



NATIONAL OPEN UNIVERSITY OF NIGERIA
SCHOOL OF EDUCATION

COURSE CODE: PED 342

**COURSE TITLE: METHODS OF TEACHING CREATIVE ART IN EARLY
CHILDHOOD AND PRIMARY EDUCATION**

**PED 342:
METHODS OF TEACHING CREATIVE ART IN EARLY
CHILDHOOD AND PRIMARY EDUCATION**

Course Developer/Writer

Augustine O. Obasi

Department of Fine and Applied Art

Federal College of Education (Tech) Akoka Lagos.

Course Co-ordinator Dr. Temilola T. Apena
Faculty of Education
National Open University of Nigeria
Abuja

Reviewer : Dr Adefunke Ekine
Deputy Director and Senior Lecturer
Department of Childhood Education,
Tai Solarin University of Education,
Ijagun, Ogun State

CONTENTS

MODULE 1

Unit 1: Introduction to Creative Arts

Unit 2: Definition of Creativity in Early Childhood

Unit 3: Methods of Teaching Creative Arts

Unit 4: Creative Arts Curriculum for Early Childhood and Primary
Education

Unit 4 Visual Arts in Early Childhood and primary Education

MODULE 2

Unit 1: Qualities of a Good Creative Arts Teacher

Unit 2: Fine Arts

Unit 3: Applied Arts

Unit 4: Creative Arts Materials and Improvisation

MODULE 3

Unit 1: Basic Scheme of work on Creative Arts for young Artists

Unit 2: Art Appreciation

Unit 3: Young Artists and Creativity

Unit 4: Art Terminologies for Better Appreciation of Art

MODULE 4

Unit 1: The importance of teaching Creative Arts in Early Childhood /Primary Education

Unit 2: Problems of Teaching Creative Arts in early Childhood and Primary Education

MODULE 1

- Unit 1: Introduction to Art
- Unit 2: Definition of Creativity in Early Childhood
- Unit 3: Methods of Teaching Creative Arts
- Unit 4: Creative Arts Curriculum for Early Childhood and Primary Education
- Unit 5: Visual Arts in Early Childhood Education

- UNIT 1: Introduction to Art

CONTENTS

- 1.0 Introduction
- 2.0 Learning outcomes
- 3.0 Main Content
 - 3.1 Introduction to Art
 - 3.2 Self- Assessment exercise
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Answers to Self-Assessment exercise
- 7.0 Tutor Marked Assignment
- 8.0 References/ Further Reading

1.0 INTRODUCTION

This unit gives a clear explanation of what art means, its components, its importance to the child and relevance to the society. As an educator a basic knowledge of art will enrich you and enable you appreciate the beauty of art and it is critical for the total development of the child.

Learning outcomes

At the end of this unit you should be able to

- Define the word Art
- Recall the components of art Identify the elements of art in our contemporary society
- Appreciate and assess the pupils works of creative Arts

2.0 MAIN CONTENT

Introduction to Art

To begin with it will be pertinent to discuss the word Art which is the foundation of creative arts. Art is the creativity and exploration of one's ideas. Art brings out the expressive side in children by capturing their imagination. Art is the freedom to appreciate the elements in nature. Art can further be said to be a colorful journey for children that allows them to expand their minds and think about how to create an original piece of work that is so exclusive(Ray,2020).Furthermore,Art can be defined as a diverse range of human activities and products where some of those activities usually involve imaginative or technical skill.

“Too old

Generally there are three (3) components of a work of Artswhich are :

- (1) **Subject:** The “what”
- (2) **Form:** The “how”
- (3) **Content:** The “why”

Art is always about something, what the artist is trying to say, how is he going to express what he is trying to say and why is he saying what he is saying.

The process of expressing the “what” is the art embedded in creativity.

It is important to bring to fore the elements of Art before we discuss creative arts. This will help us to better appreciate the generic components of creative arts.

The visual components of art are; color, form, line, shape, space, texture and value.

Line: An element of art defined by a point moving in space. Line may be two or three dimensional, descriptive, implied, or abstract.

Shape: An element of art that is two dimensional, flat, or limited to height and width.

Form: An element of art that is three dimensional and encloses volume; includes height, width and depth (as in a cube, a sphere, a pyramid, or a cylinder). Form may also be free flowing.

Value: The lightness or darkness of tones or colours. White is the lightest value; black is the darkest. The value halfway between these extremes is called middle gray.

Space: An element of art by which positive and negative areas are defined or a sense of depth achieved in a work of arts

Colour: An element of art made up of three properties: hue, value and intensity.

Hue: Name of colour

Value: Hue's lightness and darkness (a colour's value changes when white or black is added)

Intensity: Quality of brightness and purity (high intensity colour is strong and bright; low intensity colour is faint and dull).

Texture: An element of art that refers to the way things feel, or look as if they might feel if touched.

An understanding of these concepts will help the teacher to appreciate the totality of creative arts and its methodology. This gives a clearer picture of art and its application in our Early Childhood and primary schools. Art is considered an important element in many curriculum areas for children. Art provides sensory motor development and small muscle skills when children are allowed to explore by using paint brushes and water. The finger and hand grips are developed when children use chubby crayons and colored pencils to sketch and color.



photo credit 2020

graceful oaks www.gracefuloaks.org

Children are adept in encapsulating their imagination in a work of arts. Their brushstrokes /pen/pencil/crayon can create a realm of ideology independent of the adult world. Their creative imagination can familiarize you with the growing imagination that will shape the future. When children are allowed to explore their creativity through the arts, they shine. It is the Arts that help build children's creativity and competence. An early exposure to arts improves children's creative ingenuity. Art is regarded as fundamental to the growth of the child and it helps to develop many manipulative skills of the child. This ought to begin from home and expanded during the school years. (Jackman 2009)

Self-Assessment Questions

- (a) Mention three components of the work of Art.
- (b) List 4 visual components of Art.

3.0 CONCLUSION

The development of the aesthetic abilities of children quite early is paramount in nation building. The artsteachers therefore at this level,are expected to equip themselves fully in order to bring out the creative ingenuity in the child through personal development, upgrading their knowledge and practices to be 21st century compliant .

4.0 SUMMARY

Art teaching in primary level requires the understanding of the content, and relevance of application of the right methods to bring out the best in the young artist. Since the curriculum is structured to adequately cater for the overall creative needs of the child, it is imperative that the teacher align his content and methodology to suit the creative needs of the learners.

5.0 TUTOR- MARKED ASSIGNMENT

1. Is Creative Art a way of life? Discuss
2. Discuss the elements of Creative Art and their relevance to the young artist.

6.0 Answer to Self -Assessment Questionnaires.

(A) Three (3) components of a work of Arts are :

(a) **Subject:** The “what”

(b) **Form:** The “how”

(c) **Content:** The “why”

(B) The four visual components of art are; color, form, line, shape.

7.0. REFERENCES/ FURTHER READINGS

Ray Dipantiwa(2020):Why Art and Creativity are at the Center of Curriculum in Early Childhood?

Retrieved online 22/ 04/2020

Sunny Chen (2016):The Importance of Creative Arts in Early Childhood Education

<https://novakdjokovicfoundation.org/blog> retrieved 19-4-2020

Units 2: Definition of Creativity

CONTENTS

2.0 Introduction

2.1 Learning outcomes

2.2 Main Content

2.2.1 Introduction to Creativity

2.3 Conclusion

2.4 Summary

2.5 Tutor Marked Assignment

2.6 References/ Further Reading

2.0 Introduction:

Creativity is the process of doing, or bringing something new . According to Mitchel (2006) creativity is a combination of motivation, openness, flexibility, curiosity, autonomy and divergent thinking. Creativity is the ability to transcend traditional ideas, rules, patterns etc. to create meaningful new ideas, forms, methods and interpretation of concepts. Appreciating works of art is synonymous with creativity. In visual arts for instance, certain factors are considered in general appreciation of an art piece. The ability to interpret a subject matter using colours, forms, space, light and shade makes the work stand out.



2 1.Learning objectives

At the end of this unit, you should be able to :

- (1) Define creativity
- (2) Mention ways by which creativity can be achieved by a child
- (3) List the factors that can aid creativity of a child

2.2 Main Content

Introduction of creativity

Creativity is in the process, rather than in the product. The process, and not the final product, is what matters in children's art and how their creativity is expressed. Thus, the essence of creativity lies in the journey taken to make every masterpiece. "Creativity is not a linear process, in which you have to learn all the necessary skills before you get started." (Robinson, 2015). In the child's eye,

creativity starts with lines, circles, shapes, or symbolic representations of objects, animals, and people. When a teacher gives a child a blank paper with a marker or crayon; one can almost immediately notice how their interest is sparked and how their creativity begins with zigzag lines, scribbling, and uneven circles even as a toddler. A lot of educators believe that the roots of creativity reach into infancy. In addition the years between two and six are said to be critical for the development of creativity. This interest continues to grow as the conducive environment and materials are provided in the primary classes.. If the art is not cultivated at this point it may be very difficult to recreate in later years.

Creative arts are activities that actively engage children's imagination through **art**, dance, dramatic play or theatre, puppetry, and music. The **creative arts** engage children across all domains—cognitive, language, social, emotional, and physical.

Sunny Chen (2016) has this to say about creativity

“Like intelligence or beauty, creativity is a trait that is seen as rare and inherent, a trait that is intuitive and cannot be taught; the works that are produced by those with creativity are awesome and unattainable. However, if children are given the proper opportunities to practice and develop their creativity, as with any muscle in the human body, the trait will become stronger and feel more natural.”

On the other hand Jones (2018) asserts that creativity can be developed in children or taught as they are not born with it . In her words she said

“Creativity is typically not something that children are born with. While, that definitely happens, more times than not, a child’s creativity has been developed through his or her parents”

SELF ASSESSMENT EXERCISE

- (A) When can you introduce creativity to a child?
- (B) Mention two things that can enhance creativity in the child

2.3. Conclusion

For many children, their creativity will reach its peak before the age of six (Antony, 2020), after which it will begin to decline with the onset of formal schooling and the developmental drive towards conformity. Therefore, supporting children's' creativity must be a joint effort of the parents and the school. Thus, the perfect time to support the development of divergent thinking and creativity will be during childhood while within the school system and teachers are a major role player at this point. .

2.4. Summary

Creativity is a trait that is not inborn but can be developed and taught to children by the experiences they are exposed to with the support of both parents and teachers. Creativity allows the children to express their imaginations, thoughts and ideas in the arts, music, dance and in every other form of expression.

Answer to Self-Assessment exercise

- (a) Creativity can be introduced to the child as early as possible from the preschool ages (3-5 years)
- (b) Interest and environment of the child can enhance creativity development.

2.5 Tutor marked Assignment

- (a) Are all children creative? Discuss
- (b) List three things that can enhance the creativity in children.

2.6. REFERENCES/FURTHER READING

Anthony, Michelle(2020): Creative Development in 3-5 Year Olds (retrieved 22.3.2020)

Jones BreAnna, (2018): Developing creativity in Children.

UNIT 3 : METHODS OF TEACHING CREATIVE ART

CONTENTS

- 1.0 Introduction
- 2.0 Learning outcomes
- 3.0 Main Content
 - 3.1 Methods of teaching creative art
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor marked assignment
- 7.0 References/ further readings

0.0 INTRODUCTION

Methods of Teaching Creative Art

Methods of teaching creative art in early childhood and primary education are very unique and interesting. It is important to note that the teacher's role at this stage is pivotal to the development of the child's creative skills. Just like a gardener provides the fertile ground; the enriched environment, the teacher is expected to nourish and nurture the children through a methodological process to bring out their creative ingenuity. The role of the teacher is that of a facilitator and an observer. As a teacher your job is to strive to be a positive and supportive influence in the creative journey of the children under your care.

The main content of this unit will unveil some methods which are needed to expose the children to artistic mastery.

1.0 Learning outcomes]

By the end of this unit, you should be able to:

- Effectively discuss some methods that can be used to teach creative art in early childhood and primary education

- Identify and examine the qualities of an effective teacher of creative art in early childhood and primary education
- Teach creative art by providing nurturing environment for children..

2.0 MAIN CONTENT

To discuss creative art and its methodology, it is pertinent to discuss methods of teaching creative art at the primary level. Young children need a lot of guide from the teacher to bring out the best in them. Young artists need lots of things to be very effective or successful. Their formative years is crucial in developing their artistic skills, therefore the right method to bring out their talents must be appropriately employed.

To organize and teach these children one requires a lot of patience and mastery of the appropriate skills in order to understand and bring out their unique physiological differences.

Thus, the following methods are effective in the teaching of creative art in primary education.

- **Play method:** This method is pupil centered. It creates a conducive environment for pupils to acquire knowledge of art and learn artistic skills through play. The studio is arranged with a variety of toys and features of real and “make believe” world. The essence is to arouse curiosity in the child and ignite learning process. Educational reformers such as Froebel and Montessori appreciated the use of play method in learning. (Ifeagwu 2000). Farrant (1988) also explained that Froebel recognized that the child is naturally creative rather than receptive. Self-activity is one of the important ways in which a child learns.

Montessori saw the value of play in the process of learning and used carefully designed things to help children especially the mentally handicapped to learn. The world of the children is one of imagination and magic which are the tools of creativity. As children engage in pretend play their reasoning abilities are expanded and thus lead to creative thinking. According to Piaget children especially between the ages of 3-7 have officially entered the preoperational period, the hallmark of which is the ability to use symbols and representational thought; where they use symbols to represent an object or a person. With these new found representational abilities, children’s imaginations become boundless

(Anthony, 2020). They love pretend games and have a natural tendency to fantasize, experiment, and explore. They are fascinated with magic and struggle to distinguish between fantasy and reality. All these will enhance their creative ability.

- **Dramatization:** The process involves the active participation of the children in the presentation of concepts and ideas. The children are made to take active part in the story line. The stories are usually based on familiar happenings around them. An example can be derived from the animal kingdom tale. An instance can be taken from how the tortoise fell down from the sky and developed a “cracky back shell”. When these stories are dramatized, children become as interested in the figure and the characteristic of the features; form, shape and texture.
- **Demonstration:** It is used in teaching concepts or ideologies by integrating and manipulation of tools and materials and oral explanation. Just like the dramatization methods, it is very effective in teaching creative art in the early childhood education. Unlike the play and dramatization methods, which are pupils centered, the demonstration method is teacher centered. Manipulation of artistic expressions requires a lot of demonstration by the teacher so that the pupils can fully grasp what is expected from them at every stage of the learning process.
- **Discussion:** This method has to do with the active engagement of pupils by the teacher in a verbal reasoning. The exchange of ideas is for better understanding and appreciation of topic or project. Discussion method prepares pupils for public orientation such as seminars, exhibitions and symposia. Generally, this method of teaching creative art is as effective as demonstration method.
- **Project Method:** Project method of teaching involves the manipulation of substances or physical material to result in the existence of a product. This is a natural life like learning activity involving the investigation and solving of problems by an individual or small group. At the early primary level, small projects such as making of paper Mache, collage, use of clay, plastercine , verses etc. are introduced to the children. As they work in groups, they brainstorm, exchange ideas and harness their creative skills. Children at this point can use different waste materials such as plastic empty bottles, coloured straws, old magazines/calendars, empty snail shells or sea shells and used recharge cards to construct anything they desire.

- **Individual project method:** This is usually carried out by individual pupil. The pupil is expected to carry out all the operations involved in the project with proper and adequate assistance from the teacher where necessary. The teacher needs to establish an environment for creative expression and experimentation. In this type of method “there is no right or wrong way to create”(Jackmann, 2009). Appropriate and enough material should be made available to enable the child make independent decisions on what to create and how to create. Issues such as what colour to use or what shape and size of paper to use should be left at the discretion of the child since it is an individual project. The teacher should just provide “ an environment that will nurture artistic exploration and will also be psychologically safe”.
- **Fieldtrip:** A field trip involves a movement of the immediate studio or classroom environment to another location. This is to enable them observe and discover other real life situations of interest. Jackman (2009) says children enjoy the space and freedom offered by outdoor art activities. So, take it all outdoors!) The field trip method enables pupils to have a direct “on the scene” knowledge of processes, life and reality in normal and functional setting. Nature excursions can also inspire creativity in artwork. Children can always draw from their observed experiences from the out of classroom activities. A good example of field trips can be a visit to Art galleries and museums. This method motivates and instills a lasting memorial impression in the minds of the pupils. Children involved with art generally develop sensory awareness, aesthetic appreciation, self expression and improve visual and motor coordination .

Self Assessment Exercise

- (a) List 4 methods of teaching arts.
- (b) (b) What are the roles of the teacher

4.0. CONCLUSION

The enthusiasm and encouragement from the teacher using the stated methods will enhance the child’s creativity to blossom. Methods and approaches presented here are based on widely accepted ideologies and thoughtful observation of children and their Arts. When a teacher accepts the position of a facilitator, this can take away the pressured burden of expecting a perfect piece of art from the child. As many as the number of children/learners in a class , the many diversity the teacher should expect.

In a classroom situation, children will exhibit as many different levels of skill and creative ability as there are children(Libby, 2000)

5.0 SUMMARY

Considering the age bracket involved in early childhood and primary education (2-11years), it is imperative to understand that the efforts of the teacher will go a long way to nurture and nourish the adventurous quest in most children to engage in creative art. Scribbling begins around age two and this is a building block to art in children. Children from ages 5-8 becomes more serious and focused in the art process and as they grow older they strive to make their work look perfect and right. Effective approach to the stated methods will yield good results that are age appropriate and not too demanding of the children in this regard.

Answer to Self- Assessment Exercise

- (a) Play way method, dramatization, field trip and project method.
- (b) The teachers role are to serve as a facilitator . He/she is to provide an enabling environment and materials that will enhance the creative abilities of the child.

6.0 TUTOR- MARKED ASSIGNMENT

1. Is play a vital approach to teaching creative art in young artist class?
2. Mention two teaching methods you can use to effectively teach visual arts in early childhood programme.
3. What role does a teacher play in teaching creative art to pupil in primary school?

7.0 REFERENCE/ FURTHER READING

Anthony, Michelle (2020): Creative Development in 3-5 Year Olds (retrieved 22.3.2020)

Ifeagwu, D.I (2000) : Special Methods. Teaching Practice for students and Professional Teachers . Lagos DIC publishing company

Jackmann Hilda, (2009): Early Education Curriculum: A child's connection to the world. 4th Edition Published by DELMAR Cengage learning

Libby, W. M.L. (2000):Using art to make art: creative activities using masterpieces. Clifton Park, NY: Thompson Delmar Learning.

UNIT 4: CREATIVE ART CURRICULUM FOR EARLY CHILDHOOD AND PRIMARY EDUCATION

CONTENTS

1.0 Introduction

2.0 Learning outcomes

3.0 Main content

3.1 Creative art curriculum for early childhood and primary education

4.0 Conclusion

5.0 Summary

6.0 Tutor marked assignment

7.0 References/ further readings

1.0 INTRODUCTION

The visual and performing arts are regarded as arts that permeates every aspect of life and thereby contribute to the maximum development of the child --- to their learning power, aesthetic sense, confidence awareness and understanding of their environment (William & Shepherd 1971).

Today, creativity in classrooms has been identified as the answer to the nation's problems. It is expected to produce the innovators and entrepreneurs of the future, the ones who will make a difference to our economy. That is why the creative art curriculum for early childhood has been designed in such a way that it will accommodate the totality of the child's over all development. The main content of this unit is to discover what the creative art curriculum entails.

2.0 Learning outcomes .

By the end of this unit, you should be able to

- Clarify the aims of Creative Arts curriculum and its application to the classroom
- Breakdown the objectives of creative art curriculum for easy assessment of pupils' performance.

3.0 Main Content

Creative art curriculum for early childhood and primary education

The essence of creative art in early childhood is to fundamentally arouse the child's personal response to creative experience. The creative art curriculum is focused on balancing the child's creativity in artistic expression and general literature. Through literature, the child is guided to explore the world of imagination and to discover how creative art brings it to life. Creative expression, both in creative art and writing is fostered for its enjoyment and to help develop aesthetic awareness. Furthermore, teaching arts to the child introduces vitality in teaching and bringing the child to experience "esthetic awareness", "creative awareness", "human awareness", "communication awareness" and "selection awareness"(Williams & Shepherd 1971)

3.1 The Aims of Arts Education

The aims of arts education generally are:

- To enable the child to explore, clarify and express ideas, feelings and experiences through a range of arts activities.
- To provide for aesthetic experience and to develop aesthetic awareness in the visual arts, music, etc
- To develop the child's awareness of sensitivity and enjoyment of visual aural, tactile and spatial qualities in the environment
- To enable the child to develop natural abilities and potential, to acquire techniques and to practice the skills necessary for creative expression and for joyful participation in different art forms.
- To enable the child to see and to solve problems creatively through imaginative thinking and to encourage individuality and enterprise.

- To value the child's confidence and self-esteem through valuing self-expression
- To foster a sense of excellence in appreciation of arts in local, regional, national, and global contexts, both past and present
- To foster a critical appreciation of the arts for personal fulfillment and enjoyment

These aims of the curriculum are all encompassing and therefore will help foster the overall development of the child. Thus, the child will be guided to harness his/her creative skills through the following:

The child should be enabled to:

- i. Experiment with crayons soft pencils, chalks and textured papers for creative expression
- ii. Make drawings based on vividly recalled feelings, real and imaginative experiences and stories
- iii. Discover and draw line and shape as seen in natural and manufactured objects and discover that lines can make shapes e.g. leaves, bell, fish etc.
- iv. Explore the relationship between how things feel and how they look e.g. texture in natural and manufactured objects.
- v. Critically look at and talk about his/her work or the works of other children and the work of various artists.
- vi. Look, handle and talk about his/her work, the work of other children and art prints.
- vii. Explore and discover the possibilities of using various medium such as clay, charcoal, water colours, acrylic paints for imaginative expression.

The early childhood is a period that is needed to expose the young artists to the rudiments of arts. As the young artists transit to a higher level, he is exposed to a higher level of artistic expressions such as experimentation with the properties and characteristic of materials, structures that are easily accessible and close at hand, visually stimulating structures and range of common artifacts.

Self-Assessment Exercise

- (a) What is the importance of creative arts curriculum?
- (b) Mention four things that the curriculum will do for the child?

4.0 CONCLUSION

An overview of the aims and objectives of creative arts curriculum is expository as well as directional to the realization of the specific goals and objectives of creative art in early childhood.

Answers to Self-Assessment Exercise

(a) The essence of creative art in early childhood is to fundamentally arouse the child's personal response to creative experience

(b) The Creative Art curriculum will :

(i) enable the child to develop natural abilities and potential, to acquire techniques and to practice the skills necessary for creative expression .

(ii)enable the child to see and to solve problems creatively through imaginative thinking and to encourage individuality and enterprise.

(iii)value the child's confidence and self -esteem through valuing self- expression

(iv)foster a sense of excellence in appreciation of arts in local, regional, national, and global contexts, both past and present

5.0 SUMMARY

A broad based curriculum that covers the totality of the child's needs in creative arts is pivotal to the development of the child's creative skills. It is to this end, that the aims and objective of creative art curriculum is analyzed.

6.0 TUTOR- MARKED ASSIGNMENT

- i. Mention the various ways creativity can be enhanced in the young artist.
- ii. The creative art curriculum is a broad based curriculum. Discuss.
- iii. Creativity can be developed and not in born! Expatiate.

7.0 REFERENCES/ FURTHER READINGS

Arts Council England (2005) Childhood Arts three perspectives arts council

England

Robinson, K (2009) Out of our minds: learning to be creative. Amazon books

Williams, B. Ragan & Shepherd, Gene D.(1971): Modern Elementary Curriculum Fourth edition published by Holt, Rinehart and Winston, Inc.

UNIT 5: VISUAL ART IN EARLY CHILDHOOD AND PRIMARY EDUCATION

CONTENTS

- 1.0 Introduction
- 2.0 Learning outcomes
- 3.0 Main content
 - 3.1 Visual art in early childhood and primary education
 - 3.2 Means of expression in visual art
 - 3.3 Visual art education
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor marked assignment
- 7.0 References/ further readings

1.0 INTRODUCTION

Art is a way of making and communicating meaning through imagery. It is a unique symbolic world with its own peculiarities. Art is a natural and enjoyable way of extending and enriching the child's experience of the world. Art as a subject is unique, it is a process and it enhances skill development therefore when properly taught it provides an adventure into perception and awareness for the children. This unit tries to explore visual art, its objectives and relevance to early childhood and primary education.

2.0 OBJECTIVES

At the end of this unit, you should be able to:

- Explain the need for the introduction of visual arts in creative art curriculum
- Identify the objectives of visual art in early childhood and primary education Interpret the objectives of visual art education in the classroom

3.0 MAIN CONTENT

Visual art in early childhood and primary education

Visual arts education provides for creative and aesthetic experiences through exploring, investigating, experimenting, inventing, designing etc. It promotes observation and ways of seeing and helping the child to acquire sensitivity to the visual spatial and tactile world of aesthetic experience.

3.1 Visual Arts Education

Visual arts education in early childhood channels the child's natural curiosity for educational goals. This is achievable through the development of perceptual awareness which helps the child to enjoy and interpret the visual environment and art works through series of activities.

Visual arts activities enable a child to make connections between the imaginative life and the real world and to organize and express ideas, feelings and experiences in visual, tangible form. In drawing, painting, constructing and inventing, the child assimilates and responds to experience and tries to make sense of it. The best art instruction is that which arises from the solid experiences and activities of children and not as a result of teachers pre -arranged and selected assignments. (Williams & Shepherd 1971)

3.2 Means of Expression in Visual Art

The visual arts curriculum suggests the following as accessible means for expression through which the child can explore, respond to and interpret the world visually. These means are:

- Drawing
- Painting
- colouring
- Print
- Clay and Sculpting
- Construction
- Fabric and fibre
- Tearing, cutting and Gluing

- 3.2.1 **Drawing:** Drawing is an instinctive way for the child to communicate feelings and imaginative life. The child quite naturally, invents symbols. Developing the ability to look with curiosity and concentrations at qualities of line, rhythm, texture and colour in the child's environment is paramount in developing drawing potential and enjoyment. Drawing has particular importance in the curriculum.
- 3.2.2 **Painting** Painting is an ideal medium for developing the child sensitivity to colour because it is fluid and its effects are immediate. Also, painting is a way of expressing ideas and feelings... just as talking and writing to the singer or the poet (Jackmann 2009). Painting provides sensory experiences and allows for many body movement. It further provides space for manipulation and experimentation The curves, lines , patterns and shapes that children make is said to be similar to letters and words which on the long run is needed for reading and writing. Always provide a smock or apron for children before they begin to paint and provide non- toxic paint for children.
- 3.2.3 **Colouring:** Colourawareness promotes sensitivity and enjoyment of colour in the child's surroundings. Children are to use crayons, chalk and markers to colour and these are very familiar tools and easily accessible in an art class. Children use them at home and other places so it is a familiar tool . When children use crayons and chalk they are exposed to different types of muscular coordination and this develops their fine motor skills. Scribbling is important to children in the early years. Big crayons and coloured chalk is used for scribbling which is one of the most common activities of the preschool child.
- 3.2.4 **Print:** Print making expands the child range of expression. It provides additional opportunities for developing awareness of the interrelationship between shapes and colours.
- 3.2.5 **Clay:** Clay is a versatile medium for free imaginative expression. Children begin to understand its inherent possibilities for three dimensional expressions as they model with it and create changes. Clay is an obedient and workable medium. Every child should have opportunity to see and if possible to handle or touch craft pottery and sculpture work.

3.2.6 **Papier Mache:** literally means “Chewed **Paper**”, “Mashed **paper**” or “Pulped **paper**”. It is a composite material which consists of **paper**, pieces or pulp, some reinforced with textile, bound with an adhesive like glue, starch or wallpaper. It is a paste which becomes hard when it dries and is used for making pots and other objects such as bowls, ornaments, and models. Papier Mache is mostly made from waste items and so in an arts class all items are useful even old newspapers or discarded shoe boxes. It is also an accessible medium for expressing ideas in three dimensional forms. It complements work in clay and is an additional way of exploring form.

3.2.7 **Construction:** Construction activities with a variety of three dimensional materials can help the child to become more spatially aware. It can encourage independence and can help to promote sensitivity to structure in the immediate and wider environments. The child can draw inspiration from a range of sources, which include everyday household items, street furniture, local architecture and public sculpture.

3.2.8 **Fabric and fibre:** These are adaptable and enjoyable media for creativity and are materials in which the child can explore, invent and design at all levels. Their structures, textures, patterns and colours can inspire ideas and present opportunities for creative expression. Some factors need to be considered before developing the art curriculum such as the characteristics of the Nigerian child vis-a-viz cultural diversity, the use of mother tongue or the language of the immediate environment and the utilization of traditional resources.

3.2.9 Self –Assessment exercise

(a) Enumerate 4 methods of expressing Art.

(b) Define Paper Mache.

4.0 CONCLUSION

The accessible means through which the child can explore, respond and interpret the world visually as outlined above may also be complemented by works in other media, such as photography, film and video or computer graphics, but a balance should be maintained between activities in two and three dimensional media.

5.0 SUMMARY

With the teaching of visual arts in early childhood, the physical, socio emotional intellectual, aesthetic and special needs of the child is adequately addressed. The teacher must take into cognizance the expected needs at this level so as to bring out immensely the creative potential in the child.

Answer to Self- Assessment Exercise

(a) Drawing, Painting , Colouring & Print

(b) **Paper Mache** :literally means “Chewed **Paper**”, “Mashed **paper**” or “Pulped **paper.**” It is a composite material which consists of **paper**, pieces or pulp, some reinforced with textile, bound with an adhesive like glue, starch or wallpaper. It is a paste which becomes hard when it dries and is used for making pots and other objects such as bowls, ornaments, and models .

6.0 TUTOR- MARKED ASSIGNMENT

1. Mention other media that can be explored to harness the child’s creativity in visual arts.
2. To expose the child to paint and colours at the early stage is paramount in the development of the child’s creative skills. Discuss

7.0. REFERENCES / FURTHER READINGS.

Sharp, C. (2001) Developing young children’s creatively through the arts. A

Paper presented at an invitational seminar, Chadwick Street Recreation Centre,
London.

Torrance, P.E (2000) *Preschool Creativity* The Psycho Educational Assessment of Preschool
Children. Third edition, Boston

MODULE 2

UNIT 1: Qualities of a Good Creative Art Teacher

Unit 2: Fine Art

Unit 3: Applied Art

Unit 4: Creative Art materials and improvisation

Unit 1: QUALITIES OF A GOOD CREATIVE ART TEACHER

CONTENTS

- 1.0 Introduction
- 2.0 Learning outcomes
- 3.0 Main content
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor Marked Assignment
- 7.0 References/ Further Readings

1.0 INTRODUCTION

A teacher generally is someone who makes provisions for the educational development of pupils/ students. Marion Maclean and Marian Mohr (1999) observed that “teachers are subjective insiders involved in classroom instruction as they go about their daily routines of instructing students, grading papers, taking attendance, evaluating their performance as well as looking at the curriculum” In this unit we are discussing the qualities of a good creative art teacher.

2.3 Learning outcomes

At the end of the unit, you should be able to:

- Identify the qualities an accomplished creative art teacher should possess.
- Discuss how these qualities can positively affect the creative skills of the pupils
- Interpret their roles effectively in class

3.0 MAIN CONTENTS

3.1 The Qualities of a good art teacher

The qualities of a good creative art teacher in the primary level cannot be down played or given little emphasis to. Since they are the ones who will effectively interpret the content of curriculum, it is imperative that their qualities are explored. This will help to adequately help in the interpretation of the roles in the classrooms. A teacher according to Mark Goldberg (1990) is one who is willing to give all his time to the all round development of the child. According to him, teachers must:

- Be willing to put in the necessary time
- Love the age group they teach
- Possess effective classroom management style
- Have positive relationships with other adults
- Have a consistent outstanding performance over the years
- Be experts in the use of instructional materials
- Have an in depth knowledge of content and
- Have steadiness of purpose and teaching personality

These qualities make a teacher stand out in and outside the classroom. Most importantly, the qualities of a good creative art teacher in the primary level are overwhelming. For him to effectively translate his roles, he must possess excelling qualities which are pertinent in the development of the curriculum. However, it should be noted that in most primary school setting the creative or fine Art teacher is not a specialist but the same class teacher who has

been saddled with the responsibility of teaching all subjects. The choice of art teachers most often than not depends on the structure of the individual school and the perspective with which art as a subject is viewed. Since the elementary/primary school teachers are responsible for the art experiences of the children necessity demands that a specialist be employed to be able to deliver effectively and efficiently in today's world.

3.2 Qualities of a good creative art teacher. According to Matthew, (2015), a good creative arts teacher must possess the following qualities

- **He must be patient:** Creativity requires a lot of patience to harness, sometimes, the whole place gets messy just to express their feelings and ideas. Only a patient teacher can bring out the best in them
- **He must be empathetic:** Ability to identify with the feelings, thoughts and ideas of the young artists ideally, the teacher models the pupils to be innovative and creative, but he must also come down to their level to appreciate their feelings, thoughts and ideas so that they can easily connect their ideas with the world of creativity.
- **He must possess the ability to see what the child sees.** The world of children is different from the adult world. They see things differently; therefore, the teacher must have a good understanding of this and carry them along in their own world.
- **He must be well knowledgeable** in the subject matter so that he can effectively enrich their artistic skills. He must be good at demonstrations/ explaining techniques, adapt teaching to pupils learning style so as to promote originality and creativity
- **He must be able to provide a conducive learning atmosphere** laced in love. This will make the young learner feel comfortable and encouraged to express himself.
- Above all, **he must be ready and willing to explore their hidden talents** as they appreciate art generally and the role it plays in the world around them.

3.2 **The roles of a creative art teacher in early childhood and primary education.**

It will be out of place to discuss the qualities of a creative art teacher without looking at the roles they must play to achieve the broad aims of creative art. At the early primary level the teacher is the one who lays the foundation for creativity in the child. The methods and the activities of the teacher may mar or make the young artist.

3.2.1 **Supervisory role:** He is expected to supervise the pupils as they carry out different tasks that are novel to them. Such tasks may include:

- Colour identification; of primary and secondary colour
- Nature drawing of fruits and trees
- Drawing and colouring of still objects
- Drawing and colouring of shapes
- Drawing and colouring of plants life
- Drawing and colouring of animal life etc

3.2.2 **Promoting the spirit of creativity and inquiry.** To promote the spirit of creativity as well as inquiry in the child, he is expected to arouse their curiosity through the appropriate use of questions regarding difficult or new tasks as well as answering their questions without bias, but objectively. The teacher must try as much as possible to make them see the connection between still objects and other objects as well as their differences. When all these are properly carried out, the spirit of creativity and inquiry will be promoted in the child.

3.2.3 **Offering assistance:**

He must be willing and always be ready to assist the young artists as they go about their business of creativity. He must be ready to assist them to maximize all the available opportunities for them to explore.

3.2.4 **Executing teaching:** while trying to nurture and encourage artistic abilities in the young artists, he must be a specialist in planning, developing and executing lesson plans about art contents, technique and mastery. In other words, he must be able to translate the curriculum to address the young artists' needs and peculiarities.

3.2.5 **A prompt assessor:** Children's creative abilities are spurred and heightened when they are assessed promptly on every activity they carry out. The teacher must be prompt in assessing children's activities such as colouring, painting, drawing, collaging, print making etc. this will encourage the young creative minds to strive for perfections. As an assessor, the teacher must try as much as possible to be constructive in his criticisms.

3.2.6 An observer: The teacher should exhibit a keen interest in all the children and be observant enough to draw out the best from the children irrespective of their age, and abilities. The teacher should furnish the children a variety of safe materials and supplies to provide them with child directed opportunities. The teacher must be ready to observe and encourage the unique creation of each child without discrimination

Other roles of the creative art teacher as enumerated by the primary curriculum review phase are:

- Encouraging alternative thinking
 - Building self- esteem and fostering self -worth
 - Providing enabling environment for creative inquiry
 - Encouraging problem solving through cooperation
 - Providing the opportunity for children to express themselves differently
 - Creating a link between the home and school
 - Enhancing learning across curriculum
 - Making school more enjoyable for the children through children and group centered activities given to them
 - Nurturing creativity and imagination and
 - Giving them room to enjoy what they are doing
- Self -Assessment Exercise

(a) Mention five qualities of a good creative art teacher

4.0 CONCLUSION

Children today are growing up in a highly visual world, surrounded by the images of television, videos, advertising displays and other media. Therefore, the creative art teacher must be highly skilled to tap into the potential of these children guiding them to see the world and all the images in it the way it ought to be seen.

5.0 SUMMARY

The qualities and roles of the creative art teacher in early childhood and primary education are paramount in the development and realization of the demands of the creative art

curriculum; therefore, the creative art teacher must imbibe these qualities and translate them positively in helping the child to explore his creative potential.

Answer to the self – assessment exercise

Qualities of a good creative art teacher are (i) he/she must be knowledgeable (ii) be a good observer of the children (iii) must be patient (iv) must be emphatic and (v) must ensure that the child learns in a conducive environment

6.0 TUTOR MARKED ASSIGNMENT

1. Briefly discuss any three roles of a creative art teacher
2. The teacher's role is paramount in realizing the objectives of the curriculum. Discuss

7.0 REFERENCES/ FURTHER READING

Matthew, I (2015):Arts Education for Secondary Schools and Colleges
Unpublished Thesis.

UNIT 2: FINE ART

CONTENTS

- 1.0 Introduction
- 2.0 Learning outcomes
- 3.0 Main Content
 - 3.1 Fine Art
 - 3.2 The importance of fine art to man and the society
 - 3.3 Appropriate methods of teaching fine arts in early childhood and primary education
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor marked assignment
- 7.0 References/ further readings

1.0 INTRODUCTION

Fine art is the making and study of visual art. It educates and prepares children to become artists and to follow other practices that are embedded in the making of art. In fine art, the curriculum is centered on the individual children potential and imagination. This unit is focused on fine art and its makeup.

2.0 Learning outcomes

At the end of this unit, you should be able to:

- Define fine art
- Discuss the importance of fine art to man and the society
- Describe how the teacher can effectively apply the appropriate methods in teaching fine arts

3.0 MAIN CONTENTS

3.1 FINE ARTS: An Overview

Fine arts is usually associated with creative art, especially visual art whose products are to be appreciated primarily or solely for their imaginative aesthetic or intellectual content. It is a vehicle with expression and communication of emotions and ideas. There are discreet types of art which are: fine arts, performing art and liberal art. Fine arts as a visual art is considered to have been created primarily for aesthetic purposes and judged by its beauty and meaningfulness. There are classical branches of fine arts which are :

- Painting
- Sculpture
- Pottery/ Ceramics
- Drawing
- Printmaking
- Historical Art (Art History)
- Architecture Music, theater, film, dance and other performing arts may sometimes be included .

3.1.1 Painting: It is a models of expression through which motifs, feelings and ideas are expressed. Painting can be naturalistic and representational such as still life and landscape. It can also be photographic and abstract. Painting is one of the three romantic arts along with poetry and music for its symbolic and highly intellectual purpose. Painting is meaningful in most people’s lives. “The Monalisa” is one of the most recognizable artistic paintings in the western world. Painting is a two handed experience that develops the skill of handling a brush and other art materials and tools. Painting develops skills that are used in reading and writing. Children enjoys finger painting and this enables them to have direct sensory contact with the material. Easel painting is popular with children and the easels can be placed either indoors or outdoors for group work.It encourages interaction and conversation between painters Easels should be at the reach of the child (appropriate size). It should be washable, sturdy and have a tray to hold paints and other tools.

3.1.2 Sculpture: Sculpture is also an important form of fine art. It is a two or three dimensional work created by shaping or combining hard material by the use of imagination. Sculpture is highly influential by its originality and geniuses. It comes

directly from the heart of the producer and reaches the heart of the end user. Many sculptors seek new ways and material to make their art. One of the most famous sculptures of Pablo Picasso was made of bicycle parts. Therefore we can say that sculpture can be made of any solid material. A collection of sculptures in a garden can be called a sculpture garden.

3.1.3 **Pottery:** is art made from ceramic materials, including clay. It may take forms including artistic pottery, including tableware, tiles, figurines and other sculpture. As one of the plastic arts, ceramic art is one of the visual arts. While some ceramics are considered fine art, as pottery or sculpture, most are considered to be decorative, industrial or applied art objects. Ceramics may also be considered artefacts in archaeology. Ceramic art can be made by one person or by a group of people. In a pottery or ceramic factory, a group of people design, manufacture and decorate the art ware. Products from a pottery are sometimes referred to as "art pottery"

3.1.4 **Drawing:** This is activity of making marks on a surface to create an image, form or shape. It can be described as the linear realization of visual objects concepts, emotions, and fantasies, including symbolic and even abstract forms. Drawing is an art which is concerned with the marking of lines and areas of tone onto paper, where the accurate representation of the visual world is expressed upon a plane surface. Drawing is different from graphic print making processes; because it forms the basis for replication.

3.1.5 **Print Making:** is the process of creating artworks by printing, normally on paper. Printmaking normally covers only the process of creating prints that have an element of originality, rather than just being a photographic reproduction of a painting. Prints are created by transferring ink from a matrix to a sheet of paper or other material, by a variety of techniques. Printmaking techniques are generally divided into the following basic categories: Relief, where ink is applied to the original surface of the matrix. Intaglio, where ink is applied beneath the original surface of the matrix. Planographic, where the matrix retains its original surface, but is specially prepared and/or inked to allow for the transfer of the image. Stencil, where ink or paint is pressed through a

prepared screen, including screen printing and pochoir. Other types of printmaking techniques outside these groups include collagraphy and viscosity printing.

- 3.1.6 **Art history:** Art history is the study of objects of art considered within their time period. Art historians analyze visual arts' meaning (painting, sculpture, architecture) at the time they were created. Art history doesn't consist in simply listing all the art movements and placing them on a timeline. Art history analyzes the meaning of visual arts (painting, sculpture, architecture) at the time they were created and establish authorial origins of artworks, i.e. discovering who created a particular artwork, when, when and for what reason
- 3.1.7 **Architecture:** Architecture is described as the art and science of designing buildings and other physical structure. It requires the manipulation and coordination of materials to realize an artistic piece. Architectural works in the material form of buildings are often seen as works of art. Historical civilizations are often identified with their surviving or Architectural achievements. Architecture has to do with planning, designing and construction of form, space and ambience to reflect functional, technical, social, environmental and aesthetic consideration. It requires the creative manipulation and coordination of materials and technology, and of light and shadow. At early childhood, pupils can be made to manipulate card boards and straw to replicate an Architectural masterpiece.
- 3.1.8 Other branches of art forms include, photography, video, filmmaking, Graphic design, and crafts. Many artistic disciplines such as performing arts, conceptual art, textile arts also involve aspects of visual arts as well as arts of other types.

3.2 **The importance of fine art to man and the society.**

Education in the arts is an integral part of the development of each human being. Those who have studied learning processes throughout the ages, beginning with Plato, have emphasized the importance of the arts in the education process. Art is what makes most humans complete in the society. According to Dodge, Colker&Heroman(2002) art is a natural vehicle for children to express their feelings , reflect their thoughts and emotions. In addition it promotes all round development of the child/man

Scholars have consistently asserted that the study and participation in the fine arts is a key component in improving learning throughout all academic areas. Art is said to reduce boredom in the classroom, foster love for learning, improve greater student dignity, develop better team players, enhancing their creativity and producing a more prepared citizen for the workplace for a better tomorrow.

Fine arts also provide learners with non- academic benefits such as promoting self- esteem, motivation, aesthetic awareness, cultural exposure, creativity, improved emotional expression as well as social harmony and appreciation of diversity.

The following are the importance of fine art to man and the society in general.

- learners are helped to become sustained, and self- directed
- It makes the learning environment and the society as a whole a place of discovery and realization of fulfillment
- Through fine arts learners connect with one another better, and by extension the outer world
- It promotes social skills that enhance the awareness and respect
- of others
- It enhances perceptual and cognitive skills of learners., Dodge et al (2002) emphasized that when children engage in arts it develops in them creative thinking, self- concept, problems solving, self- expression risk taking and cooperation among other benefits. Arts promote the language, physical and socio-emotional development of the child.
- Furthermore, fine arts have the capacity to engage everyone in the society, thereby making everyone relevant in their various field of endeavour, whether painting, drawing, sculpture or architecture.
- It promotes entrepreneurship spirit among learners as they become adults in their different capacities.
- Self assessment Exercise
- (a) List four classical branches of fine art
- (b). What are some benefits of creative art teaching to the child?

3.3 Appropriate methods of teaching fine art in early childhood and primary education.

Jackman(2009) observed that pupils strategies and styles of learning are context dependent and personal to each child therefore, the fine art teacher must know when to apply the appreciate method in the course of teaching. As earlier discussed there are several methods of teaching fine arts, each method is unique, as it is dependent on content and context. The demonstration method for example is appropriate for introducing new concepts to the young learners. The field trip method is ideal for introducing work of arts in relation to architectural designs and artifacts, it is therefore imperative for the fine art teacher to be fully equipped in content skills and appropriate use of methods in the early childhood and primary education level.

4.0 CONCLUSION

Fine art is a unique area in man's life. Everybody wants to be identified one way or the other in matters relating to art. Ironically, not everybody is willing to be actively involved in this field. Therefore, credence must be given to the young learners who have chosen this unique pathway.

Self –Assessment Exercise answers.

- (a) Painting ,Sculpture, Pottery/ Ceramics, Drawing
- (b) Arts develop creative thinking, self- concept, problems solving, self- expression risk taking and cooperation among other benefits in children. It also promote the language, physical and socio-emotional development of the child.
-

5.0 SUMMARY

Fine art is a universal phenomenon and as such attracts universal attention. It's four main areas; painting, sculpture, drawing and architecture are to be handled with skill and expertise so as to achieve the desired end in the young learner.

6.0 TUTOR MARKED ASSIGNMENT

1. Why is fine art important in the general development of the Nigerian pupils?
2. Discuss the method you will apply in teaching drawing and colouring of still life objects in primary school
3. Discuss three classic branches of creative art.

7.0 REFERENCES / FURTHER READINGS

Dodge,D.T; Colker, L.J.; Heroman C.(2002) : Creative Curriculum for preschool Fourth Edition. Published by teaching Strategies, USA.

Jackman, H.LL.(2009): Early Education Curriculum Child's Connection to the World. Fourth Edition Published by DELMAR Cengage Learning.

Lehman, P. (2001). What students should learn in the Arts. Content of the curriculum. Alexandria, VA, association for supervision and Curriculum Development (1-22)

UNIT 3: APPLIED ART

CONTENTS

- 1.0 Introduction
- 2.0 Learning outcomes.
- 3.0 Main content
 - 3.1 Applied Art
 - 3.2 Areas of Applied Art
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor marked assignment
- 7.0 References / further readings

1.0 INTRODUCTION

The streets we see and the houses that are well arranged as we move about are the products of the applied arts. The application of colours to furniture, household materials (cups, plates, spoons, fabrics etc.) is an act of applied arts, since they do not need those colors to perform their various functions. The importance of this unit is to explore and appreciate the aesthetics of Applied Arts.

2.0 Learning outcomes.

By the end of this unit, you should be able to:

- a. Explain to the pupils what Applied art entails
- b. Identify and explain the major aspects of Applied arts

3.0 Main Contents

3.1 Applied art: An overview

Applied art is the application of design and decoration to everyday living and objects to make them aesthetically pleasing. According to encyclopedia Britannica, the term is applied in distinction to the fine arts which aims to produce objects which are beautiful and provide

intellectual stimulation. In practice, the two often overlap. Works of applied art comprise two different types of standard machine made to produce item which have a particular design applied to them to make them more attractive and easy to use, by individuals, aesthetically pleasing but mostly functional. They include craft products made by artisans or skilled workers.

The first applied art to be practiced in a major way was architecture. From the Egyptian pyramids to the seven wonders of the ancient world, are architecture combined with aesthetics to design a functional but pleasing structure. Today, we have beautiful structures, pieces of arts; at home, in schools and our different work places which are all products of the applied arts. The classroom is a good example of the aesthetics of applied arts.

3.2 AREAS OF APPLIED ARTS

Basically, there are five major areas of applied arts.

- a. Industrial design
- b. Textile/fashion design
- c. Interior design
- d. Graphic art and design
- e. Ceramics

These areas of applied arts are uniquely related in aesthetic outlook but functionally different. The demand for improved aesthetics led to the establishment of different areas in applied arts. The first area to emerge was the industrial designers, later as new range of products emerged the fashion designers came up, followed by interior designers, graphic designers and most recently computer graphics designers.

The decorative art which includes furniture, carpet, tapestry, embroidery, batik, jewellery, pottery, smithing basketry, mosaic art and glasswork has existed from the beginning of early 8th and 9th century Chinese pottery (from 18, 000 BCE) Japanese pottery (from 14,500 BCE) etc were all examples of decorative art.

4.0 CONCLUSION

The teacher will need to lay emphasis on graphic art, pottery, basketry and embroidery. These aspects are not too demanding for their level, aside, the pupils will derive pleasure crafting and designing objects they are familiar with.

Self -Assessment Exercise.

- (i) List five major areas of applied arts.

5.0 SUMMARY

In this unit you have learnt that applied arts are relevant in the development of the nation. It has over the years helped in the advancement of most nations of the world. The primary school teacher should strive to make the pupils see the beauty in the work of arts irrespective of the functions they may serve.

Self Assessment Exercise Answer

- (a)Industrial design (b) Textile/fashion design (c) Interior design (d) Graphic art and design (e)Ceramics

6.0 TUTOR MARKED ASSIGNMENT

1. Explain the term applied arts
2. What are the major aspects of appliedarts? What is the difference between fine arts and applied arts? Give examples.

7.0 REFERENCES / FURTHER READING

Carlson, L. (2003) Kids create! Art and craft experiences for 3-to -9- year olds.

Charlotre, VT: Williamson publishing

Okunlola, Bayo (2003). Graphic Arts and Computer Graphics. Ibadan Sea Art Publishers

UNIT 4: CREATIVE ART MATERIALS AND IMPROVISATION

CONTENTS

- 1.0 Introduction
- 2.0 Learning outcomes
- 3.0 Main content
- 3.1 Creative art materials and improvisation

3.2	Drawing
3.3	Painting
3.4	Collage
3.5	Three Dimension
3.6	Tools
3.7	Storage facilities
3.8	Improvisation
4.0	Conclusion
5.0	Summary
6.0	Tutor marked assignment
7.0	References / further readings

1.0 INTRODUCTION

Creative art is a unique study that demands stimulating environments that are warm, comfortable, and aesthetically pleasing. Children are active learners who use the physical environment in direct, hands on manner. The physical environment as well as all the materials and equipment are part of a child's learning experience. Therefore the learning environment should provide a rich assortment of materials and equipment for children to develop socially, cognitively and physically. In this unit, we shall explore creative art materials and the improvised ones.

2.0 Learning objectives

By the end of this unit, you should be able to:

- a. Explain to the pupils the essence of using the right materials for every given task.
- b. Identify and explain improvised materials in and outside the classroom.

3.0 MAIN CONTENTS

Creative art materials and improvisation

Creative art materials are not just any material that is provided for learning in the classroom. It goes beyond the classroom. When making provisions for creative art materials, there are some factors that should be considered and they are:

- Must be readily available
- The purpose it serves
- Must be age appropriate
- Its ability to provide different opportunities for children to experiment, explore and learn.
- Be accessible to children where they can reach and use the materials by themselves
- Represent and encourage acceptance of diversity in all areas
- Represent children's interests
- Its availability both indoors and outdoors to broaden children's exploration and experiences
- Must be safe and non-toxic as children tend to put everything in their mouth.

As discussed earlier, creative art comprises four main areas: painting, sculpture, drawing, and architecture. Therefore the provision or improvisation of creative art materials must adequately represent - all these areas.

Some of the following are creative art materials according to each category in and outside the classroom towards the realization of the broad aims of creative art

3.1 Drawings:

- large and small crayons
- Pens, pencils, erasers, coloured pencils charcoal
- Thick and thin washable markers
- Chalk, chalkboard erasers
- Paper (various sizes and colours, lined and blank) newspaper, construction tissue, cards , paper/ plastic plates
- Dry boards/ markers

3.2 Paintings:

- Finger paints
- Liquid tempera paints, water colour

- Block/ disk tempera paints and trays
- Variety of paint utensils, paint brushes, rollers, squeeze and spray bottles, sponges, Q-tips, paint scrapers, palette

3.3 Collage:

- Glue/ paste glue sticks, glue/ paste pots, glue brushes / spreaders
- Paper scraps, magazines, cards, wrapping paper, ribbon
- Cardboard tubes, boxes, rolls for construction
- Felt/ fabric remnants
- Yarn / string
- Cotton balls, pompoms
- Glitter buttons, sequins, gems (all small materials require supervision)
- Natural objects (leaves, seed, twigs feathers)

3.4 Three dimensional:

- Clay
- Play dough
- Wood for gluing/ construction
- Pipe cleaners
- Plastercine

3.5 Tools:

- Safe scissors (left and right handed)
- Staplers
- Paper punches
- Tape (various types) tape holds
- Tools to use with play dough (craft sticks, blunt knives, scissors, pipe cleaners)
- Stencils

3.6 Storage Facilities

- Open labeled shelves
- Container plastic baskets

- Tool boxes

3.7 IMPROVISATION

Improvisation is a key motivating force in the world of art. Historically, the word improvisation appears only toward the end of the 18th century but it is equivalent to the expression “impromptu”, borrowed from French, with same meaning.

Improvisation is the process of devising a solution to a problem by making do with what is available and relevant to produce expected solution. Improvising in the context of performing arts is spontaneous performance without specific preparation. In creative art, painting for example by its nature has to be improvised. The artist has a rough idea to be sketched out on his canvas, but from there on it is all testing and trial with brush from the palette as he invests great care into each micro mosaic portion of his canvas.

The creative art teacher in as much as he wants to bring out the creative ingenuity in the young learners must be ready to make improvisations in order to accommodate the child’s weaknesses so as to proffer solution to an existing problems. Creative art creates room for improvisation at different levels. In the early primary levels for example, the teacher can make do with the available materials to achieve his objectives. For example in the absence of palette, a small flat plastic can be used for mixing of colour, still objects can be used in the absence of live objects etc.

Other materials that can be improvised are :

Materials	Improvisations
Brush	feather/ chewing stick / foam
Colour	blood/ extract from leaves /soil
Cutter	cutlass / knife
Sketch pad	wall/ floor
Pencil	charcoal
Hammer	any heavy object like stone
Cardboard	cold newspaper
Gum	Eba/starch
Colour pencil	coloured chalk

Beads bottle crown/straw
Sewing machines needle and thread, etc
Self -assessment exercise

- (a) Discuss the factors to consider before choosing an instructional material
- (b) What do you understand by improvisation ?

4.0 CONCLUSION

The creative art teacher has a world of materials to harness for creativity purpose. It is therefore imperative that he exposes the young artist to all the available materials so that they can make do with what they have and explore.

5.0 SUMMARY

We have a wide range of materials that are available for the young artists to utilize. Since, improvisation is making use of the available materials for the unavailable; the learners' needs should be adequately considered and catered for when making these improvisations.

Self- Assessment Answers

(a)The following are some factors that should be considered :

- The material must be readily available
- It must serve the purpose for which it was created
- It must be age appropriate
- It must provide different opportunities for children to experiment, explore and learn.
- It must be accessible to children where they can reach and use the materials by themselves
- It must represent and encourage acceptance of diversity in all areas
- It must represent children's interests

6.0 Tutor Marked Assignment

1. Identify five materials that can be improvised

2. Discuss the problems of improvisation.

7.0 References / Further Reading

Harrigan, P. (2002) First Person: New Media as Story, Performance and Game. MIT Press.

Johnson, C. (2006) The improvisation game: discovering the secrets of Spontaneous performance.

MODULE 3

Unit 1: Basic Scheme of Work on Creative Art for Young Artists

Unit 2: Art Appreciation

Unit 3: Young Artist and Creativity

Unit 4: Art Terminologies for Better Appreciation of Art

Unit 1: BASIC SCHEME OF WORK ON CREATIVE ART FOR YOUNG ARTISTS

CONTENTS

- 1.0 Introduction
- 2.0 Learning outcomes
- 3.0 Main content
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor marked assignment
- 7.0 References / further readings

1.0 INTRODUCTION

The scheme of work for the young artists is tailored to suit their age, interest, needs and societal expectation. The scheme of work which is the curriculum broken into realizable objectives will be discussed in this unit.

2.0 Learning outcomes

By the end of this unit, the learners should be able to:

1. identify the basic requirements the pupils need at the primary level
2. Draw a realizable scheme of work for the primary level.

2.0 MAIN CONTENT

Basic scheme of work on creative art for young artists

At the early stage, what the young artist needs to learn is introductory aspects of creative art. These may include:

- Drawing: (nature drawing)
- colouring
- Drawing and colouring of simple objects
- Drawing and colouring of still life objects
- Collages
- Papiermâché
- Making objects with clay etc

The recommended scheme of work for early childhood and primary education by the Federal Ministry of Education (2004) says the scheme of work is to be structured to suit the ages, the needs and the cultural background of the child. Thus, the scheme of work for creative arts at this level is hereby represented:

STAGE I

1. **Meaning of Arts, functions of Art and types of Art**
2. **Colours:** Names of colours, identification of colours primary , secondary and tertiary colours
3. Crafts , different craft items

4. Introduction to arts materials, uses and care
5. Nature drawing, fruits, trees etc
6. Local make up materials
7. Arts materials associated with ceremonies

STAGE II

1. Drawing and colouring of still life objects
2. Colour mixing
3. Drawing and colouring of shapes
4. Drawing and colouring of plant life
5. Animal life (drawing of a fish)
6. Drawing and colouring of simple objects e.g. bell, ball
7. Making patterns using basic shapes
8. Designing paper crafts
9. Folktales and local songs

STAGE III

1. Still life drawing and colouring of simple objects
2. Nature drawing (fruits)
3. Drawing and colouring of a tree with fruits
4. Drawing of a flower vase
5. Self- expression of myself in school uniform
6. Animal life drawing of a hen

STAGE IV

1. Mixing colours effectively including tertiary colour and complementary colour
2. Creating forms
3. Construction of objects
4. Making of collage using coloured papers to form images
5. Meaning and types of lines and shapes
6. Still life drawing
7. Modeling papiermachee

8. Introduction of musical instruments
9. Introduction to drama and movements

STAGE V

1. Print making e.g. yam print, potatoes print, leave print, etc.
2. Manipulating balance, shape and form in their sculptural constructions
3. Creating a range of prints using poly block or mono printing techniques
4. Manipulating different materials to create different natural forms
5. Introduction to bead making
6. tie and dye
7. imaginative and creative drawing
8. Rhythmic patterns

STAGE VI.

1. Moulding using clay
2. Papiermâché
3. Selecting and combining of different materials to create artworks
4. Use of different materials and techniques to achieve different effects

These stages are paramount to the child's fundamental development. The creative art teacher is expected to split each stage into three terms to adequately cover the whole scheme.

Self -assessment Exercise.

- (a) Mention three topics that the curriculum for creative arts should contain?

4.0 CONCLUSION

Pupils are exposed to new experiences as they move upwards. They will work through different topics and engage in practical tasks, discussion, group work and homework projects. Each topic is designed to develop a balance of practical skills, knowledge and understanding. The areas they must explore include drawing, colouring painting, printing, collage and sculpture.

5.0 SUMMARY

As the young artists move from a lower level to a higher level, the teacher exposes them to more tasking experiences to enhance their creative skills. The essence of the scheme is to provide the road map for the realization of the objectives of creative arts.

Self_Assessment Exercise Answers

- (a) Drawing and colouring
- (b) Making paper machier
- (c) Pattern making

6.0 Tutor Marked Assignment

1. What stage is nature drawing introduced to the child in primary level of education?
2. Discuss the most challenging level in teaching creative art in the primary school level.

7.0 REFERENCES / FURTHER READING

Federal Republic of Nigeria (2004) National Policy on Education (4th Edition).

Lagos NERDC

UNIT 2: ART APPRECIATION

CONTENTS

- 1.0 Introduction
- 2.0 Learning outcomes
- 3.0 Main content
- 3.1 Art appreciation
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor marked assignment
- 7.0 References / further readings

1.0 INTRODUCTION

Art appreciation is the general assimilation and approval given to any work of art. When you learn about an art piece, the colours used, why the colours are used, the composition of the piece, colour combination and arrangement, etc that in itself is appreciation of art. This unit tries to explain out how art can be appreciated generally.

2.0 Learning outcomes

At the end of this unit, you should be able to:

1. Explain what makes an art work beautiful.
2. Discuss various ways through which we can beautify our environment using art works.
3. Identify some artists who contributed immensely to art.

2.0 MAIN CONTENT

Art appreciation

According to Robert Shinshak (2011) “Good art is timeless... it will connect to the past and feed the future. It has a simple and rigorous beauty that commands your gaze and thoughts whenever you look at it” there are two schools of thoughts as to what is good and bad are

personal distinctions and entirely in the eye of the viewer, while others believe that there is good art and crap art. The question therefore, is what makes a work of art beautiful?

Art work is more than the perception of beauty because what holds beauty to one may not to another, after all, beauty is in the eye of the beholder. Therefore, if a concept such as beauty can be that subjective, then it is ideal we grade an art work according to the judicious use of element of arts line, shape, form, value, space and colour. Any art piece that fulfills these parameters is labeled as beautiful. Works of art must express some special kind of message or knowledge that is effectual. Incidentally, the messages expressed may be interpreted differently by different viewers. But the best art is universal art that expresses simple and accessible positive feelings.

Art serves as a tool for education, indoctrination and enculturation. It uplifts spiritually since it acts as a means of conveying some special kind of knowledge. A good art work should be able to stand the test of time.

Art works of great artists like Michel Angelo, Ben Enweonwu, Chike Aniakor, Obiora Udechukwu, Uche Okeke, Leonardo Da Vince, Pablo Picasso etc. Michel Angelo is known for his famous painting of the Sistine chapel, Rome, Leonardo Da Vince for his Monalisa; a Master piece that still speaks and Pablo Picasso for his cubism, Ben Enweonwu for his Sango etc.

Self – assessment exercise

(a) Mention two things that shows art appreciation

4.0 CONCLUSION

For Francis Hutcheson beauty is disclosed by an inner metal sense. A work of art is generally appreciated by aesthetic and functional role

5.0 SUMMARY

In this unit you have learnt that art is a universal language of expression. It speaks volume. You are advised to learn various ways through which we can beautify our environment through art works.

Self- Assessment exercise answer

(1)The judicious use of element of arts line, shape, form, value, space and colour depicts the beauty of an art work

(2) A piece of art must be able to stand the test of time, be beautiful and pass a message.

6.0 TUTOR MARKED ASSIGNMENT

1. Mention various means of beautifying our environment using art works.
2. How does the quality of a material affect an art piece?
3. Field trips are important to the teaching of creative art. Discuss

REFERENCES / FURTHER READING

Orell, D. (2012) Truth or Beauty: Science and the Quest for order. New Haven:

Yale University Press.

UNIT 3: YOUNG ARTIST AND CREATIVITY

CONTENTS

- 1.0 Introduction
- 2.0 Learning outcomes
- 3.0 Main content
 - 3.1 Young artist and creativity
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor marked assignment
- 7.0 References / further readings

1.0 INTRODUCTION

The young artist needs to be constantly assessed as he progresses in his creativity; it is enhanced on a daily basis when the teacher makes use of his assessment tools effectively. In this unit, the various areas to be assessed by the teacher are explored.

2.0 Learning outcomes

At the end of this unit, you should be able to:

1. Describe the young artist and his creative ability
2. Discuss the areas of assessing the young artists creative ability

3.0 MAIN CONTENT

Young artists and creativity

The young artist is that learner who is still at his/her childhood/primary level of education. He is naïve in exploring his environment and his creative skills. However, the teacher through teaching and constructive criticism can help him explore his potential maximally.

Assessment of the young artist takes place as the child engages in the creative process of making art, when a piece of art work is completed and while making a personal response to art works. It is important to note that much of what can be achieved in visual arts education is observable. The child should be critically observed as he responds to art and his environment, as he develops in the process of making art and as he develops critical and aesthetic awareness.

The teacher at this level should be concerned with the following when assessing the child.

- The child's ability to create art
- The child's ability to look with understanding of art and respond to art works
- The quality of the child's engagement with art

All three are interrelated and are assessed on the basis of

- Perceptual awareness
- Expressive abilities and skills
- Critical aesthetic awareness
- Disposition towards art activities

According to UNESCO, "the encouragement of creativity from an early age is one of the best guarantees of growth in a healthy environment of self-esteem and mutual respect is critical ingredients for building a culture of peace"

Every child is born with creative potential, but this potential may be stifled if adequate care is not taken to nurture and stimulate creativity. Therefore the young artist needs to be given series of opportunities to enhance his creativity. One of such opportunities is embedded in the structuring of the curriculum to suit his creative needs, the freedom to express himself and explore his environment.

4.0 CONCLUSION

Creativity goes beyond the classroom; it goes beyond art class and school projects. It is imperative that the teacher learn to captivate and inspire them to learn at every given time, in or outside the classroom children need to be exposed to different experience, the

unpredictable, the uncertain and the structured. The onus is on the teacher as he skillfully interprets the art curriculum to produce the set objectives.

Self- Assessment Exercise.

(1) Mention what the teacher needs to do when assessing the child

5.0 SUMMARY

The teaching of young artists requires that the teacher effectively applies suitable methods of teaching with different components of creativity. There should be fluidity in application of methods to enhance performance. Teachers should encourage freedom of expression in the learners as well as valued criticism from the young artist.

Self –Assessment Exercise Answer

- (a) the teacher should assess the child's ability to create art
- (b) the child's ability to look with understanding of art and respond to art works
- (c) the quality of the child's engagement with art

6.0 TUTOR MARKED ASSIGNMENT

1. Discuss the realizable procedures in assessing the young artists
2. What are the factors that can hinder print assessment of pupils

7.0 REFERENCES / FURTHER READING

Babatunde, H.O (2010) complete principles of cultural and creative arts for
junior secondary schools hob designs (nig) limited

Nunan, S. (2010) Creativity and the arts in the primary school. Discussion
document and proceedings of the consultative conference on education 2009

Spore, D. (2000): The creative impulse: an introduction to the arts London: A
Division of Pearson education.

UNIT 4: ART TERMINOLOGIES FOR BETTER APPRECIATION OF ART

CONTENTS

- 1.0 Introduction
- 2.0 Learner outcomes
- 3.0 Main content
 - 3.1 Art terminologies for better appreciation of art
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor marked assignment
- 7.0 References / further readings

1.0 INTRODUCTION

There are over one thousand terminologies in the art domain. However, this unit reveals some that are essential to our appreciation of art.

2.0 Learning outcomes

At the end of this unit, you should be able to:

1. Identify some art terminologies
2. Discuss their meanings

4.0 MAIN CONTENT

Art terminologies for better appreciation of art

Art terminologies are in exhaustive, but an understanding of some of them will enhance general appreciation of art.

- **Aesthetics:** Philosophy applied to art, which attempts to formulate criteria for the understanding of the beautiful qualities of art
- **Air brush:** Instrument for spraying paint, propelled by compressed air

- **Applied Art:** Creating art works for functional purposes. It can also be to designing and decorating of functional objects or materials with aesthetic appeal

Art:

A form of creative expression

Artifact:

Any object of human workmanship



By Obasi Augustine

Abstract Art:

Is an artwork in which no object can be recognized, it is also referred to as a non-figurative art.



lc

BY Obasi Augustine

Academy:	Means the Fine Art institution for training young ones to become Artists and academicians. The first academy was properly founded at Florence, Italy in the year 1863 by Vasari to raise the social status of artist.
Acrylic:	Art painting medium with combination or mixture of local oil and water colour to form a plastic emulsion soluble or dissolvable in water e.g. Alla Prima oil painting.
Aesthetic:	Means a sensitive sense or feelings possessed by all keen artists and craftsmen to appreciate beautification depth.
Archaeologist	Is a person who digs the ground in search of material remains e.g. pots, jugs, skulls, images etc.
Airport Art:	Is a contemporary art style in Africa being produced in commercial level to serve and satisfy the tourists in transit of airport hotels or guest houses and public places. They are artworks without originality, therefore it is cheaper.
Art-Gallery:	Is a place for displaying works of art for exhibition and sales. The National Gallery of modern art is located at Iganmu, Lagos and it was officially opened in April 1980.
Alla Prima:	Painting techniques which involve thick and fast application of direct paint.
Appliqué:	Is a decoration design in which cut pieces of cloth are sewn or glued on to a larger piece of fabric to produce designs and patterns.
Art Nouveau:	Means a new art that deals with aspects of styles in architecture and interior decorations.
Balance:	is a principle to determine artistic standard in designs.

Bauhaus Art:

It is an art movement that originated from Western Germany in 1919 to encourage in the training of artists in the modern design for furniture, building and house utensils. Exponents of this movements includes, Klee and Kandinsky (Painters), Architects Vander Robie and Walter Gropius.

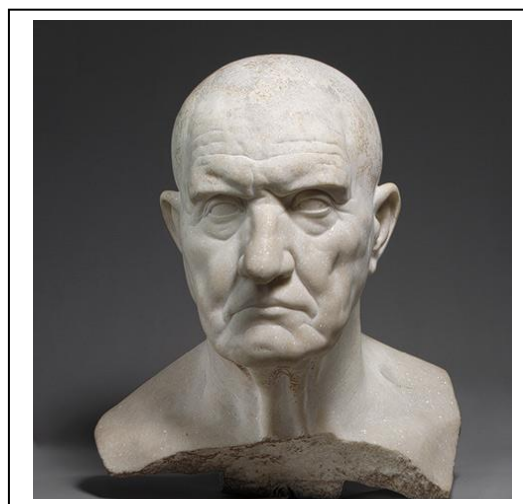
Baroque:

Baroque is an art style for producing paintings and sculptures with dramatic actions for the feeling of the observers. In Netherlands, people's craze for small medium size painting and sculpture for wall hanging decoration became the order of the day with wide popularity.

Batik:

A colour design created by waxing sections of a piece of cloth before dyeing

Bust:



It is the art of modelling or carving a Person's head, neck, shoulder and chest.

Caricature:

Is a drawing which over-emphasized the peculiar nature of a person to make him or her appear funny and ridiculous. Caricature is often used in cartoon drawing.

Cartoon:



Is a drawing done with satirical or funny intentions to remove depressions and educate. Cartoons are drawn by cartoonists for Newspapers and Magazines. Cartoon is translated from an Italian word “cartone” meaning a big sheet of paper.

Chroma:

Is term used to classify the difference between pure and degraded colour.

Chiaroscuro:

Means the balance of light and shade; chiaroscuro is an Italian word.

Cire-Pedue:

Is a French word, which means “lost wax”, a casting technique or method

Classicism:

Means classical art based on the study of Greek antiquities and Roman models.

Collage:



Means a picture built up wholly or partly from pieces of paper, cloth, seeds and other materials stuck onto a cardboard paper or canvas. Collage is derived from a French word called “Coller”.

Contour:

Means outlines boundary in a drawing or painting to give it a form in a space.

Court Art:

Are the creative activities, mostly practiced in the old Benin kingdom of Edo State of Nigeria.

Craftsmanship:

Is the ability to translate ideas into objects or things that are real.

Creativity:

Are the good design work of those who produce them.

Contraposto:

is an Italian word, which means a twisted body, that is; the hip, and legs twisted in opposite axis against the chest and shoulders.

Cubism:



is an art movement in which forms are reduced into geometrical shapes and patterns. This movement was pioneered by Picasso and it had a great influence on the traditional sculptural style of African Art.

Curators:

are working staff of a museum that takes care of the artifacts preserved in the museum.

Complementary colours:

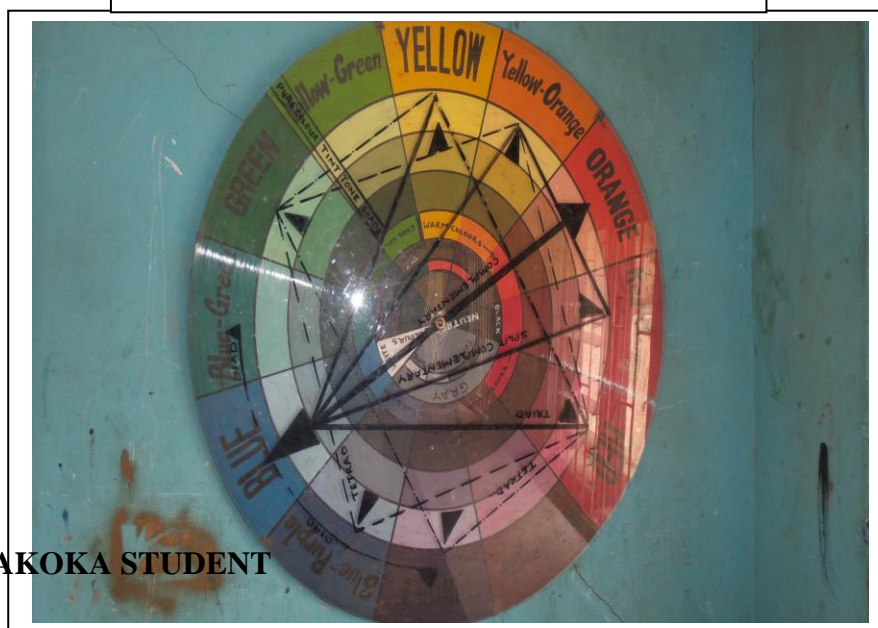


Colours that intensify each other and are opposite each other on the colour wheel, for example red and green

Cool colours: The blues, blue- greys and blue greens, which appear to recede in a painting

Ceramics:

The general term used for pottery and porcelain



FAA FCE(T) AKOKA STUDENT

Colour wheel:

A diagrammatic chart showing the placement of colours in relationship to each other.

Crafts:

A category embracing most decorative arts

Dptych:

is a picture consisting of two parts usually linked like a book.

Design:

The plan involved in making some things according to a set of aesthetics

Direct carving:

Method of stone or wood sculpture where form is carved immediately out of the block and not transferred from a model.



ByObasi Augustine

Dome:

Architectural feature found on top of building

Drawing:

The monochrome use of pencil charcoal, pen, ink or similar medium on paper, card or other support.

Easel:

An upright support employed for holding an artists canvas while it is being painted



Enamel:

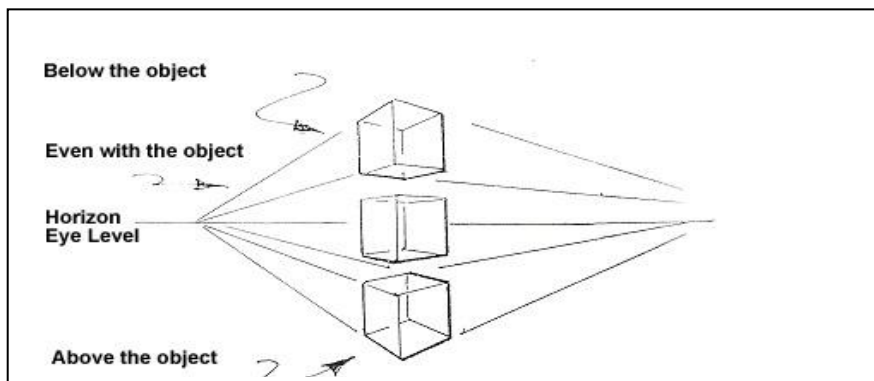
Used for decorative objects

Expressionism:

is an art style which distorts and intensifies colours for emotional appeal

Eye-Level:

is an horizontal line which is just imagined by the viewing or serving artist.



Excavation: means the process of digging up covered treasures

Fresco: Fresco means a process of painting on a fresh plastered wall with powdered pigments mixed with water. Fresco is also a technique practised in Italy between the 12th and 6th centuries. The painting could be in the form of murals e.g. stance of Vatican's decoration by Raphael was typical Fresco work.

Functional Art: is an art that is made to serve a specific purpose

Flower painting: Still life painting of flowers

found objects:

Everyday objects that can be used, for example in a collage or to create stamps for print making block, and not transferred from a model



By Obasi Augustine

Form:	Describes the elements in a work of art which are independent of the emotional or interpretative significance of the work
Glaze:	Transparent layer of paint applied over another, light passes through and is reflected back, modifying or intensifying the underlayer
Grisaille:	Technique of monochrome painting in shades of gray used as under painting or to imitate the effect of relief
Glazing:	means painting of a thin transparent colour film on a dry painting to present a shining surface.
Glaze:	Is a shiny effect seen on fired pot at a very high temperature.
Gesso:	Is a white powder pigment prepared from mixture of Plaster of Paris or chalk with glue solution or cream cold water.
Gouache:	is an opaque water colour paint, the colour is use dry very fast.
Harmonious colour:	Colours that blend well together and are close to each other on the colour wheel
Hue:	The basic characteristic of a pure colour, for example red, green
Highlights:	is the opposite balance for shades in drawing or painting compositions.

Icon:	is got from a Greek word “ikon” which simply means images; but Icon means the image pictures of saints or Christ relations or associates like disciples in casting, moulded form or drawn on panels in engravings.
Iconography:	Recognizable emblematic motifs and symbols in works of art
Idealism:	Is a philosophical theory of Plato in the 19th century which says “True reality consists of ideal forms”
Illusionism:	means a style in painting done to fool the eyes into thinking the object painted is real. Example of Illusion paintings are collage, mosaic paintings.
Imagery:	The marks, lines, shapes, figures and objects that make up a composition
Impasto:	means the thickness feelings of paints applied in painting on any surface. Impasto painting can be done with palette knives.
Impressionism:	is a creation of an impression of natural appearance or a movement which focus its attention on naturalism that is of true colour tone. Impressionism was born after the Paris exhibition of French artists in 1874. Claude Monet was an exponent of Impressionism.

Kiln:

Is an oven with high temperatures to burn, bake and dry wares of pots, jugs, plates and bricks.

**Kneading:**

Is the production of perfect clay by removing all pebbles and air from the clay.

Line:

Is either a thin or bold strokes from pencils, pen, chalk, brush or other drawing materials. Medium to express an idea of interest on various ground surface e.g. paper, canvas, and walls etc or simply a progressing movement of an impression from drawing mediums.

Line of Horizon:

Is an imaginary line showing the demarcation between the sky and the ground location in a composition of an outdoor drawing or painting.

Leather Hard:	Are ceramic wares that are ready for decorations, because water has dried out of the wares clay enough to have lines impressed on it.
Lithography:	A method of printing that depends on the mutually repellent actions of grease and water
Life drawing:	Drawing from a live human model
Lino cut:	Print produced by carving a design into a block of linoleum
Media:	Materials and tools used by artists
Marbling:	Is an abstract painting produced when colours are paved on water and paper simply spread on it.
Media:	is the name of the oil paints and poster colour used by painters, the wood and clay by the sculptors.
Montage:	Is the sticking of cut photographs, objects from magazines or calendar to form a good composition on a cardboard or canvas. The process is known as photomontage, which was an idea of the cubist artist. The technique is now widely used by designers in Advertising studios for adverts and posters design reparations.
Monochrome:	means same colour in different tones or tonal gradation of same colour.

Mural:

is a design of wall decoration or a large pictures painted on a wall.

Motif:

are elements of design or shapes which can be easily recognized in the patterns of design.

Mosaic:

is an artwork or painting made from pieces of coloured marble, tiles, glass, shells and beads for wall decorations.



Obasi Augustine

Modelling:

is the art of moulding in clay, or paper mache to provide a two or three dimensional effects.

Naturalistic:

Are artworks which has an outward

appearance with close imitation to an object or person. Ife sculptural head are very naturalistic.

Neoclassics:

is a period between 18th and 19th century, when Roman and Greek architectural art were recognized, embraced and copied. Romantic artist like Dalacroix (a French) produced “Violent and the massacre at Chios” all in paintings.

Neutral Colours:

Are colours represented by Black and White.

Non-Objective Art:

is a non -representational or meaningless art which avoids creating any image from a concrete reality.

Overlapping:

Placing one shape in front of another to

give a three-dimensional effect in a composition

Outline:

An outline is a design element or a bold line, used to emphasize the shape of a drawn figure or object. Recognized as opposite to contour in drawing.

Object Trouve:

is a French word which means found object. The “Found object” is called an “Accidental art work”. The art technique was discovered by MacelDuchamps, a member of Dada movement organisation.

Originality:

Originality in art means producing an artwork which lack any semblance to anything done before or earlier.

Palette:

Slab of wood, metal or glass used by the artist for mixing paint .



spatula:

Spatula is a shaped object or knife for mixing or applying thick bodied paint



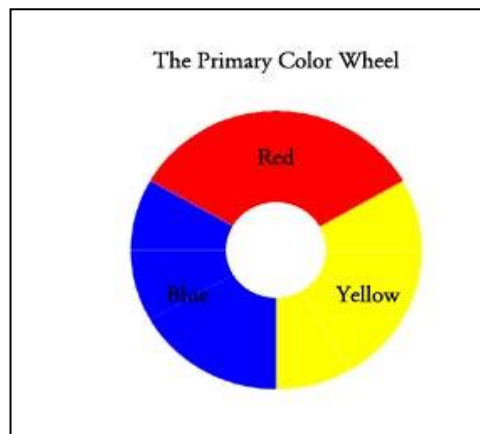
Panorama:

Painting of a view or landscape especially Large-scale painting around a room, or rolled on a cylinder

Pigment:	The colour element in paint
Pottery:	A form of ceramic art in which wet clay is shaped, dried, glazed and fired in a kiln to create a variety of vessels
Print:	Any image, pattern, or lettering produced on fabric or paper by a variety of graphic processes

Primary colours:

The three basic colours (red, yellow and blue) that cannot be mixed from other colours but can be used to mix all the other hues



Paper-Mache: is a pulp mostly made from wet pounded old newspapers and mixed with starch or powerful gum. It can be used as a sculptural medium.

Perspective: means the principles by which distance affects the colour and vividness of objects.

Picture Plane: means the front surface of the imaginary picture space, where the picture space is met by the viewers.

Plein Air: is French word used to describe a painting done directly from outdoor or outside. It is also a term associated with the 19th and 20th century impressionist painters.

Popart: is an art piece produced without a specific rule to achieve standard effect from strip-cartoons, packaged goods and others.

Pointillism: is also known as divisionism as evolved by George Seurat. It is also known as a method of juxtaposing of dot, otherwise called optical mixtures. Other exponent of the style is Signac and Degas.

Profile: Means a head drawn with one flat side view. As recognizable in Egyptian sculptures and drawings.

Primitive Art: are arts practiced by untrained and local artists. Exponents of primitive art are; Marcel Duchamps, Grandma Moses, Dounanier Roussau and the Italians working before 1500 years. Primitive art can also be referred to as pre-historic art.

Puppet:

is a modelled performing figure which can make a display and movements.



- Religious Art:** Is the art expressing the sacred belief through carved images e.g. Icons images.
- Realism:** Is an art style which encouraged artist to make honest re-copy of real things. The idea was discovered by Courbet in the mid 19th century.
- Renaissance:** is an Italian word which means “rebirth”
renaissance is the use of light and shade (Chiaroscuro) and perspectives which allows flat pictures to show depth. The popular artists of the renaissance periods were Leonardo Da Vinci and Michael Angelo.
- Rococo:** is an art style used to show rooms with the walls and roof ceilings decorated with deep curves covered with mirrors and walls painted in gold and bright colours. Rococo means “Rock work” derived from a French word Rocaille and the style started in cities of Italy, France and southern Germany since 1730.
- Schema:** The marks, lines and shapes that are the child’s interpretation of familiar figures and objects
- SCUMBLING:** is a technique used by artist to achieve a cracking and uneven effect in a design after working an opaque layer of oil colour on another layer. Glazing is the opposite effect because of its shinning.
- Scraffito:** is an Italian word which means “scratching”. It is the making of a design or decorations on a

white plastered layer which later show the background layer after the covering of the white layer with dark colour paints or slip scrafitto is a notable decoration style in ceramic decoration.

Silhouette:

means a shadow of a person, group or persons animals and other objects drawn in outline profile only and this outline is done in black on a white background.



Slip:

is a mixture of sieved clay and water which is later used in modelled ceramic ware for decoration.

Style:-

An individual way of making art.

Stylised:-	Stylised means art of simplifying an appearance of a person or object usually the bronze head of Benin art stylised and compared to the natural Ife heads.
Surrealism:	is a style of painting done in an unfamiliar or strange form. The style, became popular after the world war (1914- 1918)
Rhythm:	The flow with variation, of lines, shapes, colours and /or textures in a composition
Still life painting:	It describes a types of painting inanimate everyday objects
Symbol:	A simplified drawing that stands for a figure or object
Texture:	How a surface feels to touch, or its representation in a medium such as paint
Tone:	The lightness or darkness of a colour
Tattoo:	Tattoo is a traditional constant and permanent decorative pattern on the skin in dark form.

Terracotta:

Means fired or baked clay work. Notable terracotta pieces can be found in the Nok art, Ife art, Owo art and Benin art.



Tempera:

is a painting done with powder-colour mixed with the yoke of an egg. A shining effect can be observed or seen after the painting.

Tint and Shade: -

A tint is obtained when white colour is added and a shade is obtained too by the addition of black colour.

Triads:

means the primary colours of Red, Yellow and Blue.

Triptych:

means a picture consisting of three parts, hinged like a book. It is a concept design with family of Diptych.

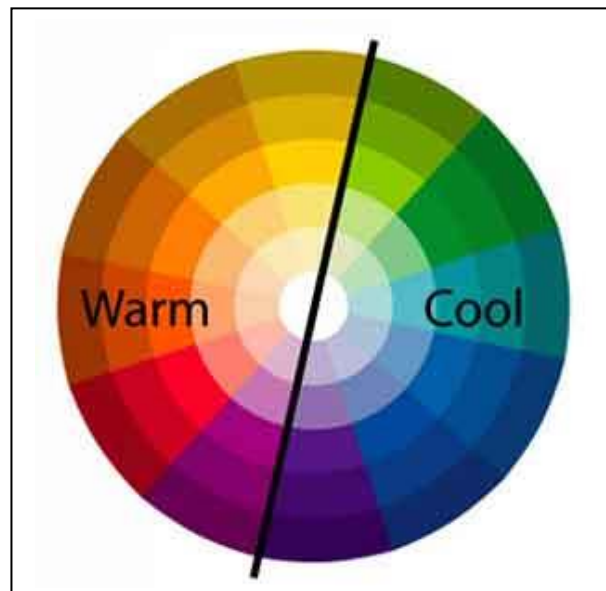
Underpainting:-

is the foundation or preliminary application of colour wash which could sometimes show or indicate the colour distribution in a painting exercise.

- Vanishing Point:** is the point at which all lines converge in a landscape drawing;
- Value:** means the grading of tones from light to dark as seen in all solid objects.
- Variant:** means a version copy of a slight differences in a picture as desired by the artist.
- Wash:** means colour application in a thin fluid manner with dilution of water or other solvents using the brush.

Warm colours:

The reds, oranges and yellows, which appear to advance in a composition



6.0 CONCLUSION

These terminologies as clarified will to a large extent disambiguate creative art for its general understanding and appreciation.

Self –assessment exercise

(a)Mention some art terminologies that are common to the primary school child ?

5.0. SUMMARY

It is the duty of the teacher to help the young artists to have a full grasp of some of these terminologies, which have been clarified in this unit.

Self- assessment answer

Art terminology common to the primary school child are, Collage, Easel, Cartoon, Puppet, primary colours, colour wheel

6.0 TUTOR MARKED ASSIGNMENT

1. Identify and discuss the terminologies that constantly feature in the classroom.
2. What is the contribution of these art terminologies to art development?

7.0 REFERENCES / FURTHER READING

Pfeiffer, J.E (1982). The Creative Explosion. New York: Harper and Row

MODULE 4

Unit 1: The Importance of Teaching Creative Art in Early Childhood and Primary Education

Unit 2: Problems of Teaching Creative Art in Early Childhood and Primary Education

Unit 1: THE IMPORTANCE OF TEACHING CREATIVE ART IN EARLY CHILDHOOD AND PRIMARY EDUCATION

CONTENTS

- 1.0** Introduction
- 2.0** Learning outcomes Objectives
- 3.0** Main content
- 3.1** The importance of teaching creative art in early childhood and primary education
- 4.0** Conclusion
- 5.0** Summary
- 6.0** Tutor marked assignment
- 7.0** References / Further Readings

1.0 INTRODUCTION

The introduction of creative art in early childhood and primary education is significant in the development of the child's creative skill. Studies have shown that most children that were not exposed to creative art early enough had challenges in adjusting to the demands of the subject as they proceed to a higher level. This unit will reveal the importance of creative art in early childhood.

2.0 Learning objectives

At the end of this unit, you should be able to:

1. Discuss the importance of creative art in early childhood education
2. Explain various ways children's creative experiences can be enhanced

3.0 Main Contents

Importance of teaching creative arts in early childhood and primary education.

The importance of teaching creative art in early childhood and primary education cannot be de-emphasized. Early exposure to creative art goes a long way in impacting positively on the child's educational development

Thus, some of the importance of teaching creative art in early childhood education are:

- High quality art experiences in early childhood education can impact the brain's development in every area.
- Early childhood arts can help develop intrinsic human qualities such as creative expression, identity, culture and imagination
- Creative art experiences in early childhood can lead to formation of well- rounded personalities with better mental health
- Early childhood arts can impact positively on confidence, self -esteem, agency and behavioural health
- Early childhood art can impact on cognitive development of enhancing a wide range of curriculum (eg language development, numeracy, literacy, personal/ social/emotional/ physical/spiritual development and understanding of people and culture
- Early childhood arts can have significant positive impact on parent child relationships and on engaging families in further arts and cultural opportunities.
- Early childhood arts can lead to a direct improvement in academic achievements,
- Early childhood arts can have a strong impact on children's subsequent abilities in arts.
- High quality arts experiences in early childhood have a very significant impact on learning and development, in many cases, life -long impact
- Early childhood professionals, children and parents can result in a much deeper understanding of, interests, leading to fulfillment both immediately and later on in life

The art area in the classroom is a place filled with materials that children can enjoy on a purely sensory level. Children are allowed to create and represent their ideas in a visual form . As children draw, paint cut, glue , knead and mould things together ; they produce unique things particular to them and their interest which helps them develop in all domains of development(Dodge et al 2002)

Self – assessment Exercise

- (a) What are the tasks that children engage in when in the art area?
- (b) Mention two areas of development of the child in an art class.

4.0 CONCLUSION

Creative art in early childhood has continued to enjoy an increased amount of attention over the years. This is because it is more than just any subject. It plays a crucial developmental role in the life of the child. Creative art helps children understand other subjects much more clearly from mathematics and science, to language arts and the social science. Most importantly, participating in art activities helps children gain the tools necessary for understanding human experience, adapting to and respecting other ways of working and thinking of developing creative problem solving skills and communicating thoughts and ideas in a variety of ways.

5.0 SUMMARY

The creative art teacher must bear in mind that teaching creative art to the pupil is not just about showing them how to recognize colours, crayons, and other art materials, it is about preparing young minds for a future of invaluable experiences, art related or otherwise. This unit offers the teachers the opportunity to really maximize children’s creative potential.

Self- Assessment Exercise Answer

- (a) Children engage in the following tasks as they work in the art area:
They cut, glue, paint, mould, knead etc.
- (b) Children develop socially and cognitively.

6.0 TUTOR- MARKED ASSIGNMENT

1. State and discuss other ways we can enrich children’s creative experiences
2. Is creative art important to the society? Discuss.

7.0 REFERENCES / FURTHER READINGS

Dodge, D.T ; Colker, L.J.; Heroman, C.(2002): The Creative Curriculum for Preschool Fourth Edition. Publishes by Teaching Strategies . U.S.A

Nutbrown C. (2011) Conceptualizing art Based Learning in Early Years,
Research Papers in Education. 28:2 Taylor Francis.

Sharp, C (2007) Developing Young Children's Creativity Through the Arts NFEZ

Unit 2: FACTORS AFFECTING TEACHING OF CREATIVE ART IN EARLY CHILDHOOD AND PRIMARY EDUCATION.

CONTENTS

1.0	Introduction
2.0	Learning outcomes
3.0	Main Contents
3.1	Poor early childhood professional training
3.2	Giving prominence to other subjects
3.3	Competing demands on time, space and skilled manpower
3.4	Lack of well -equipped creative art studio
3.5	Expensive cost of carrying out practical
3.6	Poor attitude of stakeholders towards moving a culture of creativity in early childhood setting
4.0	Conclusion
5.0	Summary
6.0	Tutor- Marked Assignment
7.0	References/ Further Readings

1.0 INTRODUCTION

Studies have shown that in as much as creative education plays a pivotal role in the educational cum national development there are still some obstacles inhibiting creative art teaching and practice in early childhood and primary education. Some of these factors are explored in this unit

2.0 Learning objectives

At the end of this unit, you should be able to:

- Identify some of the obstacles to creative art teaching in early childhood education
- Discuss the factors confronting the teaching of creative art and likely solutions

2.0 Main Contents

Factors affecting teaching of creative art in early childhood and primary education

The teacher, the pupils, the environment (the classroom and outer environment), and the educational sector have in one way or another created a lacuna in the teaching of creative arts. Some of the obstacles confronting the teaching of creative art are:

- 1.0 **Inadequate trained professionals of Art in early childhood education (ECE) program:** The inadequate training given to ECE teachers provides a token coverage of creative skills in both initial training and ongoing professional development. It is only a teacher that is well trained that can translate the demands of the curriculum into the desired objectives. Aside from that, the application of the right methods of teaching at every given level or topic is largely depending on the ability of the teacher to apply the appropriate methods.
- 1.1 **Giving prominence to other subjects:** in our Nigerian schools today, little importance is given to creative art, in and outside the classroom resources to adequately fund the attendant activities in creative art are not provided. Emphasis is placed on on the core curriculum of Mathematics, English , Science and Civic Education.
- 1.2 **Competing demands on time, space and skilled man power:** Much time is not allotted to the subject especially in early primary education. The non- availability of space and skilled man power is also a problem. Creative art is time demanding as well as resources demanding. Therefore, enough time must be given a pride of place in creative art.
- 1.3 **Lack of well -equipped creative art studio:** Most of our creative art activities are carried out in the classrooms. In a situation where studios are in place, it is either they are lacking the basic infrastructures needed to carry out practical or they are just a mockery of what a real studio should be like. The system can produce locally made drawing chairs (donkey) to make learning suitable
- 1.4 **Expensive costs of carrying out practical or hands on activities.**

Creative art is more than just any other subject. It is expensive to carry out practical and hands on activities most at times, no matter how simple the task may seem. In an ideal environment, there is the adequate provisions of some of these materials to enable the pupils conveniently carry out a befitting exercise. It is therefore imperative for the teacher to liaise with the school to provide some of these materials or to improvise. It will not be out of place for the teacher to gather waste products from the environment to use or partner with parents and companies around the school . This will help in intrinsically motivating the pupils to participate in any creative art practical or hands on class activity.

1. 5. The poor attitude of stakeholders towards moving a culture of creativity in early childhood setting. Most times, the attitude of the school management, parents, teachers and pupils towards creative art is not encouraging. They see creative art as a subject that is meant for higher schools, especially the parents and the management. This may even thwart the effort of the teacher and also affect the pupils' zeal to embrace the subject. In most Asian countries, Japan and China for instance, children are encouraged at an early stage to create toys, which are even sold to other countries. The Nigerian situation is not really enabling to motivate the teachers especially, but the trained teacher can still proffer solution to the problems

1.6 Inadequate teaching materials and textbooks: There are not enough textbooks and teaching resources that are needed for the early childhood and primary classes.

1.7 The learners' interest, ability and home background can affect the teaching of creative arts in primary school. Interest as we know precedes achievement, a learner's disposition to a subject or activity may affect the achievement of that learner. In addition since they are still children if the home support is not there in providing the child with adequate material and psychosocial support needed, the child may not enjoy creative arts classes .

4.0 CONCLUSION

There is need to have an orientation on what the ideal setting for creative art should be. In order to improve its standard in Nigeria, great importance must be attached to it by the various stakeholders so as to move the subject forward. The teacher who is at the centre of

realizing the goal and objectives of teaching creative art need to instill in the pupils the values of the subject and the need to do it right.

Self- Assessment Exercise

- (a) List four factors that can affect the teaching of creative art in primary school.

5.0 SUMMARY

Research has shown that creative art is relevant to the development of the child and advancement of the society. It is therefore imperative for some of these obstacles to be adequately addressed as well as review of creative art curriculum. Thus, the government and the society should support creative art progression. There should be no room for any gap between policy development and implementation in order to support early childhood practice. Also, teachers should be well trained to meet up with the demands of the subject.

Self- Assessment Exercise Answer.

- (a) Learner's interest
- (b) Family support
- (c) Teaching materials
- (d) Inadequate skilled man power

6.0 TUTOR- MARKED ASSIGNMENT

- List and discuss some of the obstacles confronting creative art teaching in Nigerian primary schools
- In What way can the teacher instill the values of creative art in the pupil
- Discuss the avenues that can be employed to change the attitude of the government in supporting creative art in Nigeria

7.0 REFERENCES / FURTHER READINGS

Bredenkamp, Sue (2011) : Effective Practices in Early Childhood Education, Pearson

Oladimeji, T.A G (2004) "Towards on Improved Standard of Teaching Creative