

MODULE 1

Unit 1	Aesthetics and the aesthetic educational environment
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Unit 3	The Art Teacher and His Pupils
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UNIT 1 INTRODUCTION TO AESTHETICS

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1.0 INTRODUCTION

This unit explains what aesthetics means, its nature in expressing appreciation and tastes for what is beautiful. Your knowledge of aesthetics will make you understand why and how people, especially your pupils behave the way they do. Aesthetics describes perception and their responses to beauty in general and artwork in particular.

2.0 OBJECTIVES

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

- recall the basis of the principles of looking, seeing and appreciating what is beautiful in an artwork,
- appreciate, appraise and as well as be very objective as much as possible when evaluating your pupils' artworks.

3.0 MAIN CONTENT

Aesthetics is a branch of philosophy that makes clear the laws and principles of beauty. These principles and laws are contrasted with morality and utility. Thus aesthetics is that branch of philosophy which tends to explain matters pertaining to values. These are the intrinsic values of a particular object or things. Furthermore, the nature of aesthetics is to express appreciation and admiration. In essence aesthetics seeks to clarify tastes in terms of what is beautiful. Aesthetics is the formal study of art especially with relation to the idea of beauty. One of the central questions in aesthetics is whether beauty is in the eye of the beholder or whether there is something else within an object that makes it beautiful.

The aesthetic educational environment includes architecture outside environments, interior design and aesthetic activities. Aesthetic educational environment is about whether the surroundings and environment are stimulating for the senses, and about giving pupils a multitude of impressions and possibilities of expressing themselves. The aesthetic educational environment is closely connected to educational approach and work form of the school.

The aesthetics of the educational environment are not just about making things aesthetically pleasing for the eye, but also about the surroundings and activities that affect all senses in the everyday life of the school. Education can be rich or poor in sensory activities. Especially the meaning and function of the senses in the learning process are important for the development of the aesthetics in the education. This means sight and the senses of hearing, smell, taste and touch, but also other senses, such as the muscular sense. Working with aesthetics in the education means looking at the teaching method. Does the teaching method appeal to the children? Is it the best way to teach, in order for the children to understand the taught material? Are the senses included in the teaching? It is not enough to explain everything by means of the black board, the children have to get outside and test and experience what they have been taught. This means that the concept of aesthetics in the educational environment comprises much more than just the purely technical skills that are being taught in the visual arts room. If you look at the whole picture of the aesthetic educational environment at a school, everything is included: lessons in visual arts, wood work, physical education, home economics, projects, exhibitions, theater, the little initiatives in the academic lessons, the surroundings, the building, the interior design etc. it is the overall picture that influences the well-being of the pupils and the teachers and the everyday life at the school. The more different initiatives there are the better the aesthetics will be in the educational environment of the school.

Improves academic learning if you fed good and educational situation, you are more susceptible to learning. That is the well-documented basis for working with the aesthetic educational environment. The educational environment helps to promote the development and learning of the pupils. Apart from working with pictures, dancing, music, practical assignments, etc. as a quality in themselves, working with and being absorbed with all their senses in the aesthetics gives the pupils an aesthetic awareness and makes them capable of thinking and acting creatively, being inventive, having creative power, expressing themselves, working together and gives them the ability to organize. Sense psychology shows that better learning results are achieved when you make comprehensive and multi sensory demands on the brain. Therefore, aesthetics must be integrated and anchored in the culture of the entire school and not just in the lessons in visual arts, woodwork, sports etc. it also has to be included in every educational connection where it is possible to experience with the body, the hands and all the senses. When you decorate a room where there has to be room for practical/musical activities, it is important to look at signal and symbol values and choose good practical solutions, in order to make the room inspiring and titillating to the senses, while making sure that it is easy to keep tidy and clean. Rooms can signal security. They can encourage activities and stimulate the desire for creative activities.

Self Assessment Exercise 1

What do you understand by aesthetic educational movement?

Pre-Conditions

In order for pupils to be able to express themselves and be stimulated aesthetically some pre-conditions have to be met.

They are the following:-

- i. A change in the understanding of the pupils way of learning which will then also change the teachers way of teaching.
- ii. An understanding of how the different teaching methods can make it possible for the pupils to gather information and skills independently and work with and communicate their experiences.
- iii. An understanding of the fact that the development of the educational content is connected to participation of the pupils. Thus, there is going to be room for the special experiences, perceptions and ideas of the pupils.
- iv. An understanding for the development of educational environments where the work methods make room for many different ways of understanding and expressing yourself in the community of the class.

Self Assessment Exercise 2

Explain the pre-conditions that are necessary for pupils to express and be stimulated aesthetically

Psychology – a science study of the mind and its process plays a prominent role in the study of the beauty of art. As Oluwasina (2004) puts it, there is no art without aesthetic value. To buttress this view, Counts (1973) opines that tastes differ but no artwork is bad. It is therefore the perspective of view that gives a good or bad impression of an object or a thing. Thus taste differs from one person to the other; just as it is natural for man to admire or appreciate a particular object.

Art communicates to us through our eyes. Art is observed or looked at and we try to read meanings into it. Through this, we are trying to locate some meanings in the experience; that is the experience derived from looking at an art object. Thus communication takes place through seeing which the mode of perception is. Science has confirmed that such mode of perception is the interpretation of sensory data. Seeing is made possible through the eyes. In visual perception, the eye takes in information in the form of light patterns while the brain processes these patterns to give meaning (Geltin 2002). However you should note that we do not see things the same way and in some situations, we do not all see the same things at the same time. These facts should be born in mind when you are in contact with learners.

Perception of an art work brings pleasure. The pleasure of mere looking at a work of art leads us into the process of making some pronouncements of what we see in form of appreciation, appraisal and evaluation. In the process of appreciating, appraising or evaluating the art work, the individual takes into consideration some factors in arriving at a conclusion; whether an artwork is beautiful or ugly or good

or bad. In visual arts, certain factors are taken into consideration when looking at an artwork for example in the assessment or appreciation of a work of art the following may serve as reference point.

The use of colours as in painting

The use of line, forms, theme, depth and space

The use of light and shade, etc.

It is keen observation that gives the individual an unbiased assessment or appreciation, whether the work is beautiful or not. Getlein, 2002 puts it that;

“Beauty is deeply linked to our thinking about art. Aesthetics, the branch of philosophy that studies art, also studies the nature of beauty.”

Visual arts are primarily concerned with the manipulation of materials to express ideas. This manipulation of materials in expressing ideas could be in a two-dimensional or a three-dimensional form. Those that are expressed in two-dimensional forms include:

Drawing Painting Textile design Graphics

They are referred to as two-dimensional because in most cases, they are created on flat surface areas that can only be seen through their length and breadth. Those grouped and expressed in three-dimensional forms includes:

Sculptures in metals

Woods Ivory Soap Stone Wax etc

Ceramics (pottery)

These visual arts forms have length, breadth, and volume or depth. They are three-dimensional forms because of the nature can be view in the round. This refers to the thing appreciated from all angles either from the top, below, sides, back or front. However, you should note that some two-dimensional arts forms like graphics can also be in three-dimensional designs as observable in packages and industrial designs.

Self Assessment Exercise 3

Explain the two and three dimensional forms of manipulation of materials in visual arts.

Design as a concept could be a plan to serve a special purpose. In the visual arts design could be in form of an outline drawing, (prepared) or a columned layout. Design is the art and service involved in the planning and making of a product a tool an artifact, building or service while designing. Design therefore, is the deliberate act of bringing into being new artifacts, tools, buildings, products or services (Encarta, 2005). Design is also conscious activity, guided by aims and objectives. It refers to planned and organized actions intended to bring about some

predetermined outcome, although there may also be accidental or unexpected results. Design activity usually displays expertise, knowledge, creativity and thoroughness.

4.0 CONCLUSION

Due to our different tastes in aesthetic perception, we may accept that completely. As science has also back this view. It is the subjective perspective of view in term of value that gives the good or bad impressions that we often communicate. It should be noted that what seems beautiful to you may not be to me. This determines how the teacher and his pupils work when producing artworks that are supposed to be beautiful.

5.0 SUMMARY

Tastes differ from one individual to the other. Same is applicable for you and your pupils. This understanding must be allowed to reflect in your appreciation of your pupils' artworks. Although from your own perception an artwork may require some technical adjustments to make it more beautiful, you need to be very diplomatic when re-constructing a pupil's artwork, your comment should be constructive, you must encourage the young learners. This is why we say: 'No artwork is bad' when appreciating one.

6.0 TUTOR-MARKED ASSIGNMENT

1. Is beauty in the eye of the beholder or within an object? Discuss.
2. What factors will you put into consideration in appreciating children's artwork?
3. Differentiate by giving five examples for each of a three-dimensional arts and two-dimensional arts work.

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UNIT 2 AESTHETIC CURRICULUM FOR PRIMARY SCHOOLS

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- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
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- 5.0 Summary
- 6.0 Tutor-Marked Assignment
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1.0 INTRODUCTION

As you are being prepared to teach the pupils at the primary school level, it is essential for you to understand the primary school curriculum as laid down by the National Policy of Education (2004). You should also be conversant with the aesthetic (Creative and Cultural Arts) curriculum for Nigerian primary schools as detailed by the National Implementation Committee. This unit states the major items of the policy statement and the various approaches it planned to adopt and the challenges of the teachers of Creative and Cultural Arts that will operate it. It also examines the various benefits that cultural and creative arts teaching naturally bestow on the teacher and the pupils.

2.0 OBJECTIVES

By the end of the unit, you will be able to:

- master the contents of the visual arts,
- master the cultural arts curriculum that is designed for teaching in the primary school.
- explain the differences between them,
- find the teaching of Creative and Cultural Arts easy and enjoyable.

3.0 MAIN CONTENT

To discuss the aesthetic curriculum for Primary schools, it shall not be out of place to appraise the National Policy on Education (2004) for the goals of primary Education in Nigeria. The policy categorically states these goals as:

- A. Inculcate permanent literacy and numeracy, and ability to communicate effectively;
- B. Lay a sound basis for scientific and reflective thinking;
- C. Give citizenship education as a basis for effective participation in and contribution to the life of the society
- D. Mould the character and develop sound attitude and morals in the child
- E. Content Element which is a breakdown of the contents into separate units you can handle with ease and within time limits

- F. Objectives: These are stated in terms of what every pupil should be able to do at the end of the module. It is imperative of you the teacher to check at the end of the lesson.
- G. Pupils' Activities: Your pupils are to do these in their lessons, classes, schools, home and their society at large. It is only these that can lead to the achievement of the objectives.
- H. Teaching Aids (A) and Teaching Hints: These are very important in your teaching especially at this age level of your pupils. Your job has been simplified with the recommendation of the teaching Aids to be used for every module. However, substitutes can be sort within your environment and used when these are not available. Teaching hints are also provided. You are advised to keep to the instructions and materials recommended therein.
- I. Suggested Assessment Techniques: These are the various assessment techniques for each of the activities under pupils' activities. You are to objectively assess your pupils with them.
- J. Period: these are the suggested number of week's you are supposed to spend.

Self Assessment Exercise 1

Enumerate the goals of primary education

The goals of the Curriculum at the primary school level include the laying of a sound basis for scientific and reflective thinking and more importantly to give the child opportunities for developing manipulative skills that will enable him to function effectively in the society within the limits of his capacity. These two objectives aim to prepare the child's soul, mind and body; not just for the future of the pupil but also for his society. However, at this very young stage of life and because Creative and Cultural Arts naturally involve creativity through exploration and experimentation, special teaching approaches are required. They are essentially taught practically at the primary school level for certain benefits.

The benefits of Cultural and Creative Arts and visual arts in particular on primary school pupils are enormous. Visual Art is a creative challenge to children. It is of great pleasure and satisfaction in developing the child's skills, abilities, imagination and observations when involved. In essence, art is a natural means of learning and developing individuals in various ways. It trains pupils' senses of coordination, visions, craft, imagination, thought and expression. Moreover, activities in arts create value, educate the emotions; and foster on ethical viewpoint in children (Ibuka: 1977). It is also an avenue for the release of physical and psychological energies. It encourages pupils to think for themselves and to develop their creative abilities, critical powers and muscle control. (Stanfield: 1956). With art experiences, learning is made easy for pupils at their own pace and own language. Experiences learnt through art are naturally retain and are easily recalled.

Appropriate skills required in the development of Arts, Science and Technology for the survival of individual in our great nation. For the implementation of the curriculum, the Policy directs that the Government will take measures to see that the nation's culture is kept alive through Art, music and other Cultural Studies in our schools as well as through local, state and national festival of arts. In order to encourage aesthetic, creative and

musical activities, government will make staff and facilities available for the teaching of Creative Arts, Crafts and Music.

Crash or emergency programme will be mounted to produce large number of Creative Arts teachers and where necessary, local Craftsmen will be used to teach students. In addition to making the educational system more responsive to the needs of national development, educators saw the need to broaden the scope of the school curriculum so that it will more adequately prepare students for useful living in a modern and scientific age. This paper is thus set to reappraise the Creative Arts curriculum at the Secondary School level with a view to ascertaining the level of programme implementation and to ensure that the set down national objectives in Arts and Cultural Education are met.

Nature of the Creative Arts

The Creative Arts curriculum is an integration of Visual Arts, Drama and Music which is primarily concerned with the role arts and culture can play in the education of the present and future generations as they search for meanings.

The integrated approach is emphasized in order to produce artists that would understand and appreciate the interdisciplinary nature of the arts. The Creative Arts curriculum contents should be in consonance with the National Policy on Education at the secondary school level.

Curriculum for Primary School has the following objectives:

1. To provide opportunity for students to develop a language for expressing ideas, feelings, emotions and moods through a variety of art experiences (creative growth);
2. To provide opportunity for students to learn the proper use of art tools, equipment and materials; The Implementation of the Creative Arts Curriculum in Secondary Schools
3. To provide opportunity for students to understand and appreciate works of arts;
4. To provide opportunity for students to gain knowledge and develop intellectually, physically and culturally through art,
5. To provide opportunity for students to have adequate skill in and competence for higher education in art;
6. To provide opportunity for students to develop interest in future vocation in art;
7. To provide opportunity for students to see the usefulness of art in other subject areas and the society.

With these aims to project, the Junior/Senior Secondary School Syllabus, developed by Nigerian Educational Research Council and the Comparative Education and Adaptation Centre, was launched in September 1982 and October 1985 respectively.

At the Junior Secondary School level, the Creative Arts, which is integrated in nature, is made up of the following subjects - Arts, Music and Drama. With the Fine Arts discipline, the course content embraces Drawing, Painting, pattern and Design, 3 - Dimensional Works, Crafts and Art Appreciation. The Music scheme of work has the following topics -Introduction to Music, Theory/Music Reading, Instruments, Rhythm, Listening and History, Creative Music and Singing while Drama has Play Making, Play Writing and play Production in its curriculum content can be seen as part of the restructuring of the school system into what is popularly known as the 6-3-3-4 system. At this level, the Creative Arts subjects feature only the Visual Arts and Music. The importance of Music education is recognized and so accorded a place among the subjects

to be studied at all levels in our educational institutions.

The Music education as laid out in this curriculum has four branches, namely:

1. Theory of Music which consists of:
 - a) Harmony and counterpoint, embracing transposition chords, cadences modulation, melody writing and accompaniment;
 - b) Aural training which comprises rhythm, diatonic intervals (melodic), melodic dictation of the Implementation of the Creative Arts Curriculum in Secondary Schools in Nigeria.
2. History and literature of music, which consist of the types of music before 1600, features of early music and musical instrument,
4. Performance (Practical).

Self Assessment Exercise 2

Explain the benefits of cultural and creative arts on the pupils

The teaching and learning processes are not static as the old generalizations about children can no longer be valid in the present day Nigeria. They have to be taught with regards for their different physical, social and psychological background needs, each child learns and retains what her/his needs, and is best related to her/his experience. Children including your pupils at this level are supposed to be helped to develop their potentialities and abilities with regards for their individual strengths and limitations. Another benefit of creative Arts preaches to the pupils is the interest it naturally generates and this fosters concentration that leads to assimilation and eventually ensures good memory even in on other subject areas.

4.0 CONCLUSION

The teaching of Cultural and creative Arts is interesting. The teaching process is made easy by the National Policy on Education and the Primary School Curriculum as planned by the Government for developing the sensuous and concrete expressions of pupils' ideas and feelings about the world around them

5.0 SUMMARY

The goals of the National Policy on Education are well spelt out. Most of these goals are naturally achievable with the introduction of Cultural and Creative Arts and the Visual Arts in particular. The knowledge of aesthetic aspect has great implications on pupils. Apart from the use of fits products, its processes are very significant in their creative and mental development. To achieve these, the curriculum has been carefully planned and arranged to ensure adequate and effective delivery of the contents.

6.0 TUTOR-MARKED ASSIGNMENT

1. What are the goals of the National Policy on Education at the primary school level?
2. In what ways can the visual arts contribute to achieving these goals at the primary school level?
3. As put together by the National policy statement, Cultural and Creative Arts (C.C.A) teaching at the primary school level is a collection of

several subjects. What are these subjects and how do they differ from other courses that are taught at the primary school education level?

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UNIT 3 THE ART TEACHER AND HIS PUPILS

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1.0 INTRODUCTION

The important role of the teacher in teaching and learning process cannot be over emphasized. The teacher especially will have to interact with pupils at this level if teaching and learning must take place. The teacher must therefore have adequate understanding of young pupils' behaviours their likes and dislike. This unit therefore tries to find out who a teacher is, the qualities, trainings and potentials a teacher should have to effectively handle young pupils' visual arts.

2.0 OBJECTIVES

At the end of this unit, you are expected to:

- explain the behaviour of young pupils;
- discuss the impact of a visual arts teacher
- identify the qualities, and potentials of an effective teacher of young pupils in a visual arts class.

3.0 MAIN CONTENT

Researchers in education could not agree as to the qualities and the levels a teacher must attain to become professionally qualified. They however agree that he needs to be professionally trained. Arends (1994) is of the opinion that an effective teacher should be academically able, have command of the teaching subject, care for students and make students achieve academically. He also states four attributes of such a teacher. He must be kind and understanding, must realize that learning to teach is a lifelong process, must aim to develop his pupils and should not see education as a money-making venture, Nenji (2003) aggress with all the propositions in a discussion on qualities of a technology teacher'.

Self Assessment Exercise 1

Who is an effective teacher?

The Nigerian teacher-training programme recommends in the curriculum four groups of knowledge, they include: the general studies of basic academic subjects, foundation studies in principles and practices of education; student-teacher's elected field of study and the teaching practice exercise. This is in compliance with the National Policy on Education (2004), which recommends provision of teachers with intellectual and professional background found adequate for the teaching assignment that would make them adaptable to changing situations.

Art teacher and his pupils

As a teacher of visual arts, you have the professional foundation to understand the aesthetic area better than many other teachers. It is possible for you to see how the aesthetic aspect can develop in the culture of the schools, which projects that need to be started and what they should be about, for example: decoration, shows, exhibitions, trips, new interior design, etc. you can ask yourself: what do I think has to be done to saturate all activities and subjects at the school with creative thinking, processes and a multitude of opportunities for self – expression? Is it several little workshops, is it the educational view point that needs to be developed, is it the management's understanding of the area that needs to be expanded, or is it something completely different?

An art-oriented professional teacher for example, will have a developed power of observation, imagination and self-confidence. The job becomes easier when the art-teacher is equipped to face the challenges that attend her/his profession. The art-teacher in particular needs visual art experience to produce suitable teaching aids as situations may demand in the class. Teachers also play the role of Guidance Counselor. They should be able to recognize and produce art products or processes that will solve that problem. Succinctly put, teachers should have the capabilities to adapt to all situations that may develop in the class.

Grant's (1972) provided us methods of teaching young earners, they include:

Imitating Listening Seeing Doing

Understanding repetition

Habit forming by which young pupils learn.

It is not enough for teachers to know their subject areas; teachers should be able to impart knowledge. The art of teaching is therefore the art of motivating learning especially at the primary school level. The teacher should also be an actor, a good communicator that has good personality and respected by pupils (Boorer 1974).

Teachers in classrooms so as to deliver information to pupils but the situation are not so in the Visual Art lesson that is prepared for pre- primary and primary levels. The reverse is the situation. The main problem of young pupils including the ones in your class is language. Visual arts lessons however provide learners the opportunity for expression using non-verbal language, it is a medium not of words but visuals. As you realize, that language is essential in learning, the urge to communicate is basic impetus for language learning. Pupils feel more at home with visual arts language because of the opportunity it provides them to express what they think and feel about topic being taught to them. The teacher therefore has to think of the most suitable medium desired for the level so that the pupils learn the use of simple and relevant materials are therefore recommended for the teaching at the junior levels. Which should become more sophisticated, as they grow older? Language is considered essential in learning. This is why the urge to communicate should be encouraged in young learners as it is the basic impetus for language learning and self expression.

Self Assessment Exercise 1

Explain Grant's methods of teaching and add your own if you think that his list is not exhaustive

Large numbers of Nigerian primary school teachers are NCE holders that teach all subjects to the pupils in class. Some of these teachers are not trained in visual arts practices and they detest teaching it. The feelings of these teachers are that they cannot perform well in this subject area because they do not know how to draw and paint. Whereas it is not compulsory that you must be a good artist to handle a visual arts lesson, as earlier mentioned, it is not the teacher that will be doing the drawing; the pupils do. It is considered good if you are an artist that has a good knowledge of the visual Arts. You will however need to develop an objective sense of appreciation and keep to the various guidelines, and the dictates of the Primary School Curriculum in respect of Creative and Cultural Arts lesson.

Unlike adults, young pupils' do not have the full control of the muscle that is needed for fine and intricate details. This should be borne in mind when considering the materials, subject matters and tools for their self expression. Muscle control is only developed with constant practice. The choice of materials for these pupils should be simple while the paper format and items for use should be large for the pupils to manipulate. Children need to represent boldly hand by hand. This is how to develop their muscle control. Others are by playing with toys, painting, modeling with clay, carving, playing etc. and it is suggested that the younger the pupils the larger the materials they are provided to work with.

4.0 CONCLUSION

The roles of the trained teacher of young pupils generally demand some potential for her/him to be able to go about the challenges of his job. Teaching is an adult function, a competence and activity-based job. Effective teachers are supposed to view learning to teach as a lifelong process and have good dispositions and skills for working towards improving their own teaching as well as their pupils learning. You are to assist these pupils to develop their senses of observation, the environment, and

the details of things relative sizes of objects and people generally.

5.0 SUMMARY

Teachers of visual arts are not just like other regular teachers. Their potentials, professional trainings and some other qualities are challenged in a visual arts lesson. The teachers' therefore need to be on their toes all the time so as not to destroy what they are planning to build. Remember your students are to be involved in activities while you guide and direct them. It is not compulsory that you must be a professionally trained artist since Visual Arts lessons are essentially activity-based, hence you should involve children in the use of simple material, tools and subject matters that will interest them the common things like pet-animals, home, parents and nature. These topics can be easily managed at their level.

6.0 TUTOR-MARKED ASSIGNMENT

1. Who is a Visual Arts teacher and what are qualities and potentials expected of him in an art class?
2. What are far of the differences between you – the Visual Arts teacher and your pupils?
3. The teaching of Visual Arts lesson is different from the teaching of other teaching subjects. Discuss?

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UNIT 4 PLANNING AN ART STUDIO

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1.0 INTRODUCTION

To young pupils, the Visual Arts studio is not like other classes. It is a special class where visual practices and experiences are shared mostly in groups. Learning is made easy in such a class for young pupils, they are excited, and they are also motivated as they get exposed to activities. This unit examines the facilities and the environment that should be provided in a regular Visual Arts studio for young pupils. An ideal studio should have various types of improvised facilities and materials for learning.

2.0 OBJECTIVES

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

- explain improvisation
- explain the facilities and the environment that are required in an ideal Visual Arts studio for teaching young pupils;
- identify and provide an ideal visual arts studio; and
- improvise at least an art type of studio even when your school is located in a very remote area.

3.0 MAIN CONTENT

A visual art studio structure is a room like all regular rectangular classrooms found in any school. However it is only the furniture and their arrangements that are different. Visual art lessons are always activity-based and the way you arrange a class determines the activities to be carried out in it. Being activity based, most of the teaching shall be better handled in groups. The normal regular classroom arrangements of three or four row of desks in a regular class are inadequate for a

visual art lesson. The teacher needs to monitor all the pupils and their activities throughout the lesson and to make this possible the art studio needs re-arrangement of the regular classroom furniture.

3.1 An Ideal Studio Arrangement

An ideal studio arrangement is always an oval shape setting facing the teacher's table and of course in the direction of the chalkboard. However, a visual art studio design and size depends much on the type of tools, equipment, materials and the number of pupils to be taught conveniently, at a time and with consideration of safety. However, some of the suggestions of Oladimeji (1999) are found adequate and are recommended for an ideal visual art studio. The suggested ideas are:

- i. The studio building must have adequate humidity, heat transmission and insulation. If it can be afforded, ceiling fans or any other air-conditioner can help to maintain the heat for comfort in an ideal studio.
- ii. Electricity and water supply are essentials in the studio. Electricity is mainly for illuminations and driving of electrical items like fans. Water is required for mixing colour or solvents. Water is essential for cleaning up at the end of the lessons.
- iii. The floor of the studio should be covered with linoleum that is not too smooth or too rough. The colour, texture and the height of the walls should equally be enticing to the pupils and at the same time easy to clean up after being messed. Your pupils will prefer bright colour.
- iv. The studio should not be too choky to your pupils. It can be used in batched groups if it is not large enough to take them all at a time. Sufficient working benches should be provided for the class.
- v. A studio must have stores to keep materials, tools and pupils' finished works. Cupboards and drawers can also be provided.
- vi. The main studio hall should be arranged in such a way that the teacher can easily assess what is happening generally at any spot within the studio right from his table. His/her table level may be raised up a bit.
- vii. A moderately equipped First-Aid Box is ideally necessary in your studio.
- viii. The furniture in a studio for pupils will consist of chairs and table of moderate size and height for an average pupil. Tables with Formica top or well finished wooded top are advised. You should ensure that these are of the same height so that they can be pushed together when the need arises for a wider working space.

Self Assessment Exercise 1

Describe an ideal visual art studio step wisely

3.2 Visual Art Studio Facilities

Besides the above recommendations, there are some other basic studio facilities a school studio may require. One or two pencil sharpeners (not razor blade), small stove, wires, nails, carving tools, bucket of varied sizes, wooden rolling pins, a small kiln, screw-drivers, mallets, rulers, tape measures, pliers, pen-knife, modeling sticks may be required. The list is inexhaustible, but the requirements of your studio depend very much on you and what you want to teach the pupils. Leonardo & Adenuga

(1963) also recommend Bulletin boards made from straw boards which we consider very necessary for displaying pupils' work during assessments and appraisal sessions. The other items include paper cutters, hammers and saws.

3.3 Studio Improvisation

An ideal studio, its facilities and how they will help you teach have been provided suggested to you. You should not lose sight of the fact that only very few schools in Nigeria have enough classrooms. It may not be possible to build an ideal studio recommended in this unit. This is where you have to demonstrate your ingenuity and creativity. You will need to improvise what you and your pupils require for an effective teaching and learning. We are here proposing two forms of improvisation that may or may not fit your situation. You are however advised to adopt and adapt to whatever situation you find yourself.

3.3.1 Improvisation in a Regular Class Room

If the regular rectangular classroom, you are occupying equipped with two or three rows of tables and chairs, you are lucky like most other primary schools in Nigeria. As earlier mentioned, your visual art lessons are activity-based; where pupils will have to work in a small or large group. If your pupils' chairs and tables are not big enough for use, please push three or four of them together to form a large one in an oval-shape arrangement as earlier suggested in this unit. You already have a studio arrangement. You can place the bulletin board on one side of your table while the chalkboard is on the other side. Remember you don't need must use of your chalkboard in this class. It is a class of serious activities for young pupils, not you. If the wooden cupboard in the class or the drawer of your table is big enough it can serve as your stores to keep materials and pupils' works.

Self Assessment Exercise 2

In a diagrammatic form draw a hypothetical improvised classroom

3.3.2 Improvisation in Remote Areas

In situations where some schools in very remote areas of Nigeria cannot provide the four-cornered classrooms, do not be discouraged with that situation. Remember the advice that you should always adopt and adapt to whatever situation you find yourself. You can still function under that 'mango' tree where other regular teachers had been using to teach. It is naturally airy and cooler than a regular classroom. However, you will have to re-arrange the pupils' chairs and desks as recommended for a makeshift studio under that tree. You may keep your art materials and pupils' works in the Headmaster's office cupboard if available. If not, you can take them home for safe keeping till the next lesson when they are to be reappraised.

Self Assessment Exercise 3

Is it possible to carry out art practical under a tree when there is no classroom for art pupils/students?

If so try to write out your steps briefly.

4.0 CONCLUSION

Using a studio format for a visual art lesson is advantageous to both the teachers and the pupils. Materials like crayons, pencils, clay, paints, gum etc can be shared in their smaller groups. The teacher will have opportunity to supervise and keeps an ‘eye’ on the pupils as they express themselves using materials. Grouping style reduces the number of material required and the plans often assist the teacher to achieve the lessons objective. It also builds the spirit of cooperation in the pupils.

5.0 SUMMARY

Visual art lessons should basically be full of activities, hence children enjoy it and they are often very enthusiastic about art. There is no permanent rule of arranging or planning a visual art studio. When a situation real item or a person is not available for one reason or the other, humans have learnt to improvise. There are several factors that determine the planning of a visual art studio. We have only suggested a photo type considered good. You may discover a better way that suits your peculiar situation. Go ahead and use them but note that you must achieve the set objectives for each of the lessons with whatever you choose.

6.0 TUTOR-MARKED ASSIGNMENT

1. List all the facilities you will require in a visual art studio for your lessons?
2. What do you mean by Visual Arts studio? Explain the factors that will lead to an ideal art studio for your primary school
3. Describe in details how you will improvise for a visual art studio in a village primary school that has no regular classroom.

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MODULE 2

Unit 1	Art Materials and Methods in Primary Schools
Unit 2	Traditional Crafts in Nigeria
Unit 3	Drawing
Unit 4	Painting

UNIT 1 ART MATERIALS AND METHODS IN PRIMARY SCHOOLS

CONTENTS

1.0	Introduction
2.0	Objectives
3.0	Main Content
	3.1 Materials
	3.2 Methods
4.0	Conclusion
5.0	Summary
6.0	Tutor-Marked Assignment
7.0	References/Further Readings

1.0 INTRODUCTION

The materials and methods used in primary schools are of vital importance to us as teachers at this educational level. There are several modern methods of teaching that demand the use of new materials and equipment.

2.0 OBJECTIVES

By the end of this unit, the visual art students should be able to:

- identify materials he can use for teaching art at the primary school level;
- describe the various methods that can be used to teach primary school pupils; and
- explain certain psychological frames he or she has to keep in mind while in the visual art lesson in primary school.

3.0 MAIN CONTENT

The course content looks at the materials being used at the primary school level and the methods for the delivery of the subject matter.

3.1 Materials

‘Materials’ refer to the objects you want to sharpen out, construct or work upon for the production of items. In other words, it is that substance from which items or things can be made of. There are various types of materials used in the Fine Arts discipline found and with this opinion in mind, all necessary art materials are

available in our environment. It may be right to say that almost all the items that man use in everyday life are art materials.

While trying to discuss the materials for sculpture, Oladimeji (1999) classed materials into three main groups, these include:

- Materials for temporary works (straws, wet clay, wax, plasticine, grass, soap, paper, butter, ice and so on).
- Materials for transitional works (plastics, glass, wax, cement and Plaster of Paris – P.O.P).
- Materials for permanent works (stone, wood, baked or fired clay (terracotta), metals plastics and so on.

You will eventually discover that there will always be one or two of these materials in your area in each of the groups. All these materials can be used for craft works like weaving, modeling, carving, etc as done in primary schools. There are quite some other ones that are more of materials suitable for adult professional sculptors, ceramist and other professional artists. Primary school pupils would not be able to handle most of these materials due to the complex nature of the tools that may be found difficult and harmful to handle by them.

Self Assessment Exercise 1

In a tabular form, list the materials for temporary work, transitional work and permanent.

Some materials can be purchased in stores and bookshops in local markets but some may still have to be improvised from local environment. The current emphasis in improvisation of teaching materials is directed towards the utilization of local materials especially in remote areas. Whichever is your choice, it is cheaper to buy in bulk. While listing some raw local materials that could be used in primary schools, Leonards & Adenuga (1963) grouped them as:

- **Materials Found in the Bush:** These are plants, roots, leaves, peds, nuts, grasses, wood fibres, wood small tree branches, barks, broomsticks, feathers, animal hair and fur, calabashes, yam, pawpaw, maize, seeds etc.
- **Materials Found in the Home:** These are Newspapers, old magazines, boxes, cartons, coloured paper, yarn, string, wire, thread, pins, needles, spools, rods, beads, corks, buttons, coppers, tin-foil, bottle caps, cloth and ribbon scraps, matting, cassava starch and corn starch.
- **Materials Found around Shops:** These are scraps of wood, leather, linoleum tiles (in building areas). Nails, tacks, screws, pieces of tin, inner tubes, tin cans, bottles, rope, raw rubber and sawdust.

However, there are some basic materials that are used in some other areas like drawing, painting, textiles, graphics, etc. These materials items are discussed at the various units of this course guide. For example painting materials are discussed under painting. The basic materials for painting include chalks, crayon, charcoal, pencils, clay, carbon-pencils, pen, poster colours, water-colours, ball-points

and cardboards. The nature of these listed materials is such that pupils at the primary school level can easily handle and manipulate with them. It is through manipulation of these materials that the skills and ideas in the primary school pupils are manifested and expressed freely.

Self Assessment Exercise 2

List the different materials that are found in the bush, home and shop in a tabular form.

3.2 Methods

In the traditional Nigerian society, the method of teaching visual art was through demonstrations by the master, observation of the masters' styles and eventual imitation of the styles by the apprentice. This static generation-to-generations' methods can no longer be valid at this age. Scholars have therefore come up with several modern methods usable in the classrooms. Teaching methodology varies from one level to the other. At the primary school level the various methods used in the teaching of other subjects can also be applied to the teaching of visual arts. However, you need to note that teaching Visual Arts can be extremely interesting.

Byrne (1953) has been able to identify five methods generally, out of which he has recommended only three for primary school level. The three methods are:

- Project Method, which is an unconscious way of learning. This is best suited for practical subjects like art.
- Dramatic, Imitation or Learning-by-Doing Methods that uses imitation instincts, which is very strong in children.
- Problem Method, which aims to bring out the essential facts closely connected with everyday life.

The teaching of the subject can be approached with a number of pedagogy. For the purpose of expressive exercise at the primary school level, the play way method, participant, group, individual and excursion methods are recommended.

Oladimeji (2003) has also made it imperative for Visual art teachers at the primary school level to keep certain psychological frames in mind while in the art lesson. Such visual art teachers in the primary school need to utilize spontaneity, freshness and vigour in the free expression of young pupils. Art activities should therefore be varied extensively and should be comparatively unsystematic especially at the pre-primary level where activities should include pattern building with objects, line, shape and colours.

In order to bring life into the teaching of visual Arts the teacher shall introduce every subject with simple activities. The introduction has to be done in a way that will retain the attention of pupils to class. When examples have to be cited, common objects that are known to the pupils should be used. For example, casting can be taught with the use of Paper Mache. The shredding of old newspapers to be used will definitely be fun to pupils. Another exercise in Art can be splashing of colours on

moistened newsprints. The teacher must allow the pupils to express themselves freely, yet come out with logical and interesting art works. While allowing a playful mood, a lot of caution must be exercised. The freedom of the pupils must equally be guided.

Pupils must be made to participate in the activities. The teacher alone should not be demonstrating. Each pupil must be equipped with necessary materials needed for his or her and /or group exercise and should follow the teacher's example. An important point you need to note however is that sometimes the exercise may be one that has to be performed in groups. Let us take an example of the teaching of tie-dye and batik. The costs and rigour involved in the process may necessitate the teacher dividing the class into a number of groups as may be considered convenient.

Self Assessment Exercise 3

How would you make use of the three methods to teach different visual art topics in primary school?

Teaching of art sometimes may have to be done out of the classroom environment. The stimulation of the pupils' interest require the teacher taking them out on excursion to galleries, art centres and museums; showing them a number of things, he may deem necessary and vital to their development.

4.0 CONCLUSION

Our current approaches should encourage teacher-learner relationships based on mutual discovery and experience. Our methods of learning should be flexible so as to be able to identify new requirements, problems and then find adequate solutions to them.

5.0 SUMMARY

With the teaching of Visual Arts being activity-based at the primary school level, its materials and methods are essential in the delivery of the content. A sound and quality teacher can never be effective in teaching unless he has adequate materials and methods to do the job. Materials do not have to be sophisticated to be effective while methods cannot be static. You are to adapt what you have in your environment to the class lesson.

6.0 TUTOR-MARKED ASSIGNMENT

1. Mention three teaching methods that you will employ in the teaching of Visual Arts to the pupils in primary schools
2. Educational visits and excursions are vital to the teaching of Fine Arts, discuss
3. How does 'material' determine the methodology in the teaching of primary school pupils?

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UNIT 2 TRADITIONAL CRAFTS IN NIGERIA

CONTENTS

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
 - 3.1 Leatherwork and Skin Decoration
 - 3.2 Calabash Decoration
 - 3.3 Pottery
 - 3.4 Fabrics and Raffia Weaving
 - 3.5 Beadworks
 - 3.6 Woodcarving
 - 3.7 Fabric Dyeing
- 4.0 Conclusion
- 5.0 Summary
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1.0 INTRODUCTION

Long before contact with the European travelers and missionaries, crafts existed in Nigeria. The traditional crafts of Nigeria are the materials of the traditions and practices that had been developed from and influenced by the societal, cultural; and environmental needs of the various local communities in Nigeria. Hence, these traditional crafts are sometimes referred to as cultural crafts and spread throughout the various areas of Nigeria.

The geographical location and the environment of the people determined the materials of their traditional crafts in Nigeria. These also determined the raw materials available to the people. It is essential that the raw materials should be cheap and easily available. Pottery is practiced all over Nigeria. Leather and brass works are prominent in the northern parts of Nigeria and calabash decorations are found in the southern part. These are several others.

Nigeria as it's known for art and craft, Ilobu is a big arts and crafts centre in Nigeria. These include metal crafts, weaving, painting and sculpturing and leather work. Also dyeing of clothes known as "adire" is well known in Ilobu. It is a special art of tying and dyeing of clothes to bring out unique designs. It is very popular all over the world. Craft – skill, involving in many cases but not always, practical arts. It may refer to a trade or particular art. Crafts as artistic practices are defined either by their relationship to functional or utilitarian products such as sculptural forms in the vessel tradition, or by their use of such natural media as wood, clay, glass, textiles and metal. Rural crafts refer to the traditional crafts production that is carried on, simply for everyday practical use, in the agricultural country side. Once widespread and common place, the survival of some rural crafts is now in doubt as reported by "Mapping Heritage Crafts".

2.0 OBJECTIVES

By the end of the unit, students shall be able to:

- identify the locations, materials and characteristics of the traditional crafts of Nigeria; and
- describe how some of these crafts were produced to their pupils.

3.0 MAIN CONTENT

Nigeria is traditionally rich in arts and crafts and she is known throughout the world as the richest of the Sub-Saharan region with the highest number of ancient artistic cultures. Grants (1972) have observed that when people talk of art, they usually mean drawing and painting pictures. Craft mean the making and shaping of materials with the hands. The author asserts that craft piece has to be painted and decorated with designs, while the mounting of a picture or painting it is itself a craft. In Nigeria, art and crafts are products of various media like raffa, cloth weaving and dyeing, beads, woods, ivory, leatherworks, stone, metals and clay (Terracotta).

To assist our teaching methodologies, it is essential for us as students to know the cultural traditions of Nigeria. The background will also interest your pupils to know that their works could be valued just like traditional crafts some people practiced.

3.1 Leatherwork and Skin Decoration

The prehistoric man is believed to be the first to use animal skin as dresses. Leatherwork has also been traced to the Egyptians in the 2500 BC and it is believed to have been spread by traders to Southern Sahara states, Nigeria inclusive. However, leatherworks is most popular in the Northern part of Nigeria especially in Kano, Zaria, Ilorin, Jos and Sokoto where shoes, bags saddles, armrests, etc are still found in very large quantities.

Production of leather involves the processing of the skins extracted from animals like snakes, lizards, rams, goats, camels and horses are tanned for preservation. The process also include whitening, soaking in water for a day then into wood ash and lime solution for a day or two. The hair is later scrapped off with blunt knives on a board and washed up and soaked in mimosa seed and fruit solution for another day. Therefore, the skin is rid of all meat or dirty particles that may remain in it and dried up.

After tanning, the skin is dyed in dye solutions obtained from leaves and fruits giving the skins varied tones of green, brown and black colours. Modern colours are currently being used among the Hausa people of Nigeria. Skins are now being decorated by embossing with metals, stitching, embroidery and plaiting with coloured leather straps as well as drawing patterns on plain leather background in dyes of contrast colours or inks. (Aremu & Makinde: 2004).

Self Assessment Exercise 1

Briefly describe the process involved in turning the skin extracted from animals to leathers of different colours to shoes, bags and puff.

3.2 Calabash Decoration

Calabash is obtained from the creeping gourd plant. The shape and size determines what it will be used for but it can be as big as a big pot. Calabash can be used for various purpose, which include decorations and utility items and storing vessels for valuables like cloth, trinkets, etc. people use it as spoons, cups and for collection of water and other storable solutions. Calabash decoration is a common practice in Oyo and among the Fulani and Nupe people of Nigeria.

Calabash can be decorated by first scrapping and they are later engraved, carved or cut with sharp knives of varied shapes. Sometimes, as found among the Nupe and Fulani people red-hot knives or irons are used for the engraving. Chalk, pencil and other coloured materials are rubbed on the calabash giving contrast effects. The major motifs of the Oyo calabash carvers are stylized or abstracted forms of bird feathers, snakes, birds along with material motifs.

Self Assessment Exercise 2

You are to go to the market and get a calabash. Decorate the calabash for your pupils.

3.3 Pottery

Pottery is another popular craft that is found all over Nigeria. The basic raw material for pottery productions is clay. This could be fired to red- hot colour, which makes it impervious to water. Invariably, it is used like a calabash item to store water, precious items and used as plates, pots, trays, water-coolers, etc.

Being pliable, sticky and abundantly available, the use of clay involves several methods. These are discussed later in the unit on Ceramics (Unit 12). Pots are decorated through impressed decoration, incised decoration and relief methods. After thorough drying, the words are stacked together and fired. Firing in the traditional set up is carried out in an open air while modern electric kilns are now developed for that purpose. This could be very expensive, so your school is advised to use the traditional method. Glazing is the finishing of the pottery. His equally have its traditional methods and the modern methods.

3.4 Fabrics and Raffia Weaving

Weaving involves the interlacing of fabrics, raffia, fibres, and reed on or across one another to produce designs in mats, fabric and raffia works.

In fabric weaving, the fixed threads are called the warp while the threads carried across them are known as weft. Fabric weaving is popular in Iseyin in Oyo State. Okene in Kogi State in Ilorin and Igbomina areas in Kwara State and the Akwete clothe is found among the Igbo people of Eastern Nigeria. Weaving is an occupation for both men and women. Men usually use the narrow horizontal looms while women use the wide vertical looms. (Okunlola: 1999) The details

of fabrics productions are discussed later in the unit on Textiles (Unit 10). Baskets, household-mats, broomsticks, hand-fans, etc. are woven in the same style by first attaching the spokes in the center. Let us follow the production steps of Leonard and Adenuga (1963). Weave the base as large as desired using an over and under weave. Next, bend up the reed spokes for the sides of the basket and continue weaving in the same manner. Be sure that the spokes are three or four inches longer than the finished basket so that there will be enough reeds to finish off the top. Mat weaving is still found among the Nupe, Hausa, Yoruba, Urhobo and Fulani people of Nigeria in different styles and materials principally found in these localities.

Raffia is another important and cheap material for exercise by primary school pupils. This can be braided and sewn together to produce long strips of raffia. Strips of woven raffia could be sewn together flat to form the shapes of the items while these shapes are later joined together to form items like hand-bags, hand-fans, table-mats, purse, hats etc.

3.5 Beadworks

The Nupe people of the Middle belt of Nigeria and the Yoruba people of Southwestern Nigeria are known for their bead works. They come in different shapes and colours and are today being used for decorations in varied forms. Artists like Jimoh Buraimoh in Nigeria and all over the world still use them as decoration on boards and on the walls as murals. One major form is the current use as body adornments for fashion like bangles, anklets, necklaces, etc. Crowns, staff of office, walking sticks and other traditional paraphernalia of office of Kings among the Yoruba people are made of beads.

Among the Nupe people, the beadwork medium is glass and it involves blowing of molten glass. The raw materials currently obtained from broken bottles serve as impetus for the production. Their blast furnaces are constructed from clay pots, which are heavily reinforced with additional clay moldings. The production is complicated and therefore not recommended for trial at the primary school level.

However, your pupils can handle some other child-friendly materials like small balls of clay, ivory, straws, seeds, cowries, animal teeth, bamboos, bones, bottle heads, buttons, etc. these should be cut into small sizes, add colour to them and stringed them up with needle, silk thread and wire.

3.6 Woodcarving

In the entire southern belt of Nigeria where we have abundant supply of wood, the craft of woodcarving are very popular. Traditionally, it was used to produce images used at society ceremonies like in masquerading, as doors to their houses, as staff of office for traditional religious leaders, and for domestic purposes like in mortar and its pestle. Your pupils may not be able to produce this but you can give them soap, candle-wax and soft wood of moderate size to carve. This will still help to develop their creativity sense.

For the techniques of carving and materials for carving, see the unit on Sculptures (unit 11).

3.7 Fabric Dyeing

Dyeing of fabrics is another craft that is widely practiced in the traditional Nigeria and is still very popular till today among the Yoruba people of the south-western Nigeria and the Hausa people of the Northern part. In these traditional societies, dyeing of fabrics was in traditional dye pots and pits. In Yoruba land, female are mostly involved in the trade and it is passed from one generation to the other within a family setting. Today it is open and learnt by everyone that has interest. This is not so in Hausa land where it is mostly the men's profession.

Self Assessment Exercise 3

Explain briefly each of the following:-

Pottery

Weaving (Fabrics and Raffia)

Wood carving

Beadworks and

Dyeing

For the techniques and materials for dyeing of fabric, see the unit on Textiles in (Unit 10).

4.0 CONCLUSION

The traditional craft of any group of people tells much about the people that produced them. They are the cultural materials used by the people and can never be separated from their life. Your pupils need to have the knowledge of their traditional arts and crafts background. This knowledge can be used to arouse their interest in your visual arts lessons.

5.0 SUMMARY

Leatherworks and skin decoration, calabash decoration, pottery, fabric and raffia weaving, beadworks, woodcarving and fabric dyeing are popular crafts found in the traditional Nigeria. They were made in varied materials found in the locality of the production centers. You, as the teacher of pupils in primary schools should equally learn to substitute local materials in your area for materials that

young pupils can exercise with.

6.0 TUTOR-MARKED ASSIGNMENT

1. Explain in a paragraph what we mean by traditional Nigerian craft?
2. Nigeria is known worldwide for her traditional arts. Discuss the locations and the production technique of five of them
3. Discuss how you will improvise materials for three of the traditional crafts of Nigeria for the benefits of pupils in the primary school.

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UNIT 3 DRAWING

CONTENTS

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
 - 3.1 Essence of Drawing
 - 3.2 Essential Drawing Materials
 - 3.3 Nature and Approach of Drawing
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1.0 INTRODUCTION

Drawing is a two-dimensional visual art and it is an essential artistic expression that is found natural to children. They make drawings on the sand with their fingers and as soon as they can grab things, they draw on boards, floors and even walls. Drawing is therefore an extension of the interest to draw. Teachers of children need to capitalize on drawing act develop the creativity and the visual language of pupils in their visual arts lessons. You also need to learn to do simple drawing exercises with your pupils. This is why the instructions are directed to you as the teacher.

2.0 OBJECTIVES

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

- explain the essence of drawing to the Nigerian society;
- describe the various materials and their methods in the teaching of drawing at the primary school level;
- identify the various essential drawing materials that can be used to teach drawing at the primary school level; and
- demonstrate the drawing of simple objects.

3.0 MAIN CONTENT

Drawing is simply an art of representation principally with lines, which may or may not be coloured. It is a very strong means of expression that is easily understood by everybody irrespective of his or her tribe, sex, age, profession or language. Simply put, it is a universal language and this power makes it popular throughout the world.

3.1 Essence of Drawing

The essence of Visual Art including drawing to a pupil had been emphasized in earlier units of this course guide. Summarily put, visual art learning is a great asset to the development of your pupils' creative, cognitive, aesthetic as well as perceptual senses.

Right from pre-historic period, drawing had been serving man. In what ways – psychological, magical etc. The desire in man to create is always as urgent and essential as the need for food and drink depending on their need. Drawing will continue to be an avenue for the psychic release of such creative ideas that may hither-to bother the mental faculty of man. Like all other aspects of art, drawing had been employed in the service of religion, state, nobility, royalty and the life of the ordinary man on the street. The use of the coat of arms; the various facial marks and body decorations found in almost all part of Nigeria, for examples are drawings used as social prestige.

Another major employer of drawing especially in the last and current century is the industry. The print media, the architectural designers, product designing industries to mention a few; employ drawings to create designs that can improve their products. Even the computer currently taking over several creative activities is only helping drawing creativities and their storage.

3.2 Essential Drawing Materials

A good knowledge and understanding of the essential drawing materials provides a complete freedom to invent and develop according to the possibilities and limitations of each of the materials. The carbon pencil popularly referred to as lead pencil is the cheapest and most essential for a starter. It is available in various sizes and shapes but a standard one is about 18cm (7ins) long. Pencil is also made in varying degrees of hardness and softness ranging from 9H and hardest to 6B the softest. The b range-HB, 2B, 3B, 4B, 5B & 6B are better for creative artists as hard ranges – 9H, 8H, 7H, 5H, 4H, 3H, 2H, H are preferred for architectural drawings.

Self Assessment Exercise 1

Explain to your pupils the type of pencils they need to buy and the reason why they should not buy others.

Apart from the important use of lead pencils, young pupils should use other materials to draw. The pupils should venture into the use of materials like pastel, chalk and crayon. They are very fragile and soft to handle but afford a direct way of finding out about colours as blending of colours by mixing as in watercolour. Colours are chosen from a wide range and are applied directly to the paper. Boxes of pastel colours and tints of about 12 to 150 sticks are available in the market.

Charcoal is an excellent material for large drawings and due to its soft quality; it can be easily rubbed into large areas very quickly. It is another cheap drawing material as it can be easily obtained by burning dry dead but solid wooden sticks about the size but a bit thicker than a pencil. When the sticks are very black, charred and firm

remove them from the fire and sprinkle them with water. Good ones can then be sorted out.

Charcoal, chalk, B-pencils and pastel drawing usually require being sprayed with thin transparent layers of fixatives immediately after the drawing process. This will protect the material from being smeared or smudged and stain your hands and clothes.

Self Assessment 2

How would you sort out good sticks from bad ones during the drawing exercise?

3.3 Nature and Approach of Drawing

It is essential for all students to develop their creative talents especially in drawing at a very tender age even before they start learning how to read and write. However, it should be noted that age is no barrier in the learning of drawing or any other art. Drawings are done principally with lines, space, colour, shape, texture, light and shades (tonal values) and sometimes with shadows. Lines are the major ingredients and a drawing could be completed with line only. Lines could be straight, curved, vertical, horizontal, zigzagly, squiggly or even be made by dots. You should start your drawing-learning journey by producing all these lines in various shades, sizes and length. Cover as many pages as you can afford. Your lines could also be made thick, bold, thin, faint or heavy. These qualities of lines have their functions in drawing and you should train your hands in producing them.

The next stage is for you to try several simple exercises to train your eyes not just to look at an object but also to see the object. You need to know that looking is superficial but seeing is penetrating. Artists do not look at things but they see them. Take a simple 'tin' can of milk for example; whereby the top is supposed to be round but it appears oval, if the tin is made to sit down. Use your mind to analyze the shape of the various parts as you see them and draw them so. Do not try to imagine how it should be but draw it as you see it. Practice with simple indoor objects. Do not for now bother about shades and shadows. Your drawings can still look like the real object without them. You learn a lot comparing your subject with your drawing carefully to see how and where the two differ. Do not be afraid of making mistakes, they are signs of maturity and achievement.

Self Assessment Exercise 3

Discuss how you will help the pupils to master drawing from the early age.

The production of good drawings involves developing observation qualities in the art teacher and his pupils. These processes will help you:

Observe things keenly and react vividly on your paper

Develop good memory and imagination

Exercise judgment and discrimination. You should be able to leave out unnecessary details of the drawings

Express yourself courageously and logically. Learn from your mistakes do not ever fear to make one
Construct your works with power and vision, rather than approaching it blindly.

4.0 CONCLUSION

The developments of a nation's technology depend very much on the type of pupils we are building from the primary school level. Drawing is very essential in development. Pupils at the primary school level are always interested in drawing and should be assisted to develop this art.

5.0 SUMMARY

Drawing is a universal language of expression that can be produced with simple materials. It has been in the service of man from the ancient days through the traditional period to the modern. Drawing materials are varied and could be in form of a simple and common charcoal from our mother's firewood. You and your pupils are advised to follow some of the methods stated in the unit content. You should also note that lines remain the major ingredients of drawings.

6.0 TUTOR-MARKED ASSIGNMENT

1. Why is drawing important to the development of Nigerian pupils in particular and the society in general?
2. List ten drawings materials you will introduce to your primary school pupils.
3. What are some of the qualities you are supposed to develop in your pupils to be able to produce good drawings?
4. List and explain the use of four drawing materials

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UNIT 4 PAINTING

CONTENTS

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- 2.0 Objectives
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1.0 INTRODUCTION

Painting is primarily about forms, colours and space arrangement. This unit discusses types of painting, the terms and commonly used in colour theories practices as well as their behaviours. Painting media elementary perspective and techniques for primary school pupils and compositions in painting are featured in the unit.

2.0 OBJECTIVES

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

- describe the types of colours and their effects; explain colour theories and their application; define perspective and the laws guiding it;
- apply knowledge of painting media and techniques; and extend learners (your) drawing practices into painting.

3.0 MAIN CONTENT

Drawing and painting are very closely related and it is sometimes difficult to distinguish one from the other, especially with respect to the tools, materials and the techniques employed. We have been contracting on drawing and if suffice to say that our drawing skills could be developed into painting provided we have good knowledge and understanding of colours. You are directed to see this section on painting as a journey from drawing into actualizing painting.

3.1 Colour

Colour is light reflected from a surface. It describes a combination of hue, (colour name) saturation and values. Hue has the property of distinguishing and identifying one colour from the other. Saturation refers to the intensity or purity of the colour. Value refers to the amount of black and white mixed with colour showing gradation from darkest to lightest. Names of colours are sometimes used to describe mood this is why colour is used to described emotion. Examples are seeing red turning gray, feeling blue, etc.

There are three main groups of colours. These are the primary colours, the secondary and the complementary or tertiary colours. All colours can be obtained from the three basic primary colours, which are red, blue and yellow. There are also three secondary colours, which are green, orange and purple. The secondary colours can be obtained only from the mixture of equal proportions of two primary colours. Green is a mixture of yellow and blue, orange is from red and yellow while purple is from red and blue colour mixture.

Self Assessment Exercise 1

List the main groups of colour and classify colours under the main groups.

However, when the three primary colours, i.e. the red, the blue and yellow or a secondary colour like purple are mixed together, the result form tertiary or complementary colour. Primary and secondary colours are usually brilliant colours while tertiary colours are dull and are referred to as neutral colour.

Complementary/Tertiary Colour

Complementary colours are opposite each other on the colour wheel and are considered to be complementary such as red and green complementary colours are tricky to use in large doses, but work well when you want something to stand out.

Analogous: Colour schemes use colours that are next to each other on the colour wheel. They usually match well and create serene and comfortable designs. Analogous colour schemes are often found in nature and are harmonious and pleasing to the eye.

Neutral Colour: Grey/gray is an intermediate colour between black and white, it is neutral or achromatic colour meaning literally that it is a colour “without colour”. It is the colour of a cloud – covered sky, of ash and of lead.

Warm Colour: warm colours (red, oranges and yellows) catch your attention. They are lively and energetic. Warm colours appear to come forward in the landscape, and seem closer than they really are. They make big spaces feel smaller. Use them to draw the eye towards features you want people to notice or away from eyesores.

Cool Colour: Cool colours covers associated with a grey or over cast day. Cool colours are often said to be the hues from blue green through blue violet most grays included. Cool colours calm and relax. Cool colours can create a clear and crisp web design that gives a calming effect on the viewer e.g. blue, green colour is a powerful tool when it comes to design.

Unless a particular effect is desired, warm colours like red, yellow and brilliant colours (with high intensity) should be minimized or avoided in a painting because colours with high intensity disturb the eyes. You can experience with this suggestion by staring at a bright colour for a few seconds and then quickly turn to stare at a plain white surface. Such optical effects occur a lot with colours. You will learn a lot from such other experiments. However, the intensity of a colour depends largely on the colour around it. You therefore need to critically examine each of the colours you place beside or on top of another colour in your painting. You should note that your pupils will prefer the use of warm or hot colours. You will also discover that warm colours tend to make an object seem larger while the cool colour (with less intensity) tends to reduce its size. An example of a cool colour is blue. Blue colour comes in different shades.

Self Assessment Exercise 2

How would you get complementary, analogues, neutral, warm and cool colours?

Let us discuss some other terms you may come across. They are composite colours, tints shades, monochrome, polychrome colour value, crude colour, colour scheme etc. vanishing paint inclusive. When two or more colours are mixed together, those initial colours mixed are referred to as composite colours. For example, red and yellow colours are composites of orange. Colours with values lighter than a medium gray are called tints, while those with darker (mixed with black) value are called shade. A painting made in one colour hue with its different shades and tints is referred to as a monochrome painting while the one made in many colour hues with different shades and tints is known as polychrome painting. However, colour value refers to the tonal intensity of a colour. This is ranged from lightest to the darkest shades. We have come across this term in the preceding paragraph. Crude colours are those unmixed colours taken directly from its container, whereas neutral colours are those that are used to subdue the intensity of others. These are black, white or brown. Colour scheme refers to the choice of colours of the painter, which will dominate his choice on the board. When two or more colours are placed together or beside each other, they are considered for agreement with each other or not in the aesthetic sense. Where they agree, there is colour harmony, but where they do not agree then there is colour discord or riot.

3.2 Essential Painting Tools

3.2.1 Brushes

Brushes are used to apply colour pigments or solutions to our paper, board or canvas for painting, graphics and textile designs. There are two major types of brushes – the hog hair and the sable brushes with either flat or pointed mouth. Most application could be done with sizes 2, 6 and 8 of both types. The hog hair brushes have stiff brush hairs, which scarcely come to a point but are more suitable for the application of water-colour, acrylic and oil colours. The sable-hair brushes have softer brush hairs that come easily to a point. Although it can be used like the hog-hair for paintings, it is more suitable for ink washes and other ink applications. Whether hog or sable hair, a good brush must have springy hair firmly held to a wooden handle with a metal foil. They therefore need proper care and handling. After use,

brushes must be kept clean so that colours are not allowed to dry in the hair. Please wipe properly but carefully on a clean rag after washing.

3.2.2 Donkey Chairs

Depending on your conveniences, drawings and paintings can be done standing or sitting. Donkey chairs are specially designed seat that provide convenient resting place for the drawing board or canvas. The artist needs it for his comfort. The donkey allows you to slide back to view the drawing or painting from an average distance without actually standing up. It would be difficult to find donkeys in most schools; you may however obtain an improvised one by turning two chairs to face each other while the two legs are tied together.

Self Assessment Exercise 3

Explain the following essential painting tools such as brushes and donkey chairs.

3.4 Elementary Perspective

Perspective is another aspect of drawing and painting that you will come across. Perspective is an art and science of depicting 3 – dimensional forms on a 2-dimensional surface. Perspective principle is desirable because the knowledge will help you represent objects as seen and not as they are actually. There are four types of perspective. They are:

- Linear perspective
- Isometric perspective
- Oriental perspective
- Aerial or colour perspective.

Certain principles and laws guide these perspective is a wide subject and mathematical-oriented. As artists at this level, only linear and aerial perspectives are essentially required of us. A good knowledge of the principles of these two perspective types will help your freehand drawing and painting. It should however be a means and not an end. It could be used but must not be solely depended upon.

Linear perspective deals with the representation of mass in space whereby the mass diminishes in size, as they get farther away from the observer. The first principles states that parallel lines will never meet but when drawn they appear to meet. In essence, all parallel lines going in any one direction indefinitely appear to meet at a single point on the horizon known as the vanishing point. You can observe this on the electric or telephone poles that line the streets. The second law of perspective claims that equal distances between objects appear diminishing as the objects recede away from us. You can also observe this when you walk in a street lined up with electric poles. The third law equally states that objects of the same size will appear smaller as they recede away from us.

Aerial perspective principles place colour in relationships that conform to our experience of nature. Objects in the distance look more grayish or bluish as they recede away from us. Due to the density of the atmosphere between you and the objects, all tone contrasts are reduced. All colours also tend to appear in bluish gray tones of that colour depending on the distance from the observer. All objects like trees, houses, figures and other objects that are closer to us are vividly clear with all details of their sizes, forms and even colour. This can be observed mostly in a landscape or during harmattan season.

Self Assessment Exercise 4

What do you understand as elementary perspectives in drawing and printing?
Briefly explain the 4 types of perspectives you have learnt.

3.5 Painting Media and Techniques

Drawing and painting are very closely related as mentioned earlier. Sometimes we refer to painting as the secondary finishing or the colour applications being given to a drawing. It is essential to understand the various painting media that are readily accessible to students. Such knowledge will assist your choice of painting medium and the techniques you will employ. You need to know also that the techniques of handling any medium require good understanding of that medium. The examples of medium to be used are water-colour, poster-colour, oil- colour and acrylic-colour. For the purpose of meeting the needs of this primary level painting, we shall discuss water-colour and poster-colour. Oil colour and acrylic-colour cannot be handled at the primary level. It is expected because of the difficulty involved in handling the media involved.

3.5.1 Water-colour

Water-colour is one of the most flexible and less expensive media made from transparent pigments which make an earlier application reflect through the latest. The water base colour produces very light but colourful and delightful effects that are very unique with water-colour painting. Water-colour is purchased in tubes, pans, sticks and cakes that can be easily dissolved in water. Water colour requires a good understanding of the medium and a good manipulation of the brush. There are two main methods of using it. One method is to use the white paper as the highest light whereby other transparent gradations of colour and of tone are washed on other areas of the drawing format. The other method by scratching off the paper with a knife. It is advisable to have two brushes at a time. One could carry the colour while the other is full of water to blend washes into one another or to soften sharp edges where necessary. As a beginner, you are advised to avoid very thick and muddy applications of colour so as to be able to control the paint.

3.5.2 Poster-colour

Unlike water-colour, poster paint is also known as gouache or body-colour which is opaque. An application can be completely blocked leaving no trace with a later application. It is a water-based and can easily be applied on any paper grade and weight.

3.6 Composition in Painting

Composition in painting is not different from that of drawing. However a composition in paintings involves the arrangement of composite elements like forms, or objects that make up the composition in attempt to communicate your ideas in pictorial form on canvass, paper or board. Whether an abstracted, imaginative or realistic composition a painting concern reflects pattern of arrangement of shapes, spaces, colours and varied sizes of objects. It is the application of painting principles that help you achieve a reasonable visual balance without a boring symmetry. Some other principles in visual art are rhythm, proportion, variety, emphasis and unity.

A composition usually has forms or objects concentrated at the focal point in the foreground with other forms receding into the background. They appear in smaller sizes, represented in dull colours, etc. a sense of visual balance is essential to be mastered by all teachers because a balanced pattern of arrangements will make a good composition for a painting. Empty spaces should be considered as part of a composition when arranging objects for paintings. The knowledge is applicable to the life figure painting and even imaginative compositions.

4.0 CONCLUSION

The teacher should ensure adequate supply of materials and space. Initially the young learners may seem to be wasting your paints and colour but they will eventually come up with good works. They will learn to economize the materials later. You are expected to encourage them to draw and paint on all the paper space. Your guiding them to paint should not be too much lest the pupils accuse you of imposing adult standard on them. Don't attempt to destroy their works. Encourage experimentation in painting exercises and they will learn more on their own with constant practices.

5.0 SUMMARY

The teaching of young pupils how to paint requires that the teacher demonstrates to the pupils. You may not be a professionally trained artist but you are expected to demonstrate using guiding exercises for the pupils to practice. You are therefore advised to start them off with simple and familiar exercise. This can be improved upon as they graduate into higher classes. You are expected to have them produce standard masterpiece since they are young learners.

6.0 TUTOR-MARKED ASSIGNMENT

1. Cut out two shapes of white cardboard of the same size. Paint one in red (warm colour) and the other blue (cool colours). Place the two of them separately on a black cardboard background and view them critically. The red cardboard will certainly look bigger. Explain why this is so.
2. Identify four (4) of the relationships drawing and painting have and state how are they different?
3. How will you improvise for a donkey seat in the art class?

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MODULE 3

Unit 1	Graphics
Unit 2	Textiles
Unit 3	Sculpture
Unit 4	Ceramics

UNIT 1 GRAPHICS

CONTENTS

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- 2.0 Objectives
- 3.0 Main Content
 - 3.1 Graphics Materials, Tools and Equipment
 - 3.2 Elements of Graphics Arts and Design
 - 3.3 Principles of Graphics
 - 3.4 The Major Aspects of Graphics
 - 3.5 Computer Graphics Applications
- 4.0 Conclusion
- 5.0 Summary
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1.0 INTRODUCTION

Graphics is a two dimensional aspect of visual art that has developed a three-dimensional aspects as found in production of neon signs and some industrial packages. The computer has also brought in desktop publishing providing us more possibilities and improved standards in the use of graphics which has positively affected the Nigerian printing industry generally. It is important to expose the pupils at the primary school to graphics aspect of art. This will open up their inquisitiveness as to how simple items are advertised and packaged. The importance of this unit is to make you become aware of the various possibilities available in this aspect of visual arts.

2.0 OBJECTIVES

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

- explain to pupils the purpose of graphic arts and design to the development of their society;
- identify and explain the major aspects of Graphics;
- identify and describe the various graphic arts materials, its tools and

- equipment to his or her pupils;
- Improve materials, and tools for use in remote area classrooms where the original or imported materials are not available; Describe how pupils will make simple graphic designs of interest; List and explain the elements and principles of graphic arts and designs to pupils; and
- Introduce computer graphics to pupils in the primary school.

3.0 MAIN CONTENT

Graphics is a medium of communication between one another using visuals such as written words and images and symbols. This is why it is currently being referred to as 'visual communication'. It involves artistic writing, descriptive illustrations that includes diagrammatic representations in communications. That advertises products and expresses ideas visually etc. this design aspect of graphics is purely for functional purposes. Graphics serves man directly and indirectly via the industries. It is therefore an embodiment of design, communication and commerce as well as the production of items of purchase. It is interesting to note that the elements of graphics arts and design are involved in the production of a lead pencil that first conveys the shape of a flying aeroplane.

3.1 Graphics Materials, Tools and Equipment

To produce suitable, original and well-balanced graphics, the following materials, tools and equipments are required. It is not possible for you to buy every graphic item listed below but the needed ones required for a particular kind of graphic work should be obtained. As a beginner, you are advised to obtain or improvise for yourself and your pupils the best and affordable material available in your local environment.

Most materials and tools being used for drawing and textiles are equally suitable for graphics. These include drawing boards, pencils, pens sets, charcoal, eraser, rulers, posters colours, pastel, drawing ink, sharpeners and sketchpads. Other materials used in graphics are drawing set, tee- square, Set Square, the protractor that is used in accurate measurements, the French curves and lettering stencils of various paints used for making irregular and complex curves and letters. Lino sheets and its cutting tools, wood metal plate cutting tools and silk-screen frame table for production. There is also the camera for photographic productions as well as computer. Note that the simple household tools materials and equipment are also of use in the art class.

3.2 Elements of Graphics Arts and Design

Certain elements that make up the organization of any type of art were listed under drawing in the unit. See (3:4). These are principally lines, space, colour, shape, texture, light and shades (tonal values) and sometimes shadows. However, in most graphic arts and design, other elements like lettering, drawing and pictures are essential in graphics. Your knowledge of these elements will enhance your graphic production ability and its teaching to your pupils.

Line: A line is a point moving towards a direction. It varies in sizes and could be thin, thick, bold, curve, straight vertical or horizontal.

Space: Space is the illusion of distance or depth that is created by all the other elements in graphics.

Colours: Colours refers to the hues and the visual sensation produced by the rays of decomposed light. They arouse emotion, feelings and catch attentions.

Shape: Shape is simply an enclosed area that may or may not be regular. When overlapped, shapes create depth and some other illusion.

Shape: The three basic types are Geometric (circles, squares, triangles etc.), Natural (leaves, trees, people etc) and abstract (icons, stylizations and graphic representatives). Use carefully to create a visually pleasing design and eye – catching design.

Texture: Texture refers to the surface quality often used in graphics to suggest focus, variety and unity. It is a visual element that may be seen rough or smooth but not felt in graphics.

Light and Shade: Light and shades is the variation of tonal values from colour manipulation, size contrast and perspective in graphics. It is often used to create emphasis and express feelings.

Lettering and Drawings: Lettering and drawing/pictures are very essential elements in graphics arts and design. It is therefore imperative for learners of graphic arts to acquire the techniques of using them effectively, it should be remembered again that a picture tells more than a thousand words especially in works that renders two-dimensional images. Construction of lettering can be learnt through the use of grids that serve as guide to the proportion of such letters. The physical attributes of letters are the typefaces. However, same types come in special design and names, for example, a typeface may assume these shape:

- Italics
- Romans
- San-serif
- Arial
- Etc

Computer has introduced to us several varieties of lettering into graphics.

Balance: It is an element of good graphic design. It is a state of equalized tension and equilibrium which may not always be calm.

Form: form is an important element of good graphic design and it may be described as any three dimensional object. Form can be measured from top to bottom (height), side to side (width), and from back to front (depth). Form is also defined by light and dark. There are two types of forms, geometric (man - made) and natural (organic form).it can be illustrated or constructed.

3.3 Principles of Graphics

Just like the elements of graphics, the principles of graphics are not different from other art forms. It is the application of these principles that guides the production and appreciation of graphics. The principles includes, balance, proportion, variety, emphasis, spacing, unity, legibility and dominance.

Balance deals with the equilibrium achieved by the arrangement of forms, colours and shapes within the space limit in an artwork. Graphic designs make use of symmetrical, asymmetrical or radial balances. Unless a specific effect is desired, your design should not be kept into a corner of your paper space.

Proportion is about the comparative size of the parts of a design. You should be very conscious that each part is related in size with the other.

Variety of components makes an artwork very exciting and thereby maintains the observer's attention. Human eye moves constantly so you should be conscious of contrasts to satisfy the eye's need for change.

Emphasis or Dominance refers to the stress laid on certain parts of your design to show the importance of the artwork at a glance and draw the observer's attention to that part of the design.

Spacing is connected with the spatial organization of your forms. You do not have to fill all available spaces. Your empty spaces contribute immensely to the easy reading and understanding of your lettering and images.

Unity or Harmony is the quality of oneness that brings all components parts of the shapes, lines, colours, etc together as a coherent unit for easy reading and understanding.

Legibility should be considered in the selection of your lettering in graphics to avoid confusion with other elements. Letterforms with complicacies and unrelated colour works should not affect your readability.

Self Assessment Exercise 1

Explain briefly the principles of Graphic

3.4 The Major Aspects of Graphics

Activities in graphic arts and designs involve so many aspects and processes. These products processes include poster design making printmaking, photography, corporate image designs, and packaging and book design/illustrations.

Poster Designs: A Poster is design for advertisements purpose. It contains instruction and information that are deliberately designed with words and letters to communicate easily and effectively to the public at a glance. Some examples include:

- Handbills
- Billboards
- Neon light signs
- Banners
- Etc.

An effective poster has to create attention and interest and must be instructive. It has to be simple with clear lettering and legible visuals. It must have balance, be attractive with good colour and use of emphasis makes a poster useful to both literate and illiterate persons.

Printmaking: Printmaking is a duplicating process it is an aspect of graphics involving creativity in reproduction that may be carried out through manual and mechanical methods. The methods of printing could be classified into surface or relief methods as applicable in lino cut, wood cut or the simple potato or yam tuber cut. The intaglio process describes the process of a paper forced into a depression that has been created on metals after wiping ink off the plate surface under a great pressure. Two other methods are the lithography (planograph) method, a mechanized and fast method of transferring artworks through a screen unto a metal plate that is coated with a light sensitive emulsion before being printed on paper. The serigraphy or screen-printing method is another printing technique whereby paint is force through the screen unto paper or cloth surface with a squeegee.

Photography: Photography is essentially the production process by which pictures or images can be made from the record using light. A camera film and chemicals are involved in photographs that are often seen as an art as well as a science.

Corporate Image Designs: Corporate image designs are graphic design items. The official use involves corporate bodies to protect the image of their company. The corporate include the logo, cards and certificates, envelopes, calendar/almanac, letterhead papers, complimentary cards as well as sourvenirs like brochure, purse, biro-pen, etc.

Packaging: Packages are 3-dimensional containers designed for industrial products. Graphic arts in packaging itself with commerce, Packaging is used to attract and assures the purchaser of the standard quality of the content of the products. Packages should be suitable, attractive, distinct, competitive, sizable, colourful and less bogus.

Book Designs: Book designing and illustration of books are other aspect of graphics. A book has the front cover, the spine and the back cover. Book design is essentially made to attract the attention of the buyer. Like the front cover, the spine must essentially have the title of the book, name of author or authors, and sometimes the logo or name of the publisher. The back cover may contain a brief about the book, or the author or may even be left blank. There is no specific number of colours required for a book but the number of colours often will determine the cost of printing. To understand the content of a book and prevent boredom especially books for the children, they have to be illustrated. Illustrations illuminate and reinforce the content of the book. Photographs and sketches are essential for children and medical books and magazines.

Self Assessment Exercise 2

List and describe the major aspects of Graphic

3.5 Computer Graphics Application

Computer is an electronic device capable of accepting data and processing data to give information automatically at a very high speed. There are three types of computer – the analog, the digital and the hybrid computers.

An analog computer operates by accepting series of steps of instructions and they include wristwatches and IBM compatibles.

A digital computer represents data in terms of discrete numbers and processes data using the standard arithmetic operations by converting data to their binary equivalents before computation hence referred to as binary computer.

There are two major parts in a computer – the hardware and software. Hardwares are equipment and include the keyboard, the monitor, the Central Processing Unit (CPU), the printer, the scanner and the diskettes.

Softwares are the invisible programs installed within this equipment. They are both system software and the application software.

Self Assessment Exercise 3

Differentiate between the three types of computer

Computer is now being applied in art operations for the production of complicated designs. It is now faster and easier to produce intricate and colourful graphic designs and to plot graphics. Graphics packages are applications packages that provide

facilities for users to carry out various computer graphic designs, desktop publishing, engineering and architectural designs. Current graphic packages include Perfect Draw, paintbrush, Microsoft PowerPoint, AutoCAD, Harvard graphics, Corel Draw and floor plan.

4.0 CONCLUSION

The teaching of graphics involves the use of several tools for measurements that include ruler, Set Square, dividers, compass and other items in your mathematical sets. These may not be available in all schools especially in remote areas. This is a big challenge to you as the teacher of young pupils. You should therefore improvise for some of them as much as you can. Your school should organize excursions to selected graphic arts and design studios, printing industries and computer centers where your pupils can have practical experiences.

5.0 SUMMARY

Graphics is essential in the social, technological and economic development of a modern society like Nigeria. The Primary school teacher of Visual Arts needs to be kept abreast of the important uses and aspects of graphics. The elements, principles and operations of graphics and computer are essential knowledge that all teachers and pupils should have. It does not however mean that pupils must be loaded with the entire content. You are encouraged to simplify the content and make them relevant to the level and experience of the pupils.

This unit lay emphasis on the essence of and the major aspects of graphics materials, tools and equipment of graphics and how to improvise for them.

6.0 TUTOR-MARKED ASSIGNMENT

1. Explain the elements and principles of Graphic design
2. What are the major aspects of graphics that you will use in Graphic Arts and Designs production?
3. Visit graphic arts and design studio printing industries and computer center. Write a report of your visits to these places?
4. What is computer and in what ways can you use it in Graphic Arts and Design production?

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UNIT 2 TEXTILES

CONTENTS

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
 - 3.1 Cotton Spinning
 - 3.2 Weaving
 - 3.3 Pattern Design
 - 3.4 Cloth Dyeing
 - 3.4.1 Tie and Dye
 - 3.4.2 Wax Resist Method
 - 3.4.3 Starch Resist Method
 - 3.4.4 Stitch-with-needle Method
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Marked Assignment
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1.0 INTRODUCTION

Textiles production techniques are clothing material involved (spinning of cotton), weaving and pattern designing. This unit examines textiles and some key terms. The explanation of the terms, it is felt, will shed light on the textile materials design and its production process. Dyeing, an aspect of pattern design is an important aspect of textiles that could be used to motivate the interest of pupils in Visual Arts.

2.0 OBJECTIVES

This acquaints students with the various techniques of textile production. The objective is that at the end of the unit, you will be able to:

- identify and describe the processes involved in textile design and production;
- list and explain the various textile materials, tools and equipment to pupils in the primary school;
- identify and explain some important aspects of textile to primary school pupils; and
- describe how your pupils will produce simple textile designs using tie and dye technique.

3.0 MAIN CONTENT

Textiles an aspect of visual art dwell on the use of fabric. The production involves spinning, weaving (manually or mechanically), and surface designing, cutting and sewing of fabrics into dressing outfits.

3.1 Factors Affecting Project Planning

Before cotton is used for weaving, its fibres are spun into long strands known as threads. At the first stage, the cotton seeds are removed from the lump. This is done by extracting them manually or by rolling the cotton lump out on a flat surface with an iron rod or a straight stick. Thereafter few strands are picked, twisted and pulled. This process is repeated over and over several times until a large length of threads are obtained.

3.2 Weaving

To convert the spun cotton into fabric, it has to undergo the weaving process. The technique of cloth weaving as used in most places is developed around the basic method of weaving. This is the interlocking of two sets of fabrics. There is however a peculiarity in the arrangement of one set of thread against the other. A set is known as the wrap, this is the set of foundation thread that are stationary. While the weft thread is the thread wound round a spool or in a shuttle and passed alternately under and above the wrap threads, when plain clothes are woven.

As you demonstrate the weaving to pupils you choose to make a given pattern by alternating stripes of coloured thread among the wrap threads, or by changing the colours of the weft thread at varied intervals or given lengths. Designs can also be achieved when you use different counts for the warp before passing the weft under and over the wrap. For example, when you put two colours of weft thread are changed over the stripes of two-colour warp, it would bring a sugar patterned weaving.

Self Assessment Exercise 1

Describe the simple process of how cotton chnges to weaved material.

3.3 Pattern Design

In textiles, pattern is an important step because it is at this stage that plain fabric is given some patterns. You will first make a paper work of the design, to determine the shapes, patterns and colours of the design meant for the fabric. After these are done, you will then use manual or mechanical process in transferring the designs on to the textile surface area. There are machines that can help you carry out this kind of function. Sometimes however, stretched meshes are used to transfer patterns onto the cloth.

Self Assessment Exercise 2

Explain how plain fabric is converted to a beautiful pattern design.

3.4 Cloth Dyeing

Cloth dyeing is practiced in almost all parts of Nigeria. The basic idea behind cloth dyeing is resisting some parts of a fabric from dyestuff, while other parts are exposed to the dye. The parts that you have left unresisted will absorb the dyestuff when the fabric is dipped into the already prepared dye. The exposed parts will take the colour of the dye into which it has been dipped. Dyestuff and its fastening chemicals are commonly available. You as a textile designer wishing to have the white surface reflected on surface of fabric will resist the areas where you want it to reflect. If white or the original colour of the cloth is not required, the fabric is first immersed into the desired colour without resisting any part of it. When the dyestuff is mixed accordingly (mixing is done according to specifications), the fabric is then dipped into it. Depending on how many colours you want to dye the cloth, you will dip into different dyestuffs as many times as the number of colours you desire. To dye a multi-coloured cloth requires that after each dyeing, you will have to resist some parts of each colour by tying or waxing the area required. Your mode of resistance could be by tying with raffia or twine some of the areas, this is called 'tie and dye' or using candle wax or starch paste to resist desired areas. When waxing or paste is used for resisting, it is called batik. Resistance here means not allowing dyestuff into some areas of the fabric, as such, when dyed; the resisted area retains the original colour of the fabric while the exposed area takes on the new colour.

As you have read earlier from the last paragraph, there are three main methods of dyeing:

- Tie and dye method
- Candle wax and crayon resist method
- Cassava starches resist methods.

These terms are explained further in 3.4.1, 3.4.2 and 3.4.3.

3.4.1 Tie and Dye

This is a method that involves wrapping and tying a section of the cloth with raffia and later dipped in a prepared cold dyestuff. It is then allowed to remain in the dye for not too long and later untied to expose your design. After every dipping you may repeat the tying exercise on the same cloth to obtain several colours. However, it should be dipped into light colours first and graduate it later to darker hues.

3.4.2 Wax Resist Method

Spread your cloth on a table and apply liquid wax on them directly either with a brush or any other tools that fits your design. This can also be applied on the cloth with the aid of a stencil. Your pupils can cut out various shapes from cardboard sheets as their stencils. This will harden after cooling. Dip this in your prepare dye. You can repeat this process as many colours are involved.

3.4.3 Starch Resist Method

This method is not too different from the wax resist methods. The difference is just in the material application and its removal after dyeing. This application can be done the same way with brushes and other tools and with stencils.

3.4.4 Stitch-with-Needle Method

To use this method, you will need to stitch in pieces of material like seeds, pebbles of stone and flat wood. The stitching line will eventually form and determine the outcome design after dyeing.

Self Assessment Exercise 3

Describe both the wax Resist method, starch resist method and stitch – with – Needle method.

4.0 CONCLUSION

The teacher will need to emphasize on the dyeing techniques, as mentioned in the primary school curriculum. It will interest your pupils to see their white colour cloth coming out of dye with beautiful colours and designs. The teacher should sustain learners interest by using this activities during his lessons.

5.0 SUMMARY

Every society in Nigeria has its own textile production technique but the weaving technique is same – narrow loom and wide loom. This unit discusses the various methods of cloth production from spinning of cotton to the various stages of dyeing. There is the spinning of cotton into threads, weaving of threads to cloth that can take colour, patterns of colour are designed on the cloth with manual and mechanical processes. For pattern designs, the cloth dyeing techniques of tie-dye, wax resist, starch resist and stitch-with-needle will interest your pupils most.

6.0 TUTOR-MARKED ASSIGNMENT

1. List and explain the processes you will use in textile?
2. Explain how you would go about dyeing a two-colour fabric
3. Visit a textile production centre or a textile industry in your area and write a comprehensive report of your visit

4. What dyeing method will you use in teaching primary school students?
5. Explain the following terms: the weft, the warp, a spool thread or a shuttle.

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UNIT 3 SCULPTURE

CONTENTS

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
 - 3.1 Types of Sculpture
 - 3.2 Sculpture Materials, Tools and Equipment
 - 3.3 Techniques in Sculpture
 - 3.3.1 Additive Technique
 - 3.3.2 Subtractive Technique
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Marked Assignment
- 7.0 References/Further Readings

1.0 INTRODUCTION

Sculpture an aspect of Visual Arts involves the process of carving, modeling, casting or construction. The Primary School Curriculum encourages pupils in Nigerian primary schools to learn the skill of carving, model and construction as they grow. Young pupils will enjoy working with different materials as they apply the techniques. This unit will examine types of materials, tools and techniques of sculpture. Teachers of the young pupils in primary schools should have good knowledge of and be able to teach aspects of sculpture that will interest the pupils.

2.0 OBJECTIVES

At the end of this unit, students will:

- identify and explain the major types of sculpture;
- describe to the pupils the techniques of making simple sculpture that will interest children;
- identify and describe the types of sculpture materials, tools and equipment that the pupils will use in carving; and
- improvise materials and tools in carving where the original materials could not be obtained in their locality.

3.0 MAIN CONTENT

Sculpture is another activity-based aspect of the Visual Arts that you need to know. This course content is designed to equip students with materials that will assist them with the knowledge and skills of manipulating tools and equipments for material production

3.1 Types of Sculpture

Sculpture is mostly a three dimensional art. Three dimensional objects can be viewed from all the angles, the sides, aerial, front and back. There are some sculptures that are two-dimensional. These types are produced on flat surfaces and called relief sculptures. They are considered to be two-dimensional arts because they can only be observed and appreciated from one side. To view a relief sculptures for example, one can only see it from the front, it does not continue at the back of the canvas or from its base: You will be able to view a three- dimensional sculpture in the “round”. Sculptures are often placed at roundabouts, in hotels, they are also found in private places. Sculpture come in various materials like concrete cement, wood, plaster of Paris, fibre glass, clay (tetracotta) and various metals.

Self Assessment Exercise 1

Describe the types of sculpture that you have learnt

3.2 Sculpture Materials, Tools and Equipments

Most students will mix up the meanings of the terms – materials, tools and sculpture. This unit will provide you with their correct meanings. Sculpture materials are the objects you use to sharpen out, construct or work during the production of items. It is a substance from which items or objects can be made of.

Equipment refers to those machines that are mostly operating with oil, gas, electric, battery or solar powers. The service of energy allow for easy manipulation of materials and sometimes tools. They make the work faster than tools. Examples are kiln, chainsaw, sanding machine and drilling machine. Tools on the other hand are those small handy instruments used by workers, artists or sculptors to facilitate the ‘handling’ of materials. They are sometimes called small-equipment as in most cases these tools do not require electric or battery to operate and also because of their small size. Examples of tools are sharpening stone, mallet, hand saw, calipers, hammer, screwdrivers, razor-blade, etc.

Self Assessment Exercise 2

differentiate between sculpture materials, tools and equipments you have studied.

3.3 Techniques in Sculpture

Sculpture can be produced using different materials which can be classified based on their methods of handling during production. There are two types and they are the ‘Additive’ and the ‘Subtractive’ methods.

3.3.1 Additive Technique

The additive technique in sculpture involves the pilling or addition of more and more of the medium until the required forms and sizes are obtained. These additions may involve welding, nailing, gumming riveting as in the case metals, woods and paper Mache etc. more explicitly when you want to produce a burst with clay, you will need to add more and more pieces or lumps of clay systematically until

you achieve the required design. Additive technique include clay, plaster of Paris (POP), fiberglass, cement, plasticine, wax, grass/straw and paper Mache, metal plates, etc. there are three main processes of additive technique, they are:

- Modeling
- Constructing
- Casting

Modeling

Modeling is an attempt to represent objects or things in two or three- dimensional forms, most often on a smaller scale. You can introduce sculpture activity to pupils by asking pupils to make models of animals like snake, snails, tortoise and some other domestic objects that pupils are familiar with. The materials recommended for activities at this primary school level are paper mache, clay or plasticine; where available.

Construction

Constructions are the building up of objects in two or three dimensional forms or shapes. It is activity-based and it provides opportunities for experimentation leading to creative expressions with the use of materials. Construction can be made with cardboards, cane, raffia, clay, concrete, rubber, wood, metal plates and rods, strings, wire, etc. you may want to group the pupils or leave them to work individually but it is important to have sufficient materials that pupils will use in binding or joining the materials together. A short discussion will stimulate their thinking and they may produce fantastic ideas. As usual, since they are young learners, they need encouragement from you.

Casting

This refers to mass production process in sculpture where an already existing model or object is used as a prototype. A soft medium like wet clay, cement or plaster of Paris is impressed on the prototype. The impression created will be a negative of the original (called positive) of the prototype. To turn the negative into original, pour or impress a soft or liquid medium into the negative. What you will have is an exact copy of the original. This simple process if introduced to pupils will provide them the basis for the understanding of how the mass production of objects are obtained. This activity may fire their imagination because it will provide them an exciting experience.

Self Assessment Exercise 3

How many techniques of sculpture have you studied?

Also, in which one do you have the three main processes of modeling, constructing and casting?

Briefly explain these processes

3.3.2 Subtractive Technique

Carving is the only subtractive technique of sculpture. This technique involves the cutting off, chipping off or reducing the material gradually to achieve or reveals the required image. When constructing an art work with these materials, you will have to employ the appropriate cutting tools. Wood for example will require the use adze, chisel, gouges and mallet. Other examples of such subtractive materials are ivory, stone, soap, concrete and marble. To carve a figure in any of these materials, you require patience to cut off the material until the required result is achieved.

4.0 CONCLUSION

Sculpture is an interesting aspect of Visual Arts, it is strictly an activity- based work. It allows pupils get exposed to the use of several materials; the materials that parents sometimes throw into waste-basket can be used. You can always ask pupils to bring materials from home. It will interest them to know that they can turn wastes into tangible creative expressions.

5.0 SUMMARY

In this unit we have discussed the various types of sculpture. The materials, the tools and equipment being used for sculpture carving and the techniques have been provided you. You should know that sculpture does not need much expensive. The materials, tools and equipments are easily available for your practice. Simple house items can serve as tools and materials that will spur you to produce a sculpture.

6.0 TUTOR-MARKED ASSIGNMENT

1. What are the categories and techniques involved in sculpture production?
2. Why is sculpture classified as a two and three-dimensional art?
Explain your stand.
3. Differentiate between ‘Subtractive and Additive medium in sculpture
4. Visit a sculpture studio, and write a report of your visit?

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UNIT 4 CERAMICS

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- 3.0 Main Content
 - 3.1 Clay and Clay Formation
 - 3.2 Types of Clay
 - 3.2.1 Primary Clay
 - 3.2.2 Secondary Clay
 - 3.3 Methods of Production of Clay Wares
 - 3.3.1 Throwing involves the use of Potters
 - 3.3.2 Throwing on Potters
 - 3.4. Modern Uses of Clay
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Marked Assignment
- 7.0 References/Further Readings

1.0 INTRODUCTION

In Nigeria, clay is the basic material used for ceramics. Clay is a type of earth soil, otherwise called pottery. It is perhaps the most ancient craft that is practiced in most parts of Nigeria with peculiar characteristics known with that area. Clay works will not be too strange to you and the pupils but they may not know how they are produced. This unit is focused on ceramics, its material and techniques for its production.

2.0 OBJECTIVES

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

- discuss the properties of clay;
- describe the various types of clay available for ceramic production;
- describe how primary school pupils can make simple ceramic wares;
- discuss the simple tools and equipment needed for ceramics production; and
- list and explain to pupils the various production methods of ceramic wares.

3.0 MAIN CONTENT

Clay generally has very fine particles. It is very sticky when touched with the fingers and it comes in several colours. Clay colour may be grey, black, yellow ochre, red and reddish brown, etc. the general properties of clay are:

Plasticity of Clay

Clays exhibit plasticity when mixed with water in certain proportions. When dry, clay becomes firm and when fired in a kiln, permanent physical and chemical changes occur. These reactions among other changes, cause the clay to be converted into ceramic material and because of these property clay is used for making pottery items, both utilitarian and decorative and construction products such as bricks wall and floor tiles.

Smoothness

Ability to be stone hard when totally dry, resistance to high temperature when fired and it is also water resistant after firing.

3.1 Clay is a fine – grained soil that combines one or more clay minerals with traces of metal oxides and organic matter.

Geologic clay deposits are mostly composed of phyllosilicate minerals containing variable amount of water trapped in the mineral structure.

Clays are distinguished from other fine grained soils by differences in size and mineralogy. Silts, which are fine - grained soils do not include clay minerals, tend to have larger particle sizes than clays, but there is some overlap in both particle size and other physical properties, and there are many naturally occurring deposits which includes silts and also clay. The distinction between silt and clay varies by discipline. Geologists and soil scientists usually consider the separation to occur at a particle of 2UM (clays being finer than silts). Sedimentologist often use 4-5 UM, and colloids chemists use 1 UM.

Clay minerals are typically formed over long periods of time by the gradual chemical weathering of rocks, usually silicate – bearing by low concentrations of carbonic acid and other diluted solvents. These solvents, usually acidic, migrate through the weathering rock after leaching through upper weathered layers. In addition to the weathering process, some clay minerals are formed by hydrothermal activity. Clay deposits may be formed in place as residual deposits in soil, but thick deposits usually are formed as the result of a secondary sedimentary deposition process after they have been eroded and transported from their original location of formation. Clay deposits are typically associated with very low energy depositional environments such as large lakes and marine basins.

Primary clay are known as Kaolins and are located at the site of formation. Secondary clay deposits have been moved by erosion and water from their primary location.

Grouping of Clay

There are three to four main groups of clays; Kaolinite, Moritmorillonite – smectite, Illite and Chlorite. Chlorites are not always considered a clay, sometimes being classified as a separate group within the phyllosilicates. There are approximately 30 different types of “pure” clays in these categories, but most natural clays are mixtures of these different types, along with other weathered minerals.

Varve (or varved clay) in clay with visible annual layers, formed by seasonal differences in erosion and organic content, this type of deposit is common in formal glacial lakes. When glacial lakes are formed there is little movement of the water that makes the lake, and these eroded soils settle on the lake bed. This allows even distribution on the different layers of clay.

Quick clay is a unique type of marine clay indigenous to the glaciated terrains of Norway, Canada, Northern Ireland, and Sweden. It is a highly sensitive clay, prone to liquefaction, which has been involved in several deadly landslides.

3.2 Types of Clay

Basically, there are two types of clay, these are Primary and secondary clay.

3.2.1 Primary Clay

Primary clay is also called residual clay and it is often found at the site of parent rock where the clay is formed. This place is referred to as clay location of origin. Primary clay is usually free from impurities. Some of its characteristics are:

- Less-plasticity
- It contains large particles
- It has low shrinkage in drying process
- It cannot be used purely on its own
- Has to be mixed with other plastic materials

3.2.2 Secondary Clay

Secondary clay is one that has been transported from its original place of formation to another location. The transportation may be by wind, water or ice. During the process of transportation, it gets mixed up with other elements and raw materials that colour the clay and increase its plasticity.

The characteristics features of secondary clay are: It is colourful

It has other elements mixed up with it

Its plasticity and direct use

Lower firing temperature when compared with that of primary clay.

3.3 Methods of Production of Clay wares

There are two methods of producing clay wares. These are ‘Throwing’ and the ‘Hand built’ Pottery methods.

3.3.1 Throwing

The potter’s wheel, in a process called “throwing” coming from the old English word *throwan* which means to twist or turn a ball of clay is placed in the centre of a turntable, called the wheel – head, which the potter rotates with a stick, with foot power or with a variable – speed electric motor.

During the process of throwing, the wheel rotates while the solid ball of soft clay is processed, squeezed and pulled gently upwards and outwards into a hollow shape. The first step of processing the perfect rotational symmetry is called the centring the clay- a most important skill to master before the next steps: opening (making a centred hollow into the solid ball of clay), flooring (making the flat or rounded bottom inside the pot), throwing or pulling (drawing up and shape the walls to an even thickness), and trimming or turning (removing excess clay to refine the shape or to create a foot).

Throwing involves the use of potters' wheel for the production of wares.

Potters' wheel is mechanically or electronically driven. The wheel has a shaft that extends upwards, terminating with a heavy flat round disc. At the base of the shaft is a flywheel. The flywheel gives the wheel a strong propelling force when kicked or switched on in the case of the wheel that makes use of electricity to function.

3.3.2 Throwing on potters

Throwing on potters' wheel requires a lot of skills like balancing clay on the wheel, centralizing the clay and opening up the clay are some of the skills you will have to master in order to throw and form the shape of clay. However, there are limitations to the type of wares that can be produced on the potters' wheel because it revolves round. Only round cylindrical or oval shape wares can be built on it.

As the name implies, hand built pottery is done manually with hands.

Hand-shaping was the earliest method used to form vessels. This included the combination of pinching and coiling. In this earliest forming method, wares can be constructed by hand from coils of clay, combining flat slabs of clay, or pinching solid balls of clay or some combination of these. Parts of hand – built vessels are often joined together with the aid of slip, an aqueous suspension of clay body and water. A clay body can be decorated before or after firing prior to some shaping processes, clay must be prepared such as table-ware although some studio potters find hand – building more conducive to create one – of – a kind works of art.

The methods employed in producing hand built pottery are:

- Pinching method
- Slab method
- Coil method

Pinching Method

Pinching is done by intermittently picking lumps of clay and pressing it with the thumb and the palm to form desired shapes, this action is repeated each time by adding more and more clay systematically until the expected shape is obtained. If you are using the pinching method, your clay must be plastic enough and its water content must be sufficient high to allow for it to properly stick together.

Slab Method

The slab method involves wedging that is the technique of (slamming lumps of clay on a hard flat surface so as to remove air bubbles that the clay contains. It is done so that flattening it out will produce a desired length and breadth. The slab made is then fashioned to desired shape. This method is suitable for making ceramic pots with geometric shapes like boxes, cubes, cylinders and several others.

Coil Method

Coiling is a method of creating pottery. It ranges from Africa to Greece and from China to New Mexico. They have used this method in a variety of ways.

Using coiling technique, it is possible to build thicker or taller walled vessels, which may not be possible using earlier methods. The technique permits control of the walls as they are built up and allows building on top of the walls to make the vessel look bigger and bulge outward or narrow inward with less danger of collapsing. There are many ways to build ceramic objects using the coiling technique. To do this, you take a pliable material (usually clay) then roll it until it forms a long roll. Then, by placing one coil on top of another, different shapes can be formed.

You can make coils of clay by rolling lumps of clay on a flat surface. The clay form coils by applying even pressure with the palm on the lump of clay. While applying pressure, you should make attempt to simultaneously stretch out the clay so that you will have long round coils. You use clay slig, a kind of thick liquid clay to join the coils. The coil made can then be shaped as the artist intends. The coil are built up and joined together by blending them. Coil method can be used for making pots, cylinders, bowls etc.

Self Assessment Exercise 1

Describe Pinching, Slab and Coil methods

3.4 Uses of Clay

Different types of clay, when used with different minerals and firing conditions, are used to produce earthen ware, stone ware, and porcelain. Clay tablets were used as the first known writing medium, inscribed with cuneiform script through the use of a blunt reed called a stylus. Purpose – made clay balls were also used as sling ammunition.

Clay is also used in many industrial processes, such as paper making, cement production, and chemical filtering. Clay is also often used in the manufacture of pipes for smoking tobacco. Until the late 20th century bentonite clay was widely used as a mold binder in the manufacture of sand castings. Clay, being relatively impermeable to water, is also used where natural seals are needed, such as in the cores of dams, or as a barrier in landfills against toxic seepage. Medical and Agricultural uses – A traditional use of clay as medicine goes back to prehistoric times. An example is Armenian bole which is used to soothe. America originally used it. Kaolin clay and attapulgite have been used as anti diarrheal medicines.

Clay is one of the oldest building materials on Earth, among other ancient, naturally – occurring geologic materials such as stone and organic materials like wood.

Clay is used to create adobe, cob, cordwood, and rammed earth structures and building elements such as wattle and dual clay plaster, clay render case, clay floors and clay paints and ceramic building material. Clay was used as a mortar in brick chimneys and stone walls.

Self Assessment exercise 2

Briefly describe the properties and uses of Clay

4.0 CONCLUSION

Clay can be sourced from riverbeds, wells foundation-digging sites and streams. It is therefore a cheap material that can be obtained by your pupils. Ceramics is a unique activity that provides a play-way method of teaching naturally and the teacher should be involved in the production as the pupils experiment with clay.

5.0 SUMMARY

Ceramics is very much related to sculpture except that sculpture is more elaborate, it comes in form of wood, plasticine P.O.P, metals and several other but ceramics materials is from clay. This unit examines the various materials, tools and methods used in ceramics production. The knowledge you have been given should assist you in teaching the aspect of plastic arts.

6.0 TUTOR-MARKED ASSIGNMENT

1. Name the two types of clay and state their characteristics
2. Describe the various techniques of ceramics production that you know.
3. List and discuss the simple tools and equipment that young learner will employ for ceramics production.

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MODULE 4

Unit 1 Evaluating pupils' aesthetic expressions

Unit 2 Problems of Teaching Visual Arts

UNIT 1 EVALUATING PUPILS' AESTHETIC EXPRESSIONS

CONTENTS

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
 - 3.1 Concept of Evaluation
 - 3.2 Types of Evaluation
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Marked Assignment
- 7.0 References/Further Readings

1.0 INTRODUCTION

Primary school pupils are the most difficult group of people to evaluate. This is because a discouraging statement and bad mood of the teacher will affect negatively and may kill the interest of Visual Arts learners. This unit therefore examines how the teacher will evaluate pupils' aesthetic expressions without damaging the spirit of the pupils and at the same time encourage creativity and expressions.

2.0 OBJECTIVES

By the end of this unit, the student teachers will be able to:

- explain the concept of evaluation
- describe evaluation, name the types of evaluation and apply the knowledge to a given product; and
- list and explain the various tips of Visual Arts teacher should observe in his lessons.

3.0 MAIN CONTENT

Evaluation is the notion that the value of someone or something is to be judged. Evaluation is a process of making an objective assessment of a work of art and or placing a value on it. Evaluation can also be described as a decision enabling process whereby, value is placed on an object after set criteria has been used to judge it. In an educational setting, evaluation and or assessment is usually applied on pupils/students work. This is to measure the level of understanding of what is being taught or what pupils have learnt. The level of understanding can either be measured during the process of teaching or at the tail end of a lesson.

3.1 Concept of Evaluation

Evaluation is a systematic determination of a subject's merit, worth and significance, using criteria governed by a set of standards, it can assist an organization, programme, project or any other intervention or initiative to assess any aim, realizable concept/proposal, or any alternative, to help in decision – making; or to ascertain the degree of achievement or value in regard to the aim and objectives and results of any such action that has been completed. The primary purpose of evaluation, in addition to gaining insight into prior or existing initiatives, to enable reflection and assist in the identification of future change.

Evaluation is often used to characterize and appraise subjects of interest in a wide range of human enterprises, including the arts, criminal justice, foundations, non-profit organizations, government, health care, and other human services.

Evaluation is the structured interpretation and giving of meaning to predicted or actual impacts of proposals or results. It looks at original objectives and at what is either predicted or what was accomplished and how it was accomplished. So evaluation can be formative that is taking place during the development of a concept or proposal, project or organization, with the intention of improving the value or effectiveness of the proposal, project or organization. It can also be assumptive, drawing lessons from a completed action or project or an organization at a later point in time or circumstance.

Evaluation is inherently a theoretically informed approach (whether explicitly or not), and consequently any particular definition of evaluation would have to be tailored to its context – the theory, needs, purpose, and methodology of the evaluation process itself. Having said this evaluation has been defined as:

- A systematic, rigorous, and meticulous application of scientific methods of assess the design, implementation improvement, or outcomes of a program. It is a resource – intensive process, frequently requiring resources, such as evaluate expertise, labor, time, and a sizable budget.
- “The critical assessment, in as objective manner as possible, of the degree to which a service or its component parts fulfills stated goals” (St Leger and Wordsworth - Bell). The focus of this definition is on attaining objective knowledge, and scientifically or quantitatively measuring predetermined and external concepts.
- “A study designed to assist some audience to assess an object's merit and worth” (shuffle board). In this definition the focus is on facts as well as value laden judgments of the programs outcomes and worth.

Self Assessment Exercise 1

What do you understand by evaluation of instruction?

3.2 Types of Evaluation

Evaluation can either be formative or summative. When the measurement takes place during the class session, it is said to be formative. However, it becomes summative when it takes place at the end of the lesson. As it is with other school subjects,

evaluation of children's artworks takes the same format. This format is however laced with some technicalities of language restraints and utmost objectivity.

Evaluation is one important aspect of art learning and teaching. In the process of evaluating children's work, you are expected to do so with utmost care and attention.

The teacher should avoid passing derogatory or discouraging remarks at children's works. This could cause a lot of damage to the child's psyche and could also lead to the child's total withdrawal from art activities. Children perform much better when praised and encouraged.

Formative evaluation can be defined as parts to a whole. In comparison a summative evaluation can be defined as a summary of the whole. Formative evaluations are conducted several times over the course of the school year and is used to improve overall teacher quality. Administrators who conduct formative evaluations may pop into the classroom for a limited amount of time with the goal of looking for specific things such as the ratio the teacher calls on boys vs. girls, classroom management practices, etc. A formative evaluation is much more focused than a summative evaluation. Formative evaluations help build the summative evaluation.

Summative evaluation looks at the impact of an intervention on the target group. This type of evaluation is arguably what is considered most often as 'evaluation' by project staff and funding bodies- that is, finding out what the project achieved.

Summative evaluation can take place during the project implementation, but is most often undertaken at the end of a project. As such, summative evaluation can also be referred to as *ex-post* evaluation (meaning after the event).

Summative evaluation is often associated with more objective, quantitative methods of data collection. Summative evaluation is linked to the evaluation drivers of accountability. It is recommended to use a balance of both quantitative and qualitative methods in order to get a better understanding of what your project has achieved, and how or why this has occurred. Using qualitative methods of data collection can also provide a good insight into unintended consequences and lessons for improvement.

Summative evaluation is outcome-focused more than process focused. It is important to distinguish outcome from output. Summative evaluation is not about stating that three workshops were held, with a total of fifty people attending (outputs), but rather the result of these workshops, such as increased knowledge or increased uptake of rainwater tanks (outcomes).

Self Assessment Exercise 2

Explain the different types of evaluation

Tips on Evaluation of Pupils' Works

The following tips can be of help to you in evaluating your pupils' artwork:

Allow children to evaluate their own works by themselves. The teacher should serve as guide to learners. This method will give the pupils the opportunity to criticize themselves.

Teacher evaluates the works himself; using the basic factors of evaluating art works. These include the application of the principles of elements of design, the purpose or functionalism, exactness, creativity or originality etc.

The teacher and pupils can combine together to evaluate the works. This can be in form of discussion.

Invite teachers in the school who have some interest and can appreciate art products to evaluate your pupil's works.

Selected works of pupils can be kept for exhibition. This activity will encourage pupils whose works have not been selected to work harder.

Self Assessment Exercise 3

Briefly enumerate 4 tips on Evaluation of pupils work.

4.0 CONCLUSION

Art education is more than just another subject, and in principles no produced artwork is considered unsuccessful. Teachers need to watch the comments passed on pupils' artworks. You need not condemn your pupils' works and never touch their works unless they request for it. Know that we are made to see things from different angle, and you should therefore not expect the same standards of work from them. An attempt made to criticize children art products can lead to hatred of Visual Art lessons. Hence in Visual Art no work is considered bad. Art products do have distinct qualities peculiar to them.

5.0 SUMMARY

Evaluation is an essential and interesting part of Visual Arts lesson. This unit offers the students the types of evaluation recommended for Visual Arts lessons. It also gives the hints on the best way to evaluate pupils' art works.

6.0 TUTOR-MARKED ASSIGNMENT

1. State the differences between formative and summative evaluation?
2. What are the strategies involved in evaluating children's artwork?

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UNIT 2 PROBLEMS OF TEACHING VISUAL ARTS

CONTENTS

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- 3.0 Main Content
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 - 3.2 Poor in Conducive Environment and Poor Infrastructures
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 - 3.4 Poor Funding and Inadequate Provisions of Equipment And Materials
 - 3.5 Inadequate Research Reports
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 - 3.7 Duration for Training
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- 5.0 Summary
- 6.0 Tutor-Marked Assignment
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1.0 INTRODUCTION

There are several problems in the teaching of visual arts in Nigeria primary schools. For the Nigerian young pupils to enjoy Visual Arts maximally; and for Nigeria to benefit from Visual Arts practices these problems should be put in place. Visual Arts teachers need to know these and find ways of obtaining substitute teaching method whenever the problem situations arise.

2.0 OBJECTIVES

By the end of this unit, pupils will be able to:

- list and explain the various problems involved in the teaching of Visual arts in Primary Schools; and
- improvise for the necessary or required materials, tools and methods whenever they come across problems while teaching.

3.0 MAIN CONTENT

There are several problems affecting effectiveness of Visual Arts teaching in schools in Nigeria. These problems are considered in this unit. Some of the identified problems are poor training of teachers in conducive environment and poor infrastructures, poor attitude of the society towards art, poor funding and lack of adequate provision of equipment and materials, inadequate researches, inadequate practical content and time for training of pupils in Visual Arts. This unit provides solution to these problems of Visual Art teaching.

Self Assessment Exercise 1

Explain the different problems affecting effective teaching of Visual Arts in Nigerian Schools.

3.1 Poor Training of Teachers

The poor training given teachers of Visual Arts is a major problem. No matter how good a selected teaching method is, its successful implementation depends on the quality teachers that will impart the skills in young learners. The Government needs to train and employ well-trained qualified art teachers. Art teachers need to be paid very well and promptly too. Good teaching can only be obtained from a well-qualified teacher.

3.2 Poor in Conducive Environment and Poor Infrastructures

There are several schools without adequate art studios especially at the primary school levels. Some pupils still learn art on bare floors. Some learn under mango trees in the hot sun and in the rain. Such environment is considered poor for training and learning of Visual arts. It should be noted that the regular type of furniture and the regular arrangement in a classroom is not convenient for an art studio. Drawing chairs (donkey) of suitable types can be constructed locally. The pupils and their teachers should look for more convenient environment for their art lessons.

3.3 Poor Attitude towards Art

The poor attitude of government, parents and the society towards art practices generally is considered inhibiting and needs improvement. Some parents still have the belief that Visual Arts productions are idolatry. Visual Arts students continue to be attacked by religious bodies and are discouraged in private and public schools. Visual Arts in Nigeria is more than drawing and painting. Art is being used by advanced nations like Japan, America, Singapore, etc. as the major key to their socio-economic and technological developments. The government is also not helping the situation. Government decision makers who are supposed to formulate policies concerning Visual Art practices and the curriculum are not qualified in most cases. The selfish interest of some government office holders usually reflected in government decisions and it affects Visual Arts adversely. For Nigeria to develop, we have to realize the changing role of Visual Arts and improve the standard of its teaching.

3.4 Poor Funding and Inadequate Provision of Equipment and Materials

Visual Arts like most other vocational subjects is very expensive to manage in all schools. This is partly due to lack of provision of some essential teaching equipment and materials. Visual Arts should be adequately funded. Funding is central to the problems enumerated and if alleviated Visual Arts course can be made more useful in schools learning. The various external assistance that comes from UNESCO World Bank and ETF funds should be extended to the teaching of art. Visual Art teachers should also improvise for their needs as the immediate environment is rich in some of the materials that can be sourced locally.

3.5 Inadequate Research Reports

In the developed countries, scientific discoveries are seen as products of creativity and resourcefulness that people come by in Visual Arts lessons. Practically there is very little research being done on the area of Visual Arts in Nigeria. Eventually, the values and the developmental gains that could have accrued from it have continued to elude Nigeria and Nigerians. The role of Visual Arts education should not remain static, it should be challenging so that the standard of its teaching will grow. The Federal and State Government should sponsor researchers in the areas of Visual Art education.

3.6 Inadequate Practical Content

Art teaching methods especially at the primary school levels seem to have reduced the skill acquisition approaches of learners. The practical contents have been reduced in favour of academic artist that have little practical skills. The standard for its teaching needs to be improved, if visual art will become more relevant in Nigeria. It is considered that the technological and economic development of Nigeria is also hinged on practical applications of art practices.

3.7 Duration for Training

Several complaints from scholars and teachers about the little time allotted for art lessons on the timetable is a common knowledge. Improving on the standard of teaching of visual art involves allotting more time to art teaching on the schools timetable especially at the primary school level.

3.8 The Relevance of Art Criticism

In modern times, criticism has become as sophisticated and complicated as art itself. Although its continuance depends on the existence of art, it also relies on the availability of some extra-artistic determinants in its role as art's purveyor. In this regard, newspapers, magazines and journals are very useful platforms for art criticism. In recent times, the internet has changed the face and heart of the modern world and the critic faces more challenges as he or she struggles for relevance in the hustle and bustle of the art world. And the challenges are daunting, given the socio-economic reality in these parts which have not allowed any real development to take place in most spheres of human endeavour, except, perhaps, the economics of politics. In other words, criticism of Nigerian art is either as developed or under-developed as the country itself. It is another consecrative agency in the art world and is a contributing factor to the situation of art in Nigeria today.

Nigeria remains relatively fortunate in its tradition of art criticism. There are some good number of artists in the history of Nigerian art who have been able to combine practice with theorisation. Although the visual-verbal tradition goes back to Aina Onabolu, Akinola Lashekan and Ben Enwonwu, it was with the emergence of the radicals of Zaria Art Society in the 1950s that the artist-critic-historian tradition began to emerge in bold relief. The phenomenon later crystallised with the activities and writings of Uche Okeke and other artists beginning from the 1970s. Thus, the

artist-writer phenomenon is a common feature in the Nigerian art scene. Although the artist-critic pattern is one that Nigerian artists continue to exploit, only few artists actually make a success of such combination. But criticism of Nigerian art, at best, remains a drop in the ocean when compared with the number of activities in the field. What kind of condition do they operate in and what other complementary factors, including art journals and newspapers, have aided their work?

As for journals, the greatest problem in the history of journal publishing in Nigeria is the issue of longevity. Most journals published in Nigeria have not lasted long enough to influence the art criticism tradition. Poor funding, lack of professionalism, and bureaucracy (in the case of public-institution-based journals) have been some of the greatest misfortunes of art journals in Nigeria. The situation has contributed to the usually short life span of most publications and the epileptic issuance of others.

3.9 Society as a Factor

The perception of art in Nigeria is very poor, in spite of the progress made in art appreciation in the last few years. We must acknowledge that there are many art institutions in Nigeria today and that more galleries and art centres are springing up. Also many more activities and festivals have become part of the art calendar in Nigeria. But to a great extent, art and society in Nigeria are still divorced from each other. If art and aesthetics have no place in the general scheme of things, their appreciation will remain the exclusive preserve of a few elite. This situation is in contradistinction to what obtained in pre-colonial times when art belonged to almost every western educated elite. Today art is more of a luxury and not necessarily the conscience of society. This is why everything in these parts is so sterile. The sterility of the concept of society and development in these parts is, in part, the child of the severance of art from society. One could see the effects in our highly dehumanised roads, in our austere homes, the highly-utilitarian public buildings, the recklessly defaced public monuments, and the macabre politics that is common in Nigeria. Not even science and technology are allowed to be complemented by art's salve. Of course, the problem is not entirely a Nigerian one. But if there is any place where the separation of art from society has taken a great toll, that place is Nigeria. Yet, there is art in everything, including politics. When science and politics terrorise the human psyche with their products of destruction, art can come to the rescue. The Nigerian society, with its usual crop of bread-and-butter leaders, does not appreciate this fact and as a result, art in Nigeria is trapped in the darkling corridors of underdevelopment. Furthermore, with the prevalent triumph of materialism and the suffocating religious revivalism that have encircled Nigeria in recent years, much of the liberal spirit that art needs to propel itself is largely absent. In a subtle way, there is a connection between this problem and the problem of our education system.

Some people would readily point at hunger as the bane of our situation. Hunger may be part of it, but what of the ineptitude of the leadership of the culture sector? What of the anti-art attitude of government? For too long, government and society's conception of art and culture is circumscribed by raffia-wearing dancers and pedestrian local crafts. There are very few credible sustainable art festival organised by government; no national art exhibit where the state of art in our country can be

measured, enjoyed, visited, and celebrated. There are very few institutions or systems through which excellence in the arts can be duly rewarded. Public art institutions and organisations are caught in the web of bureaucracy. The Nigerian artist thus becomes an endangered species of sorts, with little or no encouragement from a society whose understanding of art remains strait-jacketed and interpreted from the myopic lens of imported religions. When the problem of nescience is added to the situation, we are faced with a state of anomie which impacts most negatively on art. A good number of our artists have been lost to religious fanaticism and art as a whole is being impeded by much fanaticism in terms of the dwindling perspicacity of its vision and subject matters. As we know, overbearing religiousness presupposes orthodoxy, which is one of the greatest enemies of art. One is therefore pained to see how religion is being used to destroy the psyche of Nigerians to art. In this wise, I am left with no other option than to display here, some few slides of the interplays and cohabitation between religion and art from times long in some widely acknowledged religious spaces of the more developed world.

Self Assessment Exercise 2

Explain how you will solve any five of the problems you have been taught/identified.

3.10. Challenges of Art in Education

Although some problems facing art are already embedded in the discussion, so far, nevertheless, more need to be disclosed. Art in the past was not recognized as an important subject in schools (Ajakeye, 1982, p. 2). Parents continue to discourage their wards from studying art insinuating that art is for lazy people and for those who cannot do well in life. This continues to affect the number of students who are offered the subject in the three levels of education in Nigeria. Statistics from a study carried out by Lawson and Ajibade shows that out of the 2,866 school graduates in a selected group of secondary schools between 1998 – 2002, only 219 students took art as a subject (2003, p. 27-32). This is a clear indication of the dearth of artists in the labor market. Also in tertiary institutes some research on the population of art students in tertiary institutes also reveals a dearth of students, for example at the Bachelor of Arts program of the Department of Visual Arts and Technology, Calabar, Nigeria (Ajibade, Enamhe and Oloidi, 2011, p. 203). Long term experience shows that students fear the subject because of drawing classes, which is a major course in the Art Department. Another related study affirms the fact that the drawing aspect of art programs in many institutions of higher learning nationwide remains an area of academic phobia for some students (Enamhe and Echeta, 2010, p. 83). Art is not just drawing, drawing is an aspect of it and it can be learned and understood like English language.

Silent problems faced by many students are the fact that art materials are expensive so they cannot afford to buy them. It is a practical subject which

also requires materials to work with and from. Students of Cross River University of Technology, Calabar, Visual Arts Department demonstrated recently for at least a week leaving the Department locked up in protest as they demanded arts materials. Students were scheduled to start examinations on the 4th of June 2012 for the first semester of the session, but they refused to do the examinations because of poor facilities (accommodation space) and lack of art materials. For students and instructors the lack of facilities, i.e. a conducive environment, such as a studio with good lighting, water, and all material requirements in an art studio is viewed as necessary for effective learning.

The students demonstrated and they expected the school authority to respond. The school authority responded by making promises of providing materials and space. With this, the students returned back to school and did their examinations. However, this is recorded as a drawback to both the students and the authority. Explaining further is the aspect of timing. Hours and days were wasted which affected the academic calendar for the semester. The students were advised to have a proper channel of communication which will have positive results for subsequent issues.

4.0 CONCLUSION

Improvement of standard of teaching of Visual Art depends much on the role being given it. Very little of the role is recognized in various developmental programmes of Nigeria and this should not be so. The government, the society and even the pupils need to be fully aware of the values of art. We seem to regard visual art as a recreational or entertaining art only. Art practices have gone beyond this and should be so valued.

Most of the few art departments in our institutions of higher learning experience very low student's intake. Many have gone ahead to establish pseudo workshop centres in form of certificate programmes. They act as feeders to their main art programmes; but the situation is yet to improve. Art training requires patience, skill and sacrifice on the part of both teachers and students. Adequate time and materials ought to be made available for the trainees to discover themselves. The fire brigade approach in our nine-month certificate course is not the solution. More so, the course content of the programme is very scratchy.

The resultant effect of the problem is the inability of the various art departments in our institutions to fully develop as expected. This has therefore inhibited the establishment of more art departments as expected since those who are qualified to teach art are few. Even the well established art departments find it difficult to fill the vacancies created by the exit of the older art teachers. Also, many secondary schools in the country do not offer art. This is caused by the non-availability of enough art teachers.

Many of the college trained artists are not interested in either teaching or establishing workshop centres where young creative minds could be given proper direction and training at foundation level. Majority of them are only interested in operating

commercial art studios where they sell their artworks. They practice “photographic or wait and take art” just for commercial reason. Worried by this ugly development Bruce Onobrakpeya founded the Harmattan Workshop for college trained artists at Agbara Otor in Delta State. Unfortunately, this has not addressed the serious problems occasioned by the absence of foundation workshop centres. The two weeks Harmattan Workshop is not designed for beginners or the untrained young creative school leavers. It is classically designed to assist the college trained and accomplished artists in better service delivery and professional interaction. It certainly cannot fill the gap created by the absence of the foundation workshop centres whose approach appeared very fundamental to art development.

The emergence of all manners of art collectors whose major supply points are the commercial studios is absurd and worrisome. Most of the proprietors of the art shops are not abreast of the cultural values and content of the artworks. They purchase them from different cultures and thereafter influence their mass production and eventual dominance against indigenous artworks. This is very common with souvenir or the popular art.

5.0 SUMMARY

The unit examines the problems inhibiting improved teaching of Visual Art. Some of these problems can be solved by teachers and their pupils. Organize regular exhibitions of Visual Art of your pupils’ works demand that government be invited and requested for their supports and assistance be made in the provision of materials, tools and equipments and other needed facilities. Let them realize the advice of Leonard and Adenuga (1963) that the teaching of young primary school pupils is the main goal of all teachers. Visual Arts is considered to be of value and a good medium through which pupils may be taught.

6.0 TUTOR-MARKED ASSIGNMENT

1. List and discuss some of the problems of Visual Art teaching in Nigerian Primary Schools.
2. What are the contributions of Visual Arts teachers concerning the problems of visual art teaching as identified by you?
3. Discuss the importance of improvisation in your Visual Art lessons.

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