

6144 135 53

U.O.V.S. BIBLIOTHEEK

HIERDIE EKSEMPLAAR MAG ONDER
GEEN OMSTANDIGHEDE UIT DIE
BIBLIOTHEEK VERWYDER WORD NIE

University Free State



34300001323058

Universiteit Vrystaat

THE DESIGN AND IMPLEMENTATION OF AN IN-SERVICE TRAINING PROGRAMME FOR ART AND CRAFTS TEACHERS IN LESOTHO.

A DISSERTATION SUBMITTED IN ACCORDANCE WITH THE REQUIREMENTS FOR THE M. A. FINE ARTS (Art Education) DEGREE IN THE FACULTY OF HUMANITIES DEPARTMENT OF FINE ARTS AT THE UNIVERSITY OF THE FREE STATE.

By

SAMUEL KWASI OFORI-ASARE

NOVEMBER 2002

SUPERVISOR: MRS. JANINE ALLEN-SPIES

CO-SUPERVISOR: MR. BEN BOTMA

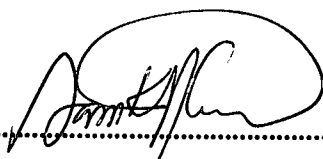
**UNIVERSITY OF THE FREE STATE
BLOEMFONTEIN, SOUTH AFRICA.**

Universiteit van die
Oranje-Vrystaat
BLOEMFONTEIN

18 AUG 2003

LIBRARY

I declare that the dissertation hereby submitted for the **M.A. Fine Arts (Art Education)** **Degree** at the University of the Free State is my own independent work, supervised by Mrs. Janine Allen-Spies and Mr. B. Botma, and has not previously been submitted to any University / in another faculty. I further cede copyright of the dissertation in favour of the University of the Free State.



Signed: **S.K. OFORI-ASARE**

SUPERVISORS:

1. MRS. JANINE ALLEN-SPIES.....

2. MR. B. BOTMA

ACKNOWLEDGEMENTS

My special thanks go to the following people for their assistance and support in helping me accomplish this research:

- My Supervisor, *Janine Allen-Spies*, for her guidance and advice throughout the research.

- My Co-supervisor, *Mr. B. Botma*, for his numerous suggestions and advice.

- *The Director, Deputy Director Academic Affairs of the Lesotho College of Education (NTTC)*, for granting me permission to involve the In-service Student-Teachers in this research; premises and classroom facilities available for in-service training, as well as transport arrangements, catering and smooth running of the Follow-up District Workshops.

- *Site Tutors and District Organisers of the In-service Division (NTTC)* for assistance and support in organising the workshops throughout the eight Districts of Lesotho.

- *Mr. Motsoane, Art & Music Coordinator – NCDC* for most information shared.

- *Mrs. Thato Lepasa of the Office of the Auditor General and Statistics Department, Maseru*, for the processing of data and statistical interpretations.

- *Mr. J. K. S. Wagana* for proofreading the Chapter One (Initial proposal).

- *Dr. J. O Jegede* for proof reading the entire script.

- My better half, *Lilian Ofori-Asare*, for her financial and prayer support as well as my *Parents* for their concern.

TABLE OF CONTENTS

PAGE

Acknowledgements

Table of Contents	i-vi
-------------------------	------

Executive Summary	vii
-------------------------	-----

Acronyms	ix
----------------	----

CHAPTER 1: 1.0 INTRODUCTION TO THE RESEARCH

1.1	Background to the study	1
1.2	Statement of the Problem	2
1.3	The Purpose of The Study	2
1.4	Significance of the Study	3
1.5	The Action Research Process	4
1.5.1	Plan of Action	4
1.5.2	Organization of the Research	5
1.6	Operational Definitions of Terms	5
1.6.1	Action Research	5
1.6.2	Art Education	6
1.6.3	Primary Education	6
1.6.4	Primary Art & Crafts Curriculum	6
1.6.5	In-service Training Programme	6
1.6.6	Student Teacher	6
1.6.7	Unqualified Teacher	7
1.6.8	Under-qualified Teacher	7
1.6.9	Qualified Teacher	7
1.6.10	Curriculum 2002 Programme	7
1.6.11	Basic Knowledge of art education	7
1.6.12	Art and Crafts	8
1.6.13	Skills	8
1.6.14	Teacher Trainer	8
1.6.15	Teacher' s Guide	8

1.6.16	Discipline-Based Art Education (DBAE).....	8
1.7	Variables	9
1.7.1	Independent Variables	9
1.7.2.	Demographic Variables	9
1.7.3	Dependent Variables	10
1.7.4	External Variables.....	10
1.8	Limitations of the study	11
1.9	Delimitation of the Target Group	11

CHAPTER TWO: 2.0 REVIEW OF RELATED LITERATURE

2.1	Overview	12
2.2	The Role of Art Education in the Development of Children	12
2.2.1	Approaches to Art Education.....	13
2.2.2	Victor Lowenfeld's Theory on approach to Art Education.....	13
2.2.3	Eisner's Concepts in Art Education	15
2.2.3.1	The Productive Artistic Learning.....	16
2.2.3.2	The Critical Artistic Learning.....	16
2.2.3.3	Cultural Artistic Learning.....	17
2.2.4	The Theory Of Multiple Intelligences	18
2.2.5	Discussions on approaches to Art Education.....	19
2.3	The Nature of Art Education	19
2.3.1	Discipline-Based Art Education.....	21
2.3.2	Planning a Discipline-Based Art Lesson.....	22
2.3.3	Discipline-based Lesson Structure.....	23
2.3.3.1	Visual Analysis.....	24
2.3.3.2	Art Production.....	24
2.3.3.3	Critical/Historical Analysis.....	25
2.3.3.4	Example of Rush's Lesson Plan.....	26
2.3.4	Aims of Art Education.....	28
2.3.5	Specific Aim of Art Education.....	32
2.4	Specific Needs of the Basotho Art Teachers	34
2.5	Primary School Art and Child Development in Art Education ...36	

2.5.1	Stages in the Development of Child Art at the Primary Schools....	38
2.5.2	The Early Stages of Self-Expression.....	38
2.5.3	First Representational Attempts of Self-Expression.....	40
2.5.4	Achievement of a Form Concept.....	41
2.5.5	Drawing Realism or Naturalistic Stage of Expression...	42
2.6	Assessment and Evaluation of School Art	46
2.6.1	Formative and Summative Assessment.....	48
2.6.2	Formative Assessment	48
2.6.3	Summative Assessment.....	50
2.6.4	Assessment and the Art Development Programme.....	51
2.7	Art Education and the Curriculum for Primary Schools...	52
2.7.1	Curriculum Development for Basotho schools.....	55
2.8	The Art Teachers' Role Concerning Art Education...	57
2.9	The Development of Visual Literacy Through Child Art...	60
2.10	What is expected of Policy on Art Education	62

CHAPTER THREE: 3.0 RESEARCH METHOD

3.1	Overview of the Research method	65
3.2	Background of Participants in the In-service Training ...	65
3.2.1	Aim of introducing art and crafts into the in-service programme..	66
3.2.2	Art and crafts in-service training and target group.....	67
3.3	The Training process of the first in-service workshop..	67
3.3.1	Daily Deliberations.....	68
3.3.2	Follow-Up Action Research in the Districts	69
3.3.2.1	Aims of the follow-up action research.....	69
3.4	Second Training /Workshop	70
3.4.1	Aim for the second workshop	70
3.4.2	Long-term In-service Art and crafts Curriculum Design...	71
3.4.2.1	Aim of long-term curriculum design	71
3.5.	Conclusion	71

CHAPTER FOUR

4.0	DATA ANALYSIS INTERPRETATIONS AND DISCUSSIONS	
4.1	Overview	73
4.2	Reports on the Questionnaires	73
4.3	The Respondent's Background on Art Contact with Art	73
4.3.1	Education on art during schooling	73
4.3.2	Application of artistic knowledge gained during schooling	74
4.3.3	Art at Junior Schools Level.....	76
4.3.4	Art at Secondary School Level.....	77
4.3.5	Attending Art Courses Privately.....	77
4.4	School Situation	78
4.4.1	Art and Crafts taught to Pupils	78
4.4.2	Views about having Art in Schools.....	79
4.5	Teaching of Art in Schools	81
4.5.1	Teaching Art will Improve Learning environment.....	81
4.5.2	Availability of well equipped materials for art lessons.....	81
4.5.3	Enjoyment of Teaching Art in Schools.....	83
4.5.4	Some problems encountered in teaching Art & Crafts in schools....	84
4.5.4.1	Shortage/lack of Art Materials equipment.....	85
4.5.4.2	Reluctance to Teach Art.....	85
4.5.4.3	Limited Time.....	85
4.5.4.4	Overcrowding	86
4.5.4.5	Lack of Teacher's Guide.....	86
4.5.5	Availability of syllabus to help in teaching art.....	86
4.5.6	Understanding the Syllabus Content.....	87
4.6	Teaching Methods	88
4.6.1	Practising Group Teaching Method.....	88
4.6.2	Pupils enjoy group work	88
4.6.3	Importance of Teaching Traditional Art and Crafts in Schools...	89
4.6.4	Preferred Traditional Topics to be taught in schools.....	90
4.6.5	What happens to pupils' work after completion.....	91

4.7	Response to open questions	93
4.8	Responses of Participants and Records on Activities Discussed..	94
4.9	Conclusion.....	94

CHAPTER FIVE: 5.0 CONCLUSION & RECOMMENDATIONS

5.1	Conclusion	96
5.2	Recommendations	97

BIBLIOGRAPHY	99
---------------------------	----

APPENDIXES

A	SCHOOL ART QUESTIONNAIRE.....	107
B	PROPOSAL WRITING FOR INSERVICE TRAINING ON ART AND CRAFTS FOR TEACHERS.....	113
C	LETTERS FROM CONCERNED TEACHERS.....	119
D	SYLLABUS CONTENT FOR PRIMARY SCHOOLS (Standard 1-7) and SYLLABUS FOR NTTC	120-143
E	MAP OF LESOTHO SHOWING SITES OF THE EIGHT DISTRICTS OF FOLLOW-UP INSERVICE TRAINING.....	144
F	FORMAT AND EXPOSITION OF THE PRACTICAL PROGRAMME.....	145
G	PERCENTAGE REPRESENTATION OF IN-SERVICE TRAINING IN ART	147
H	OUTLINE OF FIRST TRAINING WORKSHOP.....	148
I	BRIEF PRESENTATION ON ALL THE DISTRICT FOLLOW-UP WORKSHOPS.....	153
J	PROGRAMME EVALUATION FORM 'A' and 'B'.....	155
K	SAMPLE OF AN ASSESSMENT/EVALUATION FORM (Sample 1and2).	159
L	DESIGNING OF YEAR ONE IN-SERVICE CURRICULUM FOR DTEP (DISTANCE TEACHER EDUCATION PROGRAMME) FOR NTTC TO BE IMPLEMENTED IN JANUARY 2002.....	162

LIST OF ILLUSTRATIONS

1.	Rush's Lesson Plan.....	28
2.	Early Stage of Self-expression.....	39
3.	First Representational Attempt of Self-expression.....	41
4.	Achievement of Form Concept of Self-expression.....	42
5.	Realism or Naturalistic Stage of Self-expression.....	44
6.	Map of Lesotho showing Follow-up in-service training workshops.....	144

EXECUTIVE SUMMARY

The central focus of the study was to investigate the problems of teaching Art and Crafts in the Lesotho primary schools. Furthermore, the study seeks to investigate the extent that in-service training could be utilised to enhance the knowledge, appreciation, skill and attitude of teachers in the subject (Art and Crafts)

In conducting the study, the following objectives were set and achieved:

- To investigate the mode of in-service Art and Crafts training programme which can serve as a catalyst to improve the ability and morale of teachers in the teaching of Art and Crafts.
- To find out the type of approach towards lesson plans, art materials and teaching methods as well as reference materials which will improve the quality of teachers' knowledge.
- To find out the impact of follow up workshop on the teachers' teaching performance in the districts.
- To design an in-service Art and Crafts curriculum for a Distance Teacher Education Programme (DTEP) for the NTTC (a programme to be implemented to replace the existing general in-service training programme in 2002).
- To make recommendations which can improve the teaching and learning of Art and Crafts in the Lesotho primary schools.

The action originated when the research became aware that Art and Crafts is now a core subject in the Lesotho primary schools and that the subject was going to be assessed at standard seven level (Grade 8) by the end of 2001 but teachers lacked the qualifications. To this time, the MOE has still not implemented it.

The researcher adopted the action research design for the study. An incidental sampling approach was utilised for selecting the sample. Invitation for the in-service training workshop was sent out to 520 unqualified teachers across the 10 districts of the Kingdom of Lesotho. However, only 498 teachers responded to the first call.

A workshop was organised for the purpose of introducing teachers to the basics of Art and Crafts in the primary schools. The first workshop was followed by a Follow-up workshop after one month, where teachers exhibited their pupils' art works brought with them from their schools

(Evaluation forms discussed and informal assessment of pupils' works displayed, indicated that teachers understood what was learnt in the first workshop and they had disseminated the information and skills gained to their pupils). 384 teachers responded for the second workshop.

Finally, the researcher designed a proposed Art Curriculum for Distance Teacher Education Programme (DTEP) for the in-service division at NTTC. The focus was to provide unqualified teachers in other districts as well as remote areas with the opportunity to obtain a Diploma Certificate while still working as teachers (Refer to Appendix L).

The researcher recommends, among others that:

- The NCDC should supply syllabi to all primary schools in order to assist teachers in teaching Art and Crafts.
- The initial in-service training course that has started by the NTTC is not satisfactory enough. Several types of in-service programmes must be evolved to increase teachers' knowledge and to boost their motivation. The researcher believes that teachers will be capable of teaching Art and Crafts in the primary schools after completion of the in-service training workshop.
- Workshops could also be held in the district centres for pupils and the community at large where they could become active producers and share ideas on visual and cultural aspects of the environment.
- Inspectors from the MOE should make follow-up workshops to schools in order to check if teachers are performing up to standard in art teaching.

It was concluded that practical experience in primary school art gained during the first and the second workshops have increased confidence of the teachers. Also the quality of knowledge, appreciation, skills and attitude for teachers in Art and Crafts was boosted.

Finally, the proposed Art curriculum for in-service training by Distance Learning for primary teachers will help all teachers who are interested to gain guidance and support on school art.

S. K. O. ASARE.

ACRONYMS

BANFES	– Basic And Non-Formal Education System.
DBAE	– Discipline Based Art Education.
DTEP	– Distance Teacher Education Programme.
ECOL	– Examination Council of Lesotho.
LAA	– Lesotho Academy of Arts.
LIET	– Lesotho In-service Education for Teachers.
NCDC	– National Curriculum Development Centre.
NTTC	– National Teacher Training College or (Lesotho College of Education).
MOE	– Ministry of Education.

CHAPTER ONE

1.0 INTRODUCTION

1.1 BACKGROUND TO THE STUDY

Art and Crafts is one of the new subjects introduced in the primary syllabus by National Curriculum Development Centre (NCDC) under the Ministry of Education (MOE) in the Kingdom of Lesotho. The subject was scheduled to be introduced by the end of 2001. However, up to date this has not been realised.

It is therefore, imperative to determine the extent to which teachers are prepared and capable of teaching Art and Crafts. It is important to motivate them and to centre their focus to teaching the subject in their various schools. Numerous written complaints have been received from practising teachers concerning problems and frustrations they are facing in the teaching of Art and Crafts (Refer to Appendix C for some of the official documented notes).

In recent years Arts and Crafts has become a compulsory subject during student teachers' training at the National Teachers Training College of Lesotho (Refer to Appendix D for course content of NTTC). Problems facing graduates of the NTTC in the teaching of Art and Crafts include shortage or lack of art materials and equipments, lack of guidebooks and library books and lack of Art and Crafts training workshops. All these have been identified and analysed by the researcher. Furthermore, the number of graduates produced at NTTC yearly (about 250) is not sufficient for all 1,283 primary schools in the country (Lesotho Official year book -1990: 133-135). Although there is a general in-service training programme initiated in 1975 at NTTC, this does not include Art and Crafts.

As far as information available to the researcher is concerned, there has been no research study carried out to investigate the problems facing the teaching and learning of Art and Crafts. It is this gap that the present study seeks to fill by conducting empirical study into the problems. The researcher has adopted an action research approach to identify and to solve the problems.

Cohen and Manion (1989: 226) state:

An Action Research is appropriate in any context when 'specific knowledge' is required for a 'specific problem' in a 'specific situation', or when a new approach is to be grafted on an existing system; the findings of action research are fed back directly into practice with the aim of bringing about change. It arises from concerns regarding everyday work, it is a precondition of to initiate change.

1.2 STATEMENT OF THE PROBLEM

Although Art and Crafts as a subject, has not been taught in the past, it has to be introduced by the end of 2001 as a compulsory subject up to Grade Seven. Generally, the teachers in schools are ill equipped to respond to the needs of the subject. They do not have the necessary qualifications as well as experience in the teaching of the subject. Apart from these, it is apparent that the present number of teachers in training can not cope with the situation.

Hence, the central focus of this study include:

- What are the problems in implementing the Art and Crafts subject as proposed in curriculum 2002?
- To determine the extent of teachers' capability to teach Art and Crafts in their schools.
- To investigate in-service training as a method to introduce Art and Crafts to qualified, unqualified and under qualified teachers.
- What improvements, guidelines and course materials (for example, teacher's guide) can be given to both the qualified, unqualified and under-qualified teachers in the field of art education?

1.3 THE PURPOSE OF THE STUDY

The purpose of this study include, among others:

- To investigate the mode of in-service Art and Crafts training programme which can serve as a catalyst to improve the ability and morale of teachers in the teaching of Art and Crafts.
- To find out the type of approach towards lesson plans, art materials and teaching methods

as well as reference materials, which will improve the quality of teachers' knowledge.

- To find out the impact of follow up workshop on the teachers' teaching performance in the districts.
- To design an in-service art and crafts curriculum for a Distance Teacher Education Programme (DTEP) for the NTTC (a programme to be implemented to replace the existing general in-service training programme in 2002).
- To make recommendations which can improve the teaching and learning of Art and Crafts in the Lesotho primary schools.

1.4 SIGNIFICANCE OF THE STUDY

The study is important because it will benefit the Special Education Unit Personnel of the MOE as a basis to creating a body of information and recommendations for the National Curriculum Development Centre towards an improved implementation of the 2002 Art and Crafts programme. It will also assist the authorities of MOE to identify issues critical to teaching and learning of Art and Crafts as a subject in the primary schools. The practising primary teachers (both unqualified and qualified) will benefit, as they will acquire skills and knowledge of art education through the practical in-service Art and Crafts training. The findings and conclusions will provide a valuable contribution to those in Lesotho who are charged with the responsibility of curriculum review, development and implementation. Finally, the findings and suggestions will guide the Art and Crafts panel of NCDC to write a teachers' manual for primary school art.

As a result, teachers will have sufficient exposure to art media and technique, art curriculum planning and preparation to be able to *'relate their training to the needs of their own pupils'* (Glatter, et al. 1989: 339).

1.5 THE ACTION RESEARCH PROCESS

1.5.1 Plan of Action

I wrote a proposal to the College's administration and the in-service division for approval to organise an in-service Art and Crafts training workshop for unqualified teachers of both sexes ranging from 25 to 55 years of age.

I adopted the following methodology:

- **Literature study.** The literature study included sources on art education models, developmental stages of children, art education in under resourced areas, assessment in art and educational policy.
- **Questionnaires:** After completion of the literature, a questionnaire was designed to collect data on teachers' attitudes towards school art and their perception on art teaching. Teachers' qualifications and their background to school art were also determined. A statistician was consulted on the format and analysis of the questionnaire.
- **An introductory workshop:** An introductory workshop was organised in collaboration with the National Teacher Training College of Lesotho. Five hundred unqualified teachers were presented with the questionnaires. At the workshop the teachers were introduced to various Art skills, Art theory and subject didactics.
- **Follow-up action:** A follow-up action to all the districts was immediately conducted after the workshop, where the researcher determined whether the teachers have started implementing their newly found skills gained during the introductory workshop in their schools.
- **Second basic workshop:** After the follow-up action, the teachers were recalled for a second workshop, where they were obliged to provide evidence of applying the skills learned in the previous workshop by exhibiting examples of their pupils' artworks and explaining the projects. New and more advanced skills and theory were later introduced.
- **Appraisals:** Finally the researcher identified strengths and shortcomings of the research from the descriptive analysis, corrected and gave guidance on difficulties and finally appraised the research's ongoing and long term results through an in-service curriculum design for DTEP (Distance Teacher Education Programme) for the NTTC, that needed

to be implemented in 2002. {See appendix L}

1.5.2 Organisation of the Research

The study is organized into five chapters. Chapter one is an introduction to the study. It also included the Statement of the problem under investigation, objectives and significance of the action research together with the research adopted. Chapter two is the review of related literature, which discussed sources on art education models, developmental stages of children, art education in under resourced areas, the development of art education in Lesotho and the aims of art education, policy and the curriculum development. Chapter three outlined the methodology used in this study. The discussions attempted to establish appropriate methods of instructing the teachers with a view to bringing about growth and increased confidence in their creative ability, which in turn is significant to the art taught to primary pupils. Chapter four presented data analysis, interpretation and discussions. The analysis from questionnaires (see appendix A) gave the researcher a broad view on the art background of both qualified and unqualified teachers involved in school art teaching. Finally, chapter five highlighted the conclusions and recommendations.

1.6 OPERATIONAL DEFINITIONS OF TERMS

The following terms are frequently used in this study.

1.6.1 Action Research

This method is essentially an on-the-spot procedure designed to deal with a concrete problem located in an immediate situation. This means that a step-by-step process is constantly monitored over varying periods of time and by a variety of mechanisms (questionnaires, interviews and case studies, for example) so that the ensuing feedback may be translated into modification, adjustment and directional changes, so as to bring about lasting benefit to the ongoing process (Cohen & Manion 1989: 223).

1.6.2 Art Education

Art education offers an opportunity for children to enrich their practical knowledge through a variety of challenges and rewarding intellectual channels of experience. It is central to artistic learning and that perception and reflection activities must be linked directly to student production of art. Artistic learning should grow from pupils doing things, not just imitating but actually drawing, dancing, performing, singing on their own (Gardner 1988: 49).

1.6.3 Primary Education

Primary education is that aspect of education comprising of standard one to seven. It has a coordinated syllabus and aims, which provide children with skills that are needed in everyday life. The teachers also provide them with support and guidance as well as preparing them for a higher level of education.

1.6.4 Primary Art and Crafts Curriculum

A programme or a planned system, which has been designed to provide comprehensive guidance for teaching school art to primary pupils. The overall projects are interacted with the aim of attending educational objectives in the core primary syllabus.

1.6.5 In-service Training Programme

This is a programme intended to improve the quality of teachers' knowledge, appreciation, skills and attitude of under-qualified or unqualified primary school teachers. They are exposed to the academic subjects taught at primary school level. In this study, relevant didactics, practical tutorials in art education and class observation during follow-up visits was emphasised and accomplished.

1.6.6 Student Teacher

A trainee or a student who is still studying at a teacher-training institute. In this study, at NTTTC.

1.6.7 Unqualified Teacher

Practising teachers who do not have education qualifications and teaching abilities, but have been teaching in Lesotho for several years.

1.6.8 Under-qualified Teacher

A teacher who has an education qualification, but it is not the right qualification to teach at certain level of education. However such is made to teach at such level. For example someone with primary education qualification assigned to teach at the secondary level.

1.6.9 Qualified Teacher

A professional teacher trained in basic knowledge and skills in the teaching profession.

1.6.10 Curriculum 2002 Programme

This refers to a course of study to be implemented by the ministry of education in Lesotho from the beginning of the year (2002). In this study, they are the 'Expressive Arts', which include Music, Drama and Art & Crafts.

1.6.11 Basic Knowledge of Art Education

The basic knowledge of art education as used in this study includes critical and contextual understanding in Art and Crafts. It includes how the study of the subject can generate reflection and appraisal in terms of understanding process, skills, values and appreciation in Art and Crafts. In this study it is the fundamental information about art education that ought to be known by the teachers such as access to Art and Crafts syllabus content, guidebooks and Art and Crafts skills and process.

1.6.12 Art and Crafts

Art and Crafts include those subject areas such as pottery, weaving, painting, drawing, sculpture, crafts, constructions and so on. It involves practical activities that require artistic intellectual abilities.

1.6.13 Skills

In this study skills refer to the manifestation of the ability to do something. Skills are sets of behaviour that constitute a recognisable operation or complex behaviour. An example is how to shape our thoughts and put them down on paper or in other materials. We need to learn how to do things effectively and to understand the range of skills associated with the subject.

1.6.14 Teacher Trainee

A student teacher that is being trained for a profession in education.

1.6.15 Teachers' Guide

In this research I refer to a guide for Arts and Crafts subject in Lesotho schools.

1.6.16 Discipline-Based Art Education (DBAE)

DBAE (Discipline Based Art Education) is a comprehensive approach that develops students' and teachers' skill, understanding and appreciation of visual art forms. By mid -1980's the phrase 'DBAE' was coined to include four learning activities namely **'art production, art history, art criticism and aesthetics'** (Dobbs 1992: 9-12).

1.7 VARIABLES

Research variables are human characteristics, events or objects that are examined and studied during a research project (Also refer to 2.8 for the complex task of human, demographic and external variables confronted by teachers).

1.7.1 Independent Variables

In this study, it is the in-service Art and Crafts training programme presented in 1998 in the form of workshops and which was planned to improve and influence the unqualified teachers knowledge, appreciation, skills and attitude of school art.

1.7.2 Demographic Variables

Demographic variables that are applicable to this study include the following:

- **Age:** The ages of the participating teachers in the in-service arts and crafts training programme are between 25 and 55. The teachers were not introduced to art education until 1998 and that they were inexperienced in terms of knowledge, skills and attitude to art.
- **Gender-Ratio:** The ratio is 3:1, female to male respectively. This did not have any effect on the study since both sexes responded positively to assignments and practical work.
- **Academic Qualifications:** Their level of academic qualification was as low as standard nine, and this affected the training process by providing simple language in notes and demonstrations.
- **Political Difficulty:** This affected the study somehow. Due to civil unrest, the Hlotse District follow-up workshop scheduled in August 1998 was postponed until late October in the same year.

- **Geographical/Regional Difficulty:** Due to transport difficulties, I was only able to cover 8 districts out of the 10 in Lesotho. (I combined the districts Berea and Maseru as one named Maseru and Mafeteng and Mhales'Hoek as Mhales'Hoek).

1.7.3 Dependent Variables

This must be measured and observed to determine the effect of the independent variable on it. They are the following, which have already been defined:

- Lack of teachers' knowledge
- Skills and attitude

1.7.4 External Variables

These are factors, which might have an influence on the application of the knowledge, which the unqualified teachers have gained, during the workshops. Such factors are uncontrollable and can provide new challenges for teachers. The following most relevant external variables include:

- **Background of Participants:** Their place of origin, whether from rural or urban, could influence artistic perception. Those from the urban areas might find it easy to obtain requirements like materials, course guides and books for implementing school art. On the other hand, those from rural areas might face difficulties to obtain even art infrastructure. More positively, its unavailability might lead to innovation and creative thinking on the part of the teachers.
- **Human factor:** The workshop being intensive demanded physical and mental exercise. The lack of past exposure and experience in school art by participants might have caused stress and a slowed down learning process.

1.8 LIMITATIONS OF THE STUDY

The following were the limitations of this study.

- The notion of in-servicing the unqualified teachers has not been widely successful in the context of all Lesotho primary schools. As a result the improvement of teachers' knowledge in art teaching skills, motivation and attitude in all Lesotho primary schools has not been addressed adequately during the course of this study.
- It was difficult to get access to remote schools during the follow-up session in order to practically observe whether the teachers were actually disseminating what they have learnt.
- Few schools were selected near-by in the Maseru district upon sampling for a second follow-up action, due to lack of finance, distances and unavailability of field workers.
- The study is a part-time undertaking of the research for academic purposes for which there is no sponsorship. There is therefore, a logistic problem and consequently, the researcher has to economise on the limited resources at his disposal in order to complete this study.
- As a full-time educator, the researcher could only carry on the study by taking official leave during school term session, and on weekends. This affected the rate of frequent visits to districts during the follow-up action and such observations may have resulted in given objective views on the final analysis and conclusions.

1.9 DELIMITATION OF THE TARGET GROUP

This training programme was directed to all unqualified In-service teachers of the NTTC (about 520). They were requested to attend the workshop to determine their training needs in art education. Out of the 520 teachers, 498 responded (about 90% of all the 520 selected) for the first workshop and 380 (about 75%) responded for the second workshop.

CHAPTER TWO

2.0 REVIEW OF RELATED LITERATURE

2.1 OVERVIEW

In this chapter, the researcher reviewed relevant literature on Art Education. The ideas relate to issues raised that can be useful to the future development and implementation of Art Education in Lesotho schools. The chapter was sub-divided into the following subsections:

- The role of art education in the development of children.
- The nature of Art Education and working towards a rationale for Arts and Crafts in Lesotho by proposing a curriculum.
- The Art teacher's role concerning art development in primary schools.
- The artistic development of children and assessment of School Art.

2.2 THE ROLE OF ART EDUCATION IN THE DEVELOPMENT OF CHILDREN

Keiler, M. L. (1961: 39) indicates that the basic role of Art Education in the schools is to acquaint future citizens intimately with great art. He claimed that this development occurs in two possible ways. He went on to suggest that it is very important that these two should not be separated but employed in conjunction simultaneously. They are through:

- (1) guided exposure which should lead gradually to an appreciation and admiration of art and
- (2) through actual participation in the creative process.

It is important that teachers' approach to art should enable the children to see the relevance and value of art in their lives. It must be presented in such a way as to provide opportunities for them to experience a variety of materials, tools and manipulative skills, creative and intellectual development (Gardner 1983: 30-34). Children should be provided with Art Education experiences, which are intellectually sound, personally rewarding and relevant to their lives, as part of their programmes (Chapman 1978: 17).

In view of this, emphasis should be placed on the need for understanding and acquiring of new skills as well as training for Lesotho primary school teachers. The teachers should be assisted to deepen their understanding of Art and Crafts in the development of children.

According to my own observation, art has been treated as a non-essential subject in the primary schools for many years and no school considers art education to be a priority. Only few teachers teach the subject and the rest do not incorporate it in their teaching, especially in the rural schools, because of lack of resources like a teacher's guide.

There are many theories regarding the role of art education in the development of artistic learning. Most of these theories are basic concepts through which children learn. In line with this research I will introduce two distinct approaches to art education set down by Viktor Lowenfeld (1975) and Eisner, E. W (1972), which are of importance in the teaching of art by teachers. It is important that teachers know and understand how learning in art occurs. This would assist them in structuring the teaching of Art and Crafts as a subject on their own.

2.2.1 Approaches to Art Education

There are several approaches to Art Education. Two of these approaches are discussed in this subsection.

2.2.2 Victor Lowenfeld's theory on approach to Art Education

Lowenfeld's theory states that the child's progression is through various stages according to the age level and individual differences; and that these progressions are gradual and have no definite pattern other than sequential. Lowenfeld (1975: 3-7) emphasises the unfolding character of children's developmental stages and urges teachers to avoid intervening in the natural course of the child's artistic development. He urges that Art teachers must provide opportunities for pupils to exercise freedom of choice, to make decisions and work independently, and that the teacher should only help where necessary. According to him a teacher should give some independence in which the child can cope.

Lowenfeld believes that children mature by orienting themselves to the world in two ways, namely, the haptic individual and the visually minded. He explains that this is a natural course that yields

pupils with two different visual orientations to the world. The haptic individual relies mainly upon effective, kinaesthetic response for contracting his environment, whereas the visually minded perceives the world in a more literally visual way. These two types of individuals, Lowenfeld suggests are genetically determined.

Lowenfeld (1975: 229) points out that the form and content of a child's drawing is affected by the particular stage of social development. Hence, a child who draws people engaged in group-activity reflects the sociability and the groupness of that age. In addition, a child's drawing reflects the values he places upon experience.

The stages of development of children are listed into the following categories:

1. Early stage (Scribbling stage) 2 – 4 years
2. Pre-schematic stage 4 – 7 years
3. Schematic stage 7 – 9 years
4. The gang age 9 – 11 years
5. The stage of reasoning 11 – 13 years
6. The crisis of adolescence.

He claims that these stages are natural aspects of human development and that the child must pass through one stage before he is ready or able to perform at the next level of development.

Lowenfeld's concept of developmental stages in art of the youth has become a major element of belief in Art Education during the latter part of the 20th Century. There are many teachers who still benefit by these theories because it gives them an indication of a child's progress. His first book was published in 1947 and it became influential in the 1950's and 1960's. It has helped teachers to see children's drawings in Lowenfeld's book, and to compare them to what their pupils are doing if they are uncertain of their pupils' development.

Some theorists like Eisner (1972: 16), June Mcfee (1984: 276 – 281) and Goodenough and Haris (1984: 153) disagree with some of the Lowenfeld's concepts and about how he categorised the children according to ages and characteristics (Refer to 2.4).

2.2.3 Eisner's concepts in Art Education

Eisner (1972: 16) argues that artistic development does not unfold as in Lowenfeld's theory. He explains that artistic learning is not an automatic consequence of maturation but rather a process that is affected by the type of experience children have. He believes that art should be taught to children and that art has a very unique role to play in the development of the child's intelligence. Therefore, in a large measure, a child's artistic ability is a function of that which he/she has learned.

Eisner states that Art Education contributes to the development of children and believes that art allows the finding of new value through experience. It helps in re-awakening awareness of helping children to re-discover meaning in the world of vision. He further reiterates that Art Education is a systematic organised body of knowledge, which document human ideas and experiences as well as provides a characteristically unique way of generating its own language system.

In this sense, Eisner believes that the children's creations, both early and late in career, can be viewed as visual codes through which their ideas, images and feelings are rendered.

Clement, R (1986: 14) supports Eisner's ideas and also explains thus:

Art education deals with aspects of human consciousness that no other field touches on by allowing children to become aware of and make concrete observations on and responses to a complete world.

Eisner (1972: 65) explains further that artistic learning is not a single type of learning but that it entails three aspects which he calls the **productive**, **critical** and **the cultural**. That is, it deals with the development of abilities to create art forms, the development of powers of aesthetic perception, and the ability to understand art as a cultural phenomenon. He claims that artistic learning requires one to attend to how people learn to create visual forms having aesthetic and expressive character, to how people learn to see visual forms in art and in nature, and to how understanding of art occurs. These three aspects imply that artistic learning is not just drawing and painting, but relate to a broadened context. Hence teachers should ensure that they apply these theories in school art teaching.

2.2.3.1 The Productive artistic learning

In the Productive realm, Eisner (1972: 79-80) argues four factors that appear to be important out of several factors. These are:

- Skill in the management of material.
- Skill in perceiving the qualitative relationships among those forms produced in the work itself, among forms seen in the environment, and among forms seen as mental images.
- Skill in inventing forms that will satisfy the producer within the limits of the material with which he is working.
- Skill in creating spatial order, aesthetic order, and expressive power.

For art to function as a medium and a vehicle through which expression occurs, Eisner suggests that the ability to manage the material through which the form is to be realised is a very important skill in art. The ability to perceive the natural environment and to imagine visual possibilities in the mind comes to play a vital part in the child's artistic development.

2.2.3.2 The Critical artistic learning

According to Eisner (1972: 106-110), another factor that comes to play in artistic learning is called the Critical aspect of learning. He contends that, the perception of visual art forms makes special demands upon the observer, where a lot of questions are asked concerning the quality of life that a work of art draws out.

The first frame of perceptual reference that can be used in visual art is the **experiential dimension**, in which the viewer attends to how a work makes him feel. The second frame of reference is the **formal dimension**, which one answers the questions of how work of art is put together. In this dimension the viewer attends to the formal structure of the work, which include the relationships existing among the particular forms that constitute the work. It may also involve seeing the general composition of the work as a whole, how the forms are arranged, where simple open areas complement closed complex areas and so on. The third dimension used in the perception of works of art is the **symbolic dimension**. Here, both historical and contemporary artists attempt to employ symbols having special meaning for works of art. These symbols must be such that they can be

recognised and decoded. Related to the symbolic dimension is the **thematic dimension**, which is concerned with an appreciation of the underlying general meaning of the work. This helps to determine the theme of the work and the idea or feeling that underlies the image. The **material dimension** is another aspect of work that can be attended to. In contemporary art, the selection of material is very crucial since it is directly related to type of visual meaning the artist wishes to express. Usually, questions like: What is the contribution of the material to what the form conveys? How would the work be altered if another material were used? How does the material affect the expressive content of the work? Such questions will assist the artist to attend to the particular way in which the material sets limits, provides opportunities, and contributes to the nature of the visual experience. The last dimension to be discussed is the **contextual dimension**. This dimension shows a work of art as part of the flow and tradition of the art that preceded it. Such perception demands an understanding of the tradition within which the work participates or from which it deviates or the way in which the work affected the times during which it was created.

2.2.3.3 Cultural artistic learning

Finally, Eisner (1972: 111) reiterates that all these artistic aspects of perception of works of art are drawn from a comprehension of the history of art. This is called the **cultural dimension**. This is, how people live in cultures with tradition of the past that serve as basis from which the artist works. This dimension also relates to how cultures of the past were reflected by samples of previous artist's efforts and how those artists work within cultural boundaries. Appreciation of the achievements of those in the arts at present requires an understanding of its place in history.

Intelligence requires social structures and institutions that enable the development of these competences. The teachers and children need to broaden their notion of what can be considered intelligence, in terms of both individual and cultural components.

2.2.4 Theory of multiple intelligences

Howard Gardner propounded this theory in 1988. The theory states that human beings think in at least seven ways - mathematical, linguistic, musical, spatial, bodily-kinesthetic, interpersonal, and intra-personal intelligence. He defines intelligence as problem solving and believes that there are different modes of intelligences at different levels.

He argues that everybody who is normal has the potential to develop each of these intelligences to a large extent, but not all people have the same profile to begin with, and people certainly do not all end up with the same profile. Gardner did not rely principally on psychometric findings, but rather on a range of sources, including research in human development. Thus, he believes what is most important in one intelligence does not have predictive value for strength in another intelligence. One can be very strong in music and not in spatial ability or vice versa. A person can be smart in one area and less smart in another. Therefore, he claims that intelligence is not a single entity. (Gardner (1988: 30 – 34).

Although individuals are capable of developing a range of competences towards various end states, they do not do so in isolation. Even in a universally developing competence like language, it is in the interaction of adult and child that such a faculty develops; so an individual can acquire skills and knowledge through effort over time, typically with feedback from people knowledgeable in the discipline.

Gardner further explains that teachers have passed the stage where they teach every pupil the same thing the same way. The way of thinking about individual gifts and how to accommodate teaching to them, and even a way of teaching conventional subjects matter must be more accommodating to the different ways of knowing. He says, ' getting higher scores on standardised tests is not the real need; what is needed is for students to get more deeply interested in things, more involved in them, and more engaged in wanting to know on their own' (Gardner 1988: 47-49).

Many educators find it interesting because it is a new way of thinking about things and a new way of organising a lot of information. For example, even though there is a lot of focus on pupils who are good performers, who play an instrument well, teachers do not often engage them in musical thinking or in visual thinking.

2.2.5 Discussions on approaches to art education during in-service training workshops.

Lowenfeld and Brittain (1975: 3-7) explain that Art Education can be fulfilled only under the competent guidance of a well-trained art teacher because children are the collective responsibility of adults. They believe that the teacher is the vital key to children's development and that they depend on the adults and teachers for progress through their guidance.

Eisner and Lowenfeld's theories have different approaches to art education but I believe that both concepts can be applied in Lesotho primary schools since there are possible relationships between them. For example, some of these discussions apply to school pupils while others apply to teachers. In my view, since there are lack of art teachers resources like Art teacher's guide books, Art educators in Lesotho will need to develop and implement ways to integrate learning from fields of Art Education and allow each art discipline to complement the other. Whatever be the starting point, the experience the children will have in art and the responses they will make will be determined by the concepts, understanding and dissemination of ideas that the teachers will deliver after being trained. If art is to be taught in Lesotho primary school and become examinable, then the primary teachers need to gain more confidence and understanding in developing a sound structure for an art activity. If we consider the situation of Lesotho where art has not yet been introduced in the primary schools, then the in-service training programme for teachers would have to apply the discussions on artistic learning laid down by Eisner and Lowenfeld. The teachers would have to be equipped well in Art Education in order for them to help children to learn art in the society through which culture is eminent. For example, clay is common and the Basotho will be proud of producing 'litema' (sgraffito) designs through clay and the use of blankets in life.

2.3 THE NATURE OF ART EDUCATION

Clement and Page (1993: 9-10) believe that art is one of the subjects in schools concerned with visual communication, aesthetic sensibility, sensory perception, emotional and intellectual development, physical competence and critical judgement.

According to Clement and Page, about 100 years ago the nature of Art Education in London primary

schools was essentially a discipline of training the hand and eye of children who were to become artisans of the future. Recently, it has become a vehicle for expressing personal emotions as Art and Crafts disciplines. Art has become something special and it is different from other subjects taught in the school. It is seen as a service agent to other subjects and as a means to illustrate topics and written work. Some teachers have held the view that children should be taught Art and Crafts through methodological approach to teaching such skills as painting and clay-work. On the other hand, some teachers believed that art cannot be taught because the ability in art is somehow inherent in children and that pupils are naturally creative hence children can easily create art on their own. The nature of art education has particular concern with the following:

- Developing imagination and creativity;
- Observation and the recording of visual images, and through this, the expression of ideas and feelings;
- The interpretation of visual images;
- The transformation of materials into images and objects;
- The skills of planning and visualization;
- The intuitive, as well as the logical, process of designing;
- The historical study of the work of artists and craft workers and designers. (Clement and Page 1993: 11)

In most of Lesotho primary schools, where Art and Crafts is taught to children, the art teacher ought to know which type of art experience can release the dormant abilities of a child at a given moment by teaching alongside all the other subjects required in the curriculum. In order to do this, the teacher needs to explore thoroughly the nature of art experiences. Pupils are capable of expressing themselves and are equipped in art experiences suited to their interests, needs, and level of ability. This does not mean that all pupils will participate in all art experiences equally well. However, certain characteristics are common to all art experiences, and certain traits in pupils help to understand these characteristics better and therefore to participate more fully in art experiences.

Ralph, L.W. (1957: 47-77) suggested the following traits which can be applied by Art Educators to strengthen pupils in general in art experiences:

- The quality of design – if art education is to achieve its aims, we must develop in each student an awareness of design quality and an ability to see and enjoy.

- The quality of universality – art experiences has universal meaning primarily because of its qualities of design.
- The quality of form – the urge to give form to experiences is evident in everything we do well. By given form to experience, we add purpose to and elicit meaning from our actions. The conditions necessary to give form to experiences are – isolation or freedom from society, freedom from pressure of convention.

It is very important to teach art in the primary schools where teachers would have to emphasise that the subject is more than a matter of drawing, painting or making objects but it is meant to express their individuality and communicate their ideas about themselves. According to Jenkins, P. D. (1980: 8 – 22) art develops creative thinking and so the pupils may listen when taught and after a lesson they may transfer the information to another situation and there their talents can be identified. They can also, through creativity combine known elements and past experiences to produce new ideas. Children learn through art especially through application of art to real life situations in the society.

2.3.1 Discipline-Based Art Education

Dobbs (1992: 9-12) explains Discipline-Based Art Education (DBAE) as a comprehensive approach to artistic learning that derives content from four foundational disciplines namely; aesthetics, art criticism, art history and art production all of which contribute Art Education. DBAE builds upon an exposure to a wide variety of art forms that encourages the development of multiple perspectives from which to view art and that emphasises active involvement of students and teachers alike.

Rush, C. Jean (1987: 206-220) reiterates that DBAE teaches pupils to understand a language of visual imagery in order to expand their expressive options when they use art materials. She writes that a discipline-based art lesson consists of three components: Visual analysis, Art production and Critical/Historical analysis. The consistency of visual concepts throughout all three components constitutes systematic studio art instruction that introduces children to media and to the dimensions of artistic imagery. She also claims that into these three segments fit interactive concepts and skills from four disciplines. They are the Aesthetics, Art criticism, Art history and Art production; and that each complete elementary lesson contains practice in all four including a studio art or image-making

activity.

The Advocates of DBAE claim that activities and skills presented in sequence task ordered from simple to complex produce an evolution from a naïve to a sophisticated understanding of art, taking into account the children's level of maturity. This serves as an initial stage to establishing aesthetic perception, which can lead to aesthetic experience.

Ralph, A. S. (1981) emphasises three benefits that were particularly appropriate for educational focus of discipline-based art education in the USA elementary schools. The benefits were:

- Perception, response and understanding of art works
- Development of a store of images
- Increased understanding of Visual metaphor.

According to my view, if schools in the USA were depended on DBAE as a comprehensive approach to artistic learning then it will be appropriate in any African country. Art Educators in Lesotho can implement and develop ways to integrate learning from fields of DBAE in the curriculum where pupils will be engaged in interrelated art learning activities.

In this context, emphasis is to be placed on the fields of DBAE where teachers can acquire the new skills. The in-service training programme is one area where teachers who are being introduced to practical activity as well as theoretical application in Art and Crafts need to integrate learning and allow each discipline to complement the other.

2.3.2 Planning a Discipline-Based Art Lesson

Rush (1987: 207) presents an example of a discipline-based lesson with information on how artistic imagery is conceptually consistent from beginning to end. In a discipline-based lesson, real-world and art images define aesthetic properties which interlock conceptually with images children make in response, which in turn provide children with a framework for examining images in the world of adult art. The productive component of each DBAE lesson for children parallels the best kind of studio art classes for adults, in which creating images (rather than manipulating media) is the hub around which instruction revolves.

For example, in the studio art component, children's images display two kinds of aesthetic properties: designated visual concepts taught in the lesson and additional visual concepts that form a context within which the designated concepts are displayed (that is the qualifying attributes are irrelevant to the task of learning designated concepts). Variation of these properties may be left to the discretion of the children. To ensure that children retain the acquired concepts, a second or more lessons should allow children to repeat them within visual and media contexts that differ from the context used in the first lesson. This is called generalisation or transfer of learning. These concepts produce more variation in children's imagery, and generally reassure art educators that the discipline-based approach leads to artistic learning.

Eisner's theory (1972: 65) paved the way for the DBAE-group and the three areas of artistic learning is based on his ideas. He explains that artistic learning is not a single type of learning but a multiple aspect of artistic learning. They are: Production, Criticism, Historical-cultural setting and Expressive quality (refer to 2.2.3).

2.3.3 Discipline-Based Lesson Structure

In this subsection an example of discipline-based lesson plan outlined by Jean Rush will be discussed. It highlights information on how artistic imagery on contour drawings of visual arts can be studied from beginning to the end. This can serve as a guideline for Basotho teachers.

The lesson illustrates the identification of visual concepts (visual arts), their incorporation into tutored images (art production), and their relation to the world of art (critical/historical analysis) that constitute discipline-based art instruction.

During visual analysis, children learn verbal and visual art vocabulary by analyzing real-world or art images for their aesthetic properties (visual concepts). Learning these visual concepts prepares children to construct images that contain the same properties or concepts during art production and, upon completion, to identify these properties or concepts in their own images and in images made by other children. During critical analysis, children identify the same properties or concepts in images made by adult artists. Finally, during historical analysis, they place the same art objects into a cultural and historical context.

Once a teacher knows the basic discipline-based lesson structure, he or she is free to modify the

imagery and art techniques without jeopardizing any lesson's conceptual content or the conceptual consistency of the curriculum of which it is a part. Time spent on any lesson segment, order of segment, vocabulary or critical/historical images shown, or art materials used may vary according to each teacher's classroom agenda. Again, adaptation to changing pupil needs is the sign of good visual arts discipline-based teacher.

Learning objectives in discipline-based art lesson are usually stated in behavioural terms such as visual analysis, art production and critical analysis. Any further item or concepts and behaviours to be taught in this lesson elaborate upon the objectives of these concepts. Each of these are discussed below:

2.3.3.1 Visual Analysis

This includes vocabulary words and vocabulary images. Expression in the art production component of any discipline-based lesson depends upon an available vocabulary of visual concepts identifiable in both words and images. Visual concepts presented here are those on contour as an edge, kinds of qualities of lines, and their expressive content, positive and negative shapes, and their positions in space. Aesthetic scanning is a method used in all three segments of discipline-based art lessons that teaches children to perceive visual concepts in images. Vocabulary words and images in the contour drawing lesson teach concepts of kinds and qualities of line and shape.

2.3.3.2 Art Production

This includes demonstration, creation and evaluation of artwork. During the art production portion of discipline-based lesson, children manipulate art materials to make a visual image. The teacher presents these concepts by demonstrating the art materials and techniques to be used, in the course of making one or more images that contain the aesthetic properties presented during the preceding Visual Analysis lesson component. The teacher will also present the visual features as a list of Evaluation Criteria during the media demonstration that specify the aesthetic dimensions of the image to be completed. Refer to 2.3.3.4 (illustration 1) of the images from the shoe lesson which displays the six evaluation criteria. Learned visual concepts appear in children's artwork as similarities among all student artworks produced in the same class, and discipline-based teachers

consider these similarities as a sign of their success.

2.3.3.3 Critical/Historical Analysis

Children's images made in a discipline-based art class are rarely ends in themselves. Children learn to appreciate the larger frame of reference within which their efforts lie. The critical/historical analysis component teaches children to perceive similarities and differences between their own works and adult images from two different points of view, art criticism and art history. As children learn to evaluate their own images and those of classmates against a clear standard during the Art Production segment of the lesson, they are learning basic rules of art criticism. Teachers often view it as that part of the studio activity where pupils discussed the results of their efforts, where pupils talked and wrote about art. The results were related to the critiques of their own works, but also addressed the meaning and significance of art around them. Art Images presented in Critical Analysis are also accompanied by additional Art information of historical nature where children learn through the arts about art and the application of art in the society (the cultural aspect through art history). In the drawing lesson, historical information includes titles, sizes, dates, artists' names, countries of origin, contextualised information about the artist, culture, subject matter and style.

2.3.3.4 Example of Rush's lesson plan

This lesson plan was published by Rush in the article 'Studies in Art Education' {28(4): 220 – 225} which he titled "*Interlocking images: the conceptual core of a discipline – based art lesson* (Refer to 2.3.3).

Topic: DESCRIBING SHAPE WITH LINE – CONTOUR DRAWING

GRADE: English/Adult DATE: July, 1984 TIME/PLACE: Getty Institute

OVERVIEW (TEACHER'S INTENTION): Participants will make a contour drawing of a shoe in pencil on 9 x 12" smooth white drawing paper.

LEARNING OBJECTIVES:

VISUAL ANALYSIS ART PRODUCTION CRITICAL/HISTORICAL ANALYSIS

On completing this lesson each child/participant will be able to

Identify	Use pencil to make	Identify art concepts in line drawings by	
S Contours	Contour lines	Matisse	Van Der Werff
S Lines	Kinds of lines	Kuhn	Passrotti
S Shapes	Qualities of lines	Kanemitsu	Unknown Artist
F Overlapping	Expressive lines	Landacre	Redon
F Proportion	Overlapping shapes	Picasso	Solvioni
F Space	Large, medium and small shapes		

VISUAL ANALYSIS

VOCABULARY WORDS: (See Demonstration section below)

Contour	Line	Shape	Space
Edge	Short-long, etc.	Positive-negative	Shallow
External	Thick-thin, etc.	Overlapping	Contrast
Internal	Straight-rigid, etc.	Proportion	

VOCABULARY IMAGES: (See next page, Images A-E)

Line Drawing	Photographs of shoes
Contour line drawing by Lachaise	Diagram of overlapping shapes

ART PRODUCTION:

MATERIALS:

6 B drawing pencils, 9 x 12" smooth white drawing paper, erasers

DEMONSTRATION:

The teacher uses the materials described above to demonstrate ways to produce the following visual concepts:

1. Kinds of lines: short-long, curved-straight, broken-continuous.
2. Qualities of lines: thick-thin, hard-soft, clean-fuzzy.
3. Expressive lines: straight-rigid, diagonal-exciting, horizontal-restful, vertical-dignified.
4. Line describing an edge: external contour (outline).
5. Line describing an internal edge: internal contour.
6. Overlapping lines and shapes.

The teacher presents the criteria upon which the completed artwork will be evaluated, listed in Evaluation of Artwork section below.

CLASS ACTIVITY:

Children/participants use prescribed art materials to make an image that will display the characteristics listed in the evaluation of Artworks section below.

EVALUATION OF ARTWORK: (See images F-J)

Each child/participant makes a drawing that will

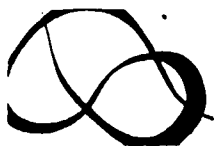
1. Depict contours (edges) of a shoe by means of line.
2. Touch at least two edges of the paper.
3. Have thick and thin, soft and hard lines.
4. Have three kinds of shapes: small, medium and large.
5. Have overlapping shapes.
6. Express the character of the shoe represented

CRITICAL/HISTORICAL ANALYSIS:

ART IMAGES: Line drawings by Matisse, Kuhn, Kanemitsu, Landacre, Picasso (See images K-O).
Line and wash drawings by Van Der Werff, Passrotti, Redon, Salvioni (See P-T)

ART INFORMATION: Names of artists, their countries and lifespan: titles of drawings, dates, media and sizes. Additional visual analysis concepts in preparation for a following lesson on creating volume (U-Y)

VISUAL ANALYSIS



A



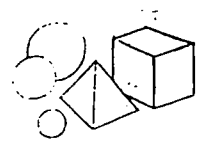
B



C



D

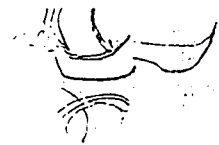


E

ART PRODUCTION



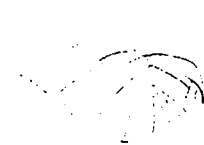
F



G



H



I



J

CRITICAL/HISTORICAL ANALYSIS



K



L



M



N



O

CRITICAL/HISTORICAL ANALYSIS



P



Q



R



S



T

LESSON TWO: ART PRODUCTION



U



V



W



X



Y

Illustration 1: Rush's Lesson Plan.

2.3.4 Aims of Art Education

Art Education, within a suitable environment, aims at encouraging the creative process and creativity regardless of where and how it will be used. Sensitive viewing, visual literacy, stimulation of the imagination and experimentation with materials are emphasized and encouraged (Jenkins 1986: 10 - 11).

The aims of Art Education need to be considered carefully and should describe the intention of the

educational programme. The function of aims is that they are prescriptive and generalised, shape the form and direction of planning and guard against falling into an approach which lacks structure.

Clement (1988: 17) states that the aim in the primary school art is to help children learn about their world through their senses, to develop their ideas and opinions, to express and communicate them with skill and self-confidence. The importance of teaching Art and Crafts emphasizes the role that the aims can play in the intellectual evolution of mankind. He explains further that the main aim of Art Education is the provision of appropriate experiences and conditions for learning, which will allow children to encounter and participate in modes of thought, feelings and actions characteristics of the visual arts.

Clement emphasises that there are four general aims of art education which play a constructive role in art education for children. He claims that although there may be overlapping between them, there are sufficient differences to make them useful as a way of both defining and balancing them. He explains them as follows:

- **Aesthetic aims** are helping children to understand and use the language of aesthetics and to comprehend the nature and function of art forms within the context of their own work, environment and culture.
- **Perceptual aims** are providing children with the particular skills needed to comprehend and respond to art and design forms and to the visual environment and culture.
- **Technical aims** are teaching the necessary skills involved in the use and manipulation of materials.
- **Personal and Social aims** are improving the quality of children's learning, including their abilities to think, perceive, make decisions and to work through problems.

These aims are directed at heightening and improving the children's personal awareness of the world and their own identity as well as their reactions and responses to it (Clement 1988: 12).

The teaching of art should be directed by the traditional view that life is divided into two distinct parts. These parts are a period of preparation and training and a period of action. Within this context, the aim of art education is to provide a foundation for Basotho teachers and for future artists and craftsmen and women the attributes they need to pursue a particular art form.

Keiler (1961: 5-39) explains the aims of art as a means of communication. He believes that in art no direct exchange of thoughts takes place; rather it can be asserted that art is a carrier or transmitter of impressions, thoughts, or feelings. The artist-painter would impart facts, thoughts and feelings to a piece of linen, and thus the canvas is converted into a transmitter. Art sessions should therefore bring students in contact with works of men who expressed emotions powerfully, because these contacts not only acts as additional stimuli for students' creative thinking, but can help them to find comfort in expressing their personal feelings and thoughts. He also believes that art has value and just as physical life cannot exist without the support of a physical environment, so the art room must be an appropriate place to provide a moral environment where the adolescent has the opportunity to become familiar with culture. The cultural environment often determines character and attitude towards aesthetic and intellectual refinements.

Keiler (1961: 43) also states that the aims of Art Education are important aspects which give the individual student the freedom to respond to the inspiration in accordance with his experience, his emotional sensibility and his natural bent. This means that he should never be curtailed in freedom of expression, styles and approach and that any creative theme should allow of more than a single formulation where no absolute 'corrects' and 'incorrects' exist; and where the students' problem is largely self-imposed and allows a variety of solutions.

According to Ritzon and Smith (1966: 12-29), art aims at directing a way of achieving the essential element of self-discipline and motivation. It also develops an appreciation for the individuality of others. By seeing the work of others, the child learns to appreciate different ideas and to understand that often there is more than one right way to do a thing. Art also strengthens the self-concept and confidence. Interesting as it is, 'self-trust' is the first secret of success, therefore, the art arena is a place to build this self-trust. If a teacher accepts or encourages his students on their artwork, this gives them strength and confidence and they will start loving it.

Hoylan, M. (1970: 13-14) wrote that art aims at involving the desire to explore, make and understand. Everyone is curious about something but pupils in primary school are more curious about anything new to him or her. In fact, many want to know so much to the extent that adults can become exasperated. Pupils who have curiosity and spirit of adventure will learn more. They search with curiosity not only in order to find out about the nature of things but also to discover where they themselves stand in relation to things. So in this case it is very wise and worthwhile for pupils to do

more art at a lower primary level since it will be developed as they grow.

Approaches to the Art and Crafts should enable pupils to see the relevance and value of art in their lives. Art and Crafts must be presented in such a way that it provides opportunities for pupils to experience a variety of materials, tools, manipulative skills and creative interpretation. Art develops work habits and a sense of responsibility in a child. This means that art can be a means of learning and developing good work habits and the responsibility that accompany the use of equipment and materials.

It is important for every school child (including the Mosotho) to participate in Art Education because good art and crafts activities exercise the child's manual, creative and intellectual abilities. At lower primary level, picture and pattern making as well as modelling help develop the muscle control needed for writing and using of simple tools. At the higher primary Art and Crafts activities sharpen skills needed for map-making, geometry, science and other academic subjects. It also strengthens the development of fundamental skills needed to pursue certain technical vocations. By teaching traditional crafts in the primary schools we help to preserve the cultural heritage of the Basotho. It also helps to develop an interest in social and religious traditions and history and the child will gain a good foundation to be better equipped to face the challenges of the adult world.

Clement, R and Shirley, P (1992: 18) believe that it is important to try to give children access to the work of artist and designers with different historical and cultural backgrounds. In this way they will come to value artistic traditions other than those they know and to recognise how works of art are made for different and important purposes in cultures other than theirs.

Similarly, social activities of everyday lives through the work children do could be analysed in order for them to realise their understanding of the development of art through the ages. A list of sources and resources available in the locality as well will provide children with access to their works and that of other cultures and times. The culture of the Basotho through Art and Crafts will not only help to create things, but as a media for communicating social and cultural values and experiences through life (refer to 2.3.3.3). The Basotho will use clay, grass, animal skins, wool, mohair, bones and horns, wood and beads in creating their Art and Crafts. Domestic animals, plants and the earth

are the sources of these materials and knowledge of skills in the use of these materials constitute the jobs of men and women.

2.3.5 Specific Aims of Art Education

The aims of Art Education that frequently appear in most writers (Jenkins 1986: 10-11 & Clement 1986: 12-13) declare that Art Education specifically aims at encouraging the creative process and creativity regardless of where and how it will be used.

According to Clement (1988:12), specific aims are directed at:

- Achieving a broad understanding of the meaning, significance and contribution of art, both within contemporary culture and that of the past.
- Teaching those perceptual skills essential to the construction of visual, spatial and conceptual reality.
- Promoting visual literacy which means that the child should acquire confidence and competence in reading and evaluating visual images.
- Teaching a sense of the quality of visual forms, both man-made and natural, and appreciation for the process of its imagination recreation.
- Promoting individual expressive powers and the exploration of individual reality through the practical and creative manipulation of visual forms.
- Encouraging the ability to express and communicate emotions, ideas, opinions and feelings about one's own work in art and design, as well as about that of others.
- Developing particular individual aptitudes in art.
- Teaching skills in the handling of media and understanding of basic concepts in the use of different media.
- Developing a sense of craftsmanship and an appreciation of the practical skills and efforts required to achieve expertise and quality of work.
- Promoting involvement in project work which embraces other areas of the curriculum in which art is an active component.

Clement declares that specific aims of Art Education will develop broad understanding of the

meaning, significance and contribution of art, both within contemporary culture and that of the past. He believes that the perceptual skills essential to the construction of visual, spatial and conceptual reality will be developed. The child should therefore acquire confidence and competence in reading and evaluating visual images. Individually, they can express their creative power and explore reality through the practical manipulation of visual forms and have the ability to hold, articulate and communicate ideas, opinions and feelings about that of others.

The aims of Art Education by Clement and that of Jenkins can be compared to the aims of the Lesotho Department of Education –UNDP (1976: 2). Specifically, the major aim of the Lesotho department of education for school Art and Crafts is to improve the quality of learning and help in the creative process. Another major aim is to demonstrate knowledge and acquired creative skills to earn a living, and to demonstrate appreciation of other cultures. These ideas are not different from Clement's and Jenkin's.

The set of ideas of the various writers on the aims of Art Education are similar and will help in the introduction of school art by Lesotho teachers.

Within this context, I believe that the aim of art education is to provide a foundation for both teachers and pupils who are scattered over the districts of Lesotho with the attributes they need to pursue a particular art form. Some of them find themselves in remote and mountainous areas while others are situated in urban and lowland under different conditions (Refer to 2.4 for the specific needs of Basotho teachers). These attributes, I believe, must include how to learn about the cultural heritage. Children should learn how in the society they can perceive and describe works of art; locate art and crafts materials as well as use media and tools; generate and transform ideas to create their art works; solve problems related to their work as artists; preserve the works of art; modify ideas from other cultures before applying them in their art and crafts and to evaluate works of art.

Children should learn more about the importance of art and crafts in the society so that they can know how to use art for cultural and religious purposes; use the works of art for decoration and entertainment; utilise local inexpensive materials to produce art as a source of income; help in the preservation of works of art in their environment; use crafts for daily purposes to interact with other pupils.

The Basotho public must know that art is attractive and enjoyable to people irrespective of age, gender or status. It arouses and develops people's appreciation and aesthetic awareness of the value of their cultural heritage and that of other people. Art constitutes an international language, and usually enable people of different cultural, ethnic and geographical origins relate to each other with ease. The above ideas would suggest ways by which the Basotho teachers and pupils will reciprocally use the arts to give coherence, depth and resonance to other academic subjects. It will also enable them to acquire skills in art as part of their common culture and why it is important that teachers and pupils learn about them.

2.4 SPECIFIC NEEDS OF THE BASOTHO ART TEACHERS

This subsection discusses situations affecting the needs of teachers when they want to teach art.

Art tuition and art appreciation within the formal education system of the Kingdom of Lesotho are almost non-existing. Most teachers had not been introduced to art education until 1998 and they lack experience in terms of knowledge, skills and attitude to art. It is not surprising that teachers that do make an effort to teach Art and Crafts lack the know-how and they also do not have a thorough understanding of the course content. Art is also regarded by many as a "playtime" break from the more didactic subjects offered on school level. My research shows (refer to 4.5.4 – 4.5.6) that the Basotho teachers' teaching skills about art have been linked with a lack of understanding of the curriculum content, shortage of available syllabi and teacher's guide.

General classroom teachers, often without equipment and supplies necessary for effective teaching, carry on school art instruction, whether they have the skills or not. The teachers are confronted with problems such as inadequate teacher's preparation, lack of curriculum guides and teaching materials and the difficulty of inserting the subject in the already existing syllabi.

Most teachers in Lesotho schools are faced with problems surrounding classroom management and organization. Some classrooms accommodate as many as 80 – 120 pupils due to the current free education system in Lesotho. These overcrowded classrooms make it very difficult for teachers to achieve their objectives.

Furthermore, teachers are confronted with a complex task of human, demographic and external variables (refer to 1.7, from 1.7.2 – 1.7.4). The inaccessibility of the Lesotho landscape makes it impossible for teachers from diverse areas in Lesotho to approach art teaching with a common standard. Lesotho has three mountain districts (Mokhotlong, Qachas'Nek and Thaba-Tseka) that have an altitude of above 1000 metres. These regions are sparsely populated and their inhabitants are direct victims of extreme winter circumstances. In contrast with these regions, the low land has extreme summer weather. These circumstances pose problems for teachers teaching under different environments. Not all regions will have sufficient natural resources available for art lessons and pupils become exposed to different techniques, natural resources, experience and developmental correlation in Art and Crafts.

Seemingly, ignorance and lack of interest in Art Education has become another problem facing the general community as a whole. For example, Art and Culture has already been introduced into the South African school curriculum and it is being taught as a subject in grade one up to the tertiary institutions. The South African government and the community give adequate support and motivation as far as promotion of Art and Culture is concern. The situation is not like that in Lesotho.

In order to facilitate Art and Crafts in Lesotho schools there is the need for adaptability of the curriculum. There is the need for the government to establish and incorporate projects in the curriculum that are versatile to accommodate the specific problems discussed above (especially when it comes to the use of materials). Special committees can assist to set up applicable guidelines for each region with regard to the unified, but versatile practice and promotion of school art in Lesotho. For instance, the lack of electricity in most schools, especially that of the rural areas, affects the teaching of art. While electricity is available for urban and other international schools abroad, where electric appliances like potters wheels, kilns, cutting machines are utilized by teachers and pupils, those schools without electricity can only attempt to do artworks under different circumstances. The teachers' need is for the government to provide the schools with materials and tools that are manually operated. Many schools do not have running water and teachers cannot introduce mixing of certain art materials like plaster of Paris and powdered paints to pupils. There is the need for teachers to have storage facilities like buckets, drums and tanks for water storage while cupboards,

large empty cardboard boxes and large baskets can be used as storage facilities.

I believe that all people deserve the right opportunities to practice and to experience art and appreciation. Involvement in art and culture will form a necessary structure for motivation and interest in art awareness for the community. An in-service training workshop for teachers and the proposed curriculum by the researcher (refer to Appendix L) is an attempt to bring about growth and increase confidence among Basotho teachers and to introduce the subject to the public.

2.5 PRIMARY SCHOOL ART AND CHILD DEVELOPMENT IN ART EDUCATION

In this section, the various stages of child development will be discussed. The discussion are based on children's age groupings as indicated by leading authors with special reference to the theories of artistic learning of Viktor Lowenfeld, Elliot Eisner and the DBAE movements, June Mcfee and Goodenough and others.

Knowledge of the phases and stages in children's art is critical to the primary school teacher in order to make sure of the definite cycles of development, which are common to all children, that the child passes through. Jenkins (1980: 30) claims that any child is a personality separate and distinct from others and that they develop in phases which are often referred to as '*Stages of Creative Growth in Child Development*', catalogued according to chronological age.

Gardner (1988: 30-34) explains that untrained teachers may impact negatively on children's development of their creativity, and elicit resistance to art in them. He emphasised that teachers must have knowledge of young children's artistic development, particularly of artistic processes such as discovery, perception, communication, or analysis. He argues that art is no longer seen as the luxury of the wealthy but as a necessary part of all education, which encourages children to develop and deploy a wide range of intellectual skills both cognitive and affective. He explains further that the stages of artistic development may differ from culture to culture or under different circumstances.

Luca and Kent (1968: 15) state that the development of children's art has fascinated and puzzled scholars, art educators and psychologists for many years. Authorities have been engaged in a constant debate concerning such theories, and whether there is some universality of artistic

expression common to young children. There are several different interpretations made by different theorists as stated in the following paragraphs. For these reasons, I have put forward four different theories of artistic development which are important to this study.

1. Viktor Lowenfeld (1975: 3-7) emphasises the unfolding character of children's developmental stages and urges teachers to avoid intervening in the natural course of development. He argues that the teacher must provide opportunities for pupils to exercise freedom of choice, makes decisions and work independently.

2. Eisner and DBAE movement (1965: 54-62) believe that art should be taught to children and that art has a very unique role to play in the development of the child's intellect and that artistic learning is complex and is not an automatic consequence of maturation (Refer to 2.2.3 under Eisner's concepts in Art Education).

3. In "Educating Artistic Vision" by Eisner, it is explained that Mcfee, June constructed what she calls a 'perception-delineation theory' in her book '*Preparation For Art*'. In this theory she identified four factors affecting the child's development in art. They are:

- (a) The readiness of the child (physical development, intelligence, perceptual development, sex difference and personality).
- (b) Psychological environment which includes support, rewards and punishment.
- (c) Information handling including child's ability to handle detail, asymmetrical detail, categories he possesses for organising concepts.
- (d) Delineation skills including the ability to manipulate media, judge and creative ability.

Mcfee explains that the child's performance in art depends on the readiness, ability to handle information, the particular situation in which to work and the delineation skills the child possesses. The above factors describe attempts to which Mcfee explains children's ability to produce visual forms (Eisner, E. W. 1972: 93).

4. In Eisner's 'Educating Artistic Vision', Goodenough and Harris claim that children's drawings reveal the extent of intellectual maturity which is required to recognise similarities and differences among a group of particular children. They claim child art as indicative of concepts information and general intelligence; and that the act of drawing is a cognitive activity (Eisner, E. W 1972: 86).

Gaitskell and Hurwitz (1958: 140-141) ascertain that at certain times during general development, children pass through specific stages of artistic production and consequently adopt recognisable mode of artistic expression. The teacher should be familiar with these modes of expression as this helps to determine the kind of stimulation, assistance and general educational treatment a particular child requires.

I have discussed these stages keeping in mind Viktor Lowenfeld's age groupings. Other theorists used a variety of terms to represent the stages of child development differently. In the next subsection I used the terms below in representing the various stages (Refer to the drawings under the various stages, made by pupils in Lesotho).

2.5.1 Stages in the development of child art at the primary school

2.5.2 The Early Stages of Self-expression

The early stages of development of the child art begin with scribbling and marking. Gardner (1980: 171 172 & 1988: 97 101), Lewis, Luca and Lack-Horovitz (1973: 5), Lowenfeld and Brittain (1975: 3-7), Bucher (1953: 21-23) and Chapman (1978: 144-146) refer to this first stage of drawing as 'Scribbling stage'. They believe and concur to similar ideas associated to early child art. For example, Lowenfeld (1975: 3-7) believes that the term 'early stage' represents the first or primitive stage in the evolution of the child's creative expression between the first three years. Gardner believes that as early as eighteen months old, a child begins to develop the art of scribbling which can be seen by repeated scribbling activities on a surface but without any control.

According to Lewis, Luca and Lack-Horovitz (1973: 5) there are essentially three main stages of development in art expression through which all children pass. They correspond only roughly to chronological age or mental age which follow one another step by step. They are termed "Scribble Stage", "Schematic Stage", and "True-to-appearance Stage". The authors indicated that scribbling

stages occur between ages one and a half and four when the child achieves sufficient motor control to make marks on a surface. The development goes on with each drawing building upon the previous one. Usually the progress made in various domains of expression depends on a child's society and the system of culture.

A child's artwork is determined by tactual and kinaesthetic activity rather than vision. The compositions of the child reflect motor activity and part-by-part thought processes without regard for adult notions of visual or logical coherence. Size and relations are largely determined by exaggeration. Colour choice is governed by personal preference and accessibility of colour. Repetition is fulfilled throughout the child's work and according to Chapman (1978: 144 -146) the child gains the sureness of achievement and confidence 'through repetition'.



Illustration 2. *Depicting early stage of self-expression - by a 2-year old child of Unity English Medium School in Khubetsoana – Maseru, Lesotho.*

2.5.3 First representational attempts of self-expression

This subsection discusses the second stage of child development in which children express themselves with confidence and enthusiasm.

Lewis, Luca and Lack-Horovitz (1973: 5 – 12) refer to the first representational attempts of self-expression as the 'pre-schematic stage' which occurs at the age of three or four. The child moves gradually out of the scribble stage to the pre-schematic stage and this transition period leads to clearer visual forms, although still reduced and simplified. Gardner (1988: 101) believes that the child at three years old begins to use symbolic representations as well as placement patterns. Forms found in his/her scribbling remain just forms and still not connected to the world of objects and experience. He terms this stage 'the romance of forms'. According to him, during the first four years, the child produces the first figure-like drawings that represent 'mommy', 'man' or 'me'. Usually, because the drawings are elliptical and with lengthy tail which looks like the first stage of a frog, Gardner calls it "tadpole figures". These tadpole figures are usually in various sizes and shapes but in their simplest forms. They sometimes have two protuberances at the bottom as legs and two extensions on the sides as arms. A single circle at the top represent a head. There is total ignorance of the torso or body. According to Gardner, most young children between the ages of five and seven, achieve the ability of expressiveness in their drawings. They produce works of art that are pleasing to the eyes with sufficient control over what he/she is doing. Lowenfeld (1975: 128) emphasises this stage as the outgrowth of manipulation. Up to about six years co-ordination of smaller hand and eye muscles is still imperfect. At this stage the child is self-centred with the world revolving around. The child now proceeds to use art in an intensely individual manner to express his concepts, impressions and reactions. This stage reveals the full extent of imaginative capacity. The child invents personal signs or symbols to represent objects and events drawn either from mental imagery or from observed environment. The child, having devised a symbol, includes in it all the knowledge that concerns it. Symbols depict the child's interest: symbols of cars, buildings, animals, mechanical objects, trees, furniture, toys, pets, flowers and so on. Having evolved a set of symbols to express concepts, the child uses them consistently during this stage.

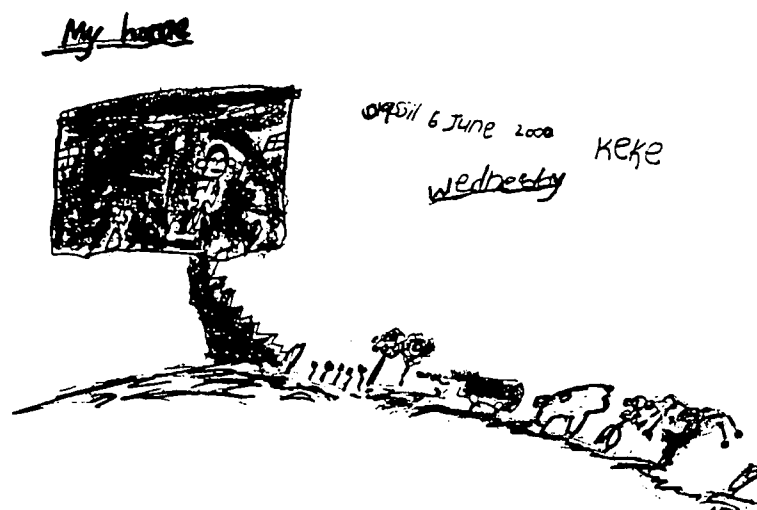


Illustration 3. *Depicting first representational attempt of self-expression - by a 6-year old child of Unity English Medium School in Khubetsoana – Maseru, Lesotho.*

2.5.4 Achievement of a Form Concept

This stage is referred to as preadolescent years during which most children approach art with confidence and enthusiasm. Children begin to engage in close observation of fine detail and activities associated with controlling and comparisons.

Lowenfeld (1975: 142) believes that during this stage the child's works will become increasingly analytical. This stage reveals the child's reactions, experiences and impressions. He/she develops a new set of symbols and a personal scheme of representation to assist his pictorial expression. There is now a setting or environment, such as skies, backgrounds or baselines, because the child now begins to analyse space and distance in a drawing. They prefer to draw people, simple landscape, animals and objects. He/she emphasises what is considered meaningful at the time of drawing. The drawings are generally flat and diagrammatic in nature. Children show some interest in decorations especially, the attire drawn becomes apparent. According to Gardner, the child's command over forms, bright colours, and linear patterns at this stage are remarkable. He terms the drawings made by children between eight and nine as "the reach towards Realism". Lewis, Luca and Lack-Horovitz (1973: 15 - 18) refer to this stage as 'True-to Appearance Stage' which follows that of the schematic representation from nine, eleven or twelve up to fifteen. At this stage situations, position, or movement of living things are shown as well as correct colour and light appear. The child begins to attempt perspective representation and foreshortening towards the 'natural' or 'real'.

Children at this level are skillful at making useful objects. They enjoy situations requiring creative problem-solving and practical decision-making. As they work, they require help in defining problems they are experiencing and need encouragement in considering ways of solving these. Children at this stage are fascinated by scientific experiments in which variables are carefully controlled in order to discover cause and effect (Chapman 1988: 187 - 192).

Thabiso-Liphoto class my home



Illustration 4. *Depicting achievement of a form concept of self-expression - by a 9-year old child of LEC primary school in Teyateyaneng, Lesotho.*

2.5.5 Drawing Realism or Naturalistic stage of expression

At this stage children are maturing and they begin to draw realistically. Gardner (1988: 97 – 103) refers to this stage as the period where children produce more realistic drawings. They try to imitate what they see in their immediate surroundings. Lewis L, Luca M. and Lark-Horovitz (1973: 21 – 25) believe that at this stage objects and groups of objects are drawn as they are observed. Situations, position, or movement of living things are placed in realistic contexts with attempts at representing nature, colour and light. The child begins to attempt perspective representation and foreshortening towards the 'natural' or 'real'. After sixteen, further development is negligible, and whatever progress is made is usually the result of instruction or practice. Drawing then becomes a specialised ability rather than a general means of expression. Lowenfeld (1975: 150 – 158) sees this stage, as a

gradual shift from dependence on adult approval to greater self-reliance and dependence on peer approval. The child's work becomes more detailed and often less expressive. The child has become more observant, more visually aware, but drawings show clearly that children see things through their own experience and assume that this reality is the way things really are. They give attention to sex differences, thus more emphasis is paid to clothes and things that distinguish between boys and girls in figure drawings.

In a second phase of the naturalistic stage, the child attempts to replace drawings in three-dimensional approach and show the actual physical form of objects. Children also use shading to show solidity or effects of light and shade. Landscapes become frequent subject matter, either in their own right or as background to the activities and objects already indicated.

It is often at this stage that children become aware of this limitations and the fact that they do not have the technical skill and knowledge to meet adult (teacher) requirements. They become sensitive to failure if they encounter adverse comment and rebuke. This is followed by self-criticism, loss of confidence in their natural abilities, fear of the reaction of their classmates and teacher and finally repudiation of art as an adequate means of expression. The teacher must therefore be subtle and sympathetic. A friendly informal class atmosphere must be cultivated. Individual differences should be recognised and respected. The child at this stage is keen to use realistic colours and should be made aware of the different qualities of the same colour. Imaginative work can be developed from observation of real objects, natural and man-made, stories, poetry, pictures and music. This accounts for the use of overlapping shapes, depth and space. This stage is followed by the 'stage of puberty' which is the preparatory stage for adolescence. The child is maturing intellectually, but is still immature emotionally. Children's imaginations undergo radical change, as their attitude become more critical.

Unless this stage of development is handled with care and understanding by the teacher, the child can very easily lose confidence and interest in his or her creative ability. It is advisable to introduce new stimulating techniques, which might lead to acceptable crafts and forms of expression.



Illustration 5. *Depicting Realism or Naturalistic stage of self-expression - by a 12-year old child of Mohales 'Hoek English Medium School in Mohales 'Hoek, Lesotho.*

After I have studied Lowenfeld, Eisner, Chapman and other authors on the stages of child development, I believe that teachers should not rush children through these stages in their desire to see them producing realistic pictures. It is during these various stages that children may gain the confidence to use the materials, which is so necessary for all subsequent creative works. Children develop a healthy and desirable attitude towards art as a means of expression. The main contribution to creativity, however, centres on the child's level of increasing experience and co-ordination as the child continues to use and handle materials. Children discover that the marks they make can be controlled or even repeated. Shapes then begin to appear. Gradually the shapes become more meaningful and may be named. The child begins to discover that art may be used as a means of expression. The child should be happy and fully absorbed in experiencing new materials and exploring their properties. The child works with intense concentration and requires little motivation other than the materials themselves.

The following observations made by Chapman (1978: 146-150), Bucher (1953: 24-28) and Lowenfeld and Brittain (1975: 123-155) may be relevant in school art and attention should be given to them. Basotho teachers may refer to them for creative interpretation of age groups.

The authors above believe that:

- The child should be introduced to art activities as soon as possible.
- The teacher should be skilled at sensitive questioning and at providing encouragement with a

view to eliciting creative responses.

- It is important that the child feels he can control the use of the media.
- It is important to be flexible in using art techniques in order to meet the needs of children.

The above issues suggest that the Basotho art teachers therefore, need to have a thorough understanding of the way young children learn and should permit them to learn about art in their own way. The fact is that development is geared to emotional maturity, which varies from child to child, and it is important for the Basotho teachers to understand and recognise stages of child development characterised by certain abilities and attitudes, to which art activities of the individual should be geared. Teachers must also remember that development differ from society to society as well as geographical areas and cultures. Stages in art vary according to age level and individual differences. The child's progression through these stages is gradual, and has no definite pattern other than sequential.

According to Bucher, Lowenfeld and Brittain and others, communication through the child's art may help the teacher to know something of what is happening within the child's mind. This includes the fact that the content of the picture, which the child may not wish to discuss, is significant to the teacher.

The above text in this study can assist the Basotho teachers to examine whether these developmental growth differences are recognised and to apply its principles to the classroom pupils that they handle. Basotho primary teachers should note such comparisons between what children and adults do, conceive and understand so that they can at least be encouraged to sharpen their understanding of the nature of the artistic development.

The awareness of the characteristics of each developmental stage can assist the teacher to set up a healthy school art programme which can assist in the evaluation of artworks done by the children according to their stages.

Whether being a generalist or a specialist in teaching art, whether trained fully in a training college or partial in an in-service programme, the teacher of art should be proficient in art and should be able to relate the teaching of art to child development.

2.6 ASSESSMENTS AND EVALUATION OF SCHOOL ART

Assessment is the process of gathering information used in reaching each of several different types of decisions. It is a process, not a single finite task (Serpell et al. 1988: 2 – 13). Evaluation is to assess an idea, quality or value of somebody. In this section assessment and evaluation is addressed in the same context.

Morgan (1988: 120) is of the opinion that evaluation and assessment should be seen in the context of the quality of education we offer to our children. Assessment involves a number of different criteria for making some judgements as to whether qualities are apparent, or if change and development is evident. He explains further that in the final analysis, assessment should lead to demonstration of change of practice and evidence of understanding on the part of the pupils and if their education has been effective. Teachers will be continually evaluating the nature of that change as part of the teaching programme and will no doubt consider their own responsibility in light of it.

Clement (186: 233) remarks that all primary schools in general require teachers to regularly assess the work of the individual pupils. In most schools, there is a set pattern or time-table which determines at what point in each year children have to be graded, reported upon, examined and marked. Evidence for evaluation and reflection must be gathered over a period of time and focus on numerous art experiences and projects. The manner in which assessment is achieved is a complex process; one which is made difficult in the early childhood years by the need for the teacher to make sensitive interpretations of children's behaviour. Elsworth and Andrews Jenkins (1986: 51) support the idea that assessment is a difficult concept to embrace. For example, they stated that the real test of whether a child's art is 'good' is not the degree to which the tree he/she has drawn conforms to the natural appearance of a tree, but the degree to which the child, in working, has experienced a personal reaction of his own to the tree and its environment.

Gardner (1988: 30-34) believes that achievement through art assessment is of benefit to all pupils, and not only to those with special talents. He explains that his approach to assessment has been to involve pupils in different kind of artistic activities/projects. It must involve fully long-term kinds of analysis and perceptual discrimination, as well as considerable reflection on whatever they are

doing. After students have had some experience with what they are doing, they can then be assessed, while they are actually engaged in these projects. Basically, the pupils must be given activities that call for artistic thinking, and after they are familiar with the activity, various kinds of assessment techniques, including some straight-forward ones as well as some that are not easily monitored.

Gardner (1988: 34 - 40) claims that assessing aesthetic growth includes three factors, namely: production, perception and reflection. He believes that artistic learning should grow from pupils 'doing' things, not just imitating, but actually drawing, dancing, performing, singing on their own. As much as possible, production should be linked to perception and reflection. Perception means learning to see better, to hear better, to see connections between things. Reflection means to be able to step back from both your production and your perceptions, and question; "What are you doing? How are you doing it? What are you learning? What are you trying to achieve? Are you being successful and how can you revise your performance in a desirable way?"

He believes that reflection is self-assessment and that this approach grows out of the child's actual experience with the art and as kids grow older, those aspects can be taught more intensely. He also believes that this is quite different from the 'discipline-based' approach, which always proceeds in terms of the standard discipline.

Gardner (1988: 40 - 42) states that another form of assessment involves the building of a portfolio whereby over a period of time, pupils accumulate their various efforts, including drafts, notes, things they like and do not like. Their portfolio becomes a kind of database that both teacher and pupils can look at to see what has been done and what has been learned. For instance, how many entries pupils make in their notebooks, how detailed they are, and so on.

Other areas to consider in assessment can be more difficult; for example, how many different sources of information have been used in trying to improve a work, or when a work has deepened, rather than simply changed.

Gardner believes that getting higher scores on standardized tests is not the real matter in assessment. What is needed is for the pupil to get more involved in the activities, more engaged in wanting to know and work on over longer period of time, as well as finding things on their own. In this way, the arts become a good testing ground for such activities, so teachers can afford to take more chances during assessment. Gardner relates the theory of multiple intelligences in assessment process. He claims that human beings think in at least seven ways, which he calls 'intelligences' (reference to

2.2.4). He believes that while assessment is important, there is the need to be much broader in what is assessed and much more flexible on how it is assessed.

According to Gardner (1988: 45) in order to evaluate children's educational progress, the teacher is required to consider the children's art products according to vague categories with no specific criteria under the seven general components of growth (mathematical, linguistic, musical, spatial, bodily-kinesthetic, interpersonal, and intra-personal intelligence). The teacher is required to evaluate each child differently and he is reminded that it is not the creative product but the process that is most important. Often, the mistake is made of evaluating children's creative work by how the product looks, its colour and shape, its design qualities, and so forth. In art there is no right or wrong answer. However, the child can evaluate his progress toward his own goals without the imposition of an arbitrary grading system.

2.6.1 Formative and Summative Assessment

Two forms of artistic evaluative process are identified for the purpose of this study, namely: the formative and the summative assessment which are discussed below. The use of formative and summative assessment in the arts can assist teachers to extend their understanding of general arts processes, elements, and principles and guide decisions relating to planning and learning experiences for children. The existing art education curriculum in Lesotho primary schools applies both formative and summative assessment of artistic developments.

2.6.2 Formative Assessment

Wright and Ashman (1991: 105-127) assert formative assessment refers to the evaluation of learning outcomes that derive from the effectiveness of the teaching programme. A common formative assessment procedure in early childhood education is the collection of children's art works as a record of their art development over time, usually a school year. There are numerous advantages to such collections. First and most significantly, analysis of children's art helps teachers gain a clear understanding of the way in which children are using the materials provided for them to depict themselves and their world. Secondly, collections may help teachers to analyse the appropriateness

of their teaching and its success for a child or group of children. Thirdly, they provide a vehicle for discussion with other teachers that may lead to additional knowledge about them or to the adoption of new teachers strategies and ideas. Collection of children's art may provide a focus for discussing the value of children's art with parents and other members of the community, which may also help the teacher to develop or refine programmes for individual children.

Formative evaluation is carried out to know whether method of teaching should change or be revised.

According to Gardner (1988: 45-49) long-term collections of children's visual art works are more common than compilation of children's products from the areas of dance, drama or music. This may be so because young children are generally prolific painters, drawers, and constructors. The art works are usually easily obtained (unless they are of particular significance to the child) since children in most early childhood centres typically leave behind numerous pieces at the end of each day. In contrast, the products of music, dance, or socio-dramatic play cannot be easily collected as formative assessment data.

Many spontaneous songs, dances and play encounters are fleeting and often private and children do not leave behind concrete examples of their experimentation and learning. One indirect benefit of visual art work collections comes from their employment as resources. They can be used in displays, in staff or parent workshops, or as stimuli for discussion of the arts programme or individual children's accomplishments with parent when they visit the school. Whatever the collection, teachers can expand their assessment bases by observing and listening to children as they interact with art materials and engage in artistic activities alone or with others.

2.6.3 Summative Assessment

Cartwright (1989: 283-311) declares that summative assessment refers to the collection of data that provide information about the learner's progress and usually involves a profile of the child's achievements. School-based assessment has typically focused on formal group or individual test that measure learning outcomes. There has been a growing disillusionment with these traditional, mathematical, and statistical forms of measurement.

According to Haywood and Tzuriel (1992: 10) some writers have argued that young children's communication skills and performances are inconsistent and, hence, there is a need to adopt assessment methods that involve interaction between the teacher and children.

Others like Gardner (1988: 30-34), Meyers (1992: 39-40), Paris and van Kraayenoord (1992: 20-27) have suggested portfolios of children's work samples to provide accurate profiles of their accomplishments. The collection of portfolios of children's art works along with descriptions of learning and creative endeavours has been a practice of early childhood education for decades.

Art collections and teacher's observations and interpretations provide opportunities for the on-going assessment of children's learning achievements. In order to assess a child accurately, however, an educator should have a sound knowledge and understanding of arts processes that accompany development and learning. While traditional views of development and learning define discrete areas of cognitive, social, emotional and physical development, the lines of demarcation between these areas of domains are blurred, particularly with arts education for young children. Teachers who understand general artistic processes will appreciate how participation in the arts leads not only to overall cognitive development, but also to the specific development of arts knowledge, skills, and concepts that crosses over into all areas of developments.

Lancaster (1990: 96) and Clement (1986: 233) state that evaluation is important for both individual and groups within the school and that there are some major areas to be observed during the process. They believe that in order to ensure continuity and direction in art (and experiences planned both within the art lesson and the curriculum), there is need to monitor individual and group progress and

development through lesson content and future planning of the curriculum. They further advise that teachers should consider media skills, creative ability, work habits and attitudes when evaluating the pupil's growth with regard to school art. They explain them as follows:

Media Skills: This is how the child handles the media better, and whether he/she uses the tools correctly. How does the child show improvement and finally, how does the art product show technical skill?

The Art Period: This is where the evaluator assesses whether the children participate in discussion. Whether they indicate critical awareness and exhibit their analytical and appreciative ability.

Creative Ability: The evaluator checks how the child shows any expressive qualities in process and product. Does he/she show uniqueness of ideas? Does his/her artwork show original approaches? Does he/she apply independent judgement? How does the child apply fluency and flexibility and how does he/she show success.

Work Habits: The teacher evaluates the child's level of concentration. How does the child try his/her best to finish the work? Does he/she work independently, follow instructions and is he/she punctual?

Attitudes: Find out if the child is receptive and if he/she accepts criticism. Check if he/she pays attention and works without disturbing others as well as being co-operative.

2.6.4 Assessment and the Art Development Programme

To gain a clearer view of the situation in Lesotho primary school art, one must endeavour to obtain more than a superficial knowledge of the Basotho primary teachers and pupils. They come from varied circumstances. Some have grown in the towns and others in the rural areas. Most of the pupils are sons and daughters of educated parents while others are from illiterate but dignified homes. As a result one can visualise the conflicting forces, which are likely to be active in the minds of Basotho primary teachers, parents, and pupils who are confronted with the urgent need of adjusting themselves to a new curriculum, assessment and art development programme. This may lead to mal-adjustment and instability.

The assessment of Art and Crafts is not going to be easy or luxury as a subject. Especially, since it is a new subject area to be added onto the existing primary curriculum. The working out of an assessment of the relative values of activity, which may be included under the subject

implementation, has not been made exhaustively as yet. Questions like how far and to what level is it possible to proceed with school art will be stimulating teachers and pupils.

Presently, there is no official policy concerning assessment of art in the Lesotho primary schools and so teachers actually are not assessing pupils' artworks. However, I believe that in order to evaluate pupils' progress adequately in schools, there is need for all Basotho teachers to use a variety of the above assessment approaches. It is important for teachers to find appropriate means of monitoring the child's progress throughout the class and during his/her whole school career. Some kind of record keeping will be necessary, but the method and content should be carefully considered as observed by various writers described above.

The processes of discovery, pursuit, perception, communication, self- and social-awareness, skill-use, creativity, analysis and critique must be applied. Teachers will acquire experiences and learn to capture the essence of these observations, plans and reflections and apply quicker methods of assessing pupils' artworks.

2.7 ART EDUCATION AND THE CURRICULUM FOR PRIMARY SCHOOLS

A curriculum is a written statement outlining educational goals and the means of achieving them, stating what is being taught and why. The following approaches to the art curriculum in the primary schools are discussed as the Basotho teachers and policy makers can learn something from it and may find this useful in developing a new curriculum. The teachers' medium of educating the child is the school curriculum. Art teaching constitutes an interchange between the teacher and the pupil. Activities are planned in a way that will draw different subject areas together and allow for teamwork and group discussions. Approach to curriculum building applies not only to pupils, but also, to teachers and parents and other adults of the community.

In schools, learning progress and development depend on the interrelation, inter-dependence and co-operation of pupils and subjects. Integration demonstrates that subjects are not found in isolated compartments but that they are linked to each other. A curriculum in art needs sufficient continuity so that skills can be developed, refined and internalized and hence become a part of an expressive repertoire (Eisner 1972: 153 -157).

Laura Chapman (1978: 122) designed a framework of curriculum implementation for Art Education

which was presented at the Ohio conference in Columbus. At this conference she attempted to deal with the problems of choice and sequence in the curriculum. Chapman conceived three major goals for general education and their counterparts in Art Education. Her main goals were further divided into sub-goals.

Basotho teachers and policy makers can benefit from what she presented as an early practical guide for standard curricula for schools.

A summary of Chapman's (1978: 122) goals and sub-goals for art education are:

1. Goal: Personal Expression and Response

Children should learn different ways to -

- generate their own ideas for personal expression through art
- refine and modify their ideas for visual expression
- use media to convey their own expressive intent
- perceive obvious and subtle qualities
- interpret the meaning of what they perceive
- decide on the significance of their experiences.

2. Goal: Awareness of the Artistic Heritage

Children should learn how members of artistic community would -

- generate ideas for their work
- use visual qualities for expression
- use media and tools
- perceive and describe art
- examine works of art
- judge works of art

3. Goal: Awareness of art in Society

Children should learn the art of their own people and other cultures and

- initiate art forms
- use visual qualities to express their beliefs
- use media to express social values
- perceive visual forms in their environment

- interpret visual forms as social expressions
- judge visual forms in society.

These related concepts of Chapman's goals and sub-goals above have a common consensus with the educational aims discussed under 2.3.4 and 2.3.5. They are similar to Eisner's concept of 'three aspects of artistic learning' (Refer to 2.2.3.1, 2.2.3.2 and 2.2.3.3).

Morgan (1988: 40) also describes that sequential and developmental planning is essential and should consist of three elements:

- **Learning activities** - these will provide the child with experiences to encourage creative development of ideas for expression. Learning to organise complex information and becoming confident in handling tools and materials increases perception and tactile sensitivity.
- **Self-directed activities** - these activities give the opportunity to exercise their ability to make choices and act upon them at their own pace.
- **Integral activities** - art is seen as an integral part of a whole and is used to complement, and be complemented by other curriculum areas.

Clement (1986: 224) states that the best integration of art into the curriculum occurs when a school is committed to a philosophy of teaching from direct experience, allowing children to respond to the world and comment on it through a variety of subject disciplines. In order to effect successful integration, the essential differences between subjects as well as the things they have in common should be considered because the teachers' medium of educating the child is the school curriculum. It leads towards a purpose, forms part of the whole, and is concerned with the effect of the process on the individual.

Clement reminds educators about evaluation that the most important meaning of Art Education, in the elementary classroom, is the promotion of the child's growth.

Lowenfield insists that the kind of evaluation of children's creative works will not only differ from individual to individual but also from one stage to another. He states that there are seven components of growth. They are the emotional, the intellectual, the physical, the perceptual, the social, the aesthetic and the creative. All of these components are fostered through creative experiences. The teacher is directed to evaluate these growth components through analysis of children's art products according to a chart that provides specific indicators. For example, 'visual experiences with

perspective space' is related to perceptual growth. Art has enabled three domains in human beings to be efficiently developed. The Psychomotor domain entails movement of muscles; the Cognitive domain entails thinking and the Effective domain embraces appreciation of beauty. These suggest the total development of the child and the importance of art in the primary curriculum.

In this context, I believe that Chapman's goals can be used as a framework or starting point for curriculum planning in Lesotho schools. The concepts are intended to provide a foundation for justifying, strengthening and emphasising art experiences throughout the curriculum for all Basotho children. Thus, in the primary schools of Lesotho, children will bring to each new experience the insights they have acquired from previous experiences and from the environment as source of motivation.

2.7.1 Curriculum development for Basotho Schools

I have since 1989 organised in-service training/workshops for unqualified and under-qualified teachers in Lesotho. Throughout this research I have undertaken a number of follow-up actions in eight district centres to determine whether the teachers have understood the concepts gained during their training and are actually implementing them. The focus was one of developing a curriculum designed for Distance Teacher Education Programme on Art and Crafts for implementation in 2002 January (refer to Appendix J). Its major goal is for it to be introduced by the Lesotho College of Education (NTTC) distance learners to teach art content in the primary schools.

With the implementation of the 2002 Art and Crafts curriculum programme, one may look at the development of the Kettering project which was implemented in schools in the USA in 1967 during their curriculum development; a project tested and initiated by Eisner (1968: 45-56). This Kettering project also stressed the importance of evaluation in curriculum and instruction. There were four aspects to the Kettering evaluation design including "Formal" and "Informal" and "Short-term" and "Long-term" evaluation. Both the informal and the short-term procedures were built into many of the lessons, so the classroom teacher could determine the effectiveness of the material in the lessons. The 'Formal and Long-term evaluation was accomplished by the use of a specially designed curriculum that used both visual and verbal stimuli.

Eisner (1968: 45 – 68) listed them as follows:

- A well-conceived art curriculum, though necessary, was not sufficient to sustain its position in general education. Support in the form of teaching materials to illuminate ideas and aesthetic qualities were needed as well.
- Classroom instructors would increase their effectiveness as teachers of art if they could use a sequentially ordered curriculum accompanied by specially designed support media.

Eisner's attitude toward teacher preparation was to keep it minimal by providing the average elementary teacher with self-sufficient lessons and materials for direct implementation in the classroom. He writes:

“ if extensive preparatory workshops or in-service training were essential to the implementation of the project, it is doubtful, even if the project were highly successful, that it would ultimately have the potential impact desired for the many thousands of elementary teachers across the country” (Eisner 1969: 9)

In short, the above assumptions would suggest ways by which the Basotho teacher and pupils can together use the curriculum to give coherence, depth and resonance to school art and other academic subjects. It may be appropriate that art educators in Lesotho develop and implement ways to integrate learning and art discipline to complement the other. Pupils must engage in interrelated art learning activities. I believe that it is important to consider the emphases to be placed on the acquiring of skills and training for Lesotho primary school teachers in order to understand and apply the theories made by the different theorists on curriculum building. Art curriculum in Lesotho schools will encourage children to use their senses and become actively involved. It will also contribute to improvements in societies because it provides a foundation for some careers in the world of industrial art. The Basotho pupils would learn to substitute the image of the teacher as the 'knower.' The child becomes the 'knower' himself, self-confident, self-reliant innovative and creative.

2.8 THE ART TEACHER'S ROLE CONCERNING ART DEVELOPMENT

The teacher plays a very active and important role in creative Art Education. It is important for a teacher or anyone involved with children and their art, to know what is expected to do as well as the responsibilities (Blanche 1960: 65).

Lowenfeld and Brittain (1975: 3-7) state that the art teacher must provide opportunities for pupils to exercise freedom of choice, make decisions and work independently. The teacher should only help where necessary and allow independence to the degree in which the child can cope. The authors argue out that Art Education can fulfil its function only under the competent guidance of well-trained art teachers.

Eisner (1972: 182) also supports the idea that as a role model, the primary art teacher has the opportunity of letting children gain practical experience in practical art. He believes that a concrete picture of attitudes, values and knowledge will cause the new generation to move in the direction of those ideals.

Although, Clement (1986: 12) claims that whatever starting point is used, the experiences the children have and the responses they make will be determined by the context in which the teacher places the event of activities. Ross (1978: 83-85) also states that the teacher uses play impulse in the pupil-teacher relationship as a means of stepping out into a world of trust and devotion. In doing so, the teacher retains the respect of the pupil, as in play neither participant knows best and each needs the other.

In a broader context, Keiler (1961: 59) claims that the art teacher must have trust and confidence as well as taking the pupils' interest to heart. Teachers must be impartial, unbiased, and tolerant of differences and weaknesses and not to be concerned with how much pupils like or disliked them. Teachers who exert themselves on the children's behalf, and have the courage to tell the children the truth and to insist on sincere work, are often in the end the most appreciated and respected. So are those teachers who exercise discipline even at the risk of losing popularity.

Keiler agrees that art teaching is linked directly to man's finest achievements. The history of art in one's culture provides the best evidence that man is more than a temporary tamed wild beast, that he

is not merely a destroyer, but a spiritual being who can create. Because of varying qualities, cultural diversity, circumstances, working situations and the background experience of teachers involved in art, a list of the qualities of an effective art teacher (in the next paragraph) will serve to provide a perspective on the task of art teachers. It is impossible for one teacher to achieve all these qualities of which the Mosotho teacher is not an exception.

Keiler (1961: 49-59) also believes that art teachers must possess the following list of qualities: Teachers must have a thorough knowledge of the history of art. They must be creative and have considerable studio experience. Teachers must be thoroughly familiar with the process of children's psychological development, especially in relation to their creative growth. They must have deep understanding of art, and of the art teaching. They must be able to select what is most suitable for their students. A teacher should aim to help each student cultivate a particular fondness for at least one form of creative expression. Teachers ought to continue to be creative in their own right and to give instructions and guidance to their pupils.

Chapman (1979: 214) indicates that teachers' values influence both how they taught art and what they teach. She stated that every inquiry in Art Education is the value orientation from which it is formed. They are the kinds of courses taught in Art Education programmes, problems associated with scheduling, resources used by art teachers, self perceptions of the art teachers with respect to their roles as educators and their additional daily preparations beyond art and characteristic of their art curricula, are attempts to clarify attitudes, values and opinions of art teacher.

Bucher (1953: 14-25) puts forward these ideas to serve as background knowledge for teachers. They cultivate an unflagging enthusiasm which will not be quenched by disappointments. They also keep themselves alive to opportunities of correlation with other subjects in the syllabus, such as History, Geography and Literature.

Teachers must nurse and develop the visual power of the child. Give a child freedom to work and make lessons enjoyable, interesting and satisfying. They must relate methods and subjects to the life experience of the child.

Try to get the child's own level to judge his or her work both natural and man-made beauty and always keep in touch with up-to-date methods and agree with pupil's new ideas.

Teachers must be devoted to the growth of a child's confidence, enjoyment, understanding of the characteristics of tools, materials and equipment.

Finally, Blanche (1960: 66) remarks that teaching art is challenging and every art teacher would need to observe the following as a responsibility: the need for motivation of the children to do artwork; guidance of the children during the work period; evaluation during the work period and discussion of the completed work; and exhibition of every child's art.

After studying ideas on art teachers' role on child art development by authors like Lowenfeld, Blanche, Eisner, Chapman, Keiler and Clements, I believe the following may serve as motivation for all teachers. From their point of view it is implied that the effective art teacher should:

- Be educated in school art and to read widely on reproductions, photographs, videos, magazines/articles and tape recordings. All will help to keep the teacher's art programme vital and growing.
- Have a thorough knowledge of relevant art history in the Basotho society.
- Be creative and have the courage to experiment and venture into the untried and unknown.
- Be thoroughly familiar with children's psychological development and creative growth, especially in relation to their abilities.
- Have an understanding of art teaching in order to be able to evaluate, praise, reprove, challenge and guide the pupils correctly towards progress.
- Be able to play with the pupils. Play is an important part of the creative process. No therapy or Art Education could exist without play. However, it is unwise to be playful like a child.
- Be able to organise classroom facilities, working space, storage, cleaning up procedures and time allocated for the lesson.
- Be able to accept responsibility for the selection of what is most suitable for the pupil from the wealth of material available.
- Strengthen the pupil's individuality and ability to resist the pressure to conform by guiding him to think independently and creatively when making independent decisions.

The principal aim of the Basotho art teacher is to acquire knowledge so that they can personally measure and evaluate the quality of art or craft object. Teachers have to play an important part in

the forming of artists' opinions which may be the public interest of tomorrow. It is therefore extremely important that the teacher never loses sight of responsibility. The Basotho teacher is expected to know about the stages of creative growth in a child, so that he/she can understand and recognise the stages of child development. It is imperative that teachers see themselves as a person charged with the duty of shaping the future lives of Basotho children. Children must be encouraged to evaluate their own efforts and those of others and discuss works of art. The Basotho teachers must also see themselves as 'missionaries' who in one way or the other can develop children and stimulate their imagination and teach them to see the beauty of the world. Teachers must be aware that they are the sources of enthusiasm and without them none of the programmes of the national school curriculum would happen.

The above-mentioned ideas would not work where good class teachers have had very little experience or training in art. With these ideas in mind, the in-service workshop on school art for Basotho teachers should consciously aim at a higher standard.

2.9 THE DEVELOPMENT OF VISUAL LITERACY THROUGH CHILD ART

Keiler (1961:41) defines art as a mode of communication that is asserted as a carrier or transmitter of impressions, thought or feelings. It is transmitted regardless of differences in cultures, language barriers and time.

Curtis (1981: 24) complements this by saying that art is a language through which people share information through visual means. He stated that just as people learn other languages through speaking, reading and writing, they should also learn the language of visual communication through making, doing and using. The primary function of the visual art as a communication device is to serve as a more concrete reference to meaning than the spoken or written words. Words do not always look or sound like the thing they represent but visuals normally resemble the thing they represent, which serve as a concrete clue to meaning. This implies that if the reader is visually illiterate, he/she is probably missing some or a lot of information from books, magazines, graphs, films, pictures, posters, cartoons, crafts, signs and photographs. In this case, art becomes a tool for communication.

Thus, in the primary schools of Lesotho, children should come to understand art as a means of communication. The teaching of the subject (art and crafts) should make Basotho children not only recognise the objects or crafts, but also in addition realise their importance as records of the history and development of their society (also refer to 2.3.3.3).

Children always bring to each other new experience the insights they have acquired from previous experiences and from the environment as sources of motivation. It is then in order to make children realise that someone designs every man-made art piece that are used in everyday life.

This awareness should help them understand the art of others and to become more sensitive in their own art productions.

The society has great influences in the schools. The teaching of art has been affected by these influences in changing expectations and that the goals which art educators have tried to attain previously, have been shaped by developments such as politics, social, economic and intellectual situations in the society. For example, many Basotho children have migrated with parents to the cities and they need to be equipped with appropriate skills. We can mention the growth of industrialisation including a shift from common industries to high technology; a tremendous growth in population; and the powerful drive for civil rights. Moral alterations in way of life, economic and political instabilities in Lesotho, growth of crime and drug abuse are also primary agents of social turmoil and change.

The result is an incredible pressure on society and a sort of organisational improvisations as well as divergent to basic curriculum in the schools ought to take place.

The expectation is not to make artists and craftsmen and craftswomen out of every pupil, but every child should be able to enjoy the pleasure of communicating through Art Education. At the same time, those who are artistically gifted should be provided with opportunities that will allow them to become professional artists or craftsmen and craftswomen by pursuing a specific media as a means of earning a living or as a hobby. One of the goals of education as stated in the Lesotho Education Department Dialogue (1989: 61) is to transmit and preserve the culture. Art and crafts can serve this purpose because it is one of those subjects, which aims at developing in children an awareness of the artistic heritage and the role of art on the society. This awareness involves the acquisition of knowledge about children's own culture through communication and art education. It will also make them aware of how the skills were transmitted from one generation to another and from one society

to another. Information gained about the role of art in the society and from the art of the great artists and craftsmen should help children respond fully to art. They should therefore be able to develop and express their own ideas through art forms, use appropriate media to convey their intent, interpret the meaning of what they perceive and be able to modify their ideas for visual expressions.

The education of children in Lesotho should be dedicated to an understanding and appreciation of visual forms that will allow them to see the relevance of art and crafts to their being. Most Basotho have not been trained in appreciating the visual language of art, they have no motivation or technique for understanding it.

2.10 WHAT IS EXPECTED OF POLICY MAKERS ON ART EDUCATION

Dobbs (1992: 55) states that before a successful programme in art can be implemented, it is necessary for teachers, administrators and educational policy makers to understand the reasons why art is important and what art can accomplish for youngsters in schools. This may be applicable to Lesotho situation. The struggle for art in Lesotho schools has not been easy at all. The negligence of art in the schools has been a nation-wide concern. This was reflected in the speech made by the Minister of Education at a seminar on '*clarification of education policies and priorities*' (1988) in Maseru.

The ministry of education is also fully aware of the problems facing the teaching of art and crafts and other practical subjects in Lesotho. They are in the process of finding the solution in the near future to develop a strong and rich programme, which will suit every Mosotho child of tomorrow. The ministry of education is gradually training teachers to handle primary school art through the NTTTC. On the other hand, the Lesotho government had no clear policy regarding art education. This observation is endorsed further by Gill (1994: 110) who states that the lack of any component on the special needs in the pre- and in-service teacher training in Lesotho means that the teachers are very ill-equipped to respond to art teaching.

UNICEF (1994: 103-104) complements the above by claiming that unlike in the developed countries, Art Education in Lesotho is receiving a general re-assessment. They indicate that the

assumptions of long standing decisions made by the ministry of education are undergoing re-examinations. Basic promises about the nature of art and purpose of education, for example, are cited more frequently in theories of artistic learning, with no objectives for curriculum and assessments of practical results.

Currently, very few pilot schools are being tested and providing art instructions. In the process of re-assessing school art, recent observations have shown that teachers often are reluctant to elicit authentic expressions of self from their pupils because they are unable or unwilling to cope with what is in the syllabus with no curriculum guide (refer to 4.5.4.5 and 4.5.6).

The NCDC was given the mandate to develop a new curriculum for the primary schools in Lesotho. They were to incorporate goals, objectives and instructional materials, books and modalities for evaluating pupils' performance. However, nothing positive came out from them. A new programme from the USA came to the aid of the MOE and the NCDC in 1985. It was the '*Banfes project*' and it focused on skills and content in Art Education for five (5) years (MOE, Annual report 1994/5: 32).

In 1992 there was a general National Conference to review the primary education in Lesotho. The '*system of primary education in Lesotho concerning academic subjects and the learner*' was discussed. During an interview with Mrs. Maphasa (the former director of NCDC from 1994 – 1998) she reported on the contributions she made towards the need for Art and Crafts to be included in the syllabus in order to create opportunities for all children to develop their general knowledge, taste and intellectual capabilities in creative arts.

I believe that these observations in effect are aimed at challenging Art Education policy makers in Lesotho to do more than what has been done in the past. The government of Lesotho can liaise with the governments of the SADC region in order to formulate a clear policy on Art Education for Lesotho primary schools. I strongly feel that the way in which art can be taught to children, and its pattern and sequence, are significantly influenced by the way the schools are organised. For example, many teachers find it useful to use the given structure and policy in the planning of the curriculum. Careful attention is also given to the gradual build-up and strengthening of skills in different material areas, and how these relate to the various concepts that the pupils are able to cope with as they

progress through the school. In this case the government must declare a policy for art education to streamline the development of art education in the Lesotho primary schools.

CHAPTER THREE

3.0 RESEARCH METHOD

3.1 OVERVIEW OF RESEARCH METHOD

The study seeks to examine in-service training in school art for teachers who virtually lack knowledge in Art and Crafts. An action research design was adopted to find out the problems of the teachers. In doing so, the researcher started by collecting data on teachers' qualifications (both qualified and unqualified) with the aid of a personally constructed questionnaire. This was followed by the organisation of the first in-service training workshop on school Art and Crafts. A follow-up school visits to the participating teachers in their districts was made. It was finally followed by a second in-service training workshop where teachers demonstrated the application of their knowledge by exhibiting pupils' work. Evaluation forms, discussions and informal assessment of the pupils' works were used as methods of interpretation of the teachers' understanding and success.

3.2 BACKGROUND OF PARTICIPANTS IN THE IN-SERVICE TRAINING

A need for in-service education for teachers in Lesotho has been a subject of discussion long before the birth of NTTC. This is evident in Professor Bam's paper, '*Appraisal of In-service Teacher Education in Lesotho*' (1973: 3-8) in *Eastern Africa* Vol. 3, No. 1.

The Lesotho General In-service Education Programme for teachers was inaugurated in 1976 in response to an internal circular, *No.17* of 1975. According to this circular, the Ministry of Education commissioned the NTTC to start a programme which would decrease the number of unqualified teachers in Lesotho Primary Schools.

The in-service Education programme for teachers has had problems from 1976 to 1990 because the programme lacked facilities for storage and retrieval of information, assessment, monitoring devices and techniques. There were also no adequate follow-up workshops given for In-service trainees.

In 1992 a general in-service Primary Teachers' Certificate programme was introduced to address

the pressing issue of the 4,300 primary teachers in Lesotho who have no teaching qualification or who possessed unsatisfactory qualifications.

The first batch of teachers (445 in number) graduated in August 1996. It was a part-time distance educational programme of three and a half years duration and it was offered through on-campus residence during school vacations and through out-reach workshops held eight weekends per year. In-service training had been going on for six years, but without training in Art and Crafts education as a subject.

3.2.1 Aim of introducing Art and Crafts into the in-service programme

The aim of introducing Art and Crafts into the in-service programme has the following ultimate goals:

- To find out the extent to which in-service Art and Crafts training programme could serve as a catalyst to improve the ability and morale of teachers to employ Art and Crafts in a purposeful way.
- To devise the type of approach towards lesson plans, art materials and methods as well as reference materials which could improve the quality of teachers' knowledge, appreciation, skills and attitude in school Art and Crafts that can be effective in a country with geographically isolated regions.
- To boost the teachers' confidence about art and crafts teaching through follow-up workshops in the districts.

All these were done with the goal of designing an in-service Art and Crafts curriculum for a Distance Teacher Education Programme (DTEP) for the NTTC (a programme to be implemented to replace the existing General In-service Training Programme in 2002).

3.2.2 Art and Crafts in-service training and target group

Approval was gained from the NTTC Management, after a written proposal (Refer to Appendix B), and in July 1998 Art and Crafts in-service training was launched at NTTC training programmes for the first time. Since participants had no art experience, the theory and the practical demonstrations given was elementary.

Invitations were made to about 520 unqualified in-service teachers of the NTTC, who were doing the in-service training in other fields other than Art and Crafts. They were requested to attend the workshop to ensure continuity of their training needs and to experience involvement in Art Education. Four hundred and ninety eight (498) unqualified teachers responded to the first workshop and three hundred and eighty four (384) for the second workshop. The percentage level of attendance in the first workshop was 94% and 75% in the second workshop.

Representation of participants were from Eight (8) Districts as follows - (Refer to appendix G)

Maseru	- 120
Hlotse (Leribe)	- 78
Mohales' hoek	- 108
Botha-Bothe	- 32
Thaba-Tseka	- 35
Quthing	- 62
Mokhotlong	- 18
Qachas-nek	- 45
TOTAL	= 498

3.3 The Training Process of the First in-service Workshop

The venue for the in-service workshop was the NTTC in Maseru. This workshop content was focused on in-service training needs for unqualified teachers involved in school art for primary school children in general. It commenced on the 11th July 1998, after all participants had registered on the 10th July 1998, through the College' s administration. The programme ran over a 3-week period (10th- 26th July, 1998). Since the attendance was large, the participants were

divided into three smaller units. From this information a time-table was compiled. (Refer to Appendix H). Group 1-8 formed one session; group 9-16 formed another; while 17-19 formed the third session. Each session lasted two and a half hours and covered basic topics, which were repeated in the other two sessions. The training sessions were designed to cover the areas as identified to equip skills in school art and media techniques and methodology. (Refer to Appendix H for summary and detail notes on these topics):

It was followed by a Workshop Evaluation session where participants completed evaluation forms and submitted them before departing. (Refer to appendix J)

3.3.1 Daily Deliberations

On the first day of the workshop (Friday-10th July, 1998), questionnaires (Refer to appendix A) were completed at commencement of the workshop before the participants had any exposure to and received training in school art. The researcher was present while the questionnaires were being completed in order to explain any difficulties they might have faced and also ensure maximum return of the questionnaires. The questions were designed to determine the needs of teachers so that the participants could be equipped with various suitable school-art techniques.

Effort was made to ensure full participation of teachers in each activity so that, through experience and understanding of art media and techniques, they could gain confidence.

Materials for practical activities during the training were all hired from the pre-service division of the department of Art and Crafts. There were sufficient amounts of each material to ensure the efficient commencement and progress of each activity.

The venue for the workshop was the Allen-Hall at the NTTC campus. Participants paid fees so that the college could provide lunch and accommodation. Others were commuting from their homes.

The NTTC administration also provided transport to the researcher so that access to mountainous and far-distant-sites became possible, for example, Thaba-Tseka, Mokhotlong and Qachas'Nek. Daily records of activities were kept during the workshop. Working with art materials was a new

experience for them and some teachers expressed feelings of insecurity and inferiority. They felt that they require more time to work with each material. As the workshop progressed, the teachers felt an increase in confidence which was demonstrated by the end products.

At the conclusion of the workshop participants expressed their increased feeling of confidence in the broadening of their school art knowledge. According to them they enjoyed every bit of the sessions. They were studying art for the first time and this was the reason why their interest and motivation were very high. However, there were some problems when it was time for practical art demonstration. Due to the large number of participants, most exercises were group-based and they did not reflect individual participation as well as special attention to each student by the researcher or workshop leader.

3.3.2 Follow-up action research in the Districts

After one month from the first workshop, the researcher undertook a follow-up action research in eight districts to find out if the impact of art teaching is beginning to be felt in the Primary schools. This happened from the 8th August – 26th October 1998 on every weekend (Fridays and Saturdays). The districts include Maseru, Hlotse (Leribe), Mochale's Hoek, Botha-Bothe, Thaba-Tseka, Quthing, Qachas' Nek and Mokhotlong.

Four hours per two lessons a day was agreed on and spent in each district. (Refer to appendix G and I) for participants' percentage representation according to districts and presentations made respectively.

3.3.2.1 Aim of the follow-up action research

The aim of the follow-up action research was:

- To enquire whether participants understood the content of the first course (organised on 11 July on-campus workshop) and have started teaching their pupils and
- To identify and rectify their initial problems in terms of the teaching of the subject.

The standard of work was generally higher and they had settled with confidence from the outset and did not need the great amount of encouragement required during the first workshop. Many teachers had brought examples of art works made by their pupils, indicating that techniques learnt during the first workshop had been applied in their school situation.

(A brief presentation on all District follow-up workshops is found in Appendix I).

3.4 Second Training / Workshop

A second workshop was organised during the NTTC general in-service on-campus session. It lasted for three weeks from June 21st to July 9th 1999. Permission was obtained from the Deputy Director for Academic Affairs of the NTTC. Arrangements were made to meet the trainees for three days; one day in each week for three consecutive weeks.

Three hundred and eighty four (384) participants attended this workshop. The content taught was determined before hand according to issues participants raised as problems in understanding the primary syllabus. These issues were raised during the follow-up sessions.

3.4.1 Aim for the second workshop

The aim of the second workshop was to:

- Meet trainees and receive samples of art works done by their pupils from their various schools.
- Discuss more of their problems and assist with possible solutions.
- Continue with teaching and discussions on the content of the syllabus.
- To make a recording of the trainees during the training session by means of a video-tape.

The teachers were given lectures and discussions on the primary syllabus content were organised. At the beginning teachers enjoyed having their pupils work on show and felt very proud that they were able to teach their pupils to the level of understanding and expressing themselves through visual means. The participants brought samples of their pupils' class-works. It was an indication that teachers did gain some experience from the first workshop and that they have imparted the knowledge acquired to their pupils.

3.4.2 Long-term in-service art and crafts curriculum design

A drafted module for a Diploma course on Distance Teaching Education Programme (DTEP) for implementation in 2002 by the NTTC was designed as a follow-up to the study. The researcher designed an in-service curriculum that may assist the Ministry of Education with the aim of updating the existing 25% unqualified teachers (making up the serving 8,578 teachers in Lesotho) with school art through self-study. (Refer to appendix L).

Since, it was not all schools that had implemented the art syllabus one could say that some of the teachers have not been able to gain confidence, motivation and greater understanding of practical Art and Crafts education.

3.4.2.1 Aim of long-term curriculum design

The aim was to:

- Allow the unqualified primary teachers to continue studying on the job without prohibiting them from their jobs.
- Update and motivate teachers with new ideas with regard to art education
- Set national standards for all primary schools according to which art teaching methods and techniques as well as subject didactics could be applied
- Bridge the lack of training in and exposure to art and crafts, which the Basotho teachers may have experienced.

3.5 Conclusion

Participants were very responsive and it was encouraging to note that teachers had been involved in the school Art and Crafts. They also found the sessions beneficial. They indicated that they had gained adequate experience and motivation as far as teaching of the subject is concerned. Also, an attempt to find solutions to the problems they encountered in the process of introducing school art in the schools seem to show that positive attitudes and increased knowledge of school art gained during in-service training workshop will give teachers greater confidence in implementing this subject at school. The researcher is optimistic on an increase in knowledge and understanding of

the content for teachers in a primary school. Even though I cannot predict the level of increase in knowledge, the responses made by participants after filling the workshop evaluation form B (refer to Appendix J) give an indication. Again, the response of participants bringing samples of their pupils class-works as exhibits, was an indication that the teachers had already started applying the Art and Crafts knowledge gained during the workshop in the classrooms where they teach. The long-term in-service curriculum design will go a long way to assist NTTC and the MOE to implement a Distance Teacher Education Programme from January 2002.

CHAPTER FOUR

4.0 DATA ANALYSIS INTERPRETATIONS AND DISCUSSIONS

4.1 OVERVIEW

In this chapter the data collected on the research objectives were analysed and presented through the questionnaires which were recorded. (Refer to Appendix A). The analysis consisted of data frequency counts and percentages of respondents to each item. The data was processed and statistically interpreted by Mrs. Thato Lempe of the Accountant General's and Statistic Department in Maseru. The motive behind this research was to identify problems that teachers have in relation to Art Education in Lesotho schools and to initiate possible solutions through in-service training workshops in order to improve the quality of teachers' knowledge, skills, attitude and confidence about school art. Finally, the problems that participants encountered were discussed.

4.2 REPORTS ON THE QUESTIONNAIRE

The researcher obtained facts concerning participants' attitude, experience, knowledge and opinions and their involvement in school art through the completed questionnaire made by participants. The responses were used to measure before-and-after results of the workshop. The analysis of the questionnaire, as well as responses made by the participants which support this research are provided below.

4.3 THE RESPONDENT'S BACKGROUND ON CONTACT WITH ART

4.3.1 Education on art during schooling

The graph below indicates the responses made by teachers to the question whether teachers had any experience in art at school (Refer to question 1 of Appendix A).

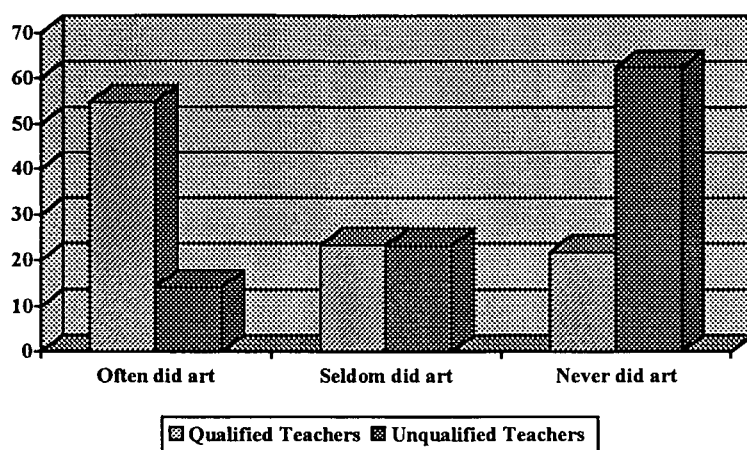


Figure 1(a)

	Qualified Teachers	Unqualified Teachers
Often did art	54.7	14.2
Seldom did art	23.4	23.3
Never did art	21.9	62.5

Figure 1 (b)

Findings from the study show that only few teachers have been exposed to Art Education during their school time. A majority of unqualified teachers indicated that they have never been exposed to school art. An interesting comparative observation is that 62.5% of unqualified teachers never have had Art Education at school while 54.7% of qualified teachers claim they did some art. Yet, 23.3% unqualified teachers seldom did art at school as compared to the 23.4% of the qualified teachers. The above results indicated that most unqualified teachers in Lesotho had little or no exposure in art education.

4.3.2 Application of Artistic knowledge gained during school time.

Response to a question as to how many of the teachers used their artistic knowledge gained during their school time in their career is indicated in the graph below (Figure 2 a & b).

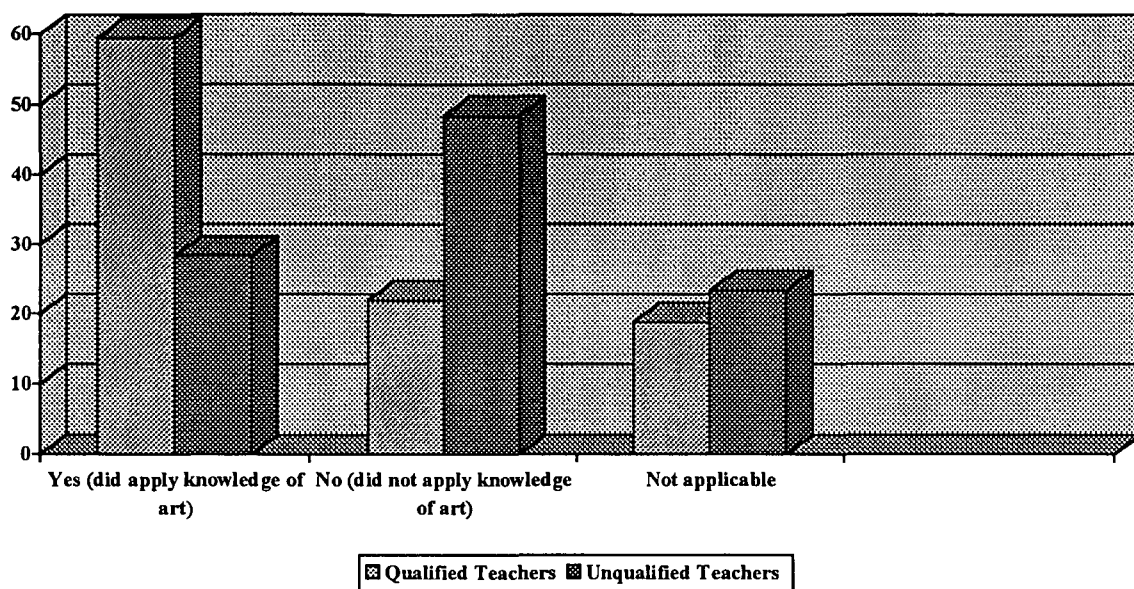


Figure 2 (a)

	Qualified Teachers	Unqualified Teachers
Yes (did apply knowledge of art)	59.4	28.3
No (did not apply knowledge of art)	21.9	48.3
Not applicable	18.8	23.4

Figure 2 (b)

18.8% qualified teachers and 23.4% unqualified teachers did not respond to the question. 59.4 % and 28.3 % of qualified and unqualified teachers respectively responded that they applied the knowledge gained in art during school time in their career. 48.3% of unqualified teachers responded that they did not apply art knowledge they have gained at school (note that 62.5% of them claimed not to have gained any training at all earlier on). However, the result possibly indicates that teaching of school art in Lesotho has not been effective as expected and the researcher believes that the in-service training workshop in school art will serve as a starting point.

4.3.3 Art at Junior School level.

Below is an indication of those teachers who did art at the junior school level.

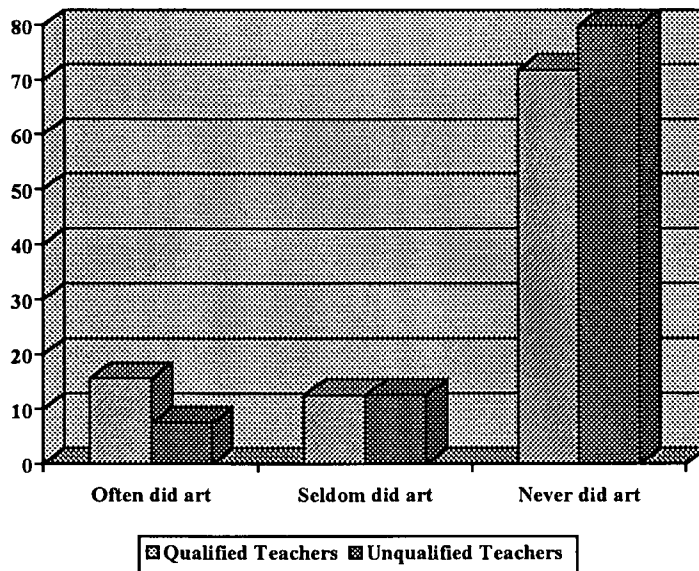


Figure 3 (a)

	Qualified Teachers	Unqualified Teachers
Often did art	15.6	7.5
Seldom did art	12.5	12.5
Never did art	71.9	80

Figure 3 (b)

71.9 % of qualified teachers and 80% of unqualified teachers indicated that they have not done art in junior school. Only about 15% of the qualified teachers indicated that they often did some art at junior school level, compared to 7.5% unqualified teachers.

The result indicates that most teachers themselves have not learned any Art Education while they were attending junior school.

4.3.4 Art at Secondary School level.

The graph below indicates whether teachers participated in art at secondary school level or not.

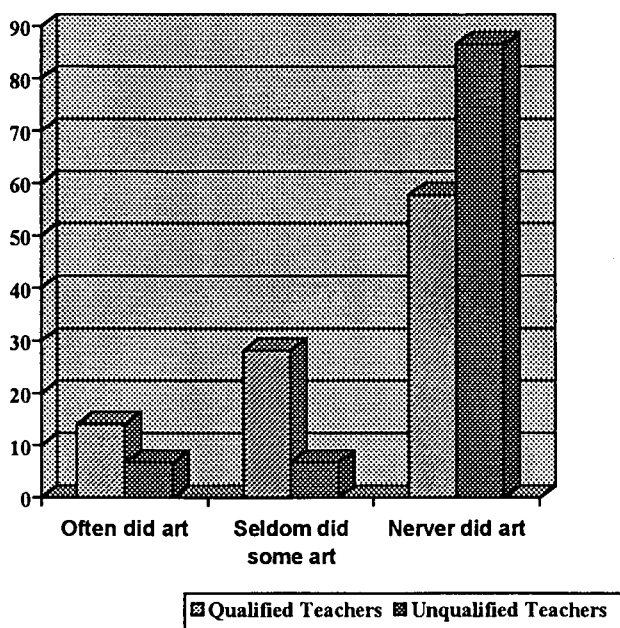


Figure 4 (a)

	Qualified Teachers	Unqualified Teachers
Often did art	14.1	6.7
Seldom did some art	28.1	6.7
Never did art	57.8	86.6

Figure 4 (b)

57.8% of qualified and 86.6% of unqualified teachers claimed that they never took part in art activities when they were attending secondary school while 28.1% qualified and 6.7% unqualified teachers respectively indicated they seldom took part in art.

These results indicate that most teachers in general have no personal experience of attending Art and Crafts classes during their secondary school years.

4.3.5 Attending Art Courses Privately.

The graph below gives an indication in response to a question whether teachers had attended any art and crafts courses privately or not.

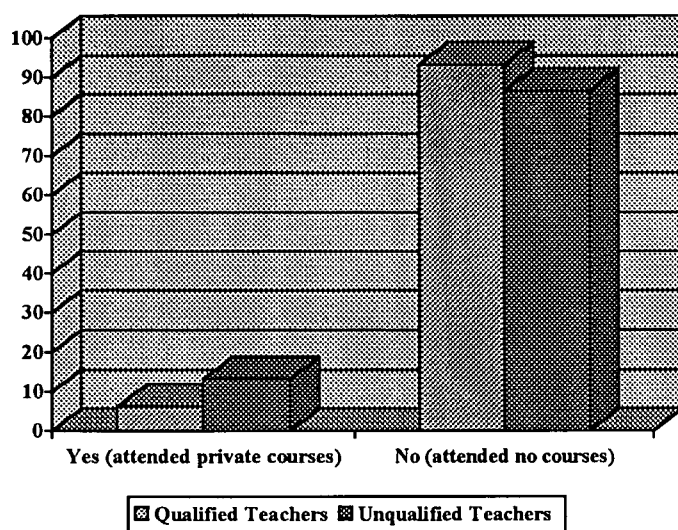


Figure 5 (a)

	Qualified Teachers	Unqualified Teachers
Yes	6.3	13.3
No	93.3	86.7

Figure5 (b)

Only a minority group of qualified teachers had attended private art courses. Most teachers both qualified and unqualified (93.3% and 86.7% respectively) responded that they have not attended any private art courses. Since the teachers have not attended any art course nor taken art lessons in schools, it appears the surest way to address the problem of art knowledge would be through in-service education.

4.4 SCHOOL SITUATION

4.4.1 Art and Crafts taught to pupils.

Response to the question as to whether participants were teaching Art and Crafts to their pupils was indicated in figure 5 (a) and (b) below.

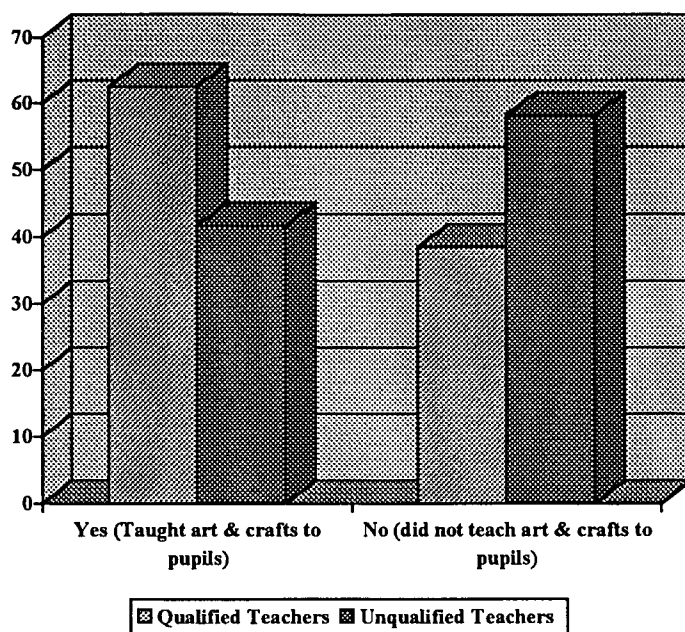


Figure 6 (a)

	Qualified Teachers	Unqualified Teachers
Yes (taught art to pupils)	62.5	41.7
No (did not teach art to pupils)	38.5	58.3

Figure 6 (b)

Response to the question as to whether they teach Art and Crafts to their pupils was an indication of the majority saying 'No' than 'Yes' on the part of unqualified teachers (58.3%). On the other hand, more qualified teachers indicated 'Yes' than 'No' (62.5%). The result indicates how relevant in-service training workshops are for the unqualified teachers. Most teachers teach subjects eagerly when they do have knowledge and confidence.

4.4.2 Views about having art in schools.

Response given to test participants on their opinions in school art was recorded figure (7 a) and (7 b) as follows:

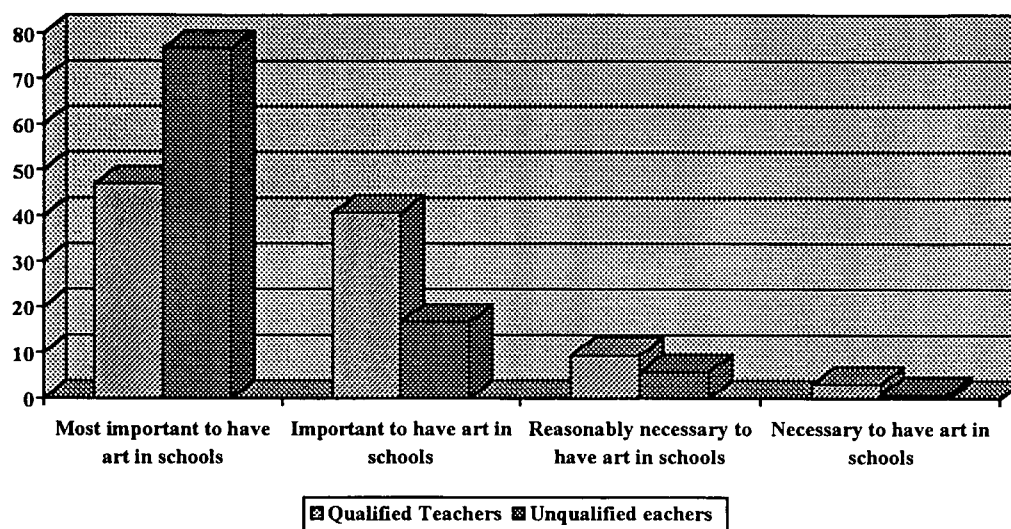


Figure 7 (a)

	Qualified Teachers	Unqualified Teachers
Most important to have art in schools	46.9	76.7
Important to have art in schools	40.6	16.7
Reasonably necessary to have art in schools	9.4	5.8
Necessary to have art in schools	3.1	0.8

Figure 7 (b)

The result indicates the basic attitude and views of teachers towards school art, which shows generally positive responses. Both unqualified and qualified teachers would like to have art as a subject at school. The researcher hopes that involvement in art during the workshop training may affect their confidence in teaching art.

4.5 TEACHING OF ART IN SCHOOLS.

4.5.1 Teaching art will improve the learning environment

Response to the question on finding out the opinions of participants, whether the teaching of art in schools is most important and will improve the learning environment for their pupils were indicated in figure 8 (a) and (b) below.

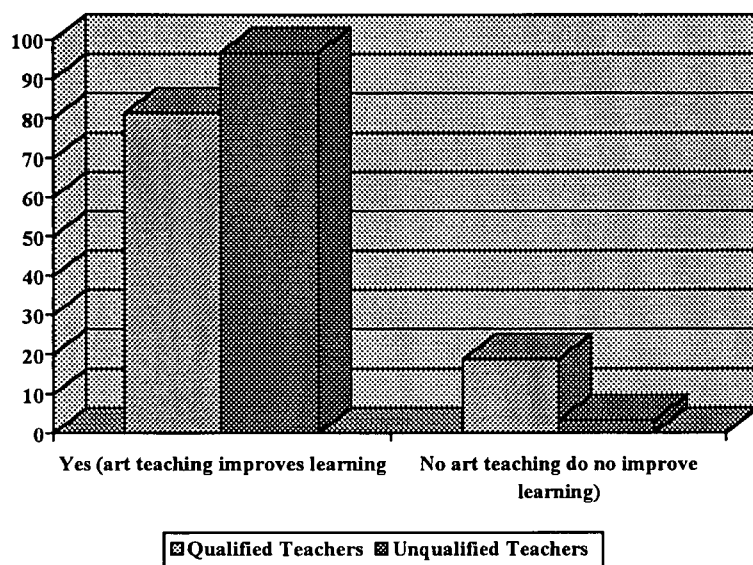


Figure 8 (a)

	Qualified Teachers	Unqualified Teachers
Yes (art teaching improves learning)	81.3	96.7
No (art teaching do Not improve learning)	18.7	3.3

Figure 8 (b)

A greater number of both qualified teachers (81.3%) and unqualified teachers (96.7%) indicated that teaching art in schools is most important and will improve the learning environment for their pupils. Very few teachers (3.3%) responded in the negative.

The result shows a positive attitude towards art by the teachers. The researcher is optimistic in the sense that they will respond to and benefit from the In-service training programme.

4.5.2 Availability of well-equipped materials for art lessons

To find out whether there were enough art and well-equipped materials for school art the following responses were indicated in figure 9 (a) and (b).

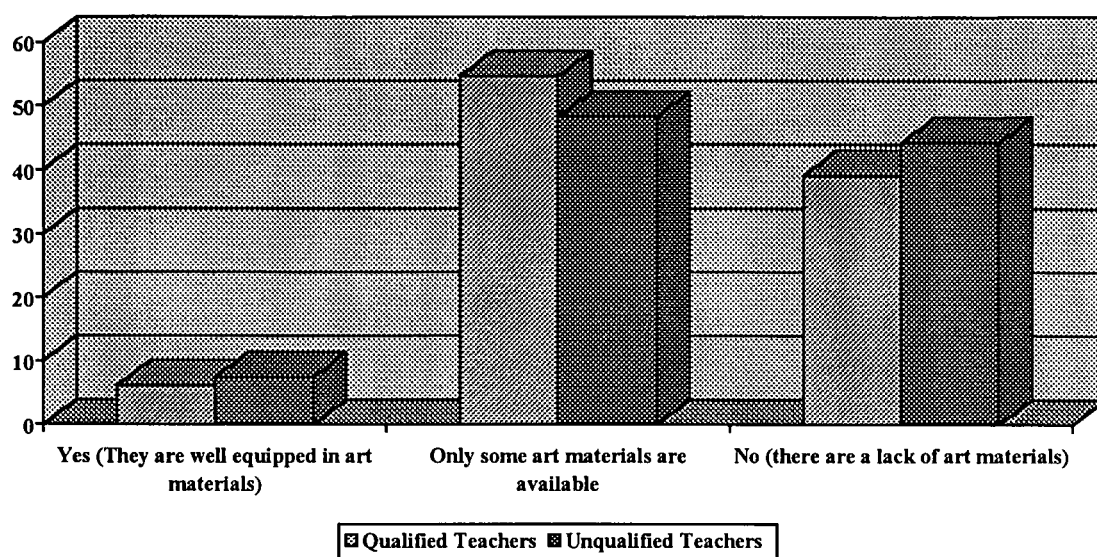


Figure 9 (a)

	Qualified Teachers	Unqualified Teachers
Yes (They are well equipped in art materials)	6.2	7.5
Only some materials are available	54.7	48.3
No (there are a lack of art materials)	39.1	44.2

Figure 9 (b)

The majority responded that they have access to limited materials for art lessons. There were a lack of availability of well-equipped art materials and 6.2 % and 7.5 % of teachers indicated that they did have access to art materials at for lessons.

The results made me aware that the teachers need to be equipped with strategies of improvising locally available materials for art lessons during the training programme. The researcher hopes that this will give the teachers some knowledge and confidence towards a positive attitude in teaching art.

4.5.3 Enjoyment of teaching art in schools.

Responses to whether participants enjoy the teaching of art in schools were indicated below.
(Figure 10 a) and (b).

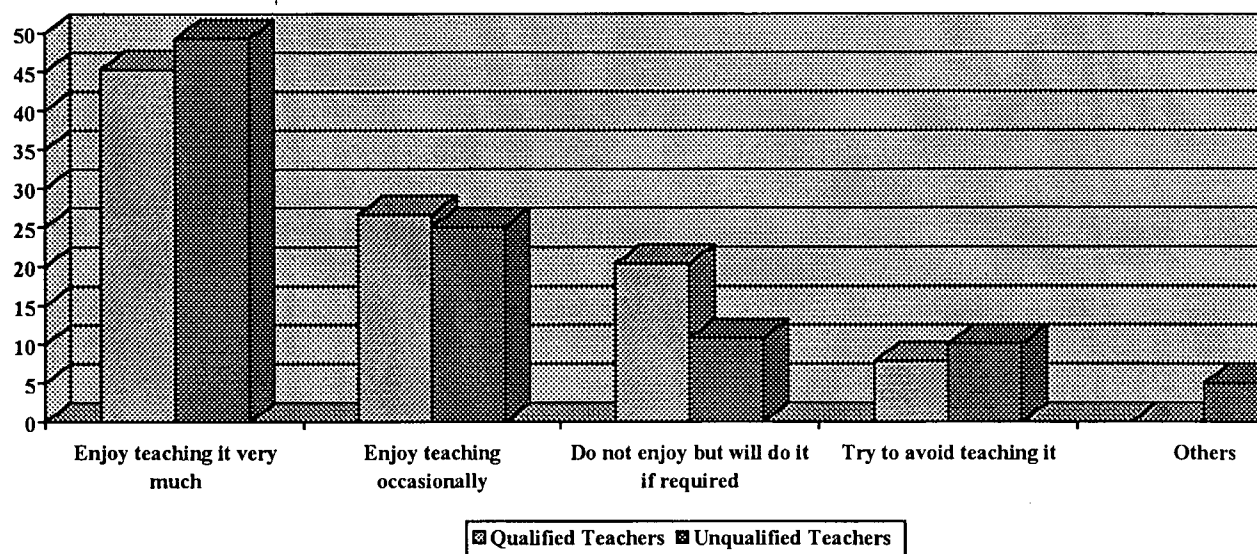


Figure 10 (a)

	Qualified Teachers	Unqualified Teachers
Enjoy it very much	45.3	49.2
Enjoy teaching occasionally	26.6	25
Do not enjoy but will do so if required	20.3	10.8
Try to avoid teaching it	7.8	10
Others	0	5.0

Figure 10 (b)

Responses to the above question indicate a great love and enjoyment by teachers for the

subject, and a decrease in those teachers who do not enjoy it and do it occasionally. A few try to avoid teaching it.

The result indicates that teachers will be more involved in school art teaching when they have gained enough confidence and knowledge after gaining experience at In-service workshops.

4.5.4 Some problems encountered in teaching Art and Crafts in schools.

The following are responses to problems most trainees as well as teachers in the field encountered as they attempted to teach art and crafts in their schools.

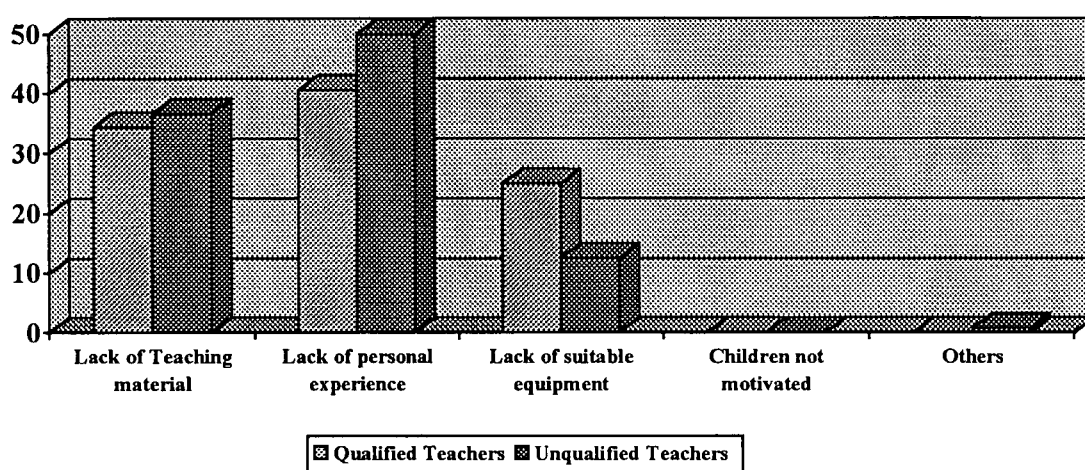


Figure 11 (a)

	Qualified Teachers	Unqualified Teachers
Lack of material	34.4	36.7
Lack of personal experience	40.6	50
Lack of suitable equipment	25	12.5
Children are not motivated	0	0
Other	0	0.8

Figure 11 (b)

Both qualified (40.6 %) and unqualified (50 %) teachers indicated that there is high rate of problems encountered as a result of lack of personal experience as well as a lack of materials. The results indicate that and the main problem the teachers face is a lack of personal experience. This shows the need for in-service training so that the teachers can increase their knowledge of school art and to be able to gain confidence in the implementation of art in the various schools. Other common problems the trainees encountered as they attempted to teach Art and Crafts were compiled and discussed with participants by the researcher and during the follow-up workshops to schools in the districts. Discussions included the following:

4.5.4.1 Shortage/lack of art materials and equipment

School headmasters deliberately refused to buy anything concerning art. They are not interested in the subject and they see it as a waste of time and money. Pupils would not bring along materials reporting that materials were not easily found. Parents are and do hesitate to co-operate with teachers and pupils in finding materials that have to be used in art.

4.5.4.2 Reluctance to teach art

Most teachers themselves did not want to teach Art and Crafts because they do not have the know-how. From the time art was introduced in the late 90's, teachers who are of old age seem to have no interest in teaching an unknown subject to their pupils. In this case one realises the lack of motivation that will affect the pupils.

4.5.4.3 Limited Time

Time allocated on the timetable is so limited especially for standard 1-3. They complained that 35 minutes given for an art lesson as a practical subject is not enough for explanation, demonstrations and practical exercises done by the pupils. They always end the class when the pupils seem to enjoy the lesson. Even the one period a week should be increased to three periods. The subject is time-consuming in such a way that it invades into the time allocated to the other subjects.

4.5.4.4 Over-crowding

Overcrowding in classrooms lead to poor management and quality teaching. Some head teachers accommodate too many pupils in one class. For example, about 85-120 pupils can be in one classroom due to the current free education system in Lesotho. This makes it very difficult for teachers to reach their objectives as well as not to even adopt the group method of teaching.

4.5.4.5 Lack of Teachers' guide

There are no teachers' guides available in schools for teachers on art and crafts. As a result teachers find it difficult to understand fully what is contained in the syllabus (Refer to Appendix C for some letters from concerned teachers).

4.5.5 Availability of Syllabus to help in Teaching Art.

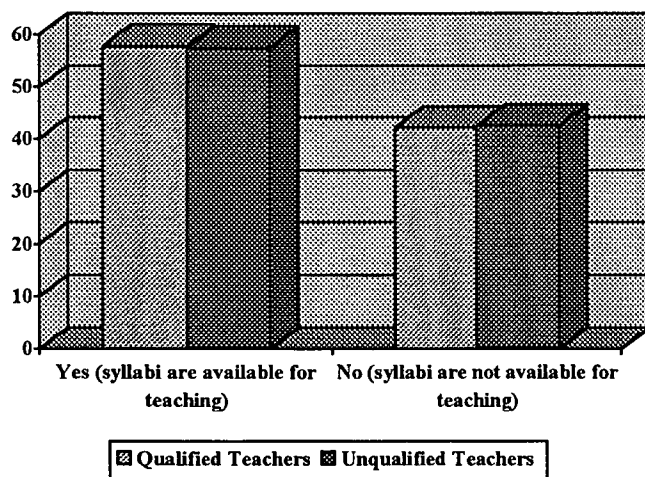


Figure 12 (a)

	Qualified Teachers	Unqualified Teachers
Yes (syllabi are available for teaching)	57.8	57.5
No (syllabi are not available for teaching)	42.2	42.5

Figure 12 (b)

A greater number of both qualified and unqualified teachers claimed that they have access to the syllabus which is available in their schools, but a substantial number also indicated that there is no syllabus available.

The result however, indicated the need for the researcher to make a recommendation that the

NCDC make copies available to all primary schools in the country.

4.5.6 Understanding the Syllabus Content

The question to whether participants do understand the syllabus content was poorly answered.

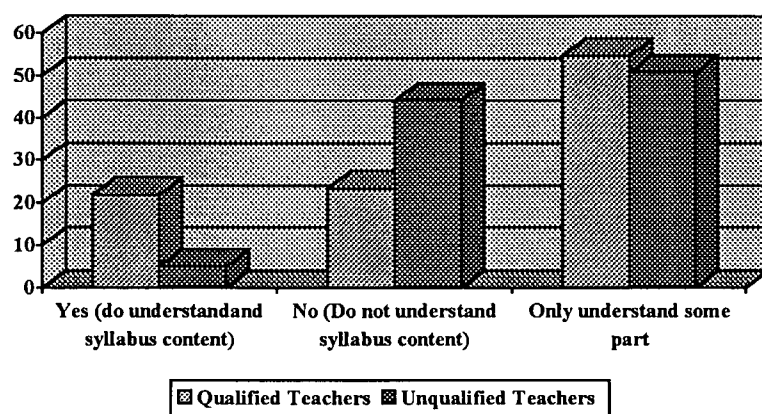


Figure 13 (a)

	Qualified Teachers	Unqualified Teachers
Yes (do understand syllabus content)	21.9	5
No (do not understand syllabus content)	23.4	44.2
Only understand some part	54.7	50.8

Figure 13 (b)

Some qualified (23.4 %) and unqualified (44.2 %) teachers responded that they do not understand the content of syllabus at all. The majority of both qualified (54.7 %) and unqualified (50.8 %) teachers also claimed that they only understand some part of the content in the syllabus. Few of them were conversant with and understood the syllabus content.

The result calls for a number of workshops and in-service training for teachers. The researcher had to discuss the primary syllabus (refer to appendix D) from standard 1 to 7 into details with participants during the in-service workshop. The researcher believes that participants' knowledge and understanding gained in the syllabus content for primary school was increased. Even though I cannot predict the level of increase in knowledge, the workshop evaluation form B (refer to Appendix J) supported the fact.

4.6 TEACHING METHODS

4.6.1 Practising Group Teaching Method

Responses to whether teachers have been applying group method in teaching Art and Crafts were as follows:

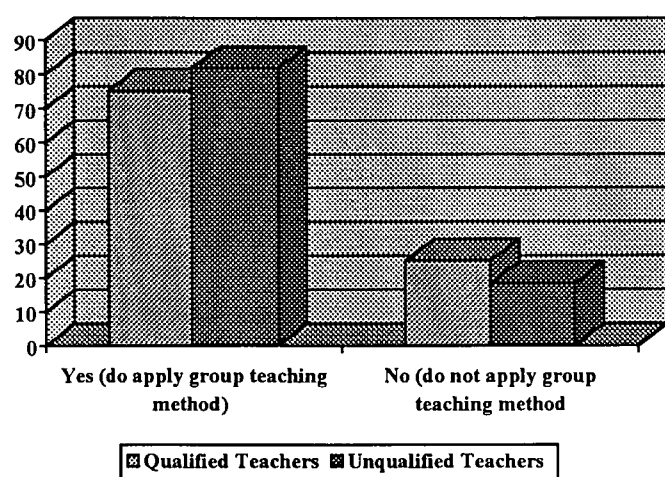


Figure 15 (a)

	Qualified Teachers	Unqualified Teachers
Yes (do apply group teaching method)	75	81.7
No (do not apply group teaching method)	25	18.3

Figure 15 (b)

The majority of teachers responded that they applied the group-teaching method in the classroom. A very low number of teachers indicated that they do not apply group-teaching method in teaching art and crafts. This is an indication that some knowledge and experiences already gained by teachers can be applied in art teaching.

4.6.2 Pupils Enjoy Group Work.

The question of whether pupils enjoy group work was responded to as indicated in the graph below.

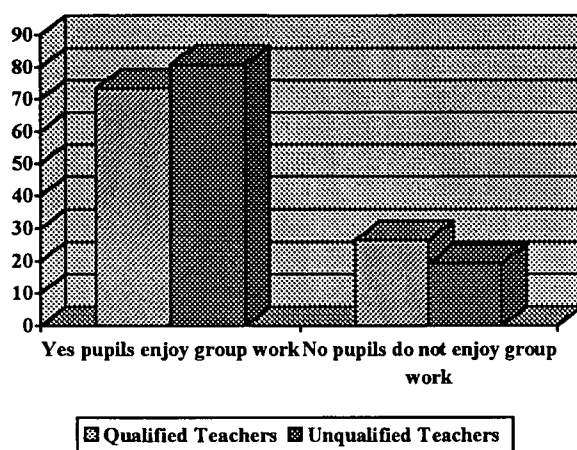


Figure 16 (a)

	Qualified Teachers	Unqualified Teachers
Yes pupils enjoy group work	73.4	80.8
No pupils do not enjoy group work	26.6	19.2

Figure 16 (b)

A number of teachers claimed that children do enjoy working in groups. Few teachers indicated that pupils do not enjoy group work.

The results enabled the researcher to discuss with participants, during the workshop, the importance and the negative factors associated with working in a group that need to be addressed by all teachers.

4.6.3 Importance of Teaching Traditional Art and Crafts in schools.

The response to whether it was important to teach traditional art and crafts in the schools was indicated as follows:

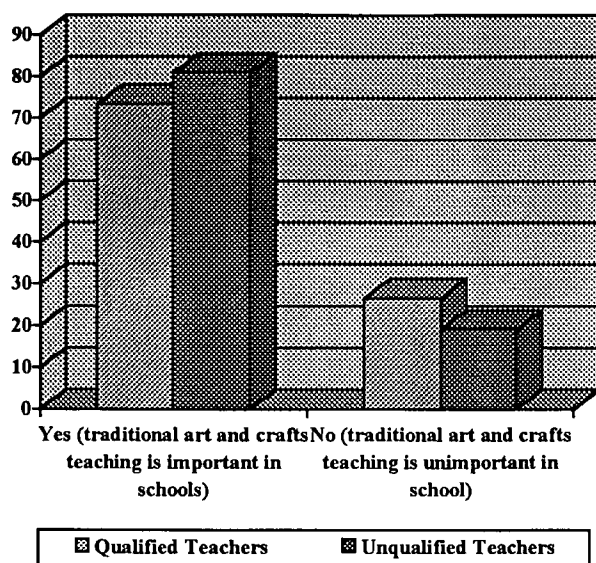


Figure 17 (a)

	Qualified Teachers	Unqualified Teachers
Yes (traditional art and crafts teaching is important in schools)	73.4	80.8
No (traditional art and crafts teaching is unimportant in schools)	26.6	19.2

Figure 17 (b)

The majority of teachers responded that it is very important and necessary to teach traditional Art and Craft at school. Few indicated that it is irrelevant to teach it. The results indicated the importance of the inclusion of themes such as 'traditional history and culture of the Basotho' during in-service training workshops. This resulted in an increased awareness of their culture (hence they were able to disseminate the information gained to their pupils with confidence).

4.6.4 Preferred traditional topics to be taught in Schools.

Respondents were asked to suggest some art and crafts traditional topics they prefer to teach in school. This was their response.

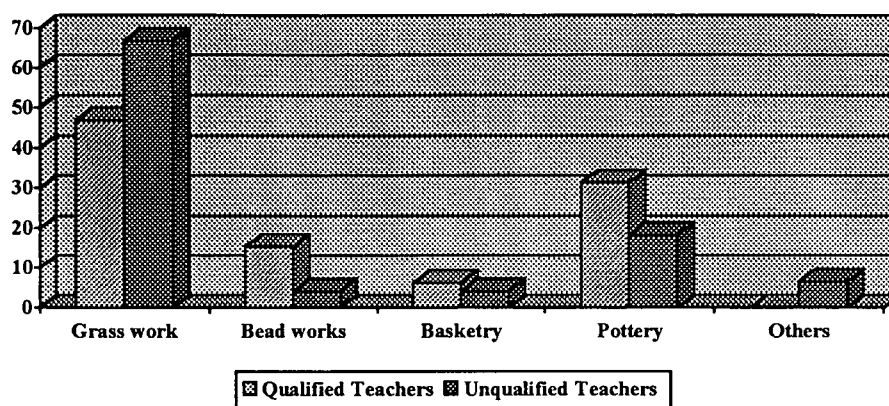


Figure 18 (a)

	Qualified Teachers	Unqualified Teachers
Grass work	46.9	66.7
Bead works	15.3	4.2
Basketry	6.3	4.2
Pottery	31.3	18.3
Other	0	6.6

Figure 18 (b)

Most teachers, both qualified and unqualified preferred to teach traditional crafts such as grass work and pottery in schools. Other crafts included bead works and basketry. This indicates the importance of introducing participants to the improvisation of locally available materials during the training workshop.

4.6.5 What happens to pupils' works after completion?

The question on what do they do with pupils' work after completion was responded as follows.

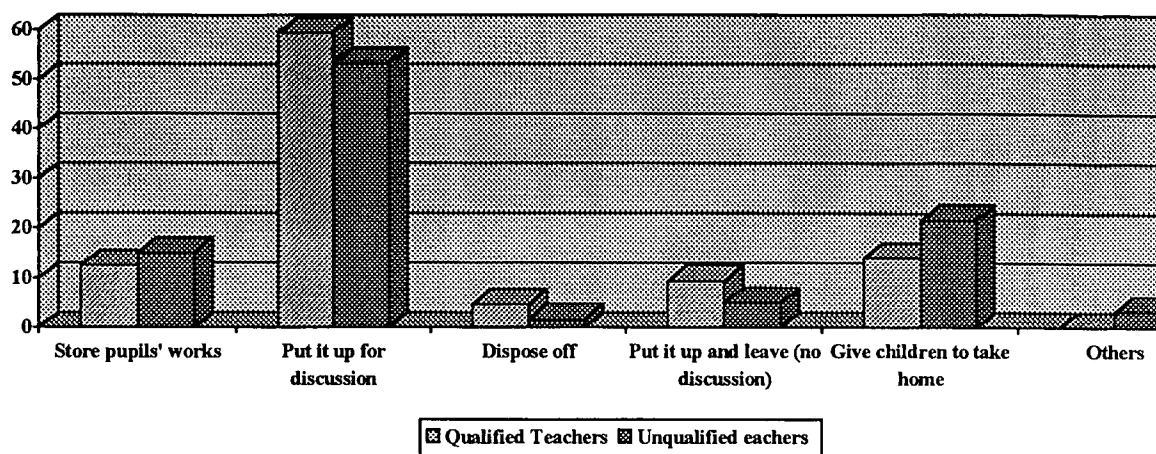


Figure 19(a)

	Qualified Teachers	Unqualified Teachers
Store the work	12.5	15
Put it up for discussion	59.4	53.3
Dispose off	4.7	1.7
Put it up and leave (no discussion)	9.4	5
Give children to take home	14.1	21.7
Other	0	3.3

Figure 19(b)

The majority of teachers both qualified and unqualified indicated that they discuss pupils work after completion. Few also give works to pupils to take home. Others store them.

The result indicates that teachers are willing to discuss the artworks with their pupils and they realise that children can gain artistic experience and benefit in general from a discussion afterwards. However, this was an issue which was emphasised during the in-service training by the researcher in order to increase knowledge and confidence of the teacher.

4.7 RESPONSE TO OPEN QUESTIONS

The responses to open questions in the questionnaires concerned attitudes and opinions on the value and benefits of Art Education. Responses included the following:

The majority of unqualified teachers said they consider art to be a viable career (95%), and gave the following reasons.

- that pupils can become self-reliant.
- pupils can become independent and professionals.
- enable pupils to develop and show their talents.
- other pupils are more good in art than in other subjects.
- it improves a child's skills.
- some pupils leave school at primary level, with art they can progress.
- help pupils to have education in production.
- it refreshes the pupil's mind.

On the question of whether art has educational value for children who do not consider art and crafts as a career, majority indicated 'Yes' (76.7 % as to 23 % who declared 'No').

Reasons given for saying 'yes' are as follows:

- they can communicate through it.
- they can benefit in future.
- they can be able to develop and practise if they stay at home.
- they can teach others.

The last question asked on whether they agree that in today's life Art and Craft have encouraged such values as discipline, respect and non-violence, the majority of them agreed (80%). About 11% were not certain and about 8% disagreed.

However, reasons given for agreeing are as follows:

- children will have duties to do and will be busy at all times.
- art helps one to pass judgement on what is good and bad.
- the subject needs a lot of discussions.

4.8 RESPONSES OF PARTICIPANTS AND RECORDS ON ACTIVITIES DISCUSSED

Results of the training workshop of participants were obtained by keeping a daily record of the activities discussed.

The first evaluation form completed after discussions (Refer to Appendix H for outline and dates discussions took place) indicted that participants were enthusiastic but felt they needed more time for the practical activities. They were unfamiliar with the use of materials presented and so most activities progressed slowly. Again, very basic 'hand-outs' (notes) on most of the topics discussed were given to them in order to help them understand in a limited time span (Refer to notes in Appendix L of the proposed DTEP curriculum). The majority of participants had no exposure to art and initially did not show a positive attitude to active participation. However they remarked that they have gained some confidence even though to most of them, it was their first time to practice and experiment with art materials and activities.

The results of the second evaluation form completed after the discussions revealed an increase in the development of the ability to understand and master various art techniques. The exhibits of samples of art works done by their pupils which they brought along from their various schools was an indication that they understood the concepts they were taught during the first workshop and that they disseminated the concepts to the pupils. Finally, participants responded very well through practical application of art materials. They were able to determine which materials were suitable to create 'what' at the right time. Generally, they worked with more confidence and at a faster rate. The topics discussed included drawing of excesses, rubbings, string collage, storage of art works, how to mark pupils' art works and display of pupils' art woks.

4.9 CONCLUSION

The findings of the study revealed that most of the teachers do not have experience in the teaching of Art and Crafts. They also agreed that they have not been taught art before. Some of them had little experience in art at their junior and secondary school days, and a greater number of them agreed on the fact that they lacked art equipment and materials, syllabus content knowledge and

interest, which the researcher was actually addressing in the in-service training workshop.

The analysis of the above together with the responses to the open questions seems to support the objectives of the research. It was clearly shown that although some teachers were already teaching school art their attitudes and opinions on the value of art was questionable.

The researcher believes that the in-service training workshops seem to indicate that a proper in-service training programme will bring about change in motivation, attitude and confidence of teachers in Lesotho. The first year DTEP curriculum has been designed for the NTTTC.

CHAPTER FIVE

5.0 CONCLUSIONS AND RECOMMENDATIONS

5.1 CONCLUSIONS

This study sets out to examine the state of art education in Lesotho primary schools through an investigation into art and crafts teaching in schools. Conclusions are based on the literature review, analysis of data collected by means of questionnaires, group discussions, evaluation forms and observation during in-service training sessions and follow-up actions. In developing this study, the possibility of In-service training to improve the standard of skills of primary teachers and to motivate those teachers were examined. The quality of primary teachers' knowledge, appreciation, skills and attitude on school art were earmarked for improvement. This was followed by the promotion of teachers' love for art and understanding through a follow-up action plan, which determined the implementation of ideas, skills and knowledge gained by the participants of the first workshop. A second workshop was organised where participants produced samples of their pupils' art works as evidence of teaching art and crafts in their various schools. A long-term follow-up action was finally taken by designing an In-service curriculum for Distance Teacher Education Programme for implementation by NTTTC for teachers in 2002. As a result of these insights gained from the study, the following conclusions can be drawn:

- Practising teachers are prepared and will be capable of teaching art and crafts in the primary schools after completion of the in-service training workshop. (Most unqualified teachers represented the workshop countrywide).
- Practical experience in primary school art gained during the first and the second workshops have increased the quality of knowledge, appreciation, skills and attitude on primary school art and crafts of the Lesotho primary school teachers.
- Teachers' confidence towards school art teaching, appreciation, skills and attitude was boosted.
- Finally, the proposed Art curriculum for In-service training by Distance Learning for primary teachers will help all teachers who are interested to gain guidance and support on

school art encountered by primary teachers. This will build up standards, which are still lacking in the present situation of art teaching in most Lesotho Primary schools, especially those in the rural areas. (The actual in-service curriculum designed for NTTC, which has been implemented since January 2002 can be found in Appendix L).

Findings from the research seem to support the view that teachers require more knowledge on creative growth of child development. In order to provide value to the approach to art education in Lesotho schools, the suggested detailed curriculum design on distance teacher education programme for in-service teachers through self-learning will fully function in Lesotho.

5.2 RECOMMENDATIONS

Based on the insight of this study recommendations are made to assist curriculum developers with the implementation of the 2002 programme and for consideration in strengthening parents, teachers and other educators on art education in Lesotho. The recommendations are the following:

- Art Education policy makers should do more than what has been done in the past. Several types of in-service training programmes must evolve to increase teachers' knowledge, experience in art appreciation, as well as the quality of art lessons and teaching methodology. The initial in-service training course that the NTTC has started is not satisfactory. However, it is hoped that the drafted DTEP programme will address the MOE's problem of shortage of art teachers in the country. It will give skill and techniques in art as well as confidence to teachers. It will also satisfy and address urban teachers in the other districts as well as those in the remote areas to obtain a certificate in art while still working as a teacher.
- NCDC should provide art syllabus to all primary schools in order to assist teachers in teaching, especially art and crafts.

- Lack of curriculum development projects, conferences and publications on art teaching are contributory factors to unawareness of public art education in Lesotho. In this case the ministry of education should see to it that special art training centres are developed where teachers could be fully trained and equipped with skills and methods of teaching. Workshops could also be held in the centres for students and the community at large where they could share ideas. Inspectors from the MOE should undertake follow-up visits to schools in order to assess the teachers' performance and the standard in art teaching.
- School art should be linked to the community. Teachers and their pupils can become active producers within the community by improving on the visual and cultural aspects of the environment. Mutual awareness of one another on the part of the school and the community can increase the range of human experiences.
- To motivate and encourage pupils to study art at their level best at schools, there should be public show art festivals, exhibitions and displays where pupils' art works could be displayed in the form of competitions. Awards and prizes could be given at district levels and later at National level where identified talented pupils could be sponsored internationally to study art at a higher level.

BIBLIOGRAPHY

- Altrichter, H., Posch, P. & Somekh, B. 1993. *Teachers investigate their work. An introduction to the methods of action research*. London: Routledge.
- Arnheim, R. 1954. *Art in visual perception*. Berkeley: University of California Press.
- Arnheim, R. 1989. *Thoughts on Art Education: The Getty Centre for education in the arts*. New York: The Getty Centre.
- Arrance, S. J. 1990. *Discipline - Based Art Education: curriculum planning for development of intellect*. Michigan: U.M.I. Dissertation Information Service.
- Aniello, S. R., Peck, R. L. 1966. *What can I do for an art Lesson? A practical guide for the elementary classroom teacher*. New York: Parker Publishing Company.
- Annual Report by Ministry of Education. 1974 - 5. *Educational Leadership*. Maseru: Government printers.
- Blanche, J. 1960. *Teaching art to children: The value of creative expression*. Boston: Allyn and Bacon Inc.
- Biggs, J. B. and Kirby, J. R. 1980. *Cognition development and instruction*. New York: Academic Press.
- Broudy, H. S. 1987. Theory and practice in aesthetic education: *Studies in art education*. 28(4): 198 - 205.
- Bucher, L. de C. 1953. *The teaching of art*. London: Blackie and Son.
- Chapman, L. H. 1978. *Approaches to art in education*. California: Harcourt Brace Jovanovich.

Cherry, C. 1972. *Creative art for the developing child: a teachers' handbook for early childhood education*. Belmont: David S. Lake Publishers.

Clement, R. 1988. *The art teachers' handbook*. London: Century Hutchinson Ltd.

Clement, R. & Page, S. 1992. *Investigating and making in art*. London: Oliver & Boyd.

Clement, R. & Page, S. 1992. *Knowledge and understanding in art*. London: Oliver & Boyd.

Clement, R. & Page, S. 1992. *Picture resource cards and teachers' book*. London: Oliver & Boyd.

Clement, R. & Page, S. 1992. *Primary art, principles and practice in art*. London: Oliver & Boyd.

Collins, R. M. 1931. *Art appreciation*. Harcourt: Brace and World.

Cook, R. C. & Doll, R. C. 1973. *The elementary school curriculum*. Boston: Allyn and Bacon.

Cruise, W. 1991. *Contemporary ceramics in South Africa*. Cape Town: Struik Winchester.

Dacks, N., Grey, A. & Levine, A. 1999. *Art and culture for grade 7: learners' guide*. Cape Town: Kagiso.

Dacks, N., Grey, A. & Levine, A. 2000. *Art and culture for grade 7: teacher's guide*. Cape Town: Kagiso.

Day, M. D. 1982. *Children and their art*. New York: Harcourt Brace Jovanovich.

Day, M. D. 1987. Discipline - based art education in secondary classrooms. *Studies in Art Education* 26(4): 232 - 240.

DiBlasio, M. K. 1987. Reflections on the theory of discipline - based art education. *Studies in Art Education* 28(4): 221 – 226.

Dickerson, J. 1976. *Pottery, in easy steps*. London: Cassell & Collier Macmillan Publishing Ltd.

Dobbs, S. M. 1992. *The DBAE handbook. An overview of discipline-based art education*. California: The J. Paul Getty Trust.

Duerden, D. 1974. *African art: an introduction*. London: Hamlyn.

Du Plessis, J., Morgan, J., Fivaz, M. & Simpson, K. 2001. *Art and culture for grade 6: Learner's Book*. Cape Town: NASOU.

Education Task Force. 1982. *The education sector survey report*. Maseru: Government Printers.

Efland, M. D. 1990. A curriculum fictions and the discipline orientation in art education. *The Journal of Aesthetics Education* 24(3): 67 – 68.

Eisner, E. W. 1972. *Educating artistic vision*. New York: Macmillan Publishing Co. Inc.

Elicena, A. V. 1976. *Self-instructional materials: Essential tools on art and crafts ideas*. Maseru: Government Printers.

Feldman, E. B. 1982. Varieties of art curriculum. *Journal of Art and Design Education* 1(1): 21 – 45.

Fleming, C. D. 1995. *Art and ideas*. 9th ed. Olando: Harcourt College Publishers.

Gaitskell, C. D. & Hurwitz, A. 1970. *Children and their art: methods for elementary school*.

2nd ed. New York: Harcourt, Brace and World

Gardner, H. 1990. *Art Education and Human Development*. Los Angeles: The Getty Centre.

Gardner, H. 1990. *Art, mind and brain*. Los Angeles: The Getty Centre for Education in the Arts.

Gardner, H. 1992. *Theory of multiple intelligences*. Los Angeles: The Getty Centre.

Gardner, H. 1980. *Artful scribbles: The significance of children's drawings*. New York: Basic Books Publishers.

Gardner, H. 1988. On assessment in the arts: A conversation with Howard Gardner. *Educational Leadership* 45(4): 30- 35.

Glatte, R. 1988. *Understanding school management*. Philadelphia: Open University Press.

Gombrich, E. H. 1967. *The story of art*. London: Phaidon Press Ltd.

Goodnow, J. 1977. *Children's drawing*. London: Fontana Open Books.

Grant, J. 1995. *Enriching children's art and design through AT2*. East Sussex: East Sussex County Council.

Greer, W. D. 1984. Discipline - Based Art Education: Approaching art as a subject of study. *Studies in Art Education*: Arizona 25(4): 212 - 218.

Harris, D. 1963. *Children's drawing as measures of intellectual maturity*. New York: Brace and World Inc.

Haslam, K. R. 1971. *Learning in the primary school*. London: George Allen and Unwin Ltd.

Hayward, E. 1990. *Artwork*. London: B. B. C. Books & Longman group U. K. Ltd.

Herbert, R. 1945. *Education through art*. 2nd ed. New York: Pantheon Books.

Hiss, P. 1984. *Research in fine arts in the colleges and universities of the U.S.* New York: Carnegie Corporation.

Hobbs, J. A. 1985. *Art in context*. 3rd ed. San Diego: Brace Jovanovich Publishers.

Hoffert, B., Wingate, J., Love, L., Bak, K. & Modesti, A. 1988. *Art in diversity: Studies in the history of art*. Australia: Longman Cheshire.

Hurwitz, A. & Day, M. 1991. *Children and their art: methods for elementary school*. 5th ed. San Diego: Harcourt Brace Jovanovich.

Irma, L. P. 1965. *Art aids for elementary teaching: a handbook*. 5th ed. Minneapolis: Burgess Publishing Company.

Janson, H. W. 1963. *History of art*. New York: Harry Abrams Inc.

Janson, H. W. & Kerman, J. 1968. *A history of art and music*. New York: Printice Hall & Harry Abrams Inc.

Jaques, E. 1956. *Art activities for grade VI and VII: Teacher's handbook*. Quebec: Department of Education.

Jaques, E. 1961. *Art activities for grade I, II and III: Teacher's handbook*. Quebec: Department of Education.

Jose, M. P. 1984. *Perspective: How to draw*. Barcelona: Parramon Editions.

June, K. M. 1961. *Preparation for art*. Belmont: Wadsworth Publishing Co. Inc.

Kaphe, P. M. 1989. *Practical art and handicrafts: The primary teachers' manual*. Maseru: Lesotho ADS Ltd.

Kent, R. & Luca, M. 1968. *Art education: Strategies of teaching*. New Jersey: Prentice-Hall, Inc. Englewood Cliffs.

Kurt, R. 1976. *Visual education and beyond: Looking and seeing*. London: Ginn & Company Ltd.

Lancaster, J. 1990. *Art in the primary school*. London: Routledge.

Les, T. 1987. *The arts in education: some research studies*. London, New York: Croom Helm Ltd.

Levi, A. W. & Ralph, A. S. 1991. *Art education: a critical necessity*. New York: Board of Trustees of the University of Illinois.

Lowenfeld, V. & Brittain, W. L. 1975. *Creative and mental growth*. 6th ed. New York: MacMillan.

Lyndy, S. 1989. *Khula Udweba: A handbook about teaching art to children*. Soweto: Funda Centre, Standard Press.

Lysyk, L. M. 1990. *Native art and school curriculum: Saskatchewan aboriginal artists' perspectives*. Saskatcewana: Umi Dissertation Services, Abbell & Howell Company.

Mallen, D. 1995. *Art and design in the primary school*. East Sussex: East Sussex County Council.

Mason, R. 1995. *Art education and multiculturalism*. New York: NSEAD.

Merle, H. 1992. *Art in outline 1: an introduction to South African art*. New York: Oxford University Press.

Merle, H. 1994. *Art in outline 2: from rock art to the late 18th century*. New York: Oxford University Press.

Mitchell, C. 1973. *Time for school*. London: Butler & Tanner Ltd.

Ministry of Education. 1988. *Clarification of Lesotho's education policies and priorities*. Maseru: MOE publications.

Ministry of Education. 1967. *Lesotho syllabus for primary schools*. Maseru: Government Printers.

Ministry of Education. 1978. *Report of the views and recommendations of the Basotho nation regarding the future of education in Lesotho*. Maseru: Government Printers.

Morgan, M. 1995. *Art 4-11: art in the early years of schooling*. London: Stanley Thornes Ltd.

Nettleton, A & Hammond-Took, D. 1989. *African art in Southern Africa: from Tradition to Township*. Johannesburg: A. D. Donker Pty Ltd.

Njoroge-Kamau, G. 1979. *Foundations of creative work: a handbook of primary school Art and Crafts*. Nairobi: Heinemann Kenya Ltd.

Pappas, G. 1970. *Concepts in art and education: an anthology of current issues*. London: MacMillan Company Ltd.

Pluckrose, H. 1971. *The book of crafts*. London: Evans Brothers Ltd.

Portchmouth, J. 1974. *Creative crafts for today*. London: Cassell & Collier Macmillan Publishers Ltd.

Ross, M. 1978. *The creative Art*. London: Heinemann Educational Books.

Rush, J. 1987. Interlocking images: the conceptual core of a discipline - based Art lesson. *Studies in Art Education*. Arizona 28(4): 220 - 225.

Smith, R. 1963. The liberal tradition of art education studies. *Studies in Art Education*. Chicago 4(2): 35 - 44.

Thistlewood, D. 1989. *Critical studies in the arts and design education*. London: Longman Group.

Tickle, L. 1987. *The arts in education: some research studies*. London: Croom Helm Ltd.

Udo-Ema, A. J. 1961. *The art and crafts*. London: Longmans, Green & Co.

Walkelman, F. W. & Wigg, P. 1982. *A handbook of art and crafts for elementary and JSS teachers*. 5th ed. Iowa: W. C. B Dubuque.

APPENDIX A

SCHOOL ART QUESTIONNAIRE

GENERAL INFORMATION

1. Teachers' name and surname
2. Name and Address of school at which you are teaching
.....
3. Which age group do you fall in? (Tick the appropriate block).

20 – 25	25 – 30	30 – 35	35 – 40	40 – 45	45 and above
---------	---------	---------	---------	---------	--------------

CONTACT WITH ART

1. Did you have any Education in Art and Crafts as part of your training in the College?

Often		Seldom		Never	
-------	--	--------	--	-------	--

1

2. Have you been able to apply the knowledge you gained during the course in your teaching career?

Yes		No		Not applicable	
-----	--	----	--	----------------	--

5

3. Did you take art in Junior school?

Often		Seldom		Never	
-------	--	--------	--	-------	--

6

4. Did you take part in Art Activities at your Secondary school?

Often		Seldom		Never	
-------	--	--------	--	-------	--

7

5. Did you attend any Art & Crafts course privately?

Yes		No	
-----	--	----	--

8

SCHOOL SITUATION

6. Have you taught Art and Crafts to your pupils?

Yes		No	
-----	--	----	--

9

7. Do you teach any of the following Art & Crafts activities at your school? (Tick the appropriate block)

ART (Drawing, Painting, Modelling)	
DESIGN (Colouring, Printmaking)	
CRAFTS (Pottery, Weaving, Broom, Batik)	
DRAMA	
MUSIC	
NEEDLEWORK	
WOODWORK	

10
11
12
13
14
15
16

8. How many periods per week are allocated these subjects? (Tick appropriate next to each)

	No time	1-2 periods	3 or more periods
ART			
CRAFTS			
PRINTMAKING			
COLOURING			
DRAMA			
MUSIC			
NEEDLEWORK			
WOODWORK			
SINGING/DANCING			

17
18
19
20
21
22
23
24
25

9. Some Educators consider school Art to be an important part of the school curriculum, while others consider it a waste of time. What are your views about having Art as a school subject?

(Specify by ticking the relevant one)

Most important	
Important	
Reasonably necessary	
Unnecessary	

26

TEACHING OF ART

10. Do you think teaching Art in schools will improve the learning environment and process for your pupils?

Yes		No	
-----	--	----	--

27

11. Do you easily obtain materials for your Art lessons?

Yes		Sometimes		No	
-----	--	-----------	--	----	--

28

12. Were there available and well-equipped materials for your Art lessons?

Yes		Only some materials		No	
-----	--	---------------------	--	----	--

29

13. Do you enjoy teaching Art? (Tick appropriate)

A	Enjoy it very much	
B	Enjoy teaching it occasionally	
C	Do not particularly, enjoy teaching it, but will do so if required	
D	Try to avoid teaching it	
E	Other (Please specify)	

30

14. What do you think are the problems causing your inability to teach the subject?
(Answer this question only if you indicated #.13(d))

.....

.....

.....

.....

31

32

33

15. Which of the following problems have you encountered in teaching Art & Crafts in your school? Answer this question only if you indicated #.13(d)
(Tick appropriate)

Lack of Art materials	
Lack of personal experience	
Lack of suitable equipment	
Children are not motivated	
Other (specify)	

34

35

36

37

38

16. Is the syllabus and Teachers' Guide available at your school to help you in the content of school art teaching?

Yes		No	
-----	--	----	--

39

17. Do you fully understand the contents and the relevant teaching methods?

Yes	No	Only some part
-----	----	----------------

40

- b. If you answer is only some part, please specify which areas

41

.....

42

.....

18. What do you do with your pupils' work of art after completion? (Tick only one which is appropriate)

Store the work	
Put it up for discussion	
Dispose of	
Put it up and leave	
Give the children to take home	
Other (specify)	

43

19. Do you do or practice Group work?

Yes			
-----	--	--	--

44

20. Did the pupils enjoy the group work?

Yes		No	
-----	--	----	--

45

21. Do you think it is important to teach traditional Crafts at school? (Answer only if you indicated Yes in question 20)

Yes		No	
-----	--	----	--

46

If yes which of these should be taught? (Tick appropriate block)

Grass work (broom)	
Bead work	
Basketry	
Pottery	
Other	

47

48

49

50

51

ATTITUDES/OPINIONS ON VALUE OF ART

22. Do you consider art to be a viable career for children?

Yes		No	
-----	--	----	--

52

a) If yes please give reason

53

.....

54

.....

b) If no why?

55

.....

56

23. Do you believe that art has any educational value for children who do not consider art & crafts as a career?

Yes		No	
-----	--	----	--

57

a) If yes please give reasons (less than 30 words)

.....

58

.....

.....

59

.....

b) If no why?

60

.....

24. Do you agree that in today's' life Art and Crafts can encourage such values as Discipline, respect and ~~non-violence~~.

Agree		Uncertain		Disagree	
-------	--	-----------	--	----------	--

61

a) If you agree please state why?

.....

62

b) If you disagree please state why?

63

c) If you are uncertain please give reasons

64

25. (Tick the appropriate block)

	Definitely agree	Agree	Uncertain	Disagree	Definitely disagree
My school has an art programme					
Art should have a place on the time table					
Art should be sporadically done as need arises e.g. For a fair or exhibition and not again					
School art can have a significant meaning in the lives of children even if they never practice art again after school					
Art lessons require careful planning to be successful eg. Aim. Motivation, materials required etc.					
The art product (painting, sculpture etc,) is more important than the process of making it.					

65

66

67

68

69

70

APPENDIX B

PROPOSAL FOR IN-SERVICE TRAINING

APPENDIX B

PROPOSAL FOR IN-SERVICE TRAINING ON ART AND CRAFTS FOR TEACHERS.

FROM : Acting Head (Dept. Of Art & Crafts)

TO : ADI (Assistant Director In-service)

DATE : 09 - 10 - 1997

SUBJECT : PROPOSAL FOR CONSIDERATION OF THE INCLUSION OF ART & CRAFTS IN THE IN-SERVICE PROGRAMME.

1.0 INTRODUCTION

It has been a concern ever since the inclusion of new subjects on the Primary syllabus by MOE and NCDC, of which art and crafts form part of the Arts. It is also an accepted fact that most teachers already in the field, especially, the LIET VI and unqualified primary teachers, have not been exposed to this subject or have little or no experience in the new course as a school subject. The NTTC is the only current institution where art and crafts is taught as part of the primary courses. However, even in this case, the student-teachers studying the primary courses are the only ones who attain privilege in art knowledge.

Again, the average total number of primary teachers produced every year is less than 150 (NTTC Calander-1997: 53-56) which is not sufficient for all the 1234 primary schools in the country (Lesotho official year book-1996: 133-135).

The fact that there are lack of trained artist in the country and that there is a National affair to attempt to help scheme for education in art country-wide, serve as a positive step. These will therefore, be an opportunity for the In-service division of NTTC to start helping teachers all over the districts with skills in art and crafts. This opportunity will improve gradually, the quality and efficiency of art education. It will also upgrade both qualified and unqualified teachers through

art education in the country.

2.0 AIM

- To promote the arts through education in visual, performing and literary arts.
- To foster knowledge and skills of art so that the subject is taught well in the primary level country-wide.
- To help teachers realise and appreciate their history and culture and differentiate between art of other cultures.
- To guide the teachers to an understanding of the important contribution art can make to development of the child.
- To prepare and expose teachers to a variety of art and crafts techniques and to develop schemes of work and lesson plans.

3.0 OBJECTIVE

The course objective is aimed at giving teachers involved in the programme the experience in specific art forms, laying emphasis on originality and level of execution through the integration of concepts of skills in art and crafts. It will further explain the purpose of art education in the primary schools and demonstrate characteristics of good art and crafts methodology.

4.0 INITIATOR

The acting head of art and crafts department – NTTC Mr. Samuel Ofori-Asare.

5.0 TARGET GROUP

Primary school teachers - both qualified and unqualified.

6.0 SCOPE

Reflection, Depiction, Composition and Expression.

6.1 Reflection: This art is based on three visual categories and are expressive forms that convey meaning.

- a) The natural world
- b) The designed world and
- c) The art world.

6.2 Depiction: Is the symbol-making skill involving observation. Fundamental structures and qualities of objects are studied in order for teachers to become more perceptive and also a variety of styles from, decoration, realism and even distortion.

6.3 Composition: Is the skill of organising a) Forms and their b) qualities to create integrated and unified visual statements or art works. Principles of designs are learned and practised.

6.4 Expression: This involves the skill of creating or inventing forms which represent a) ideas (b) feelings (c) ability to decide on matters affecting the making of those forms. Ideas and feelings are invested in appropriate media through selected Techniques or specific purpose.

7.0 COURSE CONTENT

7.1 Theory of art education

7.1.1 What is art?

7.1.2 History of art: pre-historic art (Art and civilisation -Lesotho art and culture).

7.1.3 Art and crafts terminologies (vocabularies in art)

7.1.4 The purpose of art education in the primary schools.

7.1.5 Teaching methodology and concepts.

7.1.6 Scheming, planning and display of art works.

7.1.7 Improvisation of art and crafts materials/tools.

7.1.8 Assessment, evaluation and storage of art and crafts works.

7.2 Practical work

7.2.1 Exploration of elements of design. Art and crafts activities for the primary school.

7.2.2 Drawing

7.2.3 Exploration of colour properties- primary, secondary and tertiary colours etc.

7.2.4 Painting and Printing.

7.2.5 Exploration of other visual expression- collage, puppetry, poster design etc.

7.2.6 Exploration of local crafts- pottery, grass work, tie and dye and batiks.

8.0 CONCLUSION

Within the broad aim and objectives, it is essential that the subject (art and crafts) be created among the other expressive subjects like music, home economics, agriculture etc. to improve which has already been in existence in the In-service.

Prepared by: S. OFORI-ASARE

09 – 03 –98.

APPENDIX C

LETTERS FROM CONCERNED TEACHERS

Most individual teachers, headmasters, and parents did approach my Department to request assistance for their staff members concerning art education. Their complains were numerous and complicated and upon those letters I decided to think of this research.

A particular request was made by a female teacher in the Berea district of the Sereoane Primary school. Her box number is 2552, Maseru 102. It was written on 16th April 1997. There were ten teachers on her staff. According to her the new syllabus was demanding with inadequate information as far as teaching techniques and skills are concerned. She requested for a workshop to be held in their school.

Another request came from Makhonosoang Kotelo, a teacher in Tlametlu primary school. P. O. Box 3, Maseru. She demanded a workshop on the importance of art in schools, and asked for more highlights on most of the topics in the syllabus. There were 15 teachers on her staff.

Another came from the headmaster of Mejametalana ACL primary school in Maseru. It was dated 21st April, 1998. She requested for a workshop on art education in general and also asked for some art materials. There are 28 teachers on her staff.

APPENDIX D

1. SYLLABUS CONTENT FOR LESOTHO PRIMARY SCHOOLS (Standard 1 - 7)

2. SYLLABUS FOR NTTC PRIMARY COURSE.

1. SYLLABUS CONTENT FOR LESOTHO PRIMARY SCHOOLS

This is the actual copy of the Lesotho Primary art and crafts Syllabus. The syllabus introduces pupils from standard 1 to 7. It written and designed by the Art and Crafts Panel formed at NCDC of which the researcher is a member.

The primary art and crafts syllabus has six to seven main concepts, namely: drawing, painting /colouring, printing, collage, puppetry, modelling and construction / crafts.

Standard 1

At the completion of **Standard 1**, pupils will be able to:

Learning Outcome	Concepts/Skills / Attitudes	Suggested Activities	Resources	Periods
1. To make doodles and draw faces.	Drawing: Doodles Faces	Teacher demonstrates how doodles are. Teacher and pupils discuss different features of a face	Paper Crayons Pencils charcoal	2
2. To experiment with colours and painting materials.	Colouring: Experimenting with colours and painting materials.	Teacher names different colours and how they work. Pupils practice using different colours.	Colours Paper crayons	2
3. Draw and paint pictures of objects	Painting: Objects	Teacher explains and demonstrates painting pictures of objects. Pupils draw objects of their choice and paint them.	Paints Water Brushes	2
4. Cut and make designs using feet and hands	Printing: Foot and hand prints - on sand	Teacher demonstrates printing on sand with feet and hands to produce different designs.	Sandy-area Pupils	2

	- on paper	Teacher demonstrates printing on paper using hands and feet to produce designs. Pupils practice printing on paper with feet and hands to produce designs.	Paints Paper water	2
5. Make collage using paper and leaves.	Collage: Paper collage	Teacher and pupils discuss collage. Teacher demonstrates the making of paper collage. Pupils draw pictures, tear pieces of papers and paste them to cover their pictures.	Glue Pencils Paper Newspaper Leaves	2
	Leaf collage	Teacher explains and shows examples of leaf collage. Pupils draw pictures and glue real leaves to cover their pictures.		2
6. Make puppets using sticks and socks	Puppetry: Stick puppets	Teacher shows examples and demonstrates making puppets. Pupils practice making stick puppets.	Sticks Hardpaper Scissors Pencils Glue String Socks	2
	Sock puppets	Teacher shows examples and explains how a sock puppet is made. Pupils practice making sock puppets.		2
7. To experiment with local clay.	Modelling: Experimenting with clay.	Teacher shows types different kinds of clays to pupils. Pupils feel the clay, how malleable it looks and forms. Pupils make shapes of objects.	Clay Water	2

Standard 2

At the completion of **Standard 2**, pupils will be able to:

Learning Outcome	Concepts/Skills/ Attitudes	Suggested Activities	Resources	Period s
1. Draw members of	Drawing: Family members	Teacher helps pupils to draw. Pupils draw members of their	Crayons Pencils	2

their families, excesses and favourite objects.	Excesses	own families. Teachers and pupils discuss pictures of excesses (e.g. very tall, very short, very fat, very thin, very big), and then pupils draw.	Charcoal Paper Pictures	2
	Objects	Teacher and pupils discuss pupils favourite objects (e.g. doll, pot)		2
2. Paint using fingers, combs and forks.	Painting:	Teacher and pupils discuss painting.	Paint Paper	
	Finger painting	Pupils practice painting with their fingers.	Comb forks	2
	Scruffito painting	Teacher explains and demonstrates scruffito painting. Pupils practice scruffito painting.		2
3. Print using fingers and fresh leaves.	Printing:	Teacher demonstrates printing.		
	Finger Printing	Pupils practice finger printing.	Paper Paints	2
	Leaf printing	Teacher demonstrates leaf printing. Pupils make leaf printing.	Water Leaves	2
4. Make collage using seeds and pieces of cloth.	Collage:	Teacher shows examples and demonstrates how collage is made.	Pencils Seeds Cloth Glue Paper	
	Seed collage	Pupils practice seed collage on their own pictures.		2
	Cloth collage	Teacher shows and explains examples of cloth collage. Pupils practice making cloth collage.		2
5. Make puppets using paper.	Puppetry:	Teacher shows examples and demonstrates making puppets.	Paint Brushes	
	Paper bag puppet	Teacher shows and explains how to make puppets. Pupils then make their own puppets.	String Wool Paper Flour bags Samp bags	2
6. Make simple clay objects.	Modelling:	Teacher and pupils discuss given objects to be modeled.	Clay Water	
	Objects	Pupils make clay objects of their choice e.g. counters, beads and	Sticks	2

		cubes. Teacher shows examples and explains how fruit and vegetable figures are made. Pupils practice making them.		2
7. Make models with clay.	Modelling: Clay Pinch pot	Teacher and pupils discuss making models. Pupils practice modeling objects of their choice. Pupils are given clay and roll it into balls. Pupils make a hole in the centre of the ball.	Clay Water	2

Standard 3

At the completion of **Standard 3**, pupils will be able to:

Learning Outcome	Concepts/Skills /Attitudes	Suggested Activities	Resources	Periods
1. Draw pictures of people in motion and illustrate short stories through drawing.	Drawing:	Teacher & Pupils discuss example of pictures showing moving people.	Paper Pencils Crayons Pictures	2
	Figure drawing Story illustration	Pupils practice drawing pictures of people in motion e.g. running, walking, and jumping. Teacher shows & explains examples of story illustration. Pupils draw pictures illustrating short stories they know.		2
2. Make designs by blowing paint and also through blot painting.	Painting:	Teacher explains & demonstrates painting.	Straws Paint Paper Water	2
	Blow painting Blot painting	Teacher explains & demonstrates blow painting. Pupils practice blow painting using straws. Teacher discusses & demonstrates blot painting. Pupils practice making designs using blot.		2
3. Make prints using string blocks and	Printing:	Teacher shows how to make printing.	Block String Glue	

different types of material (junk).	String block prints	Teacher shows how to make string block prints. Pupils make their own string block and use them for printing. Teacher demonstrates making printed pictures of different objects using junk. Pupils practice printing pictures of objects of their choice using junk.	Paint Paper Clay Papier mache Fresh leaves Sticks Bottle tops Match boxes Mealie cobs	2
	Junk prints			2
4. Make collage by sprinkling.	Collage:	Teacher and pupils discuss collage. Pupils practice sprinkle collage on their pictures. Teacher explains & shows an example. Pupils draw pictures, cut out small pictures from the magazines and cover the large pictures.	Paper Granules Pencils Crumbs Papers Glue Sand sugar	2
	Sprinkle collage Picture collage			2
5. Make Basotho puppets.	Puppetry: Basotho puppets.	Teacher and pupils discuss puppetry. Teacher and pupils collect empty bottles & and pieces of cloth. Pupils make puppets & use charcoal to design the face.	Plastic-bottles Cloth Tissue Paper Charcoal	4
6. Model kitchen-utensils with clay.	Modelling: Kitchen utensils	Teacher and pupils discuss kitchen utensils. Pupils are each given a ball of clay to make kitchen utensils.	Clay Water	2

Standard 4

At the completion of **Standard 4**, pupils will be able to:

Learning Outcome	Concepts/skill s/Attitudes.	Suggested Activities	Resources	Periods
	Drawing:		Papers	2

1. Draw pictures from direct observation	Portraits	Teacher and pupils discuss how to draw portraits Pupils practice drawing portraits.	Pencils Crayons Charcoal	2
Draw pictures from memory	Pictures from memory	Teacher and pupils discuss drawing pictures from memory. Pupils practice drawing pictures they have seen from memory.		
2. Produce Secondary colours through primary colours	Colouring: Produce Secondary colours	Teacher and pupils discuss how to produce secondary colours through primary colours. Teacher guides pupils to produce secondary colours through primary colours.	Brushes Papers Colours Water	2
1. Produce rubbings from textures.	Printing: Rubbing	Teacher explains and demonstrates rubbings. Pupils practice producing rubbings on rough and smooth surfaces.	Papers Wax crayons Pencils different papers	2
Make transfers of drawing using wax crayons	Transfers using wax	Teacher explains and demonstrates making transfers Pupils practice making transfers of drawings using wax crayons.	Textures and surfaces.	2
4. Make collage using dried flowers.	Collage: Dried flowers collage	Teacher and pupils discuss how to make dried flowers collage. Pupils practice making dried flowers collage.	Papers Glue Scissors Flowers	2
Make fun collage using cuttings	Fun collage	Teacher shows and discusses a specimen of fun collage. Pupils practice making fun collage.	Papers and magazines Cuttings.	2
5. Make Puppets using paper mache.	Puppetry: Puppets	Teacher shows an example of paper-mache puppets. Pupils practice making puppets using paper mache.	Paper mache Glue Maize-meal Flour Sifted-meal	2

			Cylinders	
6. Model objects using coil method	Modelling: Coil method.	Teacher shows a specimen and demonstrates how to model objects using coil and slab methods. Pupils model objects using coil method.	Clay Water Pieces of broken pots (litlhajoa) Wood Matches	2
Model objects using slab methods.	Slab method	Teacher explains modelling through slab method. Pupils model clay tiles using slab method.		2
6. Construct can lamps and candle holders using cans.	Crafts: Can lamps Candle holders	Teacher shows an example of a can lamp and candle-holder and discusses how to make them. Pupils make their own can lamps. Pupils make their own candle-holders.	Cans Shears Nails Candles Matches Stones Sticks	2
Make brooms using grass.	Grass brooms.	Teacher and pupils discuss how to make brooms using different types of grass. Pupils practice making brooms.	Grass Scissors Knife String Wool	2
Make a Mexican Star	Mexican star	Teacher shows a specimen of a Mexican star and demonstrates how it is made. Pupils make their own Mexican stars.		3

Standard 5

At the completion of **Standard 5**, pupils will be able to:

Learning Outcome	Concepts/Skills/ Attitudes	Suggested Activities	Resources	Periods
1. Draw unrealistic imaginary	Drawing: Unrealistic drawing.	Teacher and pupils discuss the examples of unrealistic	Papers Pencils	2

pictures. Draw scenery from memory.	Scenery from memory.	drawings and how to draw them. Pupils select scenes and draw them from memory. Teacher and pupils discuss scenery drawing. Pupils select scenes and draw them from memory.	Crayons Charcoal	2
2. Paint through splattering style.	Painting: Splatter painting. Complementary colours.	Teacher and pupils discuss splatter painting. Pupils make splatter painted pictures. Teacher and pupils discuss complementary colours on the colour wheel. Pupils produce complementary colours.	Papers Paints Feathers Cloth pieces Weeds Brushes Water-colours.	2 2
4. Make prints with fruits and vegetables Make stencils.	Printing: Fruits and vegetable prints. Stencils	Teacher shows examples and demonstrates how fruits and vegetable prints are made. Pupils make fruits and vegetable prints. Teacher shows examples of stencils and demonstrates how they are made. Pupils make their own stencils.	Potatoes Vegetable Fruits Paints Papers Knife Ink Chalk Scissors Razors	2 2
5. Make collage using pieces of strings. Make collage using different and uneven protruding materials.	Collage: String collage. Relief collage.	Teacher shows examples and demonstrates how string collage is made. Pupils make string collage. Teacher and pupils discuss how relief collage is made. Pupils make relief collage.	String Wool Glue Stones Sticks Seeds Papers	2 3
6. Make a dressed paper mache-puppet.	Puppetry: Dressed paper mache puppet	Teacher shows an example of a dressed paper mache puppet. Pupils make dressed paper mache puppets.	Cloth Scissors Paper Water Clear	2

			Bostik Glue	
7. Make paper mache using strip method.	Modelling: Paper mache objects	Teacher shows example and demonstrates how paper mache objects are made using the strip method. Pupils make paper mache objects by strip method.	Bowls Vaseline Paper Clear Bostik Scissors	3
7. Weave paper mats using paper cuttings.	Crafts: Paper weaving.	Teacher shows examples of paper mats and demonstrates how they are woven. Pupils weave paper mats.	Papers Scissors Crayons Ruler	2
Construct and fly kites.	Kites.	Teacher shows examples and demonstrates how kites are constructed. Pupils make kites and fly them.	Sticks Strings Plastics Grass Clear bostiks	1
Plait ropes using grass, plastics and strings.	Plaited ropes.	Teacher demonstrates how to plait a rope. Pupils practice making ropes.		2
Make paper beads for making necklaces.	Paper beads.	Teacher shows examples of paper beads and demonstrates how they are made. Pupils make paper beads and thread them on strings.		2

Standard 6

At the completion of **Standard 6**, pupils will be able to:

Learning Outcome	Concepts/Skills / Attitudes	Suggested Activities	Resources	Periods
1. Draw still-life reflecting outstanding features. Template making, motifs and pattern making.	Drawing: Still-life Template making	Teacher and pupils discuss drawing. Pupils arrange four garden tools in an interesting manner. Pupils draw the objects as they appear and colour them. Teacher explains template making.	Colour Pencils Spade Rake Watering can Papers Crayons	2 2

	Motifs	Teacher provides papers. Pupils cut out shapes from stiff paper. They trace them onto the paper and make patterns or designs. Teacher explains motifs.	Digging fork Scissors Stiff papers	2
	Pattern making	Teacher provides papers. Pupils draw two different shapes. They cut out shapes. They trace combined shapes onto the paper and make patterns or designs. Teacher and pupils discuss pattern making. Teacher demonstrates pattern making. Pupils make as many motifs as they want to form a pattern. Pupils alternate two different motifs to make other patterns.		2
2. Complete half of symmetrical shapes and decorate three dimensional objects by painting.	Painting: Symmetrical plane shapes	Teachers and pupils discuss painting. Teachers and pupils discuss symmetry lines. Teacher draws half shapes and pupils complete the missing part. Pupils complete the drawing by painting.	Drawings Brushes Paints Containers Soap Objects Boxes Plane cans Plastic bottles Plastic plates	2
	Decoration of objects	Teacher explains decoration. Teacher shows a specimen of decorated objects. Pupils make designs on the object. They paint the decorated objects.		2
3. Make wax resist drawings and print simple designs onto paper and fabric using wax and	Printing: Wax resist	Teacher explains printing. Teacher explains wax resist. Teacher shows a finished picture. Teacher gives a demonstration. Pupils draw pictures on a paper.	Crayons Pencils Paper Ink Paint Dye Wax	2

convey messages by painting.		<p>Apply wax on some parts of the pictures and cover the rest with paint, ink or dye. Let pictures to dry and remove wax with sharp object.</p> <p>Teacher explains simple batik. Teacher shows the pupils a specimen of simple batik. Teacher gives a demonstration. Teacher draws pictures or designs on fabric. Wax the area not to be dyed. Dye the cloth to produce batik. Let the cloth dry. Put the cloth between two brown sheets. Use warm iron to remove wax.</p> <p>Teacher and pupils discuss poster making. Teacher shows a specimen. Teacher gives a demonstration. Pupils make birthday invitation, exam and sympathy cards, road signs and posters.</p>	<p>Iron Newspaper Carbon paper.</p>	2
	Simple batik			
	Poster making			2
4. Make mosaic pictures and use different types of photographs.	Collage: Paper mosaic	<p>Teacher explains collage. Teacher shows a specimen of collage. Teacher demonstrates how a specimen is made. Pupils collect newspapers and magazines. Pupils cut pictures into squares. Pupils draw large pictures or designs. Pupils paste the squares inside the large pictures.</p>	<p>Papers Glue Magazines Newspapers Calendars Catalogues Scissors</p>	2
	Photomontage	<p>Teacher explains the term photomontage. Teacher suggests a theme e.g. eyes. Pupils cut photographs of eyes and arrange them as they like.</p>		2

<p>7. Make mobiles using papers, mats using locally available materials and musical instruments using wires.</p> <p>Applique pictures/ designs and patch work using pieces of cloth.</p>	<p>Construction:</p> <p>Paper mobiles</p>	<p>Teacher explains the term construction.</p> <p>Teacher describes what mobiles are and how they are constructed.</p> <p>Pupils cut out papers into strips.</p> <p>Pupils make mobiles, attach a string at the top edge and hang it up.</p>	<p>String</p> <p>Papers</p> <p>Scissors</p> <p>Glue or paste</p> <p>Grass</p> <p>Plastics</p> <p>Needle</p> <p>Thread</p> <p>Water</p> <p>Mamokhorong</p>	2
	Mats	<p>Teacher explains mats.</p> <p>Teacher asks pupils to bring plastics and 'letsiri'.</p> <p>Teacher demonstrates making a rope using both materials.</p> <p>Pupils make a mat with a finished rope.</p> <p>Pupils coil and stitch the rope.</p> <p>Teacher explains how musical instruments are made.</p>	<p>Sekupu</p> <p>Sekebeku</p> <p>Setolo-tolo</p> <p>Lekope</p> <p>Pieces of cloth</p> <p>Sekhaukula</p>	2
	Musical instruments	<p>Teacher shows pupils finished musical instruments.</p> <p>Teacher or a resource person demonstrates how traditional instruments are made.</p> <p>Pupils choose and make what they prefer to make.</p>		2
	Applique pictures	<p>Teacher and pupils discuss appliqué pictures.</p> <p>Teacher and pupils collect pieces of cloth.</p> <p>Pupils select objects they wish to make.</p> <p>They draw them on a sheet of cloth.</p> <p>Pupils cut out parts of the structure and glue them on another cloth.</p> <p>Teacher explains the activity.</p> <p>Teacher and pupils collect pieces of cloth.</p> <p>Pupils sew different pieces of</p>		2

	Patch work	cloth to make a material. Pupils select which materials they wish to make. Pupils select objects.		2
--	------------	---	--	---

Standard 7

At the completion of **Standard 7**, pupils will be able to:

Learning Outcome	Concepts/Skills /Attitudes	Suggested Activities	Resources	Periods
1. Draw scenes from observation and perspective drawing.	Drawing: Drawing from observation.	Teacher and pupils discuss drawing. Teacher explains the activity. Pupils are asked to go out to watch different scenes. They draw from direct observation. They draw what they see and colour.	Environment Papers Pencils Crayons Coloured pencils.	2
	Perspective drawing.	Teacher and pupils discuss perspective drawing. Pupils are taken outside the classroom. Pupils are asked to look at different buildings, trees and objects. Pupils should show the apparent differences in size between close and far objects. Teacher makes pupils aware of the differences those objects in relation to the distance from where pupils are.		3
2. Apply skills to make book	Painting: Book jacket	Teacher explains painting. Teacher explains book jacket	Paints Brushes	2

jackets or covers and murals.		and show a specimen. Teacher and pupils collect paper jackets or covers. Teacher guides pupils in making book jackets. Pupils write the title of the book. Pupils paint the jacket.	Container Water Soap Jackets Full scap Covers papers	
	Murals	Teacher explains murals. Teacher shows a specimen of a mural. Pupils draw their own murals. Pupils paint mural in group or by themselves.		2
3. Make prints using a block.	Printing: Block prints	Teacher and pupils discuss printing. Teacher explains block prints. Teacher demonstrates block printing. Teacher and pupils collect polystyrene. Teacher guides pupils in making block prints. Pupils carve pictures/designs on their blocks. Pupils apply paint on the block and press it onto the surface print.	Polystyrene Papers Nails Sharp objects Paints Brushes Water Containers Soap	2
4. Make collage posters conveying short messages using the collage techniques.	Collage: Collage posters.	Teacher and pupils discuss collage. Teacher explains collage posters. Teacher shows a finished specimen. Teacher guides pupils on how to make collage posters. Pupils think of a message. Pupils paste them so that they strike and hold people's attention.	Papers Glue Cuttings Scissors	2
	Puppetry:			

5. Make paper and rag dolls	Paper dolls.	Teacher and pupils discuss puppetry. Teacher explains paper dolls. Teacher shows a specimen of a paper doll. Pupils draw pictures. Pupils cut them out and make their dresses. Pupils colour the figures, dress and hat it.	Papers Pencils Coloured pencils Crayons Scissors Pictures.	2
	Rag dolls.	Teacher and pupils discuss rag dolls. Teacher shows a finished rag doll. Pupils draw a figure on a folded piece of cloth. Pupils fill the figure with rags and sew them together. Pupils paint or sew on eyes, nose, mouth and other details.		2
6. Make models of animals.	Modelling: Modelling animals and utensils.	Teacher and pupils discuss modelling. Teacher and pupils collect clay. Teacher guides pupils on how to make models. Pupils prepare clay. Pupils make models of domestic animals and utensils.	Clay Water Containers Matches Fire 'Lithajoa'	3
7. Construct models of objects and make table-mats and covers.	Construction: Construction of objects.	Teacher and pupils discuss construction. Teacher explains the activity. Teacher shows the pupils a finished specimen. Teacher and pupils collect pieces of wire and cans. Teacher and pupils discuss the details of what pupils choose to make. Pupils make and decorate their models.	Wires Cans Scissors Mealie bags Orange bags Cabbage bags	3

	Unweaving	Teacher explains the activity. Teacher shows pupils an example of a finished specimen. Teacher and pupils bring mealie-meal bags from home They cut them into desired shapes. Pupils unweave the edges and tie the thread in bunches to make patterns.		2
--	-----------	--	--	---

2. SYLLABUS FOR NTTC (ART AND CRAFTS COURSE – PRIMARY)

The following is the actual syllabus used for art and crafts course at the primary division - NTTC

SUBJECT : ART AND CRAFTS **PART 1**

MODULES : 8

ALLOCATION : SEMESTER 1 15 WEEKS @ 10 HOURS/WEEK
SEMESTER 2 15 WEEKS @ 10 HOURS/WEEK

CODE : AC108

PREAMBLE:

The art and crafts syllabus is designed for student-teachers following Primary Teachers' course for the Diploma in Primary Education Certificates – Primary.

The course covers the following areas: The arts, the crafts, philosophy of art and crafts and methodology. The course is balanced between practical and theoretical approaches. Throughout the course, the students are exposed to a variety of ideas including technical aspects of art and crafts.

Emphasis will be on common basic foundation for all trainees as the majority of students have little or no inclination, experience or aptitude to art and crafts.

Since, future art teachers (and not artists) are being educated, it is suggested that the emphasis falls on the understanding and internalisation of concepts, process and principles rather than on the assessment of students' own artistic skills.

AIMS:

The aims of part one of Art and Crafts are to:

- Give a general introduction about art and crafts and its components
- Develop student-teachers understanding of art in the historical, geographical, religious and social context
- Introduce student-teachers to the development of styles, traditions and influences within the art of early civilisation
- Make student-teachers visually literate
- Develop student teachers' creativity and innovation through the exploration of materials, techniques and process related to practical art activities
- Encourage student-teachers to study historical and contemporary sources and to have direct contact with works of art within their community
- Introduce student-teachers to art teaching methods
- Introduce student-teachers to research techniques, documentation and critical writing on art.

OBJECTIVES:

On successful completion of the modules that comprise part one of the art and crafts course, student-teachers will:

- a) look at the art of civilisation in terms of the society that produces it from an artistic perspective
- b) have knowledge of methods of teaching art
- c) be able to impart the skills and experiences acquired in practical to their students
- d) have knowledge of art education as a necessary component of the school curriculum in primary schools

- e) differentiate between arts of other culture from Basotho culture
- f) be capable to explore drawing, which should increase their perceptual observation and encourage them to observe other objects clearly
- g) possess the basic know-how of conducting a research
- h) demonstrate an understanding and appreciation of practical work components.

ASSESSMENT:

- a. Continuous assessment : 8 modules @ 3.125% = 25%
- b. Written examination : at the end of part 1 = 25%
- c. Practical examination : at the end of part 1 = 50%

SYLLABUS:

Module 1 Component : Historical Foundation of art

Concept : Basic concepts in art:

What is art and crafts

Definitions in art and crafts

The elements of art and its importance.

Objective(s) : d) and e)

Assessment : Class test on art and crafts vocabulary.

Definitions of art and crafts

Importance of arts in society.

Module 2 Component : History of art

Concepts : African art:

Early Southern African civilisation, with particular attention to history of art in Lesotho.

Early civilisation including Egyptian and West African art.

Objective(s) : a) and e)

Assessment : Class test on Basotho art and comparing it with other art(s).

Identifying and differentiating art produced by different societies.

- Module 3** Component : History of art
- Concepts : Western European art up to the C 18th:
 Painting, sculpture, architecture and applied arts of the time
 with attention to:
 Greek and Roman art, the development of Mediaval art, the
 Renaissance and Baroque art.
- Objective(s) : a) and e)
- Assessment : Test on art appreciation in painting, sculptural, architectural
 and applied arts of the time.
- Module 4** Component : Practical work
- Concepts : Introduction and Development of practical work methods of:
 Drawing – lines, texture, tones and other forms.
 Identifying colours – primary, secondary and tertiary.
 Practise mixing of colours – tones.
- Objective(s) : f)
- Assessment : Class based exercises on drawing still life objects and mixing
 colours to get different tones.
- Module 5** Component : Teaching Methods (skills)
- Concepts : Art appreciation:
 Acquiring of skills in art teaching and setting of questions,
 critique and appreciating works of art.
 Child Development and child art – Theories.
- Objective(s) : b), c) and h)
- Assessment : Exercises and class-based test on art teaching and question
 settings, critiquing and appreciating art.
- Module 6** Component : Research work
- Concepts : Research on one or more aspects of the visual arts,
 architecture, applied arts or crafts within their own

community.

Objective(s) : g)

Assessment : Test on fieldwork research done.

Module 7 Component : Practical work

Concepts : Develop creativity and innovations:

Painting, modelling and sculpture, graphics and ceramics.

Manipulation of materials in crafts – folding, tearing, cutting, pasting and puppetry making.

Objective(s) : h)

Assessment : Class exercises, testing ability to observe, interpret and imagination through explorations.

Module 8 Component : Three- dimensional practical work

Concepts : Develop creativity and innovations - continuation.

Still-life drawing, weaving, fabric art, printmaking and Basotho handicrafts.

Objective(s) : h)

Assessment : Class exercises, testing ability to observe, interpret and imagination through exploration.

PRESCRIBED TEXTS:

Clement, R (1985) *The art teacher's handbook*

Elicena, A.V (1976) *Self-instructional materials.*

Irma, L.P (1965) *Art aid for elementary Teaching: 4th ed.*

Lommel, A (1979) *Pre-historic and Primitive Man.*

SUBJECT : ART AND CRAFTS **PART 2**

MODULES : 5

ALLOCATION : SEMESTER 1 15 WEEKS @ 10 HOURS/WEEK

CODE : AC 205

AIMS :

The aims of part two of art and crafts art to:

- help student-teachers understand the components of art including the elements and principles of art, imagery and symbolism, style and tradition through practical exploration
- develop student-teachers' understanding of Western European art and art of Africa as seen against the background of social conditions of time
- develop practical and creative skills of student-teachers by showing sensitivity, self-confidence and resourcefulness in art making
- help student-teachers investigate the role and the intentions of the artist in society
- enrich student-teachers' cultural experience and to encourage a critical awareness of the environment
- evaluate and assess the student performance effectively
- help the student-teachers understand the syllabus and interpret it.

OBJECTIVES:

On successful completion of the modules that comprise part two of art and crafts students will be able to:

- (a) motivate and stimulate interest and involvement of their students in art and crafts
- (b) demonstrate some skills in essay writing and reading and literature

Art, architecture and artefacts from pre-colonial and indigenous South African societies.

Objective(s) : a), b), c), d) and g)

Assessment : Test on appreciation of art works through essay writing.

Module 3 Component : Lesson planning of art and crafts

Concepts : The lesson plan material for lesson planning:

The syllabus

Teachers' guide

Prescribed texts and slides and projectors.

Objective(s) : e), f) and i)

Assessment : Assignment on lesson planning and material production for teaching.

Module 4 Component : Research Projects

Concepts : Continuation of research work

The place of local craftsmen in the teaching of art and crafts.

Philosophical background of art and crafts in Lesotho and global.

Objective(s) : b) and d)

Assessment : Test on fieldwork done.

Module 5 Component : Methodology

Concepts : Assessment and Evaluation

Meaning and purpose of evaluation

Assessment of pupils' artworks

Grading of art and its advantages.

Objective(s) : e) and f)

Assessment : Test on theory of assessment and evaluation, practical group

discussions.

PRESCRIBED TEXTS

As prescribed above.

REFERENCE TEXTS

Johnson, H. W and Kerman, J (1968) *The history of art and Music.*

Maller, D (1995) *Art and design in the primary schools.*

Max, D (1969) *Art Techniques for students.*

Nettleton, A and Hammond-Hooke (1989) *African art in Southern Africa*

Njoroge-Kamau, G (1988) *Foundation of creative works; A handbook of primary school art and crafts.*

Pappas, G (1970) *Concepts in art and education*

Walkelman/wigg (1982) *A hand book of Art and Crafts for elementary and JSS Teachers: 5thedn.*

APPENDIX E

THE LESOTHO MAP, SHOWING SITES OF THE EIGHT DISTRICTS WHERE THE FOLLOW-UP IN-SERVICE TRAINING OCCURRED.

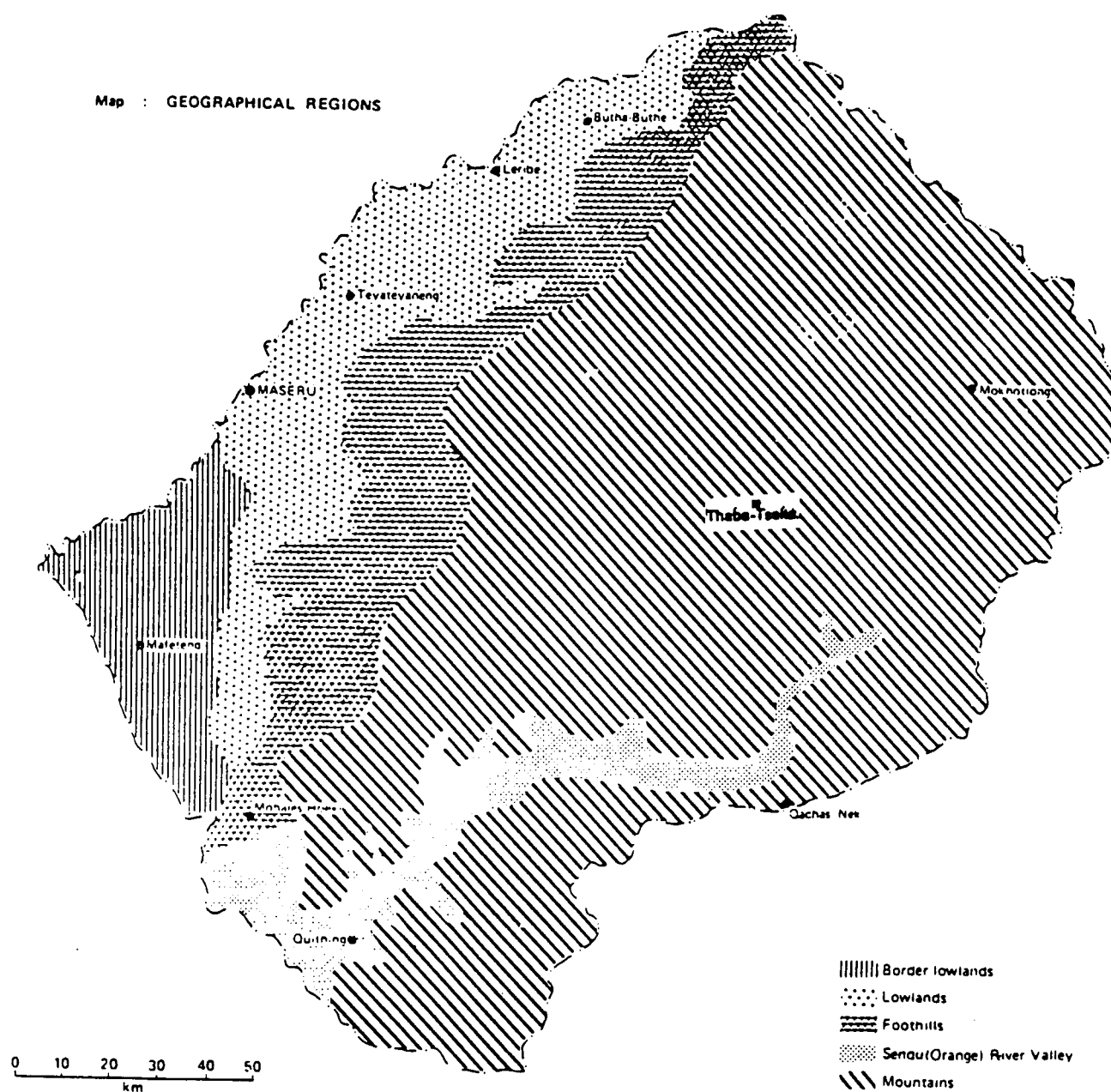


Illustration 6: A map of Lesotho showing Follow-up in-service training workshop venues.

APPENDIX F

FORMAT AND EXPOSITION OF THE PRACTICAL PROGRAMME

- 1. Name of Presenter:** Mr. S. K. Ofori-Asare
- 2. Planned Project :** Designing an In-service training on Art Education for Lesotho Primary School Unqualified Teachers
- 3. Objective of the Programme:** To improve the standard of primary school art Teachers and motivate them. They are compelled to teach Art education but lack the necessary skills, experience, background knowledge and training.
- 4 Method:**
- (a) Procedure: Workshop exposing the teachers to various school art skills serving as spring boards for teacher development in the subject area, and later prepare a drafted curriculum.
- (b) Commencement: Preliminary studies were done during the course of 1997. The workshop started on June 10th – July 27th , 1998.
- (c) Follow-up Action: This started 8th August – 26th October, 1998.
Drafted module for a Diploma course on Distance Teaching Education Programme (DTEP) for implementation in 2002 by NTTC.
- (d) Time Table: Reference to Chapter 3 of page
- (e) Requirements:
- (i) Target Group- In-service Trainee Teachers (unqualified teachers)
 - (ii) Materials- All hired from the pre-service Division of the Department of art & crafts
 - (iii) Place for Workshop- The Allen-hall provided by NTTC administration.
 - (iv) Accommodation/Lunch- Participants paid fees and the college provided accommodation and lunch for them. Others were commuting from home.

(f) Transportation:

Supported by NTTC administration to mountainous and far-distant-sites eg. Thaba-Tseka, Mokhotlong and Qachas'Nek. The nearby sites were taken care of by Researcher.

APPENDIX G

PERCENTAGE REPRESENTATION OF THE IN-SERVICE TRAINING ON ART AND CRAFTS EDUCATION FOR UNQUALIFIED TEACHERS AT DISTRICT LEVELS.

DISTRICT	No. OF PARTICIPANTS	PERCENTAGE
Maseru	120	24.1%
Hlotse (Leribe)	78	15.7%
Mohales'hoek	108	21.7%
Botha-Bothe	32	6.4%
Thaba-Tseka	35	7%
Quthing	62	12.4%
Mokhotlong	18	3.6%
Qachas'nek	45	9%
TOTAL	498	99.9%

APPENDIX H

OUTLINE OF FIRST TRAINING WORKSHOP

DAY/TIME	TOPIC/LECTURE	GROUP
Day 2 Saturday - 11th	Art Education (Basics)	
8.30 - 9.30 am	Welcoming, Training Review and Objectives.	All participants.
9.30 - 12 00 noon	What is Art?	1 - 8
12 00 - 1.30 pm	Lunch Break	All participants
1.30 - 4.00 pm	What is Art?	9 - 16
4.00 - 6.30 pm	What is Art?	17 - 19
Day 3 Monday – 13th	Art Education (Basics)	
9.30 - 12.00 noon	Review; Art as a discipline and its Professional Branches.	9 - 16
12.00 - 1.30 pm	Lunch Break	All participants
1.30 - 4.00 pm	Review; Art as a discipline and its Professional Branches.	17 - 19
4.00 - 6.30 pm	Review; Art as a discipline and its Professional Branches.	1 - 8
Day 4 Tuesday - 14th	Basic Definitions of the concepts of Art.	
9.30 - 12.00 noon	Review; Definitions and terms of art and crafts.	17 -19
12.00 - 1.30 pm	Lunch Break	All participants

1.30 - 4.00 pm	Review; Definitions and terms of art and crafts.	1 - 8
4.00 - 6.30 pm	Review; Definitions and terms of art and crafts	9 - 16
Day 5 Wednesday - 15th	Primary syllabus content discussions. Std. 1-7.	
9.30 - 12.00 noon	Review; Primary syllabus content – discussion	1 - 8
12.00 - 1.30 pm	Lunch Break	All participants
1.30 - 4.00 pm	Review; Primary syllabus content – discussion	9 - 16
4.00 - 6.30 pm	Review; Primary syllabus content – discussion	17 - 19
Day 6 Thursday - 16th	History of Art (Basics)	
9.30 - 12.00 noon	Review; Pre-historic Art	9 - 16
12.00 - 1.30 pm	Lunch Break	All participants
1.30 - 4.00 pm	Review; Pre-historic Art	17 - 19
4.00 - 6.30 pm	Review; Pre-historic Art	1 - 8
Day 7 Friday - 17th	Cultural background awareness (group discussion)	
9.30 - 12.00 noon	Review; Lesotho art and culture	17 - 19
12.00 - 1.30 pm	Lunch Break	All participants
1.30 - 4.00 pm	Review; Lesotho art and culture	1 - 8
4.00 - 6.30 pm	Review; Lesotho art and culture	9 - 16

Day 8 Saturday - 18th	Presentations by Groups (class discussions)	
9.30 - 12.00 noon	Presentation	9 - 16
12.00 - 1.30 pm	Lunch Break	All participants
1.30 - 4.00 pm	Presentation	1 - 8
4.00 - 6.30 pm	Presentation	17 - 19
Day 9 Monday - 20th	Art teaching techniques and strategies (Basics)	
9.30 - 12.00 noon	Teaching strategies and techniques.	17 - 19
12.00 - 1.30 pm	Lunch Break	All participants
1.30 - 4.00 pm	Teaching strategies and techniques.	9 - 16
4.00 - 6.30 pm	Teaching strategies and techniques.	1 - 8
Day 10 Tuesday - 21st	Cont. Teaching Techniques	
9.30 - 12.00 noon	Review; Creative Growth of Child Development (Basics)	1 - 8
12.00 - 1.30 pm	Lunch Break	All participants
1.30 - 4.00 pm	Review; Creative Growth and Child Development (Basics)	17 - 19
4.00 - 6.30 pm	Review; Creative Growth and Child Development (Basics)	9 - 16
Day 11 Wednesday - 22nd	Teaching Methods - Theory	
9.30 - 12.00 noon	Review; Schemes, lesson plans preparation.	9 - 16
12.00 - 1.30 pm	Lunch Break	All participants

1.30 - 4.00 pm	Review; Schemes, lesson plans preparation.	1 - 8
4.00 - 6.30 pm	Review; Schemes, lesson plans preparation.	17 - 19
Day 12 Thursday - 23rd	Colour properties (theory and practical demonstration)	
9.30 - 12.00 noon	Review; Primary, secondary and tertiary colours.	17 - 19
12.00 - 1.30 pm	Lunch Break	All participants
1.30 - 4.00 pm	Review; Primary, secondary and tertiary colours.	9 - 16
4.00 - 6.30 pm	Review; Primary, secondary and tertiary colours.	1 - 8
Day 13 Friday - 24th	Practical applications with colour.	
9.30 - 12.00 noon	Review; Straw/Blow painting and Dabbling.	1 - 8
12.00 - 1.30 pm	Lunch Break	All participants
1.30 - 4.00 pm	Review; Straw/Blow painting and Dabbling.	17 - 19
4.00 - 6.30 pm	Review; Straw/Blow painting and Dabbling.	9 - 16
Day 14 Saturday - 25th	Resourcefulness in Art-making	
9.30 - 12.00 noon	Improvisation of art and crafts materials and tools.	9 - 16
12.00 - 1.30 pm	Lunch Break	All participants.
1.30 - 4.00 pm	Improvisation of art and	

4.00 - 6.30 pm	crafts materials and tools. Improvisation of art and crafts materials and tools.	1 - 8 17 - 19
Day 15 Sunday - 26th	Workshop Evaluation	
9.30 - 12.00 noon	Review; Filling and submission of forms.	17 - 19
12.00 - 1.30 pm	Lunch Break	All participants.
1.30 - 4.00 pm	Review; Filling and submission of forms.	9 - 16
4.00 - 6.30 pm	Review; Filling and submission of forms.	1 - 8

APPENDIX I

BRIEF PRESENTATION ON ALL THE DISTRICT FOLLOW-UP WORKSHOPS

Districts	Date	Venue	No. Of Participants	Topics Discussed	Comments
Maseru	08-08-98	Resource Centre (near NTTC)	120	1. Discussion of problems involved in teaching of Art & Crafts. Possible Solutions. 2. Lecture on observation.	Workshop was opened and closed by Mrs. Ramakatane- Dep. Director of In-service Division (NTTC)
Hlotse	24-10-98	Leribe Crafts and Handicrafts centre.	78	Same as above.	The actual date which was 15.08.98 was postponed to 25.10.98 due to civil unrest in Lesotho.
Mohaleshoek	22 - 08 - 98	St. Patrick Church hall.	108	Same schedule as above.	Opened by Me Khoro - District Organiser

Botha-bothe	29 - 08 - 98	St. Cyprius Primary School.	32	Same as above	Opened by Me Ramakatane.
Thaba-Tseka	05 - 09 - 98	Education Office Hall (near Katlehong Primary school.)	35	Same as above	Opened by Mr. Paul Lekoba.- Acting District Secretary.
Quthing	12 - 09 - 98	Moyeni Secondary School.	62	Same as above.	Opened by and closed by Education Officer Mr. Ramagelle.
Qachas' Nek	19 - 09 - 98	Farmers Training Centre(FTC)	45	Same as above	Opened by Mr. Pitso(site organiser NTTC in- service and officially closed by Mr. Mokesi - Education Officer.
Mokhotlong	17 - 10 - 98	Mokhotlong Primary School.	18	Same as above.	Opened by Mr. Jone Marole, Education Officer.

APPENDIX J

PROGRAMME EVALUATION FORM 'A' AND 'B'

WORKSHOP EVALUATION FORM 'A'

Your answers to the following questions will help the researcher make its subsequent workshops as effective as possible.

Please be frank and objective as you can.

Date of workshop:.....

1. Do you think that the workshop was successful enough? YES [] NO []

Give reasons for your answer

.....

2. Did you find that the overall quality of instructions of the course was -

Poor [] Average [] Good [] Excellent []

Comments:

.....

3. How do you rate the workshop's relevance to your job as it comes to art teaching?

2. Highly relevant

3. Relevant

4. Of moderate relevance

5. Not relevant

Comments:.....

.....

4. Which sections of the course were most interesting to you?

.....

5. Which topics did you find most helpful?

(i)

(ii)

- (iii)
- (iv)
- (v)

6. The workshop has given me background information and confidence to teach school art to my pupils. (Tick all appropriate ones)

I have gained skill, confidence and information	
I have problems but will be able to attempt it	
I still have too much problems within myself	

7. Would you recommend this workshop to your peers? YES [] NO []

8. Was the subject matter suitable for your pupils? YES [] NO []

Give reasons for your answer.

9. List any problems with the materials and approach used during the course?

10. Suggest changes you would make when planning the next workshop.

11. Which topics do you recommend to eliminate in the next session?

12. Comment on your discussion of the work with other teachers. How did you feel about their work?

Thank you.

WORKSHOP EVALUATION FORM 'B'

Please, be very frank and objective as you can by responding to the following questions, which will assist the researcher on his analysis of art education in the country.

1. How do you find this second workshop? Useful [] Not useful []

2. Has it been successful? YES [] NO []

Give reason(s) for your answer
.....

3. How did you find the overall quality of instruction? Please, rate them 1, 2, 3 & 4.

Poor [] Average [] Good [] Excellent []

Comments:
.....

4. Did you really understand everything in the syllabus before the commencement of the workshop? YES [] NO []

Give reason(s) for your answer:
.....

5. How do you rate this workshop's relevance to your job now? (a) Highly relevant []

(b) Relevant []

(c) Moderate []

(d) Not relevant []

Comment:
.....

6. Has the workshop given you enough information and confidence to teach school art now to your pupils? YES [] NO []

Give reason(s) for your answer.....

.....

(Tick all appropriate ones) (a) I have gained skill and confidence over content []

(b) I have problems, but will be able to attempt it. []

(a) I still have too many problems within myself. []

7. Which topics did you find most helpful? (Please, tick relevant ones)

(i) Schemes and lesson plan []

(ii) Assessment of pupils' artwork(grading) []

(iii) Correlation (integration) of art with other subjects[]

(iv) Improvisation of art and crafts materials. []

8. Would you recommend this workshop to your peers? YES [] NO []

Give reason(s) for your answer.....

.....

9. Would you like to attend future workshops on art to gain more knowledge and skills?

YES [] NO []

Why?

.....

Thank you.

APPENDIX K

SAMPLE OF AN ASSESSMENT /EVALUATION FORMS

EXAMPLE 1

Tony Preston *Head of Arts Department, Estover School, Plymouth.*

Peter Riches *Head of Creative Studies Department.*

Stephen Disbrey *Art and Crafts Co-ordinator, lower school, Paignton College.*

Tony Littlewood *Head of Creative Arts Faculty, Holsworthy Schhol.*

NAME	FORM	GROUP	Design - ART					
	OBSERVATIONAL	IMAGINATIVE	3 DIMENSIONAL					TEXTILE
	A B C D E	A B C D E	A B C D E					A B C D E
EFFORT								
ATTAINMENT								
QUALITY OF IDEAS								
INTEREST SHOWN								
UNDERSTANDING OF CONCEPT								
PRESENTATION OF WORK								
TECHNICAL SKILL								
PERSONAL ORGANISATION								
ADDITIONAL COMMENTS								

Extracted from Clement, R (1986: 241)

EXAMPLE 2

Record cards example extracted from Clement, R (1986: 244)

NAME		FORM
PROJECT		NO
DATE SET	DEADLINE	COMPLETE

STAGES	MAX %	PUPIL MARK	STAFF MARK	COMMENT
Research depth breath				
Ideas range originality relevance				
Developments trials-models variations				
Realisation sensitivity-techniques effectiveness				
Evaluation appreciation				
TOTAL%	100			
CSE/GCE equiv				

INVOLVEMENT	
DRAWING/OBS	
WRITING	
H/W INITIATIVES	
SELF ASSESSMENT	

RECOMMENDATIONS	
	STAFF

GCE/CSE ABC/1= 80% + 4 = 20% +
EQUIVALENT 2 = 60% + 5 = 10% +
ESTIMATES 3 = 40%+ 0 = 9% -

**NEW CURRICULUM DESIGN
BY RESEARCHER
FOR N.T.T.C. YEAR ONE DTEP
IN-SERVICE DIVISION**

APPENDIX L

DESIGNING OF YEAR ONE IN-SERVICE CURRICULUM FOR DTEP (DISTANCE TEACHER EDUCATION PROGRAMME) FOR NTTC TO BE IMPLEMENTED IN JANUARY 2002

As a long-term follow-up to the research, this In-service design will help the Ministry of Education with the aim of upgrading the existing 25 % unqualified teachers of the serving 8,578 teachers in Lesotho through Self-study.

Since, not all schools had yet introduced art education, there was need for this curriculum to assist countrywide to re-motivate, give confidence and update teachers with greater understanding of art education to all primary school teachers.

Again these unqualified art teachers would be teaching at the same time, equipping themselves in art education skills.

It will further establish a set standard for schools according to which certain art methods and techniques could be understood and applied nationally.

Finally, it will bridge the lack of training in and exposure to art that Basotho teachers may have experienced long time ago.

Requirement will be as follows:

- 3 credits and 2 passes of COSC
- Duration will be 3 ½ years
- Certificate to be awarded after completion will be Diploma in Primary Education.

ACR 113: HISTORICAL FOUNDATION OF ART AND CRAFTS

MODULE TITLE: FOUNDATION OF ART AND CRAFTS

<u>TABLE OF CONTENTS</u>	<u>PAGES</u>
MODULE OVERVIEW	iii
MODULE OBJECTIVES	iv
MODULE STUDY GUIDE	iv
UNIT 1: <u>BASIC FOUNDATION AND INTRODUCTION TO ART AND CRAFTS THEORY</u>	1
Introduction	1
Unit objective	1
What Is Art and Crafts?	1
The characteristics of an art teacher?	3
General review and classifications of art and crafts.	4
Importance and value of art and crafts in society.	16
UNIT 2: <u>BASIC SKILL DEVELOPMENT IN ART AND CRAFTS 1</u>	19
The language of art - Art elements and principles.	19
Lines	20
Tones	21
Shape and form	23
Texture	24
Colour	25
UNIT 3 <u>BASIC SKILL DEVELOPMENT IN ART AND CRAFTS 2</u>	31
Perspective	32
Children and perspective.	34
Composition and its importance	36

UNIT 4:	<u>HISTORY OF AFRICAN ART 1</u>	40
Visual culture and theories on African art		
African Belief		41
Pre-historic art - The San and early civilisation		46
Egyptian art		49
<u>ASSIGNMENT 1</u>		56
UNIT 5:	<u>HISTORY OF AFRICAN ART 2</u>	57
Southern African art.		
West African art.		
Basotho art and culture		
Influence of other African art on Basotho art		68
UNIT 6:	<u>HISTORY OF WESTERN EUROPEAN ART</u>	70
Greek art; styles and characteristics.		71
Roman art; styles and characteristics.		78
The influence of Western art on African art.		84
UNIT 7:	<u>APPROACH TO TEACHING STRATEGIES</u>	86
Schemes		87
Teacher's guide		89
Learning activities		
Lesson planning		92
Primary syllabus discussions.		95
<u>ASSIGNMENT 2</u>		100
UNIT 8:	<u>RESOURCEFULNESS IN ART AND CRAFTS</u>	101
Resourcefulness in art		
Innovations in art		
Improvisation of Art and crafts materials		
Display of pupils Artworks		110

UNIT 9:	<u>HOW CHILDREN PERCEIVE ART</u>	114
What is creative development of the child?		114
Theories on Artistic Development.		116
Child art and how children learn through art.		123
UNIT 10:	<u>ART AND THE ENVIRONMENT</u>	127
Art principles in Nature		127
Art and Integration		129
How to respond to art and crafts in our environment as a cultural heritage.		132
Suggested Motivational Action		133
<u>ASSIGNMENT 3</u>		136
<u>MODEL ANSWERS</u>		137
<u>GLOSSARY</u>		148
<u>BIBLIOGRAPHY</u>		152

MODULE OVERVIEW

This module of art and crafts course comprises 10 units. It introduces you to the basic concepts of art and crafts which form part of the first year course.

Unit 1, is a very crucial part and will expose and equip you with content on the foundation of art and crafts. It examines the theories on basic art and crafts education. It gives a general overview of what art is; what are the characteristics of an art teacher? and the classifications of art and craft. It also discusses the importance and value of art in education and intellectual development in a society.

Units 2 and 3 deal with some fundamental content areas, which form the basic skill development in, art and crafts. It provides understanding to basic art and crafts which will help you to develop the necessary practical skills in teaching and testing your pupils' achievement and work towards improving their abilities further. It will further enable you to acquire the essential skills of learning and creativity using the elements and principles of art which form the bulk of art and crafts curriculum at the primary stage.

Units 4, 5 and 6 will cover the content on History of African art and that of Western European art. It will introduce you to historical and cultural experiences of other countries and comparing them to that of your own. The topics will enrich you to see in time the integration of artefacts between ancient civilisation and recent as well as the various influences which affected the Basotho, the factors affected the art of the ancestral societies and the influences in the modern life. It will also encourage you to study historical and modern sources with direct contact with works of art within the society.

Units 7 through to 8 deal with the approach to teaching strategies in art and how the teacher can have a better understanding of his pupil's development. In this unit you will gain knowledge and information in art teaching such as planning and preparing lessons. You will also familiarise yourself with some learning activities and materials in art as well as going through the Primary syllabus from standard to standard and learning the expected skills and understanding of pupil.

Unit 9 will take you through how children perceive art. In this unit, you will learn the creative development of the child and some theories on them as well as the different developmental stages of children and how they learn through art.

The last unit (10) will also introduce you to how children respond to the environment, both socially and culturally. In this unit you will familiarise yourself with some responses to daily activities in life as well as the way art relates to Language, Science, Technology and so on. You will also, learn about some art principles in nature and culture, as well as some suggested motivational activities which will help you.

MODULE OBJECTIVES

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

- review knowledge of art and crafts theories
- explain the purpose of art and crafts education in the society
- explore basic elements and principles of art and design
- analyse the basic art forms that will promote understanding and valuing individual differences in relation to unique forms of expression
- carry out art activities in the primary school syllabus
- appraise an understanding of science of colour; primary, secondary and tertiary
- employ colour and use it effectively
- formulate plans for activities that will develop motor skills
- distinguish between art of other cultures and that from Basotho culture
- develop an appreciation for different forms of art and culture
- evaluate art of civilisation in terms of the society that produces it from an artistic perspective
- recall development of styles, traditions and influences within the art of early civilisation
- employ scheme, plan and teach appropriate art and crafts lesson
- execute teaching methods and disseminate knowledge and skills
- examine the relationship between art and other subjects
- formulate the developmental stages of artistic production of pupils
- demonstrate using locally available materials for art and crafts
- preserve local, natural and technological resources and make use of them in performing different forms of art
- analyse art principles in nature
- discover how art integrates with other disciplines in our daily life
- examine the way that art responds to the environment.

MODULE STUDY GUIDE

1. You are expected to complete this module by the end of the 2nd semester, and that you will spend 2-3 hours of your study time every week to study a unit.
2. You will be given some pre-test, activities and discussions within the content. Also, there shall be post-tests at the end of each unit on the content covered. At the end of units 4, 7 and 10, you will find assignments.
3. Pay attention to these questions, activities and assignments and tackle them one by one, and if you will find any problems, discuss with your teacher during contact sessions. At the start of each unit you should consider the activities to do and then develop ideas as you go along. Each activity has specific guidelines to assist you.
4. All keywords in the text are bolded and are included in the glossary at the end of unit 10.
5. You are expected to produce bold and strong imaginative work where applicable by applying strategies. There are several ways of doing this.

(5.1) Working on your own

You may be the only student-teacher of art and crafts in your school. If this is the case, identify a quiet place and work under full concentration. Identify someone who is interested in art with whom you can discuss an idea you have. It will help you formulate your ideas better.

(5.2) Working with colleagues (peers)

If you are in a situation where other student-teachers in your area are doing art and crafts, then you may study together and have informal group discussions about a particular activity. Develop and agree in group-goals, so that everyone is clear about the intended achievement.

(5.3) Resource persons/mentor

You may sometimes consult your headmaster, or a local area specialist (expertise) who is interested in the subject for help in a discussion.

(5.4) Using resources available to you

Although this module can be completed without referring to additional resource materials, you are free to use other resource materials to enrich your experience. There are lists of references for each unit and at the end of the module, which you can refer to. You can also consult other materials obtained locally. These can include magazines, articles, books, school and community libraries etc, which have related topics.

UNIT 1: BASIC FOUNDATION AND INTRODUCTION TO ART AND CRAFTS THEORIES.

INTRODUCTION

This unit introduces you to the basic concepts and theories in art and crafts. It will further equip you to develop experiences in such a way as to enhance self-confidence, concentration, self-control and positive attitude towards art. It will also encourage you with imagination, creativity and resourcefulness in undertaking the assignments you are required to do.

UNIT OBJECTIVES

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

- understand and explain what art and crafts is all about
- recall the general overview and classification of art and crafts
- recognise the importance and value of art and crafts in schools and the society.

PRE-TEST

1. Attempt to group them into common areas e.g. objects, activities etc.
2. Make a list of all ideas associated with art and crafts.

WHAT IS ART AND CRAFTS?

The term 'art and crafts' in general is not very easy to define since it has a very wide scope. For example, the 'word' called to mind a variety of objects when you were trying to put down ideas about art and crafts. Your list may have included not only the buildings in which we live and work, the decorations of their interiors, and objects large and small which are the utensils of daily life but also many of our pleasant activities. You have realised that in trying to group them together, buildings, jewellery, literature, painting, music, drama, dancing and sculpture will appear together, while things like thoughts, judgement and feelings would also go together. So, if we are able to group the common objects and activities together, it means that art is present in everything that we make to please our senses.

Hayward, E (1990) explains 'Art' as one of those things which distinguishes humans from animals. For human beings, the world of ideas is very important and art can put those ideas over in a way others can understand, usually much better and quicker than by spoken or written words. So, a work of art may be about what is beautiful or ugly or about how we should view our world. It may be life and death or what we are on earth to be or to do. It may help us to look at the deeds or personalities of others and perhaps learn from them. It may try to create a mood, so that viewers can explore their state of mind and learn about themselves.

According to Njoroge, K. G (1988) 'Crafts' is defined as an activity involving skill in making things by hand. It refers to changing working materials from their original state in such a way that they end up as functional objects.

You must bear in mind that usually when we talk of art we also include crafts. In other words, the word art is very often used as a general term for the two subjects. The term art and crafts can therefore be explained as a:

Self-expression of a person's sense of beauty in all forms. A simple way of doing or making things; a way of expression of the imagination would also explain art and crafts in the sense that one is able to reveal the talents that were hidden. Enhancement of creative thoughts and sharpening developing skills embodied in a person is as well art and crafts.

Form of communication. Messages are conveyed and received through our senses, usually through our eyes or ears which would either stimulate us or offend us. Messages received in your mind can be expressed through some medium such as sound, movement, colour or shape. In order to convey this message, it will be necessary for you to give order and form to your idea and to translate it into the medium, which can be measured successfully in terms of how truly the work conveys vision. For example, people will learn through art by way of communicating with their surroundings, meaning they will know things like health centres, by just looking at the red-cross sign (+). [Bucher, L de C (1953)]

If we follow the above explanation of what art and crafts is, we can deduce that an art teacher is a person who visualises an idea in his mind and projects that vision into external form. The teacher creates with his hands the expression of the image within his mind.

Each of us performs simple art each day which lie within this category. For example, have you ever placed books and articles on our desks in a pleasing and useful arrangement? The planning or organising of your wardrobe is another act of visualising and creating. Even, the day you organised the oranges, the cans of fruit juices, milk and other groceries in your cupboard demanded some visualisation first.

Try activity 1.1 below to enhance the meaning of the concepts.

ACTIVITY 1.1

Now that you know what art and crafts is about, let us try to do this exercise.

Summarise briefly in note form what you have learnt about art and crafts.

CHARACTERISTICS OF AN ART TEACHER

According to Bucher, L de C (1953) each of us possesses to some extent the essential tool of being an artist. The ability to create is common, and it is not a special talent given only to a few. Therefore, as a teacher you have to try to develop that talent and ability within yourself and try to acquire the necessary skills and attitudes which will assist you to achieve satisfaction and success in art teaching. A teacher should have a good attitude of mind with a special way of visualising things around himself or herself in terms of colour, shape and forms.

The attitude of the primary school teacher

Preparedness for art teaching can only be achieved through careful and constant consideration on the following:

Interest

A love of the subject, a sincere involvement with both subject and learners and realisation of the importance, value and place of art in education.

Understanding of children's developmental stages and his creative growth. This knowledge will assist in the evaluation of their work.

Sensitivity towards the emotional and intellectual levels and needs of each group and individual child and his or her personal statement.

The teacher should establish contact with each child through personal and individual consideration, attention and interaction.

Awareness initially depends on looking, training the eyes to see, to define appearances, to be aware and sensitive to; recognising, selecting, perceiving, in order to achieve, knowledge, understanding, and evaluation. (Herbert, R 1945)

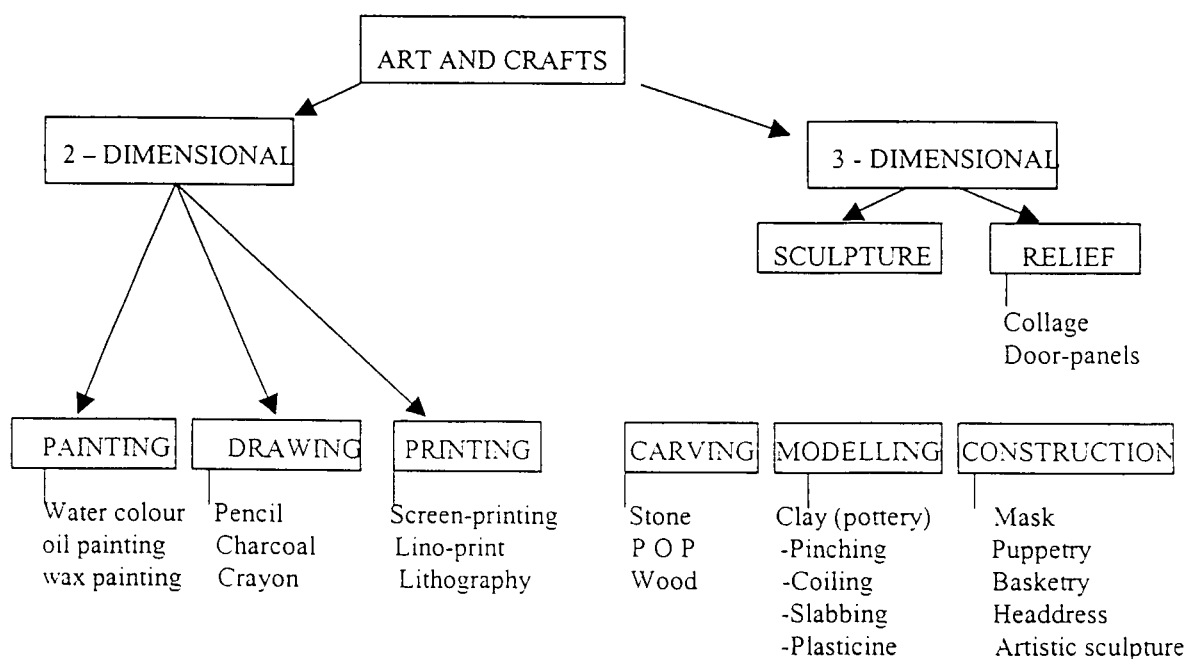
In order to teach art in a meaningful way, the teacher should be flexible and receptive, alert and enthusiastic, ready to acquire new ideas, to select and interpret and extend these with understanding. Art teaching is a process of exploration, experimentation, discovery and constant

growth. The teacher with insight will transmit to the child a sense of warmth, which will become a major source of enrichment and a way of life.

GENERAL OVERVIEW AND CLASSIFICATION OF ART AND CRAFTS

Art and crafts is broadly classified into many sections and under each section there are different techniques in its application. We shall try to go through most of them at this level of your understanding taken into consideration what exist in the primary school syllabus.

Below is a simple structure about **classification of art**. Study it for a better understanding at a glance.



IN ALL MEDIA THERE ARE THEMES LIKE STILL LIFE, LANDSCAPE etc.

Drawing and Techniques

According to Lyndy, S et al (1989) drawing is an act of making marks on a surface using lines, tone or texture. It is mainly **two-dimensional** and regarded as a starting point for any artwork, whether it is a painting, print or sculpture; mostly on paper with pencils, charcoal or other drawing media.

We draw to capture our impressions of the world around us and to express our ideas and feelings. All young children have a natural desire to draw in order to analyse, interpret and record what they see and feel. As a teacher you need to encourage them to observe people and things in their environment very closely while they are drawing. In this way they can develop the skills to draw in a life-like way. You also have to teach children the language of drawing by doing a variety of exercises. You must also let your pupils use a variety of materials for drawing such as soft pencils, charcoal, brushes and paint, felt pens, natural materials, wax crayons and oil pastels.

Techniques

Drawing techniques include the following:

Elementary drawing technique is very simple. Children need no coaching to make lines or marks and they like working in colour. One of the techniques you can try is wax crayon.

Wax crayon resist drawing: Wax crayon is used to draw a picture or pattern and then thin water based paint, ink or dye is painted over it. The paint colours the unwaxed paper but not the wax crayon because it is waterproof.

Themes

Let us discuss few themes on drawing for a better understanding.

Still-life drawing (object drawing): Lyndy, S et al (1989) explain this as the arrangement of objects in an interesting composition. Objects include sports equipment, garden tools, vegetable and fruits, clothing hanging or crumpled showing folds, shoes, hats, baskets, toys, music instruments, machine part and so on.



Figure 1.1 *Still-life Drawing*

Jose. M. P (1984) *Perspective. How to Draw*. Barcelona: Parramon editions, (back page)

Nature drawing: These include drawing of all things of the environment. They include landscapes, different kinds of trees, plants, flowers, seeds, seashells, life birds and animals, insects and buildings, landscapes, different kinds of trees, plants, flowers, seeds, seashells, life birds and animals, insects and buildings.

Children often like to do drawings of the landscape in which they are working. Usually, they naturally create free and imaginative scenes. You as well as your pupils will have to work in an area where there is some nature. Also a day trip to interesting places stimulates pupils' creativity. For example, see the picture below.

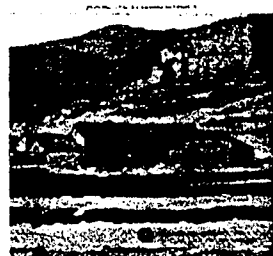


Figure 1.2 *Nature Drawing*

Jose, M. P (1984) *Perspective, How to Draw*. Barcelona: Parramon editions (backpage)

Figure Drawing: They include drawing of people. Examples are self-portraits, full figure drawings of models, parts of the body, hands, feet and so on.

It is important that you understudy figure drawing and its techniques in order to help pupils of all ages to go through human figure drawing. Drawing of the figure is not such a difficult task but children need regular practice. As they learn how to really observe closely, through model drawing, their figure drawing techniques will improve rapidly and develop confidence. See picture below to enhance your understanding.



Figure 1.3 *Figure Drawing*

Jose, M. P (1984) *Perspective, How to Draw*. Barcelona: Parramon editions, (backpage)

Now that you have finished reviewing the pictures above, you can do activity 1.2 below

ACTIVITY 1.2

1. Drawing using continuous line technique

Draw your hand by looking at it and without ever lifting your pencil or pen off the page.

2. Quick line drawing

Under ten minutes, make a close observation drawing of a person.
You can practice these with your pupils.

Painting and techniques

According to Lyndy, S et al (1989) painting is the process of applying paint or coloured dyes from natural materials unto a surface to create a picture or a design. Usually paint is applied with brushes, fingers, sponge and painting knives. A painting can be done on papers, canvas, boards, or even on walls and ceilings. Painting started millions of years ago in Southern Africa by the San. They painted onto Rock surfaces using natural materials. For many years, African women painted traditional designs on the walls of their homes, using natural dyes and mud (Litema).

Painting will give you as well as your pupils the chance to express your feelings and ideas through colour. It is therefore important for you and the pupils to understand basic colour theory (this will be done in the next unit) so that both you and your pupils will apply colour effectively in your painting work.

Link this by practicing activity 1.3 below.

ACTIVITY 1.3

Wax crayon painting:

You must create a painting of your own choice of topic on an A3 size paper.

You must work directly on paper with the crayons. If you need to sketch first, you should use a very light coloured crayon. Do not sketch in pencils first and then colour in with crayons.

Encourage your pupils to do likewise.

Note that wax crayons are very suitable for group projects for example, murals on paper.

Printmaking and design techniques

Lyndy, S et al (1989) explain printmaking as the transfer of an image from one surface to another. Printing techniques include **engraving**, etching and silkscreen. Printmaking techniques are classified according to the printing surface. It can be printed from the top of the surface (woodcut, linocut); through the surface using a stencil (silk screening or incised into the surface (etching). Some of these techniques are very expensive and you need **printing-presses** which schools cannot afford; for example, **etching** and **lithography**.

Relief printing can be done from cheap surfaces and using simple methods which children will be able to cope with. Using simple materials and methods can also print silk-screening.

Thousands of years ago, the Chinese and Egyptians carved symbols and designs into clay and wood to leave **impressions**. When paper was invented, they linked wooden relief designs and printed hundreds of religious images for mass production. These became the first and earliest woodcut form of relief printing. Today lino-cuts and woodcuts techniques are used by many artists, to print pamphlets, posters and T-shirts. High technology printing techniques (mainly lithography) is used to print news papers and magazines.

Children enjoy the magic of the printing process. They find it fascinating and they love making and exploring many different techniques on their own.

Let us try one simple printing technique namely, 'relief print' which can be done with a potato or a stiff piece of clay. This is the process:

- Cut a potato in half and use a knife to carve a design in the surface.
- You must remove at least three millimetres of potato from the background so that the design stands out in relief.
- Apply some water-based paint to the design and press down on a piece of paper. Your design will be printed.
- You can repeat the design to create a pattern

The same can be done with clay, which is possibly safer because you do not need a knife. This is the process:

- Flatten one side of a ball of clay on a table.
- Scratch a design into the surface with a sharp stick or pencil.
- Apply the paint and print.

See the picture below and practice from it.



Figure 1.4 *A pattern of Potato print*

Lyndy, S et al (1989) *Khula Udweba, A Handbook about Teaching Art to Children*. Soweto:Funda Centre, p. 117

Collage and techniques

According to Lyndy, S et al (1989) collage is the making of a picture or a design by sticking different kinds of papers, waste materials, pieces of fabrics or textured materials unto a surface. The word collage comes from a French word 'coller' which means to stick and paste. Many Africa women use a form of collage when they sew pieces of fabrics and beads in designs and blankets. They also cover their walls and ceilings with collages of cut-out images from magazines built from corrugated iron. Collage elements have become very popular and many artists today use them in their drawings and paintings.

When pupils make collages from found and waste materials, they learn that they can create artworks without buying expensive art materials.



Figure 1.5 *Example of Paper Collage*

Lyndy, Set al (1989) *KhulaUdweba, A Handbook about Teaching Art to Children*. Soweto: Funda Centre, p. 80

See picture above for more understanding to help you try activity 1.4 below with your pupils.

ACTIVITY 1.4

Make a collage using waste materials, natural materials and coloured pages from old magazines.

Pottery and ceramics techniques

Lyndy, S et al (1989) explain Pottery and Ceramics as the art of making pots, plates, sculptures and other decorative pieces made out of clay. Clay is a natural earthly material which is taken directly out of the ground. It is wonderful to model with, because it has **plasticity** (this means it can change shape easily).

Throughout Africa, there are traditional ways of making pots, bowls, containers, toys and sculptures, especially in the rural areas where clay is often easily available. Clay is very abundant in Lesotho, and it is not new to you.

Children play and create objects with clay and have a natural ability to manipulate it. They enjoy the direct physical feeling of working with clay and you need to encourage them to pinch, poke, squeeze and roll balls of clay.

You will be introduced to five basic techniques of working with clay; modelling, pinching, coiling, slabbing and carving as well as some various skills in decorating completed pots and sculptures. However, we shall talk more about it later on in the course.

Modelling: Is a three-dimensional work shaped from a mass of material (usually soft) by adding or subtracting the same material.

You can model animals and fantasy creatures, figures and jewellery like beads and earrings.

See picture below for some examples.



Figure 1.6 Example of Modelling using clay

Lyndy, S et al (1989) *Khula udweba, A Handbook about Teaching Art to Children*. Soweto: Funda Centre, p. 146

Pinching: This is a technique of using the thumb and other fingers to make holes into a ball of clay until it becomes pot-shaped.

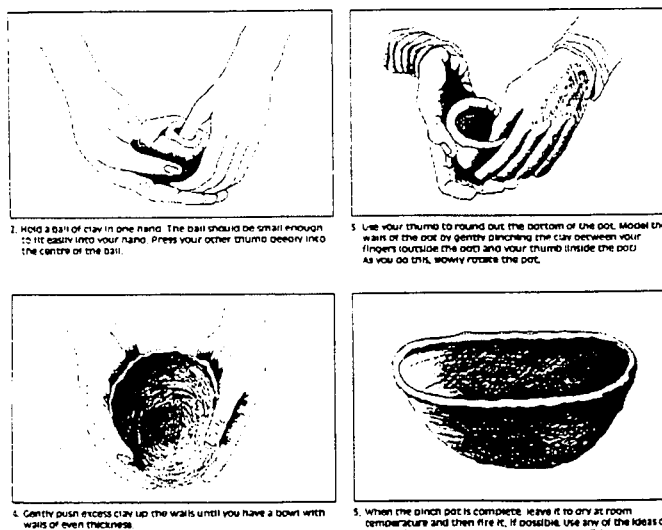


Figure 1.7 Pinching Method of pot-making.

Lyndy, S et al (1989) *Khula Udweba, A Handbokk about Teaching Art to Children*. Soweto: Funda Centre, p. 148

Coiling: Clay is rolled into sausages which should be of even thickness and kept soft by covering with plastic bags or damped cloth, until ready for use. The coils are then rolled round and on top of each other and joined by pressing firmly down and smoothening over on one side or both sides. This technique can be used for pot making, vases, bowls, heads, animals, birds and abstract and imaginative models.

See picture below to enhance your understanding.

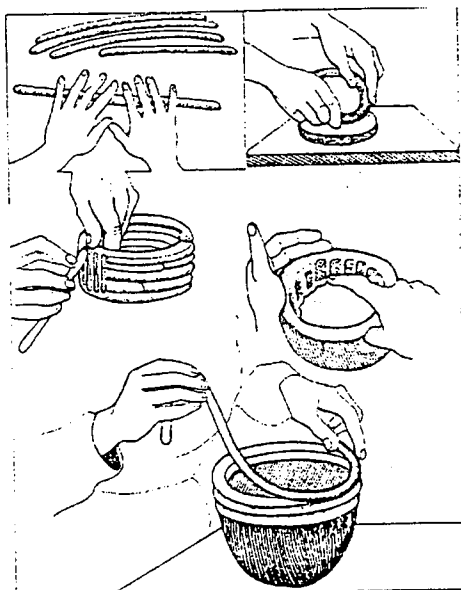


Figure 1. 8 Coiling Method of pot-making.

Slabbing: According to Dickerson, J (1976) slabbing is a way of using clay to build an artwork out of clay **slabs**. Clay has to be flattened by using a wooden roller or any improvised round material like a bottle. A required thickness of the slab is important in order not to crack during **firing**. Some objects, which can be made with slabs include jewel boxes, flower pots, decorative pieces like wall hangings, modeled sculptures.

Review the pictures beside to enhance your understanding of slabbing.

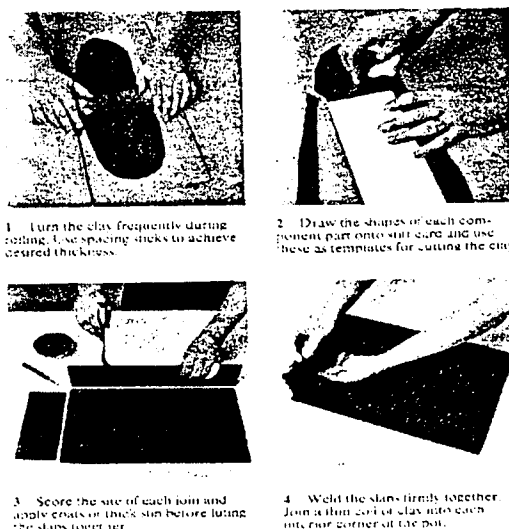


Figure 1.9 Slabbing method of modelling.

Dickerson, J (1976) *Potter, in Easy Steps*. London: Cassell & Collier Macmillan Publishing Ltd, p. 14

Carving: According to Lyndy, S et al (1989) carving is a means of making a three-dimensional work usually with hard material like wood, **plaster of Paris (P.O.P)**, soft stones, and clay. Study the picture below.

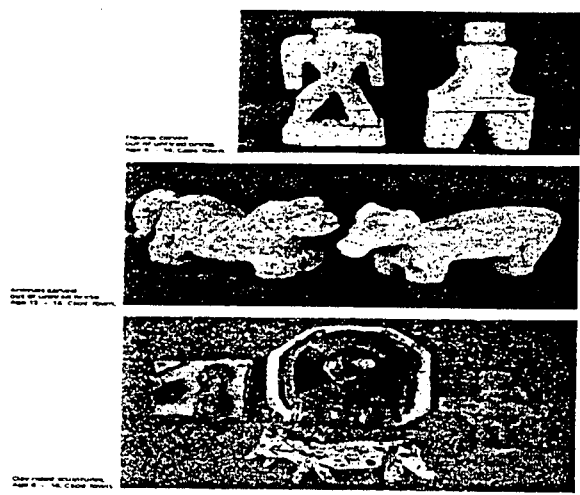


Figure 1. 10 *Carving method.*

Lyndy, S et al (1989) *Khula Udweba, A Handbook about Teaching Art to Children.* Soweto: Funda Centre, p. 158

Now that you have studied the above techniques, you can do activity 1.5 below

ACTIVITY 1.5

Explore modeling materials such as clay, or **plasticine**.

Explore their characteristics by rolling, pinching and squeezing.

Add **patterns** and textures. Change the quality of the material (clay or plasticine) making it rough, smooth, thin, flatten and patterned. Store to dry and get them ready for firing.

Sculpture and techniques

Lyndy, S et al (1989) explain Sculpture is a three-dimensional artwork, which you can see from all sides. Sculpture can be **constructed**, modeled or carved from various materials. It may be in the round (independent, free standing objects) or **relief**, forms that protrude from a background. It is one of the earliest forms of art in Africa, and include masks, headrests, drums, sleeping mats and idols. They were made from wood or clay and had deep spiritual meanings and magical powers. They were also used for religious ceremonies and rituals associated with fertility, initiations, marriage hunting and ancestral worship.

Today functional objects, such as containers, drums, chairs, walking sticks, spoons and combs are carved in designs and have beautiful shapes. Local materials such as steel, plastics and waste materials are used in these modern times. You and your pupils must practice working in three-dimensions, in order to develop your understanding of **form**, **volume** and **space**. You will as well improve your coordination skills, especially your pupils, and learn to solve construction problems creatively. Pupils will also learn to transform materials in their own environment into functional objects.

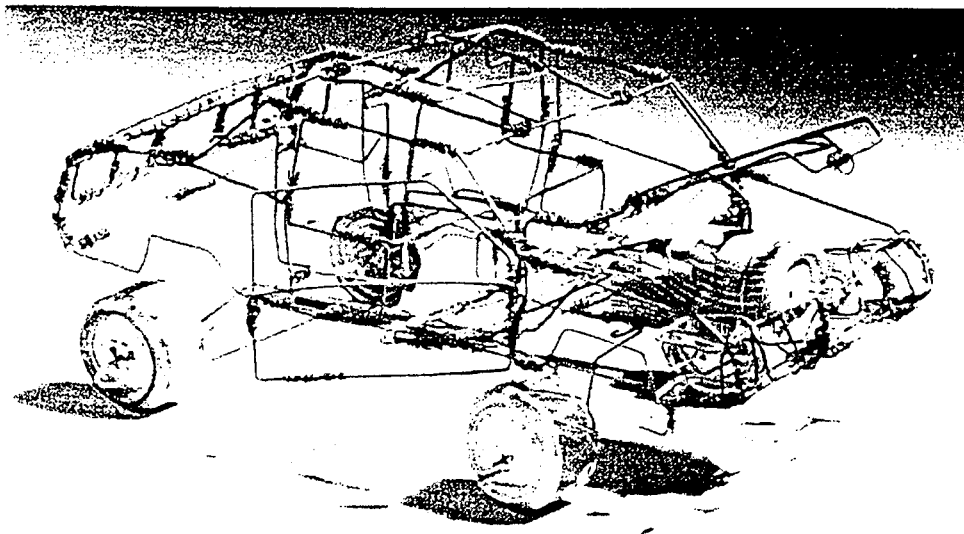


Figure 1. 11 Example of a Sculpture from wire.

Lyndy, S et al (1989) *Khula Udweba, A Handbook about Teaching Art to Children*. Soweto: Funda Centre, p. 132

Construction and techniques

It is a three-dimensional structure, a process of making a form by assembling and joining a wide variety of materials such as wood, cardboard, plastics, papers and metals. Examples of constructions are the **lattice work** of a roof and a windmill.

Children should be encouraged to collect objects like stones, shells, thorns, mealie husks, yoghurt pots, bottle tops, wires, grasses, with different surfaces and with appropriate tools to construct models using appropriate technologies for effective use.

Construction works will teach children the different ways of creating crafts which is different from two-dimensional works. They also learn to cut, shape and fix materials in many ways.

Puppetry and techniques

According to Lyndy, S et al (1989) a puppet is a figure or doll which is made to perform for an audience for amusement, information and entertainment. It is a very strong medium of communication which is manipulated by a person usually hidden from the audience. There are many kinds of puppet-making techniques; glove or socks puppets, string puppets, paper bag puppets and people puppets.

Children love watching puppet shows and they relate to the puppets as real characters.



Figure 1. 12 *Puppetry made out of paper and thin wire.*
Lyndy, S et al (1989) *Khula Udwela, A Handbook about Teaching Art to Children.* Soweto: Funda Centre, p. 135

IMPORTANCE AND VALUE OF ART AND CRAFTS IN A SOCIETY

In any community, art and crafts play a very important role in education, cultural, social and political issues. For example, utensils, equipment and tools used by a certain community to suit their needs.

In educational arenas within the society or community, art and crafts has become a very important subject for it is more than a matter of painting or making objects but also is a means to express individuality and communicate ideas.

Unique intellectual development

According to Eisner, E. W (1972:) art and crafts stimulates a unique form of intellectual development that other learning areas cannot do because children learn to think in visual symbols, contributing to the general education of children.

Creative thinking

Creative thinking is developed through activities because pupils may learn to transfer information from one situation to another and apply their knowledge. For example pupils may listen when taught and after a lesson they may transfer the transformation gained to another situation. Through **creativity**, we can combine known elements and past experiences to produce new ideas or products which will be important to many people. (Eisner, E.W 1992)

Freedom of expression

Through art we can express feelings and thoughts through symbols, colours and forms that cannot be expressed otherwise.

Physical coordination

In the schools within the community, art and crafts aids **physical coordination**. During art activities, both large and small muscles are developed. This exercises the manual, creative and intellectual abilities.

Aesthetic awareness and sensitivity

Art and crafts heightens **aesthetic** awareness and sensitivity within the society. This means that we learn to appreciate beautiful things in nature and in our culture (Udo-Ema 1961). We create beautiful designs such as 'Litema' on our house walls or simple crafts in pottery or weaving.

Joy and good habits

In the social context, art and crafts generate joy. Art and crafts through education will result in work habits and a sense of responsibility in a society.

Job opportunity

People can become self-reliant and create job opportunities for others, reducing the idling among people who may otherwise become rogues and criminals. Hence, the rate of crime declines in a society through art and crafts. People learn the kind of art that will give them either money or services so that they may not have to look always to someone else for their needs. Udo-Ema, A. J (1961)

Source of entertainment

Art and crafts has also become a source of entertainment and relaxation within the community. It is enhanced in music and dance, recreation and muscle control in physical exercising.

Preservation of the environment

Environmental issues are very important in any society. Art and crafts makes the public become aware of preservation of the environment. People's understanding of beauty becomes deepened and as a result social and physical beauty of the environment is greatly honoured.

Cultural heritage

Through art and crafts the members of society are able to maintain or preserve cultural heritage. Culture is about what we are, how we live and relate to others. The **norms** of our society are dictated by beliefs, values, attitude, traditions and customs.

So we have seen that art and crafts are part and parcel of our daily life and are not something new or foreign to us Basotho. They were taught and practiced by our ancestors and up to now the practice is still going on though, in some cases, the motives may be different.

Development of students understanding of academic subject areas

Art activities develop the pupils' understanding of the academic subject areas, especially, the social studies, and so it should be used as an important resource in teaching those subject areas.

Now we know what art and crafts can do for the society. Let us try to the next activity below.

ACTIVITY 1.6

Give at least two (2) examples of activities on each of the importance of art and crafts in a society in the text.

You can discuss with your friends before you give your examples.

SUMMARY

You have learnt in this unit what art and crafts is all about and the characteristics of an art teacher. You studied some of the art and crafts terminologies through the classification of art and the various activities, which will be useful to you in the course as well as noticing the importance of art and crafts in a society.

Now we cannot deny the fact that art and crafts is part and parcel of our daily activities and we cannot do without it. We dealt with the various motivational issues which will enhance your teaching experience as far as art and crafts is concern.

If you find any area of study in this unit beyond your understanding, do not hesitate to meet your tutor for detail explanation during any face-to-face meetings.

POST-TEST 1

Describe in your own words to someone who knows nothing about coil pot making. Explain from the beginning to the dry stage, ready for firing. (you may support with diagrams)

Make prints on papers using (a) potato (b) cardboard and (c) glue-line relief techniques. (you can practice with your pupils)

Give five reasons why it is very important to teach art and crafts in the primary schools?

FURTHER READING

NCDC (1990) *Primary Art and Crafts. Teachers' Manual*. Epic Printers: Maseru.

Walkelman, and Wigg (1982) *A Handbook of Art and Crafts for Elementary and JSS Teachers*. 5th edn, WCB Dubuque: Iowa.

UNIT 2: BASIC SKILL DEVELOPMENT IN ART AND CRAFTS 1

INTRODUCTION

In this unit, we are going to study the basic elements and principles of art including line, tone, shape and form, texture and colour. This will enable you to convey these principles both in theory and practical lessons for your pupils. It will further introduce you to the language of art so that it establishes a link between what you already know and what is being introduced. You will be introduced to part two of this very unit in the next unit (3), which is a continuation of unit 2.

OBJECTIVES

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

- Define and explain basic elements and principles of art and crafts
- Demonstrate knowledge on basic colour theory by application.
- Carry out activities in the primary school using visual elements of art and design.

PRE-TEST

From the introductory passage above, you are going to identify the elements of art.

Mention examples of any five (5) of these elements that you know. If you do not know at all, discuss with a colleague.

THE LANGUAGE OF ART

Art elements and principles of art

According to Jaques, E (1965) the elements and principles are qualities in art, which artists use to create artworks. Knowledge about art elements is like rules that can be applied to help us judge and criticize works of art. You must understand these elements and principles involved to enable you to evaluate a pupil's artworks. Your pupils also must be helped to understand the concepts so that they can express themselves and communicate ideas clearly.

The elements of art are lines, shape and form, tone, colour, textures and space. The principles of art include, proportion, variety, unity, harmony, movement and rhythm, balance, perspective and composition.

We shall discuss the content on the elements of art only in this unit. In the next chapter, we shall talk more about the principles of art.

It is important to note that a work of art consists of the elements and principles of art. This gives unity to a work of art.

LINE

According Lyndy, S et al (1989) the line is the basic element in drawing, which defines and determines the shape and form in art. It usually appears inside and outside around the edges of forms. It is a record of movement and as it moves across the surface it will have direction and character.

Lines may vary in thickness and **weight** and this can depend on the pressure you apply when drawing. We can change the pressure with which we draw by the way we hold the pencil, brush, and pen to create lines of different qualities. They can be straight or wavy, diagonal or circular, horizontal or vertical, jerky or rhythmical, light or dark, bold, thick, thin, long and spidery.

Study the diagrams below and practice them on your own.

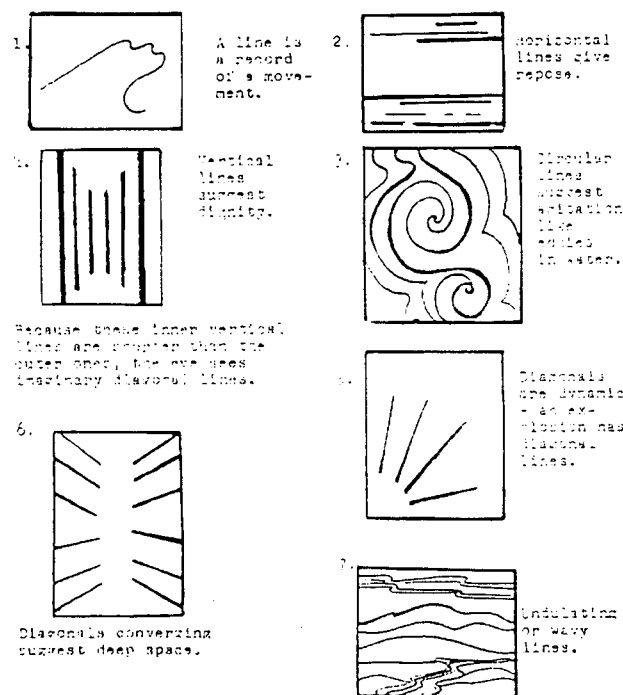


Figure 2.1 Different qualities of lines.

Jaques, E (1965) *Art Activities for Grade VI and VII, Teachers' Handbook*. Quebec: Department of Education, p. 1

Also, study a few hints about lines below.

Contour lines

Contour lines appear around edges of forms.

Descriptive lines

They are lines that explain. For example, the lines used in manuals or used by engineers or architects to explain detailed images.

Expressive lines

They are lines used by artists to express feeling. They can be descriptive or abstract.

Combination of descriptive and expressive lines

They portray realistic art and describe but, also, convey feeling and expression in line

Now that you have learnt that lines determine shape and form, let us try activity 2.1 below.

ACTIVITY 2.1

Try to draw two objects using straight lines only but with any quality of your choice.

Try to draw two objects using curved lines only in any quality of your choice.

Draw any two objects using a combination of the two (straight and curved lines) in any choice of quality.

TONE

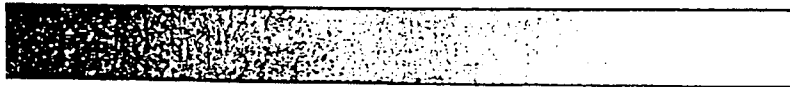
According to Lyndy, S et al (1989) Tone is simply the description of lightness and darkness in artwork. In a simple language we can say tone refers to light and shade and that it describes the illusion of form. The element of tone cannot be separated from the study of colour and form. For example, without light we see no forms. Any exercise or assignment in colour or form, should give some consideration to tone and **intensity**.

When you lighten or darken a colour, its tone changes. Tonal changes can be called **values**. We can make ranges of reds from very bright and light to the very deep red-blood. When drawing with tone, we have to observe very closely at how light falls on the forms creating shadows in certain places.

Below is a drawing showing the use of tone and a tonal **gradation chart**. Study it carefully and practice on your own.



ng using only tone.



gradation chart.

Figure 2.2 *Example of Tones and Gradation chart.*

Lyndy, S et al (1989) *Khula Udwela, A Handbook about Teaching Art to Children.*
Soweto: Funda Centre, p. 26

A solid form will cast a shadow on any **plane**. The degree of tone can therefore be described as follows:

Highlight - The brightest part of the object reflects most light (no shadow)

Light tone- Mixture of some light tones and $\frac{3}{4}$ shadow.

Mid tone (local tone)- Mixture of equal light and shadow (original colour)

Half shadow- Shadow mixed with a little light. (area of shadow $\frac{1}{4}$ light)

Full shadow- Most darkest part of the object (no light tones at all)

Try activity 2.2 below to enhance your understanding on tone.

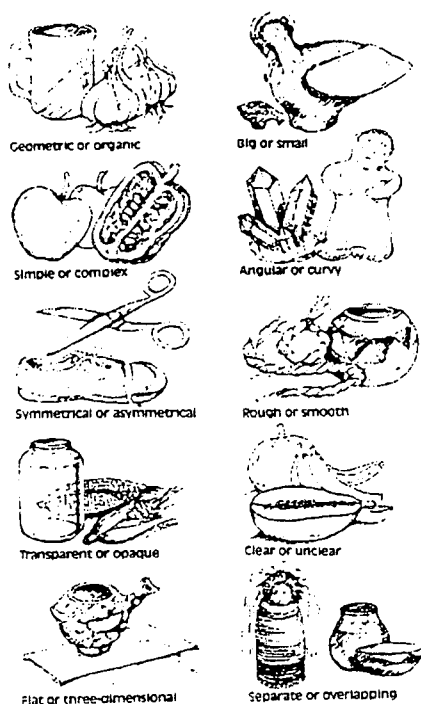
ACTIVITY 2.2

Produce a gradation chart using one colour only. You can begin from very dark to the very light or vice versa.

SHAPE AND FORM

Shape

According to Lyndy, S et al (1989) shape has two aspects; positive and negative shapes. The **positive shape** is the actual solid area or object which is observed, and the **negative shapes** represent space between and around the positive shape (objects).



When we look around our environment, we tend to see objects that are separated from one another existing in space. An example can be, a tree here, a building there, and a cloud above. In the language of art, we can learn to see things as shapes, which do not exist by themselves, but actually fit together with other shapes. We also learn to see the shape of the space around other shapes

Shapes are two-dimensional while forms are three-dimensional. For example, you can draw the shape of an egg by simply drawing a line on a piece of paper. This is two-dimensional in shape. An egg can also be modelled in clay. This is three-dimensional representation of that egg.

In the world of nature, the basic shapes have many variations and are arranged in many complex ways. In the man-made world, the basic shapes are frequently without difficulty e.g. circle, square, triangle, cylinder etc.

Beside are examples of natural and man-made shapes for your study. Study them carefully and they will enable you do the next activity (2.3).

Figure 2.3 *Natural and Man made Shapes.*

Lyndy, S et al (1989) *Khula Udwela*. Soweto: Funda Centre, p. 27

ACTIVITY 2.3

You must practice the following drawing in pencil or charcoal and tone value relating to the world of nature or picture making.

Make a list of things that resembles the shapes below e.g. the leg of a person resembles a cylinder:

cubes cylinders cones spheres

Try to draw the examples of these shapes:

Cube, spheres and cones; pyramids and squares.

Try to construct these simple basic shapes.

Fold pieces of papers to form small boxes of a cube.

Make a cone out of paper and a sphere with a piece of clay.

Form

The word form is often used when talking about the visual arts. It basically means substance or solidity in two-dimensional art. This does not necessarily mean that it must be solid, like a rock or a building. A form can be a cloud, a wave, clothing, people and so on. Anything in a picture has a form when you can sense its solidity, and has simply a shape when you are aware of just its area, when it is flat without substance (Jaques, E 1965)

TEXTURE

According to Lyndy, S et al (1989) texture refers to the tactile quality of an object. We discover texture through our sense of touch. The experience of walking barefoot on rocks is different to walking barefoot on grass or sand. In art, surface can have actual textures. For example, when we make a collage or use thick paint mixed with sand or when we create a rough surface in a sculpture. We can also create the illusion of texture by the way we use our materials. For example, a part of a painting or photograph can look rough from a distance but when we feel it, it is actually flat and smooth.

Texture plays a very significant role in the sculptors' world. It is in three-dimensional work that your tactile textural awareness is most stimulated. Our art can become exciting when we use the element of texture in our work.

Figures below show a wide variety of textures and other ways of using the pencil to depict textures. Study them and practice.

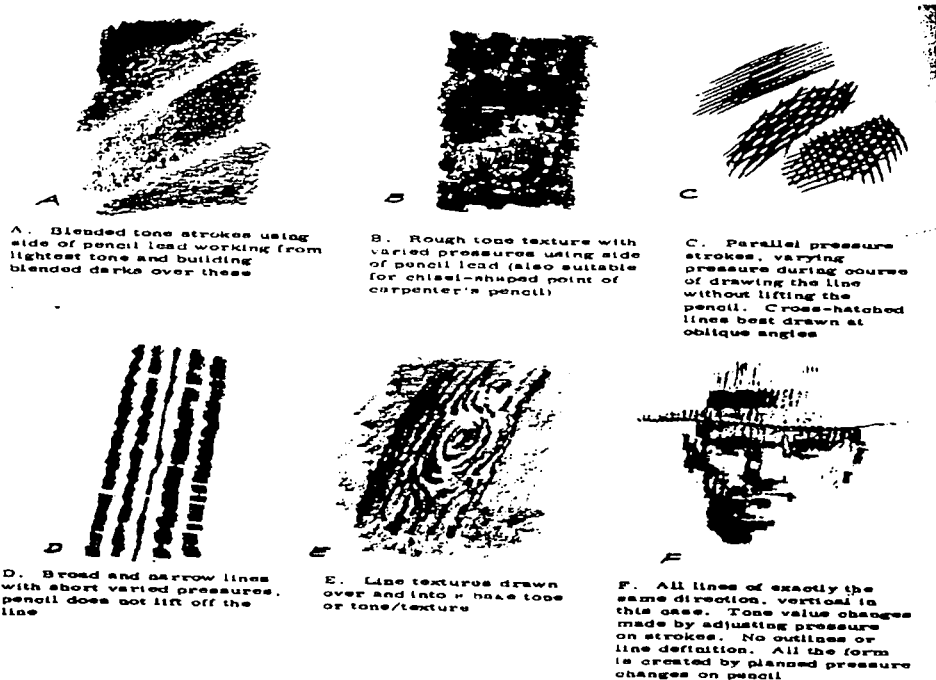


Figure 2. 4 *Examples of different Textures*

Let us experience surface textures through touch only, by doing activity 2.4 below.

ACTIVITY 2.4

1. Look around your environment and collect different kinds of objects. This collection may include the following: leaves, twigs, stones, bottles, grass, a piece of rusted metal, a bark of tree, a piece of rock and so on.
2. Hold each of the objects and feel them.
3. How does each object feel?
4. Put some of the objects into a feely bag.
5. Without looking inside the bag, try to reach out one by one some of the items.
6. Try to feel the objects and describe them this time.

You may do this exercise with someone to see if you are able to identify or describe correctly.

Let us practice another texture exercise on a three-dimensional form in activity 2.5 below.

ACTIVITY 2.5

Step 1: Try to secure some clay and get it ready for use. That is, you must pound, remove particles and mix with water to the right consistency needed.

Step 2: Create any form of your choice which is interesting to see from each side; from above and below.

Step 3. With any tool of your choice create textures on the surface of the model to make it as interesting and natural as possible.

COLOUR

Look around you. You will see colour everywhere. The world is full of colours which play an important part in the expression of moods and emotions. Colours are a medium of visual communication and through them a teacher can pass a message to his pupils or vice versa without much difficulty. It is a good idea therefore, for the art teacher to be acquainted with the theory of colour so that he or she can impart its basics to pupils.

You may do activity 2.6 below with your pupils, which may result in teaching them and yourself the names of different colours.

ACTIVITY 2.6

Let pupils collect different articles of different colours

Let them sort out these articles according to groups of **colour**.

Now, let them identify/name the colour in each case

According to Du Plessis, J et al (2001) all colours are classified under four main categories, namely primary, secondary, tertiary and neutral colours. Sometimes colours are referred to as **pigments**.

Let us, at this juncture study the colour which is below.

The colour wheel

Use a copy of Itten's colour wheel.

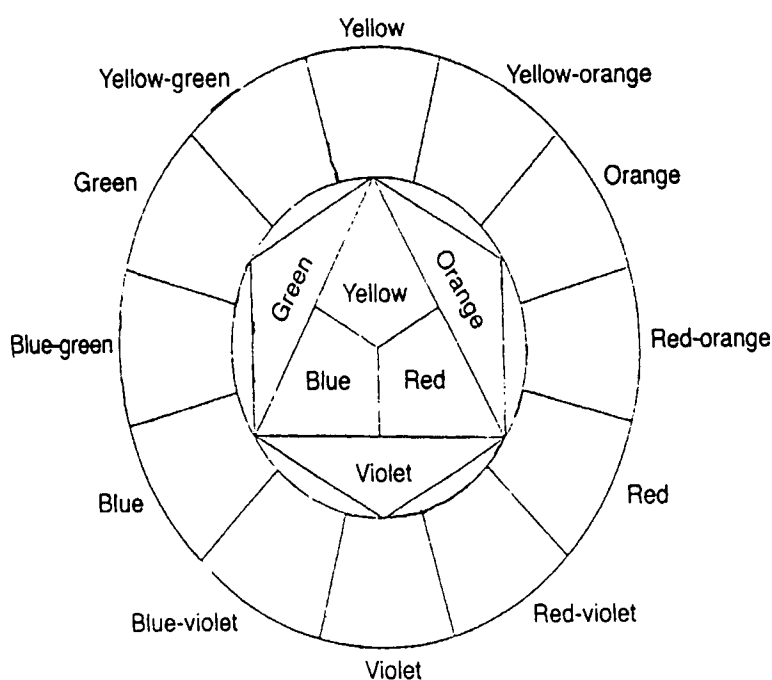


Figure 2.5 *The Colour Wheel*

Du Plessis, J. et al (2001) *Art and Culture for Grade 6, Learners' Book*, Cape Town: NASOU, p. 28

Primary colours

Njoroge, K. G (1988) explains primary colours as pure original colours (in nature) which cannot be obtained by mixing any other colours. They are red, blue and yellow.

Let us go through this simple colour exercise below. You may practice with your pupils. Make sure you practice it yourself before giving it to your pupils.

ACTIVITY 2.7

Mix the primary colours above in equal parts as follows:

Red + Blue =

Red + Yellow =

Yellow + Blue =

Secondary colours

These are colours, which are obtained by mixing any two primary colours in equal proportions:

Red + Blue = Purple (violet)

Red + Yellow = Orange

Yellow + Blue = Green

Tertiary colours

Mixing equal quantities of primary and secondary colours makes tertiary colours. There are six tertiary colours and they are:

Red + purple = Red-purple

Red + orange = Red-orange

Yellow + orange = Yellow-orange

Yellow + green = Yellow-green

Blue + green = Blue-green

Blue + purple = Blue-purple

Now that you have studied some theories on colour, let us do activity 2.8 to enhance your understanding.

ACTIVITY 2.8

Make your own colour wheel by referring to the colour wheel in the text above.

Neutral colours

These are other colours which do not fall under the other categories. **Black** is neutral and is mixed by equal quantities of the three primary colours. **White** is another true neutral colour. It cannot be obtained by mixing pigments. **Grey** is another neutral colour made by mixing different quantities of white and black together (Njoroge, D. K. 1989)

Warm colours

These are colours which are brilliant and can express excitement, gay and liveliness. They can also make objects, shapes and area to look larger, emphasising the body shape and size. Examples of warm colours are: red, red-orange, red-purple and yellow-orange, usually associated with fire and the sun and suggest warmth (Njoroge, G. K 1989).

Cool colours

These are colours which visually express a cool situation with restfulness and calmness. Unlike warm colours, they in-turn make objects, shapes and sizes of body look smaller. Examples of cool colours are: blue, green, blue-green and blue-purple, and are associated with water, rivers, lakes, the ocean, the sky and **foliage**. (Njoroge, K. G 1988)

Let us explore some activities on warm and cool colours in activity 2.9 below.

ACTIVITY 2.9

Collect colour pictures from old magazines and sort them according to two groups. One that is predominantly warm in colour and another that is predominantly cold in colour. Make a list of the objects that each colour represents as well as the feeling that is suggested by the use of colour

Draw three shapes with the same dimensions.

Draw the same image in each of the shapes. Draw your image lightly in pencil.

Use cool colours for the first image. First give the entire drawing a very light **wash** (use more water than paint). Now mix cool colours and paint your image.

Do the same using warm colours for the second drawing.

Use warm and cool colours for the third drawing.

Give each picture a title, a frame and a date.

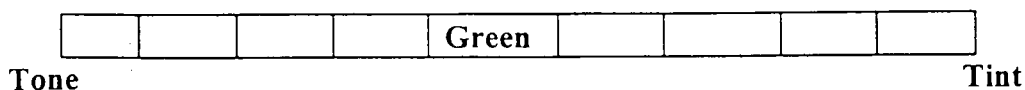
Colour, tone and tints

The **tone** of a colour can be altered by adding black to a colour.

The **tint** of a colour can be altered by adding white to a colour.

Tones and tints can be used to indicate shape, light and shadow when painting

Practice the diagram below by painting the tones and tinting for better understanding.



ACTIVITY 2.10

1. Draw a diagram similar to the one above using a pencil and ruler.
2. Mix one tablespoon of tempera paint and apply a small amount to the centre block.
3. Divide the paint into two equal parts, each in its own container.
4. Tint and tone the colour now.

SUMMARY

In this unit, you have learned how to convey the elements of art as a language of art to express line, form and shape, tone, textures and colour. It has also equipped you with some basic skill developments in art and crafts design concepts. These elements are found in man-made objects such as paintings, drawing, pattern making and sculptures, as well as in natural objects such as rivers, trees, mountains, birds and animals including humans. In other words, everything we shall deal with may have one or more visual element of art and crafts.

The explanations and activities also showed you how various visual elements of art and crafts are applied and used.

During your free times, try to practice and experiment more on the activities.

POST-TEST 2

1. Lineo went to the supermarket to buy a green jelly powder for cake making. She found that there was no green jelly. Other colours were all available. What colours should Lineo buy to mix in order to give a green jelly that she needed for the cake making?
2. What is your explanation of the element of art and design? Mention five examples that you remember, and explain in detail with diagrams where possible.
3. Make a set of drawings of an object that focuses on each of these elements in each drawing.

FURTHER READING

Elicena, A. V. (1976) *Self instructional Materials: Essential Tools in Art and Crafts Ideas*; Maseru: UNDP/UNESCO Government Printers.

Irma, L.P. (1965) *Art Aids for Elementary Teaching 4th edn.*, London: Burgers Publishers Company.

UNIT 3: BASIC SKILL DEVELOPMENT IN ART AND CRAFTS 2

INTRODUCTION

This unit is a continuation of unit 2. It will introduce you to the rest of the principles of art and crafts such as perspective and composition. They include proportion, variety, rhythm and movement, harmony, space pattern and unity. They will further develop you in theory and lesson planning, which will improve your teaching skills.

OBJECTIVES

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

- Define and explain the basic principles on perspective and composition as well as theories on children and perspective
- Identify the general principles of organising art lessons
- Carry out art activities in the primary school using the principles of art and crafts design.

PRE-TEST

1. Stand in the middle of the road (where there is no traffic) or stand near telephone posts: you will realise that the road recedes into a sharp converging point while the post also recede likewise.
2. Also, if you stand in the middle of a rail line, the rails no longer appear parallel, but seem to come towards each other, converging at some point in a distance.
3. Take a pipe or concrete pipe. Look inside and you see that the hole on the front looks wider but on the other end looks smaller.

Have you ever ask yourself why they appear to be so?

Look at the pictures below for more clarification on the above.

PERSPECTIVE

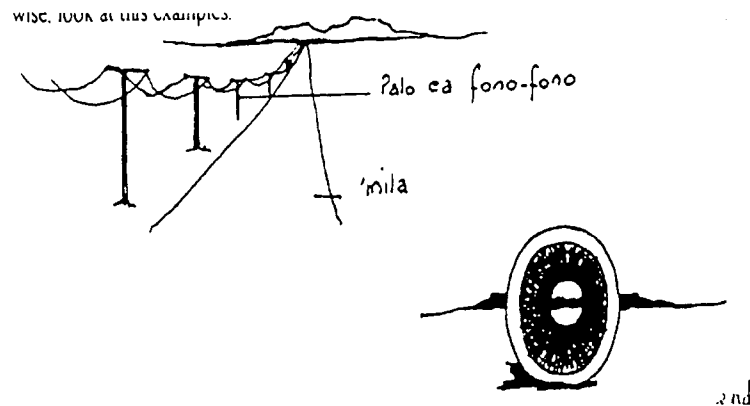


Figure 3.1 (a) *Illustrations on Perspective*



Figure 3.1 (b) *Illustration on Perspective*

Jose, M. P (1984) *Perspective, How to Draw*. Barcelona: Parramon editions, p. 19

Jose, M. P (1984) explains perspective as the skill of making objects that are solid to look solid and ordered in space on a flat surface. It is a drawing or system derived by Western European artists to represent the illusion of space on a flat surface by making use of certain methods. For example, everything changes shape depending on where it is placed or seen from. It becomes very big when it comes close to us and very small the further it is from us. Differences in height or distance or angle of perception have an influence in space.

From the above diagram, the point at which the rails converge is the **vanishing point**. It is right on the horizon, the meeting point of all the lines to the horizon line.

In perspective there are three methods of using vanishing points. They enable us to represent the third dimension which bodies of all kinds possess (depth). So we can view our model from any angle we want; from the front, from the side, and even from above.

According to Jose, M. P (1984) the three ways of using vanishing points depends on the position from which we view the model. And this, in turn, determines the three types of perspective:

One point perspective (parallel perspective). This means that you are looking at an object from the front without being able to see any of the sides.

Two point perspective (oblique perspective). This means that you are looking at an object with one corner facing you, seeing two sides simultaneously.

Three point perspective (aerial perspective). This means that you are looking at an object from above, seeing the top and two sides simultaneously. The term aerial perspective may also refer to a method of creating depth in painting by using warm and cool colours as well as tones and tints.

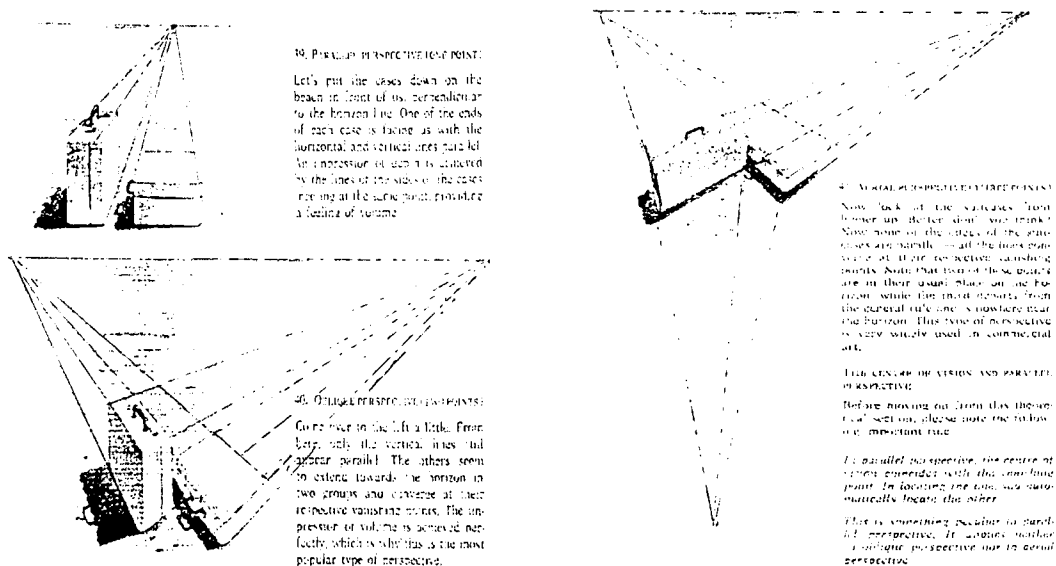


Figure 3.2 One, Two and Three Point Perspective

Jose, M. P (1984) *Perspective. How to Draw*. Barcelona: Parramon editions, p. 22, 21

We shall discuss more on these three types of perspective later in the course (in year two and three).

Let us try experimenting the following examples. You may even practice these with your pupils (who are ten years or older) at school.

ACTIVITY 3.1

Place a box near you directly. You will observe the following:

You will notice that you see only one side if you look at the front part of the box.

You will notice that you see only two sides, the front part and one other part if one of the corners is facing you.

You will also, notice that you see three sides when you held it high up, with two sides and the bottom only; or low, with two sides and the top part only.

To say that something is low means that object is below your eyes (**below eye-level**). If we say it is high, it means it is above your eyes (**above eye-level**).

This point, which determines height, is called the **horizon line** or **eye-level** (what you see directly to your eye level.).

Before moving on from the theory of perspective, please note the following important rule:

- The closer you are, the bigger or longer it becomes
- Parallel lines going away into the picture appear to meet on the horizon or eye level. For example, straight railway lines, lines of wall and floor.
- Vertical lines remain vertical but reduce in height as it moves away from your site.
- Vanishing point is the point at which your eyes cannot see any longer and what ever you are viewing becomes a dot.

CHILDREN AND PERSPECTIVE

According to Udo-Ema, A. J (1961) every normal child uses symbols to express ideas, especially children under eight years of age. They draw what they know and what they see. They may be looking at what is being drawn, but they draw what they imagine. For example, they know that a table has four legs, so they will draw full top of the table and, although they cannot see all the four legs according to perspective, all four legs will appear in full on their drawings.

That is why as a teacher you must be aware of the characteristics of children, so that you can help them. In fact, it is not good to give children under six years objects to look at and draw, but you can choose a familiar object by mentioning its name and asking them to draw.

Children between six and nine years cannot realise space and size in a picture and so in their drawings they exaggerate the sizes of objects that fascinates them. That is why some objects

in children's pictures are drawn out of proportion to their real sizes. For example, people are taller and bigger than houses; birds are bigger than the branches of trees that they perch on.

Children below ten years, select items or themes that are significant. That is why if you ask a child to draw a person, you will notice that he begins with the head, and then adds the nose, ears and eyes before he draws the main body. Usually, the result is often a big head, a small body with short legs. This is because he cares less about proportion, space and perspective, so he concentrates on the head since it is that part which strikes him most. (Udo-Ema, A. J 1961)

They usually have no depth or distance in their pictures. They arrange their objects near the edge (bottom) of the picture so that when you look at their pictures, your eyes are not carried beyond the edges into them.

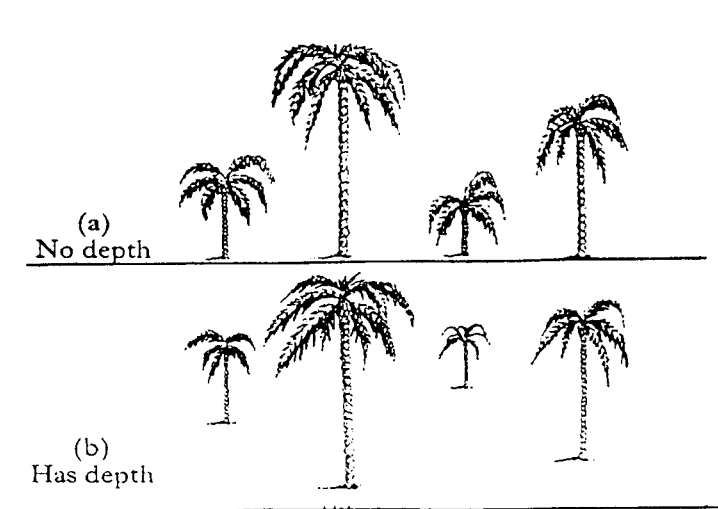


Figure 3.3 *Example of How Children Draw without Depth.*

Udo-Ema, A. J (1961) *The Art and Crafts Teacher*. London: Longmans-The Camelot Press Ltd., p. 30

Since they know nothing about perspective, they can draw through other objects (objects in front and that behind are all drawn with the lines mixed up).

You as a teacher should try to correct them gradually by making them look at good pictures that show depth or by demonstrating on the blackboard. For example, you should be able to help the child to learn how to overlap objects that are in front over those behind perspectively.

If you do not know yourself, do not worry. I promise that you will be in the position to know and to correct them after we have completed this unit.

COMPOSITION

According to Du Plessis, J et al (2001) Composition refers to the way that shapes are arranged in an artwork. When we talk about the positioning of the elements in a painting, we are discussing the composition.

The elements of composition include rhythm and movement, variety, harmony, balance, space, pattern, and proportion. In order to understand how they function in a work of art, we must examine how these elements work together. They work together with the various parts harmonised with one another and making it pleasing and interesting to look at. For example, unity refers to integrating everything in a work of art to make it a single, whole piece.

There are two basic kinds of compositions namely **symmetrical** and **asymmetrical** compositions.

- Symmetrical compositions are compositions that are exactly the same on each side of an imaginary line right down the middle of the composition.
- Asymmetrical compositions are not the same on each side of that imaginary line and might have elements that occur on the left side that does not appear on the right hand side.
- Rhythm and movement. These terms do not refer to real rhythm and movement, but to a visual counterpart, created by using repetition.
- Variety. This means that different objects used in an artwork must be of different sizes, shapes, colours, textures etc. If there is no variety the artwork becomes boring and dull.
- Harmony. Harmony is important to ensure that the different objects or shapes used in an artwork look like they belong together and pleases the eye.
- Balance. When you balance a kilo of rice against a kilo of steel in an old balancing scale you will see that a small piece of steel balances with a large quantity of rice. This is because the rice is much lighter than the steel. Although they are different in size, the two balances. In the same way you can visually balance different parts of a composition in an artwork; for example, a large shape in a very light tone (light-grey) will balance with a small area of dense black. A complicated shape might be balanced against a simple shape or a heavily textured area will balance with a smooth area. The fact is that balance does not mean that things must be exactly the same.
- Space. Perspective has already been discussed as a method of representing space on a flat surface. There are also other simple methods of representing space like overlapping (placing one object partly in front of another), using contrasting tone (dark against light), using cool and warm colours and many other methods.
- Pattern. Repeating a shape can create pattern. Pattern should be used selectively.
- Proportion. The size of things differ e.g. we all know that the head is smaller than the body. If you make a drawing where the head is bigger than the body it

looks wrong. Normally things need to be in proportion, but you can use wrong proportion to express certain feelings. (Du Plessis, J et al 2001)

What do all these terms mean? We have had very simple explanation of the terms above. During the second year of this course you will learn more about composition and the complex uses of these elements. THESE ELEMENTS CAN NEVER BE EXPLAINED IN FULL. ONLY BY APPLYING THESE ELEMENTS REPEATEDLY WILL YOU BE ABLE TO UNDERSTAND IT. PRACTICE ON YOUR OWN UNTIL IT MAKES SENSE.

Refer to this **design chart** below for more explanation.

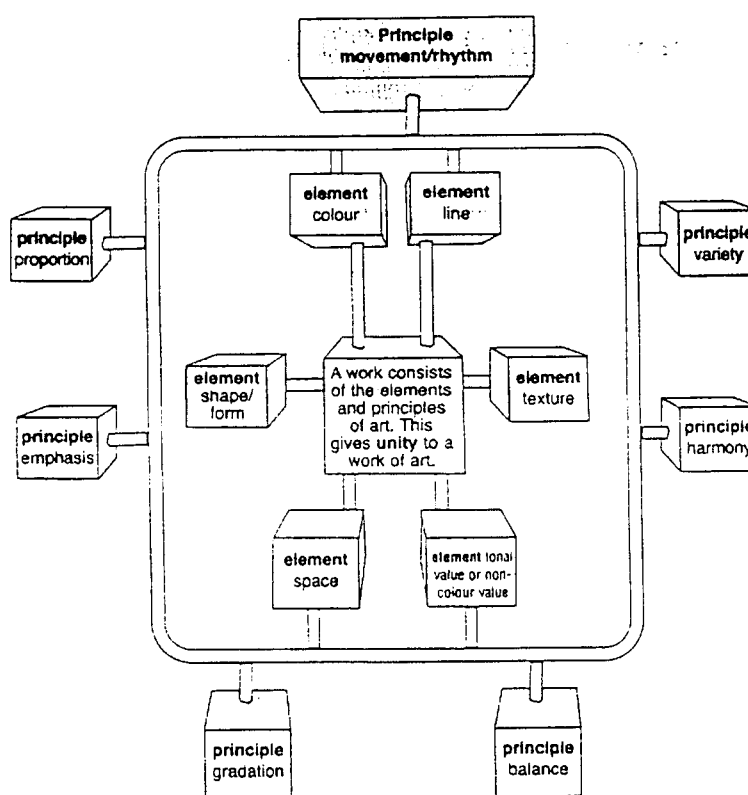


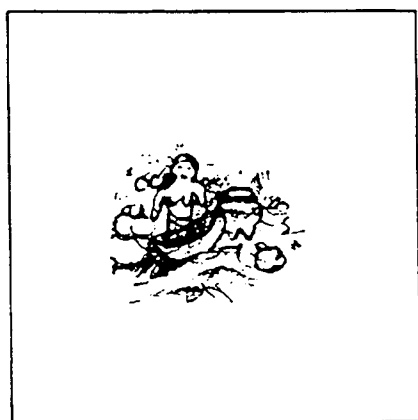
Figure 3.4 *Design Chart demonstrating the Element and Principles of Art.*
Du Plessis, J. et al (2001) *Art and Culture for Grade 6, Learner's Book*, Cape Town: NASOU, p. 112

In two-dimensional work, we should always see that shapes are well placed within the format. Sometimes shapes can touch the edges of the paper used for drawing, sometimes they can be cut off by the edges. Shapes should never float in big, empty, and meaningless spaces.

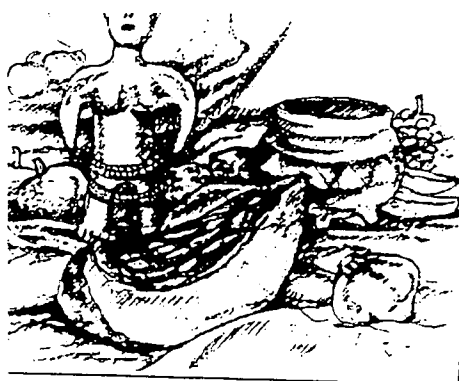
According to Lindy, S. et.al (1989), children often begin by drawing small images floating on big pieces of paper, perhaps out of fear. They need to be guided to draw big, fill the page and sometimes touch the edges. It is a good idea for children to always draw a frame before beginning so that they are aware of the edges of the composition.

A composition must be **unified**. It must be pull together, **cohesive** and eye catching. A picture will fail to be good and remain dull when it lacks unity, grouping, rhythm and focus. A composition must have a focal point. That means that there must be a point where the eye rests when you are looking at the picture.

If you study any good painting you will find that the eye roams about the painting and then come to a standstill on a specific area. You can repeatedly look at the picture and then look away and look at the picture again and you will find that your eye keep on coming back to the same point. That is the focal point (Lyndy, S et al (1989). Focal points can be created by arranging the compositional elements that lead the eyes to one area. Usually the focal point is in contrast to the surrounding area and rhythm or repetition is used to move the eye along to that area.



A picture without composition with the Items floating in a big space one by one Without unity and focus.



With the same items or themes well arranged (composed) with cohesion, unity, attention and eye-catching.

Figure 3.5 *Example of Composition*

Lyndy, S et al (1989) *Khula Udwela, A Handbook about Teaching Art to Children*. Soweto: Funda Centre, p. 30

The following words can help you when you are trying to apply composition in your artwork.

Think of the **background**, is it **blurred** or complex or confuse? Think of the distance between items and **eye line**. Is the focus on the **foreground** or is it on the **middle ground**? Check the perspective, the plane, the proportion and the **scale**.

Most of these words will help you to focus attention on composition since it is very important in design and picture making.

Try this activity below.

ACTIVITY 3.2

Attempt to explain composition and its elements.

SUMMARY

In this unit, you have learnt more about the principles and elements of art and crafts as a language to express composition and perspective. You have also realised how the other elements and principles of art relate to each other. If you did not understand, please, go back to the chart design and study the relationship between them.

I hope you found the activities very exciting, challenging and very useful, and they have built you with new ideas for being creative in art and crafts now.

Make sure you go through all the questions of the post-test.

POST TEST 3

1. What are the principles of good design?
2. Examine the design chart once again, and create a line drawing to demonstrate each element or find a picture in a newspaper or magazine to present the elements.
3. Draw and paint a work based on composition that combines the formal elements giving attention to space.

FURTHER READINGS

Elicena, A.V. (1976) *Self-instructional Materials, Essential Tools on Art and Crafts Ideas*; Maseru: UNDP/UNESCO Government Printers.

Irma L.P. (1965) *Art Aids for Elementary Teaching 4th edn.* London: Burgers Publishers Company.

UNIT 4: HISTORY OF AFRICAN ART 1

INTRODUCTION

In this unit, you will learn about the history and origin of art; how people lived, what they worshipped, how their society operated in different historical periods. This unit will also enrich your knowledge of history and geography. In time you will be able to understand various influences which have affected the culture of the Basotho.

UNIT OBJECTIVES

When you have completed this unit, you should be able to:

- Distinguish between art of other cultures and art from your own culture
- Demonstrate basic understanding of the art (past and recent) of the Basotho and other cultures
- Recall development of styles, traditions and influences within the art of early civilization

PRE-TEST

Every nation has its own History and culture, so does Lesotho. Culture, meaning the way of life of the people.

List three (3) forms of culture express by the Basotho that you know and mention the occasion which they are performed. For example: traditional music and dance.

You may use the local terminology if you cannot find the English word to use.

VISUAL CULTURE AND THEORIES ON AFRICAN ARTS

According to Duerden, D (1974) African traditional culture has a number of beliefs and customs handed down by our forefathers to the succeeding generations like making musical instruments, performing music and dancing, oral and written literature as well as making crafts such as pottery, baskets and body ornaments. These skills were used in birth-rites, child rearing, marriage and death-rites, storing and grinding cereal and preparing food as well as defending themselves.

All the cultural activities listed above are forms of art. Through singing and dancing, different values like courage, determination, co-operation and accepted behaviour are taught to the different generations (Duerden, D (1974). There are different musical instruments used during singing and dancing on particular occasions. Men have their own dance and music they perform, while women would have their own, as well as children, even girls will be different from boys.

African art has a benefit of a continuous tradition dating back some 9000 years.

However, Non-Africans have, for a long time, looked down on Africans as a backward people with a primitive way of life and a crude art. In recent times African art have been studied and researched which has helped us to become aware of symbols and themes used in the past. Depth of understanding and insight into our history will enhance the future evolution of the African artistic traditions (Nettleton, A and Hamond-Took,D 1989).

The mask made and hanging in rooms have become a living part of the everyday life of ordinary people which help them during village ceremonies to express their feelings about the society in which they live. Their lives consist of an extremely complex interplay of fear, ambitions, frustrations and joy with religious, social and political forces carefully balanced to produce stability and harmonious nature with his fellow men.

ACTIVITY 4.1

1. African traditional art can be traced as far back as from when?
2. Do you agree that African traditional art and culture have contributed to Africans

Discuss with a colleague of yours if you do not understand the question before you attempt to answer.

AFRICAN BELIEFS

Religion

According to Duerden, D (1974) the Africans believe in the universe and that the Earth is the battleground of all forces: 'Good and Bad'. The good are for protection and the bad for destruction.

They also knew that there is a Supreme Being over all the forces and can control them. They believe that as long as the 'good' are worshipped and obeyed, they are secured, but when they are offended they will betray them into the hands of the evil powers. Africans, therefore, have such ideas such as security, survival. continuity and balance (peace). To maintain balance they kept contact with the forces by making art works. For example, carved wood, looking like an animal and human being to represent small gods. They would then invoke the spirit into them to become a temporary abode (place to stay) and

begin to consult them for help. During war, for example, they consult their gods before fighting. Since they do not want to receive punishment, they worshipped them well through dancing, drumming, story telling and so on, which are all forms of art.

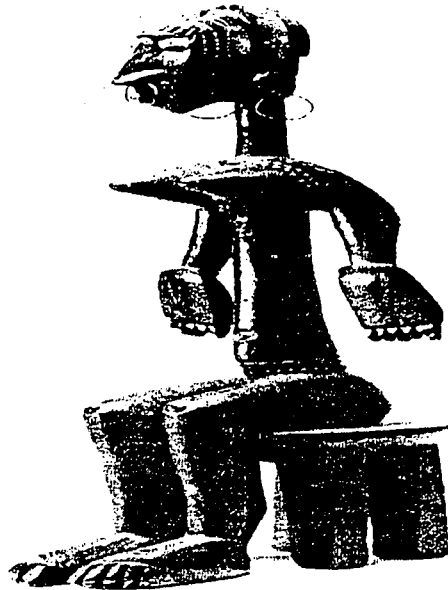


Figure 4.1 *Carved wood representing their gods.*

Duerden, D (1974) *African Art, An Introduction*. Londo: Hamlyn, p. 79

Ancestorship

Duerden, D (1974) states that Africans believe in ancestorship. They feared and worshipped them through performing art, festivals, sacrifices and in burying the dead, especially their chiefs, with human beings to serve them in the underworld. They also worshipped the ancestors and chiefs through ritual objects like stools and ornaments which are art works.



Figure 4.2 *Ancestorship*

Duerden, D (1974) *African Art, An Introduction*. London: Hamlyn, P. 23

The Soul

The soul is believed by Africans to be a spirited entity in man which is thought to be a man's double (it can go out and come in at will). It is also believed that a sorcerer or witch can invoke one's soul into an object and harm the person. Some societies believe that a person has up to eight souls and that objects and plants also have souls. These souls become more powerful after death. (Duerden, D 1974)



Figure 4.3 *A mask representing a Soul*
Duerden, D (1974) *African Art, An Introduction*. London: Hamlyn, p. 60

The Underworld

It is believed to be a place where the dead goes to continue life. Some go to stay permanent while others come back. Some believe that a person must have lived in the underworld before being born into this world. They also believe that life goes on after death and bury their dead with spears, seeds and blankets for use in the afterworld.

Death

According to Duerden (1974) death is considered to be a spiritual power by itself, and is described as a monster or a thief that is said to take people away. There is the belief that people can postpone death but not to stop it altogether. The African can perform rituals with invoked objects that was used to pacify death to stay away for a period of time.

Ghost

Africans believed that ghosts are souls or spirits which are released at death. It appears in the same form as the person it represents. Ghosts are believed to have a dwelling somewhere in the universe, where it goes back to stay. After the death of a person his

ghost leaves and hovers for sometime before it vanishes entirely. Most Africans believe the longest time it hovers is within 40 days. A ghost is thought to appear in white cloth.

Animals

Duerden, D (1974) explains that Africans believe that some animals are spiritually powerful. Such animals are feared and believed to have extra-ordinary souls and are wild in nature. Examples are cats and elephants.

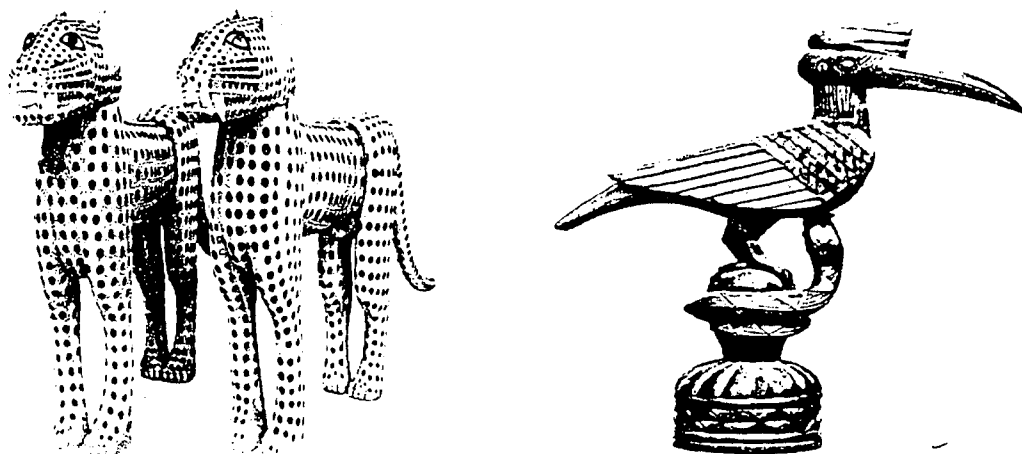


Figure 4.4 *Some Animals with Spiritual Powers*

Duerden, D (1974) *African Art, An Introduction*. London: Hamlyn, p. 70, 71

Trees

Some trees are believed to possess powerful souls. So, a tree can make itself invisible and even can speak. Some shrubs can even talk to the traditionalists.



Figure 4.5 *Some trees with possessed powerful Souls*

Duerden, D (1974) *African Art, An Introduction*. London: Hamlyn, p. 62

Man

Man is the center of the universe. His position is very dangerous and he protects himself through the making of artifacts like wood sculpture in which they invoke spirits. Charms (e.g. bangles) are worn for protection. They sacrifice, and consult fetish priests for advice. They also organise circumcisions, puberty rites and other festivals where masks are worn. Body decorations are applied during such festivals. Some societies use to demonstrate beauty and identification with their tribal marks. (Duerden, D 1974: 68)



Figure 4.6 *A sculpture with charms (bangles) for Protection representing Man.* Duerden, D (1974) *African Art, An Introduction*. London: Hamlyn, p. 68

You have learnt about the African art and beliefs.

Discuss and share the following activity 4.2 below with a colleague of yours.

ACTIVITY 4.2

- (a) African belief on Ancestorship.
- (b) African belief on Soul and underworld.
- (c) What role do art play in death rites

PRE-HISTORIC ART AND EARLY CIVILISATION

The Cradle of humankind

According to Du Plessis, J et al, early humans lived in South Africa about 4 million years ago. Many people believe that the first human beings lived in South Africa around the Sterkfontein caves which is called the **cradle of humankind**.

South Africa has the oldest known human fossil. Dr. Robert Broom and John Robinson discovered a skull in 1947. It was nicknamed Mrs. Ples (photograph beside) as it was originally thought to come from a female. It is thought that these people are ancestors of all humankind.



Figure 4.7 Mrs Ples (human fossil)

Du Plessis, J et al (2001) *Art & Culture for Grade 6, Learners' Book*. Cape Town: NASOU, p. 21

When did Art start?

According to Janson, H. W & Kerman, J (1968) art started more than million years ago, when our ancestors were living a nomadic life and travelled long distances in search for food. They trapped animals and killed them with primitive but inventive weapons. These tools, they were using, demanded the ability to think of its function and purpose. In the process of creating them, man became a **Tool Maker**. He had to link form and function to his tools, and made sure that they can perform.



Figure 4.8 Primitive tools used by our ancestors.

This is the beginning of the earliest crafts which resulted in the Old Stone Age. So called because all their tools and weapons were made out of stone.

Where did they live?

Man lived in caves or under shelters of over-hanging rocks. They made images of animals killed on the rock surface of the caves using blood of the killed animals or coloured clay (Janson, H.W. & Kerman, J 1986)

Examples of painted figures normally found in caves include wounded, dying or collapsed animals, deer and cattle race across, as well as people handling spears and ready to strike.

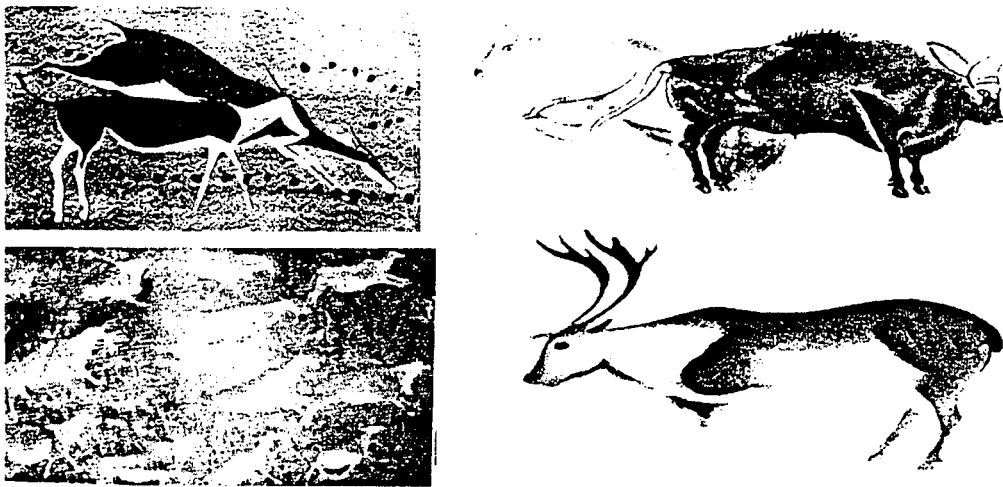


Figure 4.9 *Examples of Cave Art*

Merle, H (1992) *Art in Outline I, An Introduction to Southern African Art*. New York: Oxford University Press, p. 45 and Janson, H. W & Kerman, J (1968) *A History of Art and Music*. New York: Prentice Hall and Harry Abrams Inc., p.

Rock art and its importance

According to Nettleton, A & Hammond-Took, D (1989) the earliest men made these cave paintings to serve several purposes. The Sans paintings reflected their lifestyle and are about animals, the hunt, life around the campfire and plants as well as other aspects of their culture such as their dancing, ceremonies and ideas about the supernatural and links with the spirit world.

Magic Rituals: They were part of rituals to ensure a successful hunt. By making pictures of animals on the cave walls, they meant to bring the animals themselves within their grasp. They then throw a spear to hit (kill) the image. With this act they believe to have

killed the animals vital spirit or soul. At the end of the ritual the animal is regarded as dead. The magic worked for them because during their hunt they never miss the spear when they throw at the animals.

Fertility Magic (Increase in supply): They also made such art works on the cave walls with the belief that magical powers inherited in the images will help to replace the animals that were killed in the hunt.

Religious Purposes: they made drawings to portray how animals had sustained them. By painting the animals' images they believed that their existence could be prolonged and that these animals will supply food to them. These gave rise to the present totem and clans named after certain animals (Janson & Kerman 1968).

How Stone-age ended

Gradually, as time went on, man discovered how to extract iron from stone by using heat and the stone-age came to an end. Man started to domesticate animals and food grains. They stopped their nomadic life and to ensure their food supply by their own efforts through planting. They settled in permanent settlements and brought forth a number of new inventions in the form of crafts, which gradually resulted in the appearance of expressive arts, for example, pottery, weaving, and later metal works, and so on (Janson, H and Kerman, J 1968: 5).

I hope you have understood and enjoyed this topic. Now try to answer these questions.

ACTIVITY 4.3

- (a) When did art works all begin?
- (b) Where were the earliest men living?
- (c) Give three examples of cave art?
- (d) What do they use in making drawings in the cave?
- (e) What is your understanding of Stone-age?

EGYPTIAN ART

Before we can start on Egyptian art we need to know where Egypt is and when the great society we are about to discuss was at its power. Use your atlas and find Egypt on the map of Africa.

Things to look for are:

- Which countries are its neighbors?
- What is the name of the big river that runs through Egypt?
- Read about the geography of the region
- Read the story of Moses in the Bible and watch the animated video called Moses
- Listen to the news and look where the current conflict in the Middle East is taking place in relation to Egypt
- Read about the discovery of the tomb of Tutankamon and the enormous treasure that was discovered.

The country is a desert and the only fertile soil is in the Nile Valley. The Nile floods its banks every year and brings with it the fertile soil that was eroded by the floodwaters on its journey through Africa. The countryside surrounding the Nile is flat. The farmers used irrigation ditches to water their crops from the Nile. It never rains in Egypt and their only source of water, their umbilical cord to life, is the Nile River. No wonder they thought of the Nile as the mother of all things and the sun as the father.

According to Merle, H (1994) Egypt is one of the earliest developed societies in the history of the world and they left a wealth of artistic artifacts that still astound the world. The great pyramid of Giza is still shrouded in secrets and mystery. Researchers are still discovering new tombs and secret places.

The society that was responsible for these wonderful artworks and buildings is very old, more than 4000 years and it lasted for almost 2000 years until its power was completely eroded.

Egyptian art and culture is obsessed with death and for preparations for the afterlife. That is why they built enormous stone structures as graves. Some were called mastabas And some pyramids. They also built temples in which they worshipped their gods, mainly the Nile (Isis) and the sun (Ra). The pharaoh, their king was thought to be the son of the sun god and they also believed that he was immortal.

Religion:

The gods determined every event in the daily life of an ancient Egyptian. They believed that everything depended on the attitude of the gods; from the flooding of the Nile river to a year of drought, to the death or birth of a child (Merle, H (1994). Certain Animals were associated with the gods and were worshipped like gods, which explains why mummified remains were found in the ancient tombs. Do not forget that the Basotho also worship animals as gods and they represent their clans with animals.

The finality of death was denied in the elaborate and costly tombs which they built for themselves for the afterlife. The mummification of the bodies (to prevent decay after death), sculptures of their pets and objects that were put into the burial chamber, as well as the grandeur of the decorations (like wall paintings) in their tombs, suggest that they were seen more as palaces for some other life than as memorials for the dead. They bury their dead with objects including articles from daily life like combs, brushes, cosmetics, clothing, weapons and other articles, just like the Basotho. One important item was the 'Book of the Dead' buried with the dead. They wrote things that the dead person should do which include hymns to salute Orisis, (the god who ruled the underworld), or the Sun god (Re). [Merle, H (1994)]

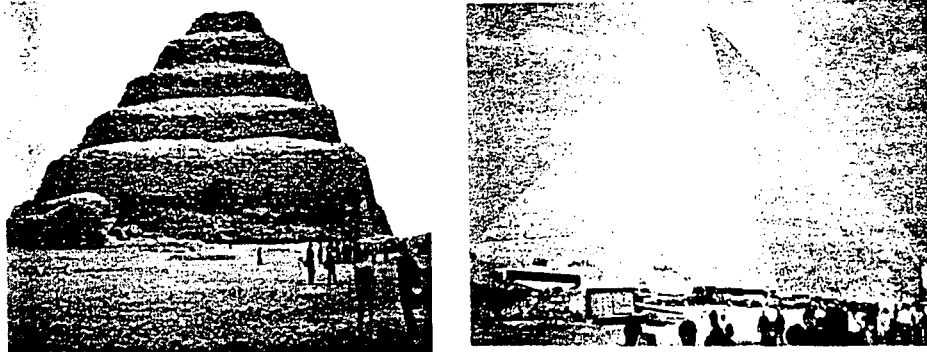


Figure 4. 10 Examples of ancient Egyptian Pyramids

Merle, H (1994) *Art in Outline 2, From Rock Art to the Late 18th Century*. New York: Oxford University Press, p. 40

There are three main eras in the History of ancient Egyptian art: the **Old Kingdom**, the **Middle Kingdom** and the **New Kingdom**.

- The Pyramids of Giza were the products of Old Kingdom between 2686 and 2181 BC. They were used as tombs (graves) for the Pharaoh where he was buried with his household articles and worldly riches. He was also accompanied by sculptures of himself, servants and animals, which they believed he would need in the afterlife. The life-size sculpture of the Pharaoh was chiseled from stone and was called a **Ba**. It was supposed to be a home for the soul of the Pharaoh (called the

Ka) if his mummified body was accidentally harmed in any way. (picture). They stopped building Pyramids by about 2500 BC.

- During the Middle Kingdom funerary temples were built. A good example is the burial temple of Mentuhotep at a place called Deir el-Bahri (2040-1786 BC) The tomb were no longer found within the main building as it had been in the pyramids; instead it was carved into the rock of the mountains at the back of the building complex
- The New Kingdom lasted from 1567-1055 BC and the Pharaohs were losing the power they had over the people. Thieves were systematically plundering the Pyramids and temples. Precautions were taken to prevent thieves from finding and robbing the tombs which were therefore cut into the rocky mountain side of the West bank of the Nile. The temple of Queen Hatshepsut is a good example. It was also built at Deir el-Bahri, but much later. (Merle, H 1994:39-42)

Look at the picture of the building underneath. It looks very different from the pyramids, almost like some modern buildings



Figure 4.11 *Example of an Egyptian Tomb Carved into Rocky Mountain.*
Merle, H (1994) *Art in Outline, from Rock Art to the Late 18th Century*. New York: Oxford University Press, p. 42

THE ANCIENT ART

According to Fleming, D (1995) the Egyptian artist had to follow certain rules when the body had to be represented in art.

The body had to be a whole body, with the head shown in profile, because in this position, the back of the head and the brain can be shown. Even the eye, although shown in a profile head, is painted as well as a full eye, looking forward, facing the viewer. The standing figure had big toes often placed on the wrong side of the foot, with both big toes nearest to the viewer. This was because the representation of the body was supposed to be a home for the soul at times, and had to be whole

Three-dimensional Art

Their sculpture is static and stylized just like their paintings and relief sculptures. They look solid, with figures posed in **frontal** positions with little or no movement. There are no natural openings between the limb and the body. Arms and legs are generally bound to the block of stone. Study figure 4.12 below very well.

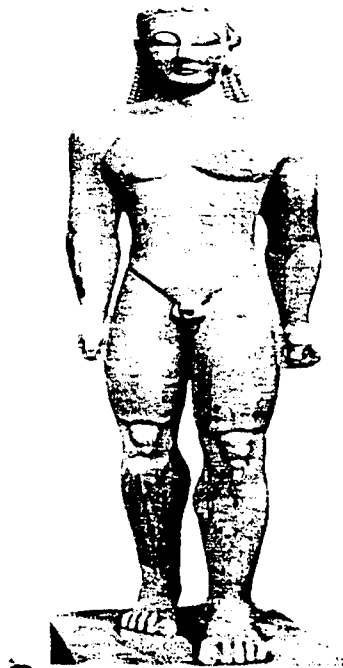


Figure 4.12 *An Example of Egyptian Sculpture*
Fleming, D (1995) *Art and Ideas*. Orlando: BraceCollege Publishers, p. 5

Compare the picture above to the body of a real person and you will be able to see the difference. The clothing does not cling to the body in the sensuous way that you will see when you study Greek Sculpture. Instead, it is stiff and rigid, as if it has been

starched. The hair is symmetrical. Ears are usually large and protruding. Eyes are large and almond shaped. The arms are either bound to the body and contained within the cube of stone, as in the case of the block statue or held stiffly with one arm (usually the left) against the body, with the fist clenched and positioned on the left thigh, while the right arm is held tightly against the chest. Occasionally, one foot is shifted slightly in front of the other, and sometimes one arm is freed from the block to allow space between the body and the arm.

Two-dimensional Art

Fleming, D (1995) states that one of the most important forms of Egyptian two-dimensional art was Relief Sculpture. This means that the picture was chiseled from a rock wall, almost like making a drawing with a stick in a slab of clay, but it was much harder work. Look at the picture underneath and you will see that the figures stand out because a line is carved out around the figure. This is called sunk relief. The outline casts a shadow which highlights the object. One advantage of this Sunk relief as it was practised by the Egyptians was durability. No amount of weathering could wear away the incised image.

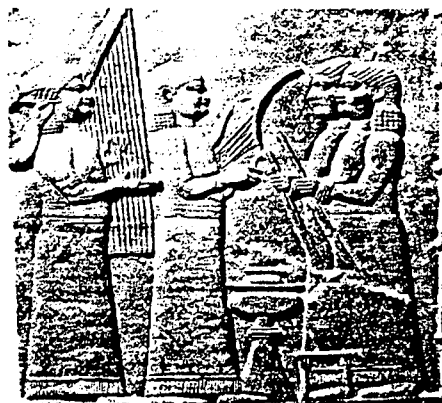


Figure 4. 13 *An Egyptian Relief Art.*

Fleming, D (1995) *Art and Ideas*. Orlando: Brace College Publishers, p. 8

ACTIVITY 4.4

Look at as many Egyptian Sculptures as you can find and see if you can make any variation in the treatment of the features listed below.

Air, Clothing, Ears, Eyes, Arms(position), Feet.

What was the functions of Egyptian Sculptures?

Why are the Sculptures so static, with arms and legs enclosed within the block of stone?

Why do you think the ears and eyes are larger?

Egyptian Architecture

According to Fleming, D (1995) early Egyptian domestic architecture was simple, but around the beginning of the Dynastic era, they began building mastabas in which to bury their dead. Mastabas were the buildings that was built on top of a grave and were flat-topped structures, made of mud bricks. They were usually divided into several compartments or chambers. As time went on these mastabas became larger and grander, until gradually those of the Pharaoh was built entirely from enormous stones. The first to be built was the Step Pyramid at a place called Sakkarah, by architect Imhotep, who was also a writer and a physician.

Later, around 2600BC, the great Pyramid was built for Pharaoh Khufu at Giza. It was 137 meters high and covered an area of 4 hectors. It is very difficult to visualise its enormous size. More than 2 million stone blocks were used in the construction and some of which weighed as much as 15 tons. The pyramid was built before the invention of the wheel, without the assistance of building materials like cement, and mechanical lifts as cranes were not available. Labourers worked with the simplest tools without the help of draught animals. Logs of wood were used as sleds onto which stone blocks were loaded. These proved the great technology of the ancient Egyptians (Fleming, D 1995).

Let us try the activity 4.5 below.

ACTIVITY 4.5

You must try to discuss the following with your colleague or colleagues:

- (a) Compare the religious aspect of Egyptian art with the art made in Southern Africa today.
- (b) How important is it to preserve the art of past and present civilisation of cultures?
- (c) Give two kinds of artefacts produced in Egypt.

SUMMARY

In this unit, you have learnt the history and origin of art and crafts; and the way our ancient people lived, how they operated in society and how art developed. You have understood the kinds of African beliefs in the past and recent and their influences in arts of civilisation of the present lifestyle of the Basotho. It is believed that the activities you went through have also help you to understand more on this topic, and that you have realised the influences of Egyptian art in African art. Please, do not forget to do the post-tests which is at the end.

POST-TEST 4

1. What forms of art (both traditional or modern) do play a role in birth-rites celebrations in your area?
2. Describe the type of burial given to dead person by most Africans with the belief that their soul lives?
3. Describe Egyptian art, as you understand it in about six lines.
4. Compare the way the ancient Egyptians bury their dead with that of the Basotho.

FURTHER READING

Duerden, D. (1974) African Art B an introduction, London: Hamlyn.

Janson, H. W, Kerman, J. (1968) A History of Art and Music, New York: Prentice-Hall inc. Abrams.

ACR 113 HISTORICAL FOUNDATION OF ART AND CRAFTS

ASSIGNMENT 1

Time: 1 hr. (a)

Instructions:

- **Write not more than one and a half (1 ½) pages and not less than 1 page.**
 - **When you have completed the assignment, take it to your nearest Learning Centre.**
 - **Make sure you know what the date line is and hand it in by that date.**
 - **The total mark is 50.**
-

- a) In what way has art and crafts contributed to the cultural heritage of Lesotho.
(20 marks)
- b) Look around, ask your parents and or research on ten (10) different 'Litema' designs and briefly explain the meaning and purpose of the designs.
(30 marks)

UNIT 5: HISTORY OF ART 2

INTRODUCTION

This unit is a continuation of unit 4. It will introduce you to some historical events of Southern and West African art as well as some influences which have affected the Basotho. You will have plenty opportunity to acquire the skills, knowledge, values and attitudes necessary to formulate and structure your ideas about culture, and develop an appreciation for different forms of art and culture.

OBJECTIVES

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

- Recall development of styles, traditions and influences within South African art
- Develop an understanding of the art (past and present) and other cultures of Western Africa
- Distinguish between art and culture of the Basotho and that of Africa
- Develop an appreciation for different forms of art and culture.

PRE-TEST

1. Think of the traditional art and culture which were practiced by your ancestors and are still practiced.
2. List at least five of them e.g. the way and manner the initiators are dressed, both boys and girls.

SOUTH ERN AFRICAN ART

Nettleton, A & Hamond -Took (1989) claim that the study of artistic production of indigenous people of South Africa is very recent. Black art (indigenous art) had to a certain extent been neglected by South African scholars with the idea that indigenous art was inferior to West African art.

Secondly, there was a salient issue as to what actually constitute 'art' especially in contrast to 'crafts'. Most observers of the 19th and 20th centuries claimed that there were crafts but no art. Even the notion of a specialist artist as individual 'genius' was unknown. They believed that where distinction between 'art' and 'crafts' have been introduced in African situations, these have been imposed from a Western paintings or sculpture.

Despite the problems of defining art, it is obvious that an art object can only be fully understood by placing it within its wider context of ideas, its use and social and historical background. (Nettleton & Hamond-Took 1989)

All objects made in African societies in the past can be said to have been functional, which received the greatest degree of aesthetic and symbolic attention. For example, among the objects in Southern African traditional communities were headrests, but they were generally not merely pillows.

There is no doubt that black art in Southern Africa has a vitality and dynamic promise for an existing future.

WOOD CARVINGS

Among the objects produced are free-standing figures, relief carvings and applied arts, including mortars with extreme care and finish.

According to Hamond-Took & Nettleton (1989), among the South African artists, the people of Zulu were great craftsmen. They were famous wood-carvers with perfect eye of symmetry as shown in their carvings and pottery.

Two popular carved 19th Century chairs of Zulu have been preserved in Museum in Pietermaritzburg. Each of these two chairs was carved from a single block of wood with symmetrical treatment of the struts between their legs, although they do not share any major stylistic features.

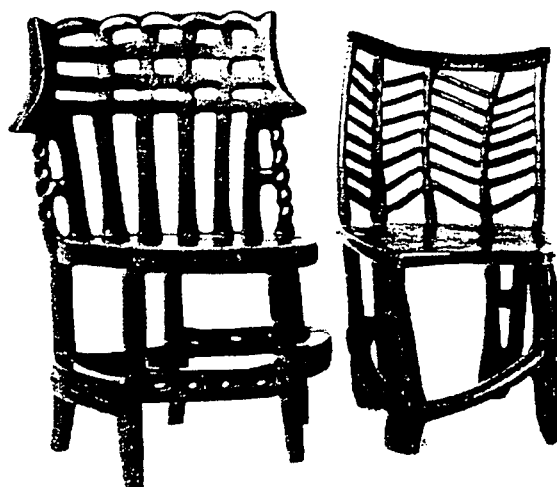


Figure 5.1 Example of Wooden Zulu Carved Chair

Nettleton, A & Hamond-Took (1989) *African Art in Southern Africa, From Tradition to Township*. Johannesburg; A. D. Donker Ltd, p. 50

One famous carver of Zululand was Henry Francis Fynn, who settled at Port Natal in 1824. He



was in close contact with the first Zulu King Shaka, until Shaka's death in 1828. Fynn also received a handsome reward from Dingiswayo for carving a chair in imitation of one he had received from the Portuguese at Delegoa Bay. Fynn also carved a wonderful wood-staff for the Zulu Kings and Regional chiefs. It had some 'horns' at the top which represent the ruling bull and hand in between and third cow as a symbol of fertility (Nettleton, A & Hamond-Took, D 1989)

Figure 5.2 A Carved Wooden Staff for Zulu Chiefs & Kings.

Nettleton & Hamond-Took (1989) *African Art in Southern Africa, from Tradition to Township*. Johannesburg: A.D. Donker Ltd, p. 63

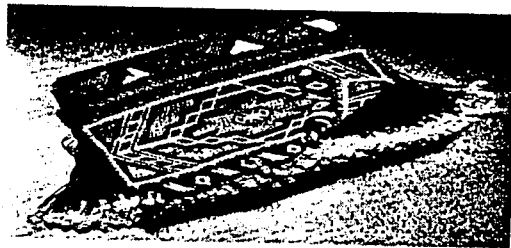
BEADS

Beads are a colourful and visible part of the culture of some of the people of Southern Africa, just as the 'blanket' is as important in the daily life of the Basotho.

They were also good at articles; for example, neckrings and armbands made by brass-smith women living in the royal enclosed attached to military villages serving King Shaka. Beads are an important part of the artistic expression of Cape Nguni people. Until the end of the 18th century the Cape Nguni chiefs were said to have used only red beads in their personal finery. Gradually white beads were introduced, and occasionally black as well. Other colours were introduced towards the beginning of the 19th century (Merle, H 1992: 49-50).

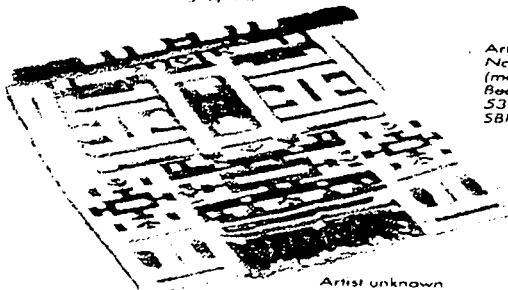
According to Merle, H 1992, beadwork in the Ndebele society, has traditionally had a strong social meaning. Certain items of clothing are reserved for specific occasions or for use by special groups of people. The 'ligabi' is a small beaded band with tassels and worn by young girls. The 'isiyaya' is an Ndebele brides beaded veil. Once a woman is married, she is allowed to wear one of two aprons called a 'liphotho' or 'ijogolo'. Most of these cultural practices are still being practiced, even these days by the Basotho.

Study figure 5.3 below for more understanding.

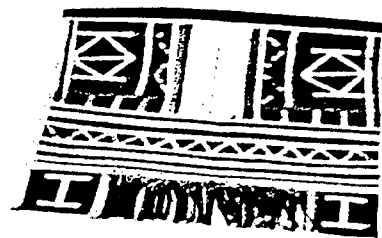


Artist unknown
Ndebele ligabi
(little girl's apron)
Beads, string, hide
27 x 35.5 cm
SBFC

Ndebele brides wear a beaded veil, called the *isizya*, and once a woman is married, she is allowed to wear one of two aprons, one called a *liphotha*, the other an *ijogole*.



Artist unknown
Ndebele liphotha
(married woman's apron)
Beads, hide
53.3 x 48 cm
SBFC



Artist unknown
Ndebele liphotha
(married woman's apron - modern)
Plastic, textile, lace
64 x 58 cm
SBFC

Figure 5.3 Examples of different types of Beads found in South Africans.
Merle, H (1992) *Art in Outline 1, An Introduction to South African Art*. New York: Oxford University Press, p. 50

SOTHO HOUSES AND DECORATIONS (LITEMA)

Merle, H (1992) claims that social pattern on houses in the rural areas of Southern Africa are not simply for providing shelter but other functions. In the olden days, houses were grouped according to customs, with the chiefs' house always in a prominent position. They were separated from one another according to custom as well as being divided internally.

The women were in charge of the household. Courtyards were traditionally the places for men and the guests would be entertained there. Most of these courtyards were separated from the village areas by low walls. Women would paint and decorate the walls with natural, cooling earth pigments. White colour is believed to keep out evil spirit, and used to surround windows as a form of spiritual burglar guard. Men were not involved in house painting.

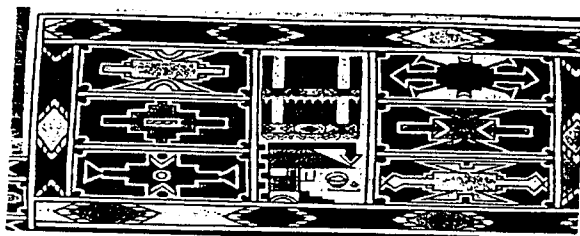
Today, many of the old traditions have been modified. More areas of the house are painted

and the painters no longer concentrate only on the courtyard walls. In addition, natural pigments in many areas, have been replaced by commercial paints.

Names of some house-painting designs and decorations have become popular as well as some house painters. Two well-known house-painting artists are Emily Motsoeneng (1918) and Esther Mablangu (1938)



Sotho houses near
Ermelo, E. Transvaal



Esther Mablangu
Homesinad at Borshatimio
Acrylic on cement plaster

Figure 5.4 *Examples of Decorated Sotho Houses (litema)*

Merle, H (1992) *Art in Outline 1. An Introduction to South African Art*. New York: Oxford University Press Ltd, p 53

ACTIVITY 5.1

1. Give three reasons why South African art is very recent?
2. Which South African tribe was famous in wood-carving?
3. The wood-staff carved by Fynn were supposed to be used by who?
4. Research on the names of particular traditional house-paintings (litema) in your area.

WEST AFRICAN ART

West Africa was highly developed with special skill of adaptation. The most important artifacts were masks, initiation dress, body art, utensils made by the indigenous people of West Africa.

African shrines (holy places) are still being erected and artworks have been adapted to reflect the changing society. A good example is the mud-sculpture found in the 'Mbari' shrine in Nigeria. **Mbari** means creation, referring to the earth goddess who controls fertility and generation. It was a symbol of change and wealth. Next to the goddess there is a person riding a motorcycle, a recent symbol of change and wealth.

We shall try to mention a few artefacts and discuss them according to their place of origin and significance.

Body Art and Initiation

According to Duerden, D (1974) body art is applied in initiation ceremonies. Some girls sit on the mothers' stool, while the oracle is being consulted to verify whether the pubic rites will bring birth to the initiate or not. The initiator who undergoes circumcision and excision, may wear special vestments and adornments. For instance, the circumcised Wolof boy of Senegal put on bonnets decorated with painted family coat-of-arms.

Tatoos and sacrifices may be made on the initiate as part of pubic ritual. They are made on the face or body or both. With men, the cuts may demonstrate fortitude and virility; and with women they are mainly for beauty spots. They also have identification purposes which are in the form of tribal marks. Among the Lalas of Nigeria, sacrifice is made on a girl at different times in her life. In her childhood, they are made around her navel, and at puberty they are made on her arms and back of her neck. A year later during harvest, as part of the harvest festival, the buttocks and the sexual parts of the thighs are scarred (Duerden, D 1974).

In West Africa, the body of the initiates of various tribes may be painted with oil, given a glossy effect. Among the Baja of Guinea, boys can always be shaved before circumcision. Their hairs are plaited and their necks are shaved. Then they wear simple circular metal earrings fixed to the ear. At the first sign of the beard, they remove the earrings and adopt tribal hair-style.

Let us try activity 5.2 below.

ACTIVITY 5.2

1. Describe how West Africans decorate their initiates? Emphasise on their faces and bodies.
2. Describe how they dress, both boys and girls.
You will realise that they are not too much different from the practice of the Basotho.
3. What were the significance of the body art and masks?

Carving and Door Post

Dureden, D (1974) claims that the Yoruba people of Nigeria carved large pillars that held up the roofs of houses of important members of the community. An example is the doors post of a Yoruba chiefs' palace. Normally, it bears a good look with beautiful and detailed carving, similar to the carving on Middle Age church doors. Remember to visit the Roman Catholic Church in the centre of Maseru, any time you are in Maseru. You will find similar carvings for your study.

HEADDRESS AND MASKS

Headdress is a part of the culture of the Black African people which dates back long before the arrival of whites in Africa (Duerden, D 1974).

The example printed beside (Figure 5.5), is a Kings' headdress which had a veil to shelter the people from power of the sky god to whom they dedicated the King.

The belief was widely held that the earth quarreled with the sky and the sky withheld rain from the earth.

Life on earth began to dry up. The earth then sent a bird as a messenger to the sky. The bird interceded on behalf of the earth, and the sky relented and sent rain.

The earth was nevertheless regarded as superior to the sky because it was the source of life. That is why there is a bird on the headdress of the Yoruba king: it

signifies the power of the earth over the sky. The headdress of Yoruba and some of the other kings have a veil that covered the kings' face when he had it on his head. The veil symbolises the fact that the gaze of the king can harm any person upon whom he looks directly.



Figure 5.5 *A Yoruba Headdress.*
Merle, H (1992) *Art in Outline 1.*
An Introduction to S. A. Art.

New York, Oxford Uni. Press, p. 49

A similar idea is expressed by the Bambara ancestor figure (from Mali). The female figure represented the ultimate power of the earth over man as the place to which he returned for regeneration when he died.

Examples of other Masks

Underneath are more examples of masks that are characteristic of a certain significance in their region.

Masks, which were mostly made of bronze, but were called 'Gold masks, were worn by the Kings and chiefs all over West Africa on special occasions. Its' function was to show that the Kings' second soul had an unusual permanence, and had the shining brightness of sky.

Masks had different functions e.g. the 'Mmwo' mask (of the Igbos society in Nigeria) which had a social function. It was used in masquerades to characterise and mock girls or women who thought that her own beauty was near perfection. (Duerden, D 1974: 40-41)

The 'Bamileke' masquerader of Cameroon has protruding ears which is said to represent the ears of elephants with wisdom.

The 'senufo' (fire-spitter) mask of Ivory Coast has horns, with a smooth head skull, and elongated jaws. It characterises the area of Ivory Coast and the surrounding territories.

OTHER CRAFTS

The Ashantis in Ghana made the 'Adinkra' design on a cloth with small blocks carved from the silk-cotton tree with handles of bamboo strips fastened at the corners.

The 'Kuduo' box of the Ashantis (in Ghana), had the importance of a treasure chest, which contained the objects possessed by a man to help him regenerate the powers of his ancestors. This can be compared (in importance and function) to the diviner's basket of the tribes south of the equatorial forest.



Figure 5.6 *The 'Kuduo' Mask of the Ashantis in Ghana*
Duerden, D (1974) *African Art, An Introduction*. London: Hamlyn, p. 32

There is the 'Ikenga' of Nigeria, which is a carved stick which a man was given by his age group when he assumed adult responsibilities. It carried the horns of the animals which taught him the secrets of the bush, helping him to be a hunter.

The 'Ci Wara' mask of Mali is a similar mask to that of Nigeria, 'ikenga' worn by elders. The antelope carrying a smaller antelope is a theme representing the responsibilities of the elders. (Duerden, D 1974: 50, 76)

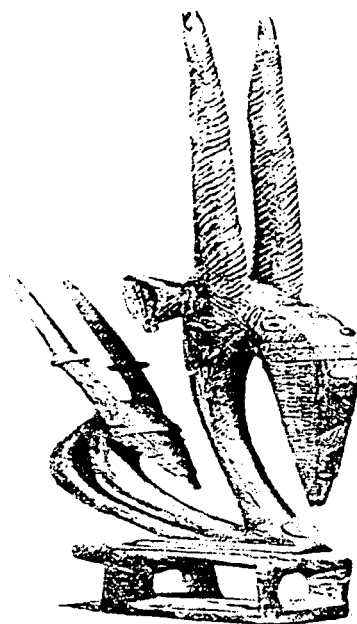


Figure 5.7 The Ci Wara Mask of Mali Used by Elders.
Duerden, D (1974) African Art, An Introduction. London: Hamlyn, p. 76

BASOTHO ART AND CULTURE

As stated earlier on at the beginning of this chapter, every nation has its own culture; and so does Lesotho. Basotho art and culture include the following:

- important customs and ceremonies
- accepted ways of behaviour
- natural traditional dressing
- traditional forms of dancing and music
- art, oral and written literature
- all things that people value and respect.

The culture of the Basotho nation also has a number of beliefs and customs handed down by their ancestors or forefathers to the succeeding generations. They have a way of caring for children, a way of storing and grinding maize and sorghum for preparing food. A way of making crafts such as pottery, baskets and weaving, a way of making musical instruments and even how they defend themselves. All the above are forms of expressive arts.

MUSIC AND DANCE

The culture of Basotho expressed in traditional music and dance is a form of art which affects the whole life of the Basotho people. Through singing and dancing, different values and habits are taught to different generations, Different musical instruments are used when singing and dancing. For example,

boys played the 'lesiba' and 'sekhankula'.

girls played the 'lekope'.

Women played 'sekebeku' and 'morutlhoana',

'thomo' and 'setolotolo' are men's instruments.

The Basotho dance include 'Mohobebelelo' and 'Ntlamo' which are danced by men.

'Mokhibo' and 'Lesokoana' are danced by women.

Let us study the pictures below for more understanding.

MOHOBELELO, NTLAMU and MOKOROTLO are traditional dances of men.



MOKHIBO and MOOOOPELO are dances of women.



Herdboys play 'MAMOKHORONG and LESIBA which is a woodwind and string instrument.

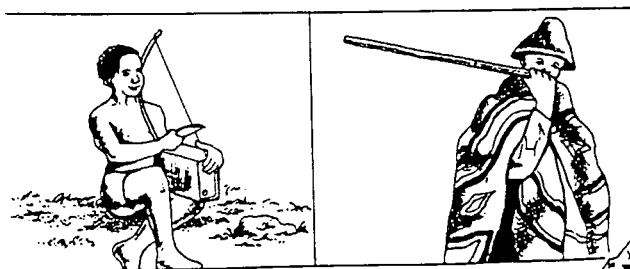


Figure 5.8 Examples of Basotho Art and Culture.

We shall now try the next activity 5.3 below.

ACTIVITY 5.3

Name all the games played by Basotho. Try to arrange them under the following list

<u>Men</u>	<u>Women</u>	<u>Boys</u>	<u>Girls</u>
------------	--------------	-------------	--------------

You may write in Sesotho if you find it difficult to write in English.

GREETINGS

The tradition of how visitors are received at the chief's courtyard during the olden days is different from now. The chief watchman 'tlhoeli' played a 'mamokhorong' as a signal that there were visitors around. The chief spokesman then meets the visitors by the entrance, and gives permission to visit or not. Only men were only allowed to visit the chief. Women had to seek special permission. Special drink is offered to visitors which symbolises welcome and peace.

HOUSEHOLD HANDICRAFTS

The Basotho practiced a lot of handicrafts made of local raw materials including scraffito on walls, weaving and pottery which are famous among the Basotho. Throughout the lowlands up to the highlands the visual features of Basotho houses are displayed with beautiful scraffitos. It is only in the context of the relationships and particular designs that one enjoys the beauty of what it communicate to you.

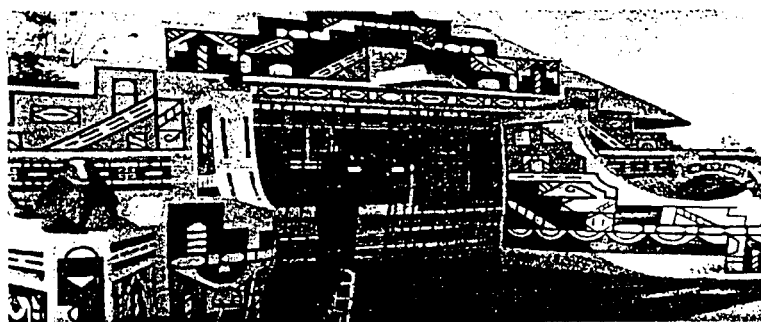


Figure 5.9 A Sotho House Depicting Beautiful Scraffito.

Merle, H (1992) *Art in Outline 1, An Introduction to South African Art*. New York: Oxford University Press, p. 54

The art and culture from the past have brought enough motivation to modern society and the communities. For example, examining the decorated homes and houses of the past, the youth and present generation have got the opportunity of seeing and learning modern art based on traditional art. This artistic development can be related to past events.

INFLUENCE OF OTHER AFRICAN ART ON BASOTHO ART

The arrival of Missionaries to Lesotho in the early years of the 19th Century as well as visiting tourists, gradually influenced the Basotho art and culture. The missionaries, most of them being Europeans, brought along their culture as well as other pieces of African artefacts. Gradually, after settling, they introduced formal education and as a result the whole course of the Basotho lives, including their traditional art and culture, were influenced. For example, it affected how people lived, what they worshipped and how the society operated. The whole idea of informal learning through apprenticeship faded out gradually and was replaced with the contemporary methods and formal learning.

The introduction of their religion also affected the Basotho. Their way of life gradually started changing, including their way of thinking and behaviour. These also could have affected their dressing and attitudes. These brought a revolution in the conception of formal and informal instructions in terms of advice, teaching and counseling among the society. Misgivings and misfeelings arose among the Basotho people and this affected the area of art and culture. For example, the youth decided to make their own decisions whether to practice initiation and to attend initiation school before adulthood. Formal dressing with a jacket (borrowed from foreign culture) replaced that of the Basotho blankets in use during the cold weather in winter.

Basotho used to live in the hut, built of mud and roofed with grass. However, due to foreign culture borrowed elsewhere, most Basotho live in modern houses built of cement and corrugated roofs and other sophisticated materials, which do not give the typical impression of Basotho to the tourists.

Factors like geography, geology, climate, religion and social and political structures all affected the art and culture of the Basotho people.

SUMMARY

In this unit you have learnt about your own traditional history and culture as well as that of Southern Africa and other African countries.

You have also learnt that art practiced long time ago were gradually passed down to our present generation. We also recalled developmental traditional styles and the influences within the art of early civilisation have had on the society. We can now distinguish between the Basotho culture and that of others. The activities we went through have opened you to a lot of experiences and that you have realised the influences of other peoples' art on that of the Basotho. I do hope that, you feel confident now and you can identify the similarities between other art and cultures and compare to that of Lesotho.

POST-TEST 5

1. Identify the two reasons given for the neglect of Black art by South African scholars?
2. Try to describe the two famous carved chairs of the 19th Century?
3. Write about half a page on the artistic aspects of the following topics. Make sure you have researched well on the artistic aspects before you attempt to write.
 - (a) Customs and ceremonies - three kinds; for example, birth rite.
 - (b) Traditional Dressing.
 - (c) Oral written literature
4. How can you express yourself and your culture through the arts?
5. What effect does the design of the traditional blanket have on Aesthetics of Lesotho.

FURTHER READING

Duerden D. (1974) *African Art an Introduction*, London: Hamlyn.

Janson H. W., Kerman J. (1968) *A History of Art and Music*, New York: Prentice-Hall inc. Abrams

Nettleton A. and Hammond (1989) *African Art in Southern Africa*. Johannesburg: A D Donker publishers.

UNIT 6: HISTORY OF WESTERN EUROPEAN ART

INTRODUCTION

This unit will help you to explore works of art in the context of past events. It will also help you support and contribute to a better understanding of historical art and compare to that of Basotho art and culture. It will further assist you to understand the major developments in art of the Western world - Greeks and Romans.

By the end of the unit you will be able to visualise the heritage and culture that have been left to us by artists and historians as a reflection of change in civilisation. This will help you review events, ideas, beliefs on art and culture of the society at your time; how those ideas of artists living in those times contributed to developing art, culture and traditions by way of influence.

When reading through, you should pay particular attention to important drawings and points and, make sure you have attempted all activities before you embark on another topic, in order to help you not to be confused. Make sure you tackle the questions at the end.

OBJECTIVES

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

- Recall development of styles, traditions and influences within the art of early civilization by the Greeks and the Romans.
- Look at art of civilization in terms of the society that produces it from an artistic perspective
- Discover knowledge of historical and contemporary sources and to have direct contact with works of art within their society.

PRE – TEST

Have you any idea about European Art and civilization? Mention, which one you know or have heard of.

Try to discuss the main features that formed their art.

GREEK ART

Why is Greek and Roman art important? Why do we have to study a society that lived more than two thousand years ago, and not even on our continent? The answer is simple: the Greek and Roman societies have influenced the Western society for two thousand years as far as their culture, art, technology, language, architecture, engineering, building methods, politics, law, public sector and even entertainment is concerned.

According to Merle, H (1994) the Greeks were the first people to have elections and choose a leader. They have actually invented democracy. All free men could speak his mind in the town square without being afraid of reprisal. This is actually the origin of **modern politics**. The Public Service as we know it today also had its early roots in the Greek society, although that was perfected by the Romans.

A very important contribution to world culture is the 'popularisation of sport': the Olympic games started in Greece more than 2000 years ago. The original Olympic games laid down the rules for fair competition in sport that we still adhere to today.

Merle (1994) indicates that the Greek society made an important contribution to the world through their philosophers like Plato and Aristotle. They started to think of reality in a rational way. The societies before the Greeks were ruled by priests and "god-kings" who kept the knowledge about the seasons, the stars, and other things, which are now common knowledge to us, a secret from the ordinary people so that they could rule them. Through their philosophers the Greeks proved to the world that all men could understand these so-called mysteries of the world if they only used their intellect.

The Southern African countries, including Lesotho, interact daily with Western people on different levels and on different topics, from arts and culture to economics and technical aspects. Learning about the heritage of these societies will enhance our knowledge about history, the world in general as well as our understanding of the Western world and the interaction of cultures.

As a result of much information regarding the habits and customs of the Greeks, Greek art works have been admired for centuries. Through their architecture, sculpture and paintings they have become the model for Western art, which have remained virtually unchallenged until the middle of the 19th Century. Buildings are still being created in the style of the Greek temple, even now government buildings in Southern Africa and all over the world are created in this style.

THE GREEK ART PERIODS

There are four main time divisions in Greek art. The Geometric period, followed by the archaic period, the Classical period and the Hellenistic period (Merle, 1994).

Unlike the Egyptians who were concerned with the 'after life', the ancient Greeks seemed to have had little belief in, or concern with, life after death. Greek religion took the form of nature worship. The altar was a single structure situated in the open air, and the gods took human characteristics. Sculpted images of the gods were made by the ancient Greeks and were honoured inside the temples. Ordinary people as well as intellectuals were influenced by the power of the gods whose laws and decrees were respected. Even, writings of the great Greek playwright, philosophers and poets were inspired by the legends of Greek mythology. William Shakespear (1564 – 1616), the English dramatist and poet, was influenced by the Greek dramatic literary tradition of tragedy and comedy

The Geometric Periods

The main period in Greek art was based on geometric designs. It extended from the late 11th Century to the 8th century BC. Although some small sculptures still survived from this period, the main art form was vase painting.

The Archaic Periods

The Archaic period lasted from the late 8th Century to the Persian sack of Athens in 480BC. The art included Vase painting (mainly Black figure), sculpture and architecture. Archaic temples, which have been dated back to the 6th Century BC, are the earliest remaining buildings of Greek origin.

The Classical Periods

This period began after 480BC Persian attack on Athens, which resulted in a great surge of civic pride and an increase in wealth. It was based on the ideals of beauty of proportion, form and expression. Vase paintings, sculpture and architecture are well represented in this period. The stylistic shift in classical Greek art began after the death of Alexander the Great in 323BC.

The Hellenistic Periods

It was the last phase of ancient Greek art and occurred between the year 323BC and 27BC. Its political time frame is clearer than that of its art, because classical and Hellenistic art and architecture continued side by side [(Merle, H (1994) and Fleming, C. D (1995)]

ARCHITECTURE

Greek architecture was very unique and had a profound influence on the architecture of the Western world. There were three different chronological orders. They are the Doric, the Ionic and the Corinthian orders (Fleming, C. D (1995: 34-35).

The Doric Order

The Doric order was the first of the Greek orders of architecture, a system of architectural proportions that governed the building of temples. The earliest example dated back to around 630 BC.

The Doric column stands directly on the Base of the temple. The columns are 'fluted', a term which refers to the vertical hollows carved into the columns. Each column is made up of a number of separate drums or blocks of marble joined together. The uppermost end of the column and the capital – the carved top of the column – are carved together in one block. Above the capital is a square block, the abacus, on which the entablature rests. The **entablature** is the word used for all the parts which make up what we would today call the roof.

Study figure6.1 below. Observe critically to see if you can understand the explanations on Doric order above.



Figure 6.1 *An Example of Greek Doric Stand.*

Merle, H (1994) *Art in Outline 2, from Rock Art to Late 18th Century*. New York: Oxford University Press. p. 53

Ionic Order

Generally, the ionic temples are taller and more slender than the heavily proportioned Doric temples. The shaft of the column rests directly on the stylobate or platform of the temple. Although the proportions of the Doric and Ionic columns are quite different, the most visible difference between the two is the capital. The ionic capital is elaborate; scrolls or volutes curl downwards on the top of the column, like an old-fashioned parchment document with both ends rolled evenly.

Corinthian Order

The Corinthian style is believed to have been pioneered by a man called Callimachus in the late 5th century BC. Callimachus worked in metal, and the foliage designs of the column seem to lend themselves more naturally to the metal. The Corinthian order was a decorative variation of the ionic style. Its proportions were similar to the ionic – slender and tall in comparison with the heavier, shorter columns of the Doric temple. Unlike the Doric temple, The Corinthian column stood on a base. Also, the ionic volutes are incorporated into the design, although they were extended upwards, and rise from a double row of leafy scrolls.

Study the diagram below: (a) Doric column (b) Ionic column (c) Corinthian column

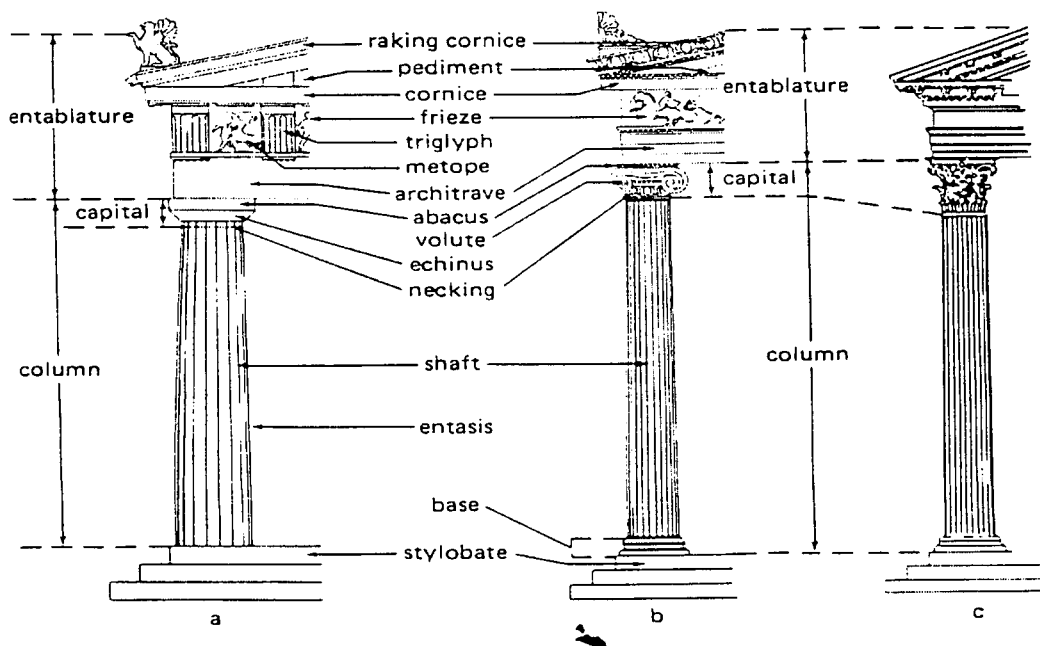


Figure 6.2 *Comparison of Greek Order: Doric, Ionic and Corinthian Orders.*
Fleming, D (1995) *Art and Ideas*. Olando: Brace College Publishers, p. 34

GREEK THEATRE

According to Fleming, D (1995) the Greek theatre was another important building in the social and cultural life of the classical Greeks. Using the natural terrain to dramatic effect, the Greeks built their theatres in the hillsides. Instead of using sites on the top of hills, which they did with temples, they cut their theatres into the hillsides, using the natural slope of the hill for the stepped seating. This was also the beginning of the modern theatre as well as the sport stadiums that we use today.

Refer to the picture below for more clarity.

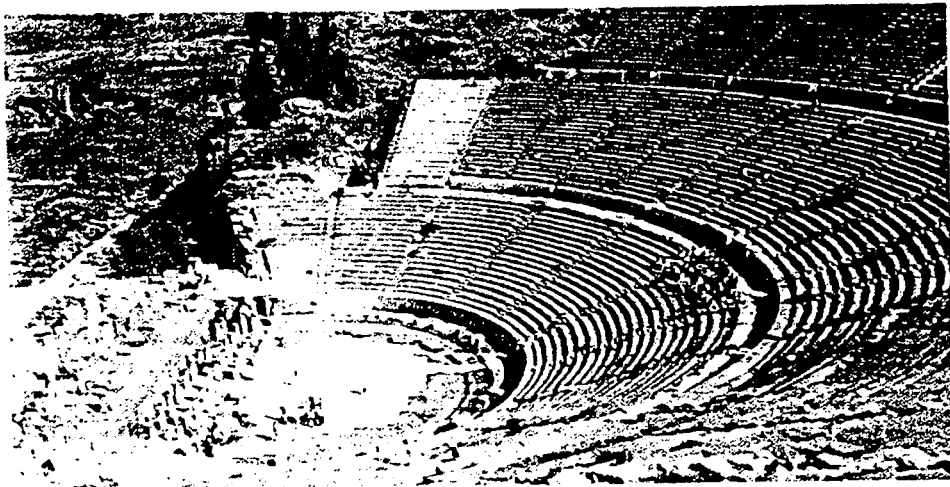


Figure 6.3 *A Greek Theatre Showing the Natural Terrain cut into the Hillside.*
Merle, H (1994) *Art in Outline 2, Form Rock Art to Late 18th Century*. New York: Oxford University Press, p. 66

GREEK VASES & PAINTINGS

The term 'vase' in Greek art covers a wide range of containers. Greek vase had definite everyday functions, and were not intended for ornamental purposes. They were used as storage vessels for oil, water, wine and grain; they were used as drinking vessels and they were also used to fetch water from the fountain or to transfer liquid from one container to another. (Merle, H 1994: 49-50)

The **Hydria** was a three-handled water jug.

The **Amphora**, a tall two handled container for wine

The **Kyathos** was a deep cup with a tall vertical handle used for ladling wine out of the **Krater**, a wide-mouthed container in which wine was stored. The small jug used for pouring was an **Oinochoe**, while the various dividing cups were the **Kylix**, the **Kantharos** and the **Skyphos**.

Study the diagrams below very carefully, before you continue reading.

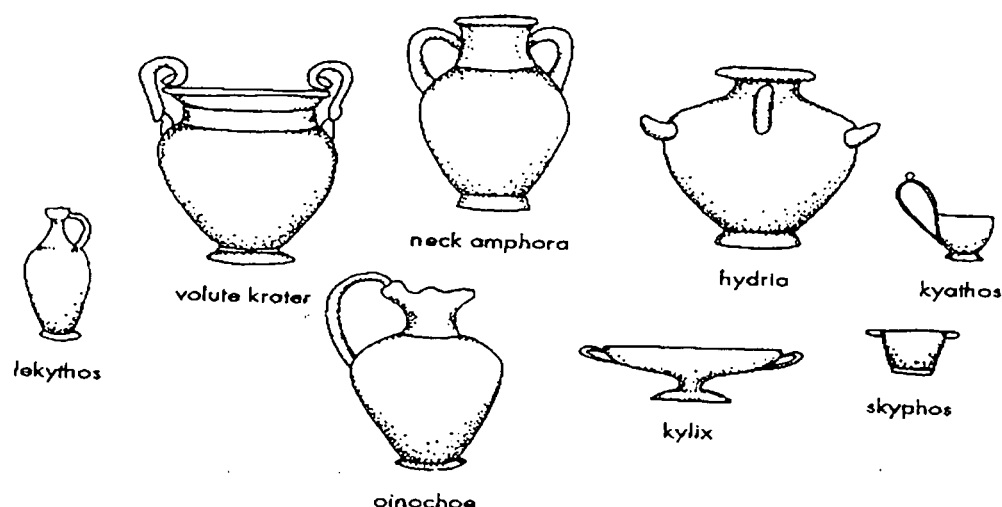


Figure 6.4 *Greek Vases (showing all the different kinds)*
 Merle, H (1994) *Art in Outline 2, From Rock Art to Late 18th Century*. New York: Oxford University Press, p. 50

Vase Paintings

According to Merle (1994: 50) Greek vase paintings went through different styles called the Geometric style, Black figure style, Red Figure style and White Ground style. Each had quite different techniques. In the earliest vases, the human figure was shown in a stylised, non-naturalistic way. Gradually, with each new technical innovation, the depiction of the body becomes more convincing, until in the last two styles, Red figure painting and white ground painting, the artists are able to create the illusion of three dimensional figures. The styles had names like these because it depicted human figures in different colours, either as red or as black figures



Figure 6.5 *A Greek Geometric Vase (Krater)*
 Merle, H (1994) *Art in Outline, from Rock Art to Late 18th Century*. New York: Oxford University Press, p. 50

Let us try the activity 6.1 below.

ACTIVITY 6.1

Think of all the different containers we use in everyday life – Jugs, cups, bowls, vases, flasks and dishes. All the names we will refer to here are simply the words used by the Greeks to describe the same sort of container

GREEK SCULPTURE

Fleming, D (1995) explains that Greek Sculptures include the archaic sculpture, Bronze sculpture, Classical Sculpture and Hellenistic sculpture. The oldest and earliest Greek archaic sculpture seems to have been drawn from Egyptian art (free standing figures). The sculptures were far from perfect human forms. The male figures stands with his hands firmly at his side, while the female form invariably has one arm by her side and the other held against her chest. Most of the sculptures are carved not modelled or moulded. Bronze art began on a small scale. They often hammered metal sheets over wooden or clay moulds as they did in Egypt. Later on they began 'hollow casting'. Examples are the bronze Zeus of Artemissium 470 – 450 BC. Hollow casting is a technique that is still in use today. All the bronze sculptures that you see are done in the same technique that the Greeks used.

Refer to figure 6. 6 below.



Zeus of Artemissium, c 470-450 BC,
bronze, height 208.3 cm, National
Archaeological Museum, Athens

Figure 6.6 *An Example of Greek Sculpture: Zeus of Artemissium.*
Merle, D (1994) *Art in Outline 2, From Rock Art to Late 18th Century*. New York:
Oxford University Press, p. 56

The artists of the Classical period in sculpture made natural representations of the human body. That means that the human figures looked like real people. The arms of classical sculptures were freed from the body, where they had been so tightly pinned during the archaic phases. Legs, which had shuttled forward with scarcely a movement of the hips in the older works, were suddenly loosened, as the height distribution shifted around the central axis of the body. Faces were no longer fixed but relaxed. Compare pictures of the two different periods to see if you understand these changes.

Until the Hellenistic period popular sculptors were not identified. Emphasis on harmony of proportion, expression and balance were represented with perfection or idealisation. E.g. the Laocoon 195 – 150 BC. There were real features, not stylized features of the Egyptian gods. Bodies are slim yet muscular, faces are relaxed and emotionless, hair is usually depicted in a stylised manner with short curls covering the head, with growing awareness and anatomy. Let us study the Classical artwork of the Youth Ball player of Antikythera 350 – 330 BC

ACTIVITY 6.2

Compare the classical artwork with the Zeus of Archaic phase.
Mention the significant difference in treatment of the two forms.

ROMAN ART

The art form, which made ancient Rome famous, was architecture. They also showed some extremes in sculpture and painting skills but the most remarkable inventiveness and proficiency was shown in their new styles and methods of building. The Roman buildings were very big and it portrayed the beginning of a new type of architecture with emphasis on builders' engineering skills. (Merle, H 1994: 72)

Architecture

The introduction of sophisticated use of the arch and new material concrete used as a adventurous buildings. They were also the first to introduce the Vault to architecture. The most visible difference between Roman and Greek architecture was the arch. By constructing a temporary timber framework, builders were able to erect arches and vaults consisting of small bricks, which they alternated with concrete, which was formed and dried in wooden moulds. Once the concrete had been allowed to dry and set, the wooden support could be removed, leaving a strong, bonded, arched construction (Merle. 1994: 71). This is the method still in use today.

Try the following activity.

ACTIVITY 6.3

Compare this to modern construction by builders, where the concrete is mixed and poured with sand and cement. Do you think that it was probably developed from the Roman technique?

Impact of the Arch on Architecture

According to Fleming, D (1195) several types of constructions evolved from the use of the arch. They are barrel vault, the groin vault, and the dome. The barrel vault was the first of the structures to evolve from the rounded arch, and it was simply a continuous, covered archway, oblong in shape. The successor to the barrel vault was the groin vault, which was built by intersecting two-barrel vaults at right-angles to one another.

One of the most important breakthrough of the engineering architects occurred when they learned how to harness the potential strength of masonry, by suspending heavy, stone roofs across large, empty spaces without visibly support. The arch also brought about the Amphitheatre and the Roman theatre, which was probably the most famous of architectural methods. The Colosseum is one of the examples with a vast oval amphitheatre which seated 50,000 spectators seated which rose upwards on the inside of the building. This Theatre, as well as the Greek theatres, was the mother of all modern theatres and stadiums.

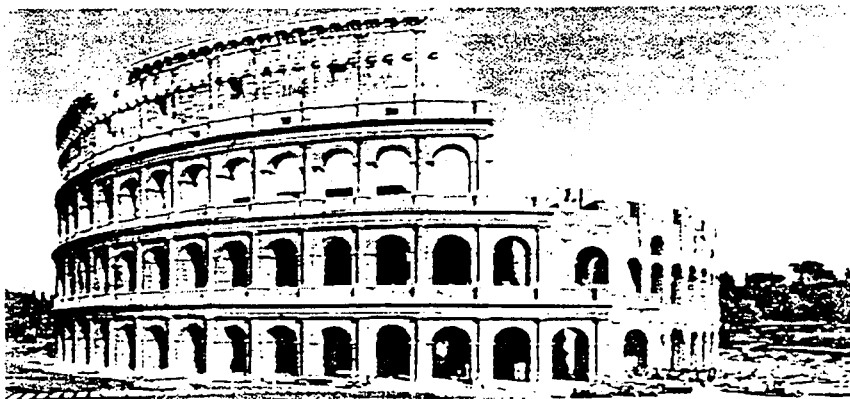


Figure 6.7 *An Example of the Roman Amphitheatre.*

Merle, H (1994) *Art in Outline 2, From Rock Art to Late 18th Century*. New York: Oxford University Press, p. 73

All three classical Greek **orders** were used on the outer **façade** of the Roman Colosseum. The Doric columns support the **entablature** on the lowest of the **tiers**, Ionic columns support the second level, and Corinthian columns the third. On the fourth, and uppermost level, free-standing columns are replaced by pilaster strips which are part of the solid wall.

They later on began to prominently manufacture bricks and tiles for building roads, bridges, drain-pipes and roof tiles, which is quite an important influence on our society and the present day jobs; for example, Loti Bricks Factory at Ha Thetsane in Maseru district, has a production capacity of about 5000 brick per week with about 300 workers.

ACTIVITY 6.4

Look at the illustrations and diagrams of the Roman and Amphitheatre.

- 1 Would the building of these two structures have been possible without the introduction of concrete or the development of the vomit?
- 2 How important were the elements of Greek and Roman architecture in the building of modern Basotho buildings. Discuss with reference to both the exterior designs and the function of the building

CIRCULAR ROMAN TEMPLE

Different kinds and temples existed in ancient Rome, as was the case of Greece. An example of the circular temple is the Pantheon, which still stands today. It was built during the time of Agrippa, around 27BC. The most interesting feature of the Pantheon is in the heart of the building, which consists of a huge circular dome, which rests on a cylindrical, or drum-like base. This structure is called a rotunda. The diameter of the interior of the rotunda, and the height of the building from floor to dome are equal – 43.4 metres. The only source of natural light in the building is the huge oculus, or opening, which pierces the center of the dome.

Find figure 6.8 below for more understanding.



Figure 6.8 *An Example of the Interior of a Roman Pantheon – A.D. 130.*
Fleming, C. D (1995) *Art & Ideas*. Olando: Brace Cillage Publihsers, p. 111.

Development of the Roman technology in building have influence Southern African countries. Examples of such buildings are found in Cape Town - Good Hope centre and the modern roof in particular churches and state buildings. (Merle, 1994: 88-89)

ROMAN SCULPTURE

Fleming, C. D (1995) claims that the style of sculpture perfected by the Greeks was adopted and preserved by the Romans. Roman sculpture developed into portrait bust.

The Greek sculptors portrayed their gods, and the portraits in full-length figure presentations but the Romans, by contrast, reduced the full-length figure to the Head and shoulders and a portion of the Torso. These sculptures function as keeping wax masks of ancestors, which were displayed at the funerals of family members, while others function as the copies of ruling emperors e.g. Head of Emperor Vespasianus, Head of Emperor Caracalla.

Let us look at a few examples below.



Figure 6.9 (a) *Portrait of a Roman*

Figure 6.9 (b) *Head of Emperor Trajan*

[Flemin, D (1995) *Art and Ideas*. Orlando: Brace College Publishers, p. 32, 45 and Merle, H (1994) *Art in Outline 2*, from *Art to Late 18th Century*. New York: Oxford University Press, p. 80]

Other sculptures later of the Romans include Portraiture. Study examples of these pictures below. See how they show precision with movement and dynamic expressions of natural anatomy. They started to recall ancestral worship and customs and conveniently demonstrated the importance of a family in a portrait form. A statue in the round, for instance was either placed against a wall or stood in a **niche**.



Figure 6.9 (a) *Roman Sculpture of the Discus Thrower.*

Figure 6.9 (b) *The Laocöon (a Roman Sculpture, showing naturalistic expressions.*

[Fleming, C D (1995) *Art and Ideas*. Orlando: Brace College Publishers, p. 45 and Merle, H (1994) *Art in Outline 2*, *From Rock Art to Late 18th Century*. New York: Oxford University Press, p. 62

Narrative Relief

According to Merle, H (1994:60) the depth of relief in the art works of Romans varies from Low relief, where the folds of drapery hang fairly close to the background surface, to High relief, where the drapery hangs in gentle, natural folds and show that the sculptors had excellent understanding of Balance and Counterbalance in Composition. Let us study the examples below. Look carefully at the fine finish of the folds of drapery.

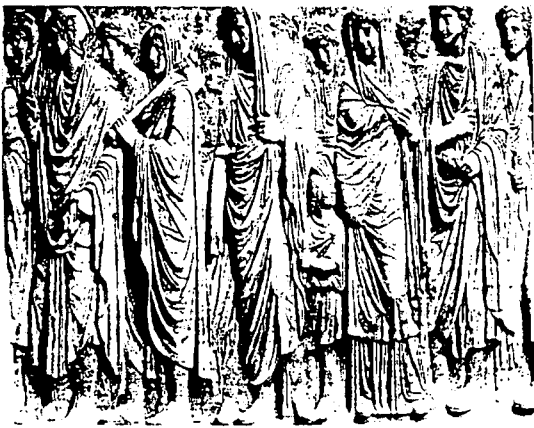


Figure 6.10 (a) *Roman Relief Sculpture.*
(Imperial Procession)



Figure 6.10 (b) *Roman Relief Sculpture*
(Nike Unlacing her Sandal)

[Fleming, C. D (1995) *Art and Ideas*. Orlando: Brace College Publishers, p. 94 and Merle, H (1994) *Art in Outline 2, from Rock Art to Late 18th Century*. New York: Oxford University Press, p. 60]

ROMAN PAINTINGS

Apart from Architecture, sculpture and relief art, the Romans also demonstrated their skills in paintings. An example is "A battle of Alexander the Great against the Persians". Pictures painted included the fresco decorations of interiors, which were combined into marble paneling. Later on Roman painters introduced landscape paintings with very wonderful illustrations of original brilliance of tones and space that envelopes and binds together all the forms.

THE INFLUENCE OF WESTERN ART ON AFRICAN ART

African art has been affected by influences from Western art. For centuries, travelers, scientists and missionaries have moved through Africa, leaving traces of their presence behind in the form of archaeology, religion, culture and language.

Christianity came to the Cape with the early Portuguese and Dutch explorers, with South African's first Jews arriving in the mid- seventeenth Century. Through Christian religion, mission schools were established together with art centers, where cultural influences came along with strong changes. An example can be seen in Namibia where the Herrera women still dress in the style introduced by the German missionaries wives around the end of the nineteenth century (Merle, H 1994; 66-68).

Artists had come to Africa from overseas at the end of the nineteenth century with their own ideas and styles. Some had settled in Pretoria. Gradually the focus of Western art in Southern Africa began to move away from the Cape to the interior of the country. It was in Johannesburg, in May 1915, that the first auction of artworks by South Africans took place. In 1902, Roworth Edward, an Englishman had become an important influence on art in the Cape. He was a founder member of the SA Society of Arts in 1902 and was its president.



Figure 6. 11 *Examples of South African Modern (architecture) houses depicting Roman influence.*

Merle, H (1992) *Art in Outline 1; an Introduction to South African Art*. New York: Oxford University Press, 88, 102.

SUMMARY

In this unit we have learnt more about the history and culture of Western European art. We had the opportunity of studying different art styles of the different periods as well as most famous artists who were **genius** to certain art techniques.

You must bear in mind the state of the features and styles practiced during those era and the heritage and reflections of change. I hope you are now in the position of reviewing events, ideas and beliefs and you are trying to relate them to artists of today, particularly that of Basotho and other Southern African artists that you know.

You have also noted the important points and activities involved as exercises for you. Please, make sure you answer the questions that follow in the post-test.

If you are not comfortable with the text, please, do not hesitate to visit any resource centre or read the suggested further reading books or contact your tutor for more elaborations.

POST-TEST 6

1. Mention three (3) achievements of the Greek artists by the introduction of painting technique into their pottery art.
2. Describe briefly architecture, portraiture and sculpture of the Romans?
3. Compare and contrast Greek and Roman art relating to Sculpture and architecture?

FURTHER READING

Janson H. W: and Kerman J. (1968) *A history of art and music*; New York: Prentice-Hall inc. and Harry.

Hoffert B; Wingate J; Love L; BakHand M. A (1988) *Art in diversity- studies in the history of art*; Australia: Longman cheshire.

UNIT 7: APPROACHES TO TEACHING STRATEGIES

INTRODUCTION

In Unit 7, we shall talk about different approaches to teaching Art and Crafts. We shall learn of a variety of art and crafts technique from scheming through lesson planning as well as other skills associated with teaching.

The more experience you gain in techniques and teaching skills, the greater will be your ability to apply them and disseminate to pupils.

Make sure you take your time and concentrate on the important issues in this unit as well as tackling all activities and questions which in the end will build you with teaching confidence.

OBJECTIVES

- At the end of this unit, you should be able to:
- Design a scheme of work
- Plan and teach appropriate art and crafts lesson
- Execute teaching methods and disseminate knowledge and skills

PRE-TEST

We talk about a balanced diet of food to promote health and growth. In a similar way, there need to be a balanced diet in the teaching of art and crafts.

Too much or too little of lessons of drawing or too few of modelling prevents all round development.

Ideas or lessons taught in a messy or dull way can lead to a loss of appetite. What might take one pupil a short time to digest might take another much longer and so the comparison goes on.

Can you therefore think and suggest activities which you must do as a teacher before teaching a lesson?

List about six of them all down.

SCHEMES AND TEACHERS GUIDE AND LEARNING ACTIVITIES

Scheme

According to Njoroge, K. G (1988: 5) in teaching any subject, you must have a clear plan of what you want to cover during a certain period. This plan serves as a reminder or guide of what is to be taught at a given time. When this plan or programme is designed to encompass subject matter for several lessons over a period of weeks, months or years, it is called a **Scheme of Work**. It is different from a syllabus in that it is prepared with a small group of pupils in mind. Unlike a syllabus, it is concise and more specific in content.

A scheme of work is necessary in Art and Crafts. It helps you to see the teaching materials as a whole rather than as a number of disjointed parts and it also makes it easier for you to present the learning material in a logical and interesting manner.

It also gives you enough time to make arrangements for the provision of resource materials, resource people and teaching aids. It also gives you time to successfully try out all activities before introducing them to pupils (especially the practical lessons).

The scheme of work is to help you span a whole term with the work divided, so you should never be afraid to change the scheme if it is not working as you would like it to.

When making a scheme of work, you must take into consideration the following:

- Pupils level of development. Are pupils mature enough to learn the skill?
- Pupil's ability level. What skills have pupils already acquired?
- Topics to be taught. What topics would interest or stimulate the age-group and level of the pupils.
- Aims to be achieved. What is to be learnt through the skill or technique to be taught.
- Available resources to be used. How is it to be used? Is any processing needed? What is to be done?
- Integration of topics. Can the topic be integrated with other subject topics?
- Time allocation available. How many periods can you devote to a topic or skill. How much time is available?
- Introduction of the lesson. How will you introduce the topic in an interesting way?
- Method and organisation. Do you need to collect any materials the week before? Do you need to re-arrange your classroom? Does the technique you are going to use require a step-by-step demonstration?
- Evaluation of lesson. Who are you going to evaluate? How are you going to evaluate it? (C.D.U. 1985, *Art and Crafts*. Zimbabwe)

An example of the layout of a scheme of work in Art and Crafts for three weeks below will help you to write your own using your syllabus. Study this carefully.

WEEK	TOPIC	GENERAL AIMS	SUBJECT MATTER	REFERENCE	MATERIALS & TOOLS	RMKS.
------	-------	--------------	----------------	-----------	-------------------	-------

1	Printing	To make pupils aware of pattern and design shapes	Leaf-Printing: Making patterns and designs	The name of the source of information. If it is a book, quote the title and page.	Powder colours, palettes, water, leaves, newsprints, rags, water jars.	Example: This lesson was not successful because I failed to control my class
---	----------	---	--	---	--	--

2	Painting	To train pupils' sense of observation	Still-life Painting: Drawing objects like a pot	As above	Soft pencils, sugar, paper, crayons, a gourd or pot, a plate	As above
---	----------	---------------------------------------	---	----------	--	----------

3	Drawing	To train pupils to observe and represent human features pictorially.	Figure Drawing: Drawing the portrait of an old man from observation	As above	Charcoal, sugar, paper fixative	As above
---	---------	--	---	----------	---------------------------------	----------

Adapted from Njoroge, K. G. (1988) *Foundations of Creative Work*, Kenya: Heinemann, p. 5.

ACTIVITY 7.1

1. What is a scheme of work?
2. Mention three reasons why the teacher of art must scheme.
3. Mention five important points you will consider when scheming.

TEACHERS GUIDE

As a teacher, you should follow the following guidelines in order to strengthen your teaching ability as well as the pupils learning and their enjoyment in art and crafts:

- The pupils' art and crafts work must be original. They must NEVER copy your examples.
- Pupils will learn art and crafts techniques from clear, simple instructions and demonstration given by you.
- Evaluation must be continuous and practical. It should be based on the art and crafts produced, not a theory exam. For a child, the process of producing a work of art is as important as the product itself. Evaluation should stimulate creativity; in this subject there is more than one correct answer. You have to encourage and praise the pupils whenever possible and appropriate.
- Art and crafts lesson should be enjoyable, but treated as an important part of the school syllabus. Therefore, you need to properly supervise the lessons, not to use it as an activity for a spare time.
- The art and crafts teacher cannot be expected to know how to do each and every activity. Therefore, you can recommend experts (potters and weavers etc) and invite them to the school from your community to assist you and the children with your lessons. This will enrich you and the children's knowledge and skills while at the same time it will help to bring the school and community closer together.
- It is understood that art and crafts activities taught in a particular primary school will depend to a great extent on the classroom situation and available resources. Therefore, you need to encourage the children to prepare their own materials and tools whenever possible. (We shall learn most of the tricks on how to make most of the materials and tools later in this unit)
- Art and crafts can also be taught after school hours. You and your interested pupils are recommended to start an Art Club.
- You must use methods that will produce immediate results. Such methods should enable most of the pupils to learn the crafts in a very short time.
- Demonstrate every new process that you want the pupils to learn. Go through its steps slowly, making sure that the pupils see and understand what you do.
- Make sure you give them a few don'ts at times. For instance, what they must not do with materials and tools. For example, don't cover the face with plastic bags. Don't put any material into your mouth.
- Always insist that the children use the correct methods of working and give systematic guidance so that they may develop a proper working ethics which will result in good work.
- You should also note that when children are old enough, they must also learn about the arts and see good artworks (or copies) and learn some

information about the artists and their style. This can be assessed verbally or through tests. Children must also learn to talk about art.
(NCDC 1990: 3 *Primary Art and Crafts*. Maseru: Epic Printers)

LEARNING ACTIVITIES

For convenience sake, we have divided the teaching approaches into learning activities which will help you. They are (1) Essential careful Planning and classroom management. (2) Teaching methods, and (3) Display of artworks.

Essential Careful Planning

UDO-Ema (1961) states that Art and Craft lessons, as well as the scheme of work, must be planned very careful to maximize the leaning process. Since art materials are involved and must be prepared, you need to prepare your lessons well. When planning remember the following points:

- Variety is necessary. You must try to avoid your pupils doing the same thing over and over.
- Activities you choose must have a purpose. Do not make your pupils make a thing because you saw it being done in another school. What you teach should be useful and usable.
- Some pupils learn slowly. Think of the dull child as well as the bright pupils. Your activities must benefit all of them. You must match difficult with less difficult activities to meet the need of both types of pupils.
- Keep each child's progress record. This will assist you to assess each child's progress. Such records will reveal the activities pupils like most and those they like least. It also reveals each child's interests. It will further result in pupils working harder and trying to better their positions. Others who do good work all the time will still try to maintain their lead.
- The weather and seasonal conditions. You must consider the weather and seasonal condition in order to have a smooth running of the activities. For example, it will not be conducive if you send pupils to go to banks of rivers for clay digging during a rainy season where most rivers bank have overflowed their banks. (Udo-Ema, A. J 1961: 18- 23)

Classroom Management

Good classroom management contributes to the success of art and crafts lesson.

Keep the class clean. Desks and tables can be covered with newspapers or plastic papers if you are doing messy work. If possible wear protective clothing like aprons, overalls and old shirts. Give pupils or groups of pupils some cleaning tasks to do. Storage. Even if you are teaching in a remote area school where you have no shelves or cupboards, your classroom can be well organised and kept tidy by creating storage facilities. If pupils works are destroyed only after a day or two because of a lack of facilities, pupils might develop wrong attitude towards art and crafts. Scrap materials and other materials can be kept in large cardboard boxes or large plastic bags or sacks. These can be hung up. Small items such as nails, pins, bits of strings and rubber bands can be kept in small boxes, tins, yoghurt pots, jars and plastic bags. Water can be stored in large tins, gourds, pots, bottles and plastic containers. Paints can be stored in original containers with lids. They can be mixed on the lids of jars, tins, bottles, small sheet of plastic papers, or water-proof leaves resting on a firm surface. Scissors, brushes, pens, pencils and so on need a careful place to be kept since they are expensive. You can make racks on the walls and hang most tools. Remember that all containers should be clearly labelled and stored. Stacking big cardboard boxes on top of each other with their open ends to the front can create storage. (C.D.U.1985: 18-21, *Art and Crafts*. Zimbabwe: MOE)

ACTIVITY 7.2

1. Mention three advantages you will have as an art teacher, when you keep each child's progress record.
2. Mention four ways by which you can store art materials.

LESSON PLANNING

After you have completed a scheme of work, you can make weekly lesson plans. These should be based on the curriculum and scheme of work, and they should reflect what is in it. Below is a guideline for a lesson plan format. The Professional studies department at NTTTC will help your understanding in lesson plan writing.

Njoroge, K. G (1988: 6-9) indicates that every lesson plan would indicate the things listed below:

SUBJECT	DATE	TIME	CLASS
---------	------	------	-------

TOPIC: What is to be done?

OBJECTIVES: Ask yourself what you hope to achieve? Is it a skill to be taught? Do you want the pupils to be able to assess their own work by setting them a design problem to solve? Is it their ability to co-operate in small groups or their ability to use their individual imagination that you want to encourage? You need to be clear about your objectives before you can plan a lesson successfully.

APPROACHES: Decide upon the approach or approaches you are going to use, and plan your materials and tools, teaching aids, introduction and so on to suit it.

TEACHING AIDS: These might be displays, examples of objects or finished articles, based on the topic. They might be pictures you want the children to look at, stories or poems you want to read to them.

MATERIALS AND TOOLS: Make sure that whatever you or your pupils will need is available and put in a place where you or monitors can easily reach it.

INTRODUCTION: The success or failure of a lesson can often depend on its introduction and special attention should be given to this. A demonstration by you if carried out with confidence, enthusiasm and a sense of adventure is very effective and pupils cannot wait to try the activity out for themselves.

METHOD: The method is the order of work to be followed during the lesson. It is especially helpful to new, inexperienced teachers. They can refer to it during the course of the lesson to see that nothing has been left out and later adjust it if timing, or anything else needs improving.

You can follow this sample:

Step 1: Introduction

Step 2: Demonstration

Step 3: Application

Step 4: Conclusion (a) clearing up (b) display and appreciation of pupils works (c) assignments.

Introduction: It should not be long otherwise the children would be bored. It should be explanatory. You should explain to the pupils what the current lesson is all about and perhaps how it is related to the previous lesson. It should be motivating. The children's

interest should be aroused so that they plunge into the lesson with maximum enthusiasm and willingness.

Demonstration: This is the physical explanation of an activity. A good demonstration should be brief and clear. That is, only a few minutes should be spent on it and whatever is done, should be done in such a way that the pupils will have it clear in their minds before they start working. To make sure that the demonstration is successful you must try it out in advance. Depending on the nature of topic and subject matter, demonstration is sometimes not necessary; and where it is not necessary, it should be left out.

Application:

(a) Issuing of materials and tools.

Experience has proved that in art and crafts lessons, materials and tools should be supplied to pupils after the introduction, where as in other subjects they are given out before. The reason being that some pupils tend to be tempted to fiddle with the materials and tools and this mean they will not pay full attention to your introduction. In the end they will not understand what they are supposed to do. But if they have nothing on their desk or table to play with, they will have no alternative but to listen to you attentively. You need to establish an atmosphere whereby the pupils will feel that the lesson you are conducting is their own lesson, not your lesson. To make distribution of materials smooth and understanding, ask a limited number of pupils to help you.

(b) Development.

After a lesson starts, you should go round visiting each group or individual pupils with the aim of guiding them. However, if your help is not needed, do not interfere, unless you deliberately want to call their attention to some point related to their work. You may take this opportunity to motivate them as you go around.

(c) Conclusion:

When it is time to stop working, you can ask the group leaders to collect the pupils work while the rest of the class clear up their desks or tables and wash anything that needs washing. A display could follow, if necessary. This could be done on the walls, floor etc. The pupils could form a semi-circle around the work for them to have a good view. If the classroom is too small, the display can be held out of doors.

A discussion could follow, but remember to comment on the pupils works with caution to avoid discouraging them. It is also advisable to offer praise and encouragement during both development and discussion time, but careful not to over do it. Flattering pupils can be harmful to them. Pupils should not be made to believe that anything they do is wonderful, otherwise they will never make any improvement in their work. You should be confident to point out their mistakes which you think can be avoided in later exercises without making them lose interest.

Assignment:

If you plan to give the pupils an out-of-class assignment, the best time to do it is towards the end of your lesson - just before dismissing the class. The assignment should include any of the many activities which are best done during the pupils free time; for example, collection of materials for the next lesson. Such materials may include seeds, stones,

shells, bones, feathers, animal skins and hides, gourds, empty cans, etc. Make sure that pupils clearly understand the assignment and what they are supposed to do. You should also tell them the deadlines for the completion of assignments and remind them timeously.

AN EXAMPLE OF A FULL LESSON PLAN

SUBJECT: Art and Crafts DATE: TIME: 45 minutes GRADE: 2

TOPIC: Experimenting with clay manipulation.

Sub-Topic: Modelling a strange creature from clay.

OBJECTIVE: For the pupils to:

- discover some of the qualities and limitations of clay
- increase their manipulative skills
- build up their vocabulary of shape, actions and texture
- experience the following instructions
- experience the joining of parts to make a whole
- express imaginative ideas.

APPROACHES: the use materials and tools, problem-solving and self-expression

TEACHING AIDS: As for materials and tools

MATERIALS AND TOOLS: Clay, water, sticks

INTRODUCTION/METHOD: Materials and tools given out. You should participate in the activities through demonstration and discussion.(introduction and method are continued in this way)

- What happens when you squeeze your lump of clay?
- Break a small piece of clay. How can you make it as round as a ball?
- Roll another ball. How can you flatten it into a disc or plate shape?
- Take another lump of clay and see how long you can make it.
- What other shapes can you make? How can you make a hole right through a piece of clay? Halfway through? How can you make patterns on a piece of clay?

You then explain that you are going to use all the shapes above to make a strange creature and demonstrate: (during the demonstration, you should demonstrate the technique but not the actual creature. They will just copy your example).

1. I am going to make a strange creature. What shape shall I use for its body (for example, a ball of clay).
2. Now I am going to use a smaller ball of clay for its head and join it to the body by pressing and squeezing the pieces together and smoothing over the join with any finger.
3. I want to give him a big, open mouth, so I will make a hole with this stick.

4. He is going to have six legs like this (for example, roll out a length of clay divide it into six and join them to the body).
5. What else shall I give him? A long, pointed tail (roll of clay), sharp teeth (cone shape), pointed ears (triangles), a horn (bent cone), a striped fur (lines scraped with sticks).

Now I want you to make your own strange creatures and let us see how many different kinds you can make as a class.

You should then go round the class giving advice and encouragement where needed.

CONCLUSION:

Clearing up: Plenty of clearing up time is needed for clay work if it is done inside the classroom. As much clay as possible should be removed from work surfaces by scraping or brushing before a damp cloth is used. Clay models should be put to dry on a surface where they will not be disturbed or get in the way.

DISCUSSION: This should have reference to the objectives. For example:

- Invite pupils to comment on which they think are the strangest creatures and why? Offer your own comments.
- Ask for the names of shapes that have been used for particular parts of the creatures.

See if they can remember ways of joining clay together or rolling it out etc.

(C. D. U 1985: 30-35 *Art and Crafts*. Zimbabwe: MOE)

ACTIVITY 7.3

Choose one particular topic of your interest and prepare a complete lesson plan. Remember to mention the class you are drawing the lesson plan for, the time, and so on.

PRIMARY SYLLABUS DISCUSSIONS

The syllabus is a list of art and crafts skills that the pupils are expected to have learnt during their primary level education. It is a guide to teachers, and it also lists and suggests sample activities by which to apply or to use in their art lessons. The syllabus has four columns, namely, Expected Outcomes, Skills/Topics, Sample Activities and Materials and Periods available (NCDC 1998 *Primary Art and Crafts*).

We shall go through them one by one to help your understanding.

Expected Outcomes

Syllabi are prepared according to different levels of standards in primary school children and because of various stages of child development. You should know what to expect in each standard in terms of accuracy, productivity and talent because children develop their skills at different paces. This will enable you to choose the correct topics and using right tools for a certain standard. Make sure you secure a standard syllabus from your Head teacher. In the syllabus, all the topics, skills, activities and materials to use and the number of periods are all available for you to follow. However, we have few suggestions here for every standard and the expectations.

Standard 1

Although, children in standard 1 have limited concentration span, they will enjoy using their hands and talking about what they are doing. These two vital aspects of learning processes, manipulative and language skill building, should be developed and as a first step.

The children should play constructively with whatever materials you give them. Encourage them to talk about shapes, colours and textures. Guidance is very essential, and nothing should be regarded as a failure.

Standard 2

A general familiarity with basic materials will now be established. The child is keen to experiment and to build on the knowledge he or she has acquired. More demands can be made on his or her manipulative skill as the child is learning to write and control muscle movement more effectively. Work should be on a fairly large scale with details coming from the child's own experience and growing ability to express him or herself.

Standard 3

The concentration span and manipulative skills of the average standard 3 child are now such that more demanding tasks can be attempted. They will certainly enjoy group projects at this stage and also crafts activities which could be continued outside school time. While still emphasising the sensory exploration of texture, shape and colour, these can now be combined to a much greater extent than before. Detail work becomes a challenge and should be encouraged. The differences between boys and girls are more pronounced now and you need to try to address this in provision of their activities.

Standard 4

The child is keen to experiment and try new ideas. This should be encouraged within the framework of the lesson presented. Constructions of simple toys are well received and they build problem-solving skills.

You will be surprised how inventive they can be when you give them a variety of used cartons, boxes, fabric, wires and other objects to create. Modelling and representational

skills can now advance. Figure and still-life drawings present yet another challenge to them.

Standard 5

Pupils have now reached a stage of individualism and group projects must be flexible to allow a range of abilities and interest. This is the creativity stage that is so important and to be encouraged whenever possible. Class projects can also involve community involvement. They could make toys and decorations for local hospitals, and posters that are needed by the community. These will give the children a real feeling of importance and participation.

Standard 6

Relevance is important at this standard. The pupils like to make things, which are usable and relevant to their lifestyle. They take pride in making something, which can be used and admired, and they do not mind if it takes a long time to make. Practical skill is encouraged and there are differences in interest between boys and girls and you have to make sure both are satisfied through their activities.

Standard 7

The pupils at this level need guidelines from which to branch out and experiment. At their work they struggle for representations they have seen elsewhere. However, they will also respond positively to exciting abstract projects, which demand skills, thought and experimentation.

You will recognise the individual pupils interest and guide them forward with more challenging projects which will extend the pupils creativity.

Skills/Topics

You are expected to guide the pupils in acquiring artistic skills at all levels in Drawing, Painting, Design, Printmaking, Collage, Puppetry, Modeling and Construction which are demarcated in the syllabus.

Activities and Materials

In this column, examples of activities are given to assist you in using the right materials and tools in those particular skills. It also enables you to choose the right topic for each level.

Periods Allocated

The number of periods to spend on each skill and activities are also given in the syllabus. and so this should not pose any problem to you.

Clement, R and Page, S (1992) indicate that, as a teacher, you are advised to note that ALL art and crafts activities help develop the following:

- Personal Skills

Visual communication

Experience in developing an idea from its plan stage to its completion

Self-assessment

The ability to invent and improvise

The ability to put thought into action

Manipulation and control of tools

Fine motor skills

- Artistic Skills

The ability to observe

Imagination and self-expression

The ability to put ideas into visual form

The full use and appreciation of the senses

Appreciation of different surfaces by sight and touch

Appreciation of the different qualities of materials and their use

Awareness of three-dimensions and space

Appreciation of beauty and function

Manipulation and control of tools

- Interpersonal Skills

Problem-solving ability

Team work

Awareness of culture

The ability to organise and make decisions

- Other Skills

Awareness of environment

Integration with other subjects

Let us try activity 7. 4 below.

ACTIVITY 7.4

1. At which standard or level should you expect to find detail work in a child's work?
2. During which standard should you engage a lot of flexibility in group-work?
3. Mention five important developments achieved by pupils as they engage in art and crafts activities?

SUMMARY

In this unit we have learnt varieties of art and crafts teaching techniques; from Scheming through to Lesson planning as well as other skills such as what to expect at every standard class in terms of a pupils ability and development. We also discussed the primary syllabus content and some guidelines for you, which have enabled you to become an effective teacher in the classroom. Finally, we hope the various activities you have practiced will give you more experience as far as lesson planning, schemes are concerned in art and crafts.

POST-TEST 7

1. Work out a scheme of work and lesson and do what children must do in lesson.
2. Explain briefly in about six lines why you must consider the following points below, in the teaching of art and crafts:
 - seasons and weather condition
 - progress record of pupils
 - classroom management.
3. Prepare a lesson plan of your own choice for pupils in the primary school based on one of these topics: (a) potato prints (b) coil pots (c) painting.

FURTHER READINGS

Lyndy, S. et.al (1982) Khula Udwela, *A Handbook about Teaching Art to Children*, Olando-Soweto RSA: AIA African Institute of Art Funda Centre.

(Unknown) *Art and Crafts for Primary Schools B bk. 1-6*, London: Macmillan.

ACR 113 FOUNDATION OF ART AND CRAFTS

ASSIGNMENT 2

- Time: 3 hours
 - Write not more than two and a half (2 ½) pages and not less than 1 page.
 - Make sure you know what the deadline is and hand it in by that date.
 - When you have completed the assignment, take it to your nearest Learning centre.
 - Total Marks = 50
-

1. Produce a puppet. Choose a class and a subject. Explain how you are going to use the puppet to teach.

(25 marks)

2. (a) Collect four different drawings of children at different ages or stages.

- (b) Paste each on a paper and comment on why the drawings belong to those stages.

(25 marks)

UNIT 8: RESOURCEFULNESS IN ART & CRAFTS

INTRODUCTION

This Unit introduces you to resourcefulness and material improvisation which in the end will develop the wider skills of decision making and problem-solving as well as more specialist skills like such as appreciating and displaying art works. Many times, experience has shown that a teacher will refuse to teach a particular lesson, just because he or knows that there are no art materials in the school office, or sometimes the Headmaster or Headteacher has refused to purchase some materials e.g. brushes, for the school. This unit will equip you with experiences, skills and confidence to improvise materials and tools for your lessons to run smoothly. The activities in the unit are practical in order to help you understand all the important points.

OBJECTIVES

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

- Demonstrate resourcefulness and material improvisation using locally available materials for art and crafts.
- Preserve and organise local, natural and technological resources and make use of them in performing different forms of art.

Pre-Test

Think of what and how our ancestors who were living in caves used in painting on the cave walls. There were no paints and brushes, but they managed to do the paintings. In the same way, what can you do to have a drawing and painting lesson with your pupils when there are no paints and brushes.

Can you think of a way to improvise the paints and brushes?

RESOURCEFULNESS

Resourcefulness is an important part of learning and discovery. Even as babies, we begin to explore the world with all our senses, feeling all sorts of things with our fingers, then transferring them to our mouths to taste and smell them. This kind of approach should be fostered and developed in the teaching of art and crafts.

Children learn about the possibilities, characteristics and limitations of different materials and tools by using them. At the same time, they develop their manipulative skills, their

decision-making abilities and their aptitude for visualising their ideas and imagination. You as a teacher must try to explore and help the pupils in this skill. It does not matter if your pupils have no access to commercial products or sophisticated tools as long as you provide them with the opportunity to explore and learn through their senses using what materials and tools are available (C. D. U 1985 *Art and Crafts*. Zimbabwe: MOE).

YOUR RESOURCES

Your resources are anything that can be used in an art and crafts work. They include not only materials and tools but people as well. Some resources are easily obtainable but others require you to be resourceful in finding them.

People as resources

You are a resource person! Do not underestimate yourself. Most people have art and crafts skills that they take for granted. If you can embroider, make wire toys, make a clay pot or print neat lettering, your skill can be passed on to children and developed in many different ways.

Other teachers

Find out if your colleagues have different skills from your own and learn them from each other.

Pupils

Pupils can be very resourceful. If you like your pupils to use certain materials, make a list of those things and ask them to collect them. This will save time and energy for you. Very often pupils will find useful resources more easily than you can. This exercise can sometimes be turned into a worthwhile lesson or game of observation and identification and things collected and saved for use in your lessons.

Local craftsmen and craftswomen

If there are any local craftsmen or craftswomen in your area, try to arrange for them to visit your school or take your class to see them. Demonstrations of this kind can stimulate ideas and lead to many follow-up lessons.

Shopkeepers, farmers, factory Owners, etc

Find out if local shopkeepers or factory owners have any useful items for art and crafts work that might otherwise be thrown away e.g. cardboard, boxes, bottle tops, wood off-cuts, metals, rubber, feathers etc. Ask them to save them for your regular collection.

Organisations

The museums, art galleries and libraries as well as audiovisual services often have special schemes for schools. They have displays especially designed to travel to rural areas, posters to give away, and photographs and art works to lend out to schools. Letters requesting information and assistance from these places can be very rewarding.

Your school and garden

The school garden or agricultural department can be a very important resource. For example, if you can grow your own sisal, dye berries, keep silkworms, you will have a good source of string, fibres, dyes and paints.

The environment

Whether your environment is urban or rural, it can provide a rich resource area for your lessons. It can be used as a series of lessons in observation, requiring no materials or tools. Much can be learnt by guiding pupils to find, identify and collect particular items. This increases pupil's powers of observation and awareness of their surroundings; for example, they look for items with particular shapes B round, rectangular, oval etc. and particular colours, different textures, etc. Landscapes, farms, animals, people, machines etc, in fact, just about anything in the environment can provide the starting point for drawings done on the spot (C. D. U 1985 *Art and Crafts*. Zimbabwe: MOE).

ACTIVITY 8:1

1. What three resources can you depend on in the teaching of art?
2. Think of two other resources not mentioned in the above notes.
3. Explain them in detail.

INNOVATIONS

Remember that school funds need not to be wasted on expensive and unnecessary tools and materials. As we have already stressed, many art and craft materials and tools can be manufactured or innovated from natural and man-made resources. These are however, some that are much more convenient and appropriate to purchase if this is at all possible (Njoroge, K. G 1988:17).

Table 8.1 below lists some of the Man-made and Natural resource materials that you can expect to find near you and some of the ways that can be innovated and used.

MAN-MADE RESOURCES	NATURAL RESOURCES	SOME USES
Scrap rubber, scrap wood, corks, cotton reeds, scrap metal, bottle tops.	Leaves, feathers, half fruits, vegetables, stalks, barks, flowers.	PRINTING
Cardboard boxes, tins, tubes, yoghurt pots, newspaper-rolls, cotton-reeds, wire, scrap wood, scrap metal, straws, pipes, cleaners, strings.	Reed, grass, stones, sticks, clay, thorns, bamboo, fibre, tree-sap.	CONSTRUCTION
Tins, bottle-tops, wire, metal tubing, rubber-hose.	Bamboo, seeds, clay, reeds, pods, wood, animal skins, sticks.	MUSICAL INSTRUMENTS
Soap, wax, papier mache, plasticine.	Clay, soft stones, soap stone, chalk, wood, mealie husk, reeds, fibre.	MODELLING/CARVING
String, strong paper, scrap cloth, old socks, old gloves, wool, buttons, string beads, sacks, bottle-tops, cardboards, tubes, leather.	Seeds, clay, fibre, leaves, grass, mealie husks, mohair, wool.	PUPPETS/DOLLS
Orange-bags, onion sacks, plastic bags, string, wool, pantyhose, scrap cloth, traws, beads, mealie bags.	Sisal, fibre grass, reeds, twigs, tree fibre.	SEWING and WEAVING
Paper bags, sacks, boxes, yoghurt pots, bottle tops, beads, paper, scrap cloth.	Sisal fibre, feathers, leaves, grass, seed, shell, pods, clay.	MASKS/ COSTUMES
Magazines, old stamps, labels, bottle tops, scrap metals, scrap wood, scrap cloth, sweet wrappers.	Feathers, leaves, flowers, crushed eggshell, seeds, sand, nuts, pods, tree bark, stones, twigs, grass.	COLLAGE

Table 8.1 Man-made and Natural Resources and uses.

Adapted from C.D.U (1985) Art and Crafts, Zimbabwe: Ministry of Education, p. 21

ACTIVITY 8:2

1. Mention two (2) man-made and two (2) Natural resources you would use when modelling.
2. Why is it important to innovate resources? Give three reasons.

IMPROVISATION OF ART AND CRAFTS MATERIALS

According to (Njoroge, G. K 1988) one of the biggest and most serious drawbacks in the teaching of art and crafts in schools is the lack of adequate materials and tools. Many teachers have been faced with this problem for a long time, yet up till now the situation does not seem to be improving. There are many reasons, which explain why this problem is so persistent. Some are related to the negative attitude that some people including some art and craft teachers have towards the subject. However, one of the general reasons is that art and crafts materials and tools are a bit too expensive for every school to get sufficient supplies unless the government vote for these items is raised. Fortunately for many teachers, especially in the rural areas, there is a solution, which should discourage teachers from giving up teaching the subject just because factory manufactured materials, and tools are unavailable.

An art and crafts teacher and his pupils should resolve to make the best use of their environment by exploiting whatever useful materials and tools the environment can offer.

Whenever possible, they should improvise for whatever they lack, especially in the rural areas.

Below are some suggestions concerning various items that you can obtain without spending large sums of money. The main heading in capitals is the items to be improvised for. Below each of these headings is a list of some of the natural or local materials or tools that have been suggested, as been suitable cheap substitutes.

1. PAPER

a) Barks (tree barks)

Tree barks if cut up into smaller pieces can be used for making mosaic pictures. Certainly, most tree-barks peel off easily, and when dry, they can be painted at the smooth side using local dyes or their colours. (Be careful not to kill the trees)

b) Leaves

Large leaves of various plants e.g. aloe, can be used for drawing exercises. Shapes of animals, people, abstract forms, etc, can be scratched on these leaves with large sticks.

c) Soft stones

Soft sedimentary stones that are naturally flattened are available sometimes. These flat stones could be used for drawing etc, in place of papers.

d) Card boxes, cartons

Most card boxes or cartons obtained from shops could be used. The inside faces are plain enough to be used for painting, collage etc.

e) Scrap papers

The sources include brown wrapping paper, paper bags like cement bags, mealie meal bags etc. Other old newspapers, magazines and books, depending on their structural qualities can be used for activities in collage making, modelling and papier maché.

f) Clay/sand

Children can draw on clay, similar to litema, or even in sand. All drawings do not have to be permanent.

2. BRUSHES

a) Feathers

Collect a couple of feathers and mount them to the end of a twig. You can also use big wing feathers (quills) to make feather pens. Even bamboo or reed will work as well. You can use scissors to trim them carefully. Experiment with painting using different brushes. Note the differences in effects.

b) Hairbrushes

You may do some experiments with different types of animal hair i.e. soft and coarse hair from various animals like cows, goats, rabbits (usually the tail). Tie the hair round the end of a stick and trim it with scissors. Bear in mind that stiff brushes are best for pupils at the lower primary level.

c) Stick brushes

Fresh sticks can be chewed or pounded until the end frays and you have a fine soft brush. Make sure that the stick to be chewed is not poisonous or harmful to the pupils.

d) Sisal brushes

Get some sisal and tie it tightly round the first few centimetres of one of the sticks end. Then trim the tip of the sisal to make a nice round brush. Pupils can be asked to bring sisal from home. Make sure you store in a dry place the left over sisal for other crafts work.

3. PAINTS AND DYES

Even the Bushmen used a variety of colours made from materials found within their environment. As teachers we can explore and find different colours, which we can use in the classroom with our pupils.

a) Flowers, fruits, and plants

Squeeze juice from various flowers and fruits and wild berries to obtain various colours. For example, a red or pink colour could be obtained from a beetroot, after boiling. Add a binder (potato or maize starch cooked) to it. Many traditional dyes are obtained locally from plants, roots and bark of trees.

b) Prickly pear cactus dye

The dye could be obtained after adding water to the mashed cactus. Let it ferment for at least 10 days to 2 weeks, and stir from time to time. A nice purplish colour will be obtained and ready for dyeing anything.

c) Walnut shell dye

This is golden brown in colour, and could also be obtained after soaking some few nuts overnight in water, and boiling it for two hours.

d) Tomato leaf dye

It gives a brownish-red dye. Put a few fresh leaves of tomatoes in 1 litre of water. Add half a cup of vinegar and simmer gently for 30 minutes, stirring occasionally. Cool and rinse well in cold water.

e) Dry onion skins

This can also give a nice golden brown colour. You have to soak the outer dry skin of the onion in water overnight. It changes the colour and then add a cup of vinegar and simmer for 20 minutes.

f) Chalk paints

Put a cup of cornstarch and mix with 4 cups of water. Cook until thick, then crush coloured chalk, dissolve in water. Add 2 tablespoons of binder and mix well. Natural chalk can be made from natural stones like limestone, which can be obtained locally. They can be dug and stored in a dry place for drawing purposes.

g) Cobra paint

Mix powdered chalk with cobra wax. Choose the colour of chalk for the colour you want. This kind of paint is good for finger painting or using hard and strong brushes.

h) Soil paint

There are so many kinds of paints to be obtained from the soil. Grind soil to powder and mix with water, add a binder after you have sieved it through a mesh to remove other particles like stones and pieces of wood. There are grey colours from grey soil, green from greenish and brown from brownish soil. Also, yellow from yellowish ochre and red from red-earth.

i) Charcoal and soot paint

Grind charcoal (for black colour) thoroughly into a powder. Add a little binder to it in order to be adhesive. Burn many hard-wood sticks in a well-controlled smothering. After burning, select only the charcoal sticks, which are soft enough to make clear soft marks without breaking. Other black colour can be obtained from crushed soot, collected from chimneys etc.

j) Food colour

These are readily available and quite inexpensive. Simply dilute the food colour with water, (more water makes it lighter [For thicker paint add a little water and a binder. You can also use fabric dyes these days, since they are cheaper. You can produce plus or minus 4 litres with one sachet of dye for R5.00

4. PALETTES

Njoroge, K. G (1989) explains that some objects, however crude they may look, only need a little modification to be converted into useful cheap palettes. These include dry empty pods from various fruits, egg shells, sea shells, non-porous stones which can be carved into containers for storing paints, smooth leaves, lids and tins, waste polythene papers, plastic and metal containers such as yoghurt etc.

5. GLUES AND PASTE

a) Tree sap

Many plants give a sap that can be used as glue, for example, euphorbia, wattle tree, banana tree. Others give out saps that can be prepared into glue e.g. aloe.

b) Cow gum

Collect some animal bones, hooves and horns from the local butchery, and put them in a big container. Add plenty of water and boil for a couple of hours. As the water evaporates, a sticky liquid will be left under the container. This is the glue and you may store it. Use a lid to prevent dust and other unwanted rubbish from contaminating it.

c) Paste

Mix some flour (maize or wheat) with water until you get a thick consistency. Add a tablespoon of salt (so that it does not spoil quickly) you may also boil this for a better paste, which is stronger to hold

6. FIBRES

a) Sisal fibre

Sisal fibre is widely used and not difficult to get. Even where it is for sale, they are sold at very affordable prices that the school can afford. It is useful in crafts-works, for example, rope, mat, and brush making, etc.

b) Fibre from tree barks

The bark of some trees provide strong fibres which can be used to make a variety of crafts articles e.g. toys, brooms, etc. Cotton and wool provide thread, which can be woven into various crafts articles e.g. bags, mats, belts, hats and slippers.

c) Animal mane and tail hair

The hair from various kinds of animals like horses, cows, goats, squirrel, deer, monkeys etc would be very useful in making articles like brushes, brooms etc.

d) Grass

Different types of grass can be used for making baskets, bags, hats, brooms, ropes, etc.

e) Raffia

Raffia may be used for making bags, baskets, carpets etc. Maize cob husks are examples of raffia. Many parts of the country grow maize. Only the maize cob husk portion is used to feed livestock, while the other portion is left to rot in the garden. Such husks can be collected by pupils and used in art and crafts activities.

f) Skin and hides

These would provide leather which in turn could be used to make leather articles like belts, wallets, shoes, or sandals, sword sheaths, bag and so on (Njoroje, K. G 1989:16).

ACTIVITY 8:3

1. Why do you have to improvise materials in art teaching?
Give three reasons.
2. Explain briefly how you will improvise the following if they are not available but you still need to use them in your teaching.
(i) Glue (ii) Paint (iii) Brushes

DISPLAYING PUPILS ARTWORKS

Good display always achieved its objectives. The purpose of art is to communicate. It is therefore important to display pupils' work as well as to provide ideas and stimulus through the display of natural objects and photographs (C.D.U.1985:).

Children like to see their artwork being displayed. Art projects can be displayed in a variety of ways-in the classroom, in the office, in a foyer or entrance hall, school corridors or in a simple exhibition.

There are many reasons to display art and craft projects. Let us look at the following:

- The community or school is able to enjoy what the pupils have done. This allows everybody to see what the pupils have created.
- To convey standards, values and high expectations
- To celebrate the achievement of all children
- It fills the pupils with a sense of pride for their work as well as the village community.
- It motivates the pupils and is a form of encouragement to those of very varied abilities
- It helps build interest and support for the subject among the pupils and the village.
- It also sets an example to the pupils, which should influence the manner in which they approach their own work and its presentation.
- It also decorates the classroom and attracts new ideas and information.
- It improves the quality of the environment.

WHERE AND HOW TO DISPLAY

Projects of artworks can be displayed on walls with paste, tapes, or bostik etc., on shelves, windowsills, on tables, desks, chairs and boxes. Display screens can also be used, where the school can afford them, or it could improvise with cardboard boxes. Strings can be used, by hanging the artworks fixed with pegs. Other huge craftworks of sculptures and construction can be displayed right on the floor. Flat surfaces can be used, especially at the corners of the rooms.

TYPES OF DISPLAY

a) Display which focuses attention.

Every objects are seen in a totally new way when removed from their normal surroundings and isolated or represented in a new context.

b) The display of resources and aids to learning.

A display provides information for reference purposes and stimulus for ideas in relation to a particular topic or project. It aids effective communication so that pupils do not become confused.

c) The display to invite involvement

All displays should encourage respect for the materials or objects but they will also encourage some kind of involvement. Some however, set out specifically to invite the pupils not only to look at the objects or books, but also to handle them and use them for written description and drawing. It also maintains their composition and their availability for use by other pupils.

d) Display of materials and equipment

It is not surprising that items of equipment such as scissors, knives, tools, tubes of glue, are sometimes misused, and misplaced or disappeared if pupils are unaware of the availability and proper location. The exact position of each item may be identified by the outline or by a label or both. Such displays can be vertical or horizontal or temporary.

SPECIAL OCCASIONS DISPLAYS

Special display days are recommended. These are organised during Special events at the school, such as parents day, Moshoeshoe day, the Kings birthday or before holidays begin after exams. Independence day as well as Sports days are also relevant days. Members of the village and parents can be invited to see the childrens artworks.

GUIDELINES FOR DISPLAY

You should follow these guidelines for display:

- It is self-defeating to display too much at a time. It is more effective to display less and change the display more frequently.
- Some areas within a display, and especially around a display should remain empty so that the eye and mind can rest. These spaces are very essential.

- If windows must be used as display surfaces, it is better to cover an area of glass completely with card papers or similar cartons.
- A colourful and complex background is generally not appropriate except where perhaps a black and white work is displayed.
- Visual aids and other artworks can be stolen and become a problem for the school. If possible, the classroom and cupboards or halls should be always locked when the school day is out. If there are no locks, murals can be painted on the walls permanently.
- Successful display comes more easily with practice. The temptation to be original or creative in constructing a display should be resisted. Simplicity and respect for the work is best.
- Pupils should be involved in displaying material. They generally cope well and show skill and care in carrying out the principle of display.

Study the diagrams in figure 8.2 below with illustrations carefully. They are the improvised type that a teacher can make at any area of the school, whether urban or rural.

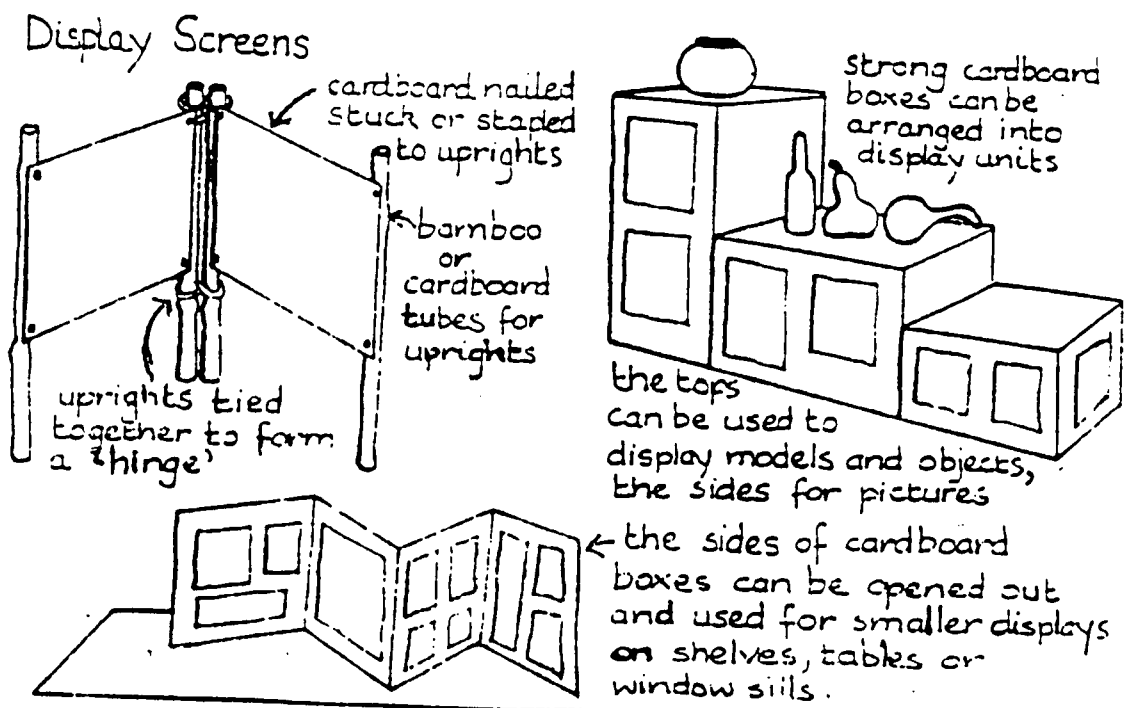


Figure 8.2 Examples of how to improvise and Display artworks.
C.D.U (1985) *Art and Crafts*, Zimbabwe: Ministry of Education, p. 25

ACTIVITY 8.4

1. Why do you have to display pupils artworks? Give five reasons.
2. Mention three types of art displays that you remember.

SUMMARY

In this unit you have learnt about how to improvise resources and other materials when you find yourself lacking those materials in the teaching of art and crafts. You have also, learned about how to display pupils artworks and the various skills concerning display of artworks. By now, you must have the confidence to improvise materials and tools for your lessons to run smoothly and the activities you went through should give you enough experience. Make sure you do the self-assessment test which follows.

POST-TEST 8

1. Mention five resources you can fall on in the teaching of art and crafts?
2. Construct one object of your choice using only natural resources, without any use of man-made resources. The size of your object will depend on you.
3. Give three important reasons why as a teacher you have to improvise art materials?
4. Give three kinds of displays in art and crafts? Also, mention three special occasional displays that you can make use of.
5. Mention three any important guidelines to follow when displaying pupils; artwork?

FURTHER READING

NCDC (1990) *Primary art and crafts, Teachers' manual*. Maseru: Epic Printers.

Njoroge, K. G. (1988) *Foundation of creative work, A handbook of primary school art and crafts*. Kenya: Heinmann Ltd.

UNIT 9: HOW CHILDREN PERCEIVE ART

INTRODUCTION

This Unit introduces you to the knowledge of how children perceive art. This will further equip you with an understanding in child art and the major characteristics, and how they contribute to the development of the child. In the final analysis, we believe that the prominent features studied under this unit will enable you to make your own analytic observations on how your pupils learn, so that you can contribute to their development in art and crafts.

Please, make sure that you tackle and study all the activities and diagrams which will give you more understanding to what you read.

OBJECTIVES

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

- Identify the stages of creative growth in child development.
- Acquire knowledge and understanding in child art and how children learn through art.
- Formulate the developmental stages of artistic production of pupils and support through classroom activities.

PRE-TEST
1. Do you know how children learn art?
2. Have you observed children working?
3. What are your observations?
4. Group the work of your pupils according to their maturity or psychological readiness, and make your observation.

WHAT IS CREATIVE DEVELOPMENT OF CHILD ART?

Harris, D (1963) explains that child art is not the same as it is for the adult. Art, to the child is merely a means of expression and since the child's thinking is different from that of the adults, his expression must be different. Again, the child sees the world differently from the way he draws it. Out of this discrepancy between the adults taste and the way in which a child expresses himself arise most of the difficulties and interferences in art teaching. Therefore, it is easy to understand that any correction by the teacher which refers to reality, and not to the child's experience, interferes greatly with the child's own expression. This interference starts perhaps when the child scribbles and adults (parents) expect to see something that fits their own adult conception.

In young children, the impulse to draw and paint is as natural a form of expression as ordinary speech. Free drawing in young children even when the object they depict is before their eyes are almost exclusively memory-drawings, therefore, the teacher should understand the existence of the fantasy world as well as accepting their manifestation at their face value in order to establish a happy relationship of sympathy and understanding of mutual trust and esteem with the pupils.

All children are believed to be educatable and from an early age. Children grow up naturally like flowers; they should not only be allowed to express themselves freely, but parents and teachers should never intervene, or check, or even suggest. Again, children's education and practice involves play as a means towards development of the child's aesthetic and intellectual power. Play and its objects become the main point for communication. Therefore, in art the playful attitude become interested in the transformation of material to serve the purpose of a developing experience. So children during this stage of development should be allowed free play to portray objects as they wish and not be subjected to correction by a well-meaning teacher who is looking for the reflection of his own standards and methods of representation (Fleming, C. D (1995). For example, if a young child paints a figure with green hair, it is because he likes green and wants to use it, not because he seriously believes hair to be that colour.

The teacher cannot always hope to follow the workings of the infant mind and the most he can attempt to prevent undue mess and the wilful waste of materials. This is why the teacher should know the developmental behaviour of his pupils so that his attitude should always be one of sympathetic encouragement and an intense entering into the spirit of the idea rather than one of direct instruction or of criticism of the work itself.

No two children develop at the same rate, or at the same rate in all subjects and it is useful for teachers to further understand each of the children, his mental make-up and peculiar difficulties. Obviously, the situation presents difficulties, but you should not allow yourself to fall into the trap or be deceived by false values.

To sum up, you should know that during the first seven years of schooling, children's perceptions of their world and the way in which they make images in response to those perceptions change significantly. You should also note that children's work will provide you with some guidance as to how their changing perceptions of the world they see about them are reflected in the drawings and images that they make. They should also begin to identify the level at which individual children are making their drawings and therefore, what kind of support they need to progress from one stage to another (Eisner, E.W 1972).

<u>ACTIVITY 9.1</u>
In six lines try to explain what you understand by Creative development?

THEORIES ON ARTISTIC DEVELOPMENT

According to Eisner, E.W (1972) art and crafts education has tremendous potential for the understanding of children and for the promoting of their creative growth. Each child is unique. Knowing the stages of his creative growth in relation to his general development allows you as the teacher to motivate him towards his greatest achievement and personal fulfilment.

You must be aware of the theories of artistic development in order for you to develop within art as a means of imaginative self-expression according to individual needs, thus leading pupils to a more unified and better adjusted life.

In order to help children to make sense of their observations of the environment and to support them in their creativity, you need to understand how and why these changes take place. Such understanding will have considerable bearing upon the content of your teaching of art and crafts and the kind of tasks and assignments that you present to children at different stages of development.

All children go through a similar pattern of development in their making of images. They begin by scribbling and their first scribbles are simply maps of movement made by the hand that is clutching the crayon. When they are painting, they begin by playing with the colour and enjoying its physical and sensual properties, discovering that colours will blend into each other and will run down the pages. As they gain more control over their use of paint they will begin to make more controlled shapes and patterns. They begin to associate shape and symbols that they make in their early drawings and paintings with things that they see and enjoy in their everyday world.

Eventually, they begin to name their drawings and will identify them as their representations, which provide for them a form of communication, or storytelling. They can now quite simply make more complex and satisfying statements through making images than they can in their oral and written work. The making of images will then help children in their thinking, in addition to helping them to name and describe their world and respond to and enjoy it. As they mature, children begin to develop the ability to see and respond to the world more objectively and more independently of their feelings and personal experience. They become increasingly aware of existing forms and interpretations in the visual environment.

At this stage they begin to gain confidence, and begin to make more investigative drawings; they compare with similar things and they undertake their work in science and technology, where the ability to collect and sort information is essential.

The development of children's art in stages will be illustrated through some examples to give you more understanding about creative growth in child development and how to support it.

It is important to note that there are several standing theories of artistic development of which four are important for this module:

Jane Mofee: Identified four factors affecting the child's development in art. They are:

- (i) The readiness of the child (physical development, intelligence, perceptual development etc.)
- (ii) Psychological environment: support, rewards and punishments.
- (iii) Information Handling: child's ability to handle detail, asymmetrical detail, categories he possesses for organizing concepts.
- (iv) Delineation skills: ability to manipulate media, judge, creative ability etc.

Goodmough and Harris: See child art as indicative of concept information and general intelligence. The act of drawing is a cognitive activity.

Viktor Lowenfeld: Emphasises the unfolding character of children's developmental stages and urges teachers to avoid intervening in the natural course of development.

Eisner and DBAE-movement: They believe that art should be taught to children and that art has a very unique role to play in the development of the child's intelligence.

CHILD DEVELOPMENT STAGES

According to Lowenfeld, V and Brittain, W, L (1975: 229) the stages are divided into the following categories with their ages, characteristics and suggestions to you as the teacher. Note that these stages are not clear-cut, and they change from one stage to another.

They are:

Early Stage (Scribbling Stage): 2-4 years

Pre-schematic Stage (Symbolic Stage): 4-7 years

Schematic Stage: 7-9 years

Naturalistic Stage (Realism Stage): 9-12 years

EARLY STAGE (SCRIBBLING STAGE) 2 - 4 years

This is the first stage of growth for children. It is usually at the pre-school or kindergarten period, referred to as manipulative stage. Most characteristics observed include the following:

Children begin with disorganised scribbling.

Children experiment with materials and tools, e.g. pencils, crayons, paper and paint.

Children have short concentrative spans.

They tend to work hurriedly and independently.

They use colour for mere enjoyment without intentions

They are very inquisitive: to know what happens if and when; to know how materials feel etc.



Figure 9.1: A Sample of a Scribble

ACTIVITY 9.2

Step 1. Give your class a simple exercise on doodling.

Step 2. Let them make scribbles. You can then identify familiar shapes in the scribbling by asking pupils the following questions:

Name the familiar shapes in the scribbles.

How do we make them look nice?

Can you tell me more about this part?

I do not understand this part; can you explain what you mean?

A teacher should never criticise a child at this stage of development for using the wrong colours or drawing people the wrong size as these are adult concepts and the child is incapable of understanding them.

Role of the teacher

At this stage, the teacher should:

Develop the confidence of the children in lively and inquiring use of materials and equipment

Children should be given an active role in choosing materials, discriminating and analysing

Tools, materials and equipment should be named and their functions should be indicated

Children should be given frequent opportunities to discuss their works and state their dislikes and likes.

PRE-SCHEMATIC STAGE (SYMBOLIC STAGE) 4 -7 years

Bucher, L de C (1953: 24-28) explains that this stage is characterised by organising forms and shapes not for the sake of expressing anything specific but simply for the sake of experimenting until he or she identifies a particular symbol in his or her art. The child expresses what he feels, thinks, or imagines. Since he is not concerned with representation, he is free to combine indoor and outdoor activities in the same composition without concern for perspective or purpose. With human figures, they represent circular motion for head, longitudinal for legs and arms, and include only those features that are important and meaningful to them. They often like to name elements within their works and reveal obvious enjoyment of colour, pattern, rhythm, shape and form.

The teacher should understand the emotional effects of the children's ideas, colour and originality of expression.

Role of the teacher

At this stage, the teacher:

Should be devoted to the growth of the child's confidence, enjoyment and understanding of the characteristics of tools, materials and equipment.

Will need to guide the children towards a fruitful matching of materials to tasks.

Stimulating displays are essential and should be introduced and children should participate in setting up such resources.

Interesting natural and man-made objects should be supported by visits to museums, galleries and other places of interest.

Must continue to describe tools, materials and equipment and must enrich the learning situation by using descriptive language in an effort to support the development of an appropriate vocabulary.

Should encourage children to choose and talk about examples of art and crafts, design and understand the variety of purpose of which these are made.

Children must be encouraged to evaluate their own efforts and those of others and to discuss works freely and frankly. They must gradually recognize the positive role of constant criticism and make necessary changes to their work as it progresses.

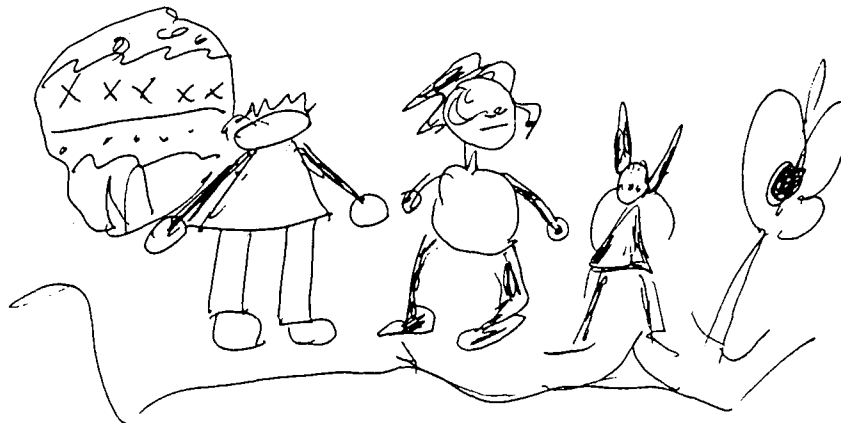


Figure 9.2: An Example of Pre-schematic Drawing.

ACTIVITY 9.3
Ask your pupils to draw a particular topic and ask questions concerning their work:
Where is this?
Can you tell us more about this part?
I do not understand this part; can you explain it?
How did you join this place to that?
What did you use to make that mark?

SCHEMATIC STAGE 7 - 9 years

During this stage children's work will become increasingly analytical, where children use more elaborate symbols and plans his or her work. Here his or her work is mostly based on what he knows and not what he sees. The pictures are flat and diagrammatic. This is the stage to encourage children to pay more attention to particular aspects of line, shape, patterns, texture and colour. The children are also beginning to develop techniques of composition.

There is also a concern for close observation of fine detail and activities associated with controlling and comparing. There is formulation of a definite concept of man and the environment. Geometrical lines are rampantly seen in their works (Jaques, E (1961).

Role of the teachers

At this stage:

The children, by now will have been introduced to a wide range of materials and have become aware of the need to match them to tasks, if ideas are to be communicated.

It is vital that children are given appropriate challenges, and use of integrated subjects during this stage which should be related topics and activities across subjects.

Work from direct observation and first hand experience is central during this stage and should be given related topics and activities across subjects.

Visits to places of interest should be encouraged.

Discussion should increase and it is often fruitful to encourage them to work in groups.

Motivation topics could be on action, travelling or journey, factory, school.



Figure 9.3: Example of a Schematic Drawing.

NATURALISTIC STAGE (REALISM STAGE) 9-12 years

This stage is characterised by broader interests and a need for more mature techniques. Design, texture, form, material, meaning and perspective dominate the child's expression during this stage. The child is able to deal with simple or complex tasks and develops aesthetic awareness. The work becomes realistic and uses nature as the subject matter. This stage is also commonly known as the gang stage, where children show characters like lack of cooperation with adults. They move away from geometric lines. There is great awareness of the self and of sex differences, thus more attention is paid to clothes; the differences between boys and girls are emphasized in their human figure drawings.

There are emphases on emotional approach to colour and use according to subjective experience (Lowenfeld and Brittain 1975: 229).

Role of the teacher

At this stage:

It is necessary to introduce ideas about proportion, because at this stage children have become more critical of their own work.

Children should be encouraged to work from figure and from still-life groups and in both they should have opportunities for deciding pose and arrangements.

Give topics that will trigger self-awareness stimulated by characterisation of different dress and suits.

Try to encourage cooperation and overlapping through group-work.

Try to encourage subjective cooperation through type of topic: We are building a house.

Try to encourage objective cooperation through team-works.

Introduction of three-dimensional work through modelling, carving and construction should be encouraged.

Never lose sight of the importance of imagination and originality.



Figure 9.4: Example of Realistic Drawing

ACTIVITY 9.4

1. Ask your pupils to list their favourite colours.
2. Allow them to draw pictures based on their favourite subject. Examples may be taken from their environment and recent events.
3. You must display the works created by your class and discuss them.

CHILD ART AND HOW CHILDREN LEARN THROUGH ART

Eisner, E, W (1972) states that Artistic learning is not a single type of learning. It deals with the development of abilities to **create art**, the development of powers of **aesthetic perception** and the ability to understand art **as a cultural dimension**.

These three aspects of artistic learning is the:

Productive: Activities involving practical productions.

Critical: Seeing your points in criticism, evaluation and discussion.

Cultural: Integration of culture and artistic aspects.

Again, artistic learning is not necessary an automatic consequence of maturation; it can be facilitated through instruction.

The biggest problem for the art teacher is to decide when to instruct and when not to. Generally, younger children should be encouraged and older ones instructed.

Art and crafts contribute educationally to the development of the child by stimulating his or her imagination, sharpening his or her sense of expressions. Therefore, one of the relevant responsibilities of the day is education, whereby you as the teacher will have to provide pupils with opportunities and guidance in the fulfillment of creative powers.

There are various basic art concepts through which the child learns. Let us look at a few of them.

Integration

Integration is an approach which shows progress and development depending on the interrelation, inter-dependence and co-operation of people and things. You as a teacher should know that subjects are not found in isolated compartment but are all linked to each other. Therefore, children can learn through planned activities that will draw different subject areas together and allow for teamwork and group discussions. This applies not only to pupils, but, to teachers and other members of the community when possible. The child as an amateur, finds in art a medium in which he or she can create a world on his or own terms. Art is therefore, used to throw fresh light on the academic by revealing hidden values through personal interpretation. Art experience can also be involved in children with every field of schoolwork. For example, Social studies, Science, Sesotho, Literature. All contain material around which art could be organised (Clement 1988: 224).

Criticisms

Children learn through criticisms and they must accept criticisms on their own terms. As a child develops emotional maturity, criticism may become more pointed and specific, and determination of this readiness must be made on an individual basis by you the teacher who understands the personalities involved. so that in the end there will be no misunderstanding. Children must also learn to criticize other artworks without getting personal. This is all intellectual exercise because they have to evaluate what they see in accordance with aesthetics principles which is a very difficult form of intellectual reasoning.

Discussions

Children also learn through discussions and you as the teacher must always aim for them to develop appropriate language to express their feelings and ideas and to enable them to adapt and modify their work independently. Children should be allowed plenty of opportunities to make independent discussions and choices. For example, children should be selecting images to investigate and to record, from the rich stimuli which you the teacher has provided and discussed with them. One of the ways of doing this is by facilitating discussion about the work of an artist, craft workers and designers. In doing this they are further contributing to the development of children's ability to state preferences, express opinions and make use of this increased knowledge with reference to their own. Group discussions between children, is another way they learn, through sharing of ideas and co-operation (Gaitskell, C. D. 1975).

Visits

Children learn through the means of visits. Most communities have artists within reach, and you as a teacher should not hesitate in finding an artist to make a visit. Usually, artists are sensitive to the interests of children. Visiting areas like local galleries, and museums to see original works of various past artists, will have important bearing and influence on children when it comes to creating their own works. It will also help them to make comparisons of how artists working in different times or cultures responded to the same subject matter.

Activities

Children learn through different kinds of activities that might be undertaken in response to a particular work of art. Some of these activities will suggest other activities and the children will have interesting ideas about how they might respond practically and imaginatively to the work. Some of the activities are to do with investigating and seeking out important elements in the work, such as detail and colour. Others can be in the form of story-telling, whereby you the teacher will ask the pupils to make drawings and pictures and afterwards they describe it to the class without seeing it.

Other activities will also help children to understand how the artist has made the work and to compare one method with another. All in all, these activities lead to helping the children to make practical responses to artistic work by creating works themselves, which explores similar challenges, problems and subject matter. Finally, group activities, will contribute to children's learning through Sharing of ideas and interests, materials and resources across the full class.

Evaluation

Children may also learn through evaluation. Questions are created to help you and the pupils to reflect upon what understanding has been achieved through the study of their artwork. You must try also to ask pupils to ask questions on their own feelings and ideas,

ability to control and organise materials, discrimination on the use of colour, texture and design.

Access to books and resources

Again, children learn through the ideas of books or sketchbooks or other resources to experiment with materials chosen by the teacher, exploring the qualities of materials and making decisions about the tasks which they are familiar with. These might contain interesting objects which are stuck in, quick sketches, notes and annotations. Regular use will allow children to become better at selecting from the items they have collected, experimenting with them and developing their own ideas.

Activity 9.5
In your own opinion, mention and discuss one way children can learn through art.
Compare the way children learn through (a) Criticisms and (b) Discussions.
Are they simultaneous?

SUMMARY

In this unit you have learnt how children perceive art and how children develop through definite cycles of development that are common to all other children, generally. We have understood that these are often referred to as Stages of Creative Growth in Child Development, which are catalogued according to chronological age.

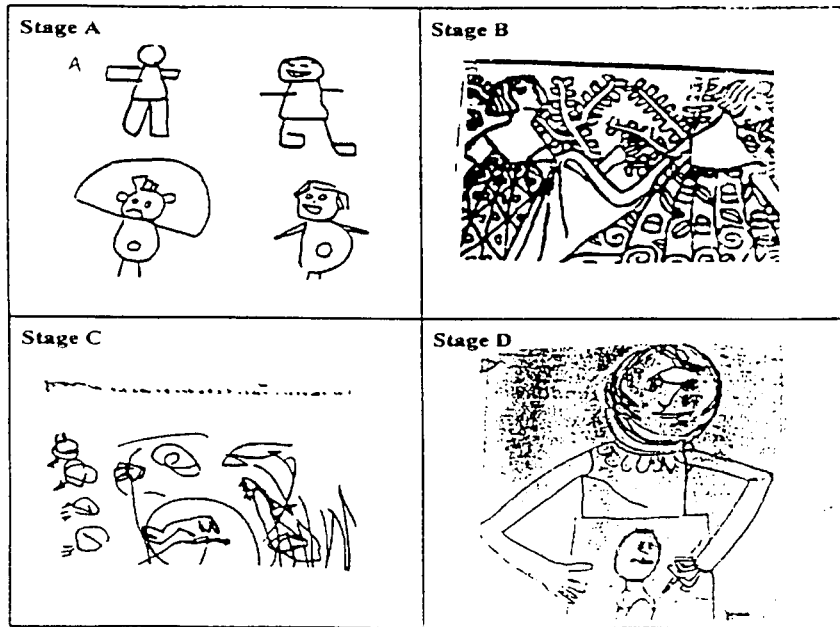
But we also learn that these stages and ages are only a measurement of development geared to emotional maturity, which varies from child to child. So, it is very important for you as the teacher to understand and recognise these cycles of child development characterised by certain abilities and attitudes, to which that art activities of every individual should be geared.

Lastly, we have looked at child art and how children learn through art, which has built you with enough experience and guidelines from which you can apply in the dissemination of art activities to your children. It is with much hope that the various activities that we went throughout this unit have helped us with more understanding confidence.

POST-TEST 9

1. Mention the stages of Child Development as well as quoting the suggested ages.

2. Try to identify the following pictures below, and tell which developmental stages they fall under.



3. Compare the second stage of child development with that of the last stage.

4. Create a three-dimensional work in clay and one in construction.

FURTHER READING

Bucher, L de C. (1953:22-45) *The Teaching Of Art*, London: Blackie and Son Ltd.

C.D.U. (1985:79-82) *Ministry of Education, Art and Craft*. Zimbabwe.

ZATERP (1998:3-5) *Teacher Education Reform Programme, Expressive Art*: Zambia.

UNIT 10: ART AND THE ENVIRONMENT

INTRODUCTION

The environment has always been a rich source for artists. It grows very fast that many varieties are ready for artists' use. In this last unit, we shall look at how art relates to the environment in which we live. We shall learn how art responds to the problem of what you as a teacher should do with the issue of helping the child to be able to fill his world around him through art and crafts.

The unit will further help you and your pupils to become aware of variations in the natural environment. It will also help you to see that art and crafts produced by people across time and cultures can tell us a lot about the societies in which we live. Hence you will understand how to integrate art with other areas of studies in appreciating works of art.

Please, make sure you study and do all the activities in this unit as well as the questions in the post-test.

OBJECTIVES

Ay the end of this unit you should be able to:

- Analyse art principles in nature
- Discover how art integrates with other disciplines in our daily life
- Examine the way art responds to the environment.

PRE-TEST
Think of the things around you with which you can use to create art forms.
1.From which material can you form any 3-dimensional object of your choice? E.g. a horse.
2.Try your hand at something new using the leather, mohair or wool to create a construction of your choice.

ART PRINCIPLES IN NATURE

Flowers and fruits, leaves and seeds, shells and stones are all yours to collect and use. Without spoiling the environment in which you live, you can find many raw materials for creating lovely things. Each season of the year provides different treasures on which you can rely on:

In spring, you can fill the home or the school office with wild flowers, collect pebbles from rivers and streams and make jewellery from them.

In summer, you can collect shells, leaves and ears of corn, which have endless decorative uses. You can also make colours from different plants and flowers.

Autumn brings harvest of seeds, leaves, gourds and dried flowers from which you can make pictures, plants, collage and greeting cards.

Winter is the time for constructing strange animals and puppets. (Pluckrose, H 1971)

There are just a few of the fascinating things to be found in the environment but if you add some common garden plants and certain seeds that you can buy from a super-market, you can make up a magnificent collection of materials.

According to Portchmouth, J (1974), in the everyday world around us, we see hundreds of things which you can put to use other than the ones for which they were devised. Given opportunity and encouragement children and adults who have never had any experience with art at all can find joy and satisfaction in making something new out of simple materials which would ordinarily be unused or discarded. You need to experiment with all kinds of natural and man-made material in the use of carving, sculpture, painting, drawing, collages and construction. You need to try to be creative and make things that are useful and decorative from everything that can be bent, shaped, coloured, pasted, hammered, woven or sewn together. Things that we can create from include buttons, bottles and jars, cane, living plants, clay, paper, cardboard, tiles, cork, bricks, boxes, bark plastic, china, egg and nut shells, and the countless other sources of invention that lie unheeded around us.

Children should be encouraged to create new things as an original way to express artistic inclination and stimulate skill and talent.

As man's needs became more numerous and complex due to growth in technology, he began to find that the materials which do supplied his society for all his needs were no longer adequate. He brought more and more ideas of implements and tools for new inventions. but found that it was not only new things he required but needed new materials and equipment. Man had tried to show his ability to go beyond nature. He experiments with unsophisticated materials. He uses waste products and processes them into useful sources (Bucher, L de C. 1953).

ACTIVITY 10.1

Ask your pupils to collect a variety of materials including both natural and man-made ones and bring to the class.

Guide them to create in groups any piece of their choice. The height should be about 40 cm.

Flower drawing: Let four pupils go out for a flower and let them draw after a critical observational period.

ART AND INTEGRATION

Art and crafts produced by people and culture can tell us a lot about the society in which we live. Furthermore, the use of the works of art in a way can lead us to an understanding of its development. You as a teacher need to organise the context of the daily life in which you work and direct the pupils to build the right understanding and develop their skills fully. For example, an opportunity for pupils to closely observe landscape and natural forms, time scale and artefacts, under your direction, will lead the children to an understanding and valuing of those things and a growth of concern for the quality of the environment.

Again, the local environment, urban or rural, should be used extensively in art and crafts education; pupils should be taught to view their surroundings with educated eyes. You must discover the effect of the environment on pupils, and how they perceive the local community and its relations. How does the school appear to the public in terms of external appearance, its entrances, corridors, its classrooms, and dining rooms. In general, the nature of the working environment can have a direct influence on children's perception and self-esteem. Individual pupils can develop positive attitudes, if they are given responsibilities for their own environment; this will help pupils to have sufficient confidence to take risks and to make decisions (Hayward, E 1990).

As a teacher you should always attempt to make the environment as attractive and as functional as possible within given constraints and also pupils should be given responsibilities for aspects of the environment within which they live.

Art responses to our daily lives

Hobbs, J. A. (1985) explains that art is something you will come into contact with daily, whether you are aware of it or not. Whenever you walk into a shop, or go to the cinema, or pass your town or city hall, or go on holidays, you will be encountering artworks. You will see artworks on the highways, in churches and in theatres. In fact, when you start looking around, you will realise that there are artworks all over.

Art is therefore very important in our lives, and without that we will live in a world of uninteresting place, where there were no beautiful things or where houses will be the same size, shapes and colour.

Very few of us live isolated from our neighbours. Even if our home is very isolated, we make use of towns and other cities in the environment. We go shopping in them and visit cinemas, discos and cafés in them. We go to hospital and school in them too.

All in all, the environment (of towns and villages, flats and houses, factories, roads, football grounds, shops and schools) is the natural way of life for most of us. Buildings, conservation scene, architecture, industries and so on are art forms we see around us that we respond to in our daily lives.

Art and language

It is through talk as much as through looking that children come to observe more perceptively. Rich use of language is very supportive to observation; good talk about what is being observed will improve the quality of the drawn response. Children will make better drawings from observation when you focus their looking through what is being observed. The observation of natural and man-made forms may be used to generate different kinds of art forms. In making images, children are communicating their observations, ideas, and feelings in response to different kinds of experience. Many children listening to or making of stories will generate the need to make associated images that will call upon their ability to recall events (Hobbs J. A. 1985).

Art, science and technology

Art and technology was once linked to such an extent that the two were one. For example, the first pottery and tools that man invented were both technology and art. The Greek vases and bronze sculptures were the highest forms of both art and technology, so were the innovations in architecture.

Technological things that are produced in our high-tech society are still decorated and beautified. Expert designers and engineers also design them.

The teaching of art and crafts, science and technology are closely linked together and you as a teacher must be able to portray how these practices have a good working relationship. It is generally accepted that science is concerned mainly with the development of scientific skills, attitudes and concepts. Many of these scientific skills are directly linked with art. Observation, using all the senses and accompanied by discussion, encourages children to classify their findings and to identify similarities and differences in objects and living materials. Interpreting their information, looking for patterns in growth, life cycles or structures, suggesting relationships, making predictions and raising questions from analysing their observations are all essential skills that children should begin to acquire at an early age. And all these are done and practised within the environment and through daily activities.

Children are required to design and make artefacts, environments and systems in response to identified needs within the home, school and environment and in their leisure. Art and crafts are generated through a personal need to use practical skills and knowledge to express ideas, feelings and meanings about their individual experience of the world. Similarly, the processes of making images and artefacts are within the same personal and social context. For example they may use clay to model a friend or a favourite pet, or construct a house in the environment. They may use ranges of textiles to make images in response to things they have seen in their environment (Hobbs, J. A. 1985).

Art and curriculum

In the primary school and where the foundation subjects are taught primarily through cross-curricular themes or topics, it is important to understand how art and crafts can be used both to enrich and extend the teaching of other subjects. It is also important to understand how other subjects can contribute to children's learning in art. It is evident in day-to-day practice that the quality of teaching in the primary school suffers where the subject is taught in isolation and where, in curriculum, art and crafts is used as a decorative after-thought to illustrate what has already been taught and learnt. Art and crafts is a subject discipline which must be taught if children are to be effective in making images of artworks and fully understanding the nature of culture and society (Jaques, E 1961).

Learning in the arts can also be integrated with and linked to science teaching. For example, a drawing (observational) of a flower can be done in art; that can then be taken one more step to make a scientific drawing for biology with stem, and so on. Look for a poem of flowers and discuss what kind of medicine can be made of some flowers .

Art and humanities

According to Pappas, G (1970) art and crafts and humanities share a number of similar concerns and concepts. These subjects have common roots in that learning about life in other cultures, in other times and places, is dependent upon the study of the work of those artists, craftworkers and designers which provide such rich evidence of life in other communities. Through the study of the work of artists and designers in other cultures, we can draw conclusions about the way those people used to live and what were the influences upon them. In history, the study of myths and legend, an eye-witness accounts of historical events, stories about historical events and the study of the lives of famous men and women including artists. All references and resource materials that are equally valuable to subjects have illuminated children's understanding of the event of these times.

ACTIVITY 10.2
1. Ask your pupils to name four (4) activities which they respond to in the society in order to interact with their neighbours.
2. Ask your pupils to create a design from nature and prepare them to do printing with it in future.
3. As a teacher, what attempt can you make to cause attraction of your pupils to particular activities in the environment in which they live?

HOW TO RESPOND TO ART AND CRAFTS IN OUR ENVIRONMENT AS A CULTURAL HERITAGE

According to Pappas, G (1970) there exists within the society an inner community of persons; Peasants, Teachers, Doctors, Scientists, Poets, Lawyers, Architects, men of religion, writers, readers, students, lovers, composers and others linked together by common concerns and interest and reaching out to each other across the divisions of the world. The community has within it a kind of power, a growing sense of unity, and cultures which can develop the heritage of man.

Teachers and students find themselves at the centre of this new community and they share, in whatever they live a common interest in the advancement of learning for human benefit.

For many people, traditional art and crafts depends heavily on use of equipment, materials and skill. Many people have discovered nowadays that there are greater opportunities for leisure in creating things with their own hands out of traditional and modern materials. If leisure is to be used purposefully, from an early age, children should be encouraged to develop their own skills and have their own interests. These interests and skills will be quite different even within the same family, and the society at large.

(Pluckrose, H. 1971)

Over the past twenty years, has been a growing awareness on the part of educationalists as to the vital part which art and crafts can play in helping a child discover himself through art activities. He struggles from the beginning to a master technique use which were evolved at the beginning of civilisation. Many of the techniques remain unaltered, though the materials have become easier to handle due to technological advancement.

The environment is surrounded with both good and bad art forms and in a way its quality affects our standard of living.

There are particular art works made to meet particular requirements. Examples include the statue of King Moshoeshoe I, behind the Lesotho Bank tower, which depicts and reminds the Basotho people of the good leadership and courage of the founder of the Basotho nation. They work with the raw materials that grow all about them. They have devised their own tools and their methods of using them, in order to turn the raw materials into products of their various modern crafts.

ACTIVITY 10.3
1. In what ways has art and crafts contributed to the growth of Culture in your society?
2. Mention one particular example of activity which has contributed greatly to the cultural heritage of your community.

SUGGESTED MOTIVATIONAL ACTIVITIES OF ART AND CRAFTS

The society and community can be involved in art and crafts activities in enhancing personal motivation. Art and crafts play an important role in cultural issues, education, social and political arenas. On these note, there are a few suggestions and recommendations worthy of consideration by you as a teacher in enhancing pupils' appreciation in art. They include:

Educational trips

Pupils could be taken out on educational tours to museums and other places of interest which should be linked with work in progress. Pupils will be advised to keep or take notes which will help them in referring and refreshing their memory of what was seen, as well as increasing the range and depth of conceptual understanding.

You can also make a visit to resource persons from the community with your pupils and receive information on their skills and materials as well as techniques used. This can be a platform to help your pupils how to create new things on their own in future.

When pupils have gained such experiences and knowledge of facts, concepts, materials and techniques, they will know what are involved when making their own decisions and choices. They will be able to express themselves well and communicate their ideas, emotions effectively to others and will be of confidence.

Community involvement

Yourself and the pupils are not expected to know how to do each and everything in art and crafts activities. One of the important resources that you could use for motivation in art lessons is to involve the community members in the collection of materials, workshop on skill development and cultural activities.

Pupils become motivated and compare life in the past with modern and identify where they come from.

You may also organise a mass media conference and arrange for a regular broadcast on artists, artworks and architecture, where the role of artists in everyday life could be enhanced. You may as well encourage pupils to watch television programmes on art activities and give reports on

their observations. You may organise to contact the government ministry of sports, youth and culture and encourage the authorities to appoint some national instructors to provide out-of-school activities and some refreshing courses for the youth. Town-hall centres have to be used for such local activities.

ACTIVITY 10.4
(a) Mention four advantages pupils will gain on an educational tour.
(b) Suggest three ways by which you will involve the community in enhancing art and crafts in your area?

Some general activities

You can encourage the pupils and the community to attend general activities on a fairly large scale involving the whole community. Pupils will enhance their growing ability to express themselves in so many ways. They will show their abilities and exposure of talents in drama, poems and so on. During occasions like cultural day, parents can take part in organising traditional dances like 'Mokhibo', 'Mohebelo'. Hence, some of the talented children can learn something and be so happy and also the right attire for doing this could be identified by the youth and try out in future.

You can organise creative activities like mural paintings, outdoor sculptures, toys, maps, educational models and put them at vantage points to motivate visitors. Drama is another way of involving the community in activities. Again, audiovisual shows as well as scheming for sponsorship incentives for talented pupils are other forms of motivation. For example, if you are able to scheme for art facilities and equipment for free, art kits, or sponsoring pupils for further studies in technical subjects from an organisation, go a long way to motivate both pupils and parents.

SUMMARY

We have learnt in this unit that children learn by studying the environment. They create from what they have experienced previously from their surroundings, and improve upon.

You have also learned that art relates to the environment and the society we live in is integrated with art forms and attitudes which as a teacher we need to know so that we fit ourselves and the children we teach to find themselves in a better position in future.

You have also learned about how to motivate both pupils and the general public to enhance art and crafts. You must try to refer to the suggestions above in order to apply them for improvement in art teaching.

It is hoped also, that the activities you went through have given you enough experience into the topic so far.

Now, make sure you tackle the following post-test.

POST-TEST10
1. Write about six lines on how art relates to the environment in which you leave.
2. How can you involve your pupils to respond confidently with activities and knowledge of their environment?
3. In what way has art and crafts contributed to the Cultural heritage of Lesotho? Mention about three aspects.

FURTHER READING

Collins, R.M. (1931) *Art Appreciation*. Harcourt: Brace and world.

Gaitskell, C.D. (1975) *Children and their work*. Harcourt: Brace Jovanovich Inc.

Portchmouth, J. (1974) *Creative Crafts for today*. London: Cassell and Colier Mccmillan Publisher Ltd.

Pluckrose, H. (1971) *The book of Crafts*. London: Evans Grothers Ltd.

* Both books can be found in the National Library, Maseru.

ACR 113 FOUNDATION OF ART AND CRAFTS

ASSIGNMENT 3

INSTRUCTIONS

- Write not more than 1 ½ pages and not less than 1 page (b)
 - Time: Spend not more than one hour on (b)
 - Make sure you know what the deadline is and hand it in by that date.
 - When you have completed the assignment, take it to your nearest Learning centre.
 - The total mark is 50.
-

- (a) Collect both man-made and natural materials around, for example, boxes, barks, corks, cardboards or clay and try to create one three-dimension piece.

(30 marks)

- (b) Explain into detail how you went about your work (methodically) from the beginning to the end.

(20 marks)

POST-TEST MODEL ANSWERS

UNIT 1

QUESTION 1: Describe in your own words to someone who knows nothing about coil pot building. Explain from the beginning to the dry stage, ready for firing. (you may support with diagrams)

ANSWER: Materials needed

- modelling clay
- plastic knife for smoothening
- a rolling pin or bottle or wooden rod
- plastic to seal or cover clay
- modelling flat surface area.

Modelling process:

- preparation
- roll coil clay
- built pot
- smoothening
- storage to dry
- firing.

Diagrams depend on student.

QUESTION 2: Make prints on papers using (a) potato (b) cardboard and (c) glue-line relief. (You may practice those with your pupils).

ANSWERS: The diagrams below serve as examples of how your finished work should look like:

(a) Potato print

(b) Cardboard print

(c) Glue-line relief print

UNIT 2

QUESTION 1: Lineo went to the supermarket to buy a green jelly powder for cake making. She found that there was no green jelly. Other colours were all available. What colours should Lineo buy to mix in order to give a green jelly that she needed for the cake making?

ANSWER: Refer to Secondary colours.

..... + = **Green**

QUESTION 2: What is your explanation of the elements of design? Mention five examples that you remember and explain in details even with diagrams where possible.

ANSWER: Examples of elements of design include; line, tone, shape or form, texture, colour, space.

Explanation and diagrams depend on student's ideas.

QUESTION 3: Make a set of drawings of an object that focuses on each of these elements in each drawing.

ANSWER: The drawings may differ from each student, but should focus on line, tone, shape and form, texture, value, space, and colour elements.

UNIT 3

QUESTION 1: What are the principles of good design?

ANSWER:

- Variety
- Harmony
- Rhythm
- Balance
- Pattern
- Composition
- Perspective
- Proportion

QUESTION 2: Examine the design chart once again, and create a line drawing to demonstrate each element or find a picture in a newspaper or magazine to present the elements.

ANSWER: Depends on students' individual creativity.

QUESTION 3: Draw and paint a work based on composition that combines the formal elements giving attention to space.

ANSWER: Focus must be on Space, but individual creativity will depend on the students.

UNIT 4

QUESTION 1: What forms of art (both traditional or modern) do play a role in birth-rites celebrations in your area?

ANSWER:

- Nakedness
- Whipping or water pouring, and significance
- Reeds and significance
- Cutting – umbilical cord, significance
- Naming
- Meat given after 2 months, significance
- Exposure to rain, significance
- Full moon
- Slaughtering of cow afterwards.

QUESTION 2: Describe the type of burial given to dead persons by most African countries.

with the belief that their soul lives?

ANSWER:

- Tombs (holes)
- Squatting
- Facing East
- Seeds, spear, brooms, blankets
- At night.

QUESTION 3: Describe Egyptian art as you understand it in about six lines.

ANSWER:

- Tombs and pyramids
- Death masks
- Writing on walls and pillars
- Relief sculpture
- Three-dimensional sculptures (static)
- Architecture.

QUESTION 4: Compare the way the ancient Egyptians bury their dead with that of the Basotho?

ANSWER:

BASOTHO	EGYPTIANS
<ul style="list-style-type: none">- Life after death- Tombs or holes- Prepared immediately after death- Wrapped in blanket (animal skin)- Buried with articles and objects- No books of death	<ul style="list-style-type: none">- Life after death- Costly tombs or pyramids- Built even before death- Mummification of their bodies- Pests, objects and articles- Use of book of death, hymns and advice.

UNIT 5

QUESTION 1: Identify the two reasons given for the neglect of Black art by South African scholars?

ANSWER:

- Time factor
- Lack of interest
- No indigenous art was spoken of

- No comparisons with West African art
- Confusion of what constitute 'art' and that of 'crafts'

QUESTION 2: Try to describe the two famous carved chairs of the 19th century in Zululand?

ANSWER:

- Symmetrical
- Struts between legs
- Carved from single wood block.

QUESTION 3: Write about ½ a page on the artistic aspects of the following topics. Make sure you have researched well on the artistic aspect before you attempt to write.

- (a) Customs and ceremonies – three kinds;
- (b) Traditional Dressing
- (c) Oral written literature.

ANSWER:

- These include birth rites, initiations, marriage rites and so on.
- Major points will depend on students ideas
- Emphases should be made on the artistic aspects.

QUESTION 4: How can you express yourself and your culture through the arts?

ANSWER:

- Dance
- Tradition crafts and designs
- Poetry and story telling
- Cooking
- Dressing
- Body art
- Greetings

QUESTION 5: What effect does the design of the traditional blanket have on aesthetics of Lesotho?

ANSWER:

- Classified under a particular clan, tribe, and society in general
- Tourism
- Education
- Comfort
- Protection
- Pride

UNIT 6

QUESTION 1: Mention three (3) achievements of the Greek artists by the introduction of painting technique into their pottery art?

ANSWERS:

- Illusion of three-dimensional figures
- Human bodies became more convincing, rather than non-naturalistic
- Human figures in different colours

QUESTION 2: Describe briefly architecture, portraiture and sculpture of the Romans?

ANSWER:

Architecture - huge buildings depicting high skill in engineering

- the introduction of the arch, vault depicted heavy, suspended roofs across large empty spaces
- Introduction of doric, ionic and corinthian columns improved greater technology – Temples, theatres and colosseums.
- Introduction of bricks and tiles for roads bridges and drained pipes.

Portraiture – figures reduced in full-length figure

- shows head, shoulders and a portion of torso
- keeps wax mask
- copies of ruling emperors
- importance of a family in ancestral worship

Sculpture – portrayed their gods

- narrative relief
- a statue in the round
- high relief pane

QUESTION 3: Compare and contrast Greek and Roman art relating to Sculpture and architecture?

ANSWER:

	GREEK ART	ROMAN ART
SCULPTURE	Archaic sculptures Static, far from human forms: Male- hands firm on sides; Female- hands held against chest. Full figures Carved not moulded. Hollow casting started later.	Less static figures. Figures developed into portrait bust- head, shoulders and torso. Introduced narrative relief. High relief Moulded – statues
ARCHITECTURE	Fluted columns Huge theatres. Built in hillside using slopes. Use natural terrain.	Doric, ionic and corinthian columns. Huge buildings and theatres. Huge circular domes.

UNIT 7

QUESTION 1: Work out a scheme of work and lesson and do what children must do in lesson.

ANSWER: Depends on student, but must focus on age level and activities in the planning.

QUESTION 2: Explain briefly in about six lines why you must consider the following points below, in the teaching of art and crafts:

- Seasons
- Weather conditions

ANSWER:

Season and weather condition:

- Not conducive
- Danger and risk
- Destruction
- Resources and materials
- Variation

QUESTION 3: Prepare a lesson plan of your choice for pupils in the primary school based on one of these topics: (a) potato prints (b) coil pots (c) painting.

ANSWER:

Refer to the sample lesson plan and follow the same pattern. This depends on the individual student

UNIT 8

QUESTION 1: Mention five resources you can fall on in the teaching of art crafts?

ANSWER:

- People; shopkeepers, farmers, craftsmen and women
- Other teachers
- Pupils
- Organisations
- Environment

QUESTION 2: Construct one object of your choice using only natural resources, without any use of man-made resources. The size of your object will depend on you.

ANSWER:

Refer to the table 8.1 for more examples. Focus must be on the use of natural resource materials only for the construction. Object depends on student.

QUESTION 3: Give three important reasons why as a teacher you have to improvise art materials?

ANSWER:

- Save money
- Make use of natural and man-made resources
- Assist the government supply unit
- Saves time
- Variety and easy understanding

QUESTION 4: Give three kinds of displays in art and crafts? Also, mention three special occasional displays that you can make use of?

ANSWER: Kinds of displays

- focus on attention
- resources and aids to learning
- inviting involvement
- materials and equipment
- working display

Any of the above and other points are accepted.

Special occasional displays

- Parents day
- Moshoeshoe day
- King's birthday
- Independence holidays
- Sports day
- Before the beginning of school holidays

QUESTION 5: Mention three any important points or guidelines to follow when displaying pupils' artwork?

ANSWER:

- Not to display too much at a time
- Empty areas are essential
- Cover classes and window panes
- Do not use a colourful background
- Always lock display rooms
- Simplicity is always best
- Involve your pupils

UNIT 9

QUESTION 1: Mention the stages of child development as well as quoting the suggested ages?

ANSWER:

According to Lowenfeld, they are:

- Early or scribbling stage: 2 – 4 years
- Pre-schematic or symbolic stage: 4 – 7 years
- Schematic or analytic stage: 7 – 9 years
- Naturalistic or realism stage: 9 – 12 years.

QUESTION 2: Try to identify the following pictures below, and tell which developmental stages they fall under?

ANSWER:

- (a) Stage A - Pre-schematic stage
- (b) Stage B - Realism stage
- (c) Stage C - Scribbling stage
- (d) Stage D - Schematic stage

QUESTION 3: Compare the second stage of child development with that of the last stage?

ANSWER:

PRE-SCHEMATIC STAGE	REALISM STAGE
Limited span of interest Organise forms and shapes representations Experimenting until symbols are made Expression of feelings and imaginations Human figures: head – circular Legs and arms- longitudinal Enjoy colour but not element of art.	Becoming very critical Begin to use perspective principles Experiment with complex processes Choose subject matter for expressions Interested in the environment/human-figures Emphases on sex use colour realistically.

QUESTION 4: Create a three-dimensional piece in clay and another in construction.

ANSWER:

- Depends on individual students' creativity.

UNIT 10

QUESTION 1: Write about six lines on how art relates to the environment in which you live?

ANSWER:

- Responses to daily lives
- Art and language
- Art, science and technology
- Art, curriculum and education

QUESTION 2: How can you involve your pupils to respond confidently with activities and knowledge of their environment?

ANSWER:

- Traditional art and crafts activities
- Creating things on their own
- Variety of modern techniques
- Use of available raw materials
- Improvisation of their own tools and materials
- Community involvement in activities.

QUESTION 3: In what way has art and crafts contributed to the cultural heritage of Lesotho? Mention about three aspects.

ANSWER:

- Tourism
- Younger generation learn about the history of their nation
- Social developments; museums, town hall centres, mass media
- Educational and economical aspects.
- Technological aspects; uses of waste products into useful products.

GLOSSARY

- Amphora** A tall two-handled container for wine made and used by the ancient Greeks.
- Artefacts** Any handmade object or a product of human art and workmanship.
- Aesthetic** Anything related to sense of art or beauty.
- Aesthetics** The study of art and or theories of beauty.
- Arch** A principle of construction in which an open space is bridged by a series of wedge-shaped masonry blocks that form a semicircle curve.
- Architecture** The process of designing and constructing buildings.
- Asymmetrical** Uneven, lacking balance and symmetry.
- Background** Part of a scene, picture or description that forms a setting for the main figures, events etc.
- Balance** A condition in which different elements are equal or in the correct proportions.
- Blurred** When a picture or drawing becomes unclear or less distinct. Something that cannot be seen or recall clearly.
- Body art** Any art form made on the body directly or put on to beautify, depict, communicate meaning.
- Cohesion** An action or fact of forming a united whole.
- Colour scheme** An arrangement or combination of colours.
- Composition** The way that art elements, for example, shapes, are arranged in an artwork.
- Constructed** Built or erected forms from various conceptual elements.
- Coordination** The ability to move different part of the body smoothly and at the same time.
- Creative thoughts** Thinking in an original and diverse way.
- Creativity** The ability to create.
- Cult** A system of religious belief and its adherents.
- Culture** The values and the system of the interrelationships that inform a society, motivate its behaviour, and cause it to be functional to the general satisfaction of its members and to face a distinctive quality of characters.
- Developmental stages of children** The different behavioural stages at which children portray their characteristics and growth.
- Discernable** Distinguish with difficulty by sight or with the other senses.
- Dyes** Colours or paints that are used in tie and dye or batik art.
- Etching** The art or process of printing which involves drawing with a needle on a metal plate, coated with a thin layer of acid resistance wax or resin to expose the metal; similar to engraving.
- Engrave** To carve, cut or incise into a hard surface.
- Engraving.** A process whereby a design is incised onto a plate, and then printing is done from it.
- Express** To communicate ideas and feelings through art.
- Expression** An idea or feeling communicated by a work of art.
- Eyelevel** The level of eyes looking straight ahead.
- Figure** An image of the human body.
- Figure drawing** Drawing of the human body or parts of the body.
- Firing** Baking clay works in a kiln (oven) to make it permanent and strong.
- Foreground** The part of a view or image nearest to the observer.
- Functional objects** An object which has a specific use and is not only decorative.
- Gallery** A long room or building for displaying works of art.
- Genius** A person with exceptional ability in a particular field.
- Gradation chart** A chart showing minute changes from one shade, tone or colour to another.

Grey A colour between black and white.

Harmony A pleasing combination of related things. For example, designed in harmony of shape and texture.

Highlight A patch of direct intense light.

Hydria A three-handled water jug made and used by the ancient Greeks.

Illusion A visual deception, or appearance or believe of the imagination.

Illustrate To provide with pictures.

Image A visual representation of a person, animal, object or an artwork in the mind.

Impressions Marks impressed on a surface.

Indigenous A term which usually means, originating in a particular region.

Intellectual development Having excellent abilities that further develop the mind.

Intellectual levels The level of thinking in an original and diverse way.

Intensity The extreme degree or strength of colour.

Kartharos A two-handled drinking cup used by the ancient Greeks.

Kiln An oven for firing claywork. Electric kilns can be used or you can make your own kiln (sawdust kiln).

Krater A container in which the ancient Greeks used to mix wine with water.

Kyathos A deep cup with one vertical handle used for ladling from the crater into drinking cups by the ancient Greeks.

Kylix A typical two-handled drinking cup used by the ancient Greeks.

Lattice work A structure or pattern consisting of strips crossing each other with space left between.

Lithography A graphic method of printing from a flat metal surface, treated so as to repel the ink except where it is required for printing.

Mask A covering for the face, as a disguise or protection.

Middle ground The middle distance of a painting or photograph.

Motivate To inspire children to want to create.

Movement A pleasing combination of elements that form a whole.

Mural A painting which is painted directly onto a wall or large surface.

Neutral colours Colours not strong or vivid; for example, grey or light brown

Norms Standard or pattern, especially of social behaviour, that is typical of a group or society.

Observation drawing A drawing which is made by watching.

Oinochoe A small jug made and used by the ancient Greeks for pouring liquids.

Papier mache Small pieces of paper mixed with glue or paste, which can be used to mould when wet.

Paste To glue or stick something.

Pastel Pastels are sticks of powdered pigments which look rather like crayons. They are used in their dry form, usually on paper.

Patterns Repeated decorative designs.

Perceptions The ability to see, hear or become aware of something through the senses.

Perceive To become aware or anxious of.

Perspective The art of representing three-dimensional objects on two-dimensional surfaces.

Pigments A substance for colouring or painting, a specially a dry powder which constitutes a paint when mixed with oil or water.

Plaster of Paris A white powder mixed with water that becomes very hard when dry, used for making moulds by artists. holding broken bones at hospitals.

Plasticine A substance similar to clay but which does not harden like clay, used for making little objects especially by children.

Portrait An artwork which depicts the true likeness of a person's face. Portraits usually show the head and shoulders only but they can also include the whole body.

Printing-presses Machines for printing from type or plates.

Relief Carving, moulding or collage in which the design has an uneven surface - some parts are raised and other parts are low.

Relief printing Printing from raised images or from a surface with relief, as in potato print.

Rhythm A regular repeated pattern of movement.

San The indigenous hunting and gathering people of South Africa, who had a long tradition of rock painting. Sometimes called the Bushmen but this name is now not used.

Scale board Very thin wood used in bookbinding and backing pictures.

Schematic A representation of an object or object, where the essential form is shown, but where details are ignored.

Scheme A systematic plan in the arrangement of doing or organising something.

Shrine Any place that is regarded as holy because of its associations with a person or special event.

Similarity The resemblance between two or more things in an artwork, usually with respect to one of the visual element B colour, shape etc.

Sketch A preliminary drawing, usually done quite quickly.

Skyphos A two-handled drinking cup used by the ancient Greeks.

Slab Clay that has been rolled flat, used for three-dimensional objects.

Slabbing Constructing three-dimensional form by joining flat slabs of clay.

Spontaneous Free, not pre-planned.

Still life A picture of small object B typically things found in the homes or studios.

Subject matter The content of an artwork, for example a landscape, a portrait, still life.

Symbol A visual image or sign which represent something or somebody by association.

Symbolic Involving the use of symbols or symbolism.

Symmetry Balance, correct proportion, harmony

Symmetrical Showing symmetry.

Taboo A prohibition or restriction imposed by a society's customs.

Talent Natural ability; A person or people with natural skill or ability.

Technique The method of using particular art materials and tools.

Three-dimensional A form that is not flat. It occupies space and has volume, which can be seen from sides; for example, sculpture or a pot.

Texture The way a surface, substance or fabric looks or feels to the touch, that is whether it is rough, smooth, hard, soft and so on.

Tone The degree of lightness or darkness

Two-dimensional An artwork that has a flat surface, for example, a drawing, painting, a print.

Unified Made to become uniform.

Unity The state of being united or forming a whole.

Values The relative degree of lightness or darkness of a colour.

Variety The quality or state of being different or diverse.

Vault A roof in the form of an arch or series of arches, typical of churches and other large buildings.

Visual element Colour, shape, lines, tone, textures and shapes

Visualising Imagining or creating of visual images in the mind.

Wash A thin coating of paint or metal

Waste materials Discarded materials which have been thrown away

Warm colours Colours which give a feeling of warmth; for example, reds, oranges and yellows

Water-based paint A paint that is water soluble or having water as a medium or main ingredient.

Western Pertaining to the history and civilisation of western European from the middle-ages to the present.