

***TRADITIONAL ART HISTORY EDUCATION IN CAMEROON: CRITICAL ANALYSIS OF SCHOOL PROGRAMS***

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**Abstract**

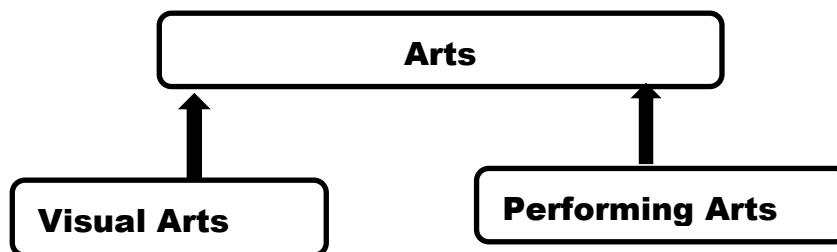
The content of the Art History component in the General Knowledge in Arts offered at various Primary, Secondary and High Schools in Cameroon is largely of foreign art histories at the expense of the histories of Cameroon indigenous arts which are shallowly presented in the teaching syllabus. This makes the students appreciate more of the artistic cultural heritage of foreign countries making them lacking in the historical knowledge of their own rich African indigenous arts that identifies them as a people. A critical analysis of the content of the General Knowledge in Art subject proves contrary. This study therefore investigates the role of traditional arts history in effectively telling the history of the people when embedded in the curriculum. Data was gathered from primary and secondary sources by way of interviews, administration of questionnaire, as well as non-participant observation under the theoretical and qualitative research approaches. The case study design under the qualitative research approach was used for the research. This method involves the making of careful inquiry, critical analysis or investigation and examination seeking the facts of a case or an issue etc. with the aim of obtaining reliable facts to help correct, verify, devise, improve and reevaluate policies, decisions, attitudes and knowledge.

**Keywords:** *Cameroon indigenous art, Art history, Curriculum, General knowledge in arts*

**Introduction**

It is said that arts foster a learner's imagination, critical thinking skills, and problem-solving, creativity and aesthetic skills. For this to effectively happen, arts contents should engage, inspire, and challenge learners, equipping them with knowledge and skills that can enable them create their own artistic designs. Through arts, the learner acquires the spirit of open-mindedness and cultivates the attitude to appreciate beauty and develop his/her capacity for concentration, self-esteem, sense of sharing, assiduity, team spirit and to an extent, patriotism. As learners progress, they become able to think critically and develop a more rigorous understanding of arts. When taught in schools, arts subjects aim at ensuring that learners produce creative works. Cameroon art history, explore the

learners' ideas and record their experiences, thus permitting the learners to become efficient in drawing, painting and other art and design techniques. It can be taught through the following components: visual arts and performing arts.



Efforts are being made to introduce the teaching of Arts in the school curriculum nowadays. The main aim is to focus more on art history and appreciation. Though the study of these aspects of visual arts is not treated in details in that most attention and interest is given to other subjects hence neglecting arts, this paper seeks to provide some core learning outcomes about the arts and art history of Cameroon that has been so patchy over the years now<sup>1</sup>.

Art History components such as painting, carving, sculpturing, weaving and blacksmithing constitute part of the repertoire that can be exploited to teach issues of African civilization. It examines changing trends in all fields of visual culture, in similar ways as graphics, photography, architecture, film, the mass media, and other forms of popular expression. Its interdisciplinary nature encompasses literature, history, anthropology, sociology, philosophy, gender studies, critical theory, and cultural studies.<sup>2</sup> Art History emphasized visual as well as verbal and written literacy, providing more than the standard advantages to a liberal arts education. It involves knowledge about great artists, their techniques, the methods they adopted to preserve art items, their culture, and their tradition

This area of study aids learners in tracing the historical backgrounds of the arts of various ethnic societies in the world. This deepens their appreciation for the arts. It also helps in fostering learner's creativity and appreciation of his or her artistic heritage which is the

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<sup>1</sup> National Research Council. (1999). *How people learn: Brain, mind, experience, and school*. Washington, D.C.: National Academy Press.

<sup>2</sup> Johnson, V. (1996). *Copyrights: Aboriginal Art in the Age of Reproductive Technologies*, Toruing Exhibition 1996 Catalogue, Published by the NIAA and Macquarie University, 35.

bedrock of development in every nation. Moreover, it helps learners in developing a consciousness which makes them sensitive to expressive activities such as sports, music and dance etc. Highlighting the relevance of knowledge in Art History, the Aboriginal and Torres Strait Islander Cultural Industry Strategy 1994 pointed out that it ensures the development of critical thinking and the integration of research and knowledge. It also serves as the foundation for careers in teaching, art administration, museums, galleries, historic preservation, art libraries, publishing, journalism, advertising, art conservation, and art investment.

The syllabus planning committees for visual art therefore notice the need to study the history of artistic development of selected societies around the globe and the role that art played in their development. Advances in the study of Art History have made an impact on the economic development of countries and improved the quality of life in most parts of the world. Notwithstanding, there is equally or even greater importance in studying the indigenous art histories of one's own country. This is because the study of the history of the indigenous cultures of nations has become an iconic flagship in the promotion of their cultural specificity and difference as noted by Johnson. The ATSIC Cultural Policy Framework 1995 took into account that the renaissance of the history of indigenous artistic and cultural heritage has been important in reviving notions of national identity and national culture in Australia. It suggests the need to protect indigenous cultural and intellectual property.<sup>3</sup> To help Cameroon as a country and West Africans in general to

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<sup>3</sup> Planning a curriculum involves making choices as to the learning experiences which are appropriate and desirable for the learners in a given society. In Part 11 section 11 of Law No 98/004 of 14 April 1998 Biya stipulates that « the state shall ensure the constant adaptation of the educational system to the national and sociocultural realities, and also to the international environment, especially through the promotion of bilingualism and the teaching of national languages ». Curriculum planners have therefore set themselves to a task of achieving this and other tasks that are enshrined in the policy statements made in that law since it came to being in 1998. Many schools or college subjects are now taught in relation to their utilitarian aspect of the curriculum. One therefore has to bear in mind this utilitarian aspect of the curriculum before examining the curriculum structure and the Cameroonian Labour and industrial market as a contemporary education crisis in Cameroon in the 21st century.

The law laying down guidelines for education in Cameroon states amongst others in part 1 section 4 that the general purpose of education shall be to train children for their intellectual, physical, civic and moral development and their smooth integration onto society bearing in mind prevailing economic, socio-cultural, political and moral factors. One of the means to attain this as stipulated in section 5 article 7 is that the learner should be able to develop creativity, a sense of initiative and the spirit of enterprise. The quality of instruction should therefore be oriented towards attaining this objective at all levels of the educational system.

protect, preserve and promote the rich indigenous artistic and cultural heritage of Africa, this study proposes that the antidote is by intensifying the study of indigenous art histories of Cameroon especially African art histories in the Art History component of the General Knowledge in Art subject which is dished out largely by thousands of young Senior High School students offering Visual Arts, General Arts and Home Economics in the High Schools in Cameroon (Cf. figure 1).

Despite the numerous advantages that exist in the use of arts in teaching the history of a people, some schools around the Bameda vicinity were found to still be lacking in the implementation. These include; Social Insurance Primary School Ntamulung, Rosy Pre-Nursery and Primary School Old Town, Heritage Grade Primary School Nkwen, Golden Star Academic Primary and High School Mile 4 Nkwen, JOFLIMA Nursery and Primary School Ntamulung, Sama Bilingual Nursery and Primary School Ntah-Ngang, Mati Nursery and Primary School Mulang, Progressive Comprehensive High School in Bamenda, Government Bilingual High School Bamenda, Saint Frederick Secondary School Mubang-Mankon in normal class and promotion exams under the guide syllabuses of the basic, secondary and high school ministries.<sup>4</sup> All revealed that the content of the Art History component in the General Knowledge in Art subject as indicated by the G.K.A. Teaching syllabus is foreign bias. The vast Art History to be taught students is crowded with foreign art histories with few indigenous African art histories. Moreover, the problem this paper aims to tackle is the lack of interest shown by students to the study of Art History especially as the contents is foreign. These setbacks have been in existence since the inception of the subject in 1993.<sup>5</sup> The aims are to appreciate art as an integral part of life, develop pride, confidence and patriotism through appreciation of the students' own art creations, bring on the capacity for creativity through exposure to variety of art activities using traditional and contemporary tools and materials, be visually literate in skills, competencies and in modes of art appreciation and criticism and to be exposed to the philosophical, anthropological and religious values of art.

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<sup>4</sup> Republic of Cameroon, Ministry of National Education: National Syllabuses for English Speaking Primary Schools (2000), Cameroon.

<sup>5</sup> Tambo L.I and Ndongko M.T. (Editors): (2000) Educational Development in Cameroon 1961-1999; Issues and Perspectives. Nkemnji, USA.

The study uses the case study design under the qualitative research method for the research. This approach involves the making of careful inquiry, critical analysis or investigation and examination seeking the facts of a case or an issue etc. This would enhance and promote the study of Art History in various learning institutions across Cameroon while ensuring the promotion and revival of the rich indigenous African artistic and cultural heritage which is bedrock to the development of Cameroon.

### **Content and its selection**

In effect, with the curriculum, content is used in the broadest sense to refer to those aspects of the culture of a given people which are considered important to be passed on to the younger generation<sup>6</sup>. Nicholls & Nicholls<sup>7</sup> describe it as the knowledge, skills, attitudes and values to be thus learned. This implies that ‘content’ in a broader usage is not limited to the information contained in books but also the values, knowledge, skills, attitudes imparted to learners for the survival of the society. In a narrower perspective, Taba<sup>8</sup> describes it as a related body of facts, generalizations, theories or any predetermined arrangement of a particular segment of knowledge or subject matter. The body of knowledge which comprises the learning materials of a course of study is the content, the makeup or what is to be taught in a subject.<sup>9</sup> There is a set duration for the completion of any subject or course of study. Owing to this, there is the need to select the content that will help in realizing the aims, purposes and objectives of education in that area of study<sup>10</sup> the selection of the content must revolve around the values, attitudes and beliefs of a people. Every selected component of content must be taught by the tutor.<sup>11</sup> A selective teaching of content results in students’ lack of relevant skill and attitude that ensures societal growth. Thus, for the content of an area of study to be considered appropriate, it must reflect the ideas of the learners’ society. This means that the content of the art history

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<sup>6</sup> Adentwi, K. I (2000). *Curriculum Development, An Introduction*.32.

<sup>7</sup> Nicholls, A. & Nicholls, S. *Developing a Curriculum: A practical Guide*. London: Allen & Unwin Prah, N.S. (1984). *Procedural Syllabus*. In T. (Eds) *Trends in Language Syllabus Design*. (Singapore: University Press, 1972), 45.

<sup>8</sup> Taba, H. *Curriculum Development: Theory and Practice*. (New York: Harcourt, Brace and World 1962), 57

<sup>9</sup> Phasha, N, Mahlo D & Deis, J.G. (Eds). (2017) *Inclusive Education in African Contexts. A Critical Reader*. Sage Publishers, Rotterdam, Netherlands.

<sup>10</sup> See Adentwi, 2000

<sup>11</sup> Bruner, J. (1996). *The culture of education*. Cambridge, MA: Harvard University Press

component of the G.K.A. subject notwithstanding the relevance of foreign art histories, must incorporate more of the indigenous African art histories which mirror the cultural values and norms in the African societies of the learners.<sup>12</sup>

### **Teaching Syllabus and Its effects on Content Selection**

A syllabus is an account of a course which acts as a guide to teachers and instructors. The Online Etymology Dictionary traces the word to a Greek word “Sittybos” which literally means ‘parchment label’ or ‘table of content’. In Wilkins (1981) words,

syllabuses are "specifications of the content of teaching which have been submitted to some degree of structuring or ordering with the aim of making teaching and learning a more effective process." A syllabus can also be seen as "a plan of what is to be achieved through our teaching and our students' learning"<sup>13</sup>

While its function is "to specify what is to be taught and in what order, Prahū (1984)<sup>14</sup> and Hutchinson & Walters (1987)<sup>15</sup> define syllabus at its simplest level “as a statement of what is to be learnt”. Yalden, (1984)<sup>16</sup> also refers to syllabus as a "summary of the content to which learners will be exposed". Candlin (1987)<sup>17</sup> is of the opinion that syllabuses for teaching should be planned and written by the teachers and students concerned. This explains why he points out that syllabuses are "social constructions, produced interdependently in classrooms by teachers and learners. They are concerned with the specification and planning of what is to be learned, frequently set down in some written form as prescriptions for action by teachers and learners."

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<sup>12</sup> Dunn, R., & Dunn, K. (1992). Teaching elementary students through their individual learning styles: Practical approaches for grades 3–6. Boston, MA: Allyn & Bacon.

<sup>13</sup> Breen, M. Process Syllabus for the Language Classroom. In C.J. Brumfit (Ed), General English Syllabus Design ELT Document, (Oxford: Pergamon Press 1984), 78-79.

<sup>14</sup> Prahū, N.S. Procedural Syllabus. In T. (Eds) Trends in Language Syllabus Design. (Singapore: University Press 1984), 90.

<sup>15</sup> Hutchinson, T. & Waters, A. (1987). English for Specific Purposes: A Learning Centred Approach. CUP, 87

<sup>16</sup> Yalden, J. (1987). Principles of Course Design for Teaching. CUP, 80

<sup>17</sup> Candlin, C.N. (1984). Syllabus Design as a Critical Process. ELT Documents, No. 118, 29-46, London

It is true that when syllabuses are written, the teachers and learners have to be involved in their preparation.<sup>18</sup> This would ensure that the end users would be familiar with their implementation and may even make some relevant suggestions even in what is to be taught and in what form. These consultations would maximize the effectiveness of the syllabus. In Cameroon where syllabuses are planned and prepared by a board or body (GCE Board for instance) or the ministries of basic, secondary and higher education, (the Curriculum Research and Development Division), there should be a way of seeking the views of especially teachers on what is to be included in the syllabus and in what style or form.

When this is done, teachers would be able to voice out the challenges they face in the implementation of the syllabus in the classroom. With the General Knowledge in Art syllabus, this study purports that if the views of tutors of the subject were solicited, the seemingly loopholes in the Art History component would have been identified and rectified. Involving tutors of the subject in the syllabus preparation has several benefits. One of these is that since these tutors fully understand the makeup of the syllabus and were factored in its preparation and planning, it would make it very easy for them to effectively use it in the teaching and learning activities in Cameroon.

### **The Content of the Art History components in the G.K.A. Syllabus**

In the socio-economic development of Africa, the curriculum planners took into account the need for students to study the history of artistic development of selected societies and the role that art played in their development, explaining the reasons why the foreign Art histories were incorporated in the syllabus.<sup>19</sup> This would be an eye opener to Africans regarding the great impact that Visual Arts have on the economic development of several nations and how it has improved the quality of life of many people in most parts of the world. Admittedly, the curriculum planners, for example that of the GCE Board and the ministry in charge of basic, secondary and higher institutions in Cameroon also saw the great and urgent need to help the young people in developing their skills and capabilities

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<sup>18</sup> Amoakohene, S.K. *Teaching and Learning in higher education*. (Kumasi: Seneps Publications, 2006), 40.

<sup>19</sup> Mahlo Phasha, N, D & Deis, J.G. (Eds). (2017) *Inclusive Education in African Contexts*. A Critical Reader. Sense Publishers, Rotterdam, Netherlands.

so that they can contribute significantly to the development, preservation and promotion of African and Cameroon art forms through their education and training.<sup>20</sup>

This knowledge, can be acquired through the study of the indigenous art histories of Cameroon and other African countries with rich artistic heritage. Johnson still supports with the curriculum planners when they admitted that the knowledge about great artists, their techniques, and the methods adopted to preserve art items, their culture, and their tradition which are the main components of Art History can aid in the preservation of art forms and the cultural elements inherent in them. Thus, the foreign art histories and the indigenous Cameroon art histories are all relevant. However, in terms of measure, which one should outweigh the other? The response takes us back to what Nicholls and Nicholls (1978) state with regards to the goals of education and what informs the selection of content for the study of a subject. This selection is aimed finally at ensuring the survival of the values and norms of the society.<sup>21</sup> This underwrites the essence of incorporating more of the indigenous Cameroon art histories as against the foreign art histories that should be used.

Among the ten general aims of the subject, five of them are to be met through the study of Art History. These are:

1. Appreciate art as an integral part of life.
2. Develop pride, confidence and patriotism through appreciation of the students' own art creations.
3. Develop the capacity for creativity through exposure to variety of art activities using traditional and contemporary tools and materials
4. Be visually literate in skills, competencies and in modes of art appreciation and criticism.
5. Be exposed to the philosophical, anthropological and religious values of art

This somehow corresponds to the learning and evaluation outcomes of the arts programmed developed for the Cameroon primary subsystem of education.

The Terminal Learning Outcomes and evaluation criteria are presented in table

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<sup>20</sup> Republic of Cameroon: Law N°98/004 of 14 April 1998; To Lay Down Guidelines for Education in Cameroon.

<sup>21</sup> Republic of Cameroon (2013), Education and Training Sector Strategy Paper (2013-2020).



**Table 1: Terminal Learning Outcomes and Evaluation Criteria.**

<b>Terminal Learning Outcomes</b>	<b>Evaluation Criteria</b>
- Create artistic objects	- Compliance with guidelines and techniques (correct use of geometric shapes and colours)
- Draw imaginative and creative literary works expressing feelings and emotion	- Ability to write imaginatively, creatively expressing original thoughts
- Use voice, body and/or inanimate objects conveying feelings and emotions	- Ability to create and sing a song - Ability to convey feelings and thoughts through music
- Show interest in morality and appropriate life styles	- Synchronization between voice variations and percussion. - Mastery of the stage and respect for the text
	- Ability to act a role freely - Ability to recognize and use appropriate costumes, make-up and hairstyles - Ability to create and execute dance techniques - Decent looks, behaviour, respect, punctuality, cheerful nature, respond positively to corrections etc.

**Source:** Cameroon Primary School Curriculum English Subsystem, Level 1-6, (2020).

### **Methodology**

The case study design under the qualitative research approach was used in this research. This method involves the making of careful inquiry, critical analysis or investigation and examination seeking the facts of a case or an issue etc., with the aim of obtaining reliable facts to help correct, verify, devise, improve and reevaluate policies, decisions, attitudes and knowledge.<sup>22</sup> This method served in investigating the content of the art history component of the General Knowledge in Art subject in some learning institutions in Bamenda town with the view of finding out whether it is foreign biased so as to balance it with the indigenous Cameroon art history to help improve the study of Cameroon historiography so long as art education comes on board.

Moreover, the qualitative research method with its planned research enabled the exploration of the extent and reasons why the Art history component of the G.K.A. subject places much attention on foreign art histories at the expense of the histories of the rich African and Cameroon indigenous arts while assessing its learning outcomes. Also, this

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<sup>22</sup> Kumeckpor, K. B. *Research Methods & Techniques of Social Research*. (Ghana: Son Life Printing Press and Services, 2002), 100.

approach was used to solicit the views of the sampled respondents which are abstract qualities thus making the qualitative research method very suitable for this research.<sup>23</sup> The purposive sampling method was used for selecting the sample for the study from the population of Bamenda town that is, 1, 2 and 3 Municipalities.

Specifically, three (3) General Knowledge in Art teachers and five (5) General Knowledge in Art students in each of the schools, twenty-five (25) members of the General Knowledge in Art syllabus planning committee and GCE Board examiners of the General knowledge in Art subject took part in this study. Out of this number, ten (10) General Knowledge in Art teachers, twenty-five (10) students and ten (10) members of the General Knowledge in Art syllabus planning committee and GCE Board Examiners constituting a total of thirty (30) respondents were selected as the total sample. Non-participant observations, interviews as well as questionnaire were the main instrumentations that were used for soliciting the required data for the study. The data analysis spiral that uses the interpretative philosophical paradigm in analyzing data was employed for analyzing the accrued data for this paper.

The data was carefully analyzed and preliminary interpretations of the organized data were produced. The data was then classified into related themes. Meanings and interpretations were then gleaned from each of the classes by identifying the general patterns they created. The general interpretation of the data obtained for the study was then laid bare. Conclusions and recommendations from the data were made to assist curtail the problem with the content of the art history component of the G.K.A. subject.

### **Results and Discussions**

These are the main findings based on the primary data obtained from the responses received through the questionnaires (structured questionnaires) administered, interviews and observations. The researcher found out that the content of the art history component in the General Knowledge in Art is indeed foreign biased. In terms of percentages, the content of the foreign art histories outweighs the indigenous Cameroon art history as well as the historiography of Cameroon. Twenty-nine respondents out of the thirty respondents sampled from Rosy, Heritage, Mati, Social Insurance, JOFLIMA and Golden Star

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<sup>23</sup> Best, W. J. (1981). *Research in Education*. New York: Prentice Hall Inc. Englewood Cliffs

Academic Nursery and Primary Schools for the study were in consensus that the art history content in the G.K.A. subject is foreign biased. It was revealed from the study that, most lessons in these institutions by teachers claimed that all traditional art works are lesser compared to those of the Western world, given the techniques artists used in producing a work of art in Cameroon in those days, compared with the techniques of Western nations. Moreover, most Cameroonians will go for imported mechanically art pieces than Cameroon traditional home-made works of art. Besides this, the respondents mentioned the time allocations for the teaching of the foreign art histories which took larger part of the contact hours to teach the art history component of the subject. Also, the study revealed that while the foreign art histories are taught in all the three years of the study, Cameroon indigenous art histories that are shallowly represented in the G.K.A. teaching syllabus are taught in only two terms or semesters in the second year as was remarked by an experienced General Knowledge in Art tutors and their students in one of the primary schools. However, four respondents (two members from the Curriculum Research Development Division and two G.K.A. tutors), opined that they do not see the bias in the foreign art histories and the indigenous Cameroon art histories. One G.K.A. tutor affirmed that the foreign art histories are not that much when compared with Cameroon art histories. When they were questioned severally, they could not support their claim with substantial facts.

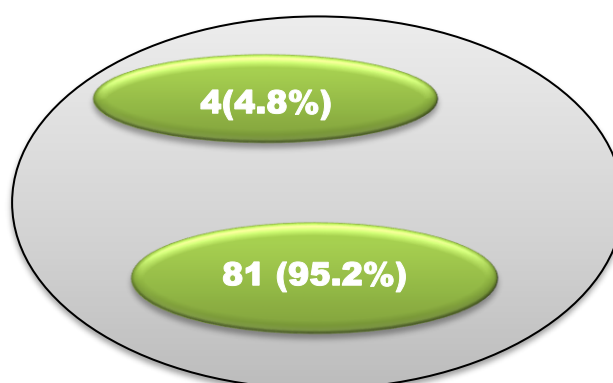


Fig 2: Respondents percentage ratio on the objective of the study

A critical observation of the teaching notes from the various schools given to students/pupils who were in their final years showed that the art history content was largely foreign biased as purported by the teachers of these institutions. This buttressed the analysis of the General knowledge in Art teaching syllabus undertaken where it was

revealed that great emphasis is placed in the teaching of the foreign art histories as against the indigenous Cameroon art histories. It was also revealed that, learners will easily recall such renowned art works like Da Vinci's Monalisa than Afo-A-Kom or Ngonso for instance. This is partly because of the idea propagated since colonial epoque that Cameroon/African arts is primitive. The assessment of the yearly General Knowledge examinations in Art taken by final year student within the framework of the ministries of basic, secondary and higher education test items since 1993 and the GCE Board, clearly shows that they were geared more to the foreign art histories.

It was equally revealed this disparity in the course content emanates from the background training of most members on the G.K.A. syllabus planning committee. This may be true because one's educational background including the geographical location, resources and social atmosphere usually exert a great impact on his/her training, choices and aspirations.<sup>24</sup> However, some of the G.K.A. teachers rather attributed the cause of the foreign biased nature of the art history content of the syllabus to lack of books on African indigenous art history and the abundance of books on the foreign art histories especially the Western art history. This assertion may have a degree of validity because some of the G.K.A. teachers admitted that there is great difficulty in finding books on indigenous art history to teach the shallowly represented topics in the teaching syllabus. This affirms what Kochhar opined that:

The lack of textbooks and other educational resources for the teaching of a particular content in the teaching syllabus adversely affects its delivery by teachers resulting in poor academic performance. The availability of the foreign art histories makes it a potent choice to be taken as far as the study of art history is concerned. This probably was true in the case of the members of the syllabus planning committee of the G.K.A. subject.

The study also revealed that, there is a negative impact on the learning outcomes of learners defeating the general aims for the art history component of the subject which is to assist learners in developing pride, confidence and patriotism through appreciation of the students' own art creations. The study laid to bare that the foreign concept of design especially that from Europe, has largely influenced the artistic creations of the students.

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<sup>24</sup>Chowa, G.A.N., Masa, R. D., Ramos, Y. & Ansong, D. (2013). How Do Student and School Characteristics Influence Youth Academic Performance in Ghana? Washington D.C.: Centre for Social Dvelopment, Washington University, CSD Working Papers No. 13-16 Retrieved 16 June 2016, from <http://csd.wusti.edu>

Most of them employ designs that are floral, geometric, spiral etc. without having any philosophical concepts behind their use. It is basically 'art for art's sake' as most Western arts are characterized.<sup>25</sup> The cultural symbols and ideologies that are uniquely African or Cameroon were rarely used by some of the students. It was even regretting to know that most of the students who used the indigenous African symbols did not understand their philosophical meanings and interpretations. If the indigenous African and Cameroon art histories were intensified in the teaching of the art history component of the G.K.A. subject, this problem would have not surfaced. This can be effectively done by combining some the foreign histories in a single unit thereby giving room for more Cameroon.African art histories to be thought.

### **Conclusion**

This study set out to evaluate the setbacks or difficulties associated with the content of the art history component of the General Knowledge in art and its implication on art history education in Cameroon learning institutions. It is evident from this study that there are setbacks attached with the content of the art history component of the G.K.A. subject since it is foreign biased. The causes of the foreign biased nature of the content are attributed to factors such as the foreign educational background of the developers of the G.K.A. teaching syllabus as well as insufficient availability of books on indigenous/traditional Cameroon arts. The research unveils the consequences of the foreign biased nature of the content of the art history component of the G.K.A. subject as affecting the learning outcomes of Cameroonian pupils and students negatively at all levels, making them appreciate more of foreign cultural values to the detriment of the cultural values of their own indigenous/traditional Cameroonian arts. This paper therefore, suggested ways of intensifying the study of the indigenous/traditional Cameroon art histories.

1. The G.K.A. syllabus planning committee should incorporate more of the indigenous/traditional Cameroon art histories in the content of the art history component of the G.K.A. syllabus in the country.

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<sup>25</sup> Adom, D. *General Knowledge in Art for S.H.S.* (Kumasi: Adom Series Publications, 2011), 89-93.

2. The Ministry of basic, secondary and higher Education and the other educational agencies must task and sponsor Cameroonian art historians and authors to write on the country's indigenous Art histories.

3. The authorities that prepare the G.K.A. syllabus must seek the views of G.K.A. teachers and students who are the end users of the syllabus to help address future lapses with the syllabus.

5. Skilled educationists and curriculum planners who are well versed in the field of indigenous Cameroon art histories and have seen the implementations in the Indigenous Cameroon art society must be on the syllabus planning team for the G.K.A. subject.

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