

NATIONAL OPEN UNIVERSITY OF NIGERIA

# PED 232



**Aesthetic Expressions in  
Primary Schools**  
**Module 4**

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

## **Module 4**

**Course Developer/Writer**

Dr. T.A.G. Oladimeji

**Course Co-Developer/Writer**

Dr. G. B. Aremu

**Course Editor**

Adeyanju Lade Joel, Obafemi Awolowo University, Ile Ife

**Programme Leader**

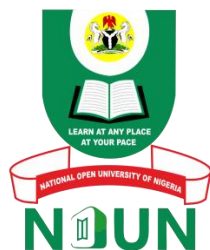
Dr. A. Alhassan, National Open University of Nigeria

**Course Coordinator**

Mrs. H. I. Johnson, National Open University of Nigeria

Credits of cover-photo: Henry Ude, National Open University of Nigeria

**National Open University of Nigeria 91 Cadastral Zone, Nnamdi Azikiwe Express way, Jabi Abuja, Nigeria**



[www.nou.edu.ng](http://www.nou.edu.ng) [centralinfo@nou.edu.ng](mailto:centralinfo@nou.edu.ng)  
[oer.nou.edu.ng](http://oer.nou.edu.ng) [oerunit@nou.edu.ng](mailto:oerunit@nou.edu.ng) OER repository

Published in 2010, 2021 by the National Open University of Nigeria  
© National Open University of Nigeria 2021



This publication is made available in Open Access under the [Attribution-ShareAlike4.0 \(CC-BY-SA 4.0\) license](https://creativecommons.org/licenses/by-sa/4.0/). By using the content of this publication, the users accept to be bound by the terms of use of the Open Educational Resources repository [oer.nou.edu.ng](http://oer.nou.edu.ng) of the National Open University of Nigeria.

The designations employed and the presentation of material throughout this publication do not imply the expression of any opinion whatsoever on the part of National Open University of Nigeria concerning the legal status of any country, territory, city or area or of its authorities, or concerning the delimitation of its frontiers or boundaries. The ideas and opinions expressed in this publication are those of the authors; they are not necessarily those of National Open University of Nigeria and do not commit the organization.

### **How to re-use and attribute this content**

Under this license, any user of this textbook or the textbook contents herein must provide proper attribution as follows: “First produced by the National Open University of Nigeria” and include the NOUN Logo and the cover of the publication. The repository has a version of the course available in ODT-format for re-use.

If you use this course material as a bibliographic reference, then you should cite it as follows: PED 232: Aesthetic Expressions in Primary Schools, Module 4, National Open University of Nigeria, 2015 at [oer.nou.edu.ng](http://oer.nou.edu.ng)

If you redistribute this textbook in a print format, in whole or part, then you must include the information in this section and give on every physical page the following attribution: Downloaded for free as an Open Educational Resource at [oer.nou.edu.ng](http://oer.nou.edu.ng) If you electronically redistribute part of this textbook, in whole or part, then you must retain in every digital file (including but not limited to EPUB, PDF, ODT and HTML) the following attribution:

Downloaded for free from the National Open University of Nigeria (NOUN) Open Educational Resources repository at [oer.nou.edu.ng](http://oer.nou.edu.ng)

## Unit I Evaluating Pupils' Aesthetic Expressions

---

### 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

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

- describe evaluation, name the types of evaluation and apply the knowledge to a given product
- 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 on 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 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.

#### 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.

## 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 Self-Assessment Exercise

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

## 7.0 References/Further Reading

Adenuga, E.I.A. (n.d.) *Fine Art in Schools*. Teachers Note 3, Ibadan: Ministry of Education.

Adeyanju L. J. (1996). "Aesthetic Performance of Part-Time Undergraduate Fine Arts Students of Obafemi Awolowo University, Ile-Ife." In: A.O. Olanrewaju and F.O. Afolabi (Eds.) *Issues, Problems and Concerns of Higher Education in Nigeria*. The School of Education, Adeyemi College of Education. Ondo. Pp. 259-269.

Aremu, G.B. and Makinde, S.A. (2004). *Cultural and Creative Arts*. (Revised and Enlarged ed.). Ibadan: Akin-Johnson Press Publishers.

## Unit 2 Problems of Teaching Visual Arts

---

### 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

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

- list and explain the various problems involved in the teaching of visual arts in primary schools
- 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 effective of Visual Arts teaching schools in Nigerian. 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.

#### 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 learner 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 if 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 of 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 artiest 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 if 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 are 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.

### 3.0 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.

### 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 request 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 Self-Assessment Exercise

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.

### 7.0 References/Further Reading

Adeyanju, L. J. (1994). Problems of Art Teaching in Nigerian Secondary School. System: Implications for Trainers. *Nigerian Journal of Research and Development in higher Education* (NIJORDHE) Maiden Issue: Vol.I. Nos. 1 and 2. Ppp. 192 – 203.

Leonardo, M. & Adenuga, A. (1963). *Art for Nigerian Children*. Ibadan: Western Nigeria Ministry of Education, Ohio University & A.I.D.

Oladimeji, T.A.G. (2004). "Towards an Improved Standard of Teaching Creative Art in the Millennium." In: Amusan, O. & Aharanwa, J. Perspective in Vocational and Technical Education, Ijebu-Ode, School of Vocational and Technical Education, Tai Solarin College of Education, pp. 111- 119.