

Communication, Art, Drama and Education: The Interface

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ABSTRACT

Whereas the advocacy for effective education deepens with some considerable exertion in the direction, effective education, in itself, has become a learning continuum that requires such triangulation that transcends an inter-disciplinary approach. Available relevant literature has severally emphasized the solid effective-education-vitality that is inherent in communication, art and drama, respectively, as aspects of instructional methodology but infrequently underscored their intersection for the purpose effective, or better still, quality education. This is the theoretic task that the paper pursued with the aid of some available empirical evidence in the library. After some critical review, the synergy of communication, art, drama and education was manifest; thus the paper concluded that the judicious use of communication, art, drama and effective education is germane to the development of possibilities not only in children, but also among adult learners.

Keywords: Communication, Art, Drama and Education

INTRODUCTION

This paper does not intend to bring into focus any new thing as might be expected. Rather it is to emphasize, and thus reinforce a good old prevailing situation of intercessions among communication, art, drama and education, and to reawaken its consciousness in our collective development scholarship, especially in the pervasive age of globalization where, art, especially the type that revolves around the media has evolved from its basic visual, literary and performing structuralisms and formalisms to a multidimensional institution driven by a network of mediated platforms that traverse time and space. This will, perhaps, broaden the existing body of knowledge by prompting a review of not only the place of communication, art and drama in effective education but also the recurring yet; unavoidable blend among them. To further sharpen this justification, we should recall our pre-literate society, especially in consonance with aesthetic education. With the aid of aesthetic education at that time, learners were vigorously engaged in a teaching and learning situation that had as its thematic focus the works of art through hands-on inquiry, questioning, writing, and art making. Thus, in the words of the

philosopher, [1], it “requires that learners must break with the taken-for-granted, what some people call the ‘natural attitude,’ and look through the lenses of various ways of knowing, seeing and feeling in a conscious endeavor to impose different orders upon experience” (p. 5). It was not only an important aspect, but also the fundamental basis of the upbringing of the young from childhood through adolescence into manhood or womanhood. Similarly, it is worthy to remember that during that also, initiation ceremonies were merely the manifestations, if not, the exhibition of the quality of the aesthetic education through which the young had passed [2,3,4]. The implication is that the true place of honour or otherwise occupied in adult life in society was strictly determined by the quality of aesthetic education acquired during adolescent. Therefore, it is necessary to examine communication, arts, drama and education in the context of a deeper reflection on the aforementioned philosopher’s assertion and in our own tradition. Accordingly, this paper sets to, on one hand, substantiate the fact that communication, art and drama effectively educate, and then, on the other, establish not only a proposition that they must

have a place, but also construct a kind of place in our educational system. This is, in other words, is the task the paper seeks to accomplish in the discourse on

What is Communication?

Communication as a concept that activates or facilitates the sharing of meanings, ideas, messages, experiences or feelings, etc. through the instrumentality of organic signs and symbols; with perception, encoding, and decoding as another phenomenon of human interactions is, arguably, indispensable in society. It is the medium through which ideas and thoughts are expressed. Communication has been defined by many scholars in various ways. Two out of the time-honoured definitions of communication are apposite for this paper. One was by a communication scholar, Wilbur Schramm [5], who defines communication as "an act of establishing contact between a sender and a receiver, with the help of a message, where the sender and the receiver have some common experience which gives meaning to the messages encoded by the sender and decoded by the receiver" (p. 1). The other was also from a communication scholar, [6] who defines communication as "the process of mutual sharing of information, ideas, thoughts and emotions between a source and a receiver, for mutual understanding and the reduction of uncertainties for appropriate action" (p 7). Drawing on the above definitions, we can construct our operational term for communication as the act of developing meaning among entities, or groups through the use of sufficiently and mutually understood signs, symbols and semiotic conventions. Semiotic, in this sense, should be understood as sign process in form of activity, conduct, or process that involves signs, including the production of meaning, while a sign is anything that communicates a meaning, but is not the sign itself, to the interpreter of the sign. The meaning can be intentional such as a word uttered with a specific meaning, or unintentional, such as a symptom being a sign of a particular medical condition, and can communicate through any of the

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communication, art, drama and education, but first there is the need to resolve some conceptual issues [4].

senses, visual, auditory, tactile, olfactory, or taste [7]. Thus, it becomes amply clear that communication essentially involves two parties as well as a message. Moreover, the two parties must be conversant with the symbols of the message which may be words. At a broad level, communications are of various types, some of which are inter-personal communication (which involves the transaction of information and ideas between two persons); intra-personal communication (that has to do with the ability of a person to communicate within himself, such as when one is hungry and he needs nobody to tell him that. His body simply communicates with his brain and vice versa, thus he knows what he feels); group communication (which involves the transaction of information between a person and a group of people as obtainable in a teacher-student relationship in a classroom) and mass communication (which as the name implies, involves the sending of information from an organization to a heterogeneous audience that in turn sends back information i.e. feedback as can be observed in their audience's behaviour after in appreciation of the information passed to it). Others which are important, particularly in view of the scope of this paper, are non-verbal communication (which explains the processes of conveying a type of information in a form of non-linguistic representations such as haptic and chronemic communications, gestures, body language, facial expressions, eye contact, etc) and verbal communication (which refers to the spoken or written conveyance of a message, and basically depicts human language). However, the elements of communication refer to those vital components that make up a communicative transaction. For communication to be complete, it has to pass through various stages, starting from the source to the feedback stage. These elements, among others, include the

source (that particularly initiates the communication process (this maybe a person or a group of people (in oral communication) or a book (in written communication); the encoder (which is the next stage after the source, and which many people argue that it is the same with the source but this is not always true as an illiterate may have ideas, which he gives the literate to write down. This way, the illiterate is now the source while the literate is the encoder); communication channel (which refers to the person who is interested in communicating, and has to choose the channel for sending the required information, ideas, etc. This information is transmitted to the receiver through certain channels which may be either formal or informal); receiver (which is the person who receives the message or for whom the message is meant for. It is the receiver who tries to understand the message in the best possible manner in achieving the desired objectives); decoder (who in the main is the person who receives the message or symbol from the communicator, and tries to convert the same in such a way that he may extract its meaning in his complete understanding); and feedback (that depicts the process of ensuring that the receiver has received the message and understood it in the same sense as the sender meant it. Also to be noted as indispensable components of the communication process are noise (which is any distortion or deterrence to the effective flow of communication, and this could be due to ambiguous language or faulty machines such as the case if the teacher uses very high sounding words to teach her pupils in primary one or if one is watching the news on a faulty TV receiver set); and, the message (which is the main theme of communication, and

Art embraces a diverse range of (and products of) human activities involving creative imagination to express technical proficiency, beauty, emotional power, or conceptual ideas. It is the synthesis of life, because it involves all facets of human life. Even human life and existence is a work of art. Art is made up of songs, music, oral traditions, drama, sculptures,

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therefore contains what the encoder intends the decoder to know) [8]. Communication is a truly dynamic, continuous, interactive and transactional process of meaning sharing that in practice explores receiver-oriented dimensions in virtually all spheres of human endeavors including education. According to [9], receiver orientated communication is characteristic of techniques and experiences which will enable the target audience to become appraisers of ideas that will change their lives, an environment which will encourage them to seek out the message source, skills which enable them to analyze the content of the message, and opportunities for them to make appropriate responses within the framework of their own goals and those of the community. These skills which are a prerequisite for communication competence, [10] adds, are essentially participatory in the sense that there has to be the active involvement of the mass of the people to whom the communication messages are directed. He maintains that this is because with their involvement, the people assume responsibility for determining and shaping their own destiny. The situation is observable in education as subsector of the economy, because it is also a process which, according to [11], particularly facilitates learning or the acquisition of knowledge, skills, values, morals, beliefs and habits, while all educational methods including teaching, training, storytelling, discussion and directed-research follow receiver-oriented communication trajectory. For instance, though learners can also educate themselves, education frequently takes place under the guidance of educators.

What is Art?

paintings and in fact all other aspects of wisdom amassed by men down the centuries in a social and domestic setting. Generally, for any of the constituents of art to be really artistic, they must have aesthetic values. That is, they must be beautiful to behold, feel, and touch. It must also be creative. Whereas there is no generally agreed definition of what

constitutes art, and ideas have changed over time, an early definition of art holds that it is a method whereby human beings can relieve tension and gratify wishes [12]. He further explains that the artist is the man who uses the world of fantasy (as a child does) in his play. Hence, it can be argued that art is a continuation and substitute for the play of children. The artist in fantasy allows full play of his erotic and ambitious wishes. But unlike the neurotic, he finds a way to come back to the world of reality from his journey to the world of fantasies, and therefore moulds his fantasies into a new kind of reality which others consider justifiable as a valuable reflection of actual life. There are, however, other numerous definitions of art but, operationally, this paper works with the one that comes from the stable of [13] which says that art is the organization and appreciation of otherwise chaotic elements into certain shapes and forms for aesthetic purposes. Three words in this definition are of importance to this paper, and they include organization, elements, and aesthetic. To organize is to put together or arrange elements in the order that go into the making of a thing, using the learnt-up or mastered way of organizing these elements. Now, 'organization' of elements to achieve the shape or form of a thing so desired may be in imitation of a similar thing which is strictly 'speaking not art. Or 'organization' may be to create a new form or shape of a thing, and this is what is called art. In either case, however, 'skill', which is a high standard of doing a thing, backed by the knowledge of how that thing is done is required. 'Elements' comes as an answer to the question - what are they which are organized? These elements are said to be originally in chaotic form, i.e. confused, not arranged/unorganized. Perhaps, a look at a few examples of these elements to see how they are organized to get what is needed will suffice for better understanding [14]. Sounds are organized to produce one type of music or the other, footsteps are organized to give a graceful walking or staggering of a dance which may be described as artistic foot-

walk, and from the organization of colour, or lines or shapes and forms, there is the formation of a picture of one type or another. In addition, blocks of concrete are put together in a particular way to give us a building, while buildings are arranged in a certain order to give us a town of one look or the other, and so on and so forth. With the two words, 'organization' and 'elements' so far, it is clear that it is possible to put things together in a certain way, for instance foot-steps to get a dance, or colours on canvas to get a picture, or pieces of wood to get a chair, while things are organized, for example, words to get a poem or plots to get a novel, and there is the organization of a play, a school, a political party, a coup d'etat, a system of government for various purposes [15]. Clothes and colours are organized for clothing on our bodies in dressing, while most importantly, one even has to organize his way of life. All these have to do with the ability to select and to arrange to achieve some satisfaction. The last of the three words in our operational definition of art and probably the most difficult is the word 'aesthetic' which has been introduced in the preliminary part of this paper. At the surface level, let assume it simply means having an appealing or pleasing or satisfying effect (beautiful), though there will be more explication on it as a keyword. Another word that is noteworthy in the definition is "appreciation". It is difficult to think of organizing elements to get the desired beautiful effect without knowing what to bring in, what to consider, what is lacking or, even, having the spirit to rationally dismantle in order to properly organize to get the desired beautiful effect. Again, one's sense of appreciation of a work is the richer if one has some knowledge or experience of the technical processes involved in doing that work [15]. The implication of all these is for one to think of these qualities like grace, rhythm, and harmony which are components of aesthetics and which, according to [16], the Greek Philosopher, Plato sees as the moral disposition of the soul. However, from the foregoing, it would appear that

there is art in every activity. This is not untrue. There is art in everything man does. From the art of painting to literary art, from the art of organizing a home to the art of government, from the art of fantasy hut building to the art of architecture, from the art of drawing to the art of painting, photography and cinematography and so on and so forth. There is indeed art in communication, art itself, drama and education. But we talk of art in the strict sense and refer to it to mean the three classical branches of visual art (painting, sculpture and architecture). Theatre, dance and other performing arts, as well as literature, music and film and other media such as the interactive media, are included in a broader fold of the arts. Until the 17th century, art referred to any skill or mastery and was not differentiated from craft or sciences. In modern usage after the 17th century, where aesthetic considerations are paramount, the fine arts are separated and distinguished from acquired skills in general, such as the decorative or applied arts. There is also art-in-advertising, also known as commercial art, industrial art, graphic art, photography and cinematography. In modern school curriculum, the subject is better known as cultural and creative arts, which is studied as a product of the synthesis of drama, poetry, music and fine arts including crafts. The concept is that there must be an effective interplay among the various components of art. Its core is activity and its significance is realized in performance and the resultant psychological orientation in the character of the individual [17]. However, it would

Drama (An Overview)

Perhaps the most widely used explanation of drama is that drama is life. Yet others say that drama is as intangible as personality itself. Even Aristotle, according [19] says something about drama. According to him, drama is imitation of human action. But in our context, all these definitions are still lacking. A good definition of drama suitable the assumption of this paper could be got if we look at it etymologically [19]. The word drama

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be useful to stress one difference between art and craft, which is the fact that art is expressed in the creation of a new form or shape while craft is simply the imitation (copying) of a similar thing, but in all, there is the organization of elements to achieve the shape or form of a desired thing. Thus, one approach may be in the imitation of a similar thing and the other approach may be to create a new form or shape of that thing. This second approach, as already noted, is really speaking art. The other side should be explicated is that such works like weaving, leather work, pottery, carving and the like are called craft. The distinguishing feature of a craft is that it must have some functional purpose. The two, it must be noted are intricately interwoven so that it is obtainable to have art in craft and craft in art. For example, if one is given Titian's painting of Venus and Music and he reproduces a copy of it, the person is working merely as a craftsman no matter how beautiful and exactly he reproduces it. On the other hand, if he produces his own version of Venus and Music as popular as, or even less popular than Titian's, he is working as an artist. Again, if one produces a new hand bag design for ladies attending a Women's Annual August Meeting 2021, then certainly he is working as an artist. Therefore, as has been noted, the distinguishing factor in art is creating new ideas of things and this is called design. Now, whether you are doing art or craft, you need skill as already pointed out, and full knowledge of the technical processes involved in the production of art or craft work [18].

comes from the Greek word "Dramenon", which means "to do" or "doing act" or "perform". Therefore, we look at drama as the harnessing of ideas, thoughts, information, emotions, etc., about human life, and creatively packaging them for an audience, at a named place and time, and may be for a named price. This implies that drama essentially must have a performer (actor), an acting area, a message and an audience. Hence drama could also be looked at as a cultural

activity which involves an actor passing a message to an audience.

Drama functions in a variety of ways. One is that it acts as a "watch dog" of the society. Most societal ills are exposed through drama. Drama is also used to bring to people's notice, that which they hitherto may not have known. For instance, a dramatic piece may be staged to enlighten people about the ills of child abuse. Most importantly, drama could be used as a way of relaxation. After a very busy day at work, one feels relaxed after watching a dramatic piece. Drama has been looked down on by many people. Even as they look down on it, their views and concepts of drama vary. While some see drama as a lazy man's avenue of dodging "more serious" work, others see it as the occupation of the "never do wells". Yet, others do not see anything demanding or tasking in drama and thus, wonder why people would go to a university to waste four years of their lives studying theatre arts. (For purpose of this paper; theatre and drama would be treated as the same). This continuous biased disposition towards the theatre and theatre artists no longer comes as a surprise. After all, the ancient philosopher, [20] informs, preached for the abolition of drama in his ideal republic. He reports Plato as saying that drama as well as dramatists corrupts the mind of both the performer and the audience. And so, the prejudice has continued till now, through the medieval era, renaissance, the dark ages, and all other stages the theatre has passed through. At each stage, the rulers had always found one allegation or the other against dramatists, which will warrant their facing one form of persecution or the other. But one thing the rulers failed to realize was the various functions of drama society. The foregoing brings us to the three major functions of drama which are for information, enlightenment and entertainment. Drama is communication. This statement is true when we look at the whole essence of drama. First of all, every drama involves more than one person. The people could be actors or audience. Hence, communication flows

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from actor to actor or actor to audience. Secondly, drama involves the transaction of ideas, illusions, messages and so on between the dramatist and the audience. Drama makes use of all the elements of communication discussed above to pass these messages across. For instance, while the dramatist is the source and encoder, his message becomes the theme or the play text, his channel turns out to be the stage or the acting area. The decoder is the audience who responds or sends feedback by their reaction to the message. Noise can come at any point in time. It could be that the actors are not speaking loud enough or the audience fails to concentrate. In any case, if the message is distorted, then noise has set in. In the educational environment, the communicative ability of drama cannot be over-emphasized. Drama reinforces the theory that says "seeing is believing". Thus, if, for instance, what the teacher says is dramatized or acted out, the students understand better. Little wonder then that during the medieval era, the church authorities realized that the messages in the Bible were not being understood by the believers, and directed the priests to resort to dramatizing some of the passages [21]. This made it possible for the followers to understand the good news better. Equally noteworthy in the direction is that drama is a part of the art. It is that part of art which involves imitating real life experiences to teach a lesson, and just like art, it has to do with the expression of emotions, feelings, ideas and so on. And so drama and art presuppose an audience who should go home after an artistic experience having added more to their wisdom and understanding. The strength of communicating through the theatrical or dramatic methods can be maximized to target audiences by using known media paradigms. For instance, apart from presentation or representation of packaged information on any issue-oriented story or stories on the stage before live audience, interacting directly with the performers, on the live stage or theatre, the same drama or play can be packaged or

repackaged through any of the electronic media, namely audio-visual, through television or aurally, through the audio medium of radio, often regarded as the blind man's theatre of the air, wherein appeals in the message are effected through the mind's eye of the listeners

Explaining Education

Contrary to the views of many who think that education is learning how to read and write, education when simply put means imparting knowledge. It implies the process of sharing knowledge for the development of mankind. According to [9], education as an effective, dynamic instrument for moulding and harnessing the human person, its capabilities, and structuring a better society, has a world-wide recognition. They inform that philosophers from the time of Plato have had intriguing thoughts about education and have dealt with it in the context of wider concerns about knowledge, reality and the good life, and reveals that the man who really made the role of philosophers so much important in the development of education was Plato who they note "distinguished himself as a great pedagogist in his book, *The Republic*". In the assumptions of many scholars [16] education represents an aspect of philosophy, because it not only facilitates thinking and reasoned enquiry than mere acquisition of knowledge, but also leads to a reflection on values instead of mere imposition of values, and creates the requisite intellectual framework for the advancement of knowledge in various fields of learning. It follows that since human beings are the means and end of all development processes, the rate, magnitude and character of the development process in any society are determined by the quality of human beings in terms of the type and quantum of knowledge, skills and experiences they possess in addition to good health and sound moral character [17]. The development of these and other attributes which define the quality of the human capital is essentially the function of education. Highly skilled, well-educated and trained manpower in all fields of human capital is built up through education or

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[7]. The dramatist moulds his fantasies as a wordsmith, and uses his words which are complemented by actions to express what he experiences in his world of fantasy and brings it to the world of reality for the appreciation of a given audience.

training that increases a person's ability to produce more and more valuable goods and services, and thus earn a higher income. Human capital includes people's abilities, knowledge and skills. It is therefore not out of place to regard education as the greatest, mass rewarding and enduring investment in human capital, a desirable catalyst for technological revolution, a means of acquiring experience, knowledge and skills aimed at eliminating shackles of ignorance, thereby enhancing one's development as well as of one's community. It is a continuous and creative process which is aimed for the enrichment and progress of society, by equipping students with spiritual, moral and material knowledge. Education in terms of knowledge, qualities, skills, attitudes and capacities enable individuals to become conscious subjects of their growth and active responsible participants in a systematic process of building new souls. It is the particular training, in respect of pleasure and pain, which leads one to hate and love what he ought to hate and love.

Education is said to be effective when it has the required quality to provide the standard of education that completely addresses the needs, hopes and aspirations of the individual and society, and as well stabilizes the economy of a nation. Such educational standard should as well be able to stem the tide of undesirable political permutation in any given society; open the mind, enrich the head and equip the hand for useful living in the society; empower one to attain heights and make positive exploits, and nevertheless restore the unrealized or lost dignity of man [21]. Thus, effective education implies education which transcends the four walls of the classroom, one which exposes the student firstly to everything in life, both positive

and negative. The second one is that it empowers him with wisdom to choose that which is right not because he is prejudiced into doing it, but because he is convinced that it is right [17]. This way, the student becomes socially, politically as well as culturally relevant in society. Federal Republic of Nigeria, summarizes quality education as the one that will lead to the:

- a. Incultation of national consciousness and national unity;
- b. Incultation of the right type of values and attitudes for the survival of the individual and the Nigerian society,
- c. Training of the mind in the understanding of the world around; and,
- d. Acquisition of appropriate skills and the development of mental, physical and social abilities and competencies as equipment for the individual to live in and contribute to the development of society.

In its book titled *National Policy on Education*, FRN further states that quality education has to be geared towards self realization, better human relationship, individual national efficiency, effective citizenship, national consciousness, national unity, as well as towards social, cultural, economic, political, scientific and technological progress. It also states

Communication, Drama, Art and Education: The Synergy

In real development praxis, communication, art and drama actually inter face for effective education. For instance, art is a certain kind of specialized communication, and indeed all art is communication. In mathematical terms, art is a member of the set of communication. What makes art different and special is that a communication must have value, or better still quality. Thus, often people consider a communication to be art when it has merit, worth or excellence. What is interesting about this way of understanding and analyzing art is the magnitude of predictions and explanations that result. By considering art as an instance in the class of communication, we have an organizing principle that can be used to predict,

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that education in Nigeria is an instrument "par excellence" for effecting national development. The main thrust of these far-reaching provisions set out in the *National policy on education* as it specifically relates to higher education is that the nation's education, especially at the higher level should:

- a. contribute to national development through high relevant man power training;
- b. develop and inculcate proper values for the survival of the individual and society;
- c. develop the intellectual capacity of individuals to understand and appreciate their local and external environment;
- d. acquire both physical and intellectual skills which will enable individuals to be self-reliant and useful members of the society;
- e. promote and encourage scholarships and community service
- f. forge and cement national unity; and,
- g. promote national and international understanding and interaction [7].

The policies as specified posit that education should transform all aspects of the national's life.

measure, enhance or create art. Great majority of communication media, including drama package their messages to achieve effective education. For instance, drama, as we have established, is very necessary in education. It follows that drama should not be considered only as a means for teaching other subjects. Rather it should be used also for integrating the individual into society. Again, drama could be taught as a discipline in itself so that potential talents of future play-writers could be developed. Furthermore, the teacher should be knowledgeable in theatre in order for him to use drama as a topic. His idea in the theatre will also help him to identify potential theatre artists Drama has been identified as that which takes

place "in the classroom" mainly for education purposes, that is, the thing done. It is also something which is shown by one group to another, that is, the thing performed. It is therefore logical to say that theatre grew out of drama. It further follows that education overshadows even theatre since education has been defined by some education scholars [9,10] as the development of the personality, (theatre inclusive). This means that theatre developed out of drama in the school. Communication, art, drama and education are linked by the fact that they, on one side, and education, on the other side, maintain a symbiotic relationship where one nurtures the other. Drama and education are communication-oriented, because the two presuppose an audience, while the three of them involve transaction of information between the encoder (teacher, dramatic artist) and the decoder (students, and audience). Drama and education require a great level of imagination and creativity which culminate in art. It enables the teacher and the artist to produce worthwhile products. With creativity and imagination, the teacher imparts formidable knowledge to the students. Also through imagination and creativity, the artist produces works that are up to an acceptable standard. This is the more real if one recalls that education is not a cramming in of information into the individual, but rather, it is leading out of a person such that the growth of the individual, his self - awareness and confidence, his intellect and his feelings are all vital for his growth and that of others. Hence, education is not a lonely competitive experience, and a concentration upon the individual within the group. Through drama and art, the student is able to compare his experience with others, to learn from them and teach them what he thinks valuable from his own life. This way, the student learns to live as a social man. He would not see life as an abstract philosophy, but as a lively reality. Consequently, education and art are inseparable. If art is life (which goes on till death), and education is a day to day life experience, it goes that one

needs the other to preserve and propagate itself hence a symbiotic type of relationship. In the same vein, drama on its own is an indispensably powerful learning experience. Its unique reliance of thought and feeling makes learning enjoyable, rigorous and relevant to the whole realm of social life from which it draws its model. The teacher thus uses his skill and understanding of drama (and the arts) to assist the student in creating opportunities for himself and others through aspects of the social process. It therefore behooves on the teacher to first of all have knowledge of drama, possess the ability to read his class, to appreciate its needs and know how to satisfy these needs with either drama or other forms of arts. Another linking factor of the coordinates under review is the nature of their functions. The functions of information, enlightenment and entertainment are seen in communication, drama, art and education. Hence, the three are geared towards producing a socially relevant individual as required in aesthetic education. The school (education) forms the springboard for the training of sound individual while communication, art and drama serve as the channel. The school (education) also ensures continuity in this formation of complete individual through drama. The synergy has always been productive of what is generally known in education parlance as aesthetic education. As a factor in effective education, aesthetic education does not aim at producing artists as obtainable in ordinary art education whatsoever but at producing desirable personalities. By engaging the young and the adolescents in cultural and creative activities, they acquire that psychological orientation which these activities engender, including modes of perception and sensations, feelings and moods, their co-ordinations and expressions leading to those far reaching mental experiences. Aesthetic education draws its relevance from art, and therefore covers both natural and artificial sources of aesthetic experience and judgment. It considers what happens in our minds when we

engage with aesthetic objects or environments such as viewing visual art, listening to music, reading poetry, experiencing a play, or exploring nature. The philosophy of art specifically studies how artists imagine, create, and perform works of art, as well as how people use, enjoy, and criticize art. Aesthetics considers why people like some works of art and not others, as well as how art can affect moods or even our beliefs. In any case, we still bear in mind our wider interpretation of art which says that art is in every human activity and the narrower one as a school subject which restricts it to cultural and creative activities including, drawing, painting, weaving, three-dimensional constructions, music, poetry, as well as drama and dancing. The important thing about these activities is to look upon them as affording opportunity for giving the young the best of what is called aesthetic education to produce contributing and well-adjusted members of society. It is a total orientation towards development of society. Thus, in addition to the functionality perspective of the convergence of communication, art, drama and effective education is the fact that they all seek societal change by engendering change in the appreciating audience. [7] notes that change is the

CONCLUSION

This paper therefore recommends that teaching/learning situations that have the actualization of quality education as its preoccupation should not only methodically explore communication, art

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common denominator of the two processes of the media of communication and development, while the major perspectives of development hinge on the index of change, which he notes that the media can only bring about. Thus, only a developed media such as found in art and drama can help bring about the kind of change that development calls for. Art and drama are archetypes of development media because they have the following attributes:

- a. They are appropriately tailored to meet the needs of the members of society, and are suited to the media taste and choice of the audience.
- b. They reflect the socio-cultural political realities of the society, to the extent that society easily identifies with them.
- c. The media develop a strong and effective mechanism for feedback, to guarantee subsequent interactions with audience members. They differ slightly from the equipped media, which make demands for sophisticated media gadgets that are functional, adequate and effective. The equipped media may not necessarily be the developed media, but the developed media need to include all the characteristics of the equipped media to be able to cope with the perspective of development.

and drama as isolated principles but also triangulate the coordinates with other educational principles as effective methodology for the accomplishment of aesthetic education.

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