

TEXTILE MENTORSHIP AND TEXTILE EDUCATIONAL SYSTEM: A DISCOURSE.

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Abstract

The main objective of this paper was to investigate the role of textile mentorship in the textile educational system with implications for entrepreneurial skill development. It is observed that mentorship, just like education, played a very important role in developing textile art skills. Moreover, this paper tries to showcase the value of mentorship in teaching and learning textiles in the four walls of a classroom. Education is the art of learning, the acquisition of knowledge, skills, beliefs, and values of a given system, place, state, and country. On the other hand, mentorship is the art of being guided, advising, helping, and showing the process to derive a unique, rightful destination or end. Mentorship skills are almost just like educational mentorship, whereby they stimulate individual thoughts, emotions, beliefs, interest, passion, and ideas through the utilisation of the senses of the three domains of learning (cognitive—acquiring knowledge by the use of reasoning; psychomotor—bodily movement triggered by mental activities; and affective domain—emotional expression and feelings). It is instructive to know that education and mentorship skills go together in exploring textile expertise skills in the fashion world of today. Textile designers have become alert and are desperately searching for the best designs. Transformation in the textile industry is enhanced by mentorship. The study therefore highlights the interdependency of textiles mentorship and the textile educational system in fostering human growth, needs, and ever-desirous numerous wants in our developing society. The study therefore recommended that textiles should be allowed to be taught and explored and practiced both at home with individuals through mentorship. Mentorship should be incorporated into schools curricula where professional teachers are utilised in instructional dwelling. The government should, at intervals, put up exhibitions and workshops to encourage textile practitioners through mentoring. The government should employ professional textile teachers to impact the students with essential skills and knowledge through effective and adequate mentorship, among other things.

Keywords: Textile, Mentorship, educational system.

Introduction

Nigeria is blessed with an abundance of natural resources. However, full exploitation of these God-given resources is yet to be tapped. Moreover, the ability to tap these resources could be attributed to the level of technological know-how in the textile world. This may also be due to a lack of creativity, exploration of imaginative skills, and inability to step out of the

box. Any system that is resistant to change is heading to extinction. Therefore, changes in this context also include periodic evaluation of the performance and growth of the system. A living system is such that it is constantly updated with changes. Udosen (2019) opines that textile changes practically often, depending on the styles invoked.

The Concept of Textiles

Kukoyi (2013) maintained that textile is the basis for evaluation and appreciation of fabric property. Textile, as an aspect of applied art, can be seen as beauty in its intrinsic property of the human eye and brain. Hence, it lies in the eye of the beholder. Today, textiles are broad and applicable to every home, office, automobile, and almost every aspect of human endeavour. Omuaru(2018)opines that textile as the use of clothing by man predates modernity. He went on to say that creation records reveal that clothing began as a result of man's disobedience to his creator. The first type of clothing material was the leaves that covered the private parts of the Biblical first couple, Adam and Eve.Peters (2020) suggested that textiles are that aspect of art that employs design patterns and constructs fibres for the production of fabrics of all sorts, either for body adornment or home applications. It basically consists of two major undertakings, which include the design and weaving of fabrics. Akpan (2020) is of the opinion that the field of textiles is broad and flexible and cannot be avoided, whereby running into the complete affairs in a country. Cyil Egwere (2019) observed that the term textile originally referred to woven fabrics; it is now applied to everything manufactured from fibres, filaments, or yarns, natural or man-made, and obtained by interlacing. Examples of these are threads, cords, ropes, braids, lace, embroidery, nets, fabrics, and cloths made by weaving, knitting, crocheting, felting, laminating, bonding, and tufting.

Also, textile is described as an act of fabric production and decorations. Moreover, Kukoyi (2013) affirmed that there were fibres from which fabrics are made. Also, textiles can be described as two-dimensional art. Textile involves wrappers, designing on paper, portfolios, tie-dye, batik, tufting, printing, appliqué, and so many others. Omuaru (2018) suggests that there are various functions of clothing that individuals need to know, such as for coverage, protection, beautification, art for art's sake, textile design as a work of art, cultural expression, costumes, and puppetry. Austin (2021) opines that textile designers are responsible for conceptualising designs, sketching ideas, selecting fabrics, creating patterns, and overseeing the production process. Udoh (2022) observes that the problem in this part of the world, Nigeria is inclusive, is that fashion design is usually neglected as a career while being seen as just an ordinary skill. Peters (2017) is of the opinion that textile designers create unique and dynamic outfits that are invoked at a particular time and season. James (2022) asserts that textile designers go for trends; they create styles and concepts to undo the trending style or reigning fashion. According to Stone (2000), fashion designers stay on a higher frequency and on a dynamic level. They make the fashion stories sound more appealing and reliable.They change the latest fashion in town within an hour, only to resurface with another.

The Concept of Fashion Designer

According to James (2022), a textile designer is defined as someone who creates original and innovative clothing designs, accessories, and other fashion-related products.

Fashion designers are responsible for conceptualising, designing, and developing clothing lines that reflect current trends, personal artistic vision, and market demands. Carter (2019) opines that fashion designers play a crucial role in the fashion industry by setting new trends, influencing consumer preferences, and shaping the way people dress. It could also be asked,

Who is a textile designer?

Textile designers are those who create two-dimensional designs that can be used, often as a repeat design, in the production of knitted, woven, and printed fabrics or textile products (Obot, 2022). James (2018) maintains that a designer is responsible for the creation and development of the design or pattern, which is knitted, woven, tie-dyed, and printed onto fabric. A textile designer who happened to work in a textile industrial location is streamlined to work in a specialist context within the textile industry. There are three major fields, which are as follows: interior, fabrics, and printed.

In interior design, it includes upholstery, fabrics, soft furnishings, and carpets. In fabrics, it is completely textile for clothing and accessories, whether woven, knitted, dyed, or printed. In printing, it includes paper-based products. Adam (2020) is of the opinion that textile designers may work in associated industry functions, designing wrappers, wallpapers, and packaging. How is it? Most textile designers are self-employed, while others work as part of a design team.

The Different Fashion Fields

The fashion fields are enormous, exciting, and necessary for the growth and the expansion of the fashion world. These are as follows: fashion designer, fashion illustrator, fashion stylist, pattern maker, textile designer, fashion merchandiser, and fashion entrepreneur. All these speciality areas require mentorship.

The Concept of Mentorship

According to Austin (2021), mentorship is the art of advising and helping inexperienced persons. However, for one to be distinguished in any area of human endeavour, one must be mentored by a professional in his or her area of specialisation. Virtually all experts had undergone such apprenticeship skills development either formally by undergoing a course of study or by observation, depending on the skills one seeks to acquire. Mentoring stimulates innate potentialities to manifest in an individual for greater utilisation in society. Also, most great stars in the world today are the products of mentoring in the 21st century.

It is worthwhile to divide mentoring into two levels: formal and informal mentoring. Formal mentoring is widely accessed in formal educational institutions like schools, colleges, and universities. Here, the beneficiaries are exposed to a curriculum already prepared for the impartation of systematic knowledge depending on the intelligence quotients of the learners, while the educators are themselves professionals. How-be-it, the duration of the course is usually spelt out, tests and examinations are given, and the students passed out with grades (Obot, 2022). In the informal mentoring, these categories of learning are the ones that are facilitated by their idols. Once they can easily go in and express their

desires to be like them. These are done in areas that require skills either by roadside mechanics, textile specialists for making traditional attire, shoes, handbags, caps, and decorative pieces that are in demand. Udoh (2018) opines that musical instruments such as trumpets, flutes, drums, and keyboards are unique instruments to behold and excel in. Also, others include dancing steps, drama, and event management. Mentorship is one of the most important factors in life that distinguishes a man from other groups. Ekong (2018) views that to mentor means to educate, teach, control, oversee, and watch over a man or life unto a right and perfect direction. Williams (2021) suggests that education could be seen as one of the principal outcomes of man's rationality. Austin (2021) is of the opinion that education is seen as a veritable tool for the building up of individuals who desire to be knowledgeable and intelligent. This set of human beings will be capable of sustaining themselves, establishing themselves to a meaningful level in life, and even the society they live in will benefit immensely from their great wealth of knowledge and skills acquired. Education, which is almost the same as mentorship, is an instrument of value and importance; otherwise, it must be pursued. Obot (2022) sees education as the most powerful weapon that can be used to control and, at the same time, change the world we live in. Williams (2021) views that education is essential for everybody, and it is the level of education that helps people earn respect and recognition. Howbeit, Akpan (2023) suggests that it is an indispensable part of societal life for one to acquire sound education in which he will use it both personally and socially in this great society. Education plays a rudimentary role in the society that we belong to, whereby we cannot imagine a life without it. However, it is a determinant element for the modern civilisation concerning human society. Udoh (2018) is of the opinion that education has many benefits that have a positive impact on our lives, whereby an educated person is an asset for himself, society, and the country he belongs to.

Mentorship and Educational System

Textile education is an academic degree program that provides students with wider knowledge and skills acquisition to pursue dynamic fields of creative works of assorted types. While mentorship is completely just directing, showing, and teaching without the school system. Obot (2022) explains that this kind of program is done by individuals or organisations to aid and enlighten the local dwellers.

Art serves many functions and has many values to society; it is a universal language and a means of communication through illustrations. Moreover, it is intricately tied to man's cultural and technological advancement. As a vocation, it provides a means of livelihood and career opportunities. Art, according to Banjoko (2000), develops our creativity by engaging the three domains of learning, such as the cognitive domain (acquiring knowledge by use of reasoning), the psychomotor domain (bodily movement triggered by mental activity), and the affective domain (emotional expression and feelings). Howbeit, art, as a name given to all creative and skilled activities, is broadly divided into two parts. They are visual art and non-visual art.

1. Visual Art: This refers to the aspect of art whose products are able to be seen or noticed and it is divided into (a) Fine Art (b) Applied/ Industrial Art.

a) Fine Art

The Fine Art are traditionally oriented arts that their function is confined to the area of aesthetic appreciation only and they have no other functional application.

b) Applied/Industrial Art

Applied and industrial arts include ceramics, textiles, furniture design, graphics, industrial design, interior design and photography.

Applied arts as so called because their function goes beyond aesthetic, they have functional application in all aspects of human life.

2. Non-visual Arts: Non-visual Arts are those whose products cannot be seen with the naked eyes, they are mainly for entertainment and recreation. Non-visual art can be divided into the following; (a) performing art (b) literary art.

Performing art includes dance, drama, music and comedy.

Literary art involves all forms of folkore, journalism literature, poetry and writings.

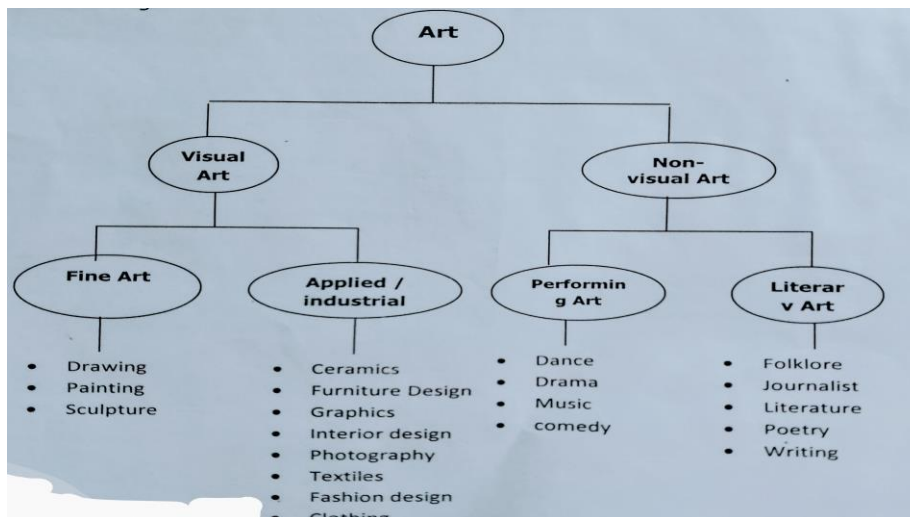


Figure 1: Organogramme of Arts Development.

The Concept of Art

According to Bob (2020), art is a means of self-expression and the ability to actualise the inner feeling. Ekwere (2019) views art as an expression of human conception made manifest by skilful use of medium; James (2018) earlier explains that art is self-expression, and for this self-expression to be really artistic, it must create pleasing forms that satisfy the senses of beauty. Kukoyi (2013), in her opinion, maintained that art is a vast and diverse field of human endeavour. It exists in the realm of practice as subjects and profession while it also exists as a manner of dexterity of performance. For instance, there is the art of oratory, while there is also the art of carving. The author went on to explain that subjects in the area of humanities are also labelled as arts. Hence, there are different and sometimes conflicting opinions resulting from the search for knowledge about art. Art can also be described as a self-expression of man in his cultural and natural environment through the use of some materials, skills, and techniques (methods) to produce various works of utility, beautification,

aesthetics, and self-expression. Egonwa (2019) regarded art as the stimulation of experience in form and images that it is the result of the manipulative skill applied by man, usually a gifted person, to express an idea in a chosen medium. It may be put to any use, but its sole purpose is to give a rewarding emotional experience.

Banjoko (2017) outlined sets of definitions for arts that include self-expression of inner feelings and the act of making skilful use of materials to produce things. Visual and non-visual presentations of things, universal language of expression. Also, art is the skilful manipulation of tools and materials to create a pleasing sensation or object of aesthetic value to the eye of the beholder. Art serves functions and has many values to the society. It is a universal language and a means of communication through illustrations. Moreover, it is intricately tied to man's cultural and technological advancement. As a vocation, it provides means of livelihood and career opportunities. Art develops our creativity by engaging the three domains of learning, which are the cognitive domain (acquiring knowledge by use of reasoning), the psychomotor domain (bodily movement triggered by mental activity), and the affective domain (emotional expression and feelings). (Kukoyi 2013). Matthew (2019) sees art as a powerful language; the language of art has its own vocabulary, which is made up of words; rather, it is made up of lines, colours, shapes, forms, space, and textures. Eyefoki (2020) suggests that art as a medium of expression should be beautiful. He went further to say that no artwork is completely ugly, but there must be a certain percentage of fineness in it, despite the appearance. Mbelu (2005) says that art to a layman is just drawing; to an artist, it is a medium of expression that has the power to both represent reality and express it. Art can be used to express ideas, feelings, objects, or states of affairs. Awake Magazine (2015) looks at art and came out with crucial terms as determining factors: skill and creative imagination.

Artist and Textile Mentorship

According to Jones (2018), an artist is one who professes and practices art. He is one who is skilled at imaginative arts, who dreams and brings it to pass through his mind's eye. Akpan (2020) sees an artist as one who sits to imagine, plan, draw, and carve out any piece of artwork until it comes to actualisation whereby a human being sees it as a unique, beautiful artwork. Therefore, an artist is a textile mentor. This can be seen on his or her influence on students academic performances. Academic performance involves a statement of the result that a learner acquires at the end of a program, course, or end of learning. Austin (2021) points out that "performance" is seen as a simultaneous process involving a number of factors. For example, the effort in guiding and assisting students works. This is also the role of a mentor. Therefore, the standard of academic performance that the learner must achieve will show the sequential order in the correct result of knowledge, skills, and attitudes. Ogunranti (2020) states that performance is a statement of action that the learner will be able to acquire at the end of the period of learning. Ogunranti explains that academic performance Mentorship or results can be seen at the end of the course or program. It is the condition under which an academic performance is carried out in the learning mentorship situation that determines the range of problems and prospects the learner must be judged upon.

Education mentorship constitutes, therefore, a major engine of sustainable human development, as well as the fulcrum around which every other activity revolves (Daily Champion 2000). Section 18 of the 1999 constitution emphasises the urgency of government at all levels to eradicate illiteracy and ensure equal and adequate educational opportunities for the citizens (males and females) of this country. Basic education is aimed at equipping individuals with such knowledge, skills, and attitudes that will enable them, through proper mentorship, to:

1. Live meaning and fulfilling lives
2. Contribute to the development of the society
3. Derive maximum social, economics and cultural benefits from the society
4. Discharge their civic obligation competently (Williams 2020)

Mentorship and Student's Attitude Toward the Study of Textile Design

In assigning the behaviour of students towards the study of textiles as a course, there are factors that hinder and instigate their attitudes. Ituh (2000) opines that one's attitude can affect another's attitude toward a thing and learning. He further states that some students do badly in mathematics because of the fear brought to them from older students that mathematics is a very difficult subject. Students attitudes appear to be one of the crucial factors contributing to their performance in integrated textile design. Protest (2019) remarks that students tend to show a positive attitude towards learning activities with ample motivational orientation towards their interest and objective. Williams (2022) discovers that a learner's attitude is expressed in the way he or she feels and thinks, hates and likes, or shows concern. Furthermore, learner attitudes are perhaps more important than the actual amount of time spent on subject matter. Therefore, students are mentored casually. The student's negative attitude is very likely to result in poor academic performance. The student's attitudes are controlled by such variables as the teacher's readiness to answer questions, attend to the academic needs of the students, and certain motivational factors like a constant success in class tests and examinations.

The student's academic performance improves when they are properly mentored and motivated. Maslow (2000) views that a person having inner nature is constantly unfolding and growing, even if this growth is not easily visible to others. Emeji (2019) ascertains that to create a work of art means that the child has already deliberately been mentored with earlier experience. This means that art is a mentored creativity, and creativity comes from experience and knowledge. In other words, every child's mentored activity is experience, creative, and cognitive. Williams (2022) opines that students' attitudes towards education differ depending on intrinsic and extrinsic factors that influence their subject choices. Intrinsic factors include ability, aptitude, values, and interest, while the extrinsic factors include parents, teachers, high salary, societal influence, and peer groups. All these help to determine the attitude of students toward the study of textile design. Students who are mentored and motivated intrinsically believe in their abilities to order their own fate, while those influenced by the extrinsic factors believe that their fate is determined by outside forces. The influence of the factors could be positive or negative on the behaviour of the

students. Bloom (2018) is of the opinion that attitudes from school may be part of an even larger system; academics are part of a general self-concept, and that the success or failure experienced by most students may have a significant bearing on their overall self-concept and mental health throughout life. These elements make mentorship even more crucial for success attainment. Ebong (2020) refers to the school environment as the school setting and the conditions that create an atmosphere for learning, influencing educational processes. These include student relationships, school building, facilities and equipment, school organisation, and curricular as well as extra-curricular facilities. There is a possibility of absence or inadequate presence of the above items. Their absence or inadequate attitudes could generate negative attitudes in students. Bob (2022), in defining school environment, states that it is a composite of buildings, curriculum, and persons theory; the neglect of any of the components is likely to weaken the whole system. It could therefore be stated that where buildings and other facilities in the school are not provided sufficiently, it might tend to generate attitude in the members of the environment who are supposed to be in direct contact with the facilities. Development and substance of motor skills depend to a great extent on the students exposure to and also the use of facilities within the school environment.

The extent to which the presence or lack of facilities could generate attitudes that manifest in students' academic performance, either socially or academically, has been expressed (Williams 2022). He went further to say that schools needed more facilities and equipment through which the set of educational goals and objectives could be achieved, but that where these facilities were provided and there were no qualified mentorship teachers to combine the variable effectively, students' attitudes would become negative. In order to suit the purpose, then everything would reflect on the student's academic performance. Ebong (2020) observes that deprivation, which is caused by environmental conditions such as lack of schools, facilities, and equipment, triggers a crisis in the learner's life and deprives him or her of the opportunity of success in the academic sphere. The kind of attitude a child brings to the classroom-learning situation is very important. According to Bloom (2018), an attitude is a mental state of readiness organised through mentored experience, exerting direction or dynamic influence upon an individual's response to all objects and situations with which it is related. How is it, according to the existentialist philosophers, that the home and parents are the best mentors of a child? Williams (2020) states that it is at home a child begins to acquire self-concepts. Ignorance and the socio-economic status of most families make it impossible for parents to provide learning situations that are conducive to effective learning for their wards. In some homes, where research is being carried out, there is no picture on the walls and no television. This site contributes immensely to students negative attitudes and poor academic performances. Bloom (2018) views that home is the major source of influence on the students choice of subject and attitude towards the subject. Therefore, mentorship, both at school and at home, is a very essential element in enhancing students success.

Mentorship In Fashion and Design: A Guide Mentees





Summary

This paper focuses on textiles Mentorship and educational system. With implications on attitudes towards the study of textile design and their academic performances, among universities students in Akwa Ibom State. Notably, after a comprehensive review of related literature, the findings reveals that student performances were closely related to adequate and proper Mentorship. Textile Educational System was discovered to be greatly influenced by textile Mentorship which enhanced positive attitudes. Moreover, Mentorship as showing, advising, teaching and directing practical textiles learning both formal and informal educational system affects and influence students performances and skills acquisition thereby upgrading students attitude academically, physically, emotionally and socially. However, in both formal and informal teaching, mentorship leads to effective entrepreneurial skills development and academic attitude upliftment through physical comporment, emotional stability and above all, social balance.

Conclusions

This paper shows clearly that there is a significant relationship between textile Mentorship and textile educational system. This means that entrepreneurship skills if well handle promote, encourage, provide and maintain students development. Mentorship also have the power to create in student the right attitude, skills development and creativity in textile industry.

Recommendations

The problem identified has been highlighted. It is important to note that stakeholders in education have complimentary Mentorship role to play in helping students to develop positive attitude towards the subject-matter. In an attempt to proffer solutions to the problems of textile Mentorship and textile educational system, the following recommendations are made.

1. The government at all level should provide enough instructional materials (teaching aids), raw materials, yarns, fibers, dyed, printing ink, to the students. This will go a long way in providing a conducive and interesting classroom atmosphere thereby, increasing the students' love towards the courses. Government should also employ more trained textile design teacher mentors who would be able to change and Increase students ' love for the course through effective teaching methods.
2. Teachers of textile design in schools should be encouraged and motivated to be students mentors because teachers ' attitude toward students can also affect students attitude towards learning the subject (course).
3. Students should be properly and adequately mentored to eliminate negative attitude towards learning of textile courses. This would assist them to have employment in textile industries.

4. The main thrust of government policy should be to promote textile Mentorship on fashion as to generate foreign exchange, develop, promotes fashion based rural enterprises, generate employment, accelerate rural- urban integration and cultural exchange.

5. Institutions should embark on a massive and aggressive publicity campaign both in print, electronic media on the potential and significance of textile industry in our national development.

6. Government on regular basis should organized training , workshops and seminar for all society agencies including custom and immigration for the purpose of reorientation in the discharge of their duties so as to eliminate inconveniences faced by visitors entering the country for Arts exhibitions and promote textile Mentorship.

Contribution to Knowledge

To the students and society:

1. Mentorship equips students with clearer understanding of their field, exposing them to real world applications.
2. It encourages one-on-one interaction to ensure that students are not passive learners but active participants in educational journey.
3. Mentors often become role models, influencing students professional ethics and attitudes.
4. The mentor-mentee relationship turn out to be a corner stone in developing skills, confidence and well prepared graduates equipped to excel in their chosen careers and contribute positively to society.
5. Mentorship cultivates adaptability and resilience, traits crucial in today's rapidly changing world.

In the Educational System:

6. A mentor acts as a guide and a supporter, challenging and encouraging the mentee to reach their full potential, which is foremost importance in the Educational System.
7. Mentors offer invaluable insights into many career options, helping students navigate the complex decision -making process.
8. Mentorship and mentee approach enhance the learning experience and prepare students for future challenges and opportunities.
9. Integrating Mentorship in education give students access to wealth of knowledge and skills which are imperative for their overall development.

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