

# Teaching Handicrafts at the Basic Education Level for Sustainable Community Development

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**Abstract:** *The traditions and values of our society embedded in our arts and crafts are almost going extinct therefore the purpose of this study is to encourage the teaching of handicrafts at the basic education level having observed that this practical subject that involves doing those arts and crafts that our local communities were known for is fast disappearing from our basic schools even though it is evident in the school curriculum. The study highlighted the need for the full implementation of the content of curriculum as it has to do with handicraft (Cultural and Creative Arts) at this level of education. Various teaching methods like dramatization, demonstration, discussion, project method, field trip were seen as viable pedagogical tools for effective teaching of handicrafts. The teacher's personal characteristics were also found to be influential in the teaching and learning of handicrafts. Challenges to this topic like urban infiltration, deforestation, over whelming desire for foreign products, lack of professional fine arts teachers, insufficient funding and many others all emanate from the students, teacher, society and government. It was recommended that students should take delight in doing things that can make them self reliant, while teachers should teach handicrafts practically applying technology where necessary. In the society local handicrafts should be found and used at home, offices and public places, while the government should ensure that more professional fine arts teachers are trained and sent to all schools with adequate provisions made for the effective teaching of handicrafts in primary schools.*

**Keywords:** *Basic education, handicrafts, sustainable community development, teaching.*

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## Introduction

Before the Nigerian civil war and soon after it, there used to be a practical craft time in the elementary schools which was called hand work. It was a period in the school time table when crafts of the school locality were being taught to pupils. Then the children learnt how to make brooms from palm fronds, chairs and beds from bamboo, lamp holders from coconut shells, foot mats and brushes from coconut fibers, curtains, tables and head pads from raffia and a lot of good products like mats, calabash bowls, gourd cups, spoons and many others. These products were used for exhibitions in the school and some were sold for purposes of internally generated revenue. The arts master decided which ones to be sold to buyers who came in by the instruction of the school authority to buy these items from the school for sale in the open markets. Then it was not a difficult thing for elementary school graduates to settle in their local homes and practice these crafts as a means of livelihood. Then also, life in the rural communities was natural and there was no desperation about white collar jobs. What belonged to us has been relegated while necks are stretched for the same things that belong to foreign nations. While it could be said that the entry age of pupils then was older than what it is today, it is expected that they should be taught the basic crafts of their locality as stated in the national policy on

education for continuity and development of the community. To this end, Onyeke (2003) recommended that the weekly handwork activities should be taken seriously with adequate practice and that the situation whereby pupils present finished industrial products or money in place of handwork should be eschewed while local products such as broom, mats, sculptures should be emphasized. Arigbabu (2016) asserts that the school curriculum should be structured in such a way that pupils should be armed with appropriate culture, norms and values of society. He made it clear that the school as a microcosm of the society is expected to ensure cultural transmission from one generation to another. Our local crafts depict our culture and our children must inherit it. Section 1 subsection (5) of the National Policy on Education indicates that one of the bases of Nigeria's philosophy of education is the full integration of the individual into the community (FRN, 2004).

The discussion in this study will be done under the following sub-headings:

- i. Meaning of handicrafts.
- ii. The curriculum content on handicrafts.
- iii. Methods of teaching handicrafts in basic schools.
- iv. The importance of teaching handicrafts and its benefits on communities.
- v. Challenges of teaching handicrafts in basic schools.
- vi. Recommendations for the study.
- vii. Conclusion.

### **Meaning of Handicrafts**

Handicrafts as the name suggests are crafts made with the hands with the help of simple tools. Merriam-Webster's dictionary defines handicrafts as an occupation requiring skill with the hands. It also defines crafts as an occupation or trade requiring manual dexterity while the Longman dictionary adds that it is attained by study, practice or observation. Hence crafts are occupation or skillful works which involve making useful things with the hands using simple tools and learnt through study, practice or observation. UNESCO (1997) talks about handicrafts as products which are produced either completely with hands or with the help of tools. Mechanical tools may be used as long as the direct manual contribution of the artisan remains the most substantial components of the finished products. Handicrafts are made from raw materials and can be produced in unlimited numbers. Such products can be utilitarian, aesthetic, artistic, creative, culturally attached, decorative, functional, traditional, religiously and socially symbolic and significant.

### **The Curriculum Content on Primary School Handicrafts**

The Nigerian Educational Research and Development Council (NERDC) was given the mandate by the Federal Government to develop school curricular for all levels of education in Nigeria. In 2006 NERDC developed a 9-year Basic Education Curriculum which was implemented in 2008, reviewed and restructured in 2012. The 9-year Basic education is made up of 6years Primary education and the first 3years in secondary school. The first 3years is referred to as Lower Basic, the last 3years is the Upper Basic and first 3years in secondary is the Junior Secondary. The reviewed and restructured curriculum identified and grouped related disciplines to make give one subject. For example curricular subjects like Home Economics, Agriculture are brought together to create a new UBE curriculum subject called Pre-vocational studies. The curriculum for cultural and creative arts is developed along three basic themes namely:

- Arts and crafts
- Performing Arts and Entertainment
- Customs and traditions

One of the reasons for the restructuring of the Cultural and Creative Arts Curriculum for Basic Education in Nigeria was the need to infuse emergent issues that are of national and global concern such as gender sensitivity, globalization and entrepreneurship (NERDC, 2012). The content of the curriculum for cultural and creative arts is explicit and handicrafts are the major aspect of it. At each point teachers are encouraged to further enrich the contents with relevant materials and information from their immediate environment, adapting it to the learners' needs and aspirations.

Table 1 shows the curriculum content for arts and crafts in cultural and creative arts for basic education.

**Table 1: Curriculum content for arts and crafts in Cultural and Creative arts Primary 1-6 (lower basic 1-3 and upper basic 1-3)**

Class	Content	Teaching/learning resource
Lower Basic 1	<p>Meaning and types of functional arts: woven and carved items like mats, baskets and other carved objects.</p> <p>(ii) Types of crafts: embroidery, beads, local mats, clay pots, woven cloths.</p>	<p>Pictures real arts, crayons, drawing books,</p>
Lower Basic 2	<p>(i) Drawing basic shapes.</p> <p>(ii) types of craft: paper, fabric, woven craft, kite, fan, aeroplane.</p> <p>(iii) Materials for craft making: paper, fabric, wood, scissors, knife.</p> <p>(iv) Designing and drawing patterns, making patterns using simple shapes.</p>	<p>Paper, glue, fabric scraps, wood, scissors and others.</p> <p>Diagrams of basic shapes, pencils, colour pencils, eraser, drawing books.</p>
Lower Basic 3	<p>(i) Introduction to the environment: things in the environment and care of the environment.</p> <p>(ii) Flowering plants: designing and</p>	<p>Pictures of the environment, trees, grasses, roads, flowers, animals. Diagrams, real flowers, pencils, drawing</p>

	<p>colouring flowering plants.</p> <p>(iii) uses of lines in designs: zigzag, curved, straight and broken lines.</p> <p>(iv) Modeling of objects: pinching method, coiling method.</p>	<p>books, colours</p> <p>Cardboard papers, markers, drawing books, colours, pencils.</p> <p>Plastercine, wooden boards, spatulas, blunt knives, string, water, moulds.</p>
Upper Basic 1	<p>(i) Meaning, origin and uses of arts.</p> <p>(ii) Classification of arts and Nigerian art works.</p> <p>(ii) Drawing of art works.</p> <p>(iii) Elements of design: meaning, list and uses of design.</p> <p>(iv) Principles of design</p> <p>(v) Types of colours: types of colours in our environment, sources of colours and types of textures. (vi) creative use of textures.</p> <p>(vii) Print making: leaf and thumb printing.</p> <p>(viii) Drawing and shading still life.</p> <p>(ix) Modeling: paper mache- meaning, materials and objects produced from paper mache.</p>	<p>Illustration of art works, printed materials, photographs and others.</p> <p>Pencil, note book magic/chalkboards.</p> <p>Poster colour, crayon, leaf, stem, roots of plants, rocks, clay, fabrics, seeds, plastercine.</p> <p>textures of different objects, roots, leaves or back of trees.</p> <p>Papers, leaves, charts, thumb, pictures, pencils, drawing books and others. Paper, pencils, crayon, eraser, illustrative photographs and so on.</p>
Upper Basic 2	<p>(i) Types of drawing</p> <p>(ii) Card making and decoration: types, uses and materials used for making and decorating cards.</p> <p>(iii) Introduction to weaving: meaning,</p>	<p>Different types of cards, sketch books, crayons brushes,, cardboard sheets.</p> <p>Broken bottles, beads, bottons, pencils, cardboards, glue, old</p>

	<p>types. Mat weaving</p> <p>(vi) Mosaics: meaning, materials and production.</p> <p>(vii) Calabash/wood painting and decoration: uses, painting and designing.</p> <p>(viii) Nigerian traditional architecture: meaning, forms, tools/materials</p>	<p>calendar and others.</p> <p>Calabash, knives, chisel, mallet, brushes, colours and so on.</p> <p>Mud, thatch, wood, bamboo, cane, trampoline, knife, grass and so on.</p>
Upper Basic 3	Fabric decoration by tie and dye: meaning, methods, materials.	Cotton fabric (calico), dye stuffs, chemicals, dye bath, ropes, gloves, pegs, wooden sticks, strings and others.

Source: NERDC (2012) 9-Year Basic Education Curriculum

Taking a close look at table 1 which is a sample of the curriculum for Cultural and Creative Art for Lower and Upper Basic levels of education (Primary 1-6), one would appreciate the content and expect a graduate of this program to be intellectually and vocational motivated to be useful to him/herself and be able to contribute meaningfully to his/her community at least at a beginners level. Suffice it to say that the ideas may be lofty and documentations thorough but implementation at the classroom level will determine the outcome of the programme. It is not uncommon to see that most primary schools have no Fine Arts teacher (teachers professionally trained to teach Cultural and Creative Arts). The practice is that the class teachers teach all the subjects meant for their respective classes irrespective of their course of study or area of specialization. As a result of this, the subject Cultural and Creative Arts which houses handicrafts is not taught as stipulated in the curriculum guideline.

### Methods of Teaching Handicrafts at the Basic Education Level

Basic education is a nine (9) year educational program comprising of the early child care education (ECCE), primary and junior secondary education (NERDC, 2012). Each level/ stage has its own peculiarities and as such demands different methods of teaching, though in generic terms basic education is education for little children hence the method of teaching at the ECCE may not be too different from that of the primary school. According to Obasi (2015),

“The methods of teaching creative art in early childhood and primary education are very unique and interesting. It is important to note that the teacher’s role in this stage is pivotal to the development of the child’s creative skills. Just like a gardener provides the fertile ground by making an enriched environment, the teacher is expected to nourish and nurture the children through a methodological process to bring out their creative ingenuity” (p10).

Primary school children can be taught handicrafts using the different methods of teaching that are effective for teaching young children. These methods include play way method,

dramatization, demonstration, discussion, project and field trip methods. The curriculum content for cultural and creative arts (handicrafts) includes:

- i. Drawing
- ii. Paint and colour
- iii. Print
- iv. Clay/ Paper Mache molding
- v. Weaving
- vi. Traditional architecture/Construction
- vii. Fabric decoration

**Teaching drawing, painting and printing:** Play way, demonstration and interactions with the children are methods that can be employed by the teacher in teaching drawing, painting and printing. The play way method as seen by Esomonu (2005) involves incorporating the various learning activities in a subject into play. Osuji (2006) mentions such materials as drawing books, cardboard sheets, clay, plasticine, crayons, paint brushes, colours, felttip pens, pencils and many others as objects of play for children. Using the play way method the teacher allows children to scribble with their pencils, freely colour on their drawing books using their crayons. With a song and dance the pupils could be asked to scribble, draw, print or paint any object they like just for fun. Then at the teacher's beck the children stop scribbling and then learn how to draw lines, shapes and other objects by watching the teacher's demonstrations.

Obasi (2015), advises that the teacher should play a supervisory role to the pupils as they learn different tasks. He/she should help them to identify colours (primary, secondary and tertiary colours) as they draw and colour shapes, still objects, plants, animals, birds, insects, fruits, flowers and all others. The play-way method is pupil centered and it helps pupils to acquire knowledge of art and acquire artistic skills through play having created a workable environment.

The child's work should be promptly assessed to encourage him/her and the assessment must be done with the consideration of fostering the child's self worth. No child's work is meaningless but each one has its uniqueness.

Another method of teaching handicraft is by demonstration. In this method of teaching, the teacher acts as a model to the pupils by carrying out the needed skill to be learnt while the pupils observe him/her. At the end the pupils are asked to mimic the teacher's example by doing exactly what they saw, Esomonu (2005: 143) calls this method the "do-as-I-do" method. Anytime the teacher is presenting a new learning in handicrafts, the demonstration method will be most appropriate. This is necessary to enable the pupils fully grasp what is expected from them as they watch and do as the teacher does at every stage of the teaching and learning process.

The Project method is another teaching method that can be employed in the teaching of handicrafts. In this method the pupils are allowed to plan and execute a task or activity that is of interest to them. For example the teacher may ask the pupils to design and produce something they would present as a birthday or Christmas gift to their mummy, daddy or anybody they love. The project method also works well when pupils have to bring into existence what was not previously available by way of enquiry and problem solving or in response to a newly found knowledge which has to be duplicated. For instance, after demonstrating the making of a boat

with paper mache, the molding of a jug with clay, the production of the Nigeria coat of arms with mosaics or the cane weaving of a hamper for shopping, the teacher may require the pupils to produce similar or bigger ones. This project may be given to individuals or groups of pupils to carry out under the teacher's supervision. Obasi (2015) believes that as they work in groups, they brainstorm, exchange ideas and harness their creative skills. By this the group method can also be employed in the teaching of handicrafts. The group method of teaching requires that the pupils be divided into small working groups for the execution specific class project as directed by the teacher.

**Teaching Clay/Paper Mache molding and weaving:** In teaching Clay/ Paper Mache molding and weaving a combination of demonstration, discussion and project method will be required. The pupils will need to see the teacher handle and fiddle with the instructional materials in order to generate the needed learning experience. As this is going on, there will be some discussions/ interactions between the teacher and pupil(s) and amongst pupils. The discussions create opportunities for exchange of ideas, clarification and better understanding of content.

The field trip or guided tour method is another important method for the teaching of handicrafts. This involves taking the pupils out to the original or natural location where the crafts are being made or where the original picture or object is stationed for them to see and have a real life affiliation and appreciation. Obasi (2015) refers to Okeke (1989) as saying that the field trip method enables pupils to have a direct "on the scene" knowledge of processes, life and reality in normal and functional setting. This method motivates and instills a lasting impression on the minds of the pupils. In teaching architecture/construction, fabric and fabric decoration, the field trip will be ideal. The teacher can take the pupils to the pottery, tie and dye, weaving and printing centres, museums and art galleries in order to help them have a correct artistic impression and stir up their minds for creative work.

Obasi (2015) includes dramatization as a method of teaching arts at the basic education level. Using his words he said,

"The process involves the active participation of the children in the presentation of concepts and ideas. The children are made to take active part in the story line. The stories are usually based on familiar happenings around them. An example can be derived from the animal kingdom tale. An instance can be taken from how the tortoise fell down from the sky and developed a "cracky back shell". When these stories are dramatized, children become interested in the figure, the characteristic of the features; form, shape and texture." (p.11)

### **The Importance of Teaching Handicrafts and its Benefits on the Community**

1. It showcases the culture and tradition of the people. According to Mahgoud & Alsoud (2015), handicrafts are unique expressions of a particular culture or community through local craftsmanship and materials. The culture of the people can be explained practically as the children are taught by way of producing what we use at home, what we wear, the simple tools we use for agriculture and other related occupation. When for instance a child from a fishing community is taught how to make fishing hooks, traps and nets, that child learns more about the culture and tradition of his/her people more than reading it in pages of history and social study books.

2. It enhances the economic life of the community. Crafts are often sold for money and when this happens, needs are met and the economic well being of the people will improve. This will translate into good health, stable social relations and a tranquil society.
3. It preserves the natural environment. The teaching of handicrafts through Cultural and Creative Arts in schools makes room for the use of materials that are ozone layer friendly. Also, the more we introduce the use of natural objects like mats made from tree stems and leaves the more the demand for these raw materials and subsequently there will be the need to plant and replace these trees, grasses and their likes. These plants preserve our environment and make it safe to inhabit.
4. Encourages creativity and skillfulness: Handicrafts give birth to creativity and skillfulness. The ability to get things done with dexterity comes up when one is involved in handicrafts. The teacher gives the guidelines and perhaps makes a master piece for children to follow. As the child begins to do this his/her own many capabilities begin to unfold and the creative ability in that child gets quickened.
5. It inhibits lazy attitudes. Handicrafts require working with the hands with the aid of simple tools to produce objects needed for use at home, work, aesthetics or play. When children are introduced early to work they grow up to love working instead of idling away.
6. It teaches dignity of labour. Dignity of labour implies esteeming hard work or having a high regard for hard work. Teaching handicraft as stipulated in the basic school curriculum for primary schools encourages the child to appreciate and get involve with skills that require working with the hands. When this is achieved, we would have increased the number of responsible citizens while reducing the number of miscreant in our communities. It also goes a long way to affirm that handicrafts equip pupils with skills that could lead them to discover that self employment lends itself to all types of education acquired (Akanbi, 2002).
7. Encourages uniqueness. No two individuals have the same hand as such every craft work produced in a school will have its own distinctive peculiarities. Therefore handicrafts elicit uniqueness. Naturally people love to be unique and children in basic (primary) schools are not different.
8. Handicrafts, unlike white collar jobs are not scarce and do not discriminate, therefore are more dependable and sustaining. Instead of take people away from their locality, handicrafts encourage the people to stay put to utilize available raw materials and subsequently develop the environment for continuous living and upkeep.

### **Challenges of Teaching Handicrafts in Primary Schools**

Challenges of teaching handicrafts in primary schools as it affects the students, teachers, society and government.

**The students' challenges:** Most children do not like working with their hands and when compelled they tend to avoid the process. This poses a challenge to the teaching of handicrafts because learning is optimal when it is intrinsic.

The other challenge is that children are not exposed to traditional and cultural wares, artifacts and aesthetics. This makes it difficult to get them involved in the making of these things since they do not really find them in use. For instance most children have never seen earthen or

clay water pots so it may be difficult asking them to mold one.

Next is the clamor for high skilled professions like law, medicine, and architecture with professional designations these make handicrafts a rear option for learners. Very close to this is another challenge which is the anticipation of white collar jobs. There is a general notion that anyone who goes to school is doing so to get a white collar job. Therefore pupils may not see the reason they should be involved in crafts which sometimes requires working directly with local materials in a non-industrial environment. This hope for white collar jobs or office work after graduation from school does not allow pupils to desire the knowledge of basic local crafts in their environment.

**The teachers' challenges:** Lack of knowledge and skill for handicrafts by the teachers is one big problem in the teaching of this subject at the basic level of education. N.C.E. teachers who teach at this level often have their teaching subjects other than Fine and Applied Arts but never the less, they are required to teach all the subjects for their classes. This often results to teachers preferring to teach other subjects than handicrafts. Cultural and creative art which is the subject that houses handicrafts requires the teachers' knowledge, pedagogical skill and creative ability. Thus, Umeano and Adimora (2010) observed that the teachers themselves need to be creative so that they would encourage and empower students. This lack of skill and knowledge make the teachers to avoid the practical aspect of the subject. At their best they could teach the theories and give notes for examinations but the essence of teaching handicraft would have been murdered.

Another challenge on the part of the teacher is the lack of personal qualities that befit a creative arts or handicrafts teacher. A good handicrafts teacher should possess such qualities or characteristics as:

- Ability to see from the child's perspective
- Patience
- Love to teach little children
- Ability to encourage creativity in children
- Ability to improvise instructional materials
- Good supervisory competency

The interpretation and implementation of the curriculum is being done by the teacher therefore for the effective teaching of handicrafts these must be found in him/her otherwise it will pose serious challenges.

**Societal Challenges:** The society is becoming less traditional and cultural in lifestyles, language and outlook because there is a flare for anything foreign. For instance, children do not know the raw materials for brooms or mats nor do they know how to weave baskets from local materials. Homes, offices and public places are often decorated with foreign objects rather than our local artifacts. Another challenge is that of urbanization. Urbanization refers to the growth of towns and cities and often at the expense of rural areas. Idowu (2013) and Olajoke (2007) confirm that of a large number of people move from the rural areas to the urban centers to search for employment and better living standards. As people migrate they do not take along with them the crafts they practiced in their rural communities rather they go seeking for jobs that are peculiar to their new location. Some would prefer to be bus conductors, gate keepers, cleaners and similar jobs that are easily found in the cities this explains why some teachers who would have helped

out in the teaching of handcraft are alien to it. The society is also responsible for deforestation which is taking away the forest which produces most of the raw materials for handicrafts. This makes it difficult for teachers and pupils to find instructional materials for their lessons. For instance it is not very common to find gourd trees that produce gourd fruits which were used to produce bowls, spoons, drinking cups or objects that could be used for decorations.

**Government's challenges:** The government has the challenge of funding cultural and creative arts in primary schools by training enough teachers such that in all basic education schools only teachers who are specifically trained for this subject will teach it. Funding also include the supply of tools/equipments required by teachers and pupils for the teaching of handicrafts. This subject requires the possession or allocation of one or more classrooms solely to it and this responsibility falls on the federal government. Next to training is the challenge of provision of required learning materials, this is a big challenge for government schools in urban centers. The government also has the responsibility of monitoring and evaluating the extent of implementation of the National Policy on Education as it affects the teaching and learning of handicrafts by experts in this field. Another challenge of government is that of making her citizens appreciate and patronize traditional and indigenous products than those imported from other nations.

### **Recommendations for Effective Teaching/ Learning of Handicrafts at the Basic Education Level**

1. Pupils should appreciate the culture and tradition of their land especially as it concerns handicrafts and should help to preserve the crafts and arts for which the people were known for.
2. Pupils should also be informed that their knowledge and skills in handicrafts could help them to be self employed after school especially when white collar jobs are illusive.
3. Parents should create a longing for our indigenous and cultural products by buying, using and talking about them to their children. They should make indigenous crafts a part of their house hold items so that the children will grow up to appreciate such things. The impression that handicrafts are rurally should not be created.
4. Parents should encourage their children to learn handicrafts so that our local crafts will not go extinct and also to help them gainfully utilize their time.
5. Handicrafts should be found in public places like schools hotels, stadia, conference rooms and other public places of importance. These nostalgic expressions in the form local crafts in and around our environment will create a longing for our age long arts and culture which cannot be substituted for any other.
6. Teachers in primary schools should seek to know how to appropriately teach their class pupils the skills they require for handicrafts at their level.
7. Teachers should learn how to integrate technology into the teaching of handicrafts to meet current trends. Cultural and creative arts are fully dynamic and this should reflect in the quality of materials used and in teaching handicrafts in schools. One will agree that with urbanization and the problem of deforestation a lot of local raw materials usually taken from the forest or big bushes are not easy to come by. To this effect children can be taught how to

use available materials as substitutes. For example the children can be taught how to use synthetic ropes for the making of bags, mats, table pads and others.

8. Teachers should collaborate with the authorities concerned and organize handicrafts exhibition in their schools from time to time.
9. Members of the society should learn to deemphasize foreign crafts at the expense of the local ones.
10. Artisans who migrate to urban centers should move with their trades and professions so that they can continue with their handwork instead of going to seek for odd jobs.
11. Deforestation should not be allowed to exterminate traditional trees and plants from which materials are taken for the production of local crafts, rather these trees should be replanted for posterity.
12. The government should fund the teaching of handicrafts by training and employing adequate number of teachers who are professionally trained for the teaching of handicrafts in all the schools.
13. Government should engage local artisans /alternative teachers in order to fill in the gap for the lack of competent handicraft teacher, local artisans can be hired to teach the children and if properly arranged the teachers. This is to ensure that no gap is created and no loss is incurred as far as the teaching and learning of handicraft is concerned.
14. The ministry of education should put in place machinery for the monitoring and evaluation of the implementation of the curriculum as it has to do with the teaching and learning of handicrafts.
15. The government should also device more ways of making her citizens appreciate our locally produced crafts.

### **Summary**

Teaching handicrafts is as important as any other lesson in the curriculum and if conscientiously taught the pupils stand to benefit as they would have learnt a creative skill in addition to other intellectual skills. Different pedagogical skills ranging from dramatization, demonstration, discussion, project method and field trips, can be employed to effectively teach handicrafts. The teacher's personal disposition and qualities are vital to the effective teaching of this subject. The need for the teaching/learning of handicrafts in primary schools abound, the challenges and how to overcome them involve the students, teacher, society and government. There is the need for the full implementation of the content of curriculum as it has to do with handicraft (Cultural and Creative Arts) in order to achieve our national goals one of which is the acquisition of appropriate skills and the development of mental, physical, social abilities and competencies as equipment for the individual to live in and contribute to the development of the society (FRN, 2004).

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