



## Revamping the NCE Theatre Curriculum for Entrepreneurship and National Development

**Ogunkoya Ninilola Jennifer**  
Department Of Theatre Arts  
Federal College of Education,  
FCE Zaria.

### **Abstract**

*As man intensifies effort towards development defined as enhancement of his standard of living, and growth for prosperity, not much seriousness is given to school curriculum in Nigeria. Development stagnation in economic terms and social infrastructures of any nation renders such a nation non-prosperous, and poor. A country is classified as developed when its quality of education translates into contributing to the political, and socio-economic development, and prosperity of its teeming population. As such, the curriculum is expected to be a learning outcome to include the totality of information: culture, knowledge, understanding, attitudes, values, skills, competencies, or behaviours a learner should master upon the successful completion of the education curriculum. This paper, therefore, advocates for the reassessment of the theatre curriculum. Hence, this paper draws its theoretical strength from the "Progressive Theory", and Thomas Cochran's Cultural Theory of Entrepreneurship as its framework. The research method used is the qualitative method, which is also called the "analytical method". It concludes that performing arts education remains significant if the nation is to attain sustainable development and prosperity. This paper's recommendations provide suggestions for political; and socio-economic prosperity in Nigeria.*

**Keywords:** National-Prosperity, Revamping, Self-Reliance, Theatre-Curriculum.

### **Introduction**

The purpose of education in every nation must be to equip the learners with cognitive, cultural, social, and physical skills necessary for a promising career; refines their personality, and enables them to meet the demanding dynamics of life. The Nigerian National Policy on Education (7), puts it more succinctly when it says, "education is the acquisition of appropriate skills, abilities, and competencies both mentally, and physically as equipment for individuals to live, and contribute to the development of the society". Education gives people the skills they need to help themselves out of poverty or in other words, into

prosperity. It teaches us how one can live life better, relationships, and manner of living in a society, and in the world at the global level.

Hence, the curriculum must be a structured series of learning experiences intended for the education of the learners and must guide the learners, and the teaching must be a standards-based sequence of planned experiences where students practice, and achieve proficiency in content, and applied learning skills towards solving life challenges through the degree, certificate, diploma or any other forms of academic awards after completion of the course. Curriculum implementation is important in tertiary schools for the graduates' self-reliance, creates jobs, and be empowered them without them waiting for the government to provide white-collar jobs upon graduation. According to Right (2017), "curriculum contents should be seen as an educational instrument for nation building-its nature and quality of programmes a nation offers goes a long way in determining the achievement of its nation". According to Davidson (2019), about 200,000 graduates are produced each year and only 25% are absorbed, leaving 75% in a perpetual labour market without any hope of gainful employment. He added that even the 25% that were lucky to be employed are mostly underemployed. This may be partly due to the curricula of the tertiary institutions of learning, which emphasized training for white-collar jobs. Davidson (11), puts it more succinctly when he says:

Africa graduates 11 million young people from schools, and universities each year, and only creates 3 million jobs annually. It takes the average high school or university graduate in Africa up to six years to find their first job. For the jobs that do exist, there is a gap between the skills employers are seeking, and those young people possess.

Over decades in Nigeria, the NCCE (National Commission For Colleges of Education) Theatre Arts Education academic curriculum has not done enough in equipping its teaming learners in theatre arts practice on how best to become self-employed upon graduation, given the enormous entrepreneurial opportunities in theatre performance education. Most Theatre Arts Departments in Nigerian Colleges of Education teachers emphasize much on theories, like all cognovits in their literary creation, and this is what the students go away with from their endeavours expended on the three years course, rendering the students to what the Brazilian educator, Freire (1979), called, Banking System of Education. It was, therefore against this background that the National Universities Commission (NUC) considered the introduction of entrepreneurship education into the University Education Curriculum, which in turn was replicated in the Colleges of Education Curriculum in 2020 (Revised Edition, 2021). The importance of this is to encourage graduates to create jobs, instead of searching for non-existing jobs. This paper aims at examining the concept of entrepreneurship education in the theatre arts academic curriculum, in NCE Education, as a tool for reducing the unemployment rate and enhancing self-reliance and economic sustainability in Nigeria.

This paper calls for restructuring the theatre academic curriculum which is the vision of the post-modern 21st century if Nigeria must attain Entrepreneurship and national development. Also, this paper emphasizes the need for the theatre to remain relevant in an age of information communication technology; her contributions to national development. It stresses the fact that a nation develops concerning its achievement in education.

### **Theoretical Considerations**

Since there are various schools of thought bothering on curriculum as a concept spanning from progressive, perennial traditional, and nationalist, this paper will adopt Dewey's (1979), Progressive Theory, and Cochran's (1965), Cultural Theory of Entrepreneurship. This is due to the boom of science and technological developments which characterized the 21<sup>st</sup> Century Post-Modern Era. During the late 19<sup>th</sup> century the progressive theory became prominent through John Dewey. As peculiar with every movement in the evolution of human society, the theory emerged as a reaction to the alleged narrowness and formalism of traditional education. Consequently, progressive education attracted oppositional views and criticism from several critics. John Dewey is often seen as the proponent of learning by doing – rather than learning by passively receiving. He believed that each child was active, inquisitive and wanted to explore. He believed that children need to interact with other people, and work both alone and cooperatively with their peers and adults. Dewey is interested in the freedom and independence of man, which to him, brings about creativity, innovation, and productivity, rather than a business administrator.

Similarly, Cochran's (1965), Cultural Theory of Entrepreneurship proposed that entrepreneurs are influenced by their attitudes toward their occupation, the expectations of groups facilitating new ventures, as well as the difficulty level of the operational requirements of the career. Cultural values influence the entrepreneurial behaviours in a society, such as a propensity takes risks, or to pursue innovations that deviate from the norm. Cochran (2017), argues that both attitudes of potential entrepreneurs and the expectations of investors are "culturally determined".

Lounsbury, and Glynn (2021), view entrepreneurship as an attitude, and a way of thinking and learning. It is a state of mind, an artefact, an insightful and innovative mentality rather than business administration. It is a way of perceiving and exploring opportunity wherever it may be found. Needless to say that theatre, music, songs etc bring forth economic and social development. The two theories highlight the potential of Theatre Arts; theatre, music, dance, culture, talents and creativity-in meaningfully engaging Nigerians, especially the youth. These theories submit, that the Theatre Arts Education Curriculum must provide a veritable means of providing job security for the Nigerian youth.

The adaptability of these two theories is relevant to this research; because they both argued that courses in the Theatre Arts can transmute the people's culture into a commodity (cultural commodification)-needed for economic prosperity. The process of packaging culture for marketability is referred to as 'cultural

commodification. According to Kiyari (3-4), one must consider these cultural products and practices produced in the Theatre arts industry through “content” and “medium” as a way of materialization and mediation of content. In other words, the products and practices require a certain type of medium (music, theatre and dance) for their production, distribution and consumption. Theatre arts offer both content and medium for ways within which music, theatre and dance can be synchronized.

### **Conceptual Clarifications**

Every scholarly work must serve its readers with the meanings of significant terms deployed in the work. It is with this understanding that the following definitions are offered:

**Revamping-** Curriculum revamping is a means of re-appraising and re-evaluating both the learners and the teachers, the contents of the curriculum bearing in mind the society in which they live, usually assist both the learners and society to obtain a good education. Curriculum revamping emphasizes that education contents and contexts should constantly be re-assessed and appraised to enable society to achieve its needs and aspirations and meet future challenges.

**Theatre Curriculum-** Tracy (2009), submitted when she says that, ‘theatre curriculum refers to the document that carefully outlined and explained how the elements of theatre can be deployed to solving educational problems. Theatre Curriculum is an expected learning outcome that defines the totality of information, knowledge, understanding, attitudes, values, skills, competencies or behaviours a learner should master upon successful education on the usefulness of the recourses of the theatre.

**Entrepreneurship-** Entrepreneurship is the act of being an entrepreneur. (Shane, 2003). According to Shane, the word ‘entrepreneur’ can be taken to mean an individual who undertakes innovations, finance and business acumen to transform innovations into economic goods and the result of one’s effort in entrepreneurship may be the creation of a new organization or revitalizing an existing organization in response to a perceived opportunity.

**National Development-** The process of political, economic and social growth that embraces a whole nation is termed national development. This process is best achieved through development planning, which is described as a country’s collection of strategies mapped out by its government. Willy (2020), views that “a state of maturity which characterizes a nation-state is termed national development. This maturity results from the interplay of modern political, economic and social forces and processes which transform diverse people, shaping a common geographical area, from acceptance and allegiance to and participation in a transitional policy, to the acceptance and creation of and participation in a modern nation-state.

### **Nature of Theatre Arts Academic Curriculum In Nigeria Federal Colleges of Education**

Theatre Arts is an expression of the people reflecting the society, the environment, and aspects of their culture, including the folklore and the pragmatic nature of the people. The Arts in traditional culture-music, dance, drama, and fine and applied arts are usually integrated and are often performed and presented together at the appropriate occasion, including festivals, thus promoting the cultural heritage. The Theatre Arts curriculum aims at developing students' acquisition of cultural repertoire, aesthetic perception, aesthetic talents, creativity, and expression. It is designed to stimulate interest, and enquires into the theoretical, and practical areas, particularly as they affect the teaching of the arts in school. The arts are significant tools for developing, articulating, and inculcating the right attitudes, cultural understanding, national unity and the advancement of society.

The introduction of Theatre Arts Education/courses in the curriculum of Theatre Arts in Colleges of Education in Nigeria, mounted over decades ago, for example, Federal College of Education Kastina Ala-1981, Agbor Delta State College of Education-Delta State-1992, Alvan Ikoku College of Education-1997, Adeniran Ogunsanya College of Education-1999, Federal College of Education, Zaria-2014 etc, have had their curriculum reviewed several times. At the dawn of 2019, Theatre Arts Curriculum in Colleges of Education emphasise the 17 courses below: *Topics in Theatre History, Acting and Speech Training, Principles of Directing, Introduction to Drama and Theatre, Introduction to Theatre Management and Administration, Theatre Methodology, Fundamentals of Music and Dance, Introduction to Technical Theatre, Theatre Workshop, Children's Theatre/Drama in Education, Introduction to Playwriting, Community Theatre, Studies in Dramatic Literature, Nigerian Drama in English, Theatre Research Method, Directing Theories, and Studies in Film Making.*

There are, also courses from both the social sciences and humanities considered relevant to the theatre arts study, such as Introduction to Mass Communication, Media and Information Literacy, General English, Introduction to Computer Studies, Introduction to Library Studies, Science and Technology in Society, Basics General Mathematics etc.

From the aforementioned theatre arts courses in the Nigerian Colleges of Education Curriculum, teachers emphasize much on theories, like all cognovits in their literary creation, and this is what the students go away with from their endeavours expended on the three years course in Colleges of Education, rendering the students to what the Brazilian educator, Freire Freire (1979: 25), called, the banking system of education. Freire, analysis of the teacher-student relationship at any level, inside or outside the Nigerian classroom, reveals its fundamentally narrative character. This relationship involves a narrating subject -the teacher, and a recipient objects-the pupils. The contents whether values or empirical dimensions of reality tend in the process of being narrated to become lifeless and petrified. Education, thus becomes an act of depositing, in which the students are the depositories, and the teacher is the depositor.

Instead of communicating, the teacher issues communiqués and makes deposits that the students patiently received, memorized, and repeat. This is the “banking” concept of education. Corroborating Freire (1979), and Nyerere (1967), called for self-reliance education.

According to Nyerere (1967:247), “education for self-reliance must set people free to encourage the citizens to rely upon their development, towards realizing their full potential”. Education should serve the masses; they must also realize, and recognize themselves as being part of society. Gabriel (2010), sees self-reliance “as an autonomy of decision-making, and full mobilization of a society sown resources”. It, also means self-confidence, reliance primarily on one’s resources, human, and natural, and the capacity for autonomous goal-setting. It excludes dependency on outside influence and power that can be converted into prosperity. Nyerere (239), calls for a thorough re-assessment of the school curriculum when he says:

We cannot integrate the pupils, and students into the future society simply by theoretical teaching, however, well-designed it is. The content of the curriculum itself, and the organization of the schools. The object of the teaching must be the provision of knowledge, skills, and attitudes, which will serve the student when he or she lives, and works in a developing and changing socialist state; it must not be aimed at possessing a university degree.

Adhering to Nyerere’s 1967 plea, Theatre Entrepreneurship (2020 Revised Edition), was for the first time introduced by the Commission of Colleges of Education (NCCE) in 2020 to the Nigeria Colleges of Education run Theatre Arts courses. Entrepreneurship education is an important tool for shaping the entrepreneurship behaviour of learners before graduation from the course. With the coming of Entrepreneurship into the Theatre Arts, graduate students in this noble profession will know that their lives do not only depend on the labour market but that they can become the employer of labourers by establishing their theatre organization, depending on their area of specialization in the theatre upon graduation from the college.

### **Entrepreneurship Education**

Entrepreneurship education in the educational system is one of the most effective ways of promoting entrepreneurship. Entrepreneurship is a process which begins by discovering opportunities and results in offering new goods and services and creating jobs, and prosperity in society; it is in fact, the creation of a valuable thing from nothing. Kautonen et al. (2015), Rauch and Hulsink, (2014), opine that entrepreneurship education fosters entrepreneurial intentions, and thus entrepreneurial activity.

Entrepreneurship courses make the participants perceive entrepreneurial activity to be more feasible and/or more desirable (Athayde, 2009; Souitaris et

al., 2007). Entrepreneurship education is believed to raise interest in entrepreneurial careers by transferring basic entrepreneurial knowledge and motivation (Huber et al., 2014; Peterman and Kennedy, 2003; Sánchez, 2013), by shaping critical aspects of an individual's occupational self-concept (Armstrong and Crombie, 2000), and by boosting post-school entrepreneurial learning (Cunha and Heckman, 2007; Huber et al., 2014). Students in entrepreneurial study learn how to convert a new idea or thought into a new product. Entrepreneurship education is seen as a way by which students are enhanced and equipped with enough skills and ideas that can be used to make things happen. This helps students to increase their attributes, knowledge and capabilities to set up a business venture. With entrepreneurship education in place, College of Education graduates can acquire some entrepreneurial traits which can influence graduate entrepreneurship behaviour.

According to Rae (2000), aspects of learning as a part of entrepreneurship learning include self-confidence and self-efficacy, personal values, and motivation, goal setting, and success achievement, skills, and knowledge, learning through social relationships, and the ability to learn by doing. In the same vein, Gibb defines the learning outcomes at three levels: opportunity identification, problem-solving, and self-confidence (Gibb, 2002).

The College of Education plays a major role in the area of developing and training students in the entrepreneurial career path. Adelaja (2019), stated that "the teaching environment in the Colleges of Education is most influential for the College of Education students in their perceptions for entrepreneurial career development, and they are most likely to venture into their businesses. Entrepreneurship education has a great value and positive effect on both individuals and the economy in general. These values, therefore help individuals to create their businesses, acquisition of skills, train, and development. An average Nigerian student has a job-seeking mindset and it is expected that entrepreneurship education would change the mindset of the students towards job creation. Arvanite, (2019), stated that entrepreneurship education must be a tool for stimulating and also challenging students to become creative and also develop innovative ideas which therefore brings about the setting up and sustaining of a business and other investment opportunities with the right status

### **The Nexus between Theatre Arts, Entrepreneurship Education, and Nation Building .**

Participation in theatre-related courses or theatre activities stimulates creative abilities, allowing the participants to develop inner resources which help in enriching mental judgments about the world's peoples, and cultures. Moreover, involvement in the practical aspect of the theatre demands responsible commitment as one works towards a creative goal, in the process one develops qualities that promote maturity, teamwork, cooperation, and independence, which often leads to entrepreneurship and the creation of wealth.

Since time immemorial, the theatre has had a symbiotic relationship with society in the sense that theatre mirrors society, continuously passing commentary on society by correcting the ills of society, educating, and informing the people. Apart from the pedagogical, and creative instinct theatre inculcates in man, it is, also fundamentally a collaborative effort. Ogunkoya (12), captures today's teaching and learning classroom methods, and when she submits this:

The growing democracy of the late 19<sup>th</sup> to 21<sup>st</sup> centuries has helped to produce new elements between teaching and learning in the classroom. This infiltration has transformed and finally alters the traditional Nigerian culture and practices of the traditional "chalkboard and talk" method of teaching, which has become the boring legacy of education-hindering the objectives of effective learning. Teaching and learning have become involuntary activities for learners and to make the process more effective and effective the theatre has released its wealth of recourses into the hands of the people who were once enveloped by the traditional methods of learning and teaching. It is in this context that the relevance of theatre education has gained importance through significant studies worldwide.

Implicitly, the theatre comprises directors, actors, stage managers, technical crews etc. All of this personnel are constantly at work to give birth to a cherished production since theatrical activities are geared towards providing better social and individual development. Thus, the theatre is the only discipline that combines all other art forms to achieve its goal. Being the hub of participatory spectacle, the theatre, through its artistic expressions like songs, music, dance, mime, drama, costume, makeup, and the like delivers a total theatre experience. More so, the technical aspect of the theatre is enough to create jobs for crew members that are up and doing in their areas of specialization. The arts of the theatre in school prepare the students for professional jobs, especially in today's world that is being driven by digital technology, and daily shaping the world into a smaller global space. In the same vein, Ebohon (2019), states:

We have make-up artists, set designers, lighting men or designers, stage designers, costume designers, etc and these are properly practised by the artists as students graduate from society to become self-employed. Well equipped to create jobs for themselves and society at large.

Ebohon (2019), is saying that a well-trained with a theatre arts education can turn out a professional in any of the following: a lighting designer, an electrician working in the areas of repairing electrical gadgets, and wiring houses, as well as training others in these days of entrepreneurship education. Also, a costume designer or fashion creator or garment maker, set, and stage designer or furniture maker, interior decoration expert; script-writer and



creative writer etc. Today, modern or contemporary periods have indeed made issues very simple, as a fast continuous search for new technology brings innovations. This may be the reason the theatre curriculum needs regular restructuring, and reengineering for employment, and self-productivity.

The incursion of new media technology has changed theatre productions entirely. The new technology, made possible by the advancement in technology has opened doors for the integration of film, video, cinema, entertainment performance, show business, carnival performance, the management and organization of theatrical events, stand-up comedy, marketing of theatre products, fund-raising, publicity, etc. What the Twenty-First Century Nigeria Colleges of Education Graduates should be expecting is the application of the acquired knowledge, and skills in their immediate environment in consonance with globalization.

For the NCE Graduates to remain relevant in an age of information communication technology, and 'star branded' entertainment performance, there is the need for tailoring the curriculum towards preparing students for an all-round theatre practice; that should ultimately enable them in turn teach the basics, and fundamentals of the theatre to the awaiting primary and post-primary schools in the country, become self-employed if he/she decides not to further his education in the university for advance knowledge in the theatre. The curriculum should include fundamentals teaching in video film, radio production, theatre management, costuming, make-up, and so on; not as elective but as compulsory course units.

Theatre educators must teach what is in vogue, and prepare students for today, and for tomorrow which will not be the same. Theatre educators see to it that the curriculum covers the process of expanding capitalism, post-modernism, and post-industrialization vis-a-vis the computer age. If the theatre curriculum lacks global content and other subsystems, it therefore, places its products in a plummet. The video film medium in Nigeria has become very engaging: the academics, film critics, producers and consumers. Its commercial success is derived from the advancement in media technology and the consequent emergence of borderless global communities. Haynes, & Onookome (1998), describes video films as "dramatic features shot on video, and marketed on cassettes and sometimes also exhibited publicly with video projectors or television monitors". The video film has become, for every country, a veritable tool for marketing its national agenda to its people, and the rest of the world. This is because its medium reaches the privacy of individuals in nations, a feat that was thought impossible previously. Video films act as a very potent socialization medium that shapes ideas, styles, attitudes, and cultures of nations; it is a giant mirror that reflects the values and ideals of a given society. The Financial Times of New York coined this commercial industry, 'Nollywood'. The industry is said to have generated well over N55 billion, providing jobs for more than 30,000 Nigerians, and is now being rated as the third most lucrative film industry in the world after Hollywood and Bollywood. Ayakoroma (2014).

This is a way of Ayakoroma informing the teaming NCE graduates in Theatre Arts that, there is a film industry in Nigeria which is Nollywood, and that it holds enormous prospects for them. Another lucrative aspect of the theatre that needs entrance into the curricula is “costuming”. Clothes imbue individuals with distinct personalities and in the process, send out signals to others about how they wish to be evaluated. Actors’ costumes (both on stage and in the film) amongst others function as non-verbal means of communication, transmitting meanings about the social situation of the characters and the locale of the play/film. Nigerian videos most especially, have been accorded national and international recognition and have become vehicles for the propagation of national cultural ideas. Nigerian film stars have also become adopted role models for the teaming youth across cultural boundaries, as well as ambassadors to both national and transnational corporate organizations. It is expected that the NCE graduates should storm society armed with this knowledge.

Often time when the business of the theatre is mentioned, “theatre management” as an aspect comes to the front. Students should be taught the foundation of theatre management. In there, they would see the need for event management and artists’ management. In the context of an integrated management perspective, students must know the history and aesthetic of theatre art, the functionality of production organization, the collaborative process, decision-making, organizational direction, motivation, organization design, human resources, financial management, development, marketing and technology. Crimmon, (18) sees management “as an organizational function, like sales, marketing or finance”. The theatre curriculum must be developed to accommodate the training of the students to write a sponsorship proposal, handle the packaging, audience sourcing, crowd control, theatrical venue and relevant publicity necessary for a successful production. Above all, there should be enough provision of specialized manpower, not only in theory but practical at least. This approach should help the NCE Theatre Arts graduates who may wish to establish independently, go about it with ease, working in their studios, be it radio or film studio management. Similarly, those who may wish to gain employment should negotiate their way with ease into the video-film industry.

Once the craving for entrepreneurship and national development becomes the philosophy of the theatre arts curriculum practice, then this stride will help in constantly shaping, and developing the curriculum for effective entrepreneurship, development for self-sustainability, rather for academic exercise that is channeled towards just to pass and get their Cumulative Grade Points Average swell up. This will, also create a socio-economic impact on their future lives. Also, the theatre curriculum, if heeded to will impact positively on the students, to include an industrial attachment of theatre/drama students to specialize in areas, and fields of endeavour for adequate manpower training, and capacity building. A. Fedinald (personal communication, November 10, 2021) concludes that:

True prosperity and national development are attained  
when all people have the opportunity to thrive. Prosperity is

underpinned by an inclusive society, with a strong social contract that protects the fundamental liberties and security of every individual. In a prosperous society, people live in peace, free from the threat of violence, oppression, and crime. Everyone's inherent dignity is respected, and freedom of speech, worship, and assembly are protected. Governing institutions act with integrity, are accountable to citizens; and are subject to the rule of law. Stable families and supportive communities instil the values that shape the culture and build the bonds of trust needed for society to flourish. Prosperity is driven by an open economy that harnesses ideas and talent to create sustainable pathways out of poverty.

True national development and prosperity entail much more than wealth: it reaches beyond the financial into the political, the judicial, and the well-being, and character of a nation; it is about creating an environment where a person can reach their full potential.

### **Conclusion**

Conclusively, this paper has attempted to take an objective look at restructuring the Theatre Arts Curriculum, and how this can yield self-employment, entrepreneurship, and finally, development in the Nigerian economy. Moreso, the paper established that Theatre Arts Education has common aims at developing the personality of the individual that stimulates his abilities to know, control, imagine, create, and execute ideas that are inborn to better a lot of the individual. Also, the position of this paper is that the education sector in Nigeria should invest in theatre arts education to curb national unemployment, youth restiveness, poverty and no-prosperity in the land. Ultimately, the Nigerian community will then be better equipped to relate economically, politically, socially and technologically with the world's nations. Thus, when this becomes a new dawn in Nigeria, Nigerians will redirect their energies from the various social malaise that have come to characterize the country negatively.

Theatres Act, theatres may be either public or private, and they prepare, organize and carry out public performances of dramatic, musical and theatrical productions, puppetry and other stage productions (hereinafter referred to as: 'the performing arts'). Theatre Arts education and training in the Colleges of Education in Nigeria has recognized that many of its graduates aspire to self-employment within the performing arts sector. Over the past years or so, most courses with a substantial focus on practice (as opposed to academic study and research) have begun to examine ways in which they can better prepare students for the world of work and the life-world of the self-employed artist, vis-à-vis the growing recognition of the value of the creative industries to Nigeria's economic growth and prosperity.

Theatre and the performing arts potentially have much to offer, and effective education can contribute to the continued success of Nigerian creative industries. Performing arts could and should be at the forefront of entrepreneurship – as the skills of imaginative and creative thinking, teamwork, innovation, role play and presentation are central to this area – so we should promulgate these skills to others working in entrepreneurship. Entrepreneurship allows for knowledge to be developed through practice and encourages students to apply their skills and understanding to real-world problems and challenges. It offers an opportunity to bring different kinds of meaning into their learning, connecting students' values and aspirations with the societies, cultures and economies within which they have to operate. In this sense, entrepreneurship education does indeed seem to offer innovative ways in which we can make theatre work.

### **Recommendations**

The Nigeria curricular content, from primary education to the university has gone through several reformations. Similarly, the country's educationists have researched on innovations that should develop a nation, and ensures sustainable development. These efforts are far short of the required standard the Nigerian nation needs. Technological and digital development can only be achieved through a well-planned curriculum. It is for this reason that the following recommendations are made to reposition the Theatre Arts Curriculum.

1. It is recommended that the educational programmes be refined, and modified to take into account the current trends in technological development for the growth of theatre arts education
2. There is a need to overhaul curriculum content today to address contemporary issues in our society, and more importantly, appropriate strategies for implementation need to be adopted
3. Curriculum content must address, and emphasise hand-work, and encourage creativity, and ingenuity towards curing economic depression in the economy. Cases of ethnoreligious crisis, drug- abuse, kidnapping, unemployment, ritual money making, armed robbery, rape, brain-drain etc in the country will be drastically reduced in the society.
4. To operate in a world that changes with time, theatre arts education will need to focus more on the practical nature of the theatre arts course and de-emphasize less on theory. This will ensure a reasonable percentage of Nigerian graduates will not have to be waiting for the government's jobs. The curriculum will have to include new job skills, especially in this computer technology era;
5. Science, and technology should be a watchword for education curriculum planners, and all the agencies of curriculum innovation for Nigeria to compete effectively with America, Japan and other technologically developed nations of the world.

### Works Cited

- Adelaja, Hanna. (2019). *An Entrepreneurial-Directed Approach to Entrepreneurship Education in Colleges of Education in Nigeria*. Ibadan: University Press.
- Ayakoroma, Baclays. (2014). *Trends in Nollywood: A Study of Selected Genres*. Kraft Books Ltd, Ibadan.
- Armstrong, Petersson. & Crombie, Gerald. (2000). Compromises in Adolescents' Occupational Aspirations and Expectations from Grades 8 to 10. *Journal of Vocational Behavior* 5.1: 82-98.
- Arvanite, Fibson. (2019). *Challenging Students' Creativity Through Entrepreneurship Education Intentions*. South Africa: University Press.
- Athayde, Raymond. (2009). Measuring Enterprise Potential in Young People's Entrepreneurship. *Multidisciplinary Journal of Humanities* 3.2: 481-500.
- Cochran, Terrisson. (1965). The Entrepreneur in Economic Change. *Explorations in Economic History*. 3.1: 25-38.
- Cunha, Franklin & Heckman, Jese. (2007). The Technology of Skill Formation". *American Economic Review*. 9.2: 31-47.
- Davidson, Henry. (2019). *African Graduates and the Malady of Employments*. Lagos: Ikeja Press.
- Dewey, Japherson. (1938). *Experience and Education*. New York: Macmillan.
- Ebohon Young. (2019). *Latent Entrepreneurship, Graduate Students and Self-Employment in Nigeria*. Enugu: Bright Way Pub.
- Freire, Paulo. (1970). *Pedagogy of the Oppressed*. New York: Seabury Press.
- Gabriel, Micheal. (2010). *Education for Self-Reliance and National Development*. Buguma; Hanging Gardens Publishers.
- Gibb, Anold. (2005). *The Future of Entrepreneurship Education: Determining the Basis for Coherent Policy and Practice*. Finland Hameenlinna: University of Tampere, Research Centre for Vocational and Professional Education.
- Huber, Lindersay, Sloof, Raymond. & Van Praag, Meway. (2014). The Effect of Early Entrepreneurship Education: Evidence from a Field Experiment. *European Economic Review*. 3.7: 76-97.
- Haynes, James. & Onookome, Fred. (1998). Evolving Popular Media: Nigerian Video Films. *Research in African Literatures* 2.9: 106-128.
- Kautonen, Tracy, Van Gelderen, Medal, & Fink, Morif. (2015). Robustness of the Theory of Planned Behavior in Predicting Entrepreneurial Intentions and Actions. *Entrepreneurship Theory and Practice* 3.3: 655-674.
- Kiyan, Cyprian. (2015). *Cultural Products and Practices in Carnival*. London: The Guilford Press.
- Lounsbury, Gerald. (2021). *Structuring Entrepreneurship Attitude for Social Business*. Oxford University Press, New York.
- Crimmon, Misrel. (2009). "What is Management". 7 November. <[http://businessmanagement.suite101.com/article.cfm/what\\_is\\_management\\_](http://businessmanagement.suite101.com/article.cfm/what_is_management) National Commission of Colleges of Education Curriculum (2021 Reversed Edition). Lagos: NERDC Press.
- National Policy on Education. (2004)*. Federal Republic of Nigeria. (Revised). Lagos: NERDC Press.
- Nyerere, Julius. (1967). Education for Self-Reliance. Retrieved from [http://www.swaraj.org/shikshantar/resources\\_nyerere.html](http://www.swaraj.org/shikshantar/resources_nyerere.html).

- Ogunkoya, Jennifer. (2011). "Re-positioning drama and theatre in education for educational development in Nigeria". Being a paper presented at University of Nigeria Nsukka. International Conference of the Faculties of Social Sciences and Education. Theme: Nigeria at 50: Issues, Challenges and Agenda for 2020 and Beyond. From 20 – 23 June.
- Peterman, Nedy. & Kennedy, Joshua. (2003). Enterprise Education: Influencing Students' Perceptions of Entrepreneurship. *Entrepreneurship Theory & Practice*. 2.8: 129-144.
- Rae, Donald. (2000). Understanding Entrepreneurial Learning: A Question of How? *International Journal of Entrepreneurial Behaviour and Research*. 6.10: 45-59.
- Rauch, Andrew. & Hulsink, Wellington. (2014). Putting Entrepreneurship Education Where the Intention to Act Lies: An Investigation into the Impact of Entrepreneurship Education on Entrepreneurial Behavior. *Academy of Management Learning & Education. Canada Journal*. 4.7: 11-20.
- Right, Ceeway. (2017). *Standardizing 21<sup>st</sup> Century Curriculum Entrepreneurship Education and Training*. Jos. Lambert Press.
- Sánchez, Jane. (2013). The Impact of an Entrepreneurship Education Program on Entrepreneurial Competencies and Intention. *Journal of Small Business Management* 5.3: 447-465.
- Shane, Sandy. (2003). *General Theory of Entrepreneurship: The Individual-Opportunity*. Finland: Nexus Press.
- Souitaris, Vesvolud, Zerbinati, Sandy, & Al-Laham, Ariyal. (2007). Do Entrepreneurship Programmes Raise Entrepreneurial Intention of Science and Engineering Students? The Effect of Learning, Inspiration and Resources". *Journal of Business Venturing* 2.4: 566-591.
- Tracy, Benial. (2009). *Re-designing the programme of Nigeria universities to foster entrepreneur and entrepreneurial process: A Paper Delivered at the Faculty of Education, University of Nigeria, Nsukka 13th – 16th May*.
- Willy, Kiran. (2020). *Modern Political Economy Transforming Geographical Areas in Africa*. London: Oxford Press.