

A SURVEY OF THE CONTRIBUTIONS OF CULTURAL AND CREATIVE ART (CCA) TO MUSIC EDUCATION IN BASIC SCHOOLS IN BWARI AREA COUNCIL (BAC) ABUJA

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Introduction

The aim of music education as an academic discipline is to inculcate the right attitudes, values, habits, norms, abilities, skills and competencies, all of which help to make the individual a good, functional and useful citizen and prepares him/her to play an effective role in the growth and development of a society. Formal music education started with some teacher training colleges and secondary schools which enlarged their curriculum to add lessons in the rudiments of music to singing and concert shows. It is remarkable to note that most of the institutions are situated in the Christian dominated Southern part of Nigeria. Perhaps because the Christian religion offer a wider scope for music creativity and performances in her liturgy (Onuora-oguno and Ezeugwu 2017).

Only few higher institutions in the North offer music like UNIJOS, FCE Pankshin and a few others. All these higher institutions are yet to introduce CCA as a course of study in their institutions, Music used to be an optional subject at the primary school level until the year 2007, when it was merged with Fine Arts and Drama as a single subject known as Cultural and Creative Arts (CCA). Some schools in the Northern part of Nigeria did not even include music as a subject in their timetable or curriculum before the introduction of CCA.

Music Education is seen as being relegated to the background in Primary Schools and Junior Secondary Schools by music experts in recent times; this is because the general curriculum in music is subsumed under the Cultural and

G. N. Nnam & O. A. Esuola: *A Survey of the CCA to Music Education in Basic Schools...* Creative Art (CCA), which is an integration of Music, Arts, Drama and Dance. This merger, introduced by the Federal Government of Nigeria in the year 2007, has affected the pupils and music education in different ways. The introduction of Cultural and Creative Arts (C.C.A) into the primary and secondary schools' curriculum offers all students the opportunity to learn something about music not minding their ethnicities and religious inclinations. The C.C.A is an integration of Music, Fine-Arts, Drama and Dance in which pupils are expected to grow into and with the cultural heritage of their people. He/she is expected to perform naturally as a product of the culture and therefore aid, appreciate and acquire the elements of his cultural heritage. All the pupils involved are encouraged to develop their creative skills within their cultural milieu. Cultural and Creative Arts (CCA) was introduced in 2007 as a subject in place of Music, Fine and Applied Arts and Drama which before now were distinct subjects studied separately in schools. Even though most music teachers see CCA as not good enough and a threat to the music education as revealed by the CCA teacher in Jewel Model Primary School Kubwa Abuja. This paper examined the progress made so far in music education by the integration of Music, Fine Arts and Drama as one subject known as Cultural and Creative Arts (CCA) in the Nigerian primary school system especially in northern part of the country.

Now to the problem, the training acquired at the end of basic education in Nigeria seems inadequate to make the school leavers competent and self-reliant (this is a direct repetition, please change), school leavers at this stage cannot contribute to nation building. If the Nigerian society is not to be plagued by a breed of unemployable youth who cannot raise the economic productivity of the country through creativity, it is desirable that a lasting solution be provided. Thus, this study was designed to fill this gap as it tends to explore CCA which is one of the subjects introduced to make basic school leavers creative, innovative and self-reliant.

The overall aim/purpose of the study was to look into the subject CCA as a core subject in basic schools in Bwari Area Council (BAC) which is in the northern part of Nigeria, with a view to identifying the progress made so far and the underlying factors that might account for disparity, if any, on CCA curriculum implementation. Specifically, the objectives were to:

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1. Determine the appropriateness of the CCA curriculum in terms of the goals, content, in meeting the philosophy of music education in Nigeria.
2. Assess availability of CCA specialist teachers in Nigerian basic schools.
3. Identify practical (entrepreneurial) skills pupils have learnt in CCA with which they can create self-employment.
4. Find out the opinion of CCA specialists about the subject, its positive/ negative impact of CCA to pupils, music education and the environment.

This study is significant as it will sensitize music experts, educational administrators and the public on the need for CCA and also inform the curriculum planners to see the need to plan an effective curriculum in Nigerian basic schools. The result of this study will go a long way in exposing the impact of CCA on the teachers, pupil and their environment thereby minimizing criticism and rejection of the subject as CCA tends to reduce the rate of unemployment among basic school leavers who do not wish to further their education. This will make them well-adjusted individuals who will raise the economic productivity of the country. Also, the result of the study will contribute to the growing number of research work in music education because its findings and recommendations will provide point of reference. Above all, the Ministry of Education as well as the Nigerian Educational Research and Development Council (NERDC) will find the result of this study valuable in reviewing the 9-year Basic Education Curriculum.

This study will answer the following research questions

1. How appropriate is the present CCA curriculum in terms of the goals, content, in meeting the philosophy of music education in Nigeria?
2. What is the proportion of specialist teachers available for CCA in the schools visited?
3. What practical (entrepreneurial) skills have students learnt in CCA with which they can create self-employment?
4. What is the opinion of CCA specialists and pupils about the subject its positive/negative impact of CCA to pupils, music education and the environment?

The study is focused on Federal Capital Territory (FCT) Abuja North Central Nigeria. The research was carried out in Bwari Area Council in the FCT. Two schools were randomly selected from Kubwa and Bwari. A total of four (4) schools

G. N. Nnam & O. A. Esuola: *A Survey of the CCA to Music Education in Basic Schools...* comprising of both public and private were drawn across the Area Council. Schools visited include Nomadic Primary School in Tundun Fulani Bwari, Bwari Model Primary School Law School Road Bwari, Jewel Model Primary School Kubwa and Ascend Royal Academy Kubwa all in Bwari Area Council, Abuja.

The methodology involved the use of survey design, while observation and conducted interviews were used as instruments for data collection. The teachers and pupils were observed for the period of three (3) months which equals to a full term to observe their activities during indoors, outdoors and extracurricular activities to ascertain the extent at which CCA cover or bring out the creativity in the pupils and teachers as well. At the end of three (3) months, oral interview was conducted for the pupils and the teachers while respectively using prepared questions drafted by the researchers. Ten (10) pupils were randomly selected from each school visited making a total of forty (40) pupils from the four (4) schools while all the CCA teachers four (4) in number from the four (4) schools were interviewed too. The researchers being part of the CCA teachers made up the six (6) teachers recorded. Qualitative measurement using the feedback from the selected pupils and CCA teachers also called samples were used to gauge the impact of CCA on music education, pupils, teachers and the environment as evidence of how much difference CCA is making in music education.

Definition of Terms

Impact – Oxford Advanced Learners' Dictionary (2005) refers to it as to have strong effect on someone or something. It can be positive or negative.

Implementation of Curriculum - Obanya (2004) defined implementation of curriculum as day-to-day activities which school management and classroom teachers undertake in the pursuit of the objective of any given curriculum. In this study, it means processes involved in translating educational plan into action to bring about change in the learner as they acquire the planned experiences, skills, and knowledge that are aimed at enabling the learner function effectively in the society. In this regard, implementation is seen as both the means and the means to an end.

Curriculum - According to Obanya (2004), curriculum is the total package of what is to be taught or learnt. He describes it as a process of translating national

G. N. Nnam & O. A. Esuola: *A Survey of the CCA to Music Education in Basic Schools...* educational objectives into 'within-school do-ables'. Offorma (2005) sees curriculum as the planned learning experiences offered to the learner in the school. In this study, it refers to vocational and technical subjects outlined in the national curriculum for basicschools' manual as part of subjects for basic education.

Concept of Culture

Culture is derived from the Latin word "cultura" meaning to tend, to cultivate and to till. Culture is the characteristics and knowledge of a particular people which encompasses language, religion, cuisine, social habits, music and arts. The way of life of a group of people. The concept of culture includes a people's history, traditions, values, language, music, communication styles, socialization pattern and behaviors. Every aspect of the human experience is touched, shaped and influenced by culture.

Culture in its broadest sense is cultivated behavior; that is the totality of a person's learned, accumulated experience which is socially transmitted, or more briefly, behavior through social learning. Culture is symbolic communication. Some of its symbols include a group's skills, knowledge, attitudes, values, and motives. The meanings of the symbols are learned and deliberately perpetuated in a society through its institutions Hofstede (1997).

African culture in general and Nigeria culture in particular is what the cultural and creative art curriculum seeks to promote

Concept of Creative Art

On the first hand, Cultural and creative art is the use of imagination or original ideas in production of artistic work. It is all about activities that engage a child's imagination. On the other hand, it is having the ability to create. The CCA curriculum intends to make out of the pupils a creative person who is an innovator or a creator of ideas be it in the field of music, arts or drama. It is all about to give life to an art. Since all deliberate education is essentially an effort to bring about some sort of change in behavior and predisposition, it is inevitable that a pragmatic approach be applied in the study of music in the basic schools making changes that bring about positive interest in the learner that is changing from full western theory of music to a combination of African practical music and culture, this will attract pupils to the subject. The constructivist theory is able to defend a practical framework for the

G. N. Nnam & O. A. Esuola: *A Survey of the CCA to Music Education in Basic Schools...* development of music program in CCA. Constructivism can be traced back to educational psychology in the work of Jean Piaget (1896–1980) theory of cognitive development (1954), and from Vygotsky's (1896-1934) social constructivism (1962). Emphasis of this theory is placed on prior knowledge and experience of the learners. The constructivist theory holds that learning always builds upon knowledge that a student already have. Basic school music being theory oriented (like only singing) drew music education back at this level hence the introduction of CCA. Following this theory, more practical work based on what the pupils see and experience around was introduced into the CCA curriculum to make pupils develop interest in music as a subject. For clarity, Constructivism is basically a theory and it is based on observation and scientific study about how people learn. Simply put, students construct knowledge and meaning from their interactions with others and their environment (Dabelstei, 2010). Constructivism in education is an epistemological (the part of philosophy that deals with knowledge) perspective of learning focused on how students actively create or construct knowledge out of their experiences.

Music Education

Music education is the art of training individuals to become literate in the field of music, to understand the art of music as well as the history of music. Okafor (1991) wrote that it involves all deliberate effort to educate people in music as a specialization regardless of area of emphasis. In other words, music education is the art of imparting musical knowledge according to the requirements of educational curriculum. This means that music education is a formal way of training the inexperienced in the field of music to become knowledgeable musically, to understand the theory, the art, the performance and instrumentation of music. Whichever way it is done so far music is taught in basic schools compulsorily it is a plus to music education at least a learner will have a background in music

Objectives and Structure of Cultural and Creative Arts (CCA)

The CCA was introduced after the National Council on Education (NCE) meeting in Ibadan in December, 2005 which now makes music to fall under the Cultural and Creative Arts (CCA) in the new curriculum instead of standing on its own as music. The CCA as an integrated field of study is goal oriented. The general objective of CCA education is to enable students' observe and explore the

G. N. Nnam & O. A. Esuola: *A Survey of the CCA to Music Education in Basic Schools...* environment using their senses and manipulative skills to apply it to real life situations. Ekwueme (1991) outlined the aims as follows:

1. To preserve, promote, project perpetuate and transmit our cultural heritage;
2. Provide the opportunity for the inculcation of permanent literacy in aesthetic (musical, performing, creative and visual arts);
3. Provide the opportunities for pupils to see the usefulness and relationship among subjects that make up CCA;
4. Increase awareness interest and sensitivity towards our culture and towards other cultures;
5. Provide a basis for moral and character training and the development of sound attitudes;
6. To develop the basic skills in various art forms;
7. Promote cultural education by providing information in developing a sense of cultural and social responsibility and encouraging social participation in schools and the community (220).

These objectives form a framework in determining the impacts which is the focus of this study

Why CCA?

The objective of the universal basic education is geared towards developing in an individual all the skills that would enable him/her become self-reliant in the society, equip students to live effectively in our modern age of science and technology, develop and project Nigeria's cultural, art and language as well as the world's cultural heritage and inspire the students with a desire for achievement and self-improvement both at school and in later life. Cultural and Art (CCA) according to Owolabi (2013), Ojukwu and Onyiuke (2014: p. 77), Ajewole (2010: 110) is the merging of Fine arts, Music, Drama and Craft into a single subject. An umbrella term which brings together the three arts subject areas: music, fine and applied arts and drama/theatre, as an interdisciplinary field of study which is a product of synthesis of music, Arts, Dance and Drama. CCA helps to promote aesthetic education by enhancing learners' level of aesthetic appreciation, develop ability to explore, manipulate, improve and experiment with sound, colours, and design, space and body movements and to acquire basic skills in these art forms Ajewole (2010). The Nigerian Educational Research and Development Council (NERDC) listed Cultural and Creative Arts (CCA) as one of the core basic subjects in the new 9-year basic

G. N. Nnam & O. A. Esuola: *A Survey of the CCA to Music Education in Basic Schools...* education curriculum with the aim of developing the students' acquisition of cultural repertoire aesthetic perception, artistic talents, creativity and expression (NERDC, 2007:9). The new curriculum was designed to introduce new subjects to replace obsolete subjects, redefine core subjects and also meet the key targets of the National Economic Empowerment and Development Strategy (NEEDS). These key targets are expressed as: value re-orientation; poverty eradication; job creation; wealth generation and using education to empower the citizenry (NERDC, 2007). Cultural and creative art is the totality of all arts in its aesthetic, communicative and visual forms. The teacher can keep some of the society's vanishing culture in focus through the classroom interaction with the students to impart knowledge of our existing culture, Ojukwu and Esimone (2014).

Obioma, (2007) states that what gave rise to Cultural and Creative Arts (CCA) for basic education in Nigeria were as a result of the following needs:

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

Looking at Obioma's point and the objective of CCA, one can see that she her observation is really in line with the CCA objective as CCA is geared toward poverty eradication, job and wealth creation among other aims.

The data collected made it clear that with CCA being a compulsory subject, every Nigerian child will have to be taught the rudiments of music which they would not have chosen if given the option at the primary school level. This is not minding their status, ethnicity or religious affiliation among other points. From the field investigations, observations, personal interviews and the involvement of the researchers in the teaching of CCA in Nomadic Primary School in Bwari Area Council for the past three years.

Appropriateness of CCA Curriculum

According to Mrs. Sandra Ahom, the CCA teacher in Jewel Model School Kubwa, the issue of merging Music, Fine Arts and Drama into one subject called Cultural and Creative Arts (CCA) has this positive factor which is that the introduction of CCA offers all students the opportunity to learn about music compulsorily. The content of the curriculum is indigenous thereby meeting our immediate need as a nation as it is not based on western theories and music practice.

So to her, current CCA curriculum has given equal opportunities to all students to acquire the fundamental skills in music with which meaningful choice can be made by the pupil in the senior secondary schools.



One of the researchers and Mrs. Ahom CCA teacher Jewel Model School Kubwa

Specialist Teachers Available for CCA in the Schools Investigated

Out of the four (4) primary school visited, with over two hundred (200) teachers in all and about three hundred and ninety four (394) pupils in basic for (4), only six (6) CCA teacher out of which two (2) were volunteer teachers were on ground to teach the subject. The last teacher in Nomadic Primary School Bwari Miss Kande studied social studies but was assigned to teach CCA due to lack of teachers. In her words, most private schools insist that class teacher teach CCA as they cannot

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pay a special teacher to take the pupils. Only some good schools employ CCCA specialist like my school.



One of the researchers with Miss Kande CCA teacher Nomadic Primary School

Practical (Entrepreneurial) Skills for Students in CCA Class

Pupils learnt from CCA how to be creative. You see these Basic 4 pupil creating Nigeria local musical instrument with raw materials they see around them. These they said could not be done if music were to be a subject on its own. The additions of these other form of art augments the study of music. A peep into other forms of arts as one has the opportunity to learn about other forms of arts and how to apply it to the study of music for effective teaching and learning. In the words of Mr. Bashiru CCA teacher Bwari model Primary School Bwari, "with the knowledge of fine art, one can design costume to be used by performer. With the knowledge of drama and theatre one learns stage management and how to demonstrate while on stage and with the knowledge of music one learns the right tune to sing and captivate the audience. The three forms of art is interwoven a kind of". CCA encourage pupils to write music of their own and showcase their talents in school. It is a talent show subject. The drama aspect brings out the reserved pupil to discover and express themselves.

Opinions of CCA Specialists and Pupils about the Subject

The opinion of the teachers and pupils interviewed in the impact of CCA are as follows

Impact on Pupils:

1. Pupils like us that are forbidden by religion to study music as a subject now study music which is a part of CCA without complaint from parents/ guardians – Usman basic 4 pupil of Ascend Royal Academy.
2. According to Aisha a basic 4 pupil of Nomadic Primary School Bwari, “CCA brought out the fun part of music. It is not only d: r: m, d: r: m, sharp flat and all that, but we dance more, draw and act music drama sometimes”.
3. Pupils are courageous to identify with their native dance culture and the indigenous music hear and appreciate around them instead of appreciating only western music. This is a kind of decolonization of music education at this level.
4. These pupil have the motivation to participate actively in practical dance singing rehearsals as most of the music introduces are what they are familiar with.
5. Miss Janada, a pupil of Jewel revealed that they were told that art is the backbone of technology and so she is eager to learn the entertainment, practical and creativity parts of CCA. Looking at her enthusiasm, one will see that she derives joy in the subject.



Basic 4: Pupil of Nomadic Primary School Bwari

Impact on Music Education Curriculum: The positive impact on music education as revealed by CCA teachers interviewed these according to them include:

1. Decolonization of Nigerian music education as the CCA curriculum covers mostly African music more than western.

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2. Revealing the creative and practical aspect of music more than theory – the content of the CCA curriculum has more practical activities that has to do with the day to day life of the people.
3. Teaching the learners from known to unknown according to the constructivist theory which states that students should learn from their immediate environment to the unknown.
4. Creating space for all irrespective of religion, ethnicity and belief.

Impact on Teacher: The impact of CCA on teachers as pointed by teachers interviewed are listed below

1. It gives the teachers opportunity to research more as you may not have the knowledge of all the forms of art. You must read for you to get yourself into what you want to teach. You must have the ability to switch from being an artist to being a musician and drama performer. That is the joy that comes with the opportunity we have as CCA teachers Mr. Stephen CCA teacher Ascend Royal Academy Kubwa
2. Teachers get involved in the practical as they do it together with the pupils. In the words of CCA teacher in Ascend Royal Academy Mr. Stephen, I enjoy doing the practical with the pupils because I learn new things and it help me while teaching my own children at home.
3. Music teachers that teach CCA experience other forms of art and relates it to the music education for example, CCA teacher of Bwari model primary school Law School Road Bwari Mr Bawasha, it was when I started teaching CCA that I found out that we are not supposed to buy all the costume needed for our dance performance. I learnt that from fine art how to paint the faces and create some rattle with the pupils which they tied to their legs while dancing. We dyed our calico white to the colour we wanted and used needle and thread to knit them to form our costume.
4. Teachers have more pupils to teach now than before as CCA is compulsory for all Pupils.

Impact on Immediate Environment:

- CCA has impacted on the immediate environment of the pupils as most families in Bwari are now aware of the fact that music is not all about the one done in the church as their thought has being since Christianity brought about the type

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- of music studied in school. Most families of the northern Nigeria being Muslim forbid the study of music as a subject because some see it as Christian way of life. There was a scenario where a music teacher organized and train a group of pupils on how to play the marshal band. This particular pupil makes sure she was in school early enough to play the bass drum everyday but on the graduation day when parents were in school, this pupil being a Muslim girl refused to play the drum saying that it is forbidden in their religion to play the drum. It took some time of persuasion to convince the girl telling her to play only the national and school anthem and then leave the stage and she was among the best drummer in the school. But with CCA, everyone enjoys music without calling it music.
- It creates job because as a compulsory subject, the need for CCA teachers are in the rise to the extent that a social studies graduate was employed to teach CCA because there is shortage of CCA teachers.
 - It was also observed that pupil create different things using raw materials they see around them. They use them to beautify their class and school environment and some sell their craft like the bid they made.

Negative Impact: There is little or no negative impact, but the teacher mentioned some;

Mr Stephen mentioned that the subject was tasky (takes lots of work) as one has to read well enough to be able to teach the young learners.

Mrs Ahom said that it keeps teachers on their toes as you must be ready to do the work with the pupils at all time. In her words, some of us that did not have background in music research well, the same goes to the ones without background in arts. As a teacher, you know you will not want to go to the class blank.

Mr. Bash pointed out that the pupils never allowed him to rest as their interest is aroused and they want to create things at all-time not minding that the teacher might be tired.

Miss. Sharon a student of Jewel model school complained that the CCA teacher always tell them to buy different material, sometime my Mum may not have money to give me and I use my pocket money. It makes me to waste my money.

Discussion of Findings

The researchers discovered the following from the observation and interview conducted. They include

1. That CCA is now a core subject in primary schools and as such, is compulsory for all the pupils in primary school level. Meaning that everyone must take music without option of selection.
2. They also observed that pupils from all ethnic group, religious background and different belief take CCA without bias as it is now compulsory. If music is removed from CCA, no pupil in the Northern Nigeria will enter the class just like before when it was elective between fine arts and music. Most pupils choose art some will go to the library to read instead of staying in a music class. All has changed now as northern pupil enjoy music in CCA without calling it music and again they do not have a choice.
3. Again it was observed that the music content of the CCA curriculum is more indigenous as it focused mainly on our diverse culture in Nigeria.
4. Also CCA is a practical subject that if provided with the right instructional materials, the teacher will make a good cultural and creative artist out of the primary school pupils.
5. They also observed that these pupils developed interest in different aspects of the CCA, say the drama, the dance and the fine arts without being forced to do so.
6. The burden of the western style of music were eliminated as the theory of western form of music are minimal. It focused more on our indigenous music.
7. To the pupils, it became an avenue to express themselves, ignite creativity, make little money, get moral lesson and develop love for the arts.
8. To the teacher, CCA stimulates self-discovery, it encourages research as teachers learn new things as study the other forms of art. They acquire skills and more knowledge along the line.
9. CCA created job because as a core subject, it's an avenue for arts graduates to gain employment. Since it is one of the core subject, it is hot cake just like English and mathematics. No school would claim not to need a CCA teacher.

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According to Ugoo-Okonkwo (2013)

One may be tempted to question the rationale of involving the entire students in the subject, bearing in mind that they may not study music or visual arts in the senior classes. However, contrary to the view of taking just those who for one reason or the other indicated interest on it initially, it is good to widen the base of learning effort so that from that wide base, a more competitive effort will spring out. This is in line with the natural law of nature which makes it that the broader the base, the higher the apex.

In no distant time, some of these pupils will become ministers and commissioners of education, they will remember what and how CCA made them feel and then approve the study of music in schools – Mr. Esuola CCA volunteer teacher at Nomadic primary school Bwari Abuja.

Problems that Hinder CCA from Achieving its Goals and Objectives

The followings were the problems encountered which hinders Cultural and Creative Art from achieving its goals and objectives and that of music education in Nigeria as stated in the National Policy on Education.

1. Inadequate Space for Creative Art Classes: In the schools visited, there are no rooms allocated for the teaching of Creative and Cultural Arts, such as Art studios and Music rooms, with furniture designed for this purpose. Teaching is carried on in the makeshift classroom and crowded classrooms, whereby the teacher moves from one class to the other to deliver lessons. This can be very uninspiring and boring. Also, finished works like locally constructed musical instruments and Arts works which are supposed to be mounted to boost the morale of students are not displayed due to shortage of accommodation and display facilities.
2. Lack of Administrative Interest: Many school principals lack interest in the Creative Arts. As such, the teachers do not get cooperation from the principals in terms of getting some basic equipment and materials which will help in promoting art and cultural activities within the school.
3. Timetabling: Situations exist where insufficient time is allocated on the timetable for CCA. Inadequate time and ill-timing of Fine Arts and Music periods on the timetable of some of the schools result in the non-completion of the curriculum content by the teacher.

4. Shortage of Qualified CCA Teachers: There is at present a dearth of qualified CCA teachers in the primary schools in Bwari Area Council. Most of the schools lack the trained Music teachers, who are much more exposed both academically and professionally to handle the programme well at the secondary school level. In schools where only one Art/Music teacher serves three hundred to six hundred students, efficiency is reduced. What brought about this shortage is because theatre art graduate will choose to act instead of teaching. Music graduates do not want to have anything to do with CCA as they feel that it will not help music education. Instead, they choose to operate private music schools leaving a great vacancy in the study of CCA in basic schools.
5. Shortage of Text Books for Creative and Cultural Arts: There is a shortage of good CCA text books for the teachers and students. Most of the schools do not have CCA books in their school library, this made it impossible for the pupils to maximize their potentials.
6. Lack of Music Experts in the CCA Curriculum Planning Committee: The researchers observed that, had it been a music expert was in the committee that planned the CCA curriculum, there would have been equality and fair sharing of the topics in the CCA and more topics would have been covered in music, just as much was covered in fine Arts and theatre Arts. A music expert or at least a music lover would have made a difference by putting a smile on the face of music educators and not marginalizing music.

If all the problems listed above are sorted out and resolved, the teaching and learning of CCA in the basic school will be quite interesting.



One of the Researchers (Mr. Esuola),
a volunteer CCA Teacher at Nomadic Primary School, Bwari- Abuja.

Recommendations

The researchers proffer the following prospect:

1. That the music teachers should embrace CCA as a subject and contribute their quota so as to achieve the objectives of CCA.
2. The school management should equip the schools with musical instruments to enhance the effective teaching and learning of the subject.
3. When next there will be review of the CCA curriculum, music specialist should be fully involved and they should whole heartedly contribute and make their input. Since the CCA involve mostly African music, African music form and rudiments should also be included. If this is done music as part of CCA will not suffer. After all, some music units in our universities fall under the performing art department, will a music lecturer say that because this course is under performing art and not standing alone as a department, I will not teach. If this is so, CCA should be treated the same way in the basic school for the growth of music education in Nigeria.
4. School Administrator, guidance and counselors concern should consider holding an orientation for pupils at the beginning of each year of the study.
5. Periodic competitions should be organized, so as to encourage performances, interaction, and further works and discover talents in music and other arts.
6. Mass creative experiencing activities, in which all pupils are enable to express themselves freely, should be provided in the school program.
7. Finally, music lecturers in tertiary institution should take up the challenge of inculcating other forms of Arts, like dance-drama, making of masquerade face etc. into their existing curriculum since these three subjects are somehow related. Even though music is quite complicated, technically and practically oriented, but when little of all these forms of Art are included, it will make the music graduate to be a step ahead of other CCA teachers and also ready for any change in the curriculum.

Conclusion

One of the challenges facing Nigeria today is how to give her citizens a functional music education. As she realized that music and art have the capacity to shape and modify her national self-identity, Nigeria has made music an integral part of cultural and creative Arts in schools so as to use music to transmit the culture of its people. The study in conclusion recommends that CCA teachers which includes drama, fine art and music experts should have an open mind towards Cultural and

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Creative Art and teach with zeal while they await the review of the CCA curriculum.
As the researchers hope this paper creates more awareness on the positive impact
of Cultural and Creative Art on Nigerian child and music education.

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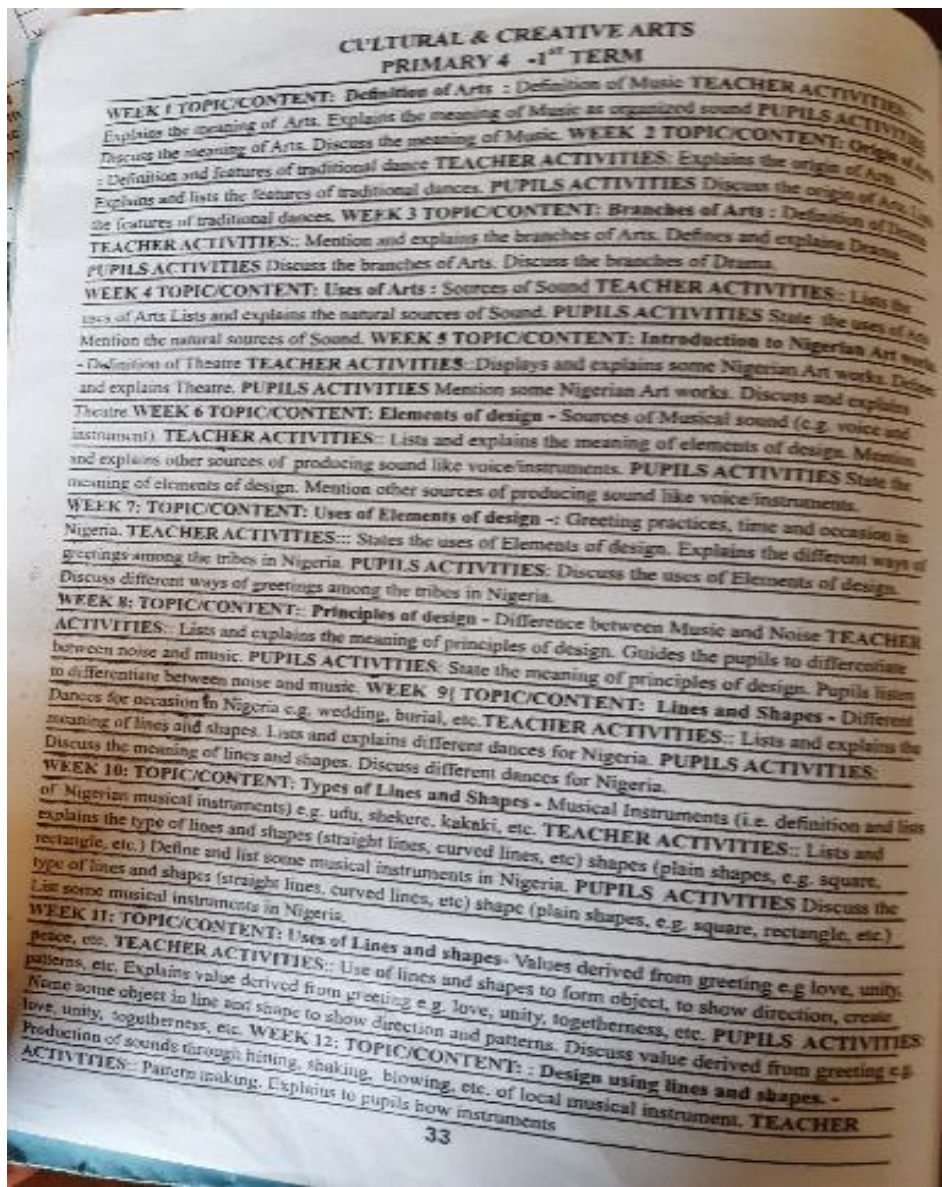
List of Oral Interviews

Oral interview of Mr. Stephen Adegboyega CCA teacher at Ascend Royal Academy Kubwa interview held in the CCA studio in the school premises on Wednesday 12 January 2022 at about 11: 25am – 12noon

Oral interview of Mr. Bawasha Basiru, CCA teacher, Bwari Model Primary School, Bwari, Abuja. Interview held in the basic 4 class room in the school premises on Monday 7th march 2022 at about 12:05 pm – 12:30pm.

Oral interview of Mrs. Sandra Ahom CCA teacher, Jewel Model School, Kubwa, Abuja. Interview held in the staff room in the school premises on Wednesday 12 January 2022 at about 1:05 pm – 2:00pm.

Oral interview of Miss. Kande, CCA teacher, Nomadic Primary School, Tundun Fulani Bwari, Abuja. Interview held in the basic 4 class room in the school premises on Tuesday 1st February 2022 at about 12:35 pm – 1:30pm.



produce sound. **PUPILS ACTIVITIES** Create pattern using lines, curves and shapes. Listen to teacher how instruments produce sound. **WEEK 13: TOPIC/CONTENT:** Revision **TEACHER ACTIVITIES:** Revises all the topics taught with pupils. **PUPILS ACTIVITIES:** Revises all the topics with the teacher.

WEEK 14: TOPIC/CONTENT: Examination

**CULTURAL & CREATIVE ARTS
PRIMARY 4 -2ND TERM**

WEEK 1: TOPIC/CONTENT: Colours in our environment. - Characteristics of traditional Dance.

TEACHER ACTIVITIES: Identifies different Colours in our locality. Explains the characteristics of traditional dance. **ACTIVITIES:** Name different Colours in our locality. Discuss the characteristics of traditional dance.

WEEK 2: TOPIC/CONTENT: Primary and Secondary Colours. - Classification of local musical instruments e.g. Idiophones, etc **TEACHER ACTIVITIES:** Explains the types of Colours using a diagram. Classifying of local instruments under Idiophone **PUPILS ACTIVITIES** List the types of Colours we have. Identify local instruments under Idiophone. **WEEK 3 TOPIC/CONTENT:** National sources of Colours in art in our environment. - Differentiate between Drama and Theatre. **TEACHER**

ACTIVITIES: Explains the sources of colours in our environment and how to obtain them. Explains and lists the differences between Drama and Theatre. **PUPILS ACTIVITIES** Name the sources of colours in our environment. List the differences between Drama and Theatre. **WEEK 4 TOPIC/CONTENT:** Types of Texture in Arts (soft, rough, etc) - Classification of local musical instrument, e.g. membranophone

TEACHER ACTIVITIES: Explains and identifies texture using clay, fabrics, tables, etc. Classifying of local instruments under (membranophone) **PUPILS ACTIVITIES** Identify texture using clay, fabrics, tables, etc. List out local instruments under (membranophone) **WEEK 5 TOPIC/CONTENT:** Colour wheel as Primary colours.- Some traditional dances in Nigeria. **TEACHER ACTIVITIES:** Explains the types of colours using a colour wheel. Mention and explains some traditional dances in Nigeria.

PUPILS ACTIVITIES Draw a colour wheel. List some traditional dances in Nigeria.

WEEK 6 TOPIC/CONTENT: Colour wheel on Primary and Secondary colours. -Classification of local musical instrument, e.g. chordophones **TEACHER ACTIVITIES:** Explains the types of colours using a colour wheel. Classifying of local instruments under (chordophone) **PUPILS ACTIVITIES:** Draw a colour wheel. List out local instruments under (chordophone) **WEEK 7: TOPIC/CONTENT:** Uses of Colours. **TEACHER ACTIVITIES** Mention and explains the uses of colours. **PUPILS ACTIVITIES:** Discuss the uses of colours. **WEEK 8 TOPIC/CONTENT:** The use of Texture - Classification of local musical instrument, e.g. Aerophones. **TEACHER ACTIVITIES:** Mention and explains the uses of Texture. Classifying of local instruments under Aerophone. **PUPILS ACTIVITIES:** Discuss the uses of Texture. List out local instruments under Aerophone. **WEEK 9: TOPIC/CONTENT:** Drawing of items.- Meaning of environment and how to care for our environment. **TEACHER ACTIVITIES:-** Draw surface textures, e.g. rough, smooth, etc Explains the meaning of environment. **PUPILS ACTIVITIES:** Identify surface textures, e.g. rough, smooth, etc Listen to teacher on the meaning of environment.

WEEK 10: TOPIC/CONTENT: Colouring of items. - Practical application of sounds from at least one local instrument. **TEACHER ACTIVITIES:** Draw and colour surface textures that are smooth and rough. Playing of an instrument from Idiophone, chordophone, membranophone and aerophone. **PUPILS ACTIVITIES:** Identify surface textures that are smooth and rough. Listen to the playing of an instrument from Idiophone, chordophone, membranophone and aerophone.

