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The Development of Art Education across the Nations: a Reflection on Efland's Account and the Nigeria Experience

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Abstract

The article examined the work of Efland A, culled from the International Encyclopedia. In the document, Efland painstakingly gave an account of the development of Art Education spanning a period of 200 years across the nations of the world. He began his report by giving a graphic explanation of Art education, its purposes, practice and origin which he traced to the industrial revolution. Precisely Efland approached his subject matter in the following order.

- (i) *Nineteenth Century Developments;*
- (ii) *Turn of the Century Developments*
- (iii) *Early Twentieth Century Developments*
- (iv) *Later Twentieth Century Developments*
- (v) *Research in Art Education.*

Furthermore, the article was expected to address the development of Art Education in Nigeria. It was revealed that Art Education has come a long way with several challenges which are however not insurmountable. The findings in this article were discussed as they affect Art Education practice particularly in Nigeria.

Introduction

Art Education dates back to about 200 years ago. As stated by Efland, Art Education began in response to the Industrial Revolution. Precisely, Efland gave a comprehensive historical. Account of the development of Art Education from the era of the Industrial Revolution to the twentieth century. This article will therefore employ Efland's work as a core for the discussion of Art Education across the nations. Efland had examined the development of Art Education in the following sequence.

- (i) Nineteenth Century Development
- (ii) Turn of the Century Developments
- (iii) Early Twentieth Century Developments
- (iv) Later Twentieth Century Developments
- (v) Research in Art Education

This article will further address the development of Art Education in Nigeria. The five-step procedure adopted by Efland will be adhered to in this discussion in order to exhaustively capture the claims of the author.

Introductory statements by Efland

He noted that Art Education is concerned with "art teaching as a practice and to that field of inquiry which studies teaching and learning of art". The purpose of art Education he went on, is to enable individuals acquire skills of artistic expression, designing, knowledge of art, its history and critical apprehension. He observed that the research in Art Education uses similar methods to social and psychological science, while there are "typical studies investigating children's artistic development, creativity, relations between socialization and drawing, aesthetic preferences, and the impact of these upon learning".

According to Efland, Art Education began in response to the industrial revolution, a social event which "altered its rationale and character when the progressive education movement was active: and was deeply affected by the

art styles of expressionism and abstraction in the first half of the twentieth century”.

He identified the following as the foundations of Art Education:

- (a) Aesthetics with its varied conceptions of art and its value in human experience.
- (b) Art History, studio, and criticism as content sources.
- (c) Curriculum study to conceptualise goals, content, methods, and their interrelation.
- (d) History of Art Education which studies developments in relation to social change, and culture policy;
- (e) Empirical research which describes and explains individual and group behaviours associated with art learning and aesthetic response.

Nineteenth century developments

Dissatisfaction with Academies of Art

Efland stated that drawing instruction was the special preserve of the Academies of Art in early 1800s. The instruction was made available to talented elite pursuing artistic careers. This training of artisan designer, he noted was handled by Guilds which came to a halt at the setting in of the industrial revolution. Their curriculum was not industrially oriented as life drawing was the main focus “where neophytes copied drawing of masters, cast drawing and eventually drew from the live model”.

Efland’s account further revealed that Pestalozzi was among the early pathfinders in the search for a new order in drawing. England and the United States eventually came up with industrial drawing initiatives. France was able to come up with decorative Arts based on academic principles which incidentally protected her from the critical shortage of artisan designers which swept through the other parts of Europe.

In addition to Efland’s account, Osborne (1975) noted that, “the first academy proper was set up some 30 years later when Duke Cosimo de

Medici founded the Academia del Disegno in Florence in 1562 and the prime mover was Giorgio Vasari". Osborne went on to add that by 1790, there were over 100 Academies that flourished in Europe, among which was the Royal Academy in London.

Another major event recorded by Efland was Froebel and the Kindergarten movement of the second quarter of the 19th Century. He noted that Federich Froebel, a German, believed that children learn through self-activity and established "a series of occupations which would encourage improvisation and discovery" Efland however juxtaposed Froebel's work with this remark "Froebel's influence was keenly felt in England and the United States but met with censure in his native Germany".

Turn of the century developments

By the turn of the century, Efland gave an account on Art as cultural refinements. He noted that with the activity of trade and professional schools, there was a decline in demand for drawing in schools: art was turned from narrow vocational concern to an object of refinement and beauty. This he noted resulted from the cultural aspirations of the middle class, thus art replaced the term drawing while picture study came on board leading to reproductions of famous works of art.

Child study

Efland stated that "child study in Europe and the United States hastened the recognition of Child Art as an orderly, rational pattern of development that obeyed its own universal laws". He noted that there were tendencies to "equate the states of child development with stages of cultural development".

It is necessary to further point out efforts already made in child Art in the categorization of the development of the child. Ajayi (1985) recorded the stages of development in the child as follows:

- (1) Scribble-age 2-3 years
- (2) Line Age 4 years
- (3) Descriptive symbolism age 5-6
- (4) Descriptive Realism Age 7-8
- (5) Visual Realism 9-10
- (6) Repression Age 11-14

The view of Ajayi was also upheld by Kramer (1977); Gilbert et al (1988).

Among the events at the turn of the century developments, Efland observed the introduction of instructional materials. He stated that between 1880s and 1890s, publishers had started providing textbooks and manuals. This went a long way in guiding instructions for children and stimulating interests and curiosity among them.

Efland made reference to free expressions. He stated that “the ideas of Froebel on self activity, the revelation of a mental unfolding process and the rise of new art styles like “Impressionism and Expressionism” led many to view the art of the child as a resource worthy of cultivation”. On the free expression *Gewerbeschule* (1897) was cited as “opposed to the use of methods based upon copying and imitation advocating freedom for the child to look at the world and to experiment in congenial ways of self expression in some artistic medium”.

The contributions of Osborne (1975) on Impressionism will be necessary at this juncture, when he noted that Impressionism came as a revolt from the basic tenets of Romanticism that “the primary purpose of art is to communicate the emotional excitement of the artist and that the recording of nature is secondary”. Notable artists in this group were Manet, Degas, Cezanne and Renoir.

Osborne further stated, that this 20th century “aesthetic movement which deliberately turned away from the representation of nature ... proclaimed the direct rendering of the emotions and feeling as the only true goal of all art; line form and colour were to be used entirely for their expressive possibilities”. Osborne also noted that the impressionists usually worked in bright sunlight using a range of pure hues to achieve “luminosity of nature” leading to “high tonality and brilliance”.

Early twentieth-century developments

Growth of secondary art education

Efland noted that university Curricula influenced those of Gymnasias, Lycees and High Schools especially as they were preparatory schools for students entering Universities. The Universities examination also influenced the preparatory schools. He also added that art studies in the High Schools in the United States “were patterned after professional art Schools. Drawing painting, Sculpture and Applied areas of Design were typical High School studies” he further observed that by 1930s, the High schools “evolved into a

Comprehensive school serving a general clientele rather than the college preparatory student alone. Practical studies in interior Design, Costume and Commercial Art then began to appear". Efland concluded by citing (Connel 1980) as saying that while art was a general cultural subject in European Secondary Schools, it was an elective course in the United States.

Discussing Progressive Education in the early twentieth century, Efland observed "the arts were accorded a greatly enhanced role if taught as self-expression". At the same time art in the United States according to him "became an instrument for improving home and community" and art had become integrated with Social Studies.

Efland also the discussed the Bauhaus which was founded in Germany in 1919 with it's dramatic impact on art and education as noted by (Dorner 1959). A radically new art school attempting to change the position of the visual arts in society by bridging the gap between fine and applied arts and gearing the training of industrial designers to the possibilities of industrial technology then emerging". Efland went on to state that materials were investigated in a playful, yet systematic way to enable students to discover structural attributes and apply, these to original designs. Traditional life drawing and imitation of classical ornament were abandoned in favour of problem solving approaches".

Art education and ideology in the Soviet Union

Efland recorded that in the Soviet Union, Art Education reflected the political doctrines of the State "Soviet Art Education followed Lenins' view that art was a specific form of social consciousness reflection in images of ideology" Art was valued for its truth-telling attributes with progressive influence on the masses. Skatershchikov (1970) was quoted, as saying "An art that reflects the people's ideology is thus a weapon in the class struggle" Efland noted that they criticised the capitalists' stance to exploit artists and the public through art which they claimed was used to promote elitist styles for the few. To the Soviet, art works should "inspire feelings of comradeship and joy in children's collectives".

Art education after the Second World War

Efland recorded that Bauhaus ideas were introduced into design education in the English-speaking world by Albers, Moholy-Nagy, Gropius and some other refugees from Germany. Art historical scholarship tradition from

Germany also came into England and the United States. He also added that “Lowenfeld from Austria redefined the importance of self-expression drawing upon psychological insights from his work with visually impaired individuals (Lowenfeld, 1947). Similarly Schaeffer – Simmern and Arnheim were reported to have introduced into American Art Education teachings of Gestalt psychology. Reference was also made the use of child’s Art in the promotion of peace and international understanding as another effect of the war.

According to Efland, Read (1943) “saw in the underlying similarity of children’s art from all parts of the globe, a compelling bond of universal kinship uniting people of all nations”. This belief he stated, led to the founding of the International Society of Education through Art (INSEA).

Later twentieth-century developments

Art education in the United States

Efland stated that after the war (Mid 1960s) there was a rise in the population of art teachers and the Art Education problem of qualitative disparity in the sub-urban and the inner-city schools. He added that, “post war teaching methods were inspired by Lowenfeld (1947) who suggested ways that children at the different stages of artistic development should be stimulated using appropriate media and thematic suggestions” furthermore, it was also placed on record that apart from the argument that art stimulates creativeness in all areas of learning, there was a clamour for a restructuring of Art Education using model that worked to improve teaching materials for Science Education” Efland cited Barkan (1966) as suggesting “that the teaching of art should reflect the structure art itself, that this would follow the characteristic modes of inquiry employed by artists, Art Historians, critics and aestheticians. Previous curricula, he argued were patterned too exclusively after the artist, neglecting alternative forms of inquiry”.

Art education in England and Wales

After the war the teaching of art at all levels was affected by several institutional changes. Efland noted that with the integration of Colleges of Art into Polytechnics and Grammar/Modern Schools replaced by Comprehensive Schools (all in a bid to lessen the social class inequalities). Comprehensive schools brought about adequate provision for Art and Craft Instruction. He went on to add that a group of educators were inclined to

Read's doctrines "that art is viewed as self-expression and teaching, a form of "benign nurturance" They saw art instruction as a studio study: Efland also observed that a majority of art teachers saw art as "practical rather than academic study" as a result, Art History and Appreciation were not emphasized (Allison, 1984, 1986) it is important however to caution that Appreciation remains a crucial art practice. Uzoagba (2000) noted that instruction in Appreciation areas such as aesthetics, provide the learner with enjoyment and fortification of faculties, aesthetics enriched with psychological benefits and be able to contribute culturally in their communities. Efland also observed a shift in art study to design study during Thatcher's regime as against the personal expression. This was tailored "to the needs of a technically oriented society".

Art education in the Federal Republic of Germany

Efland recorded that, in a series of efforts to fashion a way out of the postwar chaos and confusion, Bauhaus ideas of design element influenced teaching; there was child-centred consideration in curriculum decision. In addition, a concept of aesthetic consideration was popularized, while a new concept rooted in the ideas of the Frankfurt School of critical theory was evolved. "They were characterized by a concern for the socio-political bases of Art Education and were intent upon restructuring Art Education as a species of political education" (What actually guided their critique was a neo-Marxist perspective) Their critic according to Efland have however argued that this focus whereby all aesthetic questions are reduced to political or economic issues, makes them to lose art as "a distinctive experience" Efland cited (Kager 1984) as noting that, in recent years there has been an integration of "practical studio studies with critical and analytical studies".

Soviet art education

Efland recorded that two systems of education co-existed between the end of the Second World War and 1964 the formal weekly programme and the elective system taught by professional artists at the Pioneer Youth houses. And in 1964, there was a unification effort while "a wave liberation" came in the 1970s where professional artists were accorded leadership role in curriculum planning. Efland also noted that Soviet education later expressed deep commitment to aesthetic concept of education in teaching all subjects.

French Education

Efland observed that Art Appreciation and History were prominent in French schools, while the art teacher has followed the rigorous and demanding traditional programme of study. The influences of masters like Cezanne, Monet, Van Gogh and Gauguin were not felt all along. Efland stated that there was student revolt in 1968 advocating for “humanistic tendencies including non-directive teaching, individual autonomy, creativity and free expressions” French was also said to emphasize the design of the Visual environment. Chavanne (1988) was also cited as stating that “the French Government adopted a law requiring that all students should receive art as a regular part of their schooling”.

Japanese Art Education

According to Efland, “Japan has had a well-established programme of Art Education at all levels for 130 years... Elementary and Secondary Art Curricula are divided between the goals of expression and appreciation”. Art was thus, a required subject in the Secondary School. He cited Fujie (1989) as noting that despite the similarity of Japan’s course objectives to those of North America and Europe, acquisition of special techniques among teachers lacking an artistic background is emphasized.

Art education in the Developing World

Efland observed that by 1966 many countries had gained independence from the Western Industrial countries. All including those not colonized were redesigning their education programmes toward national development. He noted that there were sometimes conflicts in marrying “revitalization of old and venerable artistic tradition to kindle national pride” with “goal of preparing individuals to function in the modern world” in clear terms “conflicts between traditional and modern aesthetic values would sometimes be expressed as between a local and an alien tradition imposed by outside influence” poverty and language barriers were also identified as other problems of the developing countries.

Research in art education

Among the research efforts documented are In the late 19th century, child Art was studied as a phenomena in its own right. MacDonald (1970) was quoted as stating that “artistic development in children is an orderly process: the outward result of an inner mental unfolding process that proceeded by its

own rules and logic” Kellogg (1957) was also cited as believing in the uniformity of child Art world-wide. And Zenik (1979) “children do not draw to depict likenesses, but to exchange information through consensually agreed upon visual symbols” while Lewis and Livson (1979) was cited as reporting that “Artistic behaviour is an integral part of cognitive development.

Curriculum and research implication in the Efland’s documentation

It is germane to take a brief look at the implication for Curriculum and research. In the Efland’s presentation from the analysis of the development of Art education since the industrial Revolution, through the Second World War and after as presented by Efland, art has been portrayed as a tool (Drawing and Design in particular) for industrial development and growth. Art reflected the people’s ideology in the Soviet Union (a weapon in the class struggle).

In the capitalist circle, art promoted elitist styles for the few through the use of art for the exploitation of the artist and the public. After the Second World War, art became a veritable tool and medium for the promotion of peace and international understanding, child Art was one of such instruments. Read (1943) was quoted to have identified the underlying similarities of children Art from all parts of the world “a compelling bond of universal kinship, uniting people of all nations” which led to the founding of the International Society for Education Through Art (INSEA).

In the process, art became an object of refinement and beauty. Consequently, Japan, Germany, French and the Soviet Union had art fully integrated in their education.

From the foregoing picture of art across the nations, art was seen to mean different things to different nations at different times, depending on the socio-economic situation the time. This picture conforms to the claims of Ocvirk et al (1960) when he stated that “Art has meant different things to different people at different times”.

It was therefore clear that art was perceived and employed as a tool to project and promote the goals and aspirations of various nations at different times. Read (1977) asserted that the practice of art is closely related to, and in fact inseparable from society. This is simply in consonance with some concepts of Curriculum. Lawton believes that curriculum should be “a selection from

the culture of the society” (Aigbomian and Iyamu, 2001). The curriculum as an ideology clearly explains what transpired in the development process presented by Efland. Thus art teaching will only be functional in society when it is relevant to the need of society and so the curriculum remains the vehicle to realize the feat. Art curricularists should be fully involved in Art curriculum planning as rightly practiced in the Soviet Art Education.

Implication for research

It was obvious that Art Education played indispensable roles across the continents. It was also gathered that the industry could not move forward when the drawings from the Academies of Art could not fit into the industry. All stakeholders including philosophers like Pestalozzi fashioned out ways by which the gap could be bridged.

The need of society should be artistically ascertained. Proper evaluation of art studied in Schools and Colleges should be carried out to reveal their relevance to society. As reported earlier, the capitalist nations came under strong criticism for using art to promote elitist styles for a few as well as exploiting the artist and the public. Artistic enquiry should encompass all dysfunctions in the discipline. Studies that will promote the continuation of art as a discipline should be encouraged for the survival of society.

Development of art education in Nigeria

It is important to make mention of Nigeria in a discussion of this nature for the article to make sense to readers particularly in this part of the world. Nigeria is one country that cannot be overlooked by virtue of her rich cultural heritage. The popularity of the various art traditions in Nigeria gives impetus to this claim.

Art Education had its humble beginning at the wake of the 20th century. Formal art teaching in Schools actually began in Lagos with the effort of Chief Aina Onabolu in 1922. This was also at the time Government’s attitude began to change (Wangboje, 1985).

Chief Onabolu on his return from London and Paris with a Diploma in Art, taught art in several secondary Schools in Lagos. In 1923 he drafted an art syllabus for teaching in schools. Onabolu also influenced the teaching of art in the environs with the activity of Kenneth C Murray, an expatriate whom

he requested for in 1927 as an Education Officer who taught art in Lagos, Ibadan and Umuahia.

According to Oditia (2005) Murray exhibited the art works of his students in London in 1937 and Ben Enwonwu was among others who participated in the exhibition.

From this point, other art centers came on board, where art was taught formally. The Oshogbo School established by Ulli Bier, the Mbari, the Ori Olokun established by Michael Crowther and Solomon Wangboje (an experimental school, under the auspices of the Institute of African Studies, Obafemi Awolowo University Ife). Abayomi Barber (Centre for Cultural Studies, University of Lagos).

Ikpakronyi (1999) noted a host of other institutions emerged; Department of Fine Arts, Ahmadu Bello University established in 1953; the Department of Fine/Applied Arts, University of Nigeria, Nsukka, (1961/62; the Department of Fine art, University of Ife, Ile-Ife (1977); Ambrose Alli University, Ekpoma (1989), Department of Art and Printing College of Technology Yaba, Lagos (1952/53) as Technical College; the Department of Theatre and Fine Arts, Institute of Management and Technology, Enugu (1971/72). Others are; the Departments of Fine Arts-University of Ibadan; Adeyemi College of Education; Alvan Ikoku College of Education (1974/75): College of Education Agbor; College of Education Warri; College of Education Ekiadolor (which has been phased out) and that of the Nnamdi Azikiwe University, Awka, and of course, the Department of Fine/Applied Arts, Delta State University Abraka; Auchi Polytechnic, and a host of others are coming up both in the public and privately owned Universities, Polytechnics and Colleges of Education in Nigeria.

Apart from late Prof. S.I. Wangboje, other artists like Dr. Bruce Onobrakpeya have been involved in Workshops (Harmattan) to facilitate the training of artists in Nigeria. His programmes have more often than not, served as in-service training for Art teachers across the nation. A notable art Educator in Nigeria today is Professor R.B. Fatuyi (Lecturer at the Federal University Akure) who played an active role in the planning of the Creative Arts Curricula for Secondary Schools in 1985.

What perhaps should be mentioned at this point is the sorry state of art Education in Nigeria and Edo State in particular. Art is not taught in most of our public secondary schools in Edo State. To be specific out of 650 Public

Secondary Schools in Edo State, only 45 Visual Art teachers are in the Field (Imonikebe, 2008). The few Visual Arts teachers on the employ of the State Teaching Service Board are concentrated in the major cities in the state. (Imonikebe 2000) Instructional facilities for teaching the Visual arts in Edo State are grossly inadequate where they are available (Imonikebe, 2000).

Consequently, the effect of the aforementioned problems is taking its toll on the study of Visual Arts in tertiary Institutions in Edo State particularly at the University of Benin, Benin City, where only three students gained admission into the Fine/Applied Arts Department in 2005/2006 Academic Session. This problem however, is being tentatively addressed through the introduction of an alternative Syllabus for intakes who are admitted without a previous knowledge of Visual Arts.

The truth however still remains that something urgent has to be done at the Primary and Post-Primary levels. Art Educators must be co-opted and fully involved in Curriculum matters-in Curriculum Planning; Curriculum Innovation and Curriculum Change. Visual arts should not be left as an elective in our Primary and Post-Primary Schools' Curriculum. It deserves the status of a Core Subject in our school system bearing in mind, its integrative (overlapping) status with other disciplines "Art is probably the only subject that finds practical use in other subject areas. In our Science, and Social Science subjects, an ability to draw and illustrate diagrams accurately can help the student far more than they may be able to describe in words" (Wangboje 1985) specifically, the knowledge of drawing is beneficial to the Biology student, Medicine, Architecture, Engineering etc.

Conclusion

This article examined the development of Art Education as documented by Efland, from the nineteenth Century developments down through the turn of the century developments, later Twentieth-century developments to Research in Art Education.

The Curriculum and Research Implications of Efland's presentation well discussed. Finally, the development of Art Education in Nigeria also came under review.

By and large, Art Education has not only come a long way but has come of age. Be that as it may, so much is needed to be done for the practice of Art

Education to continue in contemporary society. All stakeholders must rise up to the challenges facing the discipline and ensure its continuity.

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