



DEPARTMENT OF EARLY CHILDHOOD STUDIES

COURSE CODE: BEC 212

COURSE TITLE: ART AND CRAFT

Instructional Material for B.Ed. ECS Distance Learning

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PURPOSE OF THE COURSE

This course will help the learner conceptualize Early Childhood Art and Craft, The module introduces the learner to the study of Art and Craft. It may reveal aspects of Art and Craft of a child that previously may not have been observed. It will help the learner understand importance Art and Craft education in the school curricula with special emphasis in Early Childhood Education (ECD), it will also give the learner the required knowledge, skills and attitudes in Pre-Primary school Art and Craft delivery.

COURSE DESCRIPTION

This course entails definition of terms and concepts used in Art and Craft, To begin this module we will start with a historical perspective, which will give a wide spectrum of what Art and Craft development entails, objectives of teaching Art and Craft, elements and principles of Art and Craft, stages of Artistic development in children, role of Art and Craft in child Development, Theories of Artistic Development in a childhood. Assessment strategies in Art and Craft. Art and Craft in Early Childhood Education. Materials, tools and equipment. Techniques and processes in Art and Craft. Maintenance and storage of equipment and materials. Art as a therapy. Safety and poisoning issues during children's Art activities. Role of the teacher. Emerging issues in Art and Craft in ECE.

TEACHING/LEARNING METHODOLOGIES

This course will be offered and/or undertaken through tutorials, group discussions, group and Individual assignments, presentations, interactive questions and answers, micro-teaching lessons, peer teaching and e-learning interactive forums. The learner will be required to go through this training module, make notes based on the objectives of the course and attempt the questions given at the end of every lesson. Tutorial classes will be organized by the university where the lecturer will take the student through the course. The purpose of tutorials is to help the learner

conceptualize the course. It is, therefore, important to study the module before attending the tutorials. Further reading in this area of Art and Craft is encouraged. However all information gathered should be within the course description and objectives.

COURSE ASSESSMENT AND EVALUATION

Learning will be assessed through sit in Continuous Assessment Tests (CATs), Take Away Assignments and a Main Examination. The CATs will constitute 30% and the Examination 70%.

MODULE ORGANIZATION

This module is organized in form of lessons. In every lesson an introduction is given. The introduction shows what the lesson constitutes. This is followed by the lesson objectives. Then, the learner is taken through the lesson content. The content may be sub-divided into sub-topics depending on the nature of the topic in a lesson. A summary of what has been learnt is given. At the end of the lesson the learner is given activities. These activities are in form of questions and/or practical. It is good to note that this is not a text book. The content is therefore in form of lecture notes. Further reading from text books is recommended. A list of books to refer to is given at end of the module.

COURSE CONTENT

- Definition of terms and concepts used in Art and Craft,
- Historical perspective of Art and Craft
- Objectives of teaching Art and Craft
- Elements and principles of Art and Craft
- Stages of Artistic development in children
- Role of Art and Craft in child Development
- Theories of Artistic Development in a childhood
- Assessment strategies in Art and Craft

- Art and Craft in Early Childhood Education.
- Techniques and processes in Art and Craft.
- Maintenance and storage of equipment and materials
- Safety and poisoning issues during children's Art activities
- Role of the teacher in Art and Craft.
- Emerging issues in Art and Craft in ECE

COURSE OBJECTIVES

- Define terms and concepts used in Art and Craft
- Describe Objectives of teaching Art and Craft
- Discuss elements and principles of Art and Craft
- Analyse Stages of Artistic development in children
- Explain the role of Art and Craft in child Development
- Analyse theories of Artistic Development in a childhood
- Describe assessment strategies in Art and Craft
- Discuss the role of Art and Craft in Early Childhood Education.
- Discuss techniques and processes in Art and Craft.
- Explain maintenance and storage of equipment and materials
- Discuss safety and poisoning issues during children's Art activities
- Describe role of the teacher in Art and Craft.
- Discuss emerging issues in Art and Craft in ECE

LESSON ONE

1.1 Objectives

By the end of this lesson the learner should be able to:

- a Define terms and concepts related to Art and Craft.
- b Describe Importance of Art and Craft as a therapy
- c Discuss the role of Art and Craft in child development.

Introduction

As we begin this module, it is important to understand that a child's Art belongs to the child. No adult interpretations or descriptions can or should describe what a child has created. This is a part of their own process of communication and creativity.

Definition of Terms

Art -Art refers to the visual means of conveying a message. In this message the Artist conveys emotions, words, certain experiences and / or new ideas. The object of Art does not have to be functional; it may simply have an aesthetic value, which may be used to convey beauty. Art is a visual communication through elements of colour, line, shape and texture instead words. Art conveys stages of social cognitive and emotional development.

Craft-- refer to various skills of changing working materials from their original state in to decorative functional object(s). For instance, a piece of wood could be reshaped into a spoon which may be then be used for cooking. Art and Craft as media of communication, to express themselves. Just as child express themselves through gestures and sounds to communicate with others. They may also use Art and Craft as a media for expression to their reactions to their physical and social environment. Children's expression will differ according to their ability and experiences. Crafts also refer to the making of decorative or functional objects generally by hand.

Creativity- Kaplan 1986 defines creativity as the ability to approach problems in a noble and original ways and coming up with unique solutions to approach problems.

According to oxford students dictionary, creativity is the ability to make or produce new things using skill or imagination. The process of creativity therefore involves bringing together physical, mental and emotional growth process of a person to support the birth of an idea.

Importance of Art and Craft as a therapy

Crafts as so defined have certain functions. In a world that is becoming increasingly mechanized and standardized, they give people the opportunity to work either their hands and to express the individually. Crafts also are often used in occupational therapy, for example, a patient might be taught a Craft to develop weakened muscles or help in gaining use of an artificial limb. An emotionally disturbed person might be taught a Craft that would serve as an outlet for feelings. Craftwork also provides the disabled with purposeful activity that diverts attention from their handicap.

In the Kenya context, we too have our own perspective of what Art and Craft is. We have various categories and they distinctively may differ because of their purpose or economic implications. For example, we have painters who decorate bar walls particularly upcountry, those that paint signs and those that decorate interiors.

There are also Artists who target the tourist population and design their wares in a specific way to suit this market. You may also find because the diverse demands and variety of Art and Crafts, the training and education of the Artistes would be just as diverse.

Role of Art and Craft in child development

Art is important in lives in young children. Many theories have explained what, why and how children create. Although several theories explain various Art in different ways, they conclude that Art has a powerful influence on the cognitive, emotional and physical development of young children. A developmental explanation uses the stages of Artistic development to show how children move from scribbling to drawing in realistic ways. This observable progression can be seen in children around the world and in different cultures.

Art s in early childhood programs should provide opportunities for children to explore a variety of materials choose techniques and begin to see themselves as capable Artists. The environment should provide opportunities for young children to experience the Artistic elements of colour, shape, form, pattern and texture. Art helps children learn to appreciate and use these elements in their work. The early childhood teacher is both facilitator and guide who facilities the development of creative thinkers and problem solvers. The role of Art and Craft in a child's

development has been summarized as follows;

- Children learn to think creatively, with an open mind
- Children learn to observe and describe, analyze and interpret
- Children learn to express feelings, with or without words.
- Children learn to practices problem-solving skills, critical-thinking skills, dance, music, theater and Art -making skills, language and vocabulary of the Art s
- Children discover that there is more than one right answer but multiple points of view to approach a problem.
- School can be fun – playing can be learning
- Children learn to collaborate with other children and with adults
- Art s introduce children to cultures from around the world
- Children can blossom and excel in the Art s. Even with physical, emotional or learning challenges can experience success in the Art s.
- Art s builds confidence. Because there is not just one right way to make Art, every child can feel pride in his or her original Artistic creations.
- Art builds community. Schools with a variety of differences can celebrate the Art s as one community.

1.7 Activity

- Identify and classify several types of Art and Craft items you are aware of and list them.
- Observe the various types of Art and Craft items that are common in certain regions in Kenya and list them stating their uses.

1.8 Summary

- Art is disciplined activity that can be limited to a skill or expanded to include a distinctive way of looking at the world.
- Art is expansive and involves both skill and creative imagination in a literal, visual or performance context.
- Craft is the making of decorative or functional items.

1.9 Further Reading

1.9 Further Reading



1. Haskell, L.L Art in the Early Childhood years. Charles E. Marrill list Company. 1979.
2. Isbell, R. T and S.C Raines creativity and the Art s with Young children Delmar Learning 2003.
3. Jackman L.H Early Education Curriculum. A child's connection World Delmar Publishers 1997.
4. Kaderbhai, T.A, Discovering Art. Oxford University Press, Nairobi. 1998
5. Kaderbhai, T.A Revision Art .Oxford University Press, Nairobi.
6. Malkiat, S and D. Smith. Art and Craft workbook. Dhillon Publisher Limited, Nairobi 1996.
7. Malkiat, S. Kenya Certificate of Primary Education Encyclopedia. Dhillon Publishers Limited Nairobi 1997

LESSON TWO

2.0 INTRODUCTION TO ART AS MEANS EXPRESSION

2.1 Objectives

By the end of this lesson the learner will be able to: -

- Have learnt the objectives of Art and Crafts in pre- school.
- Identify the various stages of Artistic development and their significance in child development.

2.3 Objectives of Art and Crafts

Art experiences are an essential part of the early childhood curriculum. Yet creative experiences do not just happen. They are as a result of careful planning. An ideal early childhood programme should provide the time and place to express thoughts, ideas, feelings, actions and abilities in variety of media (materials) and equipment.

The first main goal in all Art experiences is not the end product but the process of creating. It helps children express experiences and feelings. The expression of one's self is what is important, not what the finished product looks like. Lowenfeld expresses the importance of the process of creating as follows: "Art creativity cannot be imposed but must come from a spirit within. This is not always an easy process, but the development of creative abilities is essential in our society, and the youngster drawing reflects his creative growth both in the drawing and in the process of making the art form (Lowenfeld and Brittain, p. 5, 1987)".

Much of the creative process is expended in the manipulative experience of trying materials out and becoming acquainted with them. Young children are more interested in doing than producing. As we deal with young children, we should be aware of this and avoid putting unnecessary pressure on children to produce work that "we want: Let us let them free to be, although that does not mean that we should not supervise them.

As teachers we should plan for the needs of the children. This means as we plan activities for children, they should cater for their age, abilities and interest levels. The teacher's role at this level is to maximize the children's use of these resources as they continue to develop their imaginations in art experiences.

Another objective of the early childhood art programme is to give each child a chance to be original and learn to work independently. In Art work, a child can use and explore all kinds of

materials. This encourages original divergent thought. Also giving children material that they can control at their physical level encourages independent work.

Art helps children to be creative thinkers by working freely and independently. Creative children work freely and flexibly. If a child does not feel secure, safe and comfortable with themselves the teacher and the other children, they will not be able to take the risk of meeting challenges of getting involved in Art work. Children must know that their ideas and feelings they have, and the Art they produce will be accepted and respected (See Feldt, 1995).

Art awakens the creative talents in children since it allows the young children to express themselves at a time they are largely non-verbal. Children love to paint and colour being an essential part of painting, plays a vital role in child's life must encourage self – expression from scribbling in earlier years to mature statements in paint and line when a child is older.

Art helps children acquire skills that will assist the co-ordination of their small motor development (eye – hand coordination) and preparation for writing readiness. Further, it encourages children to develop positive attitudes and appreciation work by themselves and others. It also develops self – confidence and provides relaxation and enjoyment. Therefore, it is important not to criticize child's work especially in the presence of others, instead, draw attention to their work and speak positively about it.

Art develops observation skills in given context and to develop imagination through Art work related to stories and songs. Art develops experience in handling different varieties of materials and to relate them to daily life. It increases creative problem solving, decision making and abstract thinking abilities. It also increases awareness of an appreciation for an aesthetic environment. Aesthetic awareness grows with age and this starts with the child's respect for things within the environment.

Remember, as we interact with young children we must allow time to grow, explore and experiment with materials at their own pace.

Stages of artistic development in children

3. Developmental stages as revealed through Art Work in the early years.

The developmental stages are physical, emotional, intellectual and language.

- Physical – Involves eye – hand coordination. This can be developed further by providing interesting and useful exercises for the children to do. Examples include, bean bag throwing and catching, threading beads, colouring, cutting out shapes, tracing modeling with clay and play dough.
- Emotional – children express their feelings through art. Their work is affected by their moods, feelings, experiences and new ideas. You can also see their joy, anger and struggles. A teacher should learn to be sensitive and to read into the child's Art work, not making interpretations for the child.
- Intellectual – The intellect of a child is developed through various ways, the most important influence being their environment. If children are made aware of their environment, by being asked questions, being talked to, they are more likely to be well informed than children whom are not talked to.
- Language – during art activities, a teacher should take the initiative to improve and develop a child's language and to correct common mistakes children make. For instance, saying he instead of she or mixing up of tenses. Pre school teacher should not discourage any child's activity if it is not harmful even if it looks incomplete and unreal to the teacher. The teacher should be flexible and allow children time to complete activity to satisfy their curiosity, if it does not interfere with other regulated school activities.

There will be significant behavioral changes, as children get involved in Art. For instance, it will be noticed that over a period of time that, there will be an increased in the attention span for working. This attention span is consistent with other subject areas. At first, when children draw and paint, it looks like a meaningless scribble, however, self- expression must be encouraged, from scribble at baby stage to mature statement in paint and line up to seven years.

Stages of Artistic Development

Young children express objects and materials in different ways as they progress through levels of Artistic development. (Kellogg, 1969) A description these stages can assist teachers as they work with young children and observe them in the area of Art. The developmental stages of particular

interest to early childhood education are the scribble stage, basic form stage, and the pictorial stage. These stages of development provide guidelines for planning for a specific group of young children. These experiences should include open- end experiences so that individual variations can occur. It may be important to be aware that individual children develop at different paces and may not produce the same kind of work as the other peer.

Scribble Stage (1-2 years of age)

- **Uncontrolled Scribble:** During the first two years of life, most children are in this stage.

Toddlers' first marks are uncontrolled and made on, paper wall or in the sand. They use any in their environment. They show little concern for the final product and are instead focused on making random marks. Since small motor development is not refined, motions in the scribble stage are large and often involve the whole body. They find that materials stage are large and often involve the whole body. They find that materials they use are as interesting as the scribbles they produce. For example toddlers are totally involved in sensory taste, smell experiences as they feel, smell and examine the physical properties of paint.

- **Controlled scribble:** - As toddlers move from uncontrolled scribble stage to controlled scribbles, they begin to establish a connection between their actions and the marks produced on paper. This awareness of cause effects helps them to move into a more controlled scribble. Children begin to experiment with the different marks they can produce such as lines, zigzags, circles and suns. This new ability to control scribbles is exciting to young children as they focus intently on their creations. Because their movements are large, it is recommended that they be provided with large sheets of paper.

Figure 2.1: Uncontrolled Scribble Age 2.1 Years

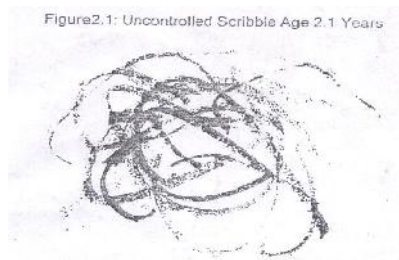


Figure 2.2 Controlled Scribble age 2.9 years

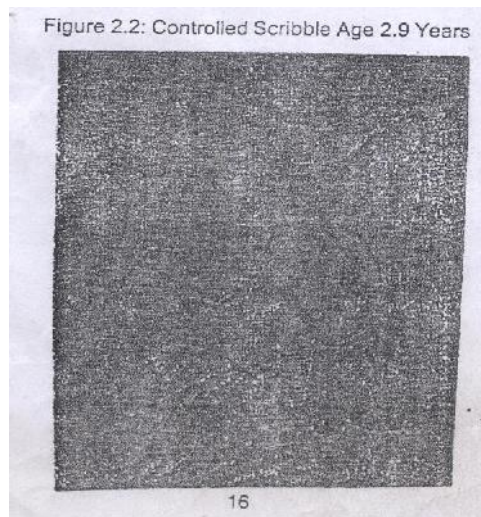
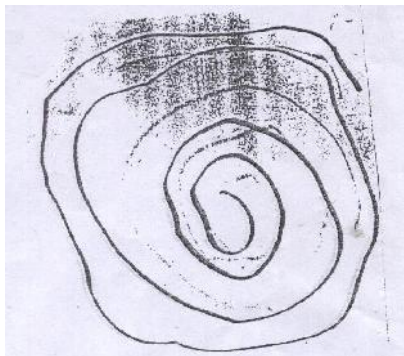


Figure 2.3: Controlled scribble Age 3.4 years

2.6 Basic forms Stage (3-4 years of Age)



In this stage, children's drawing begin to exhibit some form of organization pre-schoolers begin to develop better eye hand coordination; they are able to make shapes and control their placement on the page. They begin to produce basic forms and lines. It is important for young children to have quality tools at this stage development. Good tools support their growing abilities and provide opportunities for successful experiences.

Figure 2:4: Basic forms Age 3.2 Years



Figure 2.5: Basic forms Age 3.4 years



Representational Art

- Preschematic is a stage between 4- 7 years of age. In this stage of development, children begin to use symbols in their work. However, these symbols may not clearly approximate the objects they represent. Their pictures are seen in this stage as children draw a variety of forms and pictures are seen in this stage as children draw a variety of forms and combine them into a variety of forms. Often, the first symbol used in the pictorial stage is a person, composed of a round head and lines for legs. Young children also combine other basic symbols from previous drawing to represent various symbols in their environment. For example, a tree is composed of a circle and lines. As children attach meaning of symbols they frequently name the objects included in their pictures. They continue to draw as they see things from their own perspective. This is demonstrated by drawing of their family outside their home. The picture includes all the family but the largest person in the drawing is the child.

Figure 2.6: Self Portrait Age 4.3 Years

- **Schematic is the stage between 7 – 0 years of age.** After a great deal of experimentation with materials and tools, children move into the schematic stage of development. In this stage, children continue to develop symbols for their world, but the representations they use are more refined. Some children are more concerned about the elements looking more realistic. Their drawings are more individualized with the development of specific symbols to understand space relationships and experiment with the placement of objects on the page. As the children's drawings become more representational and detailed, more refined tools are needed. These tools provide control children need to create features and details in their work. Thinner brushes, a wider range of colours making and creating the more detailed pictures more appropriate in the child's eye.

- **Beginning realism is the stage between 9 – 12 years of age.** During this stage, children become more concerned about realism in their Art. Many children express their desire for their drawings to look real. Children are interested in size, shape, colour and perspective.

It is important to remember that although there are common characteristics during the periods of Artistic development, there also individual variations. Children in the same stage of development or even the same chronological age will vary significantly the Art they produce. Teachers need to be aware of this to cater for individual needs. Children are interested in size shape colour and perspective.

It is important to remember that although there are common characteristics during the periods of Artistic development, there also individual variations. Children in the same stage of development or even the same chronological age will vary significantly the Art they produce. Teachers need to be aware of this to cater for individual needs. Children's growing awareness is gradually reflected in their pictures as the ability to interpret their environment increases. As the process continues the teacher and children can evaluate their progress and consider how pictures may be varied, different media to use.

Activity

- Collect various children's Art work of the same age and note their differences and similarities.
- Collect a varied sample of Art work of different age groups and note if there are significant variations in the age groups.

2.9 Summary

- A child's Art work may be a useful guide to monitor a child's physical emotional, intellectual and language growth.
- Developmental stages as revealed through Art work in the early years involve the physical, emotional, intellectual and language.
- The stage of Artistic development can be simply divided into three stages Scribble, Basic form and Pictorial.
- It is important to remember that although there are common characteristics during the periods of artistic development, there also individual variation. Children in the same stage of development or even the same chronology age will vary significantly the Art they produce. Teachers need to be aware of this to cater for individual needs.

2.10 Further Reading



1. Gaitskell C. and Al Hurwitz, children and their Art methods for elementary school, New York: Harcourt Brace Jovanovich, 1975.
2. Gardner, H. Art, Mind and Brain, New York: Basic Books 1982.
3. Haskell, L.L. Art in the Early Childhood Years. Charles E. Merrill Publishing Company 1979.
4. Isbell, R.T and S.C. Raines Creativity and the Art s with Young Children. Del learning 2003.
5. Jackman L.H Early Education Curriculum, A child's connection to the World Delmar Publishers 1997.
6. Kellog, R. Analysing Children's Art. Palo Alto, CA: Mayfield Publishing Company 1969.
7. Lowendeld, V. and Brittain, W. Lambert, creative and mental growth, 6th edition York: Macmillan publishing Co. 1975.
8. Schirmache, R. Art and Creative Development in Young Children 4th edition Clifton Park, NY: Delmar 2002.

LESSON THREE

3.0 DRAWING AND PAINTING

3.1 Objectives

By the end of this lesson the learner should be able to: -

- a Identify elements of Art and their relationship to drawing
- b Explain Different types of drawing
- c Describe Painting and the different materials used for painting.
- d Describe Properties of colour

3.2 Elements of Art and the Relationship with drawing.

Drawing is about the awareness of what is around us so that when we draw we record what we see, feel and think. For drawing has a beginning in a line. It is an outline, which defines a shape. Drawing is the ability to put on paper, or any surface, what you see in line form. Other elements of Art can be used to make drawings more interesting and complex. Drawing is a visual language. Since line is a basic element for all drawn work, you can use it in various ways to draw basic forms. Remember for children basically it is a visual way to draw basic forms. Remember for children basically it is a visual way of communicating. Essentially then those who spend time with children should encourage this channel of vivid communication. The elements of Art are all the different parts that on their own or together with each other make up a piece of Art. They include, line, measure, type, location, colour, value and texture. This definitely not a new area for you; we all have had the experience of drawing at some stage in our life. Some of you may have taken Art at examination level where your drawing skills were put to test. However, when we think of drawing each one of us may have different expectations and experiences of drawing.

A line is made up of a series of dots put together and is shown as

The four physical qualities of line are:-

- 1) Measure means how long or short a line is
- 2) Type means whether the line is straight, curved, spiraled or angular.



- 3) Direction in a line shows movement



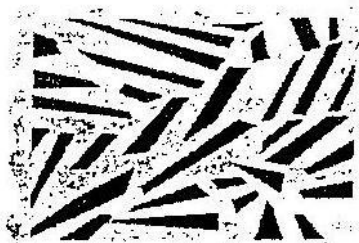
4) Location refers to how and where the lines are placed on a piece of paper.



5) The different qualities of line can be combined into the following, movement and distance. When you look at the example below you can see how movement and distance have been effectively created, simply by the use of line!



The different lines shapes and sizes create movement. The picture below shows this.



3.3 Drawing materials and tools

Before you begin a drawing, it is important to sketch. A sketch is a rough drawing of a full scale picture that captures thoughts and images of what the Artist may want to draw or painted. In order to draw or paint, different types of paper are used. These include:-

- Newsprint – this is the type of paper which newspaper is printed on. It is cheap to buy and easily available.
- Sugar paper – this is thicker than newsprint. One side of the paper is rough while the other side has a rough texture. They come in a variety of colour, though the most common being black and gray.
- Cartridge paper – It is thicker than newsprint but thinner than sugar paper. However it is strong for both painting and drawing. It is quite expensive to buy. It is white in colour and is similar to the paper that is used when printing documents, or letters on computer.

- Manila Paper – This is another strong paper, which is smooth on both sides. It comes in a variety of colours and is used in paper constructions as well as painting. It is also quite expensive.
- Card – This is paper that is stiff it can be found in different sizes. Card comes in the form of flat sheets, in form of boxes, tubes and spools and can be used to make three – dimensional objects.
- The following materials can be used for painting on, old newspapers, exercise books, wrapping paper, cardboard, wood, cloth, especially Hessian and tree bark.

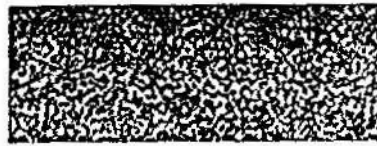
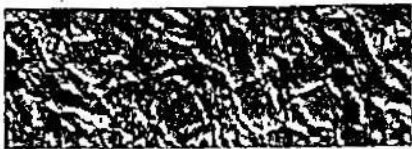
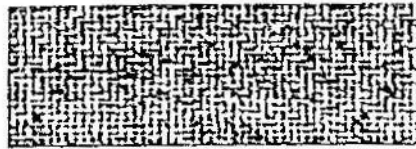
Drawing tools include the following

- Pencils: - These are the most easily available tools for drawing. Pencils come in various degrees of hardness; the harder the lead, the lighter the tone.
- Pens – are very useful drawing tools. They come either as fountain pens or nibs attached to holders. Bamboo or any reed, which is strong to sharpen, can be used to draw. The ink that is used for drawing with such pens can be waterproof Indian ink, or the more dilute ink commonly used in fountain pens. It may not be advisable for very young children to use pens.

Ballpoint pens (biro) – is the next most popular tool after the pencil because of the width of the nib it is more suited to older children and they have a firmer small muscle control than early pre school age.

Crayons, markers and chalk – these materials are ready to use and easy to store and require very little clean up. When using these materials children utilize different types of muscular coordination than those they use to control a paintbrush or a finger. They encourage exploration of what colours do, and provide an excellent pre writing experience, develop eye-hand coordination, and stimulate imagination. Children often use pressure to make marks on the paper, so having large crayons available for the younger children works well. Older children prefer smaller crayons. Using crayons on coloured paper teaches children what happens when one colour is applied to another.

Crayon rubbings – can be introduced early in the year, then continued as the variety of objects be rubbed changes throughout the year. To make a crayon rubbing of a texture, children place an object under newsprint or any other type of paper and rub with a crayon. Objects you could use are leaves, coins, tree barks and so on. Rubbings are images, which occur as a result of rubbing the textured surface of any object. A common example is a rubbing of a coin placed under paper which is shaded over with a pencil, piece of chalk or crayon. Examples of rubbings are illustrated below.



Chalk is also an interesting material for children to use; because it smudges easily it can be used when it is wet dip it in water and use. For purposes of creativity, variety and stimulating imagination, allow children to collect things from nature and draw them, such as flowers. Take children on field trips and ask them to draw what they found interesting.

The teacher should not dictate to a child on how to represent an object. The danger of this is when you draw for children or ask them to copy your drawing; those who feel their work is not as nice of yours may undergo frustration and may not look forward to the lesson as they anticipate failure. Drawings for charts, work cards or illustrations could be made by the teacher but not in front of the children. No adult symbols or line drawings should be used.

3.4 Painting

- Painting in all its forms, provides sensory experiences, it allow as for co-ordinate use of many body muscles, encourages language development, helps with the judgment of spatial relationships. It also provides an opportunity for manipulation and experimentation and develops form perception. It develops skills for handling a brush and other Art materials and tools. It develops skills that are used in reading and writing. The curves patterns and lines that children make are similar to writing. The awareness of spatial relationship and configurations on the pages relates to reading skills. Distinguishing painted forms, lines and patterns from the background requires the same discrimination as reading. Organizing the Art environment will help make these activities successful. Painting uses many of the same techniques as drawing, but only difference in the use of colour. In painting, you use many colours whereas in drawing you use only one colour. It may not be necessary to purchase all the colours. Use the primary colours to obtain other colours. Other materials include wax, crayons, coloured pencils, markers, pencil, chalk, pastel and charcoal. Brushes come in different sizes from number one to number ten. The large brushes are used for painting large surface while the smaller brushes are used for fine details. Palette is a container that looks like a baking tray queen cakes. It could be used for mixing paints

or it could be a container holding paints. Remember we could improvise by using empty Kimbo or Blue band containers to mix paint or for storage purposes.

3.5 Colour

Painting involves the use of one or more different colours. We can put colours into two main groups, primary and secondary colours.

- Primary colours are pure colours that cannot be made by mixing other colours. These are red, yellow and blue.

- Secondary colours, green, orange and purple. To get green, mix blue and yellow, orange, mix red and yellow and purple mix blue and red. Black and white is neutral colours, they cannot be obtained by mixing other colours but if you mix them together you will get grey. Cool colours are basically those that we associate with the sky, the sea and other water bodies and also sense of security. This may explain why hospital walls and banks use these colours. Warm colours are those we associate with fire, red orange and yellow. These are the colours that associated with excitement; we are likely to find them in nightclubs and bars. Warm colours tend to stand out more than cool colours. Cool colours tend to move into the background.

Symbolic meaning of Colours

Colours can also be used symbolically. A symbol is something, which has a meaning and thus for instance, the cross is the main symbol of the Christian religion because Jesus Christ died on the cross. Colours also have symbolic values, for example white is associated with peace, whereas red is associated with danger. In some cultural and traditional associations, colour is used in different ways. For instance, in some African societies, white is associated with the spirit world whereas in other Communities, white is associated to purity. However, among the Hindus community, it is associated with sadness and mourning. Many people associated black with funerals or evil. All these association beliefs are largely dependant on the various communities. This information may help you as the pre school teacher understand why some children in a mixed community may prefer certain colours and not prefer others.

3.6 Principle of Art s

- Rhythm and repetition cannot be separated in a work of Art . This is created when a certain colour, shape, line or texture is repeated in a picture. Patterning is a way for children to see their world. As children repeat certain tasks, they may unconsciously learn the concept of repetition.

- Dominance in a picture is a result which a particular part of a picture is given emphasis by an

unusual shape or use of a contrasting colour. As a pre schoolteacher, we need to take notice of a picture like this because the dominant figure in the picture may be the child's way of communicating something significant. Remember we have said that Art is a child's first language and their way of communicating.

- Harmony is when the elements and principles of Art have played their rightful role. In other words, it means a piece of Art that is well balanced and interesting. It could be a combination of the use of different colour, pattern, and shape etc and so on.
- Balance in a picture is achieved when the elements of Art are mingled with a combination of factors such as size, colour, and proportion and so on. However at pre-school age we are not looking for this particular aspect as children draw what they know. As pre school teachers should want encourage children to draw without too much censoring.
- Perspective plays an important part in drawing and painting. Perspective is a formula for showing distance (space) and depth (volume) on a two dimensional surface. There are two types of perspective in Art, linear and aerial perspective. Linear perspective concerns lines, forms and objects of different sizes and in different positions as they appear to you while aerial perspective concerns colour and how tones and colours of objects change as they go further away from you. Aerial perspective helps create the illusion of distance in a picture.

3.7 ACTIVITY

- collect items with different textures and use them to do rubbing use crayons
- place the item under a paper and rub the crayon on top for result
- create a picture with varied and media.
- take a piece of paper 30cm*40cm in size
- Divide this into a number of rectangular areas of uneven sizes
- create a pattern over the whole piece of paper
- complete the design by various media in each rectangle. The media may pencil shading, biro, use of colored pencils markers and so on.

3.8 SUMMARY

Drawings and paintings can be made more exciting by using varied material

.The elements of Art all the different parts that on their own or together with each other, make up a piece

.The elements of Art include, line, measure, type, location, color, value and texture

.colour can change a whole environment and even a person's emotion.

.The elements and principles of Art are combination of many things and together a piece of work is produced. the principle of Art are: balance, rhythm, dominance, harmony and perspective.

3.9Activity

Draw a picture using elements and principles of Art

3.10 Further Reading



1. Hilderbrand, V. Guiding Young Children (5^m) edition .New York: Macmillan
2. Isbell, R. TandS. C. Raines Creativity and the Art s with Young Children. Delmar Learning. 2003
3. Jackman L, H. Early Education Curriculum, A Child's Connection to the World. Delmar Publishers. 1997
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LESSON FOUR

4.0 ROLE OF THE TEACHER IN THE CONTEXT OF ART

4.1 Objectives

By the end of this lesson the learner should be able to:

- a. Understand the teacher's role as a facilitator and observe in the context of Art and the young child
- b. Plan for appropriate physical organization of classroom and outside space
- c. Learn about displays
- d. Encourage spontaneous expression in children

4.2 Teacher's role as a facilitator and observer

When you were young you probably had experience, some of which were positive but some were negative concerning what teacher's thought of your Art. You should strive to be the kind of teacher the children in your care will remember as positive and supportive influence in their lives. As you travel through the world of Art you are asked to view what the child has created with different eyes perhaps than you have before. Do not focus on the outcome or product: look at the process. Observe whether the child is participating interacting, experimenting, exploring and getting involved. This is what you should be observing as you plan, initiate and develop your Art classes and related activities.

As a pre schoolteacher, you should set up the development ally appropriate environment provide a variety of safe material for children to use for creative activities. For instance avoid sharp pointed scissors and provide the round edged scissor. Provide opportunities for child centered/directed Art experience, and offer support and encouragement to the children as you observe their unique creations. As a provider of safe materials and material the teacher should be sensitive to the children's need ideas. As a facilitator the material you have provided for Art to ensure appropriateness try out be ready to help children develop their ideas in handling the various materials provide.

New activities create interest in the children. The activities will vary in different age groups and children should be left to make their own creations.

An environment for creative expression to flourish (schmirrmacher, 1993). There is no right or wrong way to provide many opportunities for the child to do so, as pre school teachers, was should facilities the development of creative thinkers and problem solvers young children learn by

active involvement with people and by manipulating object, it becomes clear that teacher directed activities such as workbooks worksheets/patters [etc] may not be appropriate for young children (/bredekamp/1987).

4.3 Physical Organization of Classroom and Outside Space

As you plan your activities provide adequate time and space for the planed activity place materials that allow children to work at their own pace.

- The Art area should be close to a sink for easy clean up. If this is not available place a bucket nearby. Provide a towel or clean v=cloth for drying hands. Encourage children to participate in all phases of an Art activity including preparation and cleaning up.

- Ensure that you have materials for clean up. Protect the environment, for instance if you have a painting lesson cover tables or the surfaces you have with newspaper. When you do these children do not get to be concerned about making a mess.

- Encourage children bring protective clothing to wear during Art activities, such as an apron or an old t- shirt. If you have corridor space or an outside verandah you could use these areas to do Art work outside. Clay work is one of the activities that can be done outside. Can you think of any other Art activity that could be done outside? Continue to keep safety in mind as you select supplies and materials for young children to use in the Art class. It is useful to think about using recycled materials it is cheap and usually available. You could encourage parents to participate in collecting used items such as old newspapers, magazines, empty plastic containers and other safe items. A place for finished Art should be provided.

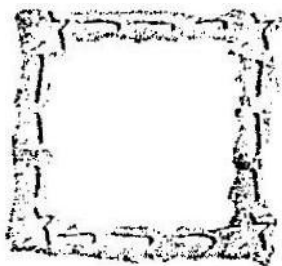
“Good guidance begins with planning” (Hidrebrand, 1994) clarify your goals and objectives for each Art activity. Relate them to the theme and lesson plan when appropriate. Establish rules with children concerning the care and use of Art materials and limits within the Art room. The type and number of materials supplied at one time should depend on the development and ages of the children involved in the activity as well as the number of children participating. For young children, you will have to repeat instructions severally. Explain to the children clearly how to use the materials that are provided for them during a lesson. Give verbal and sound cues to let the children know when it will be time to clean up.

4.4 Displays

Children need to know that their work is valued. We as teachers can ensure that this happens by presenting their work in a well planned, stimulating display to which all children have contributed. A good display will be referred to constantly by the children and will stimulate

further ideas. It may even lead to other areas of investigation. Displays should therefore be seen as an important part of investigation. Displays should therefore be seen as an important part of everyday life of a school, enriching the children's experience and encouraging an imaginative and enthusiastic approach to learning. Create interest by displaying a variety of work. If it is an Art project do not put identical work next to each other. If the work is similar vary the colour of the amount on which each work is displayed. There are several things you could do to vary how you can make children's two dimensional work look attractive. This can be done by putting borders on the children's work for instance by using a thick felt pen. (Marker) to put lines round the edges of the child's drawing or other Art work. Other ways of decorating their work is to cut strips of coloured paper, used magazines, newspaper and gluing it round the edges of the children's work. You could also paste the child's Art work onto a coloured piece of paper this is called a mount. Below is an example of a boarder, it serves like a picture frame. Making the child's work attractive.

Figure 1



To make your classroom attractive and stimulating it is essential that you have interesting display. At the beginning of the term you may not have children's work to display, you could put up the following displays, colour, shape sizes and a rough and smooth display. You could put up any of these displays even within the term. Display children's work where they can comfortably see it. It is important to label and give titles to children's work. This helps children in reading and being aware of linking letters with pictures. Also to label charts and other items in the classroom, for instance furniture, chair, door etc.

4.5 Encouraging Spontaneous Expression

A teacher's challenges are many and one of them is stimulating children's imagination. This can be done in several ways such as reading a familiar story or singing a song can stimulate Art. Such stimulation is most successful when children are able to associate themselves with the story,

poem or song. They might be asked to think about the character they liked best, or to draw or paint what paper so that their drawing ability develops together with their intellectual growth. Guiding a child during a drawing and painting activity can do this. For instance if you had a child draw their sister or brother. The child may leave out ears etc oh looks like you have forgotten to draw ears or you could suggest to a child to use different colours

Take a walking trip with children and encourage children to look around, on the trip gather a collection of objects for a "touch and see" display. Dramatize stories, animals etc. Exhibit sincere pleasure when a discovery is announced and share it with others in the group. Encourage children to bring materials from home to incorporate them into their Art.

- Offer cast offs, and found materials such as the local! Tailor may have pieces of material they may not need. Items such as banana fibre pieces, used envelopes, newspaper that can be used as accessories or tools for Art work. Children will find a variety of ways to create with. For example, they may use plastic bottle tops to make a bracelet. Make papers available in many kinds, shapes, and colours. The variety will lead to more responses and experimentation with techniques.

When properly motivated the child eagerly examines materials and looks forward to preceding the activity. A successful experience is one in which each child is inspired to express their own ideas. Most children are eager to- express themselves through drawing, painting and other Art experiences, however, some children may need more encouragement than others to express themselves in some of these areas. Sometimes a few motivating ideas from the teacher can liven up a child who seems less motivated than others.

4.6 Activity

Write your own definition of creativity. Refer to an authority, text and compare definitions.

Create a list of found materials that the children you teach and you could collect to make Art projects.

4.7 Summary

- A teacher is a facilitator and an observer
- Physical organization of classroom and outside space is essential in stimulating creativity.

- Displays encourage children to value other children's work and their own
- Displays can be theme based for instance shape, texture or a collection of varied children's work
- Story telling and encouraging children to draw can be used to encourage spontaneous expression

4.8 Further Reading



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7. Haskell, L. L Art in the Early Childhood Years. Charles Er Merrill Publishing Company. 1979
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LESSON FIVE

5.0 PRINT MAKING

5.1 Objectives

By the end of the end of the lesson the learner should be able to:

- a. Learn different techniques of printmaking
- b. Print making experiences

Long before they enter the classroom, most children have already discovered their footprints or handprints, made as they walk or play in mud or wet sand. Relief prints are created in a similar manner. An object is pressed against a flat surface to create a design that may be repeated over and over again. Generally the process of relief printing consists of applying paint to an object and pressing onto the paper. Emphasis should be on the free manipulation of objects and experimentation with colour, design, and techniques. You as a teacher may begin by encouraging children to search for objects from the home or classroom. Household items, kitchen utensils, hardware, discarded materials, and many objects of nature are useful in relief printing. Gradually, the child learns to look and discover textures, colours and patterns that exist around them and in their environment. In their first attempts to organize shapes into a design, young children usually work in a random manner. Preliminary experiments help them develop a better understanding of the printmaking process and of the possibilities for variety of design.

5.2 Different Techniques of Printmaking

Make sure your surfaces are covered with newspaper; this makes cleaning up Manageable in case of spills and protects the surface from staining and

Constant scrubbing

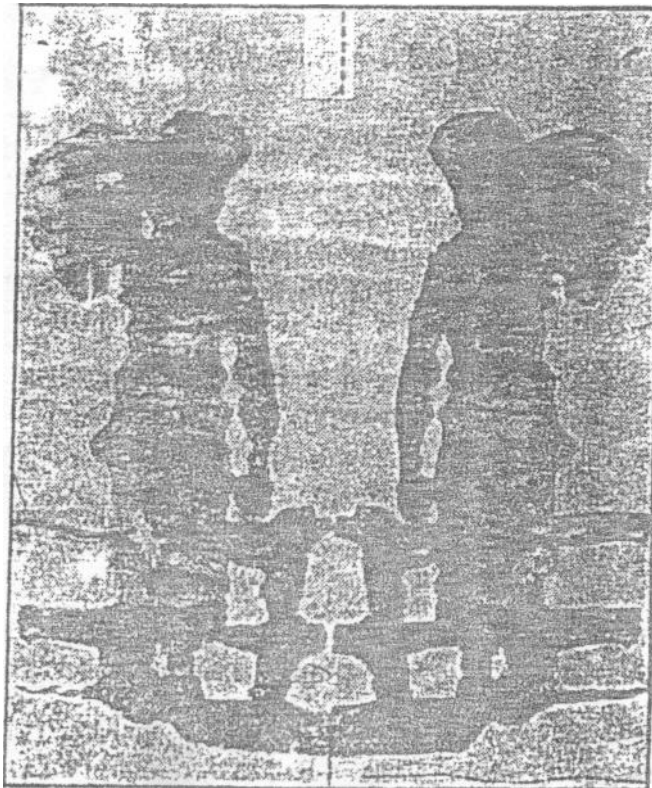
Each time a child wants to use a different colour encourage them to either. Wash their brush in clean water you have provided or use specific brushes for each colour. Paint hands and feet and then "print" them on paper as a natural beginning to printmaking. Children may observe and discuss examples of repeat designs in clothing, wrapping paper and on surfaces in which objects appear again and again, up and down, across the whole surface. Printing techniques that can be used by young children include:

Blot printing

The materials that are required are mixed paint, paper, and paintbrushes.

- Take a piece of paper fold into two equal halves
- Open the paper flat again,
- Take your already mixed paint using a brush drop some blots of paint as close a possible to the center, each time you can use a different colour.
- Now fold the paper again and press down and rub gently.
- The result will be identical prints on both halves of the paper.

Below is an example of a blot print



Blow printing: materials required; paper, paintbrushes and clean straws one for each child and mixed thin paint. Have a clean sheet paper in front of you. Then dip a brush into the colour that you wish.

Put some drops onto the clean paper, repeat this action several times and use different colours if you so wish. Then blow the paint all over the paper. The result would be seaweed like. This technique could be useful for project work and can be used for branch like effects.

Bubble printing: materials that will be required include mixed powder paint, washing up liquid or omo and water; clean paper and clean straws. Use wide bowl and unused straws to blow bubbles, cover the top of the bowl with the paper to get bubble prints: this effect is good for a water body, sea, river and sky projects.

Fingerprinting: materials required include paint that should be thickened by adding flour or paste and a clean paper. Put mixture in bowl on children's table, and let children play with the paint using their fingers. Ask them to make patterns etc on the table and place the paper on the table and press gently. The result is a print. The other option is to ask children to dip their finger into the paint and put their images on the paper.

Leaf printing: materials required will include paint, clean paper, paintbrushes and leaves. Begin by painting the vein side the bottom side of the leaf and press onto the paper. These could be cut round and be used to make branches for a tree or as feathers for an owl etc.

Spatter painting: materials that will be required include a toothbrush, mixed paint and clean paper. Using the toothbrush dip the bristles in paint, using the tips of your fingers flick the bristles, the result will be drops of paint will scatter on your paper.

Monoprinting: The word mono means one. Therefore a monoprint is a single print or image, which cannot be reproduced. Monoprints are made from one surface to another. Let us, first look at materials you would need for monoprinting. Paper, a surface that does not absorb ink, for instance sheet of glass or metal. You will be dealing with young children it may be safer to use a formica surface.

Oil based or powder colour mixed with glue a tool for applying ink, for instance a brush and a drawing tool. Make a print by following the steps: Put the glass or metal sheet on a firm surface.

Spread ink on the surface you have chosen, even if it is the formica surface like the table. Take your drawing tool .it may be a pointed stick, an old ballpoint or pointed instrument that is safe for children to use. Use the too! to draw a pattern or the image that you want. Take a clean sheet of paper lay it carefully on the inked surface. Apply pressure with your hand, press down do not move the paper. Remove the sheet of paper from the inked surface, the picture has been transferred from the surface to the paper. The illustration below is an example of a monoprint.

Figure 5.2



Potato printing: materials required will include potatoes, a blunt knife, mixed paint and clean paper. First, cut out designs out of a potato and paint its surface and then place it onto a paper and then print. The cutting out of the designs can be done by the teacher however if the children have relatively good eye hand and muscle control, you may allow them to do it for themselves but they should use a blunt knife, for example a butter knife. You do not have t use a potato use any material that you can carve, example an old slipper and other materials that are locally available and inexpensive.

The creative teacher demonstrates any necessary processes of using materials and tools without dictating what the final product will look like. You as the teacher will provide stimulation and guidance in the children's original ideas and encourages children to experiment with various objects and techniques.

5.3 Printmaking Experiences

Gradually, through their printmaking experiences, children discover for themselves the following:

- The amount of paint needed to obtain clean edges.
- The object to be painted each time it is printed. Print by pressing slowly and firmly.
- How the shape and texture of the print.
- How to repeat a print over and over to create a design

5.4 Activity

- Do a blot print based on the instructions given in the lecture
- On a separate sheet of paper do a leaf print

5.5 Summary.

We can remind ourselves of the major points raised in this unit

- The printing methods are fairly simple and require easily available and inexpensive items.
- Printmaking creates a wide range of experiences for children and it touches all developmental areas.
- When doing a monoprint you can only get one print. To make another you have to start the process again and even then it will not be identical to the previous one.

5.5 Further Reading



2.

1. Haskell, L L. Art in the Early Childhood Years. Charles E. Merrill Publishing Company. 1979
2. Isbell, R. T and S. C. Raines Creativity and the Art s with Young Children. Delmar Learning. 2003
3. Jackrr.an L. H. Early Education Curriculum, A Child's Connection to the World. Delmar Publishers. 1997
4. Malkiat, S. and O, Smith. Art and Craft Workbook. Dhillon Publishers Limited, Nairobi, 1995
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LESSON SIX:

6.0 PATTERN MAKING

6.1 Objectives

At the end of this lesson the learner should be able to;

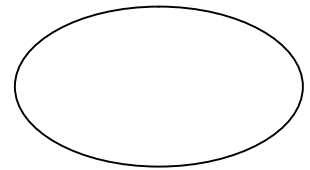
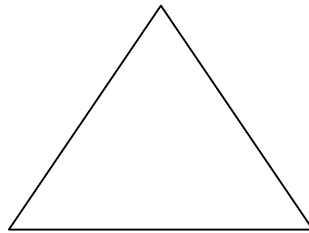
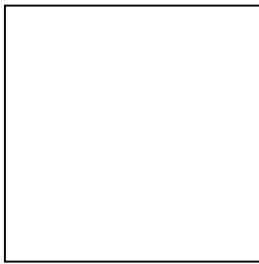
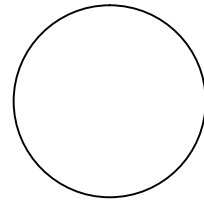
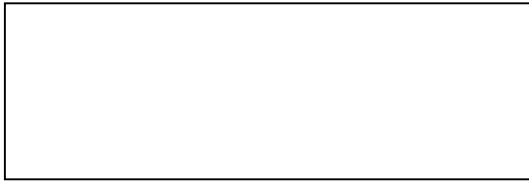
- a. Understand patterning as an essential part of learning
- b. Use basic forms to develop patterns using geometric and shapes from nature.

Patterning is a way for children to see order in their world. As children repeat the origins and forms they may introspectively learn the concept of repetition. For infants, patterning is recognizing the human face with eyes, nose and mouth in a specific place. For older infants, it is looking in the mirror helps them to place their face in the same pattern! Toddlers asking for the same book to be read again and again soon begin to read the story along with their teacher. When they do this they are placing events in the story in a sequence. For pre schoolers and of the same shape or colour is part of patterning. Auditory patterning is repeating sounds such as loud, soft etc a practical way of introducing tactile patterning is by creating a texture board with articles that are smooth, rough, etc, then progress into asking children to do a print more than once and so on.

6.2 Pattern Making

With the examples given below, remember as we work with preschool children we would have to take into consideration their age group and intellectual development. So that they do not feel frustrated if given tasks that are beyond their capacity. The following are examples that can be varied according to ages and even then; they will be a wide range of expressions. A motif is a single unit that forms a pattern. A pattern is created when a motif is repeated over a given area. You can base a motif on any of the following: geometrical shapes, natural forms, and man made forms. Let's look at each of these in turn and see what kind of motifs we can develop from these sources, Geometrical Shapes. The basic geometric shapes are shown below:

Figures 6.1



You can use these geometrical shapes either on their own or in combination. For example we can use a square and a circle.

Figure 5

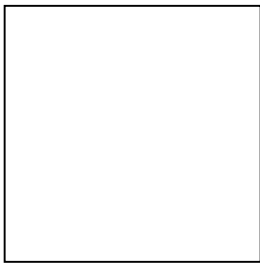
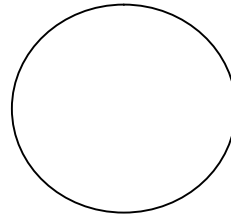


Figure 6.3



We can arrange the square and the circle in many different ways. Let's begin by putting the circle within the square. This gives us our basic motif.

Figure 6.4

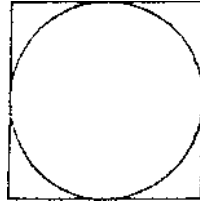
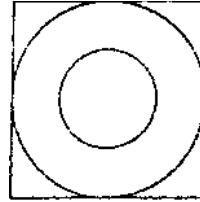


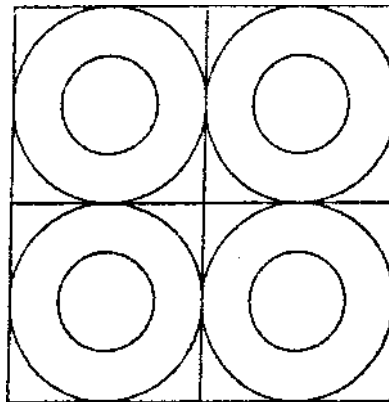
Figure 6.5



We can improve the basic motif by adding lines and other circles. The motif is then repeated. When the motif is repeated, a pattern is made.

Here is the pattern based on the circle- within -a- square motif.

Figure 6.6



When you want to create motifs from nature and man made objects the principle is the same. You can simplify the forms, for instance when drawing from nature. Select a section of leaves and draw the basic outline.

Figure 6.7



We arrange this motif to make a pattern like the illustration below

Figure 6.8



6.3 Activity

- On a clean sheet of A-4 paper create a repeat pattern based on two different geometrical shapes

On a clean sheet of A-4 paper create a repeat pattern based on a motif from nature. Colour both your pieces of work

6.4 Summary

A motif is a single unit of a pattern when you repeat a motif you create a pattern you can create motifs based on geometrical shapes, from nature, and man made motifs.

6.5 Further Reading



- 1 Haske, L. L. Art in me Early Childhood Years. Charles E. Merrill Publishing Company, 1979
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LESSON SEVEN:

7.0 PAPER CRAFT

7.1 Objectives

At the end of the lesson the learners should be able to;

- Different paper treatments
- Make Paper motifs

Children involved with Art develop sensory awareness, aesthetic appreciation, self-expression, and improve visual and motor coordination. The process of experimenting with and creating two- and three-dimensional projects from a variety of media connects children to another facet of their world. Davidson (1996) tells us: "When children are introduced to a new medium, they explore what can be done with it. It is not only after exploration that that children will begin to use the materials imaginatively" It is exciting for, children to know what the materials they use can do, to be in control of a material, before putting it to use to create something.

Cutting is not necessarily associated with pasting for the beginning child. A child 'will learn to cut for the pure joy of learning to manipulate the tool, learning to snip is the beginning of cutting. Provide strips of paper that provide opportunities to allow children to experiment. Scissors for young children should be blunt-ended, for safe use. We have already talked about other two-dimensional activities mainly drawing, using markers, crayons and chalk. Paper is a basic necessity of any two-dimensional Art activity! It has many uses as a medium of expression. As we discussed earlier there is a wide variety of paper available. Comes in different sat- colours sizes, shapes and textures each kind of paper has its own kind of use. From the previous chapters you already have an idea what a useful material paper is. That can be used for several purposes: to draw on it, paint, colour, make patterns, make items requirement and For paper Craft you need fairly stiff paper sometimes known as card or you may

use manila paper. To make your work you could buy different coloured paper. If white is the only colour available then you could paint it, colour the paper using crayons felt tips or even coloured pencils. Origami is a form of paper Craft that involves only folding is no cutting or pasting. The origin of origami is Japan. The examples in this lecture are some of the more common techniques and probably you may have some experience of other techniques, feel free to use that knowledge and practice those techniques. Some of the common paper treatments are illustrated below. The common paper treatments are illustrated below

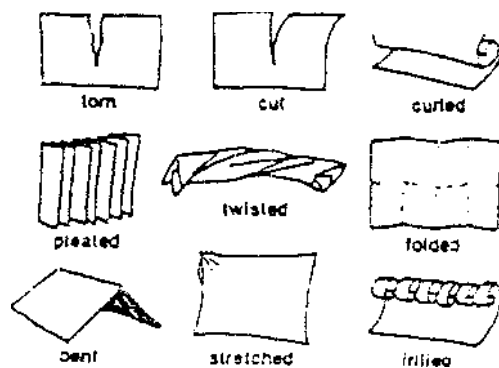


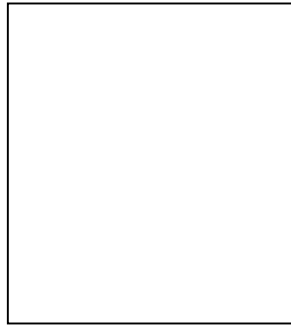
Figure 7.1

The following are the main items of equipment you need for paper Craft you may, not need them all of the same time. Paper, pencil, a ruler and compasses, cutting tools, e.g. a pair of scissors and glue

Paper Motifs

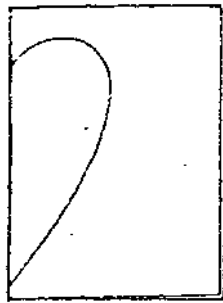
Here is how to make a simple cut - out motif. Take a sheet of paper and fold it in half.

Figure 7.2



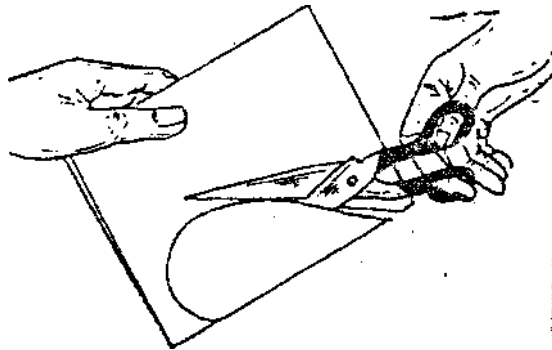
On one side of the paper, draw half a motif.

Figure 7.3



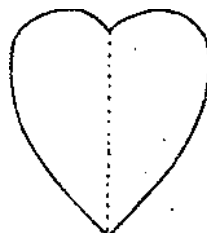
Carefully cut around the outline you have drawn, use sharp scissors.

Figure 7.4



Remove the cut out section of paper. Open it out flat you have a cut out motif. This motif is heart shaped.

Figure 7.5



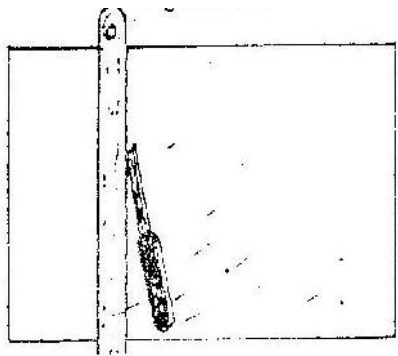
You can make coloured motifs by using coloured paper. Or you could use

finished motif. The motif you have just made is symmetrical. This means that each half is identical to the other.

Paper is a flat material. It is two-dimensional. It has length and breadth but not depth. Three dimensions include length, breadth or width and depth. However, you can use paper to create three-dimensional forms. The main techniques you need are folding, rolling, cutting and casting.

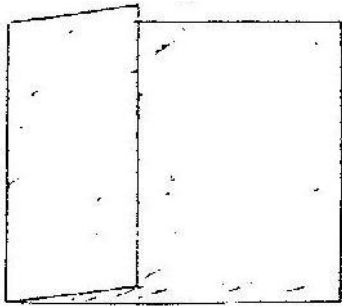
Here are some hints when folding card, stiff paper is made easier to fold by doing the following. First draw a line on the card with a ruler and pencil to show where a fold will be.

Figure 7.13



Then take a ruler and a knife. Use the blunt edge of the knife to score along the line. Run the knife two or three times along the line. Do not press too hard.

Figure 7.14



It is now easy to fold the card along the scored line

For some of children, paper Craft may not be a new experience. You may find that school going primary children could show you very interesting paper Craft designs.

7.4 Activity

Make a paper Craft using one of the methods illustrated in the lecture

7.5 Summary

Let us try and remember what we have learnt in this lecture by reading the summary below

- Origami is a paper Craft technique that does not involve quite cutting or pasting. The main techniques are folding, rolling, cutting and pasting

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LESSON EIGHT

8.0 COLLAGE AND MOSAIC

8.1 Objectives

At the end of the lesson the learner should be to:

- a. Describe a brief history of collage
- b. Discuss the resources used for collage and mosaic
- c. Explain how to help a child get started in collage and mosaic activities

Tearing, cutting, and gluing offer individual activities to young children and provide small muscle development and tactile experiences; offer opportunities for controlling scissors and direction of cutting for creative purposes provide discovery of form shapes, colours and sizes, and textures; Develop eye-hand coordination % and encourage verbal communication and charm. An early exploration with paste seems to be a tactile experience, and becomes the basis for making collages with children. Pasting activities may start by using contrasting papers. You could collect a variety of shapes and textures for children to paste on surfaces that will comfortably hold the weight of the varied materials you would use. One-way children become aware of things around them are by touching. Through manipulation of everyday objects, they grow in sensitivity to shapes and textures and discover ways to use them in creating new ways and forms and images. When joining a collage you should consider using strong glue as you may have a varied group of items of different textures and weights and a strong base.

8.2 Collage

This term comes from the French word 'collier which means to slick or to glue. A collage therefore is a picture, which is made up of different materials stuck to a base or ground. A collage is the product of selecting, organizing, and arranging materials of contrasting colour and texture and attaching them on a flat ground. When collages were first made they had only papers of different kind stuck to a base. Later bits of cloth, buttons, grass metals, and all sorts of odds began to appear in pictures.

8.3. Resources for Mosaic and Collage

- Grounds are the surfaces you can work on, such as paper, cloth, stiff cardboard, and plywood. The choice of the base will depend on the weight of the material(s).

Primers these are the substances that are applied to the ground, especially if that ground is very smooth, such as powder paint^ emulsion paint. It is usually white; it helps your objects stick better and makes your collage more durable. You may need to use a primer on hard board or wood because the surface is brown White-powder paint mixed with "cold paste is the cheapest and most readily available primer you can use. Commercial emulsion paints also make good primers.

Adhesives: Is glue or paster of water paste, flour pages, and commercial pastes such as carpenters glue.

Miscellaneous: paper, seeds such as beans, green grams (ndengu) plastic objects, banana fibre, scissors, cutting tools etc.

8.4 Helping a Child Get Started in Collage Activities

The following suggestions are designed to help motivate children in their initial collage activities.

- Arouse children's awareness of texture by passing various materials to touch and examine. Discuss the qualities of various textures by asking how do these materials feel? Are they smooth? Hard? Soft/prickly? How can we use these materials?
- Arrange a "touch display"
- Discuss sources of collage materials and encourage children to collect them.
- Suggest to the children how they could use the different materials, by asking them questions, like what would you like to use for the grass, something smooth, bumpy?
- Assess qualities of materials in relation to ideas to be expressed: gold paper is bright and "shiny like the sun";" cotton is soft like a feather".
- When working with beginners, limit the number of collage materials; this lessens the confusion of selection.
- Encourage children to use the materials their own way instead of giving exact instructions, suggest ways of selecting materials for variety of shape, size, colour, and texture. Materials may be torn, cut or left in their

original shapes or state. As children arrange and rearrange the shapes on the background, they may form a representational picture or an abstract design.

An abstract design is a non-representational form, for instance it could be a picture composed of different shapes.

- Throughout the work period, emphasis thoughtful use of space by overlapping and grouping shapes, and trying different combinations of colours and textural surfaces.
- It is important to display the children's finished work. Suggestions on simple collages for children to make.

Types of collage

Seed collage. Press a ball of clay into a plastic lid. Arrange seeds, beans and other grains onto the clay. Press into the clay and allow to dry Patchwork collage. Divide a piece of cardboard into several rectangular spaces using a pencil and a ruler. Fill each rectangle with one type of junk and glue on.

Texture collection. Select a texture theme soft, hard, smooth. Find objects at home in the classrooms that have these textures. Glue this collection onto a base. Display in the classroom.

8.5 Mosaic

When making a mosaic the principles that are used for making a collage are similarly. However the finishes or/and may differ because of the variety of materials used. The different objects stand out in relief against the background. In a mosaic you use only one type of material. Mosaic comes from the Greek word Mousaikos that referred to any Art protected by the Muses.

The Muses were, according to Greek legends goddesses of poetry and music.

The Egyptians and the Persians practiced the Art of surface decoration in mosaic. Mosaics have been found in Tripoli, Turkey, Mexico in South America, and in nearly all the countries of modern Europe namely Italy, Spain, France, Switzerland, Germany and Hungary. At first mosaics were confined to floor surfaces which were covered with broad patterns and stones or marble cut in geometric shapes. However, it was in the wall apportion of churches and mosaic that mosaics reached perfection. Today

mosaics are still utilized *for* the surface decoration of civic, buildings, homes, churches, and mosques. Mosaics are also part of household items such as tabletops, lampshades and stands, wall pictures, vases, and trinket boxes Mosaic is basically making a picture using one material. When doing mosaic the following points should be considered.

- Make sure that you have enough material before you start:-

- Put the different coloured pieces of whatever material you are going to use in different containers such as plastic bags.
- If you are covering a three-dimensional surface in mosaic, first a drawing of your motif, or picture on a piece of a paper. Then transfer this on the surface to be decorated.

- Make sure that the surface you are decorating is clean, before you start pasting your mosaic pieces. When dealing with young children remember to involve them in the preparation. You may be doing an activity on shapes you could draw an outline of the shape you have been teaching. Ask the children to cut or tear the material they are going to use. Then ask the child to put paste in the area that is to be filled. Finally ask the child to fill the area with the selected materialize resourceful look for locally available materials that need not be expensive, for instance used colored magazines, beans, buttons and any other reusable materials that can be used for picture making" You may ask children to participate in bringing in reusable material, by telling them verbally and writing a note to their parents or guardians. There are some mosaics that have been done on buildings locally for instance in Nairobi such as on the walls of Kenyatta University library and the General Post Office, just to mention a few. Collage and mosaic are forms of picture making, it a form of visual expression and should be encouraged also because of the tactile intellectual a social stimulation and interaction it offers.

8.6 Activity

Make a mosaic on one of the following subjects:

- Create a picture of a butterfly
- Create a picture of a sunset
- Make a collage on one of the following subjects:

- A basket full of different fruits,
- A homestead
- Remember to use different colours to make your work attractive and appear life like.

8.7 Summary

Collage is a picture made where you use more than one material, it creates a three dimensional effect. Collage is the product of selecting, organizing, and arranging materials of contrasting colour and texture and attaching them to a flat ground.

Mosaic is a picture made using only one material for instance paper



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LESSON NINE

9.0 PUPPETRY

9.1 Objectives

At the end of the lesson the learner should be able to:

- a. Give a historical view of puppetry
- b. Explain the importance of puppets in early childhood education
- c. Describe different types of puppets

A puppet can be defined as a non- living figure moved by human hands. There are three different types of puppets. These are: glove puppets, rod, and puppets and modulates. Puppets can teach, entertain and delight children and adults.

9.2 Historical View of Puppets.

Puppetry has been described as folk Art, one produced by and, for the people. Puppets have /been around for thousands of years and /are found/factually everywhere the world, embedded in every continent arid culture. Raines and Isbell (1984) tell us. "Stony telling and puppets/are ancient forms of oral expression that developed historically in similar/ways. The story was passed from generation to. Generation and became a binding link for families and cultures. the puppeteer often augmented the story telling by providing visualization and surprise elements to the story's presentation". ^Puppetry has its roots in Africa, dating back to the fifth century 3C. In West Africa, Puppets are prepared to celebrate important events such as planting and harvest time.

As you endeavor to learn about puppets make, teach with them and teach children to make them. You will find that the use of puppetry can enrich all the curriculum areas in your early childhood programme. An important point to observe is a child's positive self esteem which can be enhanced by using a puppet to mirror feelings, creativity and learning processes. A child's connection to the world can excite when puppets are used. For young children, the discovery of themselves as puppeteers can be a

wonderful discovery of who they are. Their excitement enthusiasm and imagination in creating and sharing will become contagious to others, adults and children alike.

9.3 Importance of Puppets

By introducing children to different types of puppets, you can offer alternative learning experiences. These wonderful creations can tell a story, carry on a conversation, develop good listening skills and offer entertainment. While handling materials, manipulating and organizing them the process as always is a major focus. When adults realize the most important aspect of creativity is the process not the product, they will support the child desire to experiment and create in individual ways. They will understand the thing made is not nearly so important as what is happening in the process, Fortson and Reiff, 1995.

Young children can explore and stretch their abilities in all developmental areas through the process of creating and operating their puppets. Such abilities include;

- Experiencing the joy of playing and fantasizing
- Developing positive self-images and independence.
- Expanding vocabulary and communication skills.
- Improving social skills by sharing and communicating ideas.
- Learning problem solving skills and abstract thinking
- Use of fine motor skills
- Practicing hand-eye coordination, hand-hand coordination and muscle control

9.4 Different types of puppets

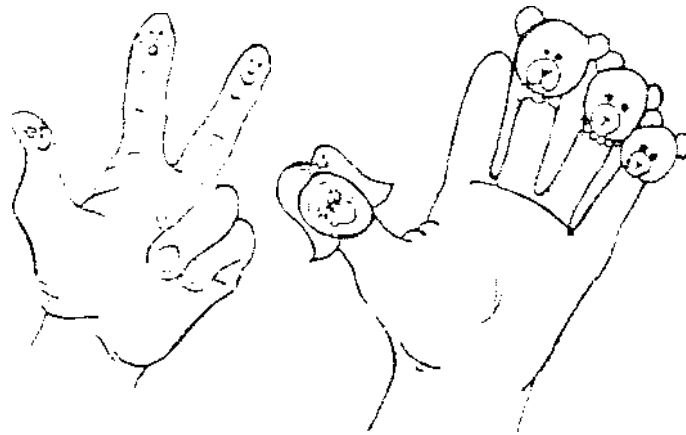
There are three basic categories of puppets: hand/glove and finger, marionettes and rod puppets.

Hand puppets.

Hand puppets also called glove puppets come in many types and varieties and are easy for young children to make and manipulate. Starting with finger puppets, child gains ownership right away.

You as the teacher could put two eyes, a nose and a mouth on the child's thumb and finger's with a felt tip. You will find some of the children may not want to wash their finger after this activity. They like their puppets and would want to keep them. Below are two examples.

Figure 9.1



The hand it is worn on, controls the puppet and it is worn on the hand like a glove. You can make a very simple glove puppet can be made from sock and Put your hand in a sock and by moving your fingers you can make different shapes, Practice moving your fingers in different ways inside the sock.

Figure 9,2



Now you can begin adding some features to your puppet e.g. eyes. Here is a puppet with eyes.

Figure 9.3



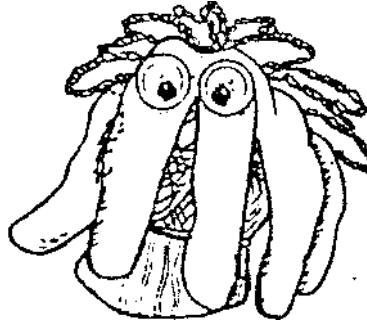
The eyes could be cut out of coloured paper, which could be pasted on or sewn on some buttons like socks buttons sequins. .You can then add some hair using wool or add hair extensions (hair piece) to --complete your hand puppet and then add some ears. This you could do by simply cutting out the shape you wish and sew them on.

Figure 9.4



You can have lots of fun with simple glove puppets and make up stories or tell stories using the puppets. Below are more examples of hand puppets.

Figure 9.5



Marionettes or String Puppets

These figures are moved by a control to which strings are attached. The control is held above the puppets head (airplane control) and from it the puppets are made to move marionettes, controlling by strings offer an extra range of expression and full body movement.

As pre school teacher, We should appreciate the skills needed to make an operate a marionette, it is important to think through and plan each step when making a marionette. The airplane control is usually the simplest design to manipulate, with one string to the head and a string to each of the hands. Children need time to experiment and to experience the frustration of the puppet not working the first time it is tried. It is important to support them through their frustration, the failure and success of making and manipulating a marionette is part of their development process. Maintenance and care of the marionettes is also part of the experience. To avoid tangling the strings, the marionettes should be hung after is used. Hanging marionettes makes them distinctive classroom decorations.



Figure 9.6

Stick or Rod puppets

A single stick controls stick or rod puppets. A smaller character might be placed on a straw. The figure itself can be cut from magazines, wrapping paper, from newspapers and hand drawn or traced picture. Then it is stuck on to the stick or straw. An example of a rod puppet is shown below.

Figure 9.7



As you introduce puppets in your classroom teaching, you may find that it creates an interesting dimension. For instance, you may use finger puppets to teach/emphasize the concept of number. To make any of these puppets, it may not need to be expensive. Use what is locally available and safe for children.

9.5 Activity

- Make a list of the various materials that may be used for making the puppets you have learnt.
- Make one of the puppets we have learnt about and use it during your classroom teaching.

9.6 Summary

Let us remind ourselves what we learnt in this lecture:

- Young Children can explore and stretch their abilities in all developmental areas through the process of creating and operating their puppets. They are:
 - Experiencing the sheer joy of playing and fantasizing.
 - Developing positive self-images and independence.
 - Using a safe and acceptable outlet for expressing themselves,
 - Expanding vocabulary and communication skills,
 - Improving social skills by sharing and communicating ideas.
 - Learning problem-solving skills and abstract thinking.

- Practicing hand-eye, hand-hand coordination and muscle control,

There are three basic categories of puppets: hand and finger marionettes and rod puppets.

Puppets can be used to teach, entertain and delight both children and adults. Young children can explore and stretch their abilities in all developmental areas through the process of creating and operating their puppets.

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LESSON TEN

10.0 ORNAMENT MAKING

10.1 Objectives

At the end of the lesson the learner should be able to:

- a. Describe the different types of ornaments
- b. Explain factors to consider when designing an ornament

10.2 Different Types of Ornaments

Ornaments are decorative objects that can be worn on different parts of the body or used to decorate different surfaces, for instance a wall or a shelf. However in this lesson we will focus on ornaments worn on different parts of the body.

Personal ornaments are worn to make one more attractive or enhance one's appearance. They can be worn as a means of identification, to show one's position in a society for instance chiefs and other leaders,

In some societies, specific ornaments are worn for special occasions, religious ceremonies and other cultural events.

For instance in Christian weddings a ring may be an indication of solemnization of the marriage. An ornament is an object designed and made by a Craftswoman / Craftsman.

The following are the parts of the body which are most often worn:

- The ears: earrings
- The neck: necklace
- The fingers: rings
- The arms and wrists: bracelets and bangles
- The ankles: anklets

- The ankles: anklets

Factors to consider when designing ornaments

Size; Ornaments must fit the person wearing them. In some cases the size is not very important. A Chain to be worn around the neck, for example, does not have to fit exactly, but a ring worn on the finger must fit. If you are designing a bangle or a finger ring, you should take measurements before you begin working. You may do this with a piece of string or thread.

Materials: There are different types of materials that are used for making ornaments. For instance precious metals like gold, silver and platinum. Ornaments can be made with local materials like seeds, straws, paper, papier-mache, old rubber slippers, wire etc

Shape: This is determined by the part of the body the ornament is to be worn. With such things like brooches and pendants variety in size and shape is possible.

Weight: When selecting materials for an ornament, a Crafts person would have the weight into account. The length of time and place the ornament would have to be worn is also a consideration. Ornaments should not be heavy as they may interfere with normal functions. A pendant is an item that usually hangs in the middle of a necklace.

Colour: Gold, silver and copper for instance have their own distinct colours. To keep the ornaments looking attractive, they would require cleaning and polishing. Some colours may have symbolic meaning and this may be different depending on the community. It is advisable for pre-school teachers to deal with less expensive items ornaments.

Activity

Make a simple ornament using locally available material that is functional

10.6 Further Reading



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LESSON ELEVEN 11.0

POTTERY/CERAMICS

11.1 Objectives

By the end of the lesson the learner should be able to:

- a. Explain the value of clay work for young children
- b. Define the terms of pottery/ceramics
- c. Discuss clay as a material and its preparation
- d. Describe different ways of finishing clay Art icles

The term three-dimensional Art refers to any Art form that has at least three sides. Three dimensional Art is in the round which means that one can look at it from all sides. Modeling with clay, working with play dough, making creations with paper boxes and creating other sculpture forms are examples of three dimensional Art .

11.2 The Value of Clay Work for Young Children.

When young children first learn to use three-dimensional material like clay, they go through which the same process of growth as in the scribble stage i.e random manipulation. At first the clay is squeezed through the fingers in a very controlled way. This random manipulation is comparable to the early scribble stage. With both clay and crayons, the child in this age range has little control over hand movements. Just as children make early scribbles in many directions, they also make early clay forms in many ways.

At all the ages,working with clay gives the child many chances for creative experiences. Most children like the feel of clay they like to pound it, roll it poke holes in it , find fun working with clay and pull it apArt . The end product is not as important as using it. Children who perceive clay as messy or slimy however may not want to work with it.

Pottery/ceramics,sculpture,modeling with clay,play dough and clay are some of the materials and activities that are useful in three dimensional activities.The sensory experience of working with a variety of textures encourages young children to experiment , explore and discover original ways to create Art . These activities can help release emotional tensions and frustrations; work with their hands; develop small muscles; and provide opportunities to manipulate, construct and learn about spatial relationships.

11.3 Definition of Ceramics

This is the Art of making Art icles from clay. Ceramic items are first shaped using various techniques and then heated at high temperatures to harden them.

Following are some common ceramic products:

- Pottery - cooking pots, jars, cups, plates, vases
- Ornaments and sculptures
- Tiles for walls and roofs
- Bricks
- Motor vehicle spark plugs

From the list you must be familiar with some of the items Basically ceramic items are those that we may use and often see. The Art of ceramics dates back thousands of years. To begin with, ceramic Art icles were mostly containers. Different countries had their own individual styles, and even within the same Country. The different peoples of Kenya have their own pottery styles e.g

Figure 11.1 Gikuyu water pot

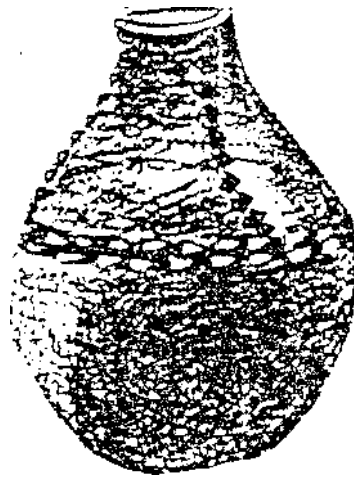
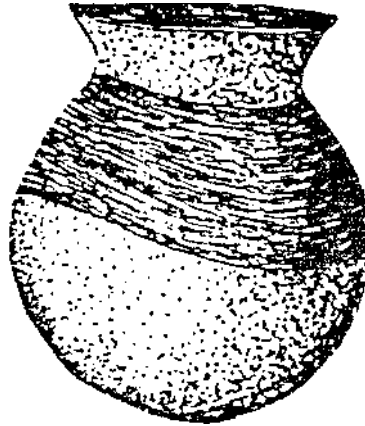


Figure 11.2: Luo Storage Pot



11.4. Clay as a material and its preparation

Clay is the basic raw material in ceramics. It is a natural material formed by the decomposition of certain rocks into small particles. Clay is formed in the earth. So long as it remains there it remains relatively pure. This type of clay is called kaolin or china clay. Which is white in colour. However when transported by the processes of water and wind erosion, which affect other types of soil. As it is transported it picks up certain impurities. This changes the original colour and it takes on a grayish, brownish, reddish colour, depending on the impurities in it.

Clay, which is transported this way and deposited elsewhere is called secondary or sedimentary clay. Clay deposits are found along riverbanks, where earth has been excavated for construction work, and in quarries. Before it can be used in the production of ceramic articles, a certain amount of preparation is required.

Clay preparation we are going to assume that the clay to be worked is impure clay that has been collected from a riverbank or some place. Such clay will contain many impurities in the form of organic matter. It therefore needs to be purified before it can be used.

- Collect the amount of clay that you require, leave the clay to dry out

completely

- When the clay is dry, break it up into small pieces.

- Put these pieces in a suitable container and water.

- Leave the clay to soak for one or two days.

Stir from time at the beginning of the soaking process. Then leave the mixture to stand. The clay particles will settle on the bottom of the container. The water will rise to the top.

- When the clay has soaked thoroughly, stir the mixture into a thin slop.

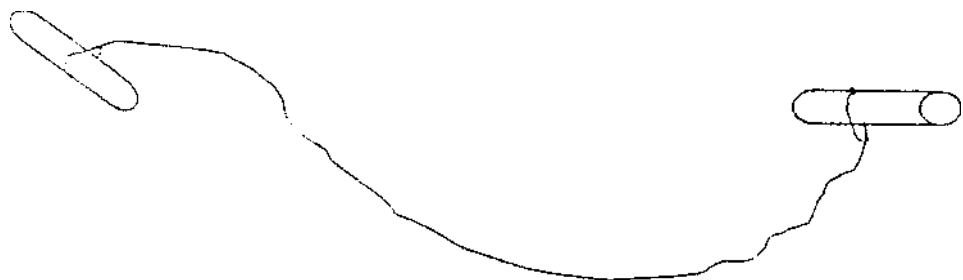
- Now pass the thin slop through a sieve into another container. Most of the impurities will be removed in this way.

- Allow the sieved mixture to stand until the clay has settled. Pour off the water, leaving the clay behind.

- Spread out the clay on a wooden surface or plaster surface to dry out. The wooden surface or the plaster surface absorbs the extra moisture from the clay leaving it, in plastic and workable condition.

- The clay is now kneaded the same way you would knead dough for chapati or bread. Using heel of the palm of your hands. Press downwards, then lift the edge furthest from you back toward you. Knead severally until your clay has a fairly dough like consistency.

The next stage of clay preparation is called wedging. This is done in order to remove air trapped in the clay. If the air were not removed, there would be major defects in the finished product after firing.



The edges should have wooden handles for a good grip and to avoid injury on your hands as you work with the wire. Wedging is done by cutting the clay into thick slabs with a wire. The slabs are then thrown down very hard with as much force as possible. The slabs are thrown down in a different order each time so that each time air is forced out. This process is repeated severally.

To test whether the clay has been properly kneaded and wedged, cut off a slice with a length of wire. The cut surface should be completely free from air bubbles you should also test the consistency of the clay. The clay should not stick onto your hand. On the other hand it should not be so hard that it does not give under pressure.

Storage

The correct storage of clay is essential so that it is suitable to use at any time. Clay must be stored in conditions which the clay is not exposed to air. Since it will harden and will not be usable. There are different ways you could store your clay.

- Dig a wide hole in the ground;
- Line the hole with plastic paper;
- Put the prepared clay in plastic bags and arrange them in a hole;
- Cover this with another plastic sheet and place a wooden board over them.
- Spread a layer of soil over this board.

(2) The other method of storage would be to store the clay into a plastic container with a lid. Plastic containers are good for storage of clay because they do not rust and are easy to clean. Wrap the clay first in plastic paper before putting it into the plastic container, In different communities they may store clay differently. Are you aware of alternative methods of storage? For smaller quantities, it is quite similar, as we shall find out later in the lesson. We will continue to define other terms and processes in pottery/ceramics.

Grog is the potter's term for clay that has been fired (heated at very high temperatures) and then reduced to a coarse powder, The fired clay is crushed into coarse powder.

Grog is added to clay when the ceramic Article being produced is likely to be fired in a way, which will subject it to rapid temperatures changes. Grog strengthens the clay and reduces the risk of cracking. To mix grog with the clay, the clay is cut into slices. The grog is put between these slices and then mixed. The ratio of grog to clay should be about 1: 3 that is one part of grog and three parts of clay.

11.4.1 Modeling Materials

Pottery/ceramics, sculpture, modeling with clay, play dough and paper pulp (papier mache) are some of the materials and activities that are useful in three-dimensional activities. The sensory experience of working with a variety of textures encourages young children to experiment, explore, and discover original ways to create Art . These activities can help release emotional tensions and frustrations; work with their hands; develop small muscles; and provide opportunities to manipulate, construct, and learn about spatial relationship. Working with clay requires planning and forethought, lack of planning can result in the teacher constantly having to remind the children about the right use of clay. Proper set up will make this unnecessary. Make it clear from the beginning that the clay must not be thrown on areas that are not covered unless working outside, and that no child may interfere with another child's work. Some tips for clay set up are:

- The surfaces being used for clay work should be covered with newspaper; this makes cleaning up more efficient. However, if you have formic surfaces it may not necessary to cover the surface because they are easy to clean.
- The number of children at a table or working area at one time should be limited, allowing each child enough room to spread out and use as much arm and hand movements as they may need.
- Each child should be given a lump of clay the size of a large orange or medium sized mango. The clay may be worked with in any way the child wants.
- The teacher may sit at the table with the children and play with clay (this affects the social feeling. "But the teacher should avoid making

- objects for the children to copy. This discourages the child's creative use of clay.
- After finishing modeling activities, clay needs to be stored until its next use. It is best to form it into balls, each about the size of an orange. Keep the clay in a container with a wet cloth or sponge on top and should be covered with a light fitting lid. Plastic
- containers for instance Blueband or Kimbo containers. When clay is too wet, it becomes mouldy and when it is too dry, it cracks. If clay does become mouldy do not throw it away. Simply scrape off the mouldy area and drain off any water collected at the bottom of the container. If the clay should dry out, it can be restored to a proper consistency by placing the dried out clay in a cloth bag and pounding with a hammer until it is broken into small pieces. After soaking this clay in water, it can be kneaded until it is the proper consistency again.

1 1 .5 Finishing Clay Art icles

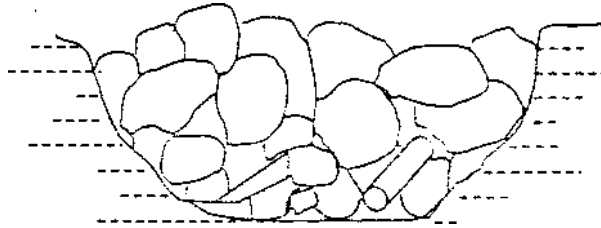
Firing is the process by which ceramic items are baked to make them less. The process of baking bread, cakes and even bricks may not be new to you .In all these instances the item is first in a raw form and then the heating process is to make the item edible or useable. The same principle applies with firing clay Art icles to make the items durable. It is essential that the Art icles are completely dry before they are fired. You can test for dryness by placing the Art icle against your cheek ,if it feels cold then there is still some moisture in it. If it is warm to the touch, then it is dry. Before ceramic items are fired, they are known as greenware.

The two basic firing techniques are **open firing** and **closed firing**. In opening firing the materials used with this technique includes straw, dry twigs and branches, shavings and sawdust .Twigs and shavings are laid together on a chosen site. This foundation is then covered with sawdust. The Art icles to be baked and then placed on the sawdust. If they are hollow, they should be filled with sawdust. The Art icles should not be in contact with each other.

A second layer of Art icles is placed on top of the first, the two being separated by a layer of sawdust. This process is repeated until a pyramid has been built up. Finally the whole pyramid is covered with a thick layer of sawdust, firewood, shavings and wood. The firewood, shavings and twigs will burn quite quickly once ignited. The sawdust

however will merely smolder this then ensures that the temperature will rise steadily, because the heat is being maintained. If necessary more sawdust can be added so that the items bake thoroughly for a period of about 12-24 hours. Pit firing is one method of open firing. Let us look at the illustrations below; this may give you a clearer picture. The pots are arranged in a pit on a foundation of logs,

Figure 11.2



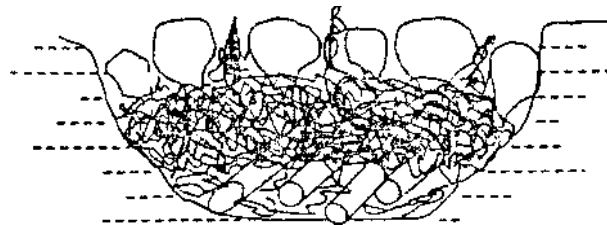
Various materials such as wood shavings; cow dung and snail shells are added. However, it is important to note that different communities use different methods or materials.

Figure 11.3



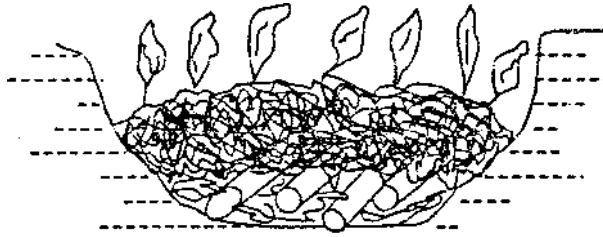
Figure 11.4

A second layer of pots is placed on top



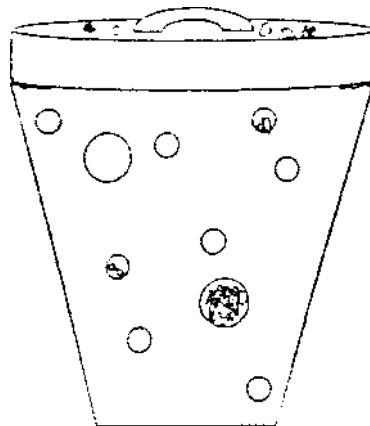
More leaves and other suitable combustible materials are placed on top and the fire is then lit from below

Figure 11.5



Closed firing: This is where firing is done called a kiln. With closed firing the kiln is fully enclosed. The kiln shown below is built of bricks. The fuel used is firewood, which is lit from below. Modern kilns use gas or electricity. Another example of closed firing is illustrated below. This type of firing is done with a metal bin with a lid. Cover the bottom of the bin with grass, sawdust, cow dung or charcoal. Put bricks on top of this. Arrange your clay models in layers with the fuel in between the models. Remember to cover the bin with the lid

Figure 11.6



11.6 Activity

- Using clay make an Art icle of your choice
 - Let it dry and record how long it took to dry after your experience what age
 - group would you engage in clay work.

11.7 Summary

- The term three-dimensional Art refers to any Art form that has at least three sides. Three dimensional Art is "in the round", which means that one can look at it from all sides.
- Modeling with clay, working with play dough, making creations with paper
- boxes, and creating other sculpture forms are examples of three dimensional Art

- Ceramics is the Art of making Art icles from clay. Ceramic items are first
- shaped using various techniques. They are fired at high temperatures to
- harden them.
- Clay is formed in the eArt h. So long as it remains there it remains relatively pure. This type of clay is called kaolin or china clay. It is white in colour.
- Wedging this is done in order to remove air trapped in the clay. If the air werenot reproved, there would be major defects in the finished products after firing. Firing is the process by which ceramic items are backed to make them less fragile.

11.8 Further Reading



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LESSON TWELVE

12.0 MODELLING AND SCULPTURE

12.1 Objectives

By the end of the lesson the learner should be able to:

- Explain the role of sculpture
- Discuss techniques and sculptural materials
- Describe types of sculpture

Sculpture is to in the round or in relief. Common sculptures are usually carved or modeled. Sculptor is the name of the Artist who creates sculptures.

12.2 The Role of Sculpture in the society

Sculpture has served society in various ways. From the earliest times man has used all available materials to carve or model images. These images are either in the round or relief and have different functions, which determine where it shall be placed. Some of these functions are:

- Religious, symbols and motifs are used by all cultures of the world to praise God.
- Commemorative figures and forms to honour people and celebrate events are some of the most common subject matter for sculptures. They may be found in buildings, parks and halls, There is a bronze statue of the late founding father of Kenya Mzee Jomo Kenyatta, it is found in Nairobi in the grounds of Kenyatta International Conference Center. It commemorates Kenya's struggle for independence.
- Sculptures use as educational medium cannot be underestimated. During the twelfth and seventeenth century Europe in particular, sculptures in church depicting scenes from the Bible were first and foremost tools for spreading the Gospels and Word of God. At a time when the Christian church was most powerful, sculptures became instruments of propaganda for the patrons of Artists commissioned to make them.
 - Sculptors all over the world have indulged in sculpture for purely aesthetic reasons. Beautiful forms are created because they are pleasing to the eye of the beholder. These forms can be used for decorative purposes or functional purposes e.g beautiful Kamba and Kisii, Masaai, Kikuyu, Luo, etc.

HAVE seen and imagined what you could possibly do with them.

- Economic sculpture like any other work of Art has economic value, It varies from Artist to Artist; the material used; the size of the sculpture; its function and who has commissioned

12.3 Techniques and Sculptural Materials in a classroom situation

Modelling is a technique which makes use of fairly soft materials. It is an additive method of sculpture in which you build up the form you are making by adding bits of the material you are working with a little at a time. The most common modeling materials are: clay, plastercine, papier mache (paper mixed with glue) and play dough. Clay, papier Mache and play dough should be used on surfaces that are easy to clean and is large enough for children to have enough elbow space. These materials should be soft enough for children to manipulate easily, neither too wet nor too dry.

Placing individual amounts in containers for each child helps the children identify limits and gives them personal space. It is helpful to provide a bucket of water for the children to wash their hands when they have finished with the activity. This will keep the residues out of the sinks. These materials are extremely valuable because children are able to use the materials with their hands without having to learn how to manage a tool, such as a paintbrush. There are several variations of clay, which can provide different textures, different feeling, and smell. These include, plastered needs oil based non-hardening clay. It is stiffer and harder for children to manipulate. It is best stored in an airtight container so that it remains soft and pliable. Sawdust and wheat paste mixture provide a rough

texture, but children find they offer a pleasant feeling. This medium cannot be moulded too thickly because it will not dry properly. Being placed in a slow oven to evaporate the water can dry objects made with this type of mixture more quickly.

Papier - mache is made by tearing newspaper or newsprint into small pieces and adding warm water. Once the paper is completely wet, any excess water is squeezed out and wheat paste is added to make the mixture malleable. Objects made too thickly tend to mould. However to avoid this, a hole can be made in the moulded object to allow air circulation and hasten the drying. While drying, the object can be turned side to side until it becomes hard. Projects using paper -mache should be simple for young children and the project should not

take so long that children lose interest. The Art icle can be painted when it is dry and finished by varnishing.

Play dough is another malleable material that is suitable for three-dimensional experiences, it is simply made a mixture of wheat flour and water. It is the same mixture that is used to in the preparation of chapatis. Food colouring or paint may be added to the mixture to make it colourful.

12.4 Recipe for play dough

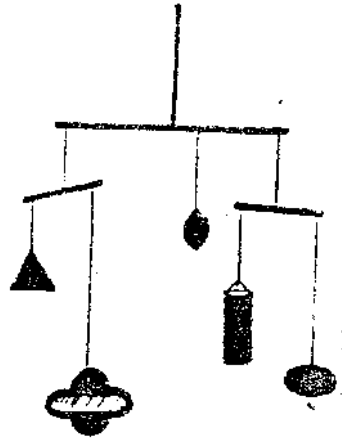
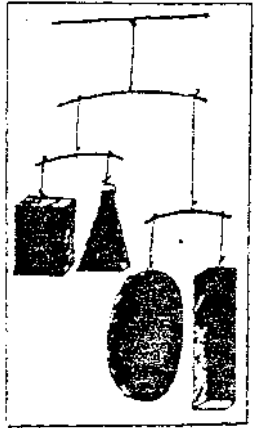
- 1 cup flour
- 1 tea spoon salad oil
- 1-teaspoon salad oil
- Food colouring / paint optional
- Water

Mix the flour and salt, add oil slowly add water until the mixture sticks together but does not feel sticky. Knead it well and store in an airtight container. The oil keeps the mixture from drying too quickly, Play dough can be used as method of follow up of another activity, for instance after a story session children can make the character or pArt of the story that interested them most,

Carving, unlike modelling is a subtractive method of sculpture. In carving, the unwanted pArt s of the block are cut away till the object or image is visible. With young children they could use soap, wax or a potato. Other materials that are used in carving are wood and stone.

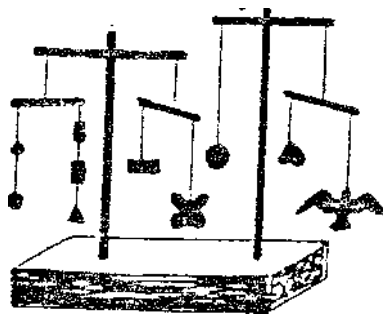
Examples are illustrated below

Figure 12.2



This mobile is called freestanding because it has a base. It can stand on its own. It does not have to be hung up.

Figure 12.3



12.5 Activity

- Make an Art icle out of a malleable material that could be used as a teaching aid.
- Make a mobile based on a theme for instance shapes, using materials that are light in weight.

12.6 Summary

The most common types of sculpture are carved and modeled.

The functions of sculpture are varied religious, commemorative, aesthetic and for economic purposes.

Carving, unlike modelling is a subtractive method of a sculpture

Relief sculpture is one where the forms, figures and motifs project from a

background. Statuary sculpture is the kind of sculpture by which statues are made. • A mobile is a form of sculpture, which consists of a single image, or a series of shapes cut from cardboard, wood, plastic or sheet metal.

Further Reading



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LESSON THIRTEEN

13.0 WEAVING AND BASKETRY

13.1 Objectives

At the end of the lesson the learner should be able to:

- a. Explain the concept weaving
- b. Weave plain weave
- c. Explain basic techniques used in basketry

Weaving is a technique in which two sets of threads are interlaced. Weaving is the way different types of fabrics are made from different yarns. The following are some of the main materials used in weaving, yarns (wool silk, cotton and nylon) We said at the beginning that two sets of threads are used in weaving. One set of threads is called the warp and the other set of threads is called the weft. The warp threads must support the wefts. The warp threads run vertically. The weft threads run horizontally.

13.2 How to Make a Plain Weave Paper Mat

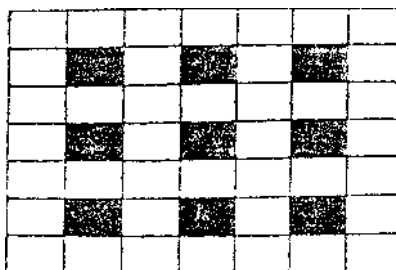
Take a piece of stiff paper or card (manilla) 13cm square. Also cut five strips of coloured paper 12.5 Cray 2cm. Figure 13.1

- Fold the square into and draw a line 2cm below the cut edges.

Cut the paper from the folded edge to the top line at a distance of 2cm apart.

- The narrow 2cm coloured strips of paper are woven into this square and the ends stuck underneath with, a bit of paste,

Figure 13.1



The Finished paper mat

We have mentioned some common weaving materials earlier, of these, the most widely used are cotton and wool. Both are natural fibres, raw cotton and wool are first spun into long threads called yarn. Cotton is used for such items of clothing as shirts, blouses, socks, trousers, overalls and bed sheets. Wool is used to make fabrics for jackets, trousers, dresses, and blankets. It is a much warmer fibre than cotton.

13.2.1: Weaving in the classroom

As you ask children to weave, you need to be aware of what learning is taking place. At what age will the child grasp the concept, what can the activity be related to? Completed paper weaves can be very attractive pieces of Art work to put on windows in the classroom. With older children you could ask them to make place mats using banana fibre. You will notice the closer the weave the stronger the weave. As you buy fabrics try and examine the weaves and you will see that they vary. For instance if you want to buy fabric that will constantly need to be washed then it is advisable to buy a fabric that has close weave that will withstand the wash, tear and wear.

13.3 Activity

Make a simple mat using the plain weave method and the material that is available

13.4 Basketry

Basketry is the Art and Craft of making baskets. Baskets are used for several purposes such as:

- Storing grains or dried beans
- Carrying things, for instance shopping
- Trapping animals, for example, birds, fish and rabbits

The same basketry techniques can be used to make items such as table and floor mats, wall hangings, trays and belts. Do you use any of the item(s) that have been mentioned? Basketry materials are flexible or pliable, so that they can be bent easily.

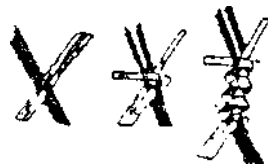
The materials used for basketry are varied such as:

- Sisal fibre
- Grasses and reeds cane banana fibre
- Plastic strips
- Manila, cotton and wool thread
- Raffia, a type of string obtained from palm trees

- Other kinds of palm materials e.g. makuti can be joined together using a variety of techniques. These techniques include the following weaving[^], twisting, coiling and plaiting?!. You may have to use these techniques together with various other knotting and stitching techniques.

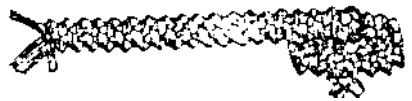
The plaiting technique used in basketry is similar to the technique used by women and girls to plait their hair. The material used in plaiting is first divided into strands. The three strands are then interlaced. One strand is passed over and under the other strands. This process is continued until a single strand has been made. Below is an illustration of palm leaf strips plaited together,

Figure 13.9



The plaiting produces a strand like the one illustrated below.

Figure 13.10



When you do these exercises with children. Remember it takes a lot of patience and at pre- school ages as the eye hand coordination and small muscle control is varied. It would be realistic for a person dealing with pre -schoolers not to expect perfection. If

the task you give children proves to be too difficult they will easily get frustrated and quickly lose interest in what they are making.

13.5 Activity

Make a mat using the plain weave method with a material that is available

13.6 Summary

Let us go through what we have learnt in this lecture.

Weaving is a technique in which two sets of threads are interlaced.

One set of threads is called the warp. The other set of threads is called the Weft. The warp threads must support the wefts. The warp threads run vertically.

- The weft threads run horizontally.

Weaving is the way different types of fabrics are made from different yarns. Basketry is the Art and Craft of making baskets. Baskets are used for several purposes such as:

- Storing grains or dried beans
- Carrying things, for instance shopping
- Trapping animals, for example, birds, fish and rabbits
- The same basketry techniques can be used to make items such as mats and floor mats, wall hangings, trays and belts.

13.7 Further Reading



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LESSON FOURTEEN

14.0 SAFETY AND POISONING DURING ART ACTIVITIES, MAINTENANCE & STORAGE OF ART EQUIPMENTS AND ASSESSMENT STRATEGIES IN ART & CRAFT

14.1 Objectives

At the end of the lesson the learner should be able to;

- Explain different modes of poisoning
- Describe how to store and maintain Art tools and equipments
- Assess children's Art work

14.2 Safety and poisoning issues during children's Art activities

Poison-A substance that can cause death or harm if ingested, inhaled or contacted through the skin into the body

Art work is expensive. We usually focus on how to increase our abilities to express our ideas practically rather than how these creative activities might affect our health and safety. Toxic substance in clay can harm the sculptor as well as the potter. Oil paints and solvent can irritate the skin. While doing Craft work we should be sensitive to physical changes that may occur e.g. dizziness, rashes, and headaches, pains of any kind, nausea, or respiratory ailments.

Research shows that other factors should be considered when evaluating potential harm in Art activities e.g. the environment, age, degree of exposure to harmful elements and overall health.

In determining the potential for illness or injury there are three factors to be considered.

- Frequency
- Duration
- Intensity of exposure to harmful substances

Art and Craft activities would be harmful if done in settings that have multiple uses e.g. homes, school, activity centres and other places where the participants are not present for period of time and cannot be easily monitored or controlled. There are mainly three modes of poisoning namely;

- Ingestion
- Inhalation
- Skin contact

Ingestion

Substance and even small tools can enter the body through the mouth if a person is accustomed to eating or drinking while at work. Using kitchen utensils to mix Art materials is a dangerous practice because it is not always possible to remove all trace by simple washing. Not washing hands after working and by eating can allow harmful materials to enter the mouth.

Symptoms of hazardous substance

Immediate discomfort

Nausea

Pain to delayed reaction that are different to link to any single event

Inhalation

Minute substances can be carried into the body through the respiratory tract and then absorbed into the lungs and eventually every organ of the body.

Symptoms

- Sneezing
- Coughing
- Burning sensation
- Dizziness
- Headache

Other symptoms take longer to surface depending on the nature of the substance.

Smoking can intensify the rate and the effect of inhalation.

Skin contact

Some materials can be absorbed through the skin directly or through cuts or breaks on the skin. The materials can enter the blood stream to other parts of the body. A common occurrence is skin irritation resulting in redness, rash; itching or blisters substances such as acids will cause immediate reactions. Other may take long to affect the skin.

Prevention

It's important to become familiar with the nature of materials used in Art and Craft production.

Read all labels and use the materials according to instructions

Substances that are stored in container other than the original ones should be carefully labeled.

14.3 Assessment strategies in Art & Craft

Evaluation- A continuous process of collecting and integrating information with a purpose of attaching value

Assessment- to assess is to scrutinize the value and determine the extent or the degree of quality in an Art work.

Types of evaluation

Formative-It's carried out from the beginning of an activity, during and at the end of a given activity. It's a continuous assessment. It enables them to determine the teacher progress within a given time e.g. after a lesson.

Summative- It sums up all the kg and skills a learner has acquired in a given programme or a course. It can be given in termly or yearly bases.

Types of assessment

- Test-practical, questionnaires, project
- Assessment at work
- Assessment tools for Art work include
- Observation checklist
- Oral interviews
- Progressive records
-

How to assess children's Art work

- Use of space
- Use of principles of Art and Craft (balance, dominance, proportion, rhythm and perspective)
- Use of elements of Art (line, shape, colour, value& texture).
- The skill level of the Art ist (i.e refinement)
- Neatness
- Character of the Art ist (individuality in the drawing)
- Finishing-is it nicely finished e.g. paper trimming, mounting or framing
- Check if the Art work is signed i.e the name and the year

14.4 Maintenance and storage of equipments and materials

- Store materials in original containers whenever possible
- If materials must be transferred to another container attach or label the instructions.
- Store all materials and tools out of children's reach
- Store all liquids particularly volatile solvents in tightly capped containers
- Store all flammable solvents in special safety containers
- Guide children on storage precautions by involving them in the storage.

14.5 Maintenance

- Ensure materials are cleaned after use
- Repair if broken
- Replace old or expired equipments and materials
- Fill floors to avoid falls or pooling of liquids
- Ensure proper storages to avoid damage and breakages
- Segregate to maintain identification and traceability.
- Guide and instruct children on the use of equipments to avoid unnecessary damages.

14.6 Activity

Practice how to maintain and store simple tools used in Art and Craft.

14.7 Further Reading



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