



ABSTRACT

The content of a curriculum is derivative from the yearnings and aspirations of the society it is meant to serve. Suffice is to say that Nigeria currently has such a working educational document, the contention is not on the basis of the availability but on the fact that the curriculum, as it is currently

A CONTEMPLATIVE PROPOSITION FOR THE REINVIGORATION OF VISUAL ART CURRICULUM TO MEET CHALLENGES OF MODERN DAY SECURITY IN NIGERIA

**YUSUF A. ABDULRASAQ; & LAMI NUHU
ADI-GANI**

*Department of Fine and Applied arts, Federal
College of Education, Zaria.*

INTRODUCTION

There is no disputing the fact that the curriculum of a society is a blue-print upon which the entire system of an educational structure revolves, being a working template makes for sure that it should be all-encompassing enough to surmount all societal problems. In contrast, no such working document is holistic enough to defray all societal needs. As a result, experts have come to a conclusion to engage in a constant review of curriculum, this is so because societal-value changes and this has become one of the indices of global best practices to revise curriculum (National Education Research Development Council 2012).



presented, is not and will never be everlastingly perfect to surmount current and future challenges. If the postulation of the imperfection of a curriculum is ascertain by all, then the existing framework, in the face of current security challenges, makes it desirable for a re-jiggling. This paper highlighted the missing link in the curriculum as it affects the study of visual arts by stressing the current position of societal needs, the paper also espoused the aspect of the role of art in the society that succinctly addresses the current security challenges and was also suggestive of what the content of the curriculum should entail, the paper was summed up with a conclusion that the solution to the current upheavals should be holistic.

Keywords: Curriculum, Societal needs, Visual Arts, Security challenges.

There is always a little contentment when an aspect of a societal need is already stipulated in the curriculum, it is, however, a big deficiency when there is a yearning big gap waiting to be filled by the absence of another desirable need. It is plausible enough to say a curriculum is made relevant by its constant reviews, it is a bigger issue if, suddenly by expediency, an issue crops up needing a reactive action to lessen the effect of a new societal burden,

The Nigeria of 21st century needs a transformation of her economy to enhance standard of living and assurance to survival and her educational growth, this is promptly assured within a structure of and educational system woven around elementary or extended primary education that is summed up as basic education programme. While this is also expected to inculcate in the individual the ability to further education for future advancement, this is to promote and ensure that every Nigerian youth, on graduation, is sufficiently equipped with



knowledge, skills and experiences required for essential general occupation or specialized profession to shore up the desire of the society. Whether for the purpose of the labour market or an engagement for a college-bound educational pursuit, it is within this context that education emerges as a central element in a new developmental strategy (Sanni and Ogonor, 2000).

The benefits of curriculum as a blueprint to developmental strategy of the society cannot be over emphasized, in support of this, Okojie and Omotoso, (2013), opine that curriculum is the best barometer to reflect the changes and challenges that are faced in a society, as result of this, educational system should be multi-dimensional in nature, particularly in a country like Nigeria which is now faced with challenges which include that of security. Obviously, an educational system that is planned to surmount such challenges requires a multi-dimensional approach to be applied in the developmental process. The Nigeria educational system provides that avenue for a holistic upbringing of the citizenry to be up and doing within the system. (NERDC 2012)

Despite the efforts for an all-inclusive curriculum content, the emerging challenges that confront every nation is a phenomenon demanding a unique approach, Nigeria is not an exception, especially with the current security challenges confronting the nation. The opportunity of exposure to a new learning strategy is a prerequisite to confronting the changing nature of societal desires. In response to such affirmations, Alade (2011) asserts that “the dynamic nature of the society is obviously, part of the driving forces which makes curriculum review to become inevitable”,

Content of the Nigeria Creative Art curriculum

The 6-3-3-4 curriculum in Art which has evolved from the Nigerian Educational Research and Development Council (NERDC) materials of



1973 was designed to restructure art teaching at different levels of Education from primary, secondary and tertiary. As is the case with curriculum formulation, the Nigerian schools art curriculum was created base on the National Policy of Education and consisted of the constituents derived from the needs of the society, Mamza (nd), states that “curriculum in Art, which has evolved from the Nigerian Educational Research and Development Council (NERDC) materials of the 1973, was designed to put Art in its right position at all levels of Education (from primary, secondary and tertiary)”.

In the document there was the emphasis on the needs of the society as a pre-requisite for the selection of content to propel a national direction.

Be that as it may, by the content of the curriculum, the document seeks to imbibe in the individual, the development of interest for a future vocation in art and the acquisition of adequate skills and competence for higher education in art. As a result, the constituents are basically of a three-prong approach consisting of Visual art, Music and Drama.

Statement of the Problem

There is no doubt that what constitute the Nigeria art curriculum is far reaching in content and coverage, but the global consensus based on the dynamics of human existence makes it imperative that no such document can be cast in stone of time, substance and needs. That the Nigeria art curriculum, with its Visual art contents, is no exception makes for a reason for normal continuous reexamination, reordering and replenishing.

In consonance with the assertion of a continuous content review, Alade (2011) asserts that “the dynamic nature of the society is obviously, part of the driving forces which makes curriculum review to



become inevitable”. To make matters more expedient, emerging issues such as the current security challenges in the country have made it an important demand on the need for more drastic actions including the reassessment of the art curriculum content to see which area can be tailored to surmounting the problem.

A Noticeable Deficiency in the Current Visual Art Curriculum

If Nigeria seeks to be at par with other nations of the world, it is imperative that it must strive to measure up with the global best practices, one major content of the Visual Art curriculum in Nigeria is the content dealing with the aspect of Drawing, it is an exhaustive aspect with a linkage with all the other facets of the art subjects, it so indispensable that all visual art related subject resonate round it, as general as that may look, and with the status accruing to Drawing as a basic study for all aspects of arts, its potentials has remain untapped to the fullest as an all inclusive subject.

With all the exposures that trainers are subjected or to be subjected to, an area of specialty for artists to become Forensic experts is neglected in the Nigeria art curriculum across all level of its education. This area of art is a complimentary tactic that is believed to be of great value to law enforcement agencies in fighting crime. As an offshoot of an experience emanating from drawing practices, Forensic Facial Identification is an aspect of crime fighting for over hundred years, but one wonders why the utility of such specialized learning is entirely absent within the Nigerian context.

A noticeable nonexistence or void of non-inclusion is glaring with the absence of Forensic study as part of any drawing curriculum at lower level of Art studies in Nigeria, what is attainable is the general outlook of Drawing contents that deal with general or landscape drawing, figure, object or nature drawing. To be specific, the NERDC document



of (2012) is devoid of any reference to forensic, likewise the NCCE minimum standard of (2012). To further highlight the defiance Lami and Yusuf (2021) postulated that the absence of a study geared toward artist being coopted to fight insecurity is a noticeable trend even at the University level.

More than ever before, the spate of insecurity seems to have reached an alarming proportion and this now makes it more imperative for all to be abreast and find lasting solution to it. The emergence of insurgency in the North East in 2007 seemed to have blossomed to a multifaceted security challenges to the country. There has been new wave of crimes as kidnapping for ransom, cattle rustling and banditry which have continued to ravage the entire length and breadth of the nation. In reference to this, Aborishade, Baiyewu, Olatunji, etal (2020) states that the House of Representative “lamented killings, kidnapping, banditry and insurgency across the country”, the forgoing is just a fraction of the many recent security lapses that has befall the country.

With direct reference to the Visual art curriculum, there is glaring evidence that the benefit accruing from the services of forensic artist are entirely absent from the Nigerian security Structure. The reason is basically the lapses deducible from the content of the curriculum in Drawing course where there is no indication for training tailored towards specializing as Forensic Facial Artist. Despite being essentially a streamlined training in drawing by engaging in sketches for facial composite recognition, there is no input of such training direction in the Nigerian Curricula across all levels of educational system of Primary, Secondary and Tertiary institutions. This revelation results from a survey of the NERDC curriculum, the West African Examination Council Syllabus, The National Board for Technical Education Curriculum, The Minimum Standard For Vocational and Technical



Education by the National Commission for Colleges of Education (NCCE 2012). The same lapses is inherent in Nigerian Universities and Polytechnics' curriculum.

Concept of Forensic Facial Artists, Mode of Operation and Benefits to National Security

Since the beginning of creation, efforts to unravel how some crimes were committed have had to be done with some peculiarities, often victims are confronted or attacked in lonely places by their assailants and the security agents, in the hunt of the culprits, are rendered powerless. The only lead and option left to unravel the crime is often the account or the description from the person assaulted or a witness. This scenario, for over a hundred years ago, have given rise to the enlistment of artists who are vast in drawing facial descriptions from the account of victims and to be used to identify the offenders.

Also known as Facial Composite Sketches, they have played a significant role in policing to allow person familiar with the offender to ascribe an identification lead or name to an on-the-run offender, according to Charlie (2015), this process have proved a hit since its use because it has served a purpose better than not using it at all. In the session with victims, police will normally ask eyewitness to relay their facial assessment encounter with the attacker and an officer who an art training with a good practice will render several images, in sketches to be seamed together for a final out for the search.

Even with the advent of CCTV and the advent of computer generated images, the benefit of the practice has not been surpassed by the age-long method, according to Zahradnikova, Sutova and Schreiber (2017), the system has not been displaced by the coming of the modern gadgets, this is so because “despite expectations, replacing traditional



drawings by computer-driven system did not result in improved identifications.

The major thing is that Composite sketches focus on matching sketches drawn by professional artist either looking directly or use verbal description of the subject's appearance as provided by an eyewitness (forensic sketches). Composite sketches are synthesized using area of the several facial verbal information from eyewitness to the law enforcement agencies.

The prototype sketch is believed to be of great value to law enforcement agencies in apprehending suspects in a timely fashion. Composite sketch or forensic sketch is originally and commonly used for identification. Forensic artist could be trained to join the law enforcement agencies in other to help apprehend offenders and criminals.

It is one of the most extreme investigative tools in law enforcement. It is solely based on a person's perception, and memory of an unknown suspect. A composite session is an extreme exercise of human communication and drawing by selecting a collection of facial components for example, the hair, eyebrow, nose, eyes, mouth, cheek and eyelashes, additional components includes smile line, mole scar and tattoos.

In the advanced countries of the world today, forensic science is a great leap in technology. The forensic art discipline of composite sketch still relies on the most basic aspect of the investigation. It should be understood that many intuitive insights are revealed during the composite session about the witness's victims, and perpetrators. It intriguing knowledge has been noted over many years in implementation of composite sessions.



Contributions of Forensic Artists and Composite sketches to Aid National Security

For one thing many of the crimes being perpetrated are done by the believe of the offender to evade arrest for their heinous crimes, as to this, many of their actions are done in areas they consider as off-focus scenes, in Nigeria, many of the recent security challenges take place at obscure corners, vivid example abound from the news of the many kidnappings: victims are abducted, taken far more into obscure areas, money extorted, if the victims are lucky, they are released leaving the security outfit to grapple with how to effect arrests of the offend ers. The Nigerian police is not equipped with this form of unit and so the need to have professionals, in the field of forensic art, cannot be over emphasized, as part of efforts to stem the tide of insecurity, especially to decimate the spate of kidnappings, victims may be put in sessions with artists to unravel criminals identities by selecting a collection of facial components including smile line, mole, scar and tattoo for their arrests.

These research Believes that to help the polices find criminals, a composite sketch however will help many cases, the facial photograph of a suspect is not available, drawing a sketch following the description provided by an eye witness or the victim will go a long way to assist the law enforcement agencies to identify the possible suspects

This topic could be developed and included in the educational curriculum to further train artist to work in this field. It is said that different cases in which artist draw or illustrates suspects were identified based on human identification was successful, the contribution will go a long way in opening a new vista to fighting crimes.



Conclusion

It is a fact all over the world that the spate of crime continue to mutate as knowledge increases, but one burning issue as the concept of Forensic art affects Nigeria is that the Nation lags far behind in utilizing that aspect of human endeavor to fight crime to enhance, it is saddening that an opportunity that has presented itself for over a hundred years is yet to taken seriously by the Nation, and this is despite the attending fallout of the growth of crime and the effect on national security. So there can be no better time than now to wake up to the call.

Recommendations

Having been exhaustive on the operations and benefits accruing from adopting the artistic practice of Forensic artistry, and having noticed, from the findings that there are some curriculum gaps to be filled, the following are recommended:

1. There is the need that whenever the curriculum is reviewed there must be an inclusion of the area pertaining to the engagement of artists to be part of crime fighting as forensic artists.
2. Learning opportunities in Art studies should be funded to enhance forensic art.
3. The nations resources should be harnessed for cooperative expertise actions to encompass forensic art disciplines.
4. There should enabling environment for collaboration to foster among different specialists for Nation building.
5. The aspect of crime fighting should given publicity as it will reduce the rate of crime when criminals themselves know that there are more avenues to get them apprehended



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