

NATIONAL OPEN UNIVERSITY OF NIGERIA

# PED 232



**Aesthetic Expressions in  
Primary Schools**  
**Module 2**

# **PED 232 (Aesthetic Expressions in Primary Schools) Module 2**

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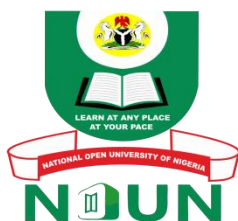
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every digital file (including but not limited to EPUB, PDF, ODT and HTML) the following attribution: I Art Materials and Methods in Primary Schools

## 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

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

- identify materials you can use for teaching art at the primary school level
- describe the various methods that can be used to teach primary school pupils
- explain certain psychological frames you have 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 for 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.

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.

### 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 newsprints 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.

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 Self-Assessment Exercise

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

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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 ware 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.

### 2.0 Objectives

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

- identify the locations, materials and characteristics of the traditional crafts of Nigeria
- 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. According to the author asserts that craft piece has to be painted and decorated with designs, while the mounting of a picture or a painting it 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, cow 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).

### **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.

### **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. It equally has 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 obtain from broken bottles serves 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 of 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's open and learn by everyone that has interest. This is not so in Hausa land where it is mostly the men's profession. For the techniques and materials of 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 Self-Assessment Exercise

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

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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

At the end of this unit, you 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
- 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.

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.

### **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 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.

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 you; should assist the children 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 Self-Assessment Exercise

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

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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, you 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
- 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 it 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.

However, when the three primary colours 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 colours are dull and are referred to as neutral colour.

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 one for a few seconds and then quickly turn to stir 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) tend to reduce its size. An example of a cool colour is blue. Blue colour comes in different shades.

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 hairbrushes 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 stable-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 stable hair, a good brush must have springy hair

formally had 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 seats that provide convenient resting places 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.

## 3.3 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 representing 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 perspectives. It 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 principle 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.

### **3.4 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.

#### **3.4.1 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.

#### **3.4.2 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.

### **3.5 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 earners 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 Self-Assessment Exercise

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 and state how are they different?
3. How will you improvise for a donkey seat in the art class?

## 7.0 References/Further Reading

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