculum.
- re-orientate Nigerians to have positive values for the enhancement and development of the Nigerian society;
- equip young Nigerians with manipulative skills, which will make them job creators and self reliant entrepreneurs.

For vocational Education to achieve these objectives, the teachers should use effective teaching/learning skills, appropriate instructional strategies and resources in delivering any subject matters. Also, the content organization should be around themes, and the themes should run through each curriculum from Basic one to subsequent levels, to make continuity. For CCA, it has five new themes as follows: Fine Art, Music, Local Craft Drama, and Art and culture (NERDC, 2008). These components of CCA are integrated into a composite structure called Broad field curriculum. The design is the outcome of a few courses that combined specific areas of related subjects into large fields to eliminate the single subject compartmentalization and atomization of learning (Offorma, 2002).

Broad Filed Curriculum has the Following Characteristics:

1. It takes care of the interest of the learner.
2. It facilitates more functional organization of learning because the learner can draw experiences from the wilder subject area to solve contemporary problems.
3. The organization permits broader coverage and allows the elimination of excess factual details.
4. It cuts across subject area boundaries and therefore provides a comprehensive knowledge for the learner. The comprehensive knowledge provides sound entry
behaviour for further study in the affected subject area. For example CCA activities in JSS should provide a good experience for learners in senior secondary school.

The advantages of Broad field curriculum design are mainly to permit greater integration of the subject matters; provide for a functional organization of knowledge and learners grasp different subjects combined. On the requirement for the implementation of the design, instructional materials should be made available to satisfy learner’s interest and transport provided to visit sites of learner’s interest. The knowledge and skills lead to self fulfillment and actualization (Buoro, 2000).

From the foregoing the importance of Broad field curriculum design at JSS (1 to 3) outweighs its criticism. For Instance Broad field curriculum design prevents knowing too much about one subject and being almost a complete novice in related subjects. Also it has not succeeded to erase the demarcation lines between subject areas.

According to Uzoagba (1982:3) “Cultural and Creative Arts means self expression. This must create pleasing forms and can satisfy the sense of beauty and aesthetic values. There is no society without culture and art hence it is understood by everybody.” On this, Lawal, cited in Olawuyi, Kuku and Kappo (2000) stated that Art is a universal language which everybody understands. He stressed further that art deals with physical elements, appreciation of beauty and interpretation of artists under emotions. Art expressions are in various media that appeals to our senses viz painting, sculpture, graphics, textiles, drama, music and dance productions. In support of the way people appreciate art, Uzoagba (1982) stated that art opens the minds of people to appreciate beauty in nature and man –made objects. Generally people enjoy colours, simplicity of lines, patterns and forms of many kinds in nature, picture, sculpture, architecture and in manufactured articles. According to
Lawal, Olawuyi, Kuku, Kappo (2000), Art education is aimed at helping the child to understand the values, beliefs and customs that are handed down from one generation to another. Through Art education, children develop an awareness, understanding and appreciation for one’s culture, other people’s culture and cultural differences. The way children relate to people depends on their exposure to life. Art aims at promoting social learning that makes people responsible and enables them co–operate among friends, groups in sharing ideas and materials.

In Arts it is evident that creativity is the watch–word or operational word in terms of utilization of ideas, concepts, media etc. Creativity involves the use of imagination or original ideas in order to create something: It also deals with human minds and its operation. Works of great men and women arts like Michael Angelo in visual Art, Shakespeare in drama and Einstein in music are creative. There is no doubt that those who are creative are also intelligent. According to Choms in Ayaniyi (1986) the domain of creativity far surpasses the domain of intelligence. He also said that some Psychologists are of the opinion that all individuals that are creative are also intelligent but not all individuals that are intelligent are creative. Nnachi (2009) notes that creative persons reason and design things in a puzzling manner. They intend to change existing ideas and evolve their own ideas towards the development of the world. They formulate ideas, design things and carry out activities in a manner that is unique and unfamiliar to others. Also Santrock in Ukoja (2004:180) defines creativity as “ability to think about something in a novel and unusual way and come up with unique solutions to problems”. Basically, the processes of creativity are goal oriented, purposive, and therefore result oriented.
On the importance of CCA, Vembe (2000) stated that CCA forms broader activities which include drama and music. He opined that to meet the cultural aspirations of the contemporary Nigerian society, learners can take advantage of new resources of media, techniques and processes for art activities. CCA was recognized and rated by Wangboje (1982) as a synthesis of traditional and contemporary arts of Nigeria and a foundation programme to serve the needs of students. In support of this Buoro (2002) wrote that arts and crafts of the society have meaning and relevance to the students and the society.

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

1. Music in traditional ceremonies, Igbo, Hausa and Yoruba. Use of creative speech, proverb and idiom in composing songs/ music; choreography–(to match dance-steps with music); and use of instruments.

2. Scenic design and decorations; costumes and body adornment using colours, dyes, akara, jigida, body–beads, making of adire, batik and tie and dye.

3. Composition from choreographic intentions –creating and designing of dance steps e.g. from hunting dances, fishing dances, moonlight dances, lullabies.

4. Exploration of local resources such as raffia, fibre, cane, leather, wood, clay, dye, starch, calabash, coconut fibre.

5. Graphics– the use of colours on two dimensional flat surfaces e.g. papers or panels to produce nice designs.
6. Carving and Painting— the use of such materials like wood and colours respectively to produce good work of art.

7. Ceramic/Pottery wares— the use of clay to produce works of art that create utility e.g. pots, cup, jug, mug, kola bowl, etc.

8. Photography— Capturing of image through the lens of a camera. This should be demonstrated with a pin-whole in a paper-box in the absence of a camera.

9. Textile (Tie and Dye) – the process of turning local white material into tie and dye or batik materials for wears.

10. Drama/Dance— this is the use of inspiration from festivals, customs, rituals, dances to make plays.

To confirm these activities as part of CCA learning experiences, Vembe (2000), wrote that CCA requires regular and systematic programmes of sequential instruction leading to specified outcomes. He further stated that indeed the contents are beyond superficial, warm feeling and make-belief in their concept. The contents and learning experiences are derived from the society where local resources abound. The local resources which are being proposed for the teaching and learning of CCA are not known and could serve as substitute to commercial resources. There is need therefore, to verify the effect of use of local resources on students’ achievement and interest in CCA.

Furthermore, the objectives of teaching and learning CCA in the secondary school were highlighted in the NERC curriculum workshop in 1973 (Akolo, 1985). The outcomes of the workshop as enshrined in the curriculum were:

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

Art education is not meant for only examination purpose in the school but it has to do with how a child or student is able to use the knowledge he/she has acquired through art education to meet his/her needs and the needs and aspirations of the society (Lawal, Olawuyi, Kuku, & Kappo, 2000). This can apply to CCA that aims at inculcating entrepreneurial skills.

Cultural and Creative Arts education means different things to different people. While the Greeks were looking at art as an aspect of aesthetic and games featuring gymnastics, athletics and drama, the craftsman sees CCA as cultural activities. According to Wangboje in Buoro (2000), CCA is presented in two forms. One, as a process which signifies a doing, making and putting materials together as such implies that the action is accomplished by human skills. Secondly as a product, it becomes a visible end product. Reacting to this Eisner in Eze and Ikeagu (2009) explains that based on its activities as developing skills and enhancing the students’ understanding of art, CCA is said to be a process. These activities are acquired by coming in contact with tools and art materials, which at last give satisfaction to individuals or students involved in such art activities.

On the status of art in school, Ramsey in Uzoagba (1999) stated that CCA in schools is richly a rewarding profession as human beings could have when it is done with
understanding, purpose, planning, conviction and love. CCA teaching and learning involve all the components, such as painting, sculpture, graphics, textile design, ceramics, music composition and dance. These serve as a stepping stone for the production of skilled manpower. When the training is continued at the tertiary level of education, it becomes a full discipline and a source of livelihood.

According to Cultural and Creative Arts 222 Module 3 Unit 6, NTI (2000), steps to teaching of CCA are:

1. Give topics that relate to students’ interest and experience.
2. Provide all necessary materials and tools for them to work with.
3. Give or state topics, discuss them carefully and fully for them to hear.
4. Demonstrate and show them what you want them to do where possible.
5. Use chalkboard adequately for all your illustrations and clearly explain to the students.

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

**Instructional Resources and Local Resources in CCA**

An instructional resource otherwise known as a learning resource, according to Nzewi, Opara and Akudolu (1995) is a source which provides information for the attainment of required learning experience. Also, it is anything or anybody to which or whom a learner can turn for information or help in the process of his goal-seeking endeavour or learning inside or outside the classroom. Nzewi et al opine that instructional materials help to arouse and sustain interest and help to concretize ideas and so stimulate the imaginations of the students. They also state the criteria for selection of resources which include that instructional resources should be usable and that learning resource should be economical in terms of cost. This implies availability; hence both teachers and students should have access to learning/instructional resources. By implication also, if learning resources are too expensive to acquire and if it takes a lot of time to reach the materials, then both the teacher and students will be disillusioned and the achievement of students will tend to be low. They enumerated the characteristics of learning resources as follows:

1. They make learning more permanent.
2. They facilitate the learning of abstract concepts and ideas, that is, they help to concretize the ideas and so stimulate the imaginations of the students.
3. They help to arouse and sustain interest.

4. They provide experiences not easily obtained through other materials and contribute to the efficiency, depth and variety of learning.

5. They offer a reality of experience which stimulates self-activity on the part of the pupils. Thus they keep the pupils busy and active thereby increasing their participation in the lesson.

Instructional resources should be usable, and this implies availability, hence both teachers and students should have access to learning/instructional resources. Learning resource should be economical in terms of cost, if they are too expensive to acquire and take a lot of time to reach the material, then both the teacher and students will be disillusioned and the achievement of students will tend to be low. It is believed that teachers demonstrate with concrete instructional resource materials to enable students have quick comprehension of concepts and development of skills which will enable learners to practice a number of CCA activities.

According to Kogi (2000), there are various sources of local materials in Nigeria because she is blessed with natural resources. Kogi suggested some main sources of local materials for CCA activities as follows:

Plants, charcoal, clay, bamboo trees, feather guill, cow-bristle, saw-dust, empty carton, sticks, cassava roots, husks, bark of tree, stones banana leaves, sweet potatoes, potatoe rinses, turmeric root, seed of mucana beans, cow pea, cocoyam, leaves, etc (Appendix A).

Local resources are mainly those resource materials which can substitute the industrialized ones. Several terms have been used to describe resource materials. Some of the terms which are used synonymously and interchangeably include: curriculum materials,
instructional materials, learning resources, instructional or teaching aids (Erickson & Carl, 1972; Mkpa in Nworgu, 1990). Resource materials are “those materials that may be used to convey meaning without complete dependence on verbal symbols or language “(Erickson & Carl in Nworgu 1990). Local resource materials are necessary instructional materials that may be used when commercialized resources are not available. The commercialized materials are no longer affordable because of their scarcity. They are very costly, even when they are seen in any market or shop. For some time now those commercialized materials are gradually being replaced with local ones in schools; this is noticeable in the higher institutions where both lecturers and students tend to source local materials as exploration (Onwozuruigbo, 2008).

Also on use of local resources, the National Policy on Education (FRN, 2004) states that the government emphasizes good education for her citizens, but its success depends more on the planning, production, implementation and proper use of local resources/materials (Hajara, 2008). On the source of materials, Hajara commented that educating children is part of the responsibility Federal government in order to produce useful citizens. Our knowledge must be adequate to lead students to inquisitive investigation of their environment. Exploration of the environment is the main crux of the matter whereby these local resource materials abound in their environment for their collection and use.

According to Otugo (1998), the necessity for the provision, improvisation and utilization of resource materials is to save teachers time and efforts to facilitate retention and recall of what is learned. On the proper utilization of educational resources, Otugo (1998) lamented that many teachers in schools and colleges lack the necessary skills and expertise needed to operate such resources which as a result are either underutilized or totally
neglected. Ugonabo (1988), advised teachers to be prepared always to produce materials they use in their presentations and in the course of class discussion. He argued that the production of such materials would be of more immense benefit to the teacher who is doing so. He would also be in a position to have a clearer focus on the proper manipulation of the resources for the maximum attainment of the predetermined educational objectives. He also encouraged an active student participation in the resource materials production as such exercise would expose them to a good number of highly valuable learning experiences.

Many teachers still report on the commercial resources such as plastercine, indentrine dyes, french-polish, poster and accrilic colours that are no longer available in school. On the lack of materials, equipment and facilities Lawal, Olawuyi, Kuku, and Kappo (2000) wrote that in most cases students and teachers depend on local materials for their CCA productions. Previous researches which were carried out on a similar topic revealed that there were little or no CCA materials for use in most schools. Also, the research projects carried out by Ogboji (1986) and Buoro (2002) share the same view about lack of CCA materials in Nigerian Secondary Schools. They reported that in some schools, the teaching of some practical subjects, particularly CCA has been reduced to theoretical lessons. Lawal, et al (2000), noted that in all the secondary schools in Kano and environs, there were no viable props, and costumes for drama. Students were responsible for the provision of costumes whenever a performance was to be done. Continuing, they said that some materials for painting, textile designs, and graphic designs are very expensive. Hence, most parents find commercialized resources expensive to purchase for their children. Because of this, most teachers at times resort to a few local materials. They also said that sometimes coloured chalk, earth, tree barks are ground and used as colours, while feathers from fowls,
hairs from goats, cows, and hairs of animals are used as brushes. It is also regretted that many students have changed from CCA to some other areas of study because of high cost of the CCA materials. In presenting CCA contents and instructional materials to students, the teacher must use appropriate teaching methods. This must follow a prescribed and well known procedure for providing opportunities for the students to encounter the content. In supporting the view that the success of any instructional process depends on the teaching, Eze, Agu, and Akudolu (2003) state that for the objectives to be attained, expected behaviour must be experienced. Hence according to Nacino–Brown, Oke, and Brown (1982, P. 52) teaching is a “passing on of wisdom”. It states that teaching is exposing the achievement of a generation by passing on to their children the experience they have gained and thus enable the young to begin where the old left off”, some changes in the behaviour should have taken place.

From the above discussion, there is a consensus that resource materials can do a number of things which Nworgu (1990) enumerates as:

- Augment the learning process by providing extended experience
- Reduce verbalism
- Stimulate interest
- Increase understanding by relating learning experiences to real-life situation.

The situation which necessitated the exploration of local resource materials is not only Creative Arts but also integrated science. To clarify Nworgu (1990) avers that a systematic approach to improvisation started after the Second World War in response to the acute shortage of laboratory equipment in those countries devastated by the war. He said it was to assist schools in these countries to improvise standard resources for their needs, that
UNESCO sponsored the publication of a resource book entitled “Suggestions for Science Teachers in Devastated Countries” in 1971. This book was found useful not only in the war-torn countries but also in those countries where science equipment was not manufactured locally and therefore too costly to import. However, it is necessary to note that the use of local resources is not a preserve of any subject area but for any subject that has the need and cannot survive without it. The availability of local resources tends to enhance their utilization in school and this is why this study examines the local resources utilization in teaching and learning of CCA in schools.

Achievement

It is necessary to recognize that low or high achievement of students occur in schooling. Some students do not do well in school because of not being interested either in content, or instructional material used in presenting the learning materials (Uzoagba, 1999). Consequently some school subjects have recorded consistently poor performances of students in examinations. Western (1996) defines achievement as something accomplished successfully especially by means of exertion, skill, practice or perseverance. It is also an accomplishment that opens the way for further development.

To determine the academic performance of students, examination or test is used. Schnitzer in Anuduaka (2008) defines achievement as the one designed to assess current performance in an academic area. Achievement is viewed as an indicator of previous learning; therefore achievement test is often used to predict academic success. Individual achievement, as Schnitzer points out, is therefore determined by comparison of results with average scores derived from large representative of national or local samples. For instance,
statistics has shown mass failure in mathematics in Senior Secondary Certificate Examinations (SSCE) (Anaduaka, 2008).

The weakness students exhibit in some school subjects confirm that something is wrong with the way such subjects are taught in school. On students’ performance in Mathematics, Habor-Peters in Anaduaka (2008) identified several factors as responsible for poor performance of students in Mathematics. According to her, some of these factors emanate from sources which are psychological, physiological and environmental. CCA as a school subject encounter such incidents of low performance in Junior Secondary School when resources are not available. Hence all efforts should be geared towards the use of local resources in teaching the subject well.

In the past, a number of factors have affected the performance in Fine and Applied Arts in Schools. Such factors; as enumerated by Uzoagba (1999) include lack of studio, art materials, funds, textbooks, low incentive for art teachers and public apathy towards the subject. These stereotypic factors have been responsible for poor achievement of students in Visual Arts in Senior Secondary Schools. Other variables have been identified by Onwuzurigbo (2008), such as inadequate trained teachers, lack of studio, high cost of art materials, wrong methods of teaching, marginalization in time tabling and poor background of students resulting in lack of interest and motivation. This variable militating against effective teaching and learning of Visual Art in the Junior Secondary Schools in Nsukka LGA have results in low academic achievement.

Reacting to these problems, Ogboji (2001) states that instructional materials coupled with teaching strategies will improve the state of affairs in Visual Arts in both junior and senior school programmes. Teachers who interpret and implement curriculum can improve
art programmes in schools. Udobia in Anaduaka (2008) actually found that pedagogy has a significant influence on the output of educational programmes, though in science, technology and mathematics. This can be applicable to CCA.

Given the fact that instructional materials have been found to affect students’ academic achievement, it becomes necessary to investigate the effect of utilization of local resource on achievement and interest of students in CCA.

**Interest**

Brainy-Quote (2011, P.64) defined interest as “to engage the attention of; to awaken interest in; to excite emotion or passion in, on behalf of a person or thing; as the subject did not interest him; to interest one in charitable work”. The Web definition of interest by Princeton (2010, P.112) is “a sense of concern with and curiosity about someone or something, an interest in music”. Interest is a kind of force that propels somebody to gain the goal set before him. Also Instructional resources which are exposed to students during teaching and learning arouse the interest of learners. The resources may be adequate yet the disposition of the students and their preparedness may be lacking. Some students may be committed while the lesson is going on while others may lack commitment. This lack of commitment may be in the form of lack of concentration and involvement. In fact when a child fails to apply the correct skills in painting, the student was not concentrating. When such a student is asked some questions which others in the same class might answer correctly and the particular student looks blank, it means that something is obstructing learning from taking place. Such situation may be caused by lack of interest in activities in the classroom. Hence Valsiner (1992) wrote that interest is not in the object, not in the mind of the child, but it emerges as a result of some thing that links the two in irreversible time.
The process of teaching and learning CCA demands the attention of the teacher and the students especially when art materials need to be displayed strategically. This condition must be met before effective teaching and learning can take place. This kind of interest that is expected of students is what Csikszentmihalyi in Brainy-Quote (2011) refers to as a personal experience which occurs when the learners appear to be over taken and become completely involved in something to the point of forgetting time, fatigue and everything but the activity itself. In most cases, teachers who lack competences in teaching are not aware of this state of affairs and much can not be achieved in the classroom activities.

Also Krapp in Ogboji (2001), categorized interest as:
1. Interest as a characteristic of a person, that is interest as a personal traits or disposition.
2. Interest as characteristics of the learning environment.
3. Interest as a psychological state, that is active interest, aroused interest.

Typical characteristics of the above illustration include increased attention, greater concentration, pleasant feeling of applied effort and increased willingness to learn. Interest as a psychological state is actualized state of interest, sometimes called “active interest”. Students of art need such interest to be sustained in the classroom.

Gagne (1965) categorizes factors necessary for effective learning into internal and external. The internal factor includes such psychological variables like the learners’ motivation, attitude, interest, previous knowledge and ability, while the external factors include human and material resources like the teachers, books and other facilities. Remarkably, the internal are more fundamental and without them learning is not likely to take place even if the external ones exist. Also, Vembe (2000) showed that interest in a given subject is an important internal factor, which not only determines the level of
willingness to learn the subject, but also enhances positive attitude towards it. From the foregoing, interest influences the willingness to learn and initial successful interaction while the subject induces interest and strengthens willingness to learn it.

In the light of the above, it appears that the task of a teacher must be to promote children’s interest in education. Therefore, the teacher in planning his work say in art should aim at making it lively and enjoyable. Anuduaka (2008) opined that this can be achieved if each child feels personally involved in and understands what he is doing; if he sees the relevance of the topics he is studying to real life experience; he/she feels free to ask questions and to express his thoughts. Local resources utilization can create opportunities for the learner to experience all these that build the interests of learners of education. Therefore, it would be necessary to investigate the effect of local resources on student’s interest in CCA contents. This is necessary given the fact that it has been observed from the available literature that the relationship between interest and achievement is reciprocal in that interest affects achievement and vice versa.

**Gender**

Gender is somebody’s sex; the sex of a person or organism or a whole category of people or organisms. On gender issues, Mboto and Bassey in Udeze (2008) see gender as a cultural construction developed by the society to distinguish the roles, behaviour, attitude, mental and emotional characteristics expected of an individual on the basis of born either male or female. The issue of gender and education has occupied the minds of many educational researchers. It has been observed from researchers that boys achieve higher than girls in mathematics and sciences while girls score more than boys in reading and writing,
and arts (Osuagwu, 1980, Eccles, 1984). Gender trait stereotypes of male and female were investigated by Colleen (1982) who established that males and females have different traits.

Following this study, Eccles (1984) found out that those parents whose gender stereotypes for mathematics ability had been confirmed by reading a media report change their beliefs about their children’s mathematic abilities than were parents who had not read the report. It was established that those parents whose stereotypic beliefs that males are better than female in mathematics, are likely to have low perception about their daughters’ mathematical ability. He suggested that parents convey their expectations of their child by giving messages which depend on the sex of the child. Gender now becomes a determining factor as regards mathematics ability.

On the other hand, Clark, Fergusson, and Galley in Udeze (2008) are of the opinion that gender has no overall effect on performance. Gallagher and Cavanaugh in Udeze (2008) believe that biological or genetic explanations are not found to explain the reasons for gender gap in education. They stated that though boys and girls differ in their physical, emotional and intellectual development, there is no evidence that these are linked. Therefore, it is unlikely that educational performance is explained by biological differences. Continuing, they said that if biological differences were the reasons, girls would not have improved significantly in certain subjects such as mathematics and science, of which boys used to outperform girls traditionally. Also he said that cultural and social factors are the major reasons leading to gender differences in academic performance. These factors include students’ familiarity with the subjects, change of career aspirations, gendered perceptions of specific subjects, and style of boys and girls. Thus, if innate biological and psychological reasons have proved that boys and girls can all do well in any subject, then provided with
adequate instructional materials, they will improve in their performance. In view of this, it is suggestive that boys and girls if exposed to local resources may improve their performance in CCA. Hence, it would be necessary to examine the effect of use of local resources on achievement and interest of male and female students in CCA.

**Location**

Location in this study is referred to as the site of school either in the urban centre or in the rural area. Schools were built in these two locations so as to educate both the urban and rural dwellers for the acquisition of skills, knowledge, attitude and values so as to be useful members of the society to which they belong.

As a result of this, education has been an instrument used to widen the horizon of the dwellers in the urban and rural areas as the case may be. The issue of location according to Igbeyi (2002) dates back to 19th century, a period which corresponds to the beginning of formal education. A few subjects were implemented in the olden days but today a lot of subjects have been introduced through education reform to match with the present state of affairs (NERDC, 2007).

In Nsukka Local Government Area of Enugu state, many schools were built to take care of urban and rural dwellers. Many of the urban areas have enormous amenities. On the growth of urban area, Ezeudu (2003) avers that it involves growth in amenities, facilities as well as social economic and administrative spheres. These amenities are indices for development in terms of informing, enlightening and educating of people. On the other hand, the rural areas are characterized by lack of basic amenities like good roads, electricity supply and pipe borne water. These amenities entice teachers and big business men stay in
the urban and use such facilities like radio, television, electric fan. For schools in urban will utilize such education materials such as sound films, projectors, video tape recorders and tapes that use electricity.

On the other hand, local resources abound in rural areas. They are useful as instructional resources include clay, raffia, xylophone saw dust, starch, wood, hardboard and colour pigments from plants. These materials are intended to equally enhance the teaching and learning of CCA when commercial materials are not available.

This study intends to compare the responses of the secondary school students in the urban and rural areas regarding the utilization of local resources and their effect on achievement and interest of students in Cultural and Creative Arts.

**Theoretical Framework**

In learning Cultural and Creative Arts (CCA) there are psychological theories which guide the teacher and learner in the art of teaching and learning. The theories which border on perceptual development and the medium of art expression are associated with Piaget’s theory of perceptual development, Gardener’s theory of Multiple Intelligence and Burt’s theory of artistic development.

**Piaget’s theory of perceptual artistic development**

Jean Piaget propounded four stages of perceptual development theory which affect the medium of expression in art (CCA). These stages include:
**Sensory Stage** (from birth - 2years).

**Phase 1:** 4 or 5 months: At this stage the child’s initial perception is topological in nature i.e. the child can see the proximity, separation and serial order of objects enclosed by others and continuity of lines or surfaces. Senden in Flavell (1970) supported the view when he observed that when congenital blind patients were restored sight, they still remembered the objects they saw before they took ill. This shows that concrete objects are ever remembered and fundamental in achievement in CCA.

**Phase 2:** (five months to 1 year)

Children increase their visual exploration of concrete objects which helps them to see Euclidian relationship of parts of objects in terms of straight line, angles, circles, geometrical figures/objects as well as their proportions. Achievement in CCA is enhanced when quality of lines and shapes critical to drawing is utilized in art work.

**Phase 3:** (1 year to 2years)

Children play with objects but cannot draw them. This is because according to Arnheim (1974), they do not draw what they see due to the complex nature of objects especially Euclidian objects and their projected/spatial relationship. Piaget contends that children can draw such objects at the 7years. Children are hindered from achievement in drawing and this is due to lack of readiness in CCA activities.

**Pre-operational stage** (2-7 yrs)

At this stage children learn the use of language and categories of symbols and objects. Children draw objects that are present more than what they learnt and the circumstances that surround them. Hebb in Flavell (1970) supported the view with the contention that perception occurs with age because it brings about more sensory fixation and
more cell assemblies. Lowenfeld (1975) had similar view that children are prone to drawing. To children drawing becomes a language of thought. As a child grows he sees the world differently and his expression of impressions changes. From this age a child begins to perform in CCA activities with interest.

**Concrete Operational** (7-11yrs)

Children are more inclined to visual images than symbols in solving problems. Clay is useful here because children at this stage rely more on visual images than symbols and that two lumps of clay of equal weight made in two different shapes have the same quantity but imagine wrongly by children that they weigh differently because of variation in shape (Flavell, 1970). Children perform better when they work with concrete objects in CCA.

**Formal Operational** (12yrs to adult)

This stage occurs within the adolescent through adult stages. This stage is characterized by the ability to manipulate abstract objects as well as concrete objects. They engage their ideas of events through hypothetical reasoning based on logic (Vander, 1978). It is very critical to handle children at this stage. The children want to explore the world, ask how to draw and also request for materials for drawing.

Piajet contends that knowledge is acquired through direct experience with objects. Also instructional principle based on Piajet’s stages of perceptual development and media expression is consistent with concrete examples and experiences when teaching and learning concepts (Roblyer, 1997). According to shelly (2002) Piajet’s theory supports the use of instructional materials as they enhance learning. Achievement and interest are high when CCA activities are supported with enough resources in all its practical areas. Local resources
which are available in the local environment can enhance learners’ achievement and interest in CCA.

Gardner’s theory of Multiple Intelligence

The theory of Multiple Intelligence was developed in 1983 by American psychologist- Dr. Howard Gardner. Gardner in Anaduaka, (2008) contended that intelligence is ability to solve problems or to create products that are valued within one or more cultural settings. These multiple intelligence can be nurtured and straightened or weakened. According to Nnachi (2009) Gardener identified six abilities which he regarded as kinds of intelligence. The abilities include linguistic, logical, mathematical, spatial, musical, kinesthetic and naturalistic intelligence while Gardner’s multi intelligence is as follows:

1. **Musical Intelligence:** Ability to produce and appreciate rhythm, pitch and time.

2. **Visual-Spatial Intelligence:** Capacity to think in images and pictures and then to visualize accurately and abstractly.

3. **Bodily-Kinesthetic Intelligence:** Ability to control one’s body movement to handle objects skillfully.

4. **Naturalist Intelligence:** Ability to recognize and categorize objects like plants, animals etc. According to Sharon (2007) Gardner’s intelligence theory is categorized into specific abilities and students fall into these groups according to their ingenuity. The theory emphasizes on skillful activities which apply to Cultural and Creative Arts that has practical activities based on the categorization in terms of using resources to make art works. This theory deals with instructional resources which should support various activities in the area
of role play, arts, creative play etc. (Shelly, 2002). For doing art works in local materials demand spatial-visual intelligence which refer to the ability to visualize and handle image. These images are products of CCA which can be achieved through modelling using clay; painting using colours. Another component of CCA is music which uses musical instruments that produce rhythm and pitch in a good piece of music. The other naturalist intelligence refers to the learners being aware of natural and local resources which they can utilize in CCA activities. The challenges for both teachers and students are to use art materials from their local environment, to enhance achievement and interest in CCA by way of producing art work with high standard.

**Burt’s theory of Artistic development**

Burt in Ajayi (1985) contended that every child is endowed with creative ability which is used for expression of various forms. Children express themselves through drawing, painting, modeling and a number of other play activities. According to his theory, children use colours for painting in their natural forms unlike the adults who choose colours that are not conspicuous. As children grow in age their imagination develops so their output in terms of art work improves. Children are absorbed in art activities and are always inventing ways of doing things. Burt identified six developmental stages in children’s art as follows:

1. **Scribble – age 2-3 years**

   The scribble stage starts between the ages of two and three. As the child begins to draw with age and he controls his muscle. The child improves his manipulative skills which are noticed by the control over handling pencil, crayon, etc. With his constant practice; he
discovers that he can make dot loops, circles, over lapping of lines which he uses to give impression of human head, and various shapes of objects.

Also Arnheim (1974) contends that perception is the instrument pupils use to draw as they draw what they see than from intellect. Arnheim in his law of differentiation contends that young stars perceive object in its simple form and use their perceived image to develop it. With this development, learners’ achievement and interest in CCA are enhanced.

2. Line-age 4years

At this stage the child does not perceive anything as a whole but in parts. The Child draws human figure in parts with the formation of dots, circles and shapes. Line-age is the name given to symbols in the value of the expression. The child is able to achieve this because his visual control has improved tremendously, Lowenfield (1975) supports that children draw in parts when they make the head and the legs figure because they are the important parts. This idea is the starting point for achievement in CCA.

3. Descriptive symbolism- age 5-6years

At this stage, the child explores art materials such as pencils, crayon, clay, etc. He reproduces human figure with tolerable accuracy but still in a crude symbolic schema. He can make bolls and rolls of clay and turns them into objects with names. Arnheim (1974) recognize the stages of children’s artistic development. He contends that a child draws from what he sees and that the medium in which he works controls his work, such materials include the use of crayon to draw objects which appear bigger than the real objects. Also a child draws plant with green colour of the leaves without which he will not draw with another colour. But with age he gains experience to draw with other colours like, red, blue,
etc. Children are prone to use colours and these beatify objects and tend towards raising achievement in CCA.

4. Descriptive Realism- age 7-8 years

At this stage, the child draws what he knows rather than what he sees even with the object in front of him. He draws all that he remembers and he is interested in handling. In recognition of this stage Hebb in Lowenfield & Brittain (1970) contends that children draw what they know because they are not ready yet. Early perceptual constancy is much slower and difficult but later perception improves from the earlier cells’ assembly. The fact that recognition and conceptualization do occur more rapidly with age is an indication that Hebb may be correct. When this age of constancy is reached, a child thinks that he has perceived something he has not seen. When this occurs children draw what they know and what they see. Arnheim later agrees with Hebb that children draw what they know after insisting that they draw what they see. This leads to the conception that perceptual development affects the child’s art because it determines the nature in which the concept grows. The intelligence of a child is also dependent on the environment where is nurtured, which is a factor to raise the performance in CCA.

5. Visual Realism- age 9-10 years

The child has passed the stage of drawing from memory and imagination to the stage of drawing from nature. He attempts to draw different aspects of object with some efforts in illustrating perspective (angle of view). The child attempts applying shading in his drawing and landscape illustration. His picture depicts emphasis on details which includes sky line and ground line.
Also, this theory explores gender in its approach. There is gender interpretation and approach to art works. Girls make pictures depicting large eyes, red lips, and mask-like faces with poor illustration of the shape of head. The boys make pictures depicting masculine characters, sports activities, aircrafts, vehicles and other themes, war, police etc. To clarify this Arnheim stated that with perceptual awareness, a child grows from drawing of arm and leg in a perpendicular ways to more complex images. When a child starts using other shapes other than the roundness and thinness, it shows that he has grown beyond the roundness or thinness stage. The relevant resources at this stage, Ajayi (1985) recommended are paper cutting, crayons, poster crayon, papier mache, wood, collage materials, metal, print etc. These can ginger both male and female into active participation which can lead them to perform well in CCA.

6. Repression- age 11-14years

At this stage, children are mature enough to understand the world and things around them. They have developed power to use resources in a more interesting way of making designs than drawing human figure. The child sees drawing more challenging. On the last stage of artistic development, Armheim (1974) commented that the medium of expression is responsible to art while the effect of perception seem to enhance art and media exploration. He concluded that child’s art is affected by the neurophysiologic state of organism, its personality and its environment. In recognition of the development in this stage Ajayi (1985) recommended that resource materials like clay, paints, wood for carving, contribute to the growth of those who use them. It is against this backdrop, that the CCA is conceived since it has natural resources that can enhance the learners’ varying understanding and practice of themes in the CCA contents.
The implications of the theories to this study are that learners are ready to learn CCA with a keen interest when resources are made available to both teachers, male and female students in rural and urban settings. The stimulation aroused by utilization of resources can enhance achievement and interest in CCA in schools.

**Related Empirical Studies**

The empirical studies related to the research theme are reviewed under the following sub-headings:

- Studies on effect of availability, adequacy & utilization of resource materials on achievement and interest.
- Studies on gender and achievement.
- Studies on gender and interest

**Studies on Availability and Adequacy of Resource Material**

Otugo (1998) carried out an assessment of the availability and use of music resources in junior secondary schools in Enugu. The researcher employed descriptive survey design. Fifty teachers and 500 students formed the sample of the study. The students sampled were selected out of the total population of 2240 students in junior secondary schools in Enugu. Mean, percentage, t-test and chi-square were used for data analysis. The result of the study showed that the numbers of material resources like clay, raffia, and calabash which are available in the schools are negligible. This implied that teachers are yet to be fully aware local resources.

In a similar study, Kogi (2000) studied the improvisation of creative art materials in some post primary institutions in the Federal Capital Territory (FCT) Abuja. The study was a descriptive survey research. The population of the study was 3002 students. Simple
random sampling technique was used to select 300 students from 8 schools. Percentages were used for data analysis. The result of the study showed that scarcity of cultural and creative arts materials was considered as one of the principal factors that contributed to the high rate of failure in fine and applied arts. Also, there was lack of technical knowledge of local materials production.

This was evidenced in a research work by Nwodo and Ezugwu (2011) on students’ perceived difficulties in learning art in junior secondary school in Nkanu West LGA of Enugu state. The design of the study is survey in which they sampled 234 out of the total population of 1240 students. The study showed that among the difficulties students encounter include non-availability of art studios and materials for art learning in schools.

Okoro (2011) carried out a survey research on problems of teaching and learning of visual arts in senior secondary schools in Enugu East LGA in Enugu state. She sampled 200 students and 20 teachers and both clusters showed that commercialized art materials are lacking in schools. Also Ogboji (2007) in his study to investigate the strategies to improve art learning in Senior School Certificate Examinations in Nsukka Local Government Area found out that achievement is poor in fine and Applied Arts. This was as a result of lack of resource materials to motivate students.

Hajara (2008) carried out a study on the use of local art materials in teaching JSS students Creative Arts in Zaria Local Government Area of Kaduna State. The study was a survey research design. Three hundred and eighty students were sampled from the total student population of 2038 JSS students. Percentages were used for data analysis. The result showed that lack of modern art materials greatly affected the teaching and learning of Creative Arts. It was also found out that local production of art materials was not done in
many schools, but the students seem to have the potential for producing and using local art materials.

The review of the studies on effect of availability, adequacy and utilization of resource materials shows that the use of art materials was very low in schools. Hence this study investigated the effect of local resources on students’ achievement in CCA.

**Studies on effect of Gender on Achievement**

In an investigation to determine the effect of resource material type relative to students’ cognitive achievement, retention and interest in integrated science, Nworgu (1990) found out that the finding was consistently significant in favour of females relative to cognitive achievement. This is an indication that females achieved higher using local resources in teaching.

Also Umo (2001) carried out an investigation to determine the effect of games on the achievement and interest of junior secondary school students in Igbo grammar in Nsukka Education Zone of Enugu State. Her population consisted of all the JS 11 students in Nsukka Education Zone. The sample of the study was 240 (JS 11) students drawn from eight schools in Nsukka Education Zone. The method employed was the use of games as strategy in teaching Igbo grammar. The design was quasi-experimental research design. Though this study was in Igbo, the games which are variables were applicable to Drama which is an aspect of CCA, hence its relevance to this study. She found out that gender was a significant factor in students’ overall achievement in Igbo grammar.

In another study carried out in Mathematics on effect of multiple intelligences teaching approach (MITA) on students’ achievement and interest in geometry, Anaduaka
(2008) employed the quasi-experimental, non-equivalent control design. The study used a sample of 118 students comprising 62 boys and 56 girls. The major finding of the study was that MITA was very effective in improving students’ achievement and interest in geometry. The study also found that there was no significant difference between the achievement and interest of males and female students taught geometry with the MITA.

Similarly, Ogbu (2011) carried out a research to investigate the effect of context-based teaching strategy on senior secondary students’ achievement in Physical Chemistry in Enugu state, with a sample size of eight intact classes of forty SS11 students. Her entire population was 2250 SS 11 students. She found out that on achievement the mean scores of male and female students were relatively close. That there was no significant difference in the mean achievement scores of male and female students taught physical chemistry expository method. Also the study established that there was no significant effect of gender on students’ achievement in physical chemistry. Therefore, it is not in all situations that gender affect students’ achievement.

According to Eccles, Denissen, and Zarret (2007), several studies have been interested in the link between liking a subject and doing well in the subject. According to them, there is the work of Harackiewics, Sansone and Manderlink that found that positive competence feedback reflecting a person’s level of achievement increases intrinsic motivation, a construct that is related to individual interest. Also they found some evidence for bidirectional links between interest and achievement. They also reported specifically that, using bivariate longitudinal modeling, the part from initial interests to later grades and achievement test scores were statistically significant, whereas the opposite path from initial grades to later interests were significant in one of the two sampled studies.
The study by Eccles et al established that interest has influence on achievement of learners with regard to test scores under certain conditions. Interest can be aroused through interaction with resources as a motivator but where resources are lacking; interest may in turn affects achievement.

From the foregoing it can be seen that achievement according gender depends on interest, environment and age. If both boys and girls of the same age or the same year of study are subjected under the same environmental condition and motivation, their level of interest and achievement do not vary much. This work intends to find out whether there is any influence of gender on achievement of students when exposed to enough local resources in CCA.

**Studies on effect of Gender on Interest**

A few studies have been carried out on the effect of material resources on gender and interest. In this regard Ogboji (2001) and Nworgu (1990) are reviewed. In a research on students’ perception of stereotypic factors influencing choice of Visual Arts in West African Senior School Certificate Examinations, Ogboji (2001) employed a descriptive survey research. Six secondary schools were sampled from 25 secondary schools and 240 students were sampled from a total population of 1,560 students. A means score of 2.50 was used as a benchmark; any item below it was rejected and above it was accepted. Also in the case of hypotheses, t-test statistics was used. The result showed that out of 236 students offering Visual Arts 122 were boys and with difference of 8 more than the girls who were 114. This is an indication that boys are more interested in Visual Art than girls.
In another study conducted in integrated science with local resources as one of the variables, Nworgu (1990) carried out a research on evaluating the effect of resource material type relative to students’ cognitive achievement, retention, and interest in integrated science. The study used as quasi-experimental research design, aimed at evaluating the effects of locally improvised and standard resource materials on students learning of integrated science. The sample of the study comprised 240 JS one students from 4 schools (two males, two females). He found out that there was no significant difference in the level of interest between the male and female students in the subject. Males tended to retain more with locally improvised resources materials than with standard resource materials while the reverse is true for females. This is an indication that locally improvised resource materials were as efficacious as standard resource materials in teaching integrated science. It is the feeling of the researcher that it could be applicable to CCA using the same approach.

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

Some studies such as Hajara (1995), Ngaem and Udeagha (2000), and Kogi (2006), did not establish any interaction effect on achievement or interest especially in the field of CCA. These studies were mainly on availability and use of resources on Creative Arts. Meanwhile this study is relatively a virgin area; hence the researchers interest to explore it. Good teaching method is consistent in CCA instructions, and a method like cooperative method is also relevant to CCA hence the research the review of the study on effects of cooperative learning method on students’ achievement in essay writing (Uzoegwu, 2004). Uzoegwu investigated the interaction effect of method and gender, method and school location, and method and ability level on students’ mean achievement scores in essay
writing when taught with the cooperative learning method. Her subjects consisted of all senior secondary school students in year two (SS 11), her sample was made up of 229 SS 11 students from four secondary schools in Nsukka Education Zone. The design was quasi-experimental and two treatment conditions were used. Analysis of covariance (ANCOVA) was used to analyze the data. The result of the study showed that there was no significant interaction effect of instructional method and gender, method and location, and method and ability level on students’ mean achievement scores in essay writing using the cooperative learning method. However, this study would be based on instructional resource interaction instead of method.

Also on another study in integrated science entitled “evaluating the effects of resource material types relative to student cognitive achievement, retention and interest in integrated science”, Nworgu (1990) had the following findings: On the resource material type and sex interaction, the only significant resource material type and sex interaction was detected in the students’ retention of the integrated science concepts. He reported that the relative efficacy of resource material type was not consistent across sex levels. The males retained better with locally improvised resource materials than with standard resource materials. On the other hand, female students retained more with standard resource materials than with locally improvised resource materials. Also there is a similar tendency for males to be more responsive to locally improvised resource materials than to standard resources and females were more responsive to standard resource materials than to locally improvised resource materials relative to cognitive achievement. This trend he reported failed to reach significance with respect to cognitive achievement.
The local resource material is discussed above and it is being felt that it is very adequate and has bearing with the present study. The researcher’s work is on the effect of local resources utilization on Junior Secondary School students’ achievement and interest in cultural and creative arts. Local resource material is adequately reflected in both Nworgu (1990) work and that of the researcher.

**Studies on School Location and Achievement**

Some studies which investigated achievement based on school location are Umo (2001), Ene (2002), Uzoegwu (2004) and Omeje 2006). The following studies are relevant:

In a study conducted by Umo (2001), on the effect of games on students achievement and interest of junior secondary school in Igbo grammar in Nsukka Education Zone of Enugu State. The design was quasi-experimental research design. Her population consisted of all the JS 11 students in Nsukka Education Zone. The sample of the study was 240 JS 11 students drawn from eight schools in Nsukka Education Zone. One of the variables in the study was school location. The method employed was the use of games as strategy in teaching Igbo grammar and the result of study showed that students in urban schools had higher achievement scores than their fellow students in the rural areas. Therefore, location was a significant factor in overall achievement in Igbo grammar using games as a method of language instruction. This study has location as one of the variables which is common to Umo’s study too. Location deals with urban and rural settings which do not have the same environmental conditions. The urban has amenities like electricity and water which attract qualified teachers while rural has no such benefits and the two
conditions might have affected achievement. This study may also be affected by the same environmental conditions.

Also, Ene (2002) investigated the effect of close instruction approach on secondary school students’ achievement in reading comprehension. The design of her study was a non-equivalent control group experimental type involving two treatment and two control groups. Her sample was one hundred and eighty-six SS2 students in Enugu Education zone sample from four co-educational schools drawn by a non-proportionate random sampling technique. In each school she assigned, one intact class was randomly drawn and also randomly assigned to treatment and control group. The result of study showed that school location had a significant influence on students’ mean achievement scores in English reading comprehension. The mean achievement scores of students in urban schools were higher than those of their rural counterpart.

On the contrary, in the study carried out by Omeje (2006) on the effect of communicative method on students’ achievement interest in Igbo letter writing, she sought to investigate the effect of school location and gender on the achievement and interest of students in Igbo language studies. The design of her study was a quasi-experimental and non-equivalent control group design. The sample was 120 SS2 students from four co-educational secondary schools (two in urban and the other two in rural schools). Two of the schools, one in urban and the other in the rural areas served as experimental group. In the study, 30 students from intact class were randomly selected in each of the four schools and randomly assigned to treatment and control condition. The study showed that location had no significant on the achievement of students taught Igbo letter writing with the
communicative method. On the other hand it did have significant influence on interest of the students.

On the contrary, the study carried out by Uzoegwu (2004) on the effect of cooperative learning method on students’ achievements in essay writing had location as one of the variables. The study showed that location had no significant effect on the achievement of students taught essay writing with the cooperative learning method.

The studies reviewed on location showed that achievement scores of students in the urban schools were higher than that of their counterpart in the rural area. These results reflected that enormous social and educational amenities are more in the urban than the rural areas. Also qualified teachers chose to be in urban areas than in the rural areas because of the social facilities and better living conditions in the urban centers. With the facilities in the urban areas, the teachers have amenities which aided them in teaching, while in the rural areas the situation was different due to lack of enough qualified teachers and social amenities. What effect will location, therefore, have on students’ achievement and interest in CAA using local resource materials. Therefore, this study, explored the effect of this variable on students’ achievement and interest in CCA.

Summary of Literature Review

The review of related literature was organized into four sections. They were the conceptual framework, theoretical framework, empirical studies and summary of literature review. The conceptual framework dealt with the concepts of cultural and Creative Art (CCA). This is about the integrated nature of the subject as amalgamation of fine and applied arts music and drama (Broad field curriculum design) and as vocational subject;
teaching and learning of CCA; use of local resources; concepts of achievement and interest; gender and location.

The second aspect is theoretical framework which took care of psychological theories that guide the teacher and learner in the teaching and learning of CCA. The theories which border in perceptual artistic development of the learner and the corresponding media of art expression are associated with Piaget’s theory of perceptual development, Gardener’s theory of Multiple Intelligence and Burt’s theory of artistic development. These theories explained how learners according to their age, draw; paint, mould, make music, and drama in terms of achievement and interest in CCA.

The third aspect reviewed is related empirical studies on achievement, interest, gender, location and their interaction effect. The literature review established that local resources are not a preserve to any particular area. It has been found that local resources are useful in teaching and learning in integrated science. Their effect on art related areas in terms of interest and achievement was not conclusive. Some studies did not establish any significant interaction between local resource materials and gender, gender and achievement and gender and interest.

From the reviewed literature, studies on the effect of local resources on student’s achievement and interest based on gender and location have been done in some areas like Igbo, English, Mathematics and Integrated Science but none was found in CCA. This is a major gap that calls for attention. This study, therefore, intends to investigate the effect of local resources on junior secondary school students’ achievement and interest in Cultural and Creative Arts.
CHAPTER THREE

RESEARCH METHOD

This chapter discusses the method and procedure adopted in the study under the following sub-headings: design of the study, area of the study, population of the study sample and sampling technique, instruments for data collection, validation of the instrument, reliability of the instrument, experimental procedure, control of extraneous variables, method of data collection and method of data analysis.

Design of the Study

This study employed a quasi experimental factorial research design after Fraenk and Wallen (2003), who noted that a quasi experimental factorial research design is a quasi experimental design modified to permit the investigation of additional independent variables. Specifically, the design was a $2 \times 2 \times 2$ pretest-posttest non randomized control group factorial design. The treatment variable is illustrated at two levels: Local Resources ($x_1$) and Commercial Resources ($x_2$), while the moderator variables are gender at two levels: male ($y_1$) and female ($y_2$), and location at two levels: urban ($z_1$), rural ($z_2$).

\[
\begin{array}{cccccc}
E & 0_1 & x_1 & y_1 & z_1 & 0_2 \\
C & 0_1 & x_2 & y_1 & z_1 & 0_2 \\
E & 0_1 & x_1 & y_2 & z_1 & 0_2 \\
C & 0_1 & x_2 & y_2 & z_1 & 0_2 \\
E & 0_1 & x_1 & y_1 & z_2 & 0_2 \\
C & 0_1 & x_2 & y_1 & z_2 & 0_2 \\
E & 0_1 & x_1 & y_2 & z_2 & 0_2 \\
C & 0_1 & x_2 & y_2 & z_2 & 0_2 \\
\end{array}
\]

Figure 2: Design Layouts

Where E: stands for experimental group  
C: stands for control group  
0_1: stands for Pretest  
0_2: stands for Posttest
Area of the Study

This study was conducted in Nsukka Local Government Area. Nsukka is one of the 17 Local Government Areas in Enugu State of Nigeria. The Local Government Area has junior secondary schools located in its urban and rural areas. There are 10 urban schools and 22 rural schools in the LGA.

The choice of Nsukka L.G.A. is because it has a good number of co-educational Junior Secondary Schools that offer Cultural and Creative Arts (CCA) as a compulsory subject. The local government has so many places that are endowed with local materials like clay, raffia, wood, and bitter leaf plants which are relevant to CCA practical work. The researcher experienced that schools in the LGA do not expose students to local resources and this situation may lead to poor attention given to the teaching and learning of CCA in terms of use of resources.

Population of the study

The population of the study comprised all the JSS 2 students in the state - owned co-educational Secondary Schools in Nsukka Local Government Area. Statistics from the Post-Primary School Management Board, Nsukka Zone for 2009/2010 session indicated that there were 2,526 JS 2 students in the 18 co-educational secondary schools in Nsukka Local Government Area (Appendix B). JS11 students were used because at that level they have been taught both theories and practice of the various areas in Cultural and Creative Arts.
Sample and Sampling Technique

The sample size of this study was 98 students which were made up of 37 boys and 61 girls drawn from the total population of 2,526 students. Out of this sample size, 57 students were from urban and 41 students were from rural. Multi-stage sampling technique was used. Purposive sampling was first used to select the co-educational school in the LGA that offer CCA. Secondly, disproportionate stratified random sampling was used to select 2 urban and 2 rural co-educational schools respectively to take care of location. Out of the two schools in the urban, one was sampled for experimental group while the other for control group. Similarly, for the two rural schools, one was sampled for experimental group while the other school for control group.

The experimental group was taught using commercial materials while the control group was taught with commercial materials. The table of distribution was arranged according to experimental and control groups, gender and location (Appendix C).

Instruments for Data Collection

The instruments used to collect data for the study were Cultural and Creative Arts Achievement Test (CCAAT) and Cultural and Creative Arts Interest Inventory (CCAII). (CCAAT) is an achievement test developed by the researcher based on the content areas of the JSS 11 scheme of work, past question papers of 2011 Junior Secondary Certificate Examinations conducted by National Examinations Council (NECO) and Creative Arts Workbook for Junior Secondary Schools by Agu, and Ugwu, (2001). The test which contains 40 questions was organized under three sections: 15 questions on Fine and Applied Arts (Visual Arts), 14 questions on Music and Dance while the other 11 questions were from Drama. These three components make up the Cultural and Creative Arts syllabus (Appendix
D). A table of specification used was sub-divided into content dimension and ability process dimension (Appendix E). Content dimension was made up of units taught in the study while the ability process dimension was sub-divided into knowledge, comprehension and application levels of taxonomy of educational objectives.

The Cultural and Creative Arts Interest Inventory (CCAII), (Appendix F) which was also developed by the researcher, contained 20 items. They were constructed on a four-point scale ranging from Strongly Agree, through Agree, Disagree, to Strongly Disagree in positive statements. The respondents were expected to use the instrument to indicate their interest in Cultural and Creative Arts.

**Validation of the Instruments**

The instruments were subjected to two forms of validation. The instruments were presented to four experts from the Departments of Arts Education, Fine and Applied Arts, Music, Theater and Film Studies in the University of Nigeria, Nsukka for face and content validity. These experts scrutinized the instruments and the marking guide and made useful comments and observations which were used to effect necessary modification in the items. The content validity of the instrument was established by ensuring that the tests reflect the table of specification. The CCAAT which has 40 questions covers all aspects of Creative Arts (visual arts, music and drama) to assess the understanding of the CCA contents.

The experts in Measurement and Evaluation, Fine and Applied Arts, Music and Theater and Film Studies from University of Nigeria, Nsukka also took care of the construct validity. The experts checked the appropriateness of the general format; the Fine and Applied Arts educator certified the relevance and the appropriateness of the items as they
pertain to contents in CCA. The experts also made useful corrections on the instruments for clarity.

The (CCAII) was submitted to two Educational Psychologists who verified and certified instrument as valid for the study.

**Reliability of the Instrument**

The CCAAT was trial tested using 38 JSS students from a rural school for the purpose of estimating the reliability of the instrument. The subjects possess similar characteristics as those used for the study. After the test had been administered and graded, the researcher determined the estimate of internal consistency using Kuder Richardson Formula (K - R20) which yielded a reliability index of .67 (Appendix G). It is positive and high enough and considered usable. The formula used was mostly applicable to tests that are dichotomously scored (Eze, 2003).

For the Creative Arts Interest Inventory (CCAII), Cronbach Alpha was applied to estimate the internal consistency of the interest inventory. The calculation yielded a reliability index of .74, which indicated that the instrument has high internal consistency (Appendix H).

**Experimental Procedure**

For the purpose of this study, four research assistants who were also teachers in the selected schools were trained. The reasons were for them to get acquainted with both local and commercial materials for use in teaching the experimental and control groups respectively. The class teachers concerned were trained on handling of the Cultural and Creative Arts contents to be taught during the specified periods, the use of the lesson plan and administration of the instruments. The researcher exposed them to the two different
resource materials viz the local materials and the commercial materials for experimental and control groups respectively. The training also emphasized the use of local and commercial materials in the handling of specific concepts. Two sets of lesson plans which have different applications were introduced to the research assistants: - one set was for the experimental group and the other for the control group for different applications (Appendix Gi and Gii). The researcher cleared doubts and explained misconceptions during the training session. The training was well concluded and the research assistants used the lesson plans which were developed and scrutinized by the researcher.

The research assistants administered the CCAAT and CCAII instruments to the subjects as pretest. Thereafter the research assistants started the experiment at their various locations. The total number of schools used was four - two schools in the urban, one experimental and the other control. The other two schools were in the rural area, one, the experimental and for the other the control group.

The experiment was undertaken concurrently for eight weeks after which the research assistants with the supervision of the researcher administered the same instrument as the posttest to both the experimental and control groups. For the posttest, the numbering of the items was rearranged. At the end of the experiment, the scores of the pretest and post-test formed the data for this study

**Control of Extraneous Variables**

In order to control the incidence of any extraneous variables that would affect the study, the researcher adopted the following measures:

**Teacher Factor:** The researcher monitored the teachers to make sure that they used the lesson plans strictly. The researcher with the help of the research assistant monitored the
four selected schools within the period each school has Cultural and Creative Art lessons. Experimenter’s bias was minimized by using the class teachers instead of the researcher doing it all alone. The researcher was in constant touch with the teachers throughout the period to ensure strict compliance with the lesson plans.

**Pre-test Sensitization:** The pre-test script was hidden from the students and teachers concerned so that they would not have access to them after administering the test to avoid introducing error into the study. This effect was minimized by reshuffling the same questions before administering the post-test.

**Contamination:** To eliminate the possibility of spying among the subjects, both the experimental and control schools were not allocated the same place. The schools selected were far from each other to check inter group contamination. Both the teachers and students had no knowledge of the other schools involved in the study.

**The School Factor:** The schools chosen from the urban and rural areas were government schools and had the same programme of activities and experience.

**Instructional Situation/Hawthorne Effect:** The researcher used Cultural and Creative Arts teachers for the experimental and control groups in all the schools. They adhered strictly to the same lesson plans while teaching all the arms of JSS 11 classes. Also, the pre-test and post-test were administered to all the classes, but the data to be used was restricted to those got from the intact classes sampled for the study. This also took care of the Hawthorne effect which otherwise would be created when the study subjects are aware that their performances are being studied and therefore become conscious of the study.
**Method of Data Analysis**

Mean and standard deviation were used to answer the research questions. In testing the hypotheses, Analysis of Covariance (ANCOVA) was used (Appendix H). According to Ali (1996), ANCOVA is the appropriate statistical tool for analyzing data based on pre-test and post-test design. The pre-test scores were used as the covariate to post-treatment scores. ANCOVA helps in controlling the initial differences across groups and takes care of the variation due to the extraneous variable thereby, reducing the error variance. The analysis was done using the Statistical Package for Social Sciences (SPSS), version 19.0.
CHAPTER FOUR

RESULTS

The data of this study are hereby presented in tables according to the research questions and hypotheses in an alternating manner.

Research question one: what are the mean achievement scores of students taught CCA using local resources and those taught with commercial resources?

Table 1: Mean (\(\overline{X}\)) analysis of students’ scores in the post-treatment achievement test using local and commercial resources.

<table>
<thead>
<tr>
<th>Group</th>
<th>PRETEST</th>
<th>POSTTEST</th>
<th>ADJUSTED POSTTEST</th>
</tr>
</thead>
<tbody>
<tr>
<td>Local resources (experiment)</td>
<td>N=49</td>
<td>15.53</td>
<td>4.10</td>
</tr>
<tr>
<td>Commercialization (control)</td>
<td>N=49</td>
<td>19.71</td>
<td>7.65</td>
</tr>
</tbody>
</table>

The result in table 1 revealed that the adjusted mean score for students taught CCA using local resources was 18.83 with standard deviation of 4.41 while that of students taught with the commercial resources was 19.68 with standard deviation of 8.26. Therefore, the students taught CCA using commercial resources performed better than those taught using local resources.
**H₀₁:** There is no significant difference in the mean achievement scores of students taught CCA using local resources and those taught with commercial resources.

### Table 2: Analysis of Covariance (ANCOVA) of students’ post achievement scores in CCA. (Resources x Gender x Location)

<table>
<thead>
<tr>
<th>Sources of Variation</th>
<th>Sum of squares</th>
<th>DF</th>
<th>Mean square</th>
<th>F observed</th>
<th>Sig.</th>
<th>Decision</th>
</tr>
</thead>
<tbody>
<tr>
<td>Covariates</td>
<td>128.670</td>
<td>1</td>
<td>128.670</td>
<td>3.222</td>
<td>.076</td>
<td></td>
</tr>
<tr>
<td>Main effect (Combined)</td>
<td>102.122</td>
<td>3</td>
<td>34.041</td>
<td>.852</td>
<td>.469</td>
<td></td>
</tr>
<tr>
<td>Resources</td>
<td>31.386</td>
<td>1</td>
<td>31.386</td>
<td>.786</td>
<td>.378</td>
<td>NS</td>
</tr>
<tr>
<td>Gender</td>
<td>40.891</td>
<td>1</td>
<td>40.891</td>
<td>1.024</td>
<td>.314</td>
<td>NS</td>
</tr>
<tr>
<td>Location</td>
<td>29.845</td>
<td>1</td>
<td>29.845</td>
<td>.747</td>
<td>.390</td>
<td>NS</td>
</tr>
<tr>
<td>2-way Interaction</td>
<td>450.077</td>
<td>3</td>
<td>150.026</td>
<td>3.757</td>
<td>.014</td>
<td></td>
</tr>
<tr>
<td>Resources X Gender</td>
<td>138.776</td>
<td>1</td>
<td>138.776</td>
<td>3.475</td>
<td>.066</td>
<td>NS</td>
</tr>
<tr>
<td>Resources X Location</td>
<td>124.664</td>
<td>1</td>
<td>124.664</td>
<td>3.122</td>
<td>.081</td>
<td>NS</td>
</tr>
<tr>
<td>Gender X Location</td>
<td>152.844</td>
<td>1</td>
<td>152.844</td>
<td>3.827</td>
<td>.054</td>
<td>S</td>
</tr>
<tr>
<td>3-way Interactions</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Treatment x Gender x Location</td>
<td>57.427</td>
<td>1</td>
<td>57.427</td>
<td>1.438</td>
<td>.234</td>
<td></td>
</tr>
<tr>
<td>Model</td>
<td>738.296</td>
<td>8</td>
<td>92.287</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Residual</td>
<td>3554.327</td>
<td>89</td>
<td>39.936</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>4292.622</td>
<td>97</td>
<td>44.254</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Note: S = Significant; NS = Not Significant.

Data in table 2 showed non significant main effect of resources $F(1, 89) = .786, P>.378$. Hence the null hypothesis of non significant difference in achievement scores of students
taught using local and commercial resources was not rejected. Therefore, achievement of students using local or commercial resources does not significantly matter as far as leaning CCA is concerned. However, comprehensive mean analysis showed that students taught using commercial resources achieved better in CCA than those taught using local resources. Although this difference was not significant enough for generalization

**Research Question two:** What are the mean interest scores of students taught CCA with local resources and those taught with commercial resources?

**Table 3: The mean interest scores of students taught CCA using the local resources.**

<table>
<thead>
<tr>
<th>Group</th>
<th>N</th>
<th>PRETEST</th>
<th>SD</th>
<th>POSTTEST</th>
<th>SD</th>
<th>ADJUSTED POSTTEST</th>
</tr>
</thead>
<tbody>
<tr>
<td>Local resources (experiment)</td>
<td>49</td>
<td>56.20</td>
<td>8.33</td>
<td>57.76</td>
<td>7.00</td>
<td>57.31</td>
</tr>
<tr>
<td>Commercial (control)</td>
<td>49</td>
<td>55.31</td>
<td>9.63</td>
<td>58.94</td>
<td>8.20</td>
<td>59.38</td>
</tr>
</tbody>
</table>

From the table 3, it was revealed that the adjusted mean interest score of students taught with local resources was 57.31 and standard deviation of 7.00 while those taught with the commercial resources had an adjusted score of 59.38 and standard deviation of 8.20. Therefore, the students taught CCA using commercial resources have more interest than those taught using the local resources.
**Ho2:** There is no significant difference in the mean interest scores of students taught CCA using local resources and commercial resources.

**Table 4: Analysis of covariance (ANCOVA) of students’ post interest scores in CCA (by resources x gender x location)**

<table>
<thead>
<tr>
<th>Sources of Variation</th>
<th>Sum of square</th>
<th>DF</th>
<th>Mean square</th>
<th>F observed</th>
<th>Sig.</th>
<th>Decision</th>
</tr>
</thead>
<tbody>
<tr>
<td>Covariates</td>
<td>481.176</td>
<td>1</td>
<td>481.176</td>
<td>9.308</td>
<td>.003</td>
<td></td>
</tr>
<tr>
<td>Main effects</td>
<td>340.864</td>
<td>3</td>
<td>113.621</td>
<td>2.198</td>
<td>.094</td>
<td></td>
</tr>
<tr>
<td>Resources</td>
<td>48.604</td>
<td>1</td>
<td>48.604</td>
<td>.940</td>
<td>.335</td>
<td>NS</td>
</tr>
<tr>
<td>Gender</td>
<td>111.807</td>
<td>1</td>
<td>111.807</td>
<td>2.163</td>
<td>.145</td>
<td>NS</td>
</tr>
<tr>
<td>Location</td>
<td>180.452</td>
<td>1</td>
<td>180.452</td>
<td>3.491</td>
<td>.065</td>
<td>NS</td>
</tr>
<tr>
<td>2-way - Interactions</td>
<td>47.903</td>
<td>3</td>
<td>15.968</td>
<td>.309</td>
<td>.819</td>
<td></td>
</tr>
<tr>
<td>Resources - X</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gender</td>
<td>10.510</td>
<td>1</td>
<td>10.510</td>
<td>.203</td>
<td>.653</td>
<td>NS</td>
</tr>
<tr>
<td>Resources - X</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Location</td>
<td>28.914</td>
<td>1</td>
<td>28.914</td>
<td>.559</td>
<td>.456</td>
<td>NS</td>
</tr>
<tr>
<td>3-Way Interactions</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Treatment X</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gender X</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Location</td>
<td>141.596</td>
<td>1</td>
<td>141.596</td>
<td>2.739</td>
<td>.101</td>
<td></td>
</tr>
<tr>
<td>Model</td>
<td>1011.538</td>
<td>8</td>
<td>126.442</td>
<td>2.446</td>
<td>.019</td>
<td></td>
</tr>
<tr>
<td>Residual</td>
<td>4600.666</td>
<td>89</td>
<td>51.693</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>5612.204</td>
<td>97</td>
<td>57.858</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Note: S = Significant; NS = Not Significant.

Result in table 4 revealed non significant main effect for resources $F(1, 89) = .940, p>.335$.

Hence, the null hypothesis that there is no significance difference in interest of students
taught CCA using local and commercial resources was not rejected. Therefore, interest of students does not matter as far as learning CCA is concerned using local or commercial resources. However, the mean score indicated that students taught using commercial resources seem to have more interest in learning CCA, but the difference was negligible.

**Research Question Three:** What are the mean achievement scores of male and female students in CCA taught using local resources?

**Table 5: The mean and standard deviation scores of male and female students in CCA taught with local resources.**

<table>
<thead>
<tr>
<th>Gender</th>
<th>N</th>
<th>( \bar{X}_1 )</th>
<th>SD₁</th>
<th>( \bar{X}_2 )</th>
<th>SD₂</th>
<th>( \bar{X} )</th>
</tr>
</thead>
<tbody>
<tr>
<td>Male</td>
<td>37</td>
<td>15.86</td>
<td>5.91</td>
<td>19.76</td>
<td>8.03</td>
<td>20.05</td>
</tr>
<tr>
<td>Female</td>
<td>61</td>
<td>18.69</td>
<td>6.59</td>
<td>18.95</td>
<td>5.71</td>
<td>18.77</td>
</tr>
</tbody>
</table>

Table 5 showed the mean achievement scores of male and female students in CCA. It was revealed that the adjusted mean score for male students was 20.05 and standard deviation of 8.03 while the female students had adjustment mean score of 18.77 and standard deviation of 5.71. Therefore, the male students performed better than their female counterparts in CCA using local resources.

\( H_{03} \): There is no significant difference in the mean achievement scores of male and female students in CCA taught using local resources.

Table 2 on page 73 showed non-significant main effect for gender \( F(1, 89) = 1.024, p > .314 \). This showed that the null hypothesis was not rejected. In other words there was non
significant difference between the mean posttest scores of male and female students in CCA using local resources. This indicated that gender does not matter as far as the use of local resources is concerned for teaching CCA. However, mean scores showed that the male seemed to have performed better than the female in CCA using local resources. Although this difference was not significant enough for generalization

**Research Question Four:** What are the mean interest scores of male and female students in CCA taught using local resources?

**Table 6: Mean analysis of interest scores of male and female students in CCA taught using local resources.**

<table>
<thead>
<tr>
<th>GENDER</th>
<th>N</th>
<th>PRETEST</th>
<th>POSTTEST</th>
<th>ADJUSTED POSTTEST</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>$\bar{X}_1$</td>
<td>$SD_1$</td>
<td>$\bar{X}_2$</td>
</tr>
<tr>
<td>Male</td>
<td>37</td>
<td>53.73</td>
<td>9.05</td>
<td>56.43</td>
</tr>
<tr>
<td>Female</td>
<td>61</td>
<td>56.98</td>
<td>8.77</td>
<td>59.51</td>
</tr>
</tbody>
</table>

Table 6 showed the level of interest of male and female students in CCA. It can be observed that the high adjusted mean score of 59.07 and standard deviation of 7.12 was for female students while the low adjusted mean score of 57.16 and standard deviation of 7.12 was for male students. This indicated that the female students had more interest in CCA than the male students.

$Ho_4$: There is no significant difference in the mean interest scores of male and female students in CCA.

Result in table 4, indicated non significant main effect of gender $F(1, 89) = 2.163, p > .145$. At .05 level for which this study is conducted, the relevant hypothesis ($Ho_4$) involving post
interest mean scores of male and female students is not significant. This shows that the null hypothesis is not rejected. In other words, there is no significant difference in the mean posttest scores of male and female students’ interest in CCA. Thus, with the mean analysis earlier there could be slight difference but the difference is not significant.

**Research Question Five:** What are the mean achievement scores of urban and rural students in CCA taught using local resources?

**Table 7: Mean (X̄) Analysis of achievement scores of urban and rural students in CCA taught using local resources.**

<table>
<thead>
<tr>
<th>LOCATION</th>
<th>N</th>
<th>X̄₁</th>
<th>SD₁</th>
<th>X̄₂</th>
<th>SD₂</th>
<th>X̄</th>
</tr>
</thead>
<tbody>
<tr>
<td>Urban</td>
<td>57</td>
<td>17.84</td>
<td>6.20</td>
<td>19.91</td>
<td>7.09</td>
<td>19.74</td>
</tr>
<tr>
<td>Rural</td>
<td>41</td>
<td>17.32</td>
<td>6.86</td>
<td>18.34</td>
<td>5.95</td>
<td>18.58</td>
</tr>
</tbody>
</table>

Table 7 showed the achievement mean score of urban and rural students in CCA. The urban students had adjusted mean score of 19.74 and standard deviation of 7.09 while the rural students had adjusted mean score of 18.58 and standard deviation of 5.95. Therefore, the urban students performed better than rural students in CCA using local resources.

**Ho₅:** There is no significant difference in the mean achievement scores of Urban and rural students taught CCA using the local resources.

Table 2, showed non significant main effect for location F(1, 89) = .747, p > .390. This showed that the null hypothesis was not rejected. In other words there was no significant difference between the mean posttest achievement scores of urban and rural students in CCA.
using local resources. This indicated that location does not matter as far as the use of local resources is concerned for teaching CAA. However, the mean achievement score showed that the urban students seemed to perform better than the rural students in CCA using local resources. This difference was not significant enough for generalization.

**Research Question Six:** What are the mean interest scores of urban and rural students in CCA taught using local resources?

**Table 8: Mean Interest Scores**

<table>
<thead>
<tr>
<th>LOCATION</th>
<th>N</th>
<th>$\overline{X}_1$</th>
<th>SD$_1$</th>
<th>$\overline{X}_2$</th>
<th>SD$_2$</th>
<th>$\overline{X}$</th>
</tr>
</thead>
<tbody>
<tr>
<td>Urban</td>
<td>57</td>
<td>56.91</td>
<td>8.77</td>
<td>57.61</td>
<td>8.02</td>
<td>57.13</td>
</tr>
<tr>
<td>Rural</td>
<td>41</td>
<td>54.15</td>
<td>9.09</td>
<td>59.37</td>
<td>6.96</td>
<td>60.05</td>
</tr>
</tbody>
</table>

Table 8 revealed the mean interest scores of urban and rural students in CCA. Students in rural area had adjusted mean interest score of 60.05 and standard deviation of 8.02 while their urban counterpart had adjusted mean interest score of 57.13 and standard deviation of 6.96. Therefore, the rural students have more interest in CCA than urban students.

$H_0$$_6$: There is no significant difference in the mean interest scores of urban and rural students in CCA.

Data in table 2 showed non significant main effect for location $F(1, 89) = 3.491$, $p > .065$. This showed that the null hypothesis was not rejected. In other words there was no significant difference in the mean posttest interest scores of urban and rural students taught
CCA using local resources. This indicated that location does not matter as far as the use of local resources is concerned for teaching CAA. However, mean analysis showed that the rural students seemed to have more interest than the urban students in CCA using local resources. This difference was not significant enough for generalization.

**Research Question Seven:** What is the interaction effect of instructional resources and gender on students’ mean achievement scores in CCA?

<table>
<thead>
<tr>
<th>Table 9: Mean ($\bar{X}$) and Standard Deviation (SD) of interaction effect of instructional resources and students gender on mean posttest achievement score in CCA.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Treatment Condition</strong></td>
</tr>
<tr>
<td>N</td>
</tr>
<tr>
<td>Pretest</td>
</tr>
<tr>
<td>Male</td>
</tr>
<tr>
<td>Female</td>
</tr>
<tr>
<td>Posttest</td>
</tr>
<tr>
<td>Male</td>
</tr>
<tr>
<td>Female</td>
</tr>
<tr>
<td>Total</td>
</tr>
<tr>
<td>Observed mean</td>
</tr>
<tr>
<td>Adjusted mean</td>
</tr>
</tbody>
</table>

Table 7 revealed a higher adjusted mean achievement score of 18.40 for female students who were taught with CCA using local resources, while their male counterparts had an adjusted mean score of 18.27. Male students who were taught with commercial resources had adjusted mean score of 22.92 while their female counterpart had adjusted mean score of
19.12. The results do not suggest ordinal interaction effect between instructional resources and gender on students’ achievement scores in CCA. This was because at all levels of gender, the adjusted mean score was higher for the students taught with commercial than for the students taught with local resources; and the difference in the adjusted mean scores of male and female students in each group was negligible.

When the interaction of instructional resource and gender based on mean is considered, it is shown that male and female students differ in the mean posttest score across the two levels of instructional resource use. Thus, while males have higher mean score under the use of commercial resources than females, the females have higher mean score than the males under the local resources. Thus, there seems to be an interaction effect of instructional resources and students gender in CCA.

**H0:** There is no significant interaction effect of instructional resources and gender on students’ achievement score in CCA.

Data in table 2 on page 73 showed non significant interaction effect of instructional resources and gender $F(1, 89) = 3.475, p > .066$. Therefore, the null hypothesis was not rejected. The interaction effect of instructional resources and gender on students mean achievement in CCA was, therefore, not statistically significant.
**Research Question Eight:** What is the interaction effect of instructional resources and gender on students’ mean interest scores in CCA?

**Table 8: The mean (\(\bar{X}\)) and Standard Deviation (SD) of instructional resources and gender on mean post interest scores in CCA**

<table>
<thead>
<tr>
<th>Treatment Condition</th>
<th>Local Resources (Experimental)</th>
<th>Commercial Resources (Control)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>N</td>
<td>(\bar{X})</td>
</tr>
<tr>
<td><strong>Pretest</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Male</td>
<td>20</td>
<td>53.85</td>
</tr>
<tr>
<td>Female</td>
<td>29</td>
<td>57.83</td>
</tr>
<tr>
<td><strong>Posttest</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Male</td>
<td>20</td>
<td>56.55(56.84)</td>
</tr>
<tr>
<td>Female</td>
<td>29</td>
<td>58.59(58.39)</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Observed mean</td>
<td></td>
<td>57.76</td>
</tr>
<tr>
<td>Adjusted mean</td>
<td></td>
<td>57.16</td>
</tr>
</tbody>
</table>

Data in table 8, revealed a higher adjusted score of 58.39 for female students who were taught with CCA using local resources, while their male counterparts had an adjusted mean score of 56.84. Male students who were taught with commercial resources had adjusted mean score of 22.13 while their female counterpart had adjusted mean score of 19.12. The results do not suggest ordinal interaction effect between instructional resources and gender on students’ achievement scores in CCA. This was because at all levels of gender, the adjusted mean score was higher for the students taught with commercial than for
the students taught with local resources and the difference in the adjusted mean scores of male and female students in each group was negligible.

Ho₈: There is no significant interaction effect of instructional resources and gender on students’ interest scores in CCA.

Data in table 4 revealed non interaction effect for instructional resources and gender F(1, 89) = .203, P > .653. The null hypothesis was not rejected. The interaction effect of instructional resources and gender on students mean interest scores in CCA was, therefore, not statistically significant.

**Research Question Nine:** What is the interaction effect of instructional resources and school location on students’ mean achievement scores in CCA?

**Table 9: Mean (\(\bar{x}\)) and Standard Deviation (SD) of interaction of resources and location on mean posttest achievement score in CCA.**

<table>
<thead>
<tr>
<th>Treatment Condition</th>
<th>Local Resources (Experimental)</th>
<th>Commercial Resources (Control)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>N</td>
<td>(\bar{x})</td>
</tr>
<tr>
<td>Pretest</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Urban</td>
<td>22</td>
<td>16.50</td>
</tr>
<tr>
<td>Rural</td>
<td>27</td>
<td>14.74</td>
</tr>
<tr>
<td>Posttest</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Urban</td>
<td>22</td>
<td>17.50(16.86)</td>
</tr>
<tr>
<td>Rural</td>
<td>27</td>
<td>19.04(19.56)</td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Observed mean</td>
<td>18.35</td>
<td>4.41</td>
</tr>
<tr>
<td>Adjusted mean</td>
<td>19.74</td>
<td>18.58</td>
</tr>
</tbody>
</table>
Table 9, indicates an adjusted mean achievement score of 19.56 for rural students who were taught with CCA using local resources, while their urban counterparts had an adjusted mean score of 16.86. Urban students who were taught with commercial resources had an adjusted mean achievement score of 21.51 while their rural counterpart had adjusted mean achievement score of 16.79. The results show that the adjusted mean achievement score was slightly higher for the rural students taught with local resources than for the urban students taught with local resources and the difference in the adjusted mean achievement scores of urban and rural students in each group were negligible.

H0: There is no significant interaction effect of instructional resources and school location on students’ achievement scores in CCA.

Data in table 2 on page 73, indicated non interaction effect for instructional resources and location F(1, 89) = 3.122, p > .081. The null hypothesis was not rejected. The interaction of instructional resources and location on students mean achievement scores in CCA was, therefore, not statistically significant.
**Research Question Ten:** What is the interaction effect of instructional resources and school location on students mean post interest scores in CCA?

**Table 10:** The mean (x) and Standard Deviation (SD) of interaction of resources and school location on students’ mean post interest score in CCA.

<table>
<thead>
<tr>
<th>Treatment Condition</th>
<th>Local Resources (Experimental)</th>
<th>Commercial Resources (Control)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>N</td>
<td>( \bar{x} )</td>
</tr>
<tr>
<td><strong>Pretest</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Urban</td>
<td>22</td>
<td>55.14</td>
</tr>
<tr>
<td>Rural</td>
<td>27</td>
<td>57.07</td>
</tr>
<tr>
<td><strong>Posttest</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Urban</td>
<td>22</td>
<td>56.55((56.73))</td>
</tr>
<tr>
<td>Rural</td>
<td>27</td>
<td>58.74((58.59))</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Observed mean</td>
<td></td>
<td>57.76</td>
</tr>
<tr>
<td>Adjusted mean</td>
<td></td>
<td>57.13</td>
</tr>
</tbody>
</table>

Table 10 indicated an adjusted mean interest score of 58.59 for rural students who were taught with CCA using local resources, while their urban counterparts had an adjusted mean score of 56.73. Rural students who were taught with commercial resources had an adjusted mean interest score of 60.60 while their urban counterpart had adjusted mean achievement score of 58.27. The results do not suggest ordinal interaction effect between instructional resources and gender on students’ interest scores in CCA. This was because at all levels of location, the adjusted mean score was higher for the rural students taught with
local resources than for the urban students taught with local resources; and the difference in
the adjusted mean interest scores of urban and rural students in each group was negligible.

Ho10: There is no significant interaction effect of instructional resources and location on
students’ mean interest scores in CCA using local resources.

Table 4 indicated non significant interaction effect for instructional resources and
location $F(1, 89) = .559 \ p > .456$. The null hypothesis was not rejected. The interaction effect
of instructional resources and location on students mean interest scores in CCA was,
therefore, not statistically significant.

**Summary of major findings**

The following findings have been made on the basis of the analysed data:

1. There is no significant difference in the mean achievement and interest scores of students
taught CCA using local or commercial resources.

2. The local resources have no differential effects on the achievement and interest of male
and female students in CCA.

3. The local resources have no differential effects on the achievement and interest of urban
and rural students in CCA.

4. There is no interaction effect between gender and instructional resources on students
mean achievement and interest in CCA.

5. The interaction effect between location and instructional resources on students’ mean
achievement and interest in CCA is not statistically significant.
CHAPTER FIVE

DISCUSSION, SUMMARY, CONCLUSIONS, IMPLICATIONS, RECOMMENDATIONS AND SUMMARY.

This chapter presents discussion of major findings of the study, summary, the conclusions, the implications of the findings, limitations of the study, recommendations, as well as suggestions for further study.

Discussion of findings

The discussions on findings of this study are presented under the following sub-headings:

1. Local resources and students’ achievement in cultural and creative Arts (CCA).
2. Local resources and students’ interest in CCA.
3. Gender and students’ achievement in CCA.
4. Gender and students’ interest in CCA.
5. School location and students’ achievement in CCA.
6. School location and students’ interest in CCA.
7. Interaction effect of instructional resources and gender on students’ achievement and interest in CCA.
8. Interaction effect of instructional resources and school location on students’ achievement and interest in CCA.
9. Local resources and students’ achievement and interest in cultural and creative arts
The finding on local resources and student’s achievement in CCA implies that students’ achievement in CCA does not matter the type of resources used be it local or commercial resources and that none of two resources is superior to the other. Therefore, local resources are equally effective and can be used when commercial resources are not available. The findings support Kogi (2000), Ngaem and Udeagha (2000), and Okoro (2011) in their studies conducted outside Nsukka LGA. These researchers found out from their studies that local resources can be used in CCA. Local resources as a type of resource are very effective as the commercial type for use in CCA.

The finding also indicated that effective use of resources, be it local or commercial resources are capable of arousing students’ interest in CCA. It could be seen from the finding that those taught with local resources had almost the same level of interest in CCA as well as those exposed to commercial resources. The finding of this study agrees with Nworgu (1990); Ogboji (2001); and Anaduaka (2008) who stated that resources enhance the interest of students in teaching and learning. Such resources like Local materials have being found capable of stimulating students’ interest in the teaching in CCA. This is because such materials draw the attention of children in practical activities in CCA (drama, music and visual arts). Local resources which have been proved as an alternative are sourced from local environment endowed with such materials as clay, raffia, and sawdust to mention but a few. The efficacy of local resources was also proved by the finding of a similar study conducted by Nworgu (1990) in Integrated Science. The findings of the study proved that locally improvised materials are as effective as standard resource materials in terms of students’ achievement in Integrated Science.
The above finding is consistent with that of Burt’s theory of artistic development which emphasized on the effective use of materials in the process of teaching and learning art. The use of resources has influence on Burt’s principles of visual special ability; perceptual ability and creative ability which motivate children into action. These abilities in children dispose them to be absorbed in art activities to invent new things.

**Gender and students’ achievement in CCA.**

From the finding of this study, male students slightly performed better than their female counter part in CCA. This implies that there is no remarkable difference in the mean achievement scores of male and female students taught CCA using local resources. This study also found that there is no significant difference between the mean achievement scores of male and female students taught CCA with local resources. This may be attributed to the cultural background of the students in terms local resources which they have been familiar with before coming in contact with commercial resources.

The above finding is in agreement with that Anaduaka (2008) which established that gender does not matter in Multiple Intelligence Teaching Approach (MITA) which improves students’ achievement and interest in geometry. The study also found that there is no significant difference between the achievement and interest of male and female students taught geometry with the MITA. There is a major type of intelligence which is naturalistic in nature, and the ability to recognize and categorize plants, animals and other objects in nature. As a result of these capabilities inherent in both male and female persons, there may not be any difference in the way they apply their cognitive abilities in the area of local resources. The finding is consistent with the theory of a cognitive psychologist, who
propounded that intelligence is general in nature. This means that it is not preserved for any sex (male or female). Viewed from this perspective, the teaching and learning of CCA with local resources from local environment facilitate achievement of both males and females. The findings of this study revealed that the local resource is also very effective and appropriate for achievement in both male and female students. Therefore, every learner has the opportunity to develop his or her potentials in CCA with the use of local resources.

**Gender and students’ interest in CCA.**

The finding on students’ interest in CCA indicated that male students seem to have slightly higher interest mean scores than the female students. On the test of significance of difference in the mean interest scores of male and female students taught CCA using local resources, the null hypothesis that there is no significant difference in the mean interest scores of male and female students taught CCA with local resources was upheld. This is however, so because the slight difference of mean for male and female students was insignificant. Therefore the local resources have no differential effect on male or female students in CCA. The finding agreed with Omeje (2006) who investigated the effect of communicative method on students’ interest in Igbo Letter writing. The finding of her study indicated that gender had an insignificant effect on the interest of students in Igbo letter writing and that gender is not a factor in the determination of interest. On the contrary, the study disagrees with previous finding of Osuagwu (1980) that gender is a factor in the determination of interest in the following ways: That boys achieve higher than girls in mathematics and science while girls performed better than boys in writing and arts. This may be because male students process abstract information more than the females, while
females are more comfortable with concrete information. This may also be attributed to their social roles. While males explore their environment more than females; females are confined to domestic roles. The finding of this study did not support gender trait stereotypes of males and females and established that males and females have different traits and that the different traits in males and females determine achievement. This study established that the use of local resources has promoted gender equality in the interest of students in CCA due to the type of resources. Therefore, in CCA, gender does not influence students’ interest.

**School location and students’ interest in CCA**

From the finding of this study the rural students seem to have slightly performed better than the urban students with local resources in CCA. This result is expected because there was no pronounced difference for urban and rural students. Meanwhile the urban students seem to have scores more closely clustered than those of rural students.

But the result was different on the test of hypothesis. However, the null hypothesis that there is no significant difference in the mean interest score of urban and rural students taught CCA with local resources was upheld. Effect of school location on interest of learners is at times not predicted hence the researcher dealt with it in this study. In this case, local resources abound in rural setting and not urban. Although students of urban setting are exposed to modern day life, they may not be as aware of local resources as those in the rural areas who have the advantage of the proximity to local resources. The rural students, who have these local resources in their local environment, seem to be in a position to perform better than the urban students who may be experiencing the new materials for the first time. This situation may have caused the slight differences in their mean achievements scores.
On the test of significance of the interaction effects of instructional resources and school location on students’ interest in CCA, there was no significant interaction effect of resources and interest in CCA for urban and rural students.

The finding of the study disagreed with some studies such as those of Umo (2001), and Omeje (2006). Both of them presented convincing evidence in favour of school location as determinant of interest in schools. According to Umo (2001) and Omeje (2006), urban setting has a lot of facilities and amenities that make students to be interested in Igbo Language and the marked difference in interest pattern of urban and rural students is attributed to the differential academic stimulation in their background. Their finding is different from that of this study because while the urban students are more interested on the use of local resources in learning CCA, the rural students are more interested in commercial resources in learning the subject. This implies that in each case, the learners are excited with CCA resources that are not common in their environment.

**Interaction effect of instructional resources and gender on students’ achievement and interest in CCA.**

The comparison between the male and female students taught CCA with local resources shows that there is a difference in performance when the local and commercial resources were used. It was observed that males performed higher than females with commercial materials. On the other hand females performed higher than the males when taught with local resources. This means that there seem to be interaction effect of instructional resources and genders on students’ achievement in CCA. The finding of study agrees with Kleinfield (2000) that female are influenced greatly by culture and are more
exposed to domestic activities and as such, acquire more knowledge and experience from home environment than males. Therefore, it is likely that female students respond to cultural activities such as arts and crafts in the traditional setting faster than males when taught with local resources. Females are the ones that use local resources in making some crafts like adorning walls of the home (mural painting), pottery, mat making and cam wood for “uli” painting. But the males are more comfortable with commercial materials and more interested in using them.

This finding is in disagreement with Ene (2002) that there is no interaction effect between gender and instructional approach on students’ mean achievement scores in reading comprehension. According to Batch cited in Ene (2002) on treatment of interaction implies that different categories of learners with varying characteristics and potential may benefit more from one type of instruction than the other. It is necessary, therefore, to find the best match of learners’ characteristics in terms of utilization of instructional resources in other to ensure that each category of learners is given opportunity to develop along his or her potentials and creativity. This study, therefore, revealed that the local resources are suitable to arouse interest of male and female students in CCA.

On the test of significance of the interaction effect of local resources and gender on students’ interest in CCA, there was not enough evidence for the rejection of the null hypothesis. It is concluded that there is no significant interaction effect of instructional resources and gender on students’ interest in CCA. The finding is in agreement with Omeje (2006) that there is no significant interaction effect of instructional method and gender on students’ interest in Igbo Language.
Interaction effects of instructional resources and school location on students’ achievement and interest in CCA

A further comparison of urban and rural students taught with local resources and those taught with commercial resources indicated that those urban and rural students taught with local resources appear to have mean scores higher than their counterpart taught with commercial resources. Similarly, the overall mean achievement score of the experimental group (students taught with local resources), was higher than the control group (students taught with commercial resources). From this finding, it was observed that significant differences did seem to exist in the achievement of urban and rural students taught CCA with local resources. On the test of significance of the interaction effect of instructional resources and school location on students’ achievement in CCA, it was not statistically significant. Therefore, the null hypothesis is not rejected. The finding was also in disagreement with Ene (2002) that there was a significant interaction effect between instructional approach and location on students’ mean reading comprehension scores.

The finding of this study indicated that there is no differential effect resources on location of schools. Commercial resources are not superior to local resources as far as the rural and urban students are concerned. In the face of the scarcity of commercial resources, the alternative which is local resources can be effectively utilized for both the urban and the rural students. Therefore, there is no significant interaction effect of instructional resources and location on students’ mean achievement in CCA. Similarly, the overall mean achievement score of the experimental group (students taught with local resources) was lower than the mean of control group (students taught with commercial resources).
On the other hand, the urban students taught with local resources have higher mean interest scores than the rural students while the rural students have higher mean scores when taught with commercial resources. This indicated that there is no interaction effect of instructional resources and location on students’ interest in CCA.

**Conclusion**

The local instructional resources are as effective as commercial resources and capable of being a substitute to commercial resources since it is not superior to local resources in the teaching and learning of CCA. The reason is that the local resources are as efficacious as the commercial resources in terms of students’ achievement and interest in CCA. The performance of both male and female students was high enough when exposed to local resources. The interest shown by both male and female students was encouraging and promotes equality as they maintained high level of interest towards the subject. Therefore, there was no significant difference in the achievement and interest of male and female students taught CCA using local resources in urban and rural schools.

Location of school was no barrier to the successful use of local resources in implementing CCA curriculum. Both the urban and rural students performed creditably well in the use of local resources in teaching and learning of CCA. Students had keen interest in the use of local resources which are cheap in learning CCA. Furthermore, local resources were successful too in influencing their academic performance positively.
Educational Implications of the Findings

The findings of the study hold implications for teachers, students, curriculum planners and ministry of education.

The major finding of this study that local resources are effective instructional resources in teaching and learning of CCA provides the basis for popularizing them as effective materials for junior secondary school CCA instruction. This implies that when local resources are used in teaching and learning CCA the interest and achievement of students in CCA will be promoted.

Another finding of this study indicated that local resources are efficacious in teaching and learning of CCA. The implication of the finding to the teacher is that local resources will be utilized instead in teaching and learning of CCA whenever commercial resources are not available. It also implies that local resources can also be used side by side with commercial resources and dedicated teachers may see it as a challenge to use them effectively so as to enhance achievement and interest in CCA.

Gender of students was found to have no significant effect on JSS students’ achievement and interest in CCA. This implies that local resources offer equal opportunity to both male and female students for enhancement of both interest and achievement in CCA.

For the curriculum planners, it implies they will adopt local resources as instructional materials and include their utilization in CCA curriculum for JSS.

To the Ministry of Education, the findings of this study imply that they have to publish teachers’ handbook on the use of local resources which have the potential to enhance the teaching and learning of CCA. They also propagate the findings of this study by
encouraging the use of local resources to improve the teaching and learning of CCA in both urban and rural schools.

The findings of this study have some theoretical implications for artistic development. Children do not easily draw objects due to their complex nature. Also they do not take part in plays without adequate provision of materials. The study established that effective resources such as local ones are affordable and efficacious for effective teaching and learning of CCA. Besides, it shows that local resources which abound in the cultural setting are always available to ameliorate the problems of lack of commercial materials.

The local resources arouse the interest of the students in the class room. The implication is that the information on the finding of this study will also be useful to teachers on the use local resources which make learners participate actively in the class. Local resources are very relevant to the need of the learners. The usefulness of local resources may not be known to CCA teachers who may not be able to select the appropriate learning materials for the implementation of CCA in the UBE programme. Unfortunately, it is observed from the 2011 Joint Admission and Matriculation Board UME/DE Brochure that higher institutions that are already training CCA teachers are few and cannot produce enough in terms of quantity required to explore local resources for such a core subject at the Universal Basic Education (UBE) level. Such institutions that award degree in Creative Arts are Ahmadu Bello University, Zaria; University of Uyo; University of Benin; University of Lagos and Adekunle Ajassin University, Ondo; However, University of Nigeria have join soon to award degree in Creative Arts with the approval of the programme by Nigerian Universities Commission (NUC). At this level local resources may be in their curriculum.
Recommendations

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

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

2. Teachers in cooperation with the students should source the local resources which abound in their environment and use them in class work and projects.

3. School administrators with the help of relevant ministries such as Ministry of Education should establish studios (workshops) for CCA work practice for primary and junior secondary schools where the local resources will be banked for the implementation of CCA curriculum.

4. Schools should solicit for government sponsorship for seminars, exhibition and workshops which will further expose the students to CCA curriculum.

5. Curriculum planners should recognize the efficacy in local resources and include it in the 9-year basic education curriculum with emphasis that teachers should use them in the teaching and learning of CCA.

6. Information about local resources may be disseminated during schools’ parent teacher association (PTA) meetings which can be a forum for parents to get some information about the research report that local resources are very effective in learning CCA.
Limitations of the Study

The generalizations drawn from this study are subject to a limitation:

1. The sample size for this is small and therefore the result of this study may not be generalized to represent the true population.
2. Different regular teachers in the various classes used for the study may not have the same personality and equal experience in both CCA contents and practices respectively. This could have been a limiting factor.

Suggestions for further Research

The following suggestions based on the findings of the study are made for further research.

1. Similar studies could be carried out with students in other states of Nigeria.
2. Replication of this study could be done using a larger sample size.
3. A replication of this study could also be conducted to find out the effect of local resources on students’ achievement and interest in other subject areas.

Summary of the Study

This study sought to explore the effects of local resources on students’ achievement and interest in Cultural and Creative Arts. Further, it investigated the interactive influence of gender and school location on achievement and interest of students in Cultural and Creative Arts. The desire was motivated by the need to determine whether local resources would contribute in improving students’ achievement and interest in CCA considering the fact that commercial resources are scarce and so requires a substitute.
Ten research questions were posed and ten null hypotheses were formulated for the study and tested at .05 level of significant in the course of the study. A quasi-experiment employing $2 \times 2 \times 2$ pretest-posttest non-equivalent control group factorial design was used for the study. A sample of 98 JSS II students from the four co-educational secondary schools (two from urban and the other two from rural area) in Nsukka Local Government Area of Enugu State of Nigeria was purposively drawn from 18 co-educational public secondary schools in Nsukka for the study. Students from four intact classes were randomly selected in each of the four schools and randomly assigned to treatment or control condition. The experimental group was taught using local resources while the control group was taught with commercial resources. Treatment lasted for eight weeks. The students were taught by their regular teachers and teaching was done during the class periods for CCA according to the school time-table. Lesson plans developed by the researcher were used for teaching the CCA lessons.

Two instruments for data collection were used for the study. They are Cultural and Creative Arts Achievement Test (CCAAT) and Cultural and Creative Arts Interest Inventory (CCAII). The two instruments were developed by the researcher and they were validated by experts in Cultural and Creative Arts, Educational Psychology and Measurement and Evaluation. All the experts are from the University of Nigeria, Nsukka. The instruments were administered before and after the research conditions of the groups as pretest and posttest respectively.

The research questions were answered by calculating the mean scores and using them to determine effects between the experimental and control group data. The hypotheses were tested using analysis of covariance (ANCOVA). The Findings of the study are:
1. There is no significant difference in the mean achievement and interest scores of students taught CCA using local or commercial resources.

2. The local resources have no differential effects on the achievement and interest of male and female students in CCA.

3. The local resources have no differential effects on the achievement and interest of urban and rural students in CCA.

4. The interaction effect between resource type and gender on achievement in CCA is not statistically significant.

5. The interaction effect between resource type and gender on interest, resource type and location on achievement, resource type and location interest, in CCA is not statistically significant.

Based on the findings, some implications were discussed and recommendations made. Among the recommendations were that CCA teachers should endeavour to employ the use of local resources in implementing the junior secondary school curriculum. The limitations of the study were also made and suggestions for further studies were highlighted.
REFERENCES


National Teachers Institute. (2000). Cultural and creative arts (CCA 222) NCE/ DLS course book module 3 unit 6, Kaduna: NTI.


### APPENDIX A

#### Local Art Material

<table>
<thead>
<tr>
<th>S/NO</th>
<th>MATERIAL</th>
<th>SOURCES</th>
<th>PROCESS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Wood slate</td>
<td>Wood from trees</td>
<td>Drawing with chalk or charcoal</td>
</tr>
<tr>
<td>2.</td>
<td>Raffia</td>
<td>Bamboo tree</td>
<td>For tying and binding</td>
</tr>
<tr>
<td>3.</td>
<td>Charcoal</td>
<td>Stick</td>
<td>For drawing fixed with wax</td>
</tr>
<tr>
<td>4.</td>
<td>Cow Bristle</td>
<td>Cow, goat, ram tail</td>
<td>Fix in bamboo with glue</td>
</tr>
<tr>
<td>5.</td>
<td>Pen</td>
<td>Chewing stick, bamboo stick, ostrich feather guill.</td>
<td>Trim with a pair of scissors. It is used for painting.</td>
</tr>
<tr>
<td>6.</td>
<td>Paints &amp; Colours</td>
<td>Leaves, flowers, fruits, roots, From different and ashes</td>
<td>Soak and leave for sometime or pound and mix with water and gum</td>
</tr>
<tr>
<td>7.</td>
<td>Yellow Red</td>
<td>Turmeric root</td>
<td>Soak and leave for sometime, mix with water and gum</td>
</tr>
</tbody>
</table>


#### Local Craft Materials

<table>
<thead>
<tr>
<th>S/NO</th>
<th>MATERIAL</th>
<th>SOURCES</th>
<th>PROCESS</th>
</tr>
</thead>
<tbody>
<tr>
<td>8.</td>
<td>Saw-dust</td>
<td>From sawing of wood</td>
<td>Mix the saw-dust with cassava pap and mould whatever the design.</td>
</tr>
<tr>
<td>9.</td>
<td>Cassava pap</td>
<td>From cassava</td>
<td>Make the pap with water</td>
</tr>
<tr>
<td>10.</td>
<td>Clay</td>
<td>By river side, hill, swamp, etc</td>
<td>For moulding utility objects</td>
</tr>
<tr>
<td>11.</td>
<td>Cassava root</td>
<td>From cassava</td>
<td>Used for dyeing calabash.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>S/No</th>
<th>Local Colour</th>
<th>Source</th>
</tr>
</thead>
<tbody>
<tr>
<td>12.</td>
<td>Dark Red</td>
<td>Zobo from flower, boiled</td>
</tr>
<tr>
<td>13.</td>
<td>Green</td>
<td>Bitter leaves</td>
</tr>
<tr>
<td>14.</td>
<td>Blue</td>
<td>Indigo leaves and stem, the juice is added to gum</td>
</tr>
<tr>
<td>15.</td>
<td>Red/Violet</td>
<td>Bonga villa flower</td>
</tr>
<tr>
<td>16.</td>
<td>Yellow</td>
<td>Nchara from the soil</td>
</tr>
<tr>
<td>17.</td>
<td>Red/Orange</td>
<td>Red soft stone</td>
</tr>
<tr>
<td>18.</td>
<td>Light green</td>
<td>Bitter leaves squeezed to extract the juice</td>
</tr>
<tr>
<td>20.</td>
<td>Black</td>
<td>Ground charcoal</td>
</tr>
</tbody>
</table>

**FIG. 3. Source: Hajara (1986)**

<table>
<thead>
<tr>
<th>S/No</th>
<th>Local Colour</th>
<th>Source</th>
</tr>
</thead>
<tbody>
<tr>
<td>22.</td>
<td>Red and purple</td>
<td>Morning glory flower</td>
</tr>
<tr>
<td>23.</td>
<td>Yellow</td>
<td>Banana leaves</td>
</tr>
<tr>
<td>24.</td>
<td>Green</td>
<td>Sweet potatoe leaves</td>
</tr>
<tr>
<td>25.</td>
<td>Red</td>
<td>Bovainill-eca, zobo leaves</td>
</tr>
<tr>
<td>26.</td>
<td>Yellow</td>
<td>Wedivild Mignorrete, Nchara powder</td>
</tr>
<tr>
<td>27.</td>
<td>Orange</td>
<td>Mexica Marigold flower</td>
</tr>
<tr>
<td>28.</td>
<td>Yellow</td>
<td>Geranium flower</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Local Colour</th>
<th>Source</th>
</tr>
</thead>
<tbody>
<tr>
<td>29 White</td>
<td>From the white clay (china clay) otherwise known as “Kankara” Hausa; Nzu-Igbo</td>
</tr>
<tr>
<td>30 Yellow</td>
<td>The seed of locust bean tree – (Parkia Biglobosa), Dorowa in Hausa</td>
</tr>
<tr>
<td>31 Biscuit Brown</td>
<td>The bark of the mahogany tree (Khaya Gradifoliola), madaci in Hausa</td>
</tr>
<tr>
<td>32 Golden Yellow</td>
<td>The dried skin of onion (Allim cepum), Albasa in Hausa.</td>
</tr>
<tr>
<td>33 Black</td>
<td>The soot and charcoal from the fire place.</td>
</tr>
<tr>
<td>34 Purple</td>
<td>The husk of guinea corn, (Soghum Bicolor, formerly Soughum Vulgare).</td>
</tr>
<tr>
<td>35 Violet Blue</td>
<td>The leaves of the indigo plant (Fere Tinctoria), Baba Rini in Hausa.</td>
</tr>
<tr>
<td>36 Green</td>
<td>The fresh leaves of bitter leaf plant or shea Butter leaves, Mansham in Hausa.</td>
</tr>
<tr>
<td>37 Blue</td>
<td>The leaves of the fig tree (Ficus Thonningia), Ganyen cediya in Hausa.</td>
</tr>
</tbody>
</table>

**FIG.5. Source: Okinedo (1986)**

The availability of local resources tend to enhance their utilization in school and this is why this study examines the local resources utilization in teaching and learning of CCA in schools.
## APPENDIX B

### POPULATION OF J.S.S.2 STUDENTS IN CO-EDUCATIONAL SCHOOLS IN NSUKKA LOCAL GOVERNMENT AREA OF ENUGU STATE FOR THE 2009/2010 SESSION

<table>
<thead>
<tr>
<th>S/NO</th>
<th>NAME OF SCHOOL</th>
<th>LOCATION</th>
<th>NO. OF BOYS</th>
<th>NO. OF GIRLS</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 **</td>
<td>C.S.S. ISIENU.</td>
<td>URBAN</td>
<td>115</td>
<td>145</td>
<td>269</td>
</tr>
<tr>
<td>2</td>
<td>B.S.S. NRU.</td>
<td>“</td>
<td>68</td>
<td>100</td>
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</tr>
<tr>
<td>3*</td>
<td>M.S.S. NSUKKA.</td>
<td>“</td>
<td>66</td>
<td>120</td>
<td>186</td>
</tr>
<tr>
<td>4</td>
<td>O.H.S. OPI.</td>
<td>RURAL</td>
<td>90</td>
<td>93</td>
<td>183</td>
</tr>
<tr>
<td>5</td>
<td>E.C.S.S. EDEM.</td>
<td>“</td>
<td>53</td>
<td>77</td>
<td>130</td>
</tr>
<tr>
<td>6</td>
<td>C.H.S. UMABOR.</td>
<td>“</td>
<td>116</td>
<td>132</td>
<td>248</td>
</tr>
<tr>
<td>7</td>
<td>C.S.S. LEJJA.</td>
<td>“</td>
<td>50</td>
<td>67</td>
<td>117</td>
</tr>
<tr>
<td>8</td>
<td>C.S.S. EHA –NDI AGU.</td>
<td>“</td>
<td>55</td>
<td>60</td>
<td>115</td>
</tr>
<tr>
<td>9</td>
<td>C.S.S. OKPUJE.</td>
<td>“</td>
<td>33</td>
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<tr>
<td>10</td>
<td>C.S.S. IBAGWANI.</td>
<td>“</td>
<td>78</td>
<td>87</td>
<td>165</td>
</tr>
<tr>
<td>11</td>
<td>C.S.S. OBIMO.</td>
<td>“</td>
<td>52</td>
<td>56</td>
<td>108</td>
</tr>
<tr>
<td>12*</td>
<td>C.S.S. OBUKPA.</td>
<td>“</td>
<td>98</td>
<td>100</td>
<td>198</td>
</tr>
<tr>
<td>13**</td>
<td>C.S.S. EDAOBALLA.</td>
<td>“</td>
<td>87</td>
<td>99</td>
<td>186</td>
</tr>
<tr>
<td>14</td>
<td>C.S.S. EZEBUNAGU.</td>
<td>“</td>
<td>29</td>
<td>28</td>
<td>57</td>
</tr>
<tr>
<td>15</td>
<td>C.S.S. ALOR UNO.</td>
<td>“</td>
<td>34</td>
<td>62</td>
<td>96</td>
</tr>
<tr>
<td>16</td>
<td>C.S.S. OPI AGU.</td>
<td>“</td>
<td>26</td>
<td>24</td>
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<tr>
<td>17</td>
<td>C.H.S. LEJJA.</td>
<td>“</td>
<td>44</td>
<td>50</td>
<td>94</td>
</tr>
<tr>
<td>18</td>
<td>O.C.S.S. OKUTU.</td>
<td>“</td>
<td>47</td>
<td>39</td>
<td>86</td>
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<tr>
<td>TOTAL</td>
<td></td>
<td></td>
<td>1141</td>
<td>1385</td>
<td>2526</td>
</tr>
</tbody>
</table>

**SOURCE:** Post Primary School Management Board, Nsukka Zone.

* Key : Schools for Experimental study.

** Key : Schools for control.
## APPENDIX C
### CO-EDUCATIONAL SCHOOLS FOR EXPERIMENT AND CONTROL
#### NAME OF SCHOOLS AND STATUS

<table>
<thead>
<tr>
<th>S/NO</th>
<th>URBAN SCHOOL</th>
<th>BOYS</th>
<th>GIRLS</th>
<th>TOTAL</th>
<th>CONDITION</th>
</tr>
</thead>
<tbody>
<tr>
<td>U1</td>
<td>Model Secondary School, Nsukka.</td>
<td>8</td>
<td>14</td>
<td>22</td>
<td>Experimental</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>U2</td>
<td>Community Secondary School, Isienu.</td>
<td>14</td>
<td>20</td>
<td>34</td>
<td>Control</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>Total</strong></td>
<td><strong>22</strong></td>
<td><strong>34</strong></td>
<td><strong>56</strong></td>
<td></td>
</tr>
</tbody>
</table>

#### RURAL SCHOOLS

<table>
<thead>
<tr>
<th>S/NO</th>
<th>RURAL SCHOOL</th>
<th>BOYS</th>
<th>GIRLS</th>
<th>TOTAL</th>
<th>CONDITION</th>
</tr>
</thead>
<tbody>
<tr>
<td>R3</td>
<td>Community Secondary School, Obukpa.</td>
<td>12</td>
<td>15</td>
<td>27</td>
<td>Experimental</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>R4</td>
<td>Community Secondary School, Ede-Oballa.</td>
<td>3</td>
<td>12</td>
<td>15</td>
<td>Control</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>Total</strong></td>
<td><strong>15</strong></td>
<td><strong>27</strong></td>
<td><strong>42</strong></td>
<td></td>
</tr>
<tr>
<td>UR</td>
<td>Grand Total</td>
<td>37</td>
<td>61</td>
<td>98</td>
<td></td>
</tr>
</tbody>
</table>

Key: U means urban; R means rural
APPENDIX D

LETTER OF REQUEST FOR VALIDATION OF INSTRUMENT

Department of Arts Education,
University of Nigeria,
Nsukka.
July 18, 2011

Dear Sir/Madam

Request for Assistance to Validate Cultural and Creative Arts Achievement Test (CAAT)

I am a postgraduate student of the Department of Arts Education, University of Nigeria, Nsukka. I am undertaking a research entitled “Effect of Local Resources Utilization on Junior Secondary School Students’ Achievement and Interest in Creative Arts”.

Purpose of the Study

The general purpose of this study is to find out the effect of local resources on Junior Secondary School Students’ achievement and interest in Creative Arts. Specially, the study to find out the:

1. Effect of local resources on students achievement in Creative Arts.
2. Effect of local resources on students interest in Creative Arts.
3. Influence of gender on achievement of students in Creative Arts.
4. Influence of gender on the interest of students in Creative Arts.
5. Influence of location on achievement of students in Creative Arts.
6. Influence of location on the interest of students in Creative Arts.
7. Interaction effect of resource materials and gender on students’ achievement in Creative Arts.

8. Interaction effect of resource materials and school location on students’ interest in Creative Arts

9. Interaction effect of resource materials and school location on students’ achievement in Creative Arts.

10. Interaction effect of resource materials and school location on students’ interest in Creative Arts.

**Research Question**

The following research questions are raised to guide.

1. What are the mean achievement scores of students taught Creative Arts using industrialized/conventional materials and those taught using local resources?

2. What are the mean interests rating scores of students taught Creative Arts with industrialized/conventional materials and those taught using local resources?

3. What are the mean achievement scores of male and female students in Creative Arts?

4. What are the mean interest rating scores of male and female students in Creative Arts?

5. What are the mean achievement scores of urban and rural students in Creative Arts?

6. What are the mean interest rating scores of students in the urban and rural students in Creative Arts?

7. What is the interaction effect of resource materials and gender on students’ means achievement scores in Creative Arts?
8. What is the interaction effect of resource materials and school location on students’ mean interest rating scores in Creative Arts?

9. What is the interaction effect of resource and school location on Students’ mean achievement scores in Creative Arts?

10. What is the interaction effect of resource materials and school location on Students’ mean interest rating scores in Creative Arts?

**Hypotheses**

The following null hypothesis is formulated to guide this. They will be tested at the probability level .05.

**HO1:** There is no significant difference in the mean achievement scores of students taught Creative Arts using industrialized/conventional materials and those taught Creative Arts using local resources.

**HO2:** There is no significant difference in the mean interest rating scores of students taught Creative Arts using industrialized/ conventional materials and those taught Creative Arts using local resources.

**HO3:** There is no significant difference in the mean achievement scores of male and female students in Creative Arts.

**HO4:** There is no significant difference in the mean interest rating scores of male and female students in Creative Arts.

**HO5:** There is no significant difference in mean achievement scores of students in urban and rural schools in Creative and Arts.
**HO6:** There is no significant difference in the mean interest rating scores of students in urban and rural schools in Creative Arts.

**HO7:** There is no significant interaction of resource materials and gender on students’ mean achievement in Creative Arts.

**HO8:** There is no significant interaction effect of resource materials and gender on Students’ mean interest rating scores in Creative Arts.

**HO9:** There is no significant interaction effect of resource materials and school location on students’ mean achievement scores in Creative Arts.

**HO10:** There is no significant interaction effect of resource materials and school location on students’ mean interest rating scores in Creative Arts.

**Design of the Study**

This study employs a quasi-experimental design. Specially, the non-equivalent control group, pre-test design is adopted. The adoption of this design is because the students to be used for the experiment are already in intact classes.

The three sections of Cultural and Creative Arts which will be taught using local resources are:

- **Section 1:** Visual arts which comprises drawing and painting, clay preparation and production.
- **Section 2:** Music which includes keyboard instrument.
- **Section 3:** Drama which consists of oral and written plays, casting and dramatization.
The Creative Arts Achievement Test (CAAT) and Creative Art Interest Inventory (CAII), therefore, will be used for pre-test/post-test to collect the data required for analysis.

As an expert in Creative Art or Measurement and Evaluation, you are kindly requested to critically scrutinize the instrument with regard to:

1. Clarity of instruction and framing of questions
2. Adequacy of the questions
3. Allocation of time for the test.
4. Correctness of model answers

You are also kindly requested to restructure or correct any item where necessary.

Please at the end, your comments and suggestions are solicited for in writing. Thanks for your beneficence.

Yours sincerely,

Ogboji, B.A.
APPENDIX E

CULTURAL AND CREATIVE ARTS (CCA) ACHIEVEMENT TEST (CAAT)

Name ____________________________________________________________
SEX: Male ☐ Female ☐

Name of School ____________________________________________________

INSTRUCTION:

Each question is followed by four options letter (A) to (D). Choose only one correct option (answer) to each question and circle the letter that bears the option you have chosen.

SECTION A: VISUAL ARTS

1. The drawing and painting of outdoor scene is called ______________________
   (a) Landscape (b) Still life (c) Hatching (d) Shading

2. Colours for painting are mixed on _____________
   (a) Hand (b) Pallette (c) Finger (d) Toes

3. The initial treatment on a surface before painting is called ________________
   (a) Wash (b) Slit (c) Studies (d) Research

4. The painting of tidal waves of the ocean is called
   (a) Landscape (b) Poster colouring (c) Water colouring (d) Seascape

5. Which of these colours is a cool colour?
   (a) Red, (b) Yellow (c) Orange (d) Blue

6. Which of these colours is a warm colour?
   (a) Green (b) Blue (c) Red (d) Black.

7. In toning of colours, white is for ________________
   (a) Hint (b) Pink (c) Tint (d) Wink

8. Bitter leaf, when squeezed produces ________ colour
   (a) Green (b) Red (c) Yellow (d) Blue

9. What is the dimension of a painting work?
   (a) 3-dimentional (b) 2-dimensional (c) 4-dimensional
      (d) 5-dimensional

10. Ceramic clay must be stored in a ________________
    (a) Paper bag (b) Leather bay (c) Polythene bag (d) Big bucket
11. Fired ground clay used for modeling is called _______________
   (a) Grog (b) Slip (c) Soil (d) Cast

12. One of these does not belong to ceramic decoration.
   (a) Springing (b) Glassing (c) Painting (d) Incision

13. Green-ware is referred to ceramics as
   (a) Unfired (b) Tried (c) Expired (d) Untreated

14. Ceramic work is dried in a _______________
   (a) Kitchen (b) Chimney (c) Kiln (d) Store

15. Removing unwanted material in clay is by _____________
   (a) Sorting (b) Pounding (c) Grinding (d) Sieving

**SECTION B: MUSIC**

16. One of these is not a folk musician
   (a) Obiligbo (b) Afam Ogbotogbo (c) P-Square (d) Mike Ejeagha

17. The language of Nigerian folk music is
   (a) Latin (b) French (c) Vernacular (d) Spectacular

18. Folk music is translated from _______________
   (a) Oral tradition (b) Dancing Tradition (c) Oral English (d) Arts and Crafts

19. A piano is a _______________
   (a) Computer keyboard (b) Keyboard instrument
   (c) Motor Dashboard (d) Drawing board instrument.

20. Rhythm is slow or quick movement of music of _______________
   (a) Marching (b) Running (c) turning (d) jumping

21. One of these is not a western instrument
   (a) Trumpet (b) Violin (c) Guitar (d) Iron gong

22. Two things that make up music are instrumentation and _______________
   (a) Violin (b) Vocal (c) Vomit (d) vernacular

23. What numeral is used to represent the alphabets in musical letters?
   (a) 4 (b) 5 (c) 6 (d) 7

24. Which of these lines do we use to score music?
   (a) Curve (b) Horizontal (c) Parallel (d) Vertical
25. How many lines have a staff?
   (a) 3    (b) 4    (c) 5    (d) 6
26. Which symbol is used to name the staff?
   (a) Brace   (b) Clef   (c) Flat   (d) Sharp
27. The treble clef is the same as _____________
   (a) D   (b) E   (c) F   (d) G
28. Afro-beat music is the music of ________________
   (a) Duru Oladipo (b) Herbert Ogunde (c) Fela Kuti
   (d) Mammam Sharta
29. The following are high-life musicians except _____________
   (a) Osita Osadebe (b) Ik Dairo (c) Oliver de Coque (d) Vicor Uwaifo

SECTION C: DRAMA
30. A non-verbal story-telling method on stage is called ________________
   (a) Comedy (b) Farce (c) Mime (d) Imitation
31. A form of literature that is meant to be performed for an audience is known as ______
   (a) Poem (b) Drama (c) Novel (d) Prose
32. Play is first of all ________________
   (a) Acted (b) written (c) recited (d) practiced
33. The financial aspect of drama production is handled by ________________
   (a) Montage (b) Director (c) Prompter (d) Producer
34. Good drama can be ________________
   (a) Poor (b) Vague (c) True (d) Bad
35. Festivals performed by people in the village are likened to ________________
   (a) Fetish (b) Politics (c) Drama (d) War
36. Drama performance or acting is ________________
   (a) Read (b) Oral (c) Mixed (d) Vague
37. The popular Ikorodo dance is an example of ________________
   (a) Fine art (b) Performing art (c) Visual art (d) Liberal art
38. Classroom drama can be ______________
   (a) Provindential (b) Improvisation (c) Impossibility (d) Lesson delivery

39. Improvisation begins with ______________
   (a) Game (b) History (c) Story (d) Prayer

40. The list of all people that feature in a play is referred to as ___________
   (a) Actors (b) Actresses (c) Cast (d) People

CULTURAL AND CREATIVE ARTS ACHIEVEMENT TEST (CCAAT)

MARKING SCHEME

Mark allocation: 2½ Marks each   Total: 100 marks

1.   A   21   D
2.   B   22   B
3.   A   23   D
4.   D   24   B
5.   D   25   C
6.   C   26   B
7.   C   27   D
8.   A   28   C
9.   B   29   B
10.  C   30   C
11.  A   31   B
12.  B   32   B
13.  A   33   D
14.  C   34   C
15.  D   35   C
16.  C   36   B
17.  C   37   B
18.  A   38   B
20.  A   40   C
APPENDIX F

TABLE OF SPECIFICATION ON CULTURAL AND CREATIVE ARTS ACHIEVEMENT TEST (CCAAT)

<table>
<thead>
<tr>
<th>CONTENT DIMENSION</th>
<th>KNOWL.</th>
<th>COMP.</th>
<th>APPL.</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>PERCENTAGE</td>
<td>34%</td>
<td>33%</td>
<td>33%</td>
<td>100%</td>
</tr>
<tr>
<td>Drawing &amp; painting, Colour: Light and shade.</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>9</td>
</tr>
<tr>
<td>Components of Music, Staff, Clef, Listening and dance.</td>
<td>3</td>
<td>2</td>
<td>2</td>
<td>7</td>
</tr>
<tr>
<td>Clay Preparation, And Modeling.</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>6</td>
</tr>
<tr>
<td>Play, Cast and Dramatization.</td>
<td>3</td>
<td>4</td>
<td>4</td>
<td>11</td>
</tr>
<tr>
<td>Keyboard and ensemble.</td>
<td>3</td>
<td>2</td>
<td>2</td>
<td>7</td>
</tr>
</tbody>
</table>

14  13  13  40

TEST BLUEPRINT FOR CULTURAL AND CREATIVE ARTS ACHIEVEMENT TEST (CCAAT)

<table>
<thead>
<tr>
<th>CONTENT</th>
<th>LOWER LEVEL</th>
<th>HIGHER LEVEL</th>
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</tr>
</thead>
<tbody>
<tr>
<td>1. Drawing and painting</td>
<td>2</td>
<td>2</td>
<td>4</td>
</tr>
<tr>
<td>2. Application of light and shade</td>
<td>2</td>
<td>3</td>
<td>5</td>
</tr>
<tr>
<td>3. Components of music: staff; clef</td>
<td>3</td>
<td>5</td>
<td>8</td>
</tr>
<tr>
<td>4. Listening and dance</td>
<td>2</td>
<td>5</td>
<td>7</td>
</tr>
<tr>
<td>5. Drama: playmaking, playwriting</td>
<td>2</td>
<td>2</td>
<td>4</td>
</tr>
<tr>
<td>6. Cast and dramatization</td>
<td>2</td>
<td>4</td>
<td>6</td>
</tr>
<tr>
<td>7. Clay: preparation and modeling</td>
<td>3</td>
<td>3</td>
<td>6</td>
</tr>
<tr>
<td>TOTAL</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
APPENDIX G

CULTURA AND CREATIVE ARTS (CCA) INTEREST INVENTORY (CAII)

Please fill in all the information required honestly. There is no right or wrong answer. The intention is to find out your feelings or reactions to the learning and teaching of Cultural and Creative Arts (CCA).

Time: 45 Minutes

Name: ..........................................................

Name of School: ..........................................................

Sex: Male ☐ Female ☐ Age: ______

Instruction: Read the following statements carefully and against the responses tick right(✓) in the appropriate box.

<table>
<thead>
<tr>
<th>S/N</th>
<th>ITEMS</th>
<th>STRONGLY AGREE</th>
<th>AGREE</th>
<th>DISAGREE</th>
<th>STRONGLY DISAGREE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>I enjoy applying light and shading in drawing.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>I avoid lessons on ceramics/pottery.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>I feel pleasant to produce leaf printing design.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>I feel bored during dramatization in CCA.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>I enjoy CCA lessons.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>I feel uncomfortable in designing costumes.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>I enjoy dancing.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>I do no like to play musical instruments.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>I feel attracted to make carvings or sculpture.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>I do not like singing during music practical.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>I like traditional music.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>I hate working in CCA studio.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>I identify with theory lessons.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>I avoid play-writing.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>I feel happy moulding with clay.</td>
<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>16</td>
<td>I dislike making sketches before painting.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>I enjoy listening to music.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>I do not like to mix poster colours.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>I always give story line in play making.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>I do not feel comfortable painting tradition scenes.</td>
<td></td>
<td></td>
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</tr>
</tbody>
</table>
APPENDIX H
SAMPLE LESSON PLANS FOR THE EXPERIMENTAL GROUPS

LESSON PLAN I

Subject: Cultural and Creative Arts.
Class: JS II
Age: 12 years
Topic: Light and shade: drawing and painting of simple objects
Time: 35 minutes

Specific Objectives: At the end of the lesson, the students should be able to:
1. Describe light and shade in drawing and painting
2. Give examples of Shading techniques
3. Apply colour to drawings

Instructional Materials: Charcoal, Indigo colours, empty packets, empty cans, bottles, drawing papers, pencil, brushes.

<table>
<thead>
<tr>
<th>Step</th>
<th>Content Development</th>
<th>Teacher’s Activities</th>
<th>Pupils’ Role/Activities</th>
<th>Mode</th>
</tr>
</thead>
<tbody>
<tr>
<td>I.</td>
<td>Identification of previous ideas</td>
<td>1. Bring simple objects in the class and ask pupils to observe them well. 2. Ask the students to mention the materials used for different shapes of objects.</td>
<td>i. Observe the objects ii. Mention materials used for different objects.</td>
<td>Teacher’s Role / pupils’ Activities</td>
</tr>
<tr>
<td>II.</td>
<td>Exploration: Illustration of light and shade (tonality) on the objects.</td>
<td>Calls out (1 boy and 1 girl). Asks them to identify light and shade on objects.</td>
<td>Pairs: 1 boy and 1 girl explain objects respectively. Students draw the objects on paper. Group: Groups of boys and girls pick objects and explain them</td>
<td>Pairs (1 boy and 1 girl)</td>
</tr>
</tbody>
</table>
| III. | Discussion | Asks the whole class:  
   i. What do you use the identified objects for?  
   ii. What are the objects made of?  
   iii. How many sides are the objects?  
| Whole Class:  
   Participate by asking and answering questions.  
| Teacher’s role / Whole Class.  
| IV. | Application | Applies the light and shade (Tonality) on the objects drawn on the paper  
   i. Using charcoal  
   ii. Using white for tinting and using black colour for shading.  
| Draw the object and apply light and shade using light and dark colour respectively.  
| Individual  
| Step V | Evaluation |  
| The teacher displays individual works of art and makes corrections.  
   1. What are the materials used for the drawing?  
   2. What are the materials used for painting?  
   3. Which of the drawings do you like best?  
| Display their art works in the class and ask – questions.  
| Whole Class:  
   Whole Class: appreciates and responds to the questions  
| Whole Class: |
LESSON PLAN TWO (EXPERIMENTAL GROUPS)

Subject: Cultural and Creative Arts  
Class: JS II  
Age: 12 years  
Topic: Components of music: Staff, clef, keyboard, listening and dance and ensemble  
Time: 35 minutes

Specific Objectives: At the end of the lesson, the students should be able to:  
1. Define Music  
2. List two types of clef  
3. Differentiate between clef and staff.

Instructional Materials: Local musical instrument, gong, udu, ekwe etc. Keyboard, /percussion instrument.

<table>
<thead>
<tr>
<th>Step</th>
<th>Lesson Development</th>
<th>Teacher’s Activities</th>
<th>Pupils’ Role/Activities</th>
<th>Mode</th>
</tr>
</thead>
</table>
| I.   | Identification of previous ideas | 1. Plays music in the class and dances to the tune.  
2. Asks students some questions.  
a). What is playing?  
b). What is the teacher doing?  
c). Who does not, know how to dance? | i. Listen and observe the teacher’s action  
ii. Answers the questions | Whole Cass |
| II.  | Exploration: Display of musical instruments | Calls out (1boy and 1 girl) and asks them to mention the names of the instruments on display. | Observe and listen and answer the questions. | Pairs:(1 boy and 1 girl) / Group Activities |
| III. | Discussion: Musical instruments | Display musical instruments, xylophone, udu, ekwe, gong, ubo etc The teacher asks questions.  
1. What material is ekwe made of?  
2. What material is gong made of?  
3. What material is udu made of  
4. Mention other musical instruments you know.  
Music is arrangement of sound in a way to be pleasant to the ear. Music is enjoyable because of staff and clef associated with music. Music comprises a set of five (5) horizontal lines and four (4) spaces known as a staff. Each line represents a different musical pitch. Three types of clef are F clef or bass clef, and G clef or treble clef and C clef. F and G clef | Participate by asking and answering questions listen attentively. | Whole Class |
Clef is key indicating pitch and written notes (EGBDA). The teacher asks the following questions.
1. What is a clef?
2. What is a staff?
3. Do all instruments produce the same sound?

<table>
<thead>
<tr>
<th>Step</th>
<th>Application</th>
<th>Assignment</th>
</tr>
</thead>
<tbody>
<tr>
<td>IV.</td>
<td>Ask the students to play some of the instruments in low and high pitch</td>
<td>Reflect on the music produced by each instrument drum, ekwe, gong, udu etc.</td>
</tr>
<tr>
<td>V.</td>
<td>Ask the individual student the following questions. 1. How many horizontal lines in music notation? 2. How many are music clef? 3. Make the following sounds with the mouth, a. bass b. treble. Draw one local instrument for making music.</td>
<td></td>
</tr>
</tbody>
</table>
LESSON PLAN THREE (EXPERIMENTAL GROUPS)

Subject: Cultural and Creative Arts
Class: JS II
Age: 12 years
Topic: Clay Preparation and Modeling
Time: 35 minutes
Specific Objective: At the end of the lesson the students should be able to:

1. Prepare clay for modeling
2. Mention techniques used for modeling
3. Mould simple objects using any method
4. Mention uses of pottery wares.

Instructional Materials: Local broken pots, clay, modeling tools, etc.

<table>
<thead>
<tr>
<th>Step</th>
<th>Lesson Development</th>
<th>Teacher’s Activities</th>
<th>Pupils’ Role/Activities</th>
<th>Mode</th>
</tr>
</thead>
<tbody>
<tr>
<td>I.</td>
<td>Identification of previous ideas</td>
<td>1. The teacher displays objects like cap, mug, bottle, flower vase. 2. Asks the students some questions: a). What are the uses of the objects on display? b). What materials are they made of?</td>
<td>Listen and answer the questions</td>
<td>Whole Class.</td>
</tr>
<tr>
<td>II.</td>
<td>Exploration:</td>
<td>Calls out (1 boy and 1 girl). Asks them to mention other similar objects in their homes and their different uses.</td>
<td>Observe and listen and respond to the questions</td>
<td>Pairs:(1 boy and 1 girl)/Individual</td>
</tr>
<tr>
<td>III.</td>
<td>Discussion: a. clay preparation of clay.</td>
<td>The teacher introduces clay preparation. 1. Dig out clay from the soil. 2. Collect and remove impurities. 3. Soak in water for 5 days 4. Sieve the day</td>
<td>Listen and watch answer questions.</td>
<td>Whole Class</td>
</tr>
<tr>
<td>Step</td>
<td>Section</td>
<td>Activity</td>
<td>Description</td>
<td></td>
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<tr>
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</tr>
</tbody>
</table>
| V    | IV. Application | Asks individuals | i. Pick lumps of clay and make rolls and balls of clay.  
ii. Mould any simple object of choice |
|      |         | Individuals mould simple objects reflecting on their utilities. | Individual |
| Step V | Evaluation | Asks the following questions:  
i. What objects can be made from clay?  
ii. Mention steps to preparation of clay.  
iii. Mention the techniques for clay modeling. | Answer the questions | Individual |
LESSON PLAN FOUR (EXPERIMENTAL GROUPS)

Subject: Cultural and Creative Art
Class: JS II
Age: 12 years
Topic: Play, Cast and Dramatization
Time: 35 minutes

Specific Objective: At the end of the lesson the students should be able to:

1. Define play Cast and Dramatization.
2. Differentiate play making and from play writing.
3. Describe any event that can be used play writing and play making

Instructional Materials: Literature books, chalk board, props and costumes.

<table>
<thead>
<tr>
<th>Step</th>
<th>Lesson Development</th>
<th>Teacher’s Activities</th>
<th>Pupils” Role/Activities</th>
<th>Mode</th>
</tr>
</thead>
<tbody>
<tr>
<td>I.</td>
<td>Identification of previous ideas</td>
<td>Asks questions on festivals like Omabe: 1. What other festivals do you know? 2. Mention two festivals you have watched. 3. Mention any dancing masquerade you have seen.</td>
<td>Listen and answer the teachers questions</td>
<td>Whole Class.</td>
</tr>
<tr>
<td>II.</td>
<td>Exploration: Roles of members of the family</td>
<td>Calls out (1 boy and 1 girl) and ask them to assume any family member (Father, mother, house help etc)</td>
<td>Listen and answer questions</td>
<td>Pairs: (1 boy and 1 girl).</td>
</tr>
<tr>
<td>III.</td>
<td>Discussion: Playwrights Play writing Play making</td>
<td>The teacher explains: playwright is a person who writes plays for theatre, television or radio. Playwriting is the art of writing a piece of dramatic literature. Play making is an act of creating a new experience through the medium of drama, it is oral not written. Dramatization is the act of</td>
<td>Listen to the teacher’s explanation.</td>
<td>Whole Class / Individuals</td>
</tr>
<tr>
<td>Dramatization</td>
<td>Cast</td>
<td>taking part in a drama. It tells about human experience of the characters through words, movement, sound, spoken and silence. (Uses local themes, props, costumes, and music). Asks questions: What is cast? It is assigning roles to people who take part in a play as actors and actresses</td>
<td>Answer question</td>
<td></td>
</tr>
<tr>
<td>IV. Application</td>
<td>Demonstrates some events in the family. Cast the students to take the roles of members of the family 1. Who is the head of the family 2. What is the family made up of?</td>
<td>Listen and answer questions.</td>
<td>Pairs(one girl and one boy)/ and group</td>
<td></td>
</tr>
<tr>
<td>Step Evaluation</td>
<td>The teacher asks the students to write a short story for a play.</td>
<td>Respond to the activities</td>
<td>Individual</td>
<td></td>
</tr>
</tbody>
</table>
# LESSON PLAN FIVE (EXPERIMENTAL GROUPS)

**Subject:** Cultural and Creative Arts  
**Topic:** Kinds of Popular Music and Listening to Music  
**Class:** JS II  
**Time:** 35 minutes  
**Instructional Objectives:** At the end of the lesson the students should be able to:

1. Mention some kinds of popular in Nigeria.  
2. Mention some kinds of popular musicians in Nigeria.  
3. Differentiate one type of music from the other.

**Instructional Materials:** Udu, ekwe, oja, ogene, wooden xylophone e.t.c.

<table>
<thead>
<tr>
<th>Step</th>
<th>Lesson Development</th>
<th>Teacher’s Activities</th>
<th>Pupils’ Role/Activities</th>
<th>Mode</th>
</tr>
</thead>
<tbody>
<tr>
<td>I.</td>
<td>Identification of prior ideas</td>
<td>The teacher asks students to: (i) sing any music they know. (ii). Mention two instruments used in each case.</td>
<td>Listen and answer questions</td>
<td>Pairs: (1 boy and 1 girl.)</td>
</tr>
<tr>
<td>II.</td>
<td>Exploration: Roles of members of the family</td>
<td>Play some records and ask some questions (i) Whose music is that? (ii) What instruments are used in the music? (iii) Is the musician popular?</td>
<td>Listen and answer questions.</td>
<td>Pairs:(one boy and one girl) / group.</td>
</tr>
<tr>
<td>III.</td>
<td>Discussion</td>
<td>Guide the students in groups to ask questions and another group will answer. (i) What is the name of the music being sung? (ii) Who is the musician? (iii) Mention popular music in Nigeria.</td>
<td></td>
<td>Group</td>
</tr>
<tr>
<td>IV.</td>
<td>Application</td>
<td>The teacher mentions the following: Type of music, musician and instruments.</td>
<td>Listen attentively</td>
<td>Whole Class</td>
</tr>
</tbody>
</table>
**High Life:** the musicians are Stephen Osadebe; Oliver de Coque; Sir Worrior; Jiin Rex Lawson, Victor Uwaifo, Victor Olaiye etc

**Afro Beat:** the musicians are Fela Anikulapu Kuti, Lagbaja, Adewale Ayuba.

**Instruments:** Saxophones, drums, rattle, conga etc.

**Juju Music:** Musicians are: IK Dairo, Tunde Nigtingale, Shina Peters etc.

Instruments: Drum, xylophone, keyboard etc.

**Fuji Music:** musician: Alhaji Sikiru Ayinde Barrister, Ayinla Konllington, Wasiu Ayinde. Etc.

**Instrument:** Xylophone, drums, etc.

<table>
<thead>
<tr>
<th>Step V</th>
<th>Evaluation</th>
<th>Asks the following questions:</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>1. Mention one music, the musician who played the music and two instruments use.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>2. Dance to the music being played</td>
</tr>
</tbody>
</table>

|                  |  | **Call out individuals to dance to the music.** |
|------------------|  | **Individual** |


APPENDIX I
SAMPLE LESSON PLANS FOR THE CONTROL GROUPS

LESSON PLAN I

Subject: Cultural and Creative Arts.
Class: JS II
Age: 12 years
Topic: Tonality: Drawing and painting of simple objects
Time: 35 minutes

Specific Objectives: At the end of the lesson, the students should be able to:
1. Define Totality
2. Give examples of Shading techniques
3. Apply colour to drawings

Instructional Materials: Poster colour, drawing papers, pencil, brushes.

<table>
<thead>
<tr>
<th>Step</th>
<th>Content Development</th>
<th>Teacher’s Activities</th>
<th>Pupils’ Role/Activities Activities</th>
<th>Mode</th>
</tr>
</thead>
<tbody>
<tr>
<td>I.</td>
<td>Identification of previous ideas</td>
<td>1. Bring simple objects in the class and ask pupils to observe them well.</td>
<td>i. Observe the objects</td>
<td>Teacher’s Role / pupils’ Activities</td>
</tr>
<tr>
<td></td>
<td></td>
<td>2. Ask the students to mention the materials used for different shapes of objects.</td>
<td>ii. Mention materials used for different objects.</td>
<td></td>
</tr>
<tr>
<td>II.</td>
<td>Exploration: Illustration of light and shade (tonality) on the objects.</td>
<td>Calls out (1 boy and 1 girl). Asks them to identify light and shade on objects.</td>
<td>Pairs: 1 boy and 1 girl explain objects respectively.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Students draw the objects on paper. Group: Groups of boys and girls pick</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Pairs (1 boy and 1 girl)
| III. Discussion | Asks the whole class:  
i. What do you use the identified objects for?  
ii. What are the objects made of?  
iii. How many sides are the objects? | Whole Class: Participate by asking and answering questions. | Teacher’s role / Whole Class. |
| IV. Application | Applies the light and shade (Tonality) on the objects drawn on the paper  
i. Using poster colour.  
ii. Using white for tinting and using black colour for shading. | Draw the object and apply light and shade using light and dark colour respectively. | Individual |
| Step V Evaluation | The teacher displays individual works of art and makes corrections.  
1. What are the materials used for the drawing?  
2. What are the materials used for painting?  
3. Which of the drawings do you like best? | Display their art works in the class and ask – questions. Whole Class: appreciates and responds to the questions | Whole Class. |
LESSON PLAN TWO (CONTROL GROUPS)

Subject: Cultural and Creative Arts
Class: JS II
Age: 12 years

Topic: Components of music: Staff, clef, keyboard, listening and dance and ensemble

Time: 35 minutes

Specific Objectives: At the end of the lesson, the students should be able to:

4. Define Music
5. List two types of clef
6. Differentiate between clef and staff.

Instructional Materials: Western keyboard / percussion instrument, guitar, piano etc.

<table>
<thead>
<tr>
<th>Step</th>
<th>Lesson Development</th>
<th>Teacher’s Activities</th>
<th>Pupils’ Role/Activities</th>
<th>Mode</th>
</tr>
</thead>
<tbody>
<tr>
<td>I.</td>
<td>Identification of previous ideas</td>
<td>1. Plays music in the class and dance to the tune. 2. Asks students some questions. a). What is playing? b). What is the teacher doing? c). Who does not, know how to dance?</td>
<td>i. Listen and observe the teacher’s action ii. Answers the question</td>
<td>Whole Cass</td>
</tr>
<tr>
<td>II.</td>
<td>Exploration: Display of musical instruments</td>
<td>Calls out (1 boy and 1 girl) and asks them to mention the names of the instruments on display.</td>
<td>Observe and listen and answer the questions.</td>
<td>Pairs:(1 boy and 1 girl) / Groups Activities</td>
</tr>
<tr>
<td>III.</td>
<td>Discussion: Musical instruments</td>
<td>Display musical instruments – keyboard, guitar etc. The teacher asks questions. 1. What material is piano made of? 2. What material is guitar made of? 3. What is trumpet made of? 4. Mention other musical instruments you know. Music is arrangement of sound in a</td>
<td>Participate by asking and answering questions listen attentively.</td>
<td>Whole Class</td>
</tr>
</tbody>
</table>
Music

way to be pleasant to the ear. Music is enjoyable because of staff and clef associated with music. Music comprises a set of five (5) horizontal lines and four (4) spaces known as a staff. Each line represents a different musical pitch. Three types of clef are F clef or bass clef, and G clef or treble clef and C clef. F and G clef are used always. Clef is key indicating pitch and written notes (EGBDA). The teacher asks the following questions.
1. What is a clef?
2. What is a staff?
3. Do all instruments produce the same sound?

Step IV. Application
Ask the students to play some of the instruments in low and high pitch

Step V Evaluation
Ask the individual student the following questions.
1. How many horizontal lines in music notation?
2. How many are music clef?
3. Make the following sounds with the mouth, a. bass b. treble.
   Draw one Western instrument for making music.

Participate actively in the discussion
Reflect on the music produced by each instrument piano, guitar, trumpet etc.

Pairs: (1 boy and 1 girl)

Individual.
LESSON PLAN THREE (CONTROL GROUPS)

Subject: Cultural and Creative Arts  
Class: JS II  
Age: 12 years  
Topic: Plastercine and Modeling  
Time: 35 minutes  

**Specific Objective:** At the end of the lesson the students should be able to:  
5. Prepare clay for modeling  
6. Mention techniques used for modeling  
7. Mould simple objects using any method  
8. Mention uses of pottery wares.

**Instructional Materials:** Plastercine, modeling tools, etc.

<table>
<thead>
<tr>
<th>Step</th>
<th>Lesson Development</th>
<th>Teacher’s Activities</th>
<th>Pupils’ Role/Activities</th>
<th>Mode</th>
</tr>
</thead>
</table>
| I.   | Identification of previous ideas | 1. The teacher displays objects like cap, mug, bottle, flower vase.  
2. Asks the students some questions: a). What are the uses of the objects on display? b). What materials are they made of? | Listen and answer the questions | Whole Class. |
| II.  | Exploration: | Calls out (1 boy and 1 girl). Asks them to mention other similar objects in their homes and their different uses. | Observe and listen and respond to the questions | Pairs:(1 boy and 1 girl)/Individual |
| III. | Discussion on plastercine b. Techniques of modeling. | The teacher introduces plastercine. Demonstrates the techniques:  
1. Pinching: moulding from plastercine.  
2. Coiling moulding from rolls of plastercine.  
Asks relevant questions. | Listen and watch answer questions. | Whole Class |
| IV.  | Application | Asks individuals i. Pick lumps of plastercine and make rolls and balls.  
ii. Mould any simple object of choice | Individuals mould simple objects reflecting on their utilities. | Individual |
| Step V | Evaluation | Asks the following questions: i. What objects can be made from plastercine? ii. Mention steps to preparation of plastercine. iii. Mention the techniques for plastercine modeling. | Answer the questions | Individual. |
# LESSON PLAN FOUR (CONTROL GROUPS)

**Subject:** Cultural and Creative Art  
**Class:** JS II  
**Age:** 12 years  
**Topic:** Play, Cast and Dramatization  
**Time:** 35 minutes  
**Specific Objective:** At the end of the lesson the students should be able to:

3. Define play Cast and Dramatization.  
4. Differentiate play making and from play writing.  
3. Describe any event that can be used play writing and play making

**Instructional Materials:** Literature books, chalk board, Western props and costumes.

<table>
<thead>
<tr>
<th>Step</th>
<th>Lesson Development</th>
<th>Teacher’s Activities</th>
<th>Pupils’ Role/Activities</th>
<th>Mode</th>
</tr>
</thead>
</table>
| I.   | Identification of previous ideas | Asks question on comedy and tragedy in drama.  
1. What other do you know?  
2. Mention two festivals you have watched.  
3. Mention any dancing masquerade you have seen. | Listen and answer the teachers questions | Whole Class. |
| II.  | Exploration: Roles of members of the family | Calls out (1 boy and 1 girl) and ask them to assume any family member (Father, mother, house help etc) | Listen and answer questions | Pairs: (1 boy and 1 girl). |
| III. | Discussion: Playwrights  
Play writing  
Play making | The teacher explains: playwright is a person who writes plays for theatre, television or radio.  
Playwriting is the art of writing a piece of dramatic literature.  
Play making is an act of creating a new experience through the medium of drama, it is oral not written.  
Dramatization is the act of | Listen to the teacher’s explanation. | Whole Class / Individuals |
<table>
<thead>
<tr>
<th>Dramatization</th>
<th>taking part in a drama. It tells about human experience of the characters through words, movement, sound, spoken and silence (use western themes, props, costumes, and music). Asks questions: What is cast? It is assigning roles to people who take part in a play as actors and actresses</th>
<th>Answer questions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cast</td>
<td></td>
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</tbody>
</table>

**IV. Application**

Demonstrates some events in the family. Cast the students to take the roles of members of the family.
1. Who is the head of the family?
2. What is the family made up of?

Listen and answer questions.

Pairs (one girl and one boy)/ and group

**Step V Evaluation**

The teacher asks the students to write a short story for a play.

Respond to the activities.

Individual.
**LESSON PLAN FIVE (CONTROL GROUPS)**

**Subject:** Cultural and Creative Arts  
**Topic:** Kinds of Popular Music and Listening to Music  
**Class:** JS II  
**Time:** 35 minutes

**Instructional Objectives:** At the end of the lesson the students should be able to:  
1. Mention some kinds of popular in Nigeria.  
2. Mention some kinds of popular musicians in Nigeria  
3. Differentiate one type of music from the other.

**Instructional Materials:** Note book, radio cassette, recorder etc.

<table>
<thead>
<tr>
<th>Step</th>
<th>Lesson Development</th>
<th>Teacher’s Activities</th>
<th>Pupils Role/Activities</th>
<th>Mode</th>
</tr>
</thead>
</table>
| I.   | Identification of prior ideas | The teacher asks students to: (i) sing any music they know.  
(ii). Mention two instruments use in each case. | Listen and answer questions | Pairs: (1 boy and 1 girl.) |
| II.  | Exploration: Singing of some songs | Play some records and ask some questions  
(i) Whose music is that?  
(ii) What instruments are used in the music?  
(iii) Is the musician popular? | Listen and answer questions. | Pairs: (one boy and one girl) / group. |
| III. | Discussion | Guide the students in groups to ask questions and another group will answer.  
(i) What is the name of the music being sung?  
(ii) Who is the musician?  
(iii) Mention popular music in Nigeria. | Groups |
| IV.  | Application | The teacher mentions the following:  
**High Life:** the musicians are Stephen Osadebe; Oliver de Coque; Sir Worrior; Jin Rex Lawson, Victor Uwaifo, Victor Olaiye etc  
**Afro Beat:** the musicians are Fela Anikulapu Kuti, Lagbaja, Adewale Ayuba. | Listen attentively | Whole Class |
<table>
<thead>
<tr>
<th>Step</th>
<th>Evaluation</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>V</td>
<td></td>
<td>Asks the following questions:</td>
</tr>
<tr>
<td></td>
<td></td>
<td>1. Mention any music, the musician who played the music and two instruments use.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>2. Dance to the music being played</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Call out individuals to dance to the music.</td>
</tr>
</tbody>
</table>

**Instruments:** Saxophones, drums, rattle, conga etc.

**Juju Music:** Musicians are: IK Dairo, Tunde Nigtingale, Shina Peters etc. Instruments: Drum, xylophone, keyboard etc.

**Fuji Music:** musician: Alhaji Sikiru Ayinde Barrister, Ayinla Konllington, Wasiu Ayinde. Etc.

**Instruments:** Xylophone, drums, etc.
APPENDIX J

Correction by experts for CCAAT and CCAII

The content validity of the instrument was ensured by basing the items on the relevant contents. The CCAAT covers all aspects of Cultural and Creative Arts (visual arts, music and drama). The experts in visual arts, music and drama validated the content for the study while the Measurement and Evaluation expert took care of the face validity. The experts also made useful corrections on the instruments for clarity. For example the structure of questions on items 9, 17, and 37 were amended to read as follows:

Item 9, what is a dimension of a painting?
Item 17, the language of Nigerian folk music is _
Item 37, the popular Ikorodo dance is an example of _

For the CCAII was specially validated by an expert in educational psychology and the corrections were as follows:

Items 4, 5, 6 and 12: CCA should be written in full as Cultural and Creative Arts.
Item 11: I like traditional music in cultural and creative arts.
Item 13: I identify with theory lessons in cultural and creative arts.
Item 20: I do not feel comfortable painting traditional scenes.