



Aesthetics and Polytechnic Education in Nigeria

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ABSTRACT

Polytechnic students love, appreciate, and desire beauty, but not many of them understand the intrinsic nature of aesthetic beauty. They see beauty from subjective, skewed, prejudiced, and individualistic perspective. This distorted view of beauty makes them engage in indecent and lewd dressing, fashion parade, unimaginable hair styles by female and male students, displaying nude pictures on the walls of their hostel rooms, playing of worldly music, drawing and writing of seductive and immoral pictures and scripts on walls of lecture halls, careless hygienic lives in hostels and lecture halls, defacing of polytechnic structures with posters, markers and inks. These culminate in devastating effects of immorality, rape, poor health, unhealthy rivalries or competitions, distraction and deviation from their studies, and poor academic performance. These negativities display the lack of knowledge of aesthetics by polytechnic students. This paper is intended to educate polytechnic students on the nature and principles of aesthetics. The paper concludes that the study aesthetic is of great importance to polytechnic students because it will help them to attain academic excellence, moral improvement and safety, annihilation of crises of identity, sanity to polytechnic campuses, dress decently and responsibly, create conducive environment for learning, advance hygienic life, annihilate immorality and rape among students, preserve the beauty of polytechnic structures, creation of employments for polytechnic graduates, reduce antisocial activities in Nigeria, and effect rapid technological, scientific, and literary developments in the Nigerian society. The methodology adopted in this paper includes critical analysis, speculation, logical reasoning, and application. The paper recommends that aesthetics should be introduced and made compulsory to all polytechnic students, qualified staff should be employed to teach aesthetics, and conferences on aesthetics should be organized in Nigerian polytechnics.

Keywords: transcendental, aesthetics, ontology, creative arts, creative writing, creative appearance

INTRODUCTION

In Genesis 1:31 the Holy Bible says “And God saw everything that he had made, and behold, it was very good”. In other words, God declared the whole of creation aesthetically beautiful because the word “good” is synonymous with the word “beautiful”. A careful observation of reality demonstrates that the goodness in God’s creation is essentially ontological rather than accidental; it is transcendental rather than superficial, or exterior appearance. It is not or what appeals to man’s sensory faculties of hearing, seeing, feeling, tasting, or smelling. This is true because not every creature appears good or beautiful to us. For instance, creatures like snakes, monkeys, millipedes, mosquitoes, worms, lizards, etc are externally ugly but substantially beautiful. Similarly, not everything in creation we taste, we see, we hear, we feel, or we perceive is sweet, pleasant or attractive to us. Yet God declared all of them ontologically good or beautiful. This beauty in nature is absolute, objective, ontological, and transcendental, disseminating the inherent infinite attributes and perfections of the beauty of God. The ontological beauty in nature is the prototype, archetype, paradigm, or exemplar of beauties of all particular aesthetic objects. A cursory observation shows that polytechnic students love, appreciate, and desire beauty, but many of them do not understand the intrinsic nature of aesthetic beauty. They see beauty from subjective, skewed, prejudiced, and individualistic perspective. This vague, nebulous, and fuzzy view of beauty by polytechnic students propels them, in the pursuit of being regarded as ‘the most beautiful’ or ‘the most handsome’ to engage in indecent and lewd dressing, fashion parade, unimaginable hair styles by female and male

students, hanging of nude pictures on the walls of their hostel rooms, playing of worldly music, drawing and writing of seductive and immoral pictures and scripts on the walls of lecture halls, lacking unhygienic lives in hostels and lecture halls, defacing of polytechnic structures with posters, markers and inks, resulting in the devastating effects of immorality, rape, poor health, unhealthy rivalries or competitions, distraction and deviation from their studies, and poor academic performance. All these indicate the lack of knowledge of principles of aesthetic beauty among polytechnic students. This paper is intended to educate polytechnic students on the nature and principles of aesthetics. This knowledge will help them in the dimensions of academic excellence, moral improvement and safety, annihilation of crises of identity, sanity to polytechnic campuses, dress decently, create conducive environment for learning, motivate hygienic life, annihilate immorality and rape among students, preserve the beauty of polytechnic structures, creation of employments for polytechnic graduates, reduce antisocial activities in Nigeria, and galvanize rapid technological, scientific, and literary development in the Nigerian society. To attain this laudable target, the paper executes the following outline: definition of aesthetics, methods/approaches of the study of aesthetics, the ontology and objectivity of beauty, the aesthetic bases of some traditional occupation in Nigeria, aesthetics and polytechnic education conclusion, and recommendation.

Definition of Aesthetics

Isiramen in Isiramen and Oroka (1993 p.12) gives an elucidatory description of aesthetics when she says that “Aesthetics is a branch of axiology basically concerned with the nature of art – expression and appreciation. The word “art” refers to action that can be appreciated. We can do such an appraisal on aesthetic properties such as ‘beautiful’, “graceful”, “gorgeous”, “charming”, “handsome”, “spectacular”, “dull”, “unattractive”, etc. The aesthetic judgement of a people is based on some influences. For example the influence of societal sophistication and the ability to comprehend the dynamism of life as portrayed in the work of art”. Kalusi (1996 p. 16) also presents a comprehensive analysis of nature of aesthetics when she opines that “Aesthetics deals with the principles of beauty, arts and music. It enables us to understand the orderliness of an action, the beauty or ugliness of anything or to appreciate a graceful performance. In the school, for example, aesthetics enables us to appreciate personal and environmental hygiene”. Blackburn (1996 p. 8) defined aesthetics as “The study of the feelings, concepts, and judgements arising from our appreciation of the arts or of the wider class of objects considered moving, or beautiful, or sublime”. In his regarding aesthetics as the problem of appreciation of excellence, Ekarika (1986 p. 16) postulated that “Allied with our mental appreciation of truth in the perception of reality is our sensible appreciation of the excellent in things – beauty in nature, beauty in art, beauty in literature, etc. The branch of philosophy which deals with all this is called Aesthetics, and lays down principles and rules for determining excellence and good taste with regard to right order and the artistic in things as also the appreciation of the beautiful”. For Enuwosa in Oroka (2000, ed p.11), “Aesthetics is the area that studies beauty, order, and harmony. This is the domain of fine and applied arts, music and theatres arts”. Butler (1968 p 29) also referred to aesthetics as the theory of beauty. Nyong (1996, p.8) defines aesthetics as the study of standard of beauty. He went further to explain that aesthetics “...deals with the goodness in things, and it probes into the role beauty plays in human life. The rules that should determine what is beautiful in life, the status of beauty in terms of whether it can be objectively assessed or whether it may only be subjectively apprehended. Aesthetics demands two basic questions: What is beauty? And what is art? These two questions are distinct and confusing. For some beauty is beauty of nature, not of art, and for some art is ugly, not beautiful. For these two questions demand an answer. A work of art may be beautiful to one, ugly to another. Where then is beauty? In the eye of the beholder? Another important question for aestheticians is, what are the essential characteristics of beauty? We have beauty in sculpture, painting, drama, poetry, etc. They all have something in common”. This why is Ogbinaka cited by Nyong (1996 p.8) opines that “Aesthetics is also called the ‘philosophy of art’. It therefore attempts to provide a distinguishing definition for works of arts, thereby trying to assess the essential formal, geometrical, emotional, attitudinal, psychological, ethical, expressional, etc properties or elements a work of art ought to have, or otherwise, for its evaluation”. Furthermore Nyong (1996 p.8) explains that “Aesthetics comprises the double task of understanding beauty, enjoyment of intrinsic value appearing as if in an object, and art, instruments made for the purpose of originality, assisting in achieving, or maintaining experiences of beauty”. Oroka (1990 p.6) on his part also says that

“Aesthetics deals with the principles of beauty, and harmony as in the creative arts, including music...” From foregoing, aesthetics could be defined as the study of the transcendental principles of beauty and the representation, communication, and appreciation of the same in aesthetic objects.

Methods/Approaches of the Study of Aesthetics

Vaschalde (1913) cited by Enomah (2016) defines method to mean path taken to reach some point. For him also, by philosophical method is understood the path leading to philosophy, which again may mean either the process employed in the construction of philosophy (constructive method, method of invention), or the way of teaching philosophy (method of teaching, didactic method). With this understanding of the definition of method or approach in the investigation of any discipline or field of enquiring, the methods employed in the study of aesthetics refer to the suitable nuances or techniques designed in aesthetic study whether constructive or didactic. Aesthetics is a philosophical discipline or a branch of philosophy. Hence, philosophical methods can validly and conveniently be employed in aesthetic investigation. Some of the methods employed in the aesthetic study are presented here.

Conceptual/Speculative Method: A concept is an idea, a notion about something. Nyong (1996 p.75) says that “A concept is representation of all the objects of the same character. For example, my concept of a rectangle will not only apply to the one in my book, but to all rectangles. The mind is thus capable of conceiving a rectangle by putting together the qualities of rectangles”. For Immanuel Kant and Locke cited by Enomah (2016 p.35), thinking is an activity of bringing concepts or ideas before the mind. This is done either innately or by forming abstraction from sense experience and sharing the actual features of those experiences, that is, through abstraction from the sense experience ideas are brought to the mind. The opposite of conceptualism is phantasm, and according to Nyong (1996 p.75), “A phantasm, on the other hand, is my impression of a particular figure. Thus while my concept of a child will be able applicable to children, my phantasm of a child must represent a particular child of a certain height with specific features”. In order to identify beauty in a reality, aesthetic investigator should have the speculative idea or concept of all that individuals in that reality. With this speculative understanding he will be able to establish the ontological aesthetic status of his phantasm, that is, whether the aesthetic object he has produced, or he intends to create possesses objective aesthetic value.

Imagism: For Berkeley and Hume cited by Enomah (2016 p.35), thinking is basically a sequence of epistles involving images. These images are tied to certain habits. In other words, thinking is a string of epistles. It is linking of one image to another and relating them together, e.g. sorrow, integrity, God, happiness. For instance the emotion and reality of weeping demonstrated through the image of tears. The reality of fire is pointed to by the image of smoke. In establishing beauty and harmony in aesthetic product the aesthetician should be able to relate the observable gestures, the emotions, feelings, and reactions evident in people. To be oblivious of these aesthetic properties is to present a disastrous aesthetic object or appearance.

Psychological Nominalism Method: According to psychological nominalists, for instance, Hobbes, cited by Enomah (2016 p.35), thinking is a dialogue in the soul. It is the use of verbal image or mental words, which denotes things or class of things. Connotation, import, or denotation is indispensable because it gives unequivocal description of a sentence. In other words, thinking should not be limited to subjectivity but should be subjected to objective evaluation through verbal expressions. An aesthetic product is a subjective thought of an aesthetician which should be subjected to objective evaluation through verbal image or expression of the beholders. In fact thinking is not complete unless it is expressed, concretized, or particularized in words. A complete thought is a mental utterance of a sentence. In this aesthetic method, aesthetician goes beyond observing images and gestures to verbal confirmation of the gestures of people. For instance, the nodding of someone may not be in appreciation or acceptance of a piece of art work, dance, appearance, or drama, but could be that he is dozing, lethargic, or drunk. In this the approach, the aesthetician engages people in dialogue, conversation, and interviews with his audience in order to ascertain the objective aesthetic status of his aesthetic products.

Behaviourism/Discourse Method: From the approach of behaviourism or discourse, the aesthetician tries to understand that his aesthetic object is his thought over a speech or an action. Therefore there is need for elucidation or explanation. From this dimension of studying aesthetics, the aesthetician achieves beauty of works and presentations by his attitude and behaviour, and also by careful

explanation and clarification of his aesthetic works. Here he learns how to entertain questions and criticisms. It also entails the knowledge and ability to accept corrections. All these are geared towards bringing out the expected ontological beauty in his aesthetic products.

Metaphysical Method: Metaphysics is an essential component of philosophy whose function is the understanding of being (ontology) and the understanding of the world, universe (cosmology) and metaphysical realities, namely, God, the soul, freedom and determinism, causality, changed and permanence, death, life, life after death, mind, etc. The proponents of metaphysical method or approach to the study of philosophy, according to Nyong (1996 p.9) see metaphysical knowledge as distinct from all other types of knowledge; hence, they advocate that metaphysics should have a special method of its own. The metaphysical method or approach is essentially abstraction, reflection, reasoning and speculation. The metaphysical approach to the study of aesthetics entails understanding of the metaphysical realities and their necessary foundation and criterion for objective beauty, truth and value of aesthetic products. Metaphysical knowledge enables the aesthetician to understand the ontological dimension of reality. It is this ontological dimension of reality that any aesthetic product ought to communicate and portray to the world and not just the stylistic or visual appearance of it. The ontological truth of reality relates to the ultimate final cause or the ultimate purpose of creation or nature, and this is what aesthetic product should try to achieve and transmit to an audience. The ultimate final cause or ultimate purpose of any reality is the efficient cause of reality, that is, God and the attainment or possession of God and his attributes or perfections. The aesthetician should engage in abstract thinking, reasoning, and reflection in order to grasp the abstract truths and represent them in his aesthetic objects.

Valuational Method: The valuation method of philosophy, according to Nyong (1996 p.10) is concerned with purpose and value, that is, what life and world mean and what value or purpose they have. According to Nyong (1996 p.10), from Confucius, and Socrates to Nietzsche and Dewey philosophy has been more strongly marked by interest in human values. From the valuational method of aesthetics, the aesthetician studies the value systems of his community and audience. These value systems refer to the world views, belief system, religion, custom, norms, tradition, etiquettes, cultural heritage, and whatever people hold sacred. These are the characteristics and properties of ontological beauty in reality, and they are the criteria for evaluating aesthetic objects and appearances. It is the prerogative of the aesthetician to appreciate, promote, educate, and motivate his audience on the societal values system in his creative works.

Scope, Contents, and Dimensions of Aesthetics

These refer to the range, aspects, classifications, and categories of aesthetics. Aesthetics covers a wide range of antithetic creativities. Hornby (2005 ed p.345) describes the word 'creative' as an adjective qualifying a noun "1 [only before noun] involving the use of skill and the imagination to produce something new or a work of art: a course on creative writing (= writing stories, plays and poems) ...having the skill and ability to produce something new, especially a work of art; showing this ability...". The Scope of aesthetics can be categorized into three, namely creative arts and creative writing, and creative appearance.

Creative Arts: Creative Arts refers to production of aesthetic objects from natural elements known as aesthetic media, e.g. wood, clay, and fabrics, etc Creative Arts is in the dimensions of sculpture, fine and applied art, fashion and design, music, theatre arts, and graphic designs, etc leading to the production of images or statues, wears, pictures, plays, drama, performance, dance, movies, and other myriads of aesthetic objects (see table 1 below).

Creative Writing: Creative Writing is an aspect of aesthetics that pertains to imaginative thinking leading to writing, production or publication of literatures in the forms of poetry, fiction, etc which results in the writing of poems, stories, novels, plays, etc.

Creative Appearance: Creative Appearance is another category of aesthetics. Creative appearance involves personal hygiene in relation to cleanliness or maintenance of one's environment and ones dressing code. Environment in this context could be defined as the circumstances or conditions that affect an individual or community cf Cunningham cited by Apologun (2003 p.130). Apologun (2003 pp130 -131) distinguishes between two types of environments, namely, natural environment and artificial environment. He says that "Environment is said be natural if it comprises natural features like land, water, hills, mountains, vegetation and other natural resources...The artificial environment

points to those man-made attributes that were put in place by man and have become part and parcel of the entire environment. Thus, when we talk of the socio-cultural, technological, political and the economic environment, we are referring to the artificial environment. Socio-cultural environment, for instance, consists of people and their cultural or social practices. In specific term, socio-cultural environment entails traditional belief system, values, norms, institutions whether educational or religious, language, custom, etc. Political environment consists of man, the type of government, political institution, political culture and political policies. Economic environment refers to man and his economic activities like business organizations and all shades of economic policies. Technological environment consists of the people and those scientific and technological innovations that have become part and parcel of the people's way of life. The above types are said to be artificial or man-made because they were made possible and directed by man to enhance his living and growth and the development of the society in general". Environment has to do with cleanliness and maintenance of the natural environment which leads to hygiene which ensures good health and conducive learning situation. Creative appearance also involves ones dressing code, hair style, makeup, etc. This pertains to modesty and decent in dressing and appearance. Natural and artificial environments and personal outlook are aesthetic products and hence are categories of aesthetics.

The Transcendental and Ontological Nature of Beauty

Is beauty in the aesthetic products (subjective) or intrinsic in nature (objective)? Is beauty relative (comparative) or absolute? Beauty is one of the transcendental attributes of being and which necessarily accompany being. The term 'Transcendental' means going beyond, exceeding, going above, surpassing, or rising above. Transcendental attributes are those attributes that go beyond, exceed, go above, surpass, or rise above the particulars and they necessarily accompany being and are co-extensive with it. They are found in every being. They surpass all particular attributes or categories. They are inseparably bound with being and inseparably bound with one another cf Pilarz cited Enomah (1997 p.215). Beauty encompasses or is inclusive of the other transcendental attributes of being. It is in fact their end, completion and perfect synchronization, accord, and harmony. Beauty lies in the thing itself which is the source of aesthetic experience. According to Albert the Great cited by Enomah (1997 p.215) beauty is the splendor of the form. It is the pinnacle, culmination, and climax or the ultimate of the transcendentals and it is the splendor of a being. All the other attributes are bound in it, that is, the other transcendentals are perfectly harmonized in beauty. Beauty when critically analyzed is a perfect full-revelation of existence in existents. In fact the attraction and fascination of beauty is overwhelming and bewitching. One can forget oneself before the beautiful. Though beauty can be recognized by the intellect, sense perception, especially the sense of sight, and the sense of sight is of paramount importance as it leads to beauty. However, it must be noted that beauty is a reflection of that transcendental world. In other words, this contemplation of beauty of the beautiful leads to the ultimate beauty or transcendental beauty cf Pilarz cited by Enomah (1997 p.215). Beauty resides in being but every existent possesses beauty according to their capacity. Hence it could be inferred that every existent has transcendental or ontological beauty, and every existent is magnificent and resplendent in its own way. From the transcendental and ontological perspective, every existent is beautiful to the degree it possesses existence. Hence, we can re-iterate or restate that whatever exist is beautiful by its own nature. Beauty is the splendor that emerges from highlighted or accentuated form. Hence existents may be transcendently beautiful but not aesthetically beautiful. Fundamentally, therefore, beauty is ontological, absolute, intrinsic, objective, or transcendental and not subjective, relative, comparative, nor in aesthetic products.

Table 1: The Aesthetic Bases of Some Traditional Occupation in Nigeria

Aesthetic Media	Aesthetic Products	Traditional Occupations	Geographical Area Prevalent	Notable Classical Aesthetic Objects
Wood	Figures, Figurines caryatids, furniture -stools, chairs, doors, windows, plagues, canoes, staffs of offices, pestle and mortar, masks	Wood carving, carpentry, canoes making, mask carving.	Mostly in the tropical Rain forest and mangrove forest of Nigeria	Ibibio ancestral figures and masks (Ekpo); Igbo. Ikenga ; Yoruba Ibeji figures and 'Genlede' masks; Benin: heads bursts figures figurines and masks
Elephant Tusk	Ivory figure, figurative, figurine religious worships objects, staff of office	Ivory carving	In the tropical rain forest zone	Benin: Ivory tusks amulet, figurines etc
Clay	Ceramic or pottery products: cooking pots plates, cups, bowls, storage pots for grains, herbs, clothes, religious worship items-pots, figures, figurines, plagues, bowls; Terracotta figures and figurines.	Pottery, sculpting, Terracotta sculpting	Wide spread in all Nigerian geographical zones.	Nok: Terracotta heads Ife: Terracotta heads Igbo: Mbari mud sculptures Osisa (Igbo: Ifijioko cult clay figures Yoruba: Eyinle pots

Source: Ike Paul Aghaosa (2010) cited by Enomah (2012).

Aesthetics and Polytechnic Education

Understanding of the Ontology/Objectivity of Beauty: Polytechnic students love beauty; go after beauty; and crazy about beauty, but they do not know the essence or what beauty consists in; they do not understand the ontology and objectivity of beauty. They think beauty is subjective This makes them to appear with different styles of indecent dressing in the propensity to look most beautiful in the mist of fellow students not minding the moral, social, cultural, and religious implications. This has led to importation, introduction, and imbibing foreign styles and mode of dressing and fashions that are at variance and inimical to our cultural, moral, and social values. The study of aesthetic by polytechnic students will help them to know the ontology and objectivity of beauty which galvanizes, projects, sustains, and enhances good moral, cultural, social perfection, and other societal aesthetic values which are manifested in decent dressing or modesty.

Academic Excellence: Many polytechnic students do not do well academically due to distraction as result of fashion parade and competition to be the most beautiful student on campus. The study of aesthetics will enable them to understand that true and idea aesthetic beauty and appearance is not in fashion parade and indecent dressing, but in modest, simple, and decent appearance. This will help them to be focused on their studies and achieve excellence in academics.

Moral Improvement and Safety: Indecent dressing arouses sexual urges which has led to sexual immorality and rape among students. Decent appearance will unequivocally abolish or annihilate

sexual immorality and rape on campuses. This will be possible through the study of aesthetics that will enable them to know the principles of beauty and the necessity of communicating and promoting the divine perfections in aesthetic beauty. This is because one of the goals of ontological beauty is moral perfection.

Annihilate Crises of Identity: Many polytechnic students have crises of identity. They cannot actually discern whether they are Nigerians or Europeans. Although they are Nigerians by origin, but by their aesthetic values and appearance they are Europeans. They are born, bred Nigeria, and live in Nigeria but they cannot practice their cultural and social etiquettes, rather, they prefer to adopt, adapt, and imbibe the European culture. In fact many polytechnic students can read and speak English, dress European, but they cannot speak their local languages, they are not interested in the traditional way of life and mode of dressing, they do not appreciate utilize, or value the traditional products such as furniture, fabrics, clothes, foods, pictures, and music. This has resulted in family crises, divorce, and quarrels. The study of aesthetics will enable polytechnics students to develop interest in their rich cultural heritage, value, and aesthetic products, rapid societal development (because development is faster when it is based on ones culture), and peace in among family members.

Sanity to Polytechnic Campuses: Due to craze for beauty polytechnic campuses have become fashion parade grounds. This insanity is tied to competing for “who is who” among students. The most beautiful is the one who is most indecently, lewdly or vulgarly dressed. This has brought about beauty or aesthetical crises among students parading the campuses with different styles of morally, socially and culturally unacceptable dressings. The knowledge of the principles of aesthetics will help to bring about sanity in polytechnics.

Self Employment and Rapid Development in the Society: Rapid scientific and technological development is tenable if it is based or founded on ones societal culture, resources, occupation, and world view. The study of aesthetics can make it possible. From the aesthetic media, that is, from the environmental resources one can create aesthetic objects (see table 1). Nigeria is blessed or endowed with variety of aesthetic media such as wood, clay, vegetation, etc, from which one can produce varieties of aesthetic objects (see table 1). This is a strategy, catalyst, and roadmap to rapid societal technological and scientific development and advancement. In addition, self job creation after graduation is easy and possible since the resources needed are within the confines of ones environment or geographical location.

Discernment of True Beauty: Some polytechnic students choose friends based on external features of beauty such as stature, complexion, hair style, eloquence, possessions, dressing, stage performance, academic performance, influence, popularity, etc without discerning the fundamental, perfect and ontological characteristics of discipline, respect, self control, contentment, humility, goodness, kindness, forgiveness, godliness, impeccable character, etc. They are carried away by external beauty. They forget that not everything that glitters or sparkles is gold. This is why they make costly and regrettable mistakes. The knowledge of aesthetics will acquit them with the principles of discerning and determining the transcendental principles of aesthetic beauty in order to choose good and quality friends.

CONCLUSION

It is a truism that beauty is a universal phenomenon, because beauty is generally appreciated, loved, desired, liked, accepted and even pursued. Philosophically, beauty is essentially ontological, objective, and absolute because it is the revelation and indication of the infinite perfection of God, the creator of all things. However, this meaning of beauty has been misinterpreted, and distorted by many polytechnic students who regard beauty as characteristically subjective, relative, and comparative inducing them to parade and litter polytechnic campuses with varieties of indecent and lewd dressing, fashion parade, unimaginable hair styles by female and male students, placing nude pictures on the walls of their hostel rooms, playing of worldly music, drawing and writing of seductive and immoral pictures and scripts on walls of lecture halls, unhygienic lives in hostels and lecture halls, defacing of polytechnic structures with posters, markers and inks, which has devastatingly led to immorality, rape, poor health, unhealthy rivalries or competitions, distraction and deviation from their studies, and poor, academic performance. All these indicate deficiency in the knowledge of principles of aesthetic beauty among polytechnic students. This is why the study aesthetic is necessary for polytechnic students because the knowledge of the nature and principles of aesthetics will help them in the

dimensions of academic excellence, moral improvement and safety, annihilation of crises of identity, sanity to polytechnic campuses, dressing decently, creating conducive environment for learning, improving hygienic life, annihilation of immorality and rape among students, preserving the beauty of polytechnic structures, creation of employments for polytechnic graduates, reduction of antisocial activities in Nigeria, and promoting rapid technological, scientific, and literary development in the Nigerian society.

RECOMMENDATIONS

In consideration of the indispensability of values and relevance of the study of aesthetics in Nigerian polytechnics, the paper makes the following recommendations.

1. The study of Aesthetics should be introduced in all polytechnics in Nigeria and should be made compulsory to all polytechnic students irrespective of department or level.
2. Qualified Lecturers should be employed to teach Aesthetics in Nigerian polytechnics.
3. Conferences and as seminars on Aesthetics should be organized for all students in polytechnics in Nigeria.

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