



Illustrations In Totemism And Mythology As Panacea For Enhancing Cultural Studies Among Igbo Secondary School Students In Nigeria

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ABSTRACT

Totemism is the philosophy in which animals and inanimate objects called totems are accepted as harmless co-habitants of man. Myths are folkloric tales of origins and existence, which are as doubtful as they are credible. In assessing Totemic and Mythological Imagery for cultural studies, the study specifically sought to; (i) measure the extent to which Igbo cultural images can hold students' attention during cultural studies, and (ii) explore Igbo totemic and mythological themes for traditional synthesis in art. The research was experimental and descriptive survey. The 4-week long vacation experiment comprised 40 Junior Secondary School students of ages 12-14 (treatment, n=20; control, n=20) randomised from 60. The subject foci were; (i) Cultural Studies; Igbo, Social Studies and Agriculture, and (ii) Art; Fine art, Poetry and Drama. Three study instruments were used; (i) Igbo Totemic and

Mythological Illustrations Scoring Chart (ITMI-SC), (ii) Igbo Totemic and Mythological Illustrations Mean Rating Table (ITMI-MRT), and (iii) Igbo Totemic and Mythological Illustrations Post-test Impact Assessment Mean Rating Table (ITMIPIA-MRT). The post-test course tagged; Igbo Totemic and Mythological Illustrations Post-test Impact Assessment Test (ITMI-PIAT) involved the treatment and control groups in a free-topic choice of artistic contents. Findings showed that the treatment group progressed in cultural studies with artistic illustrations and subsequently explored Igbo mythological contents freely in art. During the ITMI-PIAT post test, the treatment group excelled beyond the control group members who were significantly atelic. It is recommended that teachers adopt artistic pedagogies for ethnographical studies while injecting traditional contents in art learning processes.

Key Words: Totemic, atelic, mythological imagery, experimental, folkloric tales.

INTRODUCTION

Primordial Metaphors of Igbo Ethnography

Nigeria has three major ethnic groups: Hausa, Igbo and Yoruba (in alphabetical order). The Igbo people constitute the current Abia, Anambra, Ebonyi, Enugu and Imo States in the South-Eastern Geo-political zone. There are also Igbo settlements in Delta and Rivers States, in the South-South. With variegated accents and sub-dialects from one enclave to another, though, Igbo is the central language of the Igbo people. The traditional organogram of the Igbo people, irrespective of the heterogeneous and sometimes, ascetic cultural administrations are purposefully similar. Generally very enterprising and resilient crafts and business men, the Igbos of South-Eastern Nigeria are also agriculturists and educationists. Christianity is the predominant religion in the entire Igbo land. Christianity was brought by European explorers and colonialists, a mode of spirituality and reverence to the supreme being which was preceded in Igbo land by the traditional philosophy of worshipping *Chukwu Okike* (God the creator) or *Chukwu abiama* (God whose arrival or presence is readily known) through smaller gods or deities. Igbo traditionalists hold that they still serve *Chi ukwu* (the big God) through mediums like pendants, masks and other shrine objects believed to inhabit the spirit of ancestors and small gods, but carved or made by artists.

Myths and totemic beliefs link to the origin of clans, re-settlements, conquests and related patriarchal tales. In traditional Igbo administration, there are dos and don'ts handed down by patriarchs and matriarchs. When people violate the rules of justice and good living, for instance; rape, stealing, injustice, perjury, incest and murder, consequences like epidemics, death, famine, leprosy, palsy and some other spiritual damnation may befall the offenders. Rules of good living are ordinances laid down by ancestors and spirits, and the consequences of violating them were also structured into the administrative system by cultural progenitors. Also, virtues like hospitality, humility, forgiveness, love and peacemaking were rewarded with fertility, bountiful agricultural harvests, long life and exceptional progress. But in telling the stories of origins, projecting the dos and don'ts, and underscoring traditional discipline, animals and lifeless objects were sometimes, and in most Igbo enclaves, drafted into the centre as elements of reverence. Benevolent spirits are believed to reward persons with abstemious restraints by discharging unannounced blessings to

them for refusing to indulge in evil, even when they had the powers to do so and seemingly go scot-free. Thus a symbiotic relationship between man, animals and inanimate objects came to define core traditional Igbo philosophies, among the stretches of spiritual and religious hegemonies. Since Igbo totemism and mythology usually stem around stories of the origin, propagation and continuum of life, especially bordering on the relationship between man and his environment, they can be considered core metaphors of primordial Igbo cultural philosophy.

The Igbos of South East Nigeria in Totemic and Mythological Purview

Totemism is the sensuous or physical acceptance of certain plants, objects or animals as co-habitants in the ecological system, because they are regarded as existential emblems, signs or entities of human life and its ordinances handed down by ancestors. The objects of totemic inclusion in human habitation are termed totems. They are revered as essential parts of being because myths and legends hold them as pivotal in the existence and sustenance of man. Traditional Africa is replete with worldviews woven around myths and totemism, which import the influence of non-human creatures like plants and animals to the humans on very high levels of cultural symbiosis. When it is considered that people have desecrated the laws of the land or deities, appeasement is done before or through totemic trees and animals to the gods. While some animals are ominous in some parts of Igbo land, they are at the same time very friendly to humans in other parts. Burton [1] states that totems are used to designate those things whose names the clan or family bears and revers. The attendant belief in the respect for the totems and the rituals connected with their worship are termed totemism. Put more succinctly Erim [2] submits that in the classic anthropological sense, totemism linked man into groups under an emblem of common totemic species (animal or plant) and set them apart from groups claiming common origin under other species. The Igbo seem to revere certain plants, animals, fishes and reptiles in certain streams/waters and deify them in their everyday dealings. Thus totemism in Igboland is a practice that is as old as the people [Nwashindu and Ihediwa, 3]. On myths and mythology, DifferenceBetween.net [4] proffers;

When you talk about myths, you are referring to stories having no basis as to where, when, and from whom they came from (anonymous). Myths feature supernatural episodes that seek to explain natural phenomena in order to give humans some kind of special perceptions in a more cosmic level. It amplifies human culture and society to a superhuman or godly level. As such, myths often highlight the concepts of creation, religion, divinity, life and death. Many myths also showcase the adventures of heroes that are endowed with superhuman capabilities. The setup of these accounts is usually in the world's primordial stage (when the world was still immature or incomplete). Although myths have such a nature, they are still accepted as both true and sacred.

The Igbo tribe of South Eastern Nigeria is rich in ethnographic values in which animate and inanimate objects alike constitute life. The way lifeless objects are enlivened in the sphere of divinity, trade, agriculture, home management and community administration shows that totemism and mythology are strong holders of the Igbo folkloric-real life. In holding certain plants and animals in reverence, as obtained from ancestral times, the contemporary generations are tasked with the combination of or choice between true Christian faith in which objects and animals are not to be revered as mediums of worship, and the ancestral, mythological tradition, simply called idolatry by Christianity. According to Nwashindu and Ihediwa [3], Igbo land is known for its sacred observance of culture and tradition. Traditional Igbo religion believes on the spirituality of plants and animals.

Therefore, religious taboos and laws control the socio-political and religious activities of every Igbo community. Religious taboos, involved a great deal of asceticism. Still on myths, DifferenceBetween.net [4] clarifies;

Myths are also related to other forms of traditional stories like folk tales and legends. It can further be classified into its subgroups, namely: origin myths (about creation and existence), founding myths (about the founding of a town or city), and political myths (about certain historical policies). Two of the most well-known myths are the Greek stories of the "Creation of Man" by Prometheus and the "Birth of Athena" (the goddess of wisdom and war). By contrast, mythology is a collection of several or many myths that usually belong to a group of people or culture. In this connection, mythologies often address the issues of that particular group of people (their history, gods, and ancestry).

Some myths and legends however, bear stories of heroics of human beings who fought dangerous killer-spirits and conquered them. The 'Ojadili' Igbo story, in which Ojadili the mighty wrestler defeated all humans in wrestling contests and went further to wrestle the invisible spirits in the land of the spirits, conquering them too, is a typical example. There are other instances where human beings were reportedly turned into stones or other lifeless objects by powerful deities for disobeying or contravening certain cultural edicts. Some myths have also credited some Igbo communities with the ancestry of animals or plants, which of why such communities totemise those animals and plants till date.

Animals in Igbo Totemism and Mythology

In some parts of Anambra State like Awkuzu, Nnewi, Igboukwu and Idemmili, pythons are not harmed; they are revered and allowed to even enter peoples' homes. Pythons in these areas are reputed not to bite human beings and even if one does, it sighs, retrieving its venom from the victim. In some parts of Ebonyi state (Ivo and Akaeze, for instance) green snakes don't get harmed nor killed. They are called '*Nne ochie*' meaning grandmother, or the matriarch. Anyone who mistakenly kills the green snake must conduct a burial ceremony for it like that of a human being and show serious repentance. Other rituals abound too. On the co-habitation and interrelationship between the Igbos and animals, Olaudah Equiano, in Edwards [5] submits;

We have serpents of different kinds, some of which are extreme ominous when they appear in our houses, and there we never molest. I was desired by some of the wise men to touch these (snakes) that I might be interested in the good omens, which I did, for they were quite harmless

In Ozziza, Afikpo, Ebonyi State, the crab is deified so much that no one kills nor eats it. Anyone who commits the abomination incurs the anger of the gods. In some parts of Isiuzo and Udenu Local Government Areas of Enugu State, spirits of rivers are worshipped through the deification of fish. The Ebe, spirit of the river is in charge of all the fish in Eha-Amufu. The big fishes are regarded as spirit counterparts for the ruling class among men while the small types bear the spirits of the small men. Each time a villager dies, they believe a fish has also died and vice versa. So everybody, big or small has a fish incarnate. No one fishes in certain rivers because it is like hunting one's own kindred. In Ezioha, Mgbowo, Awgu Local Government Area of Enugu State, the Amegugwu family is forbidden to hunt, harm, or kill '*Utobo*'. Utobo is peculiar specie of brown monkeys co-habiting with the people. According to Ndubuisi [6], it is the family's belief that Utobos are representatives of the kindred,

and bear a direct link between the living and the dead. Every male in the family is represented by his own Utobo. Therefore, the death of the animal will eventually crystallize in the death of a man in the family, vice-versa. Amegugwu family is reputed to have the powers to summon, command, ward off or invoke Utobo into an enemy's farm. Ndubuisi further clarifies that members of the Amegugwu family are respected by the community for this unique spiritual endowment.

In some parts of Igbo land, the tortoise is abhorred because myths have it that it is associated with tricks and slowness. If the tortoise or its symbol is used to prepare charms against one's enemy, the targeted person incurs slowness in progress or none at all. Conversely, in some other parts Igbo land, the tortoise represents endurance and long life.

In Akpugoeze, also in Enugu State, a particular specie of monkeys, considered sacred, is allowed to roam about untouched. No one harms nor kills it, and it does not harm anyone either. In Akpugoeze too, no one kills eagles, seemingly because of the '*Ugo*' (eagle) inclination as contained in their name. Apart from core totems, the Igbo ethnography is replete with mythological animals too. In this context, they might or might not have been deified, depending on the story. Since some myths and legends hold fairy tales whose origins are scarcely known, it is worth noting that most stories that sustain totemism in Igbo land are myths or legends. In this case, the subjects are intertwined. Animals like the tortoise, cat, lion, snake, goat, squirrel, cutting across domestic and bush animals, have been repeatedly mentioned in folklores as having spoken, married, battled, revenged, reincarnated and rewarded good or evil acts, in their animate capacities. Whether these claims are real or not remains a puzzle. But it suffices to know that mythology sustains totemism. So many other Igbo communities have totemic animals liberated into their ecological domain in a harmless symbiotic interrelationship.

Plants and Trees in Igbo Totemism and Mythology

The Igbo cultural hegemony does not only hold animals in totemic reverence. Some plants, herbs, leaves or whole trees are also part of Igbo inanimate totems. Because of the medicinal value of some trees, they are held in very high esteem in Igbo land. Others are revered because they are sources of veritable cash crops, security and spiritual mediation. Rituals and sacrifices are performed under or taken to the foot of certain trees because they are considered as altar or sacrifice receiving points. In some homesteads, some trees are planted and treated with utmost respect because they are believed to possess powers that ward off evil spirits and bad luck. On deification of trees, Ogbalu [7] avers that some species of plants are held sacred or are actually worshipped or sacrifices offered to them. Example of such trees held sacred in some places are *Akpu* (silk-coton tree), *Iroko*, *Ngwu*, *ofu*, *Ogirisi*, etc. Certain other plants are used in offering worship to the deities and ancestors.

The *Oji* tree (Iroko) which is considered the king of trees, has strong inclination to ancient times. The awe of the iroko is not just embedded in its towering height, it is reputed to harbour birds with spiritual endowments, shelter the poor and provide timber for strong furniture. But the Iroko is not easily hewn down in every community; neither does it 'die' quick. In fact in some places, those who tried to cut down Iroko trees failed. And persistence usually cost human lives. In most Igbo communities, existing Iroko trees are older than the oldest person there. This means that Irokos have incredible perennial life spans.

The *Oji* fruit (kola nut) is revered in all Igbo land, so much that no ceremony starts without it. Consequently, the kola nut is an Igbo prayer and adulation material. It is held in the hands of the oldest man for prayers, consultations with ancestors and spirits, as well as propitiatory commitments, prior to any occasion. After the prayers, usually done by the oldest man, King or family head, he splits some kola nut into sizeable fragments and throws same unto the specific directions on the ground, asking ancestors to come and eat first before the humans. This invitation of the ancestors and gods to the kola nut ritual is usually the end bit of a well orchestrated and undulating spokesmanship in traditional prayers and supplications. Then the rest of the kola nut is further fragmented and shared around by the youngest man in the lot. The kola nut tree and its leaves are also revered from ancient times. Specifically, the specie called *Oji Igbo* (Igbo kola nut), with its variants, must be used for prayers and to serve visitors and ancestors. Any other species of kola nut would not do for prayers. But nothing bars anyone from privately eating the *gworu* (Kola nut from the North) if he likes it. To this end, it is often said that *oji adighi anu asusu ozo ma obughi Igbo*, meaning that the kola nut does not understand any other language except Igbo. This adage alludes to two facts; only the *Oji Igbo* is used to say prayers, and only the Igbo language is permitted to be used while saying the kola nut prayers. So, it is left for individuals to conclude whether the *gworu* or any other non-Igbo specie of kola nut could be used for prayers and adulations.

In some parts of Igbo land, when certain trees or shrubs are used to demarcate land, no one dares remove them. Any land grabber who removes such a landmark is faulted by the ancestors and consequently punished. If one was in doubt regarding the borders of his land and that of his neighbour, on seeing such demarcating trees or shrubs in questionable posts, they called in elders to mitigate. And if someone mischievously plants a demarcating shrub wrongly just to seize a portion of his neighbours land, he is in for serious trouble with the 'land'.

In Arochukwu, Abia State, *Oduma* is a demarcating shrub which sometimes grows into big trees. The *Oduma* is long lasting and is only uprooted when both parties agree to a new demarcation. Most *Odumas* were planted by long-dead family heads, a stronger reason no trouble maker should encroach. *Ogbu* is another tree used to make partitions in Igbo land. The *Ogbu* also grows into big trees depending on location.

In Mbaise, Imo State, the *Ogirisi* tree is used in surrounding yam barns. The *Ogirisi* is believed to have something of ancestral linkage with yam, that is why the *Eze Ji* (King of Yams) reverses the *Ogirisi* tree in Mbaise and other towns. Trees are regarded as general sources of life from Igbo ancestry, that is why a woman newly married or looking for the fruits of the womb is advised to be kind to trees on one hand and to consume a lot of fruits on the other.

In Mgbowo, Enugu State, the *Akpu Onyima*, a prominent silk cotton tree, located at Obodo Ikoro (Eziوها) was sacred and highly deified. The shedding off of any of its branches was generally believed to be a bad omen, capable of inflicting danger on the community as a whole. The branches of *Akpu Onyima* depicted virtues, prominence, value system and greatness [Ndubuisi, 6].

The *anunuebe* or *nnunnu ebe* (no bird perches) tree lives up to its name as any bird that reportedly perched on it immediately died. Besides, it has powers capable of punishing the wicked and serving justice to the upright if consulted by any of its parts for mitigation. Anunuebe leaves, backs and roots also have magical and healing powers. However, not all native priests are empowered to use

anunuebe for healing or ritual purposes. But *anunuebe* is hardly seen around. It is reputed to either exist in very distant and thick forests or if within range, only noticeable to people with 'washed eyes', and by that we mean priests and spiritual mediators.

Akwukwo nju, *Akwukwo aju* (leaves or herbs that spin the eyes) are herbs reportedly existing in certain thick forests. Whether anyone in recent generations has even seen the shrub or herb of *akwukwu nju* remains a puzzle, it is one of those folkloric metaphors of Igbo mythical descent. One who strayed into *akwukwu nju* usually rigmaroled in the bush, not knowing his way home again until some powerful persons came across to exert some liberating sacrifices. Itinerant hunters and trespassers often get cautioned not to wander too far into the forest to avoid stepping on the herbs that spins the eyes, escalating mental confusion and subsequently making one to forget his way home. *Akwukwu nju* in some Igbo communities were reported to have been of security purposes too, part of why they usually grow in the bush borders, the place where men and spirits supposedly meet. Land grabbers dared not ply their trade near such dreaded forests. So many other herbs, tree backs, roots and plants are of totemic importance to the average Igbo kindred.

While the king of Igbo food, Yam is revered and celebrated even more than some totemic plants, it remains a subject of debate whether yam is totemic itself. A farmer who plants and harvests mainly yam is considered a great farmer. If yam is not found in a man's barn after the harvest period, or if he has no barn at all, such a man was branded effeminate. Yam has not been credited with any spiritual powers or of ancestral must. In fact while some Igbos must perform the new yam festival before eating yam for the first time in the year, others, for the sake of Christianity or hardship, simply don't mind eating yam before the traditional new yam festival.

Psychosomatic Illustrations in Igbo Cultural Hegemony

It often appears debatable why we have more folkloric story tellers in Igbo land than folkloric artists. Most of the Igbo artists, especially from the traditional parlances, are utilitarian and religious artists. Only a few sculptors, muralists and ceramists relay mythical edicts through their works, and even at that, most times, unconsciously. Perhaps, the stories of Igbo cultural administration have not been well depicted in illustrations because the people believe the tales of their ancestry would be watered down by artists or illustrators whose quest for abstraction sometimes treat the Igbo mythology with the wrong diagnosis. Illustrations are worthwhile facilitators of learning among children. Illustrations can be typified based on **background**: (i) book, black board, bill board, computer, screen, vests, posters, hand bills, street fence, gate, entrance, tattoo, fabrics illustrations, etc, or on **medium of execution**; (ii) printing ink, textile ink, pencil, gouache, acrylic, charcoal, pastel, poster colour, water colour, enamel illustrations, etc. Other categorisations also abound. To illustrate means to exemplify, prove or show. Artistic illustration therefore is the use of drawings, paintings or other artistic executions to exemplify, prove, show or give evidence of a claim or point. In other words, artistic illustration means artistic evidence. Illustration in education overtly translates to the use of artistic images to aid learning. Alu et al [8] present some succinct examples of artistic imagery translations of sensuous illustrations. In their words, book illustrations, public advertising, audio-visuals, animation pictures, cartoon art, instructional media and motion picture graphics are a few of the many avenues in which visual arts have become communication agents [Alu; Onuora; Echem; Emefiesi; Philips and Emelogu, 8]. Myths and totemic folklore have for the greater part of the time been handed down the posterity lines by oral tradition, even in the current age of literature where studies in other disciplines have been taken to the pages of books and other

learning materials. Angba, Alu, and Oyeoku [9] aver that most of Africa's so-branded primitivism by the Europeans are the enshrinement of her culture; culture that is likened to a skeleton, the flesh of which is art. Igbo totemic and mythological images have for the greater part of history, existed in the minds. The reason is not far-fetched; oral history was the only document holding the Igbo folkloric administration for ages. Parents were so versed in story telling that each one quoted his father or grandfather as having handed him certain edicts; dos and don'ts perceived to be older than the entire clan or village, and having been enshrined by the gods or deities. In effect, whatever was handed down by the patriarchs or matriarchs was held in high reverence, especially if the oracles, gods or ancestors were mentioned in it. The memory of such stories or ordinances, and whatever instructions that must not be contravened, were relayed mainly by spiritual mediums or representational images of plants, caves, stones, rivers, and animals. So, when the legendary stories of a peoples' culture are handed down by oral history, they portray psychosomatic illustrations (pictures or images that exist only in the mind) and can recalled whenever the stories are retold or when the fear of contravention brings the ancestral ordinance and its story to mind. Sometimes, during public performances like those of dance and wrestling, folkloric and totemic enactments also unfold. But this is in the foray of the performing arts.

Largely due to the preponderance of modern education and digitisation, children's learning is propelled by pictographic metaphors which are also good vehicles for conveying traditional philosophy. In Igbo cultural studies, the metaphors of totemism and mythology can be remembered via picturesque representations. But illogical use of artistic illustration in cultural studies can prove atelic, especially in children and youth education. Bearing in mind the imports of folklores for the preservation of the culture of any given society, illustrations for cultural studies should be more concentrated on images of totems and myths that define the people's immediate ethnography. Artistic images have got their sources spreading from intrinsic to environmental inspirations. Every image is either consciously or unconsciously depicted, in other words, intentions may or may not precede the act of drawing, printmaking or other forms of illustration making. Artist were not encouraged to depict totemic and mythological images as materials for cultural studies, perhaps because most Igbo communities believe that the stories of their origin and existence are better told in their dialects, and with the attendant proverbs and idioms which drawings may not be able to capture. But in the 21st century, digitisation and illustration should embrace all aspects of learning. The role of artistic illustration in documenting a people's culture cannot be underestimated. In consonance with this assertion, Alu, Onuora, Echem, Emefiesi, Philips and Emelogu. [8] fine-tune further; the complexities involved in special education warrant continuous shuffling of teaching methods and administrative styles. So even in the context of methodical shift from the sensuous to the artistographic realms, pedagogical mutations may occur. Contemporary artists are largely given to Eurocentric, metropolitan and direct family-based or experience-driven contents or themes. In an age of general outcry for the renaissance of culture and naturalism, there is need to use artistic imagery as a multipurpose cultural vehicle for conveying core Igbo traditional artistic philosophical themes like those of totemic ideologies, myths and legends. When adequate recourse is made in this light to redeem Igbo artistic contents, it, at the very least, permits a synthesis of tradition and modernity. This will help budding artists not to lose touch with tradition, and to utilise the rich pool of traditional Igbo themes for contemporary art making.

Igbo Totemic and Mythological Thematics; Afterward of Traditional Synthesis in Nigerian Art
Creativity often goes hand-in-hand with radicalism. Artists world over are known for being adept in tracing their origins, if nothing else, by the peculiarity of their styles. In studying the culture of a people, an investigation of their artistic civilisations or inventiveness is a short cut to assessment. To synthesize means to blend, mix or combine features or content. In artistic parlances, traditional synthesis refers to the combination of tradition and modernity in art subject or content making. According to Ndubuisi [9], there is no doubt that one of the greatest creative impetuses injected into Nigerian art was made possible by, among other things, the activities of the first art institution in Nigeria to award a Diploma certificate in art, Nigerian College of Arts, Science and Technology (NCAST). NCAST started in 1953/54 at their Ibadan branch but they could not rationalize their art programme *ab initio* but organized art exhibition to raise the public awareness of the programme. In September 1955 the art programme became a full department and relocated to their permanent site at Zaria, in northern Nigeria, with 16 students. From NCAST the radical Zaria art society was brewed in the afterwards of Eurocentric artistic norms as enshrined by an expatriates-influenced art curriculum. Ndubuisi [9] also posits;

The Zaria Art Society members were aware of the harm that the newly introduced Western art could cause to Nigerian culture. They sensed that there was something fundamentally wrong in the academic syllabus, and decided to use their association to correct it by trying to merge Nigerian art tradition with the newly introduced Western style.

In effect the congenial radicalism that trailed the artistic 'Nigerianness' of the Zaria Art Society was at the very best, a worthwhile escape from unwarranted and overstayed artistic Eurocentricism. And from the Igbo point of artistic exploration the likes of Uche Okeke wasted no time to infuse what they had in their repertoire. In the words of Alu [10] Igbo culture, whether from the folk angle or directly from everyday behavioural patterns, always hinges on the theories of classification or clustering of beings, things and situations and dictates how or how not to behave and interrelate in society.

"Young artists in a new nation; that is what we are! We must grow with the new Nigeria and work to satisfy her traditional love for art or perish with our colonial past."

[Uche Okeke, 11.]

The above excerpt is from Uche Okeke's 1960 Zaria Art Society Manifesto, branded; *Natural Synthesis*, according to Lathrop [12], in an essay on Uche Okeke. Lathrop submits;

During the period leading up to and following Nigerian independence in 1960, artists appropriated cultural and aesthetic traditions from around the country as a means of defining a new national identity. They drew upon narratives from Yoruba, Igbo, Urhobo and other cultures, Bible stories, local histories and artistic traditions to inform the content and style of their works, manipulating tales from the past to produce a mythology for the present.

In the late 1950s, Uche Okeke, Demas Nwoko, Simon Okeke, Bruce Onobrakpeya, Jimoh Akolo and other art students at the Nigerian College of Arts, Science and Technology (now Ahmadu Bello University, Zaria) formed the Zaria art society with the aim to review the overriding western artistic traditions fostered by expatriate art teachers at Zaria. Later on, Yusuf Grillo, Simon Obiekezie Okeke

and William Olaosebikan joined the famed group. In 1958/59, Emmanuel Okechukwu Odita, Oseloka Osadebe, Ogbonnaya Nwagbara and Felix Nwoko Ekeada also joined the group. It was such a formidable Nigerian art renaissance society. Okeke-Agulu [13] rightly referred to the Zaria radicals as professional artists of the much expected post-independent nation.

Though Uche Okeke popularised traditional themes in art by his Uli narrative, Simon Okeke was actually the leader of the Zaria radical artists who championed the essence of injecting traditional themes in Nigerian art instead of forging ahead solely with the largely Eurocentric subjects projected by white art teachers. Attesting to Simon Okeke as the first leader of the group, Uche Okeke [11] states: "Simon Okeke, was the first leader of the group who espoused the concept of synthesis of old and new". But in 1959, Simon Okeke resigned as the leader and Uche Okeke took over. Buttressing the switch-over, Ikpakronyi [14] states;

Shortly after the election, Simon Okeke, for personal reasons, relinquished his post. A fresh election was then conducted and the mantle of leadership fell on Uche Okeke on the 9th of February 1959, Olaosebikan was then the secretary. When he left in 1959, Okechukwu Odita became the secretary of the society till it was dissolved in 1961.

The subject being sought after, however, was the indigenisation of Nigerian artistic contents, without altogether abolishing the European emphasis. In other words, merging or synthesizing traditional art with the foreign. Lathrop [12], describes this fusion as moving away from traditions steeped in colonialism, "natural synthesis" merged the best of indigenous art traditions, forms and ideas with useful ones from Western cultures to create a uniquely Nigerian aesthetic perspective. Oloidi [15] submits that reversal was needed if true, modern Nigerian art was to be established. In order to focus their thoughts, the Zaria Art Society advanced their theory of natural synthesis which, essentially, called for the merging of the best of the indigenous art traditions, forms and idea with the useful western ones. And so, following the campaign for the injection of Nigerian cultural storylines in art, Uche Okeke started projecting the Igbo Uli body and mural motifs in his drawings, etchings and paintings. His literary works also engendered Igbo metaphors. In like manner, Bruce Onobrakpeya, according to Ndubuisi [9] represented most of his Christian images in traditional Urhobo style as against the popular western style. In the words of Okonkwo [16], Quality art education produces positive learning outcomes, such as creating positive attitudes to learning, developing a greater sense of personal and cultural identity, and fostering more creative and imaginative ways of thinking in students. Arts-based processes allow students the opportunity to express their knowledge, ideas and feelings in ways that do not necessarily involve words. Angba, Alu &, Oyeoku [17], state that without art, every culture is like a mere scarecrow. There is nowhere in the world that culture is discussed without art, they are inseparable arms of a common philosophy. In the current dispensation, while it is considerable employing artistic illustrations for preserving Igbo totemic and mythological contents, it is also worthwhile using traditional imagery to enhance synthesis in visual art making. It is therefore pertinent that in cultural studies, subjects like Igbo, social studies and agriculture (as exemplified in this study) be projected more pictographically. Also, the concerns of Igbo totemic and mythological themes could be capitalised upon to instil traditional synthesis in Nigerian art (fine art, poetry and drama, also exemplified in the current study); a seeming renaissance of the Zaria art society's campaign for injecting culture into our contemporary artistic auspices.

THE PROBLEM

The current dispensation is inundated with the precepts of modern education, chief of which is digitisation. While Igbo cultural studies have gone ahead with the tide, it appears that only the literary aspect of cultural studies have been favoured by digitisation. In effect, there seems to be a smooth transition from oral history to literature, or a smooth combination of both, yet. Video technology has also been used to document the various aspects of Igbo culture via documentaries, home movies, skits and advert clips. But in using electronic pedagogy to enhance cultural studies in Igbo secondary schools, illustrations and artistic images have not been well utilised. While there are illustrations on documentaries (motion picture) and some cartoons (still images), the predominant contents are not usually totemic objects and mythological imagery. Secondary schools in Igbo land have not adequately utilised strong anchors of Igbo ethnography like totemism and mythology to instil traditional synthesis in art contents. Conversely, during cultural studies, artistic illustrations, commonly called diagrams, have not been utilised well enough to help the students memorise stories and events that shape the Igbo philosophy. The need to advance the symbiotic necessities of art in folkloric imagery and folklore in art content making therefore arises.

Objectives of the Study

The study investigated the chances of artistic illustrations and Igbo mythology being used in a symbiotic sense to improve their designated subjects; in other words, art for Igbo cultural studies and Igbo cultural themes for art. The specific objectives were to;

1. Find out the extent to which Igbo traditional images can hold the attention of students during cultural studies.
2. Explore Igbo totemic and mythological themes for traditional synthesis in art practice.

Delimitation of the study

The study was carried out in Enugu, the capital city of Enugu State. The subjects were Junior Secondary School (JSS) students of ages 12-14, in whose schools the following subjects are taught; (i) fine art, (ii) Igbo, (iii) Social studies, (iv) Agriculture, (v) Poetry, and (vi) Drama. It was a long vacation research built on two subject areas; (i) **Cultural Studies** (core subjects; Igbo, Social Studies and Agriculture), and (ii) **Art** (core subjects; fine art, poetry and drama). While in most schools, fine art is taught at the level of mere crafts, drawing is an essential aspect of art as a subject. Also, poetry and drama are not taught in some schools as independent subjects, but as recreational activities. Worthy of note is the fact that Igbo as a subject covers the grammatical, lexis and semantic structure of the Igbo language. Social Studies, at JSS level encompass the preliminaries of History, Anthropology and Government, while Agriculture bears the aspect of Igbo culture where food and animal growing meets Geography. In effect, the six core subjects experimented with, touch Igbo philosophy in special ways. The fifth week was an impact assessment post-test course between the experimental and control groups.

Research Questions

The following research questions guided the study;

1. To what extent can Igbo totemic and mythological images hold the attention span of students during cultural studies?
2. What are the prospects of exploring Igbo totemic and mythological themes for traditional synthesis in art practice?

METHODOLOGY

Area of the Study

The area of study was the capital city of Enugu in Enugu State, Nigeria. There are many secondary schools in Enugu state in which culture-based subjects like Igbo language, social studies, fine/applied arts, geography and crafts are taught. The study did not target any designated secondary school; rather, eligible JSS students from different schools were gathered during the long vacation for the experimental study. The students included those who were living or holidaying within Enugu State capital territory.

Design of the Study

The study combined experiment and descriptive survey. According to Bhat [18] Experimental research is any research conducted with a scientific approach, where a set of variables are kept constant while the other set of variables are being measured as the subject of experiment. An experimental research also bears causal (cause/effect) appendages to existing phenomena. The results of experimental research are measurable and comparable. Descriptive survey research is pre-planned and structured in design so the information collected can be statistically inferred on a population. The main idea behind using this type of research is to better define an opinion, attitude, or behaviour held by a group of people on a given subject [fluidsurveys, 19]. Both research types were considered suitable for the study because while the experiment assesses cause and effects, it is predicated upon survey made on the existing norms about cultural studies and art teaching. The study was tagged Igbo Totemic and Mythological Illustrations Test (ITMI-T). The 40 holidaying Junior Secondary School (JSS) students were exposed to the art and cultural studies experiment for four weeks. There were 20 students in the treatment and control groups apiece (treatment group; $n=20$, control group; $n=20$) randomised from an initial population of 60. On the fifth week, a post-test course involving both groups, tagged; Igbo Totemic and Mythological Illustrations Post-test Impact Assessment Test (ITMI-PIAT). It was undertaken to ascertain comparative response differences between the members of each group

Participants

40 JSS students participated in the ITMI-T study, out of the 60 surveyed on ground. The Treatment group consisted of 50% of the eligible participants ($n=20$) while the other 50% formed the control group ($n=20$). The post test course ITMI-PIAT had all 40 eligible participants involved in the combined cultural studies and art classes for impact assessment.

Sampling

The Stratified Sampling Technique was used to select 40 JSS students from an initial available population of 60 ($N=60$). 20 holiday students formed the treatment or experimental group ($n=20$) while 20 also formed the control or waitlist group ($n=20$). Stratified sampling is a way of ensuring that particular strata or categories of individuals are represented in the sampling process... if the research design is based on an experimental design, such as a randomised controlled trial (RCT), with two or more groups, then the population frame may often be very tightly defined with strict eligibility criteria [Hunn & Mathers, 20]. Stratification was done in orders of age, school grade, art studentship and ethnic affiliations. With the given bench marks for each stratum in view, those who fell short of the stratified brackets were considered not eligible to participate. And Devault [21] summarises;

The aim of stratified random sampling is to select participants from different subgroups who are believed to have relevance to the research that will be conducted. For instance, the results of a study could be influenced by the subjects' attributes, such as their ages, gender, work experience level, racial and ethnic group, economic situation, level of education attained, and so forth. A stratified sample is constructed so that these potentially influential characteristics can be reasonably assumed to reflect the pattern of these characteristics in the overall population.

After the exercise, 20 JSS students were screened off and 40 were selected. In order to give all the participants equal opportunity of participating or being dropped, the population allocation criteria was the same.

Instruments for Data Collection

The primary instrument for data collection is the Igbo Totemic and Mythological Illustrations Scoring Chart (ITMI-SC). It also doubled as the syllabus of art and cultural studies treatment activities, bearing four weeks of treatment core subjects. While the first two weeks surveyed Cultural studies, with Igbo, Social studies and Agriculture as core subjects, the next two weeks had Art in focus, with Fine art, Poetry and Drama as core subjects per week. The ITMI-SC is structured in such a way that while artistic illustrations were being used to teach and learn cultural studies in the first two weeks, cultural themes were being used to instil totemic synthesis in art subject making. The fifth week bears a combination of Cultural studies and Art in a post-test experiment for impact. There were 10 specific assessment guidelines (accruing 10% maximum score each); *Interest, Concentration, Drawing with Igbo traditional subjects, Synthesizing tradition and modernity, Learning with artistic imagery, Attention span, Distraction, Cultural fixation, Pictorial elucidation, and Repulse* (see fig.2).

The secondary instrument was a technically designed Igbo Totemic and Mythological Illustrations Mean Rating Table (ITMI-MRT). The instrument was pilot-tested and validated by experts in the Art Educationist section of the department of Fine and Applied Arts, University of Nigeria, Nsukka. During pilot treatment, the instrument was tested for surface and content validity, and it was approved. The ITMI-MRT was specifically designed for the rating of responses during the treatment. In other words, only the members of the experimental group were subjected to the rating, with the two subjects; cultural studies and Art in view (See Fig.3).

The third instrument was the Igbo Totemic and Mythological Illustrations Post-test Impact Assessment Mean Rating Table (ITMIPIA-MRT) designed for scoring and rating the comparative results in a combined post-test exercise between the ITMI experimental group and the ITMI control group. The essence of the post test was to measure the possible effects of using artistic illustrations of traditional Igbo philosophy for Igbo cultural studies and vice versa. Both experimental and control groups of the ITMI-T participated in the ITMIPIA-MRT (See Fig 4).

RESULTS

The first and second weeks' experiments were meant to answer Research Question 1 while the third and fourth weeks handled the Research Question 2. The fifth week exposed findings on the post-test experiments.

Research Question 1

To what extent can Igbo totemic and mythological images hold the attention span of students during cultural studies?

Table 1: Measurement of the extent to which Igbo totemic and mythological images can hold the attention span of students during cultural studies (preliminaries) (n=20)

Wk 1: Cultural Studies		Using Artistic Illustrations To Teach Igbo Cultural Studies (Preliminaries) (N=20)								
Score (x)	Frequency (f)			Frequency X Score (fx)			Mean (x) (fx/f= x)			Rating
	Igbo	Social Studies	Agric	Igbo	Social Studies	Agric	Igbo	Social Studies	Agric	
10	-	4	-	-	40	-	140/20 = 7	156/20 = 7.8	114/20 = 5.7	Above-average attention holding chances
9	5	2	1	45	18	9				
8	3	6	-	24	48	-				
7	4	5	1	28	35	7				
6	3	-	8	18	-	48				
5	5	3	10	25	15	50				
4	-	-	-	-	-	-				
3	-	-	-	-	-	-				
2	-	-	-	-	-	-				
1	-	-	-	-	-	-				
	20	20	20	140	156	114				

Foot Note: Formula; $X = \frac{\sum fx}{f}$.

Where; X= mean, F = frequency, X= score.

Data on table 1 shows that Igbo had 5 students scoring 9/10, 3 scored 8/10, 4; 7/10, 3; 6/10 and 5; 5/10. Social studies polled 4; 10/10, 2; 9/10, 6; 8/10, 5; 7/10 and 3; 5/10. Agriculture was not well responded to with 1 scoring 9/10, 1; 7/10, 8; 6/10 and 10; 5/10. The mean rating revealed that of the three subjects representing cultural studies, Social studies was the most responded to, with a mean score of 7.8, followed by Igbo, with 7 and Agriculture, 5.7.

Table 2: Measurement of the extent to which Igbo totemic and mythological images can hold the attention span of students during cultural studies (students practicum) (n=20)

Wk 2: Cultural studies		Using artistic illustrations to teach igbo cultural studies (students practicum) (n=20)								
Score (x)	Frequency (f)			Frequency X Score (fx)			Mean (x) (fx/f= x)			Rating
	Igbo	Social Studies	Agric	Igbo	Social Studies	Agric	Igbo	Social Studies	Agric	
10	4	7	-	40	70	-	165/20= 8.25	173/20= 8.65	137/20= 6.85	Significant improvement upon the first week
9	4	5	1	36	45	9				
8	7	5	4	56	40	32				
7	3	1	8	21	7	56				
6	2	1	5	12	6	30				
5	-	1	2	-	5	10				
4	-	-	-	-	-	-				
3	-	-	-	-	-	-				
2	-	-	-	-	-	-				
1	-	-	-	-	-	-				
	20	20	20	165	173	137				

Foot Note: Formula; $X = \sum fx/f$.

Where; X= mean, F = frequency, X= score.

Findings on table 2 shows that during the second week, 4 students scored 10/10 and 9/9 apiece in Igbo while 7 scored 8/10. 3 scored 7/10 and 2; 6/10. Social studies had 7; 10/10, 5; 9/10, 5; 8/10, 1; 7/10, 1; 6/10 and 1; 5/10. Agriculture had 1; 9/10, 4; 8/10, 8; 7/10, 5; 6/10 and 2; 5/10. The mean rating revealed Social studies; 8.65, followed by Igbo; 8.25, then Agriculture; 6.85.

Research Question 2

What are the prospects of exploring Igbo totemic and mythological themes for traditional synthesis in art practice?

Table 3: Data distribution on the prospects of exploring Igbo totemic and mythological themes for traditional synthesis in art practice (preliminaries) (n=20)

Wk 3: Art		Using totemic and mythological themes to teach art (preliminaries) (n=20)								
Score (x)	Frequency (f)			Frequency X Score (fx)			Mean (x) (fx/f= x)			Rating
	Fine art	Poetry	Drama	Fine art	Poetry	Drama	Fine art	Poetry	Drama	
10	7	6	6	70	60	60	181/20= 9.05	167/20= 8.35	172/20= 8.6	Impressive result for a start
9	9	5	3	81	45	27				
8	2	5	8	16	40	64				
7	2	-	3	14	-	21				
6	-	2	-	-	12	-				
5	-	2	-	-	10	-				
4	-	-	-	-	-	-				
3	-	-	-	-	-	-				
2	-	-	-	-	-	-				
1	-	-	-	-	-	-				
	20	20	20	181	167	172				

Foot Note: Formula; $X = \sum fx/f$. Where; X=mean, F = frequency, X= score.

Table 3 reveals 7 students scoring 10/10 during the preliminary use of mythological themes for Art contents making, 9 score 9/10 while 2 apiece scored 8/10 and 7/10. During Poetry, 6 scored 10/10, 5; 9/10, 5; 8/10, 2; 6/10 and 2; 5/10. For Drama 6 also scored 10/10, 3; 9/10, 8; 8/10 and 3; 7/10. The mean scores for the week shows that Fine Art was the most positively responded to in 9.05, while Poetry polled 8.35 and Drama; 8.6.

Table 4: Data distribution on the prospects of exploring Igbo totemic and mythological themes for traditional synthesis in art practice (students practicum) (n=20)

Wk 4: Art	Totemic and mythological content making in art and designs (students practicum) (n=20)									
Score (x)	Frequency (f)			Frequency X Score (fx)			Mean (x) (fx/f= x)			Rating
	Fine art	Poetry	Drama	Fine art	Poetry	Drama	Fine art	Poetry	Drama	
10	12	9	10	120	90	100	215/20= 10.75	179/20= 8.95	183/20= 9.15	Very high level of impact, suggesting high prospects.
9	7	4	5	63	36	45				
8	1	4	3	32	32	24				
7	-	3	2	-	21	14				
6	-	-	-	-	-	-				
5	-	-	-	-	-	-				
4	-	-	-	-	-	-				
3	-	-	-	-	-	-				
2	-	-	-	-	-	-				
1	-	-	-	-	-	-				
	20	20	20	215	179	183				

Foot Note: Formula; $X = \sum fx/f$.

Where; X= mean, F = frequency, X= score.

Table 4 shows that a whopping 12 number of students scored 10/10 while 7 scored 9/10 and 1; 8/10 for Fine art in the fourth week. Poetry had 9; 10/10, 4; 9/10, 4; 8/10 and 3; 7/10. On Drama, 10; 10/10, 5; 9/10, 3; 8/10 and 2; 7/10. The mean scores showed a significant improvement on the third week: Fine art polled the highest; 10.75, Drama was next; 9.15 and then Poetry; 8.95.

Table 5: Data distribution of the Impact Assessment findings on the Igbo Totemic and Mythological Illustrations Post-test

WK 5: Cultural Studies & Art				Post-test impact assessment test between the Experimental and control groups (n=40)						
Sco re (x)	ITMI-Exp. group			ITMI-Cont. group			ITMI- Exp. group	ITMI- Cont. group	Mean̄ (x) E-group	Mean̄ (x) C-group
	Frequency (f)			Frequency (f)			fx	fx	fxE.grp/ fE.grp = xE.grp	fx.C-grp/ fC.grp = xC.grp
	Igbo, S/studi es, Agric. (joint)	Fine art, Poetry, Drama (joint)	fx+fx/2	Igbo, S/studi es,Agric. (joint)	Fine art, Poetry, Drama (joint)	fx+fx/2	Igbo, S/studi es, Agric. (joint)	Fine art, Poetry, Drama (joint)	288/20 = 14.4	131/20 = 6.55
10	18 (180)	19 (190)	370 /2	-	-	-	275	-		
9	2 (18)	-	18/ 2	-	2 (18)	18/ 2	9	9		
8	-	1 (8)	8/2	-	3 (24)	24/ 2	4	12		
7	-	-	-	6 (42)	-	42/ 2	-	24		
6	-	-	-	7 (42)	-	42/ 2	-	24		
5	-	-	-	5 (25)	9 (45)	70/ 2	-	47.5		
4	-	-	-	2 (8)	3 (12)	20/ 2	-	10		
3	-	-	-	-	3 (9)	9/2	-	4.5		
2	-	-	-	-	-	-	-	-		
1	-	-	-	-	-	-	-	-		
	20	20		20	20		288	131		

Foot Note: Formula; $X = \sum fx/f$.

Where; X= mean, F = frequency, X= score.

Data on table 5 reveals that in the fifth week, during the joint subjects impact assessment between both groups, the ITMI treatment group had 18 out of 20 students scoring 10/10 in the joint Cultural Studies classes (Igbo, Social Studies and Agriculture) and 2 scored 9/10. 19 scored 10/10 on the joint Art (Fine art, Poetry and Drama) and 1; 8/10. But the ITMI control group had a scattered joint Cultural Studies score line in 6; 7/10, 7; 6/10, 5; 5/10 and 2; 4/10. For Art, 2; 9/10, 3; 8/10, 9; 5/10, 3; 4/10 and 3; 3/10. Altogether, the 4-week ITMI treatment group had a very high mean score of 14.4, whereas the ITMI control group scored 6.55.

DISCUSSION

Research experiments of this kind are usually interdisciplinary by nature. They also examine the vital junctions where disciplines meet to agree or disagree. The current study tagged; Igbo Totemic and Mythological Illustrations Test (ITMI-T)), in the first and second weeks showed that in using

artistic illustrations to teach the stipulated Cultural Studies, certain subjects by their own nature, do not require much of mythological or totemic illustrations. Illustrations needed in such subjects are those of implements and directly needed objects. Agriculture is an example of such subjects. But in all, the findings were impressive with the following mean score: Agriculture (first week; 5.7) and (second week; 6.85). Anthropology based subjects like Social studies and Igbo are considered more teachable with mythological artistic illustrations. Social Studies being the most responded to had (first week; 7.8) and (second week; 8.65). Igbo (first week; 7) and (second week; 8.25). Generally, the mean scores of the subjects in the second week showed significant improvement on the first week's results.

The third and fourth weeks concentrated on the use of mythological and totemic themes in art content making. Fine art expectedly was the subject with the highest response: (first week; 9.05) and (second week; 10.75). Poetry was the next (first week; 8.3) and (second week; 9.15). And then Drama (first week; 8.6) and (second week; 8.95). The results show that using totemic and mythological themes in drama has limitations, though it cannot be outrightly ruled out. This may be because each drama piece has its own theme, which sometimes may not be in tandem with myths and legends. Poetry has two angles; the literary and performing aspects. While totemic and mythological themes may not always apply to written poems, in performing poetry (reading or acting), folkloric presentation may apply. Fine art was the most receptive of the three stipulated art subjects, obviously because mythological thematics encourage the synthesis of its traditional and foreign or contemporary contents. In all, like the Cultural studies treatment, the fourth week's results (Art) were improvements on the third.

The comparative assessment post-test course tagged; Igbo Totemic and Mythological Illustrations Post-test Impact Assessment Test (ITMI-PIAT) test in the fifth week, comprising the ITMI treatment group (n=20) and the ITMI-T control group (n=20) in a joint treatment (n=40) class showed that the members of the ITMI-T treatment group had been brushed up using artistic illustrations to learn cultural studies and using cultural themes to learn art. This was evident in the glaring mean score line difference: ITMI-T treatment group; 14.4 and ITMI-T control group; 6.55.

Recommendations

The following recommendations were made based on the study findings;

1. Teachers should take advantage of the cognitive and kinesthetic opportunities offered by artistic illustrations to enhance the teaching of anthropological and cultural studies. In effect, literary pedagogies (manual and digital) may not suffice.
2. In upholding the traditional synthesis in visual art content making, care must be taken not to throw away mechanization or digitization where needed. For example, industrial art designs like ceramic, graphic, textile and photography arts require the use of machines for mass production.
3. Using Igbo totemic and mythological art contents to promote traditional synthesis is a way of re-awakening the artistic negritude and traditionality which the white missionaries eroded alongside paganism during colonization. In doing this, teachers of cultural studies and art must systematically present pedagogies that would not be misconceived as resuscitating idolatry or superstitious beliefs.
4. Teachers of cultural studies must understand that all students are not gifted artists. So, the students must not be involved in making artistic diagrams of totemic and mythological

images all the time. Artist-made illustrations can be used to enhance the learning of the subjects too. This will improve the cultural photo-sense of the students.

5. In encouraging Igbo mythological and other cultural theme making in art, teachers should repeatedly allow each student to explore traditional contents applicable to their own towns or villages in Igbo land. This will help reap a wider harvest of Igbo cultural themes and also expose contrasting Igbo philosophies where need be. For instance, while some Igbo communities recognize accomplished hunters and wrestlers as the greatest of men, and even attach their ancestry to animals like chimpanzees or cats, other communities see yam farmers as the greatest of Igbo men.
6. Effort should be made not to broaden the divide between art and culture, especially at school levels. After all, such partitions are usually vague; the variance of which are usually visible when comparisons are made between different Igbo settlements or towns. Since Igbo culture reflects in its language, anthropology, religion and even agricultural practices, and in most cases, art produces the implements and materials for exacting culture, it becomes clearer why culture also represents art. Curriculum designers should recognize the aesthetic riches of core art as embedded in tradition.

Presentation of Figures

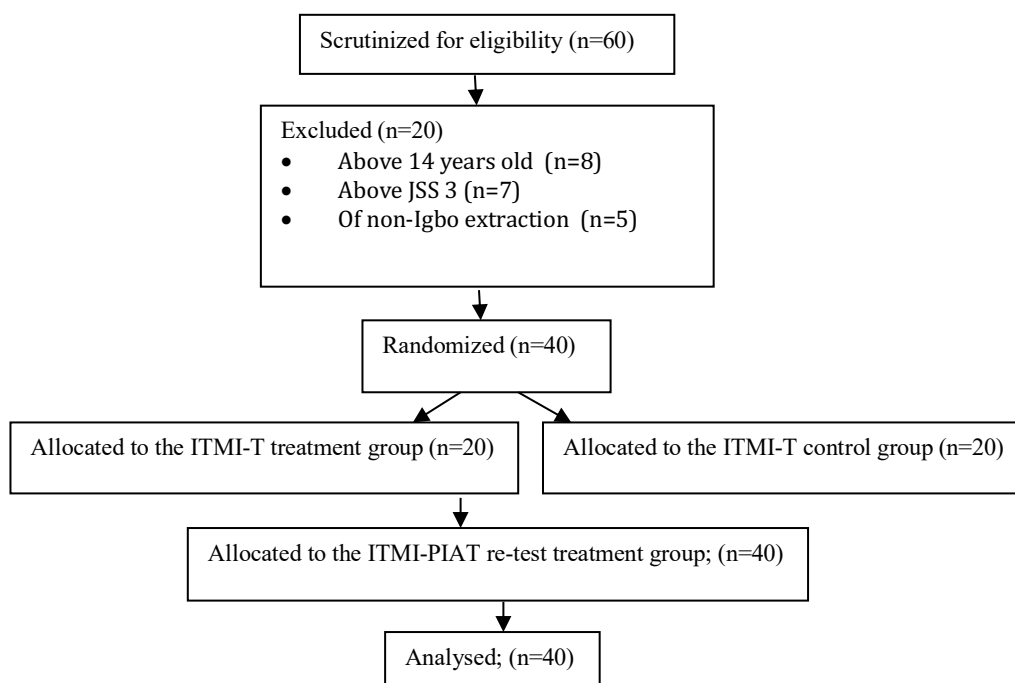


Fig 1: Participant eligibility criteria

Source: Alu, N. F. et al (Research 2018)

Name of Student:						
School:						
Age:			Sex:			
Study: Totemic and Mythological Illustrations as Recourse for Improving Cultural Studies among Igbo Secondary School Students						
Duration		WK 1	WK 2	WK 3	WK 4	WK 5
Subjects		Cultural Studies (Igbo, social studies, Agric)	Cultural Studies (Igbo, social studies, Agric)	Art (Fine arts, poetry, drama)	Art (Fine arts, poetry, drama)	Art & Cultural studies
Content description		Artistic Illustrations for Igbo Cultural studies	Artistic Illustrations for Igbo Cultural studies	Igbo Totemic & Mythological contents for art	Igbo Totemic & Mythological contents for art	Impact Assessment (post treatment)
Participant eligibility		Experimental group	Experimental group	Experimental group	Experimental group	Experimental and Control groups
Target Impact areas (goals)		Elasticity of attention (100% max)	Elasticity of attention (100% max)	Totemic/trad .. synthesis (100% max)	Totemic/trad. synthesis (100% max)	Groups comparison for impact
Assessment Guidelines (10% max each)						
1	Interest					
2	Concentration					
3	Drawing with Igbo traditional subjects					
4	Synthesizing tradition & modernity					
5	Learning with Artistic imagery					
6	Attention Span					
7	Distraction					
8	Cultural fixation					
9	Pictorial elucidation					
10	Repulse					
	Mode of summing scores	100/10	100/10	100/10	100/10	100/10

Fig. 2: Igbo Totemic and Mythological Illustrations Scoring Chart (ITMI-SC)

Source: Alu, N. F. et al (Research 2018)

Week: Subject:		Treatment:						
Score (x)	Frequency (f)			fx			Mean (x) (fx/f= x	Remark
	Core subject	Core subject	Core subject	Core subject	Core subject	Core subject		
10								
9								
8								
7								
6								
5								
4								
3								
2								
1								
	20	20	20					

Foot Note: Formula; $\bar{X} = \frac{\sum fx}{f}$.

Where; $\bar{X}$ = mean, F = frequency, X= score

Fig 3: Igbo Totemic and Mythological Illustrations Mean Rating Table (ITMI-MRT)

Source: Alu, N. F. et al (Research 2018)

Week: Subject:		Post treatment test:								
Score (x)	ITMI-Experimental group			ITMI-Cont. group			ITMI-Exp. group	ITMI- Cont. group	Mean (x) E-group	Mean (x) C-group
	Frequency (f)			Frequency (f)			fx	fx	fxE.grp/ fE.grp = xE.grp	fx.C-grp/ fC.grp = xC.grp
	Igbo, S/studi es, Agric. (joint)	Fine art, Poetry, Drama . (joint)	fx+f x/2	Igbo, S/studi es,Agric (joint)	Fine art, Poetry, Drama (joint)	fx+f x/2	Igbo, S/studies, Agric. (joint)	Fine art, Poetry, Drama . (joint)		
10										
9										
8										
7										
6										
5										
4										
3										
2										
1										
	20	20		20	20					

Foot Note: Formula; $X = \sum fx/f$.

Where; X= mean, F = frequency, X= score.

Fig 4: Igbo Totemic and Mythological Illustrations Post-test Impact Assessment Mean Rating Table (ITMIPIA-MRT)

Source: Alu, N. F. et al (Research 2018)

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