NATIONAL OPEN UNIVERSITY OF NIGERIA

SCHOOL OF EDUCATION

COURSE CODE: ECE 311

COURSE TITLE: INTRODUCTION TO CULTURAL AND CREATIVE ARTS

COURSE GUIDE

ECE 311

INTRODUCTION TO CULTURAL AND CREATIVE ARTS

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1.0 INTRODUCTION

This course, ECE 311: Introduction to Cultural and Creative Arts is a two-credit course for Graduate Programme in Art. The course will consist of fifteen (15) units of three (3) modules. Module 1 consists of four (4) units, Module 2 consists of five (5) units and Module 3 consists of six (6) units. The material has been developed to suite graduate students in art at the National Open University of Nigeria (NOUN). It focuses on the key areas of cultural and creative arts.

The course is designed to cater for diverse academic and creative interest of students and prepare them for various professional and administrative job opportunities. After a successful completion of the course, the learner would, definitely be equipped with a thorough knowledge of the arts. Such knowledge will enable the learner, on graduating, to serve his or her country and humanity in general as a practitioner and teacher of art in the public services and private sectors.

The purpose of this course guide is to tell you, in brief, what the course entails, what course materials you will be utilizing and how you can work your way through these materials. It proffers some general instructions on the duration of time you are expected to expend on each unit of the course to enable you conclude it without any problem. Additionally, it provides you with the necessary assistance on your tutor-marked assignments. The separate assignment file which will be presented in due course contains detailed information on tutor-marked assignments.

2.0 WHAT YOU WILL LEARN IN THIS COURSE

In this course, you will be introduced to culture and the creative arts in general, and the involvement of Nigeria in both areas. As you embark on the course, you will learn about some important aspects of culture, and the study, practice and teaching of the creative arts in general and Nigeria in particular.

3.0 COURSE AIMS

The course aims at giving you an understanding of the cultures and customs in the Nigerian society and the study and practice of creative arts and their teaching in

schools, in addition to giving you an insight into their role and interactions with the Society.

4.0   COURSE OBJECTIVES

The course is designed to acquaint you with a proper grasp of culture and the creative arts. It brings forth, in perspective, the Nigerian angle. The course, therefore, highlights key aspects and topics essential in the study of culture and the creative arts. The desired goal is to produce graduates of art (cultural and creative) equipped with the right tools of the profession.

In order to accomplish the objectives listed above, the course sets overall goals. Additionally each unit also has definite objectives. At the beginning of each unit; you will find the objectives of that unit which you must read before you start working through the unit. You may need to refer to them during your study of the unit to confirm that you understood what you have read and to check if you are making adequate progress. You should always take a second look at the unit objectives after completing each one. By so doing, you can ascertain that you have achieved what is required of you by the unit. Below are the overall objectives of the course. By accomplishing these objectives, you should have achieved the overall aims of the course. On successful completion of the course, you should be able to:

(i)   Define the term "culture" lucidly in your own words, identify concepts associated with culture, describe the characteristics of culture, as well as, its various categories
(ii)   Know the ethnic nomenclatures in Nigeria; discuss the historical background and the economic, social, political and religious life of the people in some major cultures in Nigeria.
(iii)   Explain the role of language in cultural formation and transmission.
(IV)   Discuss the concepts of family and marriage, differentiate between the two, and describe the different types of families that exist and the status and role of each actor in the family tree.
(v)   Define art (creative), distinguish between the various branches of   art, enumerate and discuss the elements and principles of art, understand basic knowledge of the processes, tools and   materials used in the fine and applied arts
(vi)   Discuss the major functions of art in the society.

(vii)   Understand the nature, types and function of the performing arts (with emphasis on drama music and dance) as they exist in the world generally and in Nigeria in particular.

(viii)   Define and Discuss art education and its types in Nigeria, give a brief historical background of art education in Nigeria, explain the importance and role of art in general education, acquire some useful tips for the effective teaching of art in school, as well as identify and understand the various artistic developmental stages in children.

(ix)   Have a sound knowledge of what art history means and entails, discuss the evolution of Nigerian art (from the traditional to modern), and discuss the nature of Nigerian traditional and contemporary arts, in addition to knowing the pioneers and some exponents of these art traditions in Nigeria.

(x)   Know what craft is, identify some types practiced locally and the cultures or places renowned for or associated with the practice of these handicrafts.

(xi)   Give a general definition of architecture and its different types and their function in Nigeria.

5.0   WORKING THROUGH THE COURSE

To complete this course, you are required to read the study units, read set textbooks and read other materials provided by the National Open University of Nigeria (NOUN).

You will also need to visit art workshops and studios to get first- hand knowledge of how artists in the various areas of the visual arts engage in art making. Also, you would need to make use of   libraries in tertiary institutions that offer art courses, attend workshops, seminars and conferences on art, participate in art exhibitions and competitions (if possible), and more importantly, practice art at every available time. You should also attend live musical and dance performances when available and watch same in electronic media if live performances are unavailable.

Each unit consists of self-assessment exercises, and at specific points during the course, you will be expected to tender your assignments. There will also be a final examination at the end of the course. You will require approximately seventeen (17) weeks to complete this course. The components of the course are enumerated

below, in addition to what you must do, and how you should manage and allocate your time to each unit so as to ensure that you complete the course successfully and on schedule.

6.0 COURSE MATERIALS

Major components of the course are:

• Course Guide
• Study Units
• Textbooks
• TMA Assignment file and
• Presentation Schedule.

7.0 STUDY UNITS

The study units in this course are as follows:

MODULE 1: CULTURE: A WAY OF LIFE

Unit 1: Introduction to Culture

Unit 2: The Cultures of the Nigerian People.

Unit 3: Language as a Tool for Culture

Unit 4: The Family as a Cultural Unit

MODULE 2: ART AS AN ASPECT OF CULTURE

Unit 1: Introduction to Creative Arts

Unit 2: Introduction to Fine Art

Unit 3: Introduction to Applied Arts

Unit 4: Introduction to Design

Unit 5: Introduction to the Performing Arts

MODULE 3:   ART IN NIGERIA

Unit 1:   Art History

Unit 2:   Art Education in Nigeria

Unit 3:   Local Crafts in Nigeria

Unit 4:   Nigerian Architecture

Unit 5   Child care in Nigeria

Unit 6   African Arts

8.0   ASSIGNMENT FILE

In this course, you will find all the details of the work you must submit to your tutor for marking. The marks you obtain for these assignments will count towards the final mark you obtain for this course. Further information on assignments will be found in the assignment file itself and later in the section on assessment in this course guide. There are 13 tutor marked assignments in this course; the student should attempt all them.

9.0   PRESENTATION SCHEDULE

The presentation schedule included in your course materials gives you the important dates for this year for the completion of tutor marked assignments (TMAs) and attending tutorials. Remember, you are required to submit all your assignments by the due date.   You should guard against falling behind in your work.

10.0   ASSESSMENTS

There are two aspects to the assessment of the course: the first are the tutor-marked assignments; and second is a written examination. In tackling the assignments, you are expected to apply information, knowledge and techniques gathered during the course. The assignments must be submitted to your tutor for

formal assessment in accordance with the deadlines stated in the ***Presentation Schedule*** and the ***Assignment File***. The work you submit to your tutor will count for 30 percent of your total course mark.

At the end of the course, you will need to sit for a final written examination of 'three hours' duration. This examination will also count for 70 percent of your total course mark.

11.0   TUTOR-MARKED ASSIGNMENTS (TMAs)

There are fifteen tutor-marked assignments in this course and you are advised to attempt all. Aside from the course material provided, you are advised to read and research widely using other references which will give you a broader viewpoint and may provide a deeper understanding of the subject. Ensure all completed assignments are submitted on schedule before set deadlines. If for any reasons, you cannot complete your work on time, contact your tutor before the assignment is due to discuss the possibility of an extension which may be granted only in exceptional cases after the due date.

12.0   FINAL EXAMINATION AND GRADING

The final examination for this course will be of three hours' duration and have a value of 50% of the total course grade. All areas of the course will be assessed and the examination will consist of questions, which reflect the type of self-testing, practice exercises and tutor-marked problems you have previously come across. All areas of the course will be assessed.

Utilize the time between the conclusion of the last study unit and time scheduled for the examination to revise the entire course. You may find it useful to review your self-tests, tutor-marked assignments and comments on them before the examination.

The work you submit will count for 50% of your total course mark. At the end of the course, you will be required to take a final examination, which will also count for 50% of your total mark. The table below shows a breakdown of the actual course marking.

Table 1: Course Marking Scheme

ASSESSMENT	MARKS
Assignment 27TMAs	6 assignments, best 5 will be used for C.A = 10 x 5 = 50%
Final Examination	50% of overall course marks
Total	**100% of course marks**

14 Study Plan

This table brings together the units and the number of weeks you should take to complete them and the assignment that follow them.

Unit	Title of study Unit	Weeks activity	Assessment (end of unit)
	Course Guide	1	Course Guide form
Module 1:	**Culture: A Way of Life**		
1	Introduction to Culture	1	Assignment
2	The Cultures of the Nigerian People.	2	Assignment
3	Language as a Tool for Culture	3	Assignment
4	The Family as a Cultural Unit	4	TMA1 to be submitted
Module 2:	**Art as an Aspect of Culture**		
1	Introduction to Creative Arts	5	Assignment
2	Introduction to Fine Art	6	Assignment
3	Introduction to Applied Arts	7	Assignment
4	Introduction to Design	8	Assignment
5	Introduction to the Performing Arts	9	TMA 2 to be submitted
Module 3:	**Art in Nigeria**		
1	Art History	10	Assignment
2	Art Education in Nigeria	11	Assignment
3	Local Crafts in Nigeria	12	Assignment

4	Nigerian Architecture	13	TMA to be submitted
5	Child care in Nigeria	14	Assignment
6	Arts in Nigeria	15	Assignment
	Revision	14	
	Examination	15	
	Total	16	

13.0   HOW TO GET THE MOST FROM THIS COURSE

In distance learning, the study units are specially developed and designed to replace the university lecturer. Hence, you can work through these materials at your own pace, and at a time and place that suits you best. Visualize it as reading the lecture instead listening to a lecturer.

Each of the study units follows a common format. The first item is an introduction to the subject matter of the unit, and how a particular unit is integrated with the other units and the course as a whole. Next is a set of learning objectives. These objectives let you know what you should be able to do by the time you have completed the unit. You should use these objectives to guide your study. When you have finished the unit, you must go back and check whether you have achieved the objectives. If you make a habit of doing this, you will significantly improve your chances of passing the course.

The main body of the unit guides you through the required reading from other sources. This will usually be either from your set books or from a *Reading Section*.

Activities are interspersed throughout the units. Working through these tests will help you to achieve the objectives of the units and prepare you for the assignments and the examinations. You should do each activity as you come to it in the study unit.

The following is a practical strategy for working through the course. If you run into any trouble, telephone your facilitator or post the questions on the Web CT OLE's discussion board. Remember that your facilitator's job is to help you.

When you need help, don't hesitate to call and ask your tutor to provide it.   In summary,

- Read this course guide.

- Organize a study schedule.   Refer to the course overview for more details. Note the time you are expected to spend on each unit and how the assignments relate to the unit. Important information e.g. details of your tutorials, and the date of the first day of the semester is available from the Web CT OLE. You need to gather together all this information in one place, such as your diary or a wall calendar. Whatever method you choose to use, you should decide on and write in your own dates for working on each unit.

- Once you have created your own study schedule, do everything you can to stick to it. The major reason that students fail is that they get behind with their coursework. If you get into difficulties with your schedule, please let your facilitator know before it is too late for help.

- Turn to unit 1 and read the introduction and the objectives for the unit.

- Assemble the study materials. Information about what you need for a unit is given in the 'Overview' at the beginning of each unit. You will always need both the study unit you are working on and one of your set books, on your desk at the same time.

- Work through the unit.   The content of the unit itself has been arranged to provide a sequence for you to follow. As you work through this unit, you will be instructed to read sections from your set books or other articles. Use the unit to guide your reading.

- Keep an eye on the Web CT OLE. Up-to-date course information will be continuously posted there.

- Well before the relevant due dates (about 4 weeks before the dates) access the Assignment file on the Web CT OLE and download your next required assignment. Keep in mind that you will learn a lot by doing the assignments carefully. They have been designed to help you meet the objectives of the course and, therefore, will help you pass the examination.   Submit all assignments not later than the due dates.

- Review the objectives for each study unit confirm that you have achieved them. If you feel unsure about any of the objectives, review the study material or consult your tutor.

- When you are confident that you have achieved a unit's objectives, you can then start on the next unit. Proceed unit by unit through the course and try to pace your study so that you keep yourself on schedule.

- When you have submitted an assignment to your tutor for marking, do not wait for its return before starting on the next unit. Keep to your schedule. When the assignment is returned, pay particular attention to your facilitator's comments. Consult your tutor as soon as possible if you have any questions or problems.

- After completing the last unit, review the course and prepare yourself for the final examination. Check that you have achieved the unit objectives and the course objectives.

14.0   TUTORS AND TUTORIALS

There are 13 hours of tutorials provided in support of this course. You will be notified of the dates, times and location of these tutorials, together with the names and phone number of your tutor, as soon as you are allocated a tutorial group.

Your tutor will mark and comment on your assignments, keep a close watch on your progress and on any difficulties you might encounter as they would provide assistance to you during the course. You must mail your tutor-marked assignments to your tutor well before the due date (at least two working days are required). They will be marked by your tutor and returned to you as soon as possible. Do not hesitate to contact your tutor by telephone, e-mail, or discussion board if you need help. The following might be circumstances in which you would find help necessary: when

- you do not understand any part of the study units or the assigned readings.
- you have difficulty with the self-tests or exercises.
- you have a question or problem with an assignment with your tutor's comment on an assignment or with the grading of an assignment.

You should try your possible best to attend the tutorials. This is the only chance to have face-to-face contact with your tutor and to ask questions which are answered instantly. You can raise any problem encountered in the course of your study. To gain the maximum benefit from course tutorials, prepare a question list before attending them. You will learn a lot from participations in discussions.

15.0 SUMMARY

ECE 311: Introduction to Cultural and Creative Arts exposes the graduate student to the culture and arts of the Nigerian Society. Upon completing the course, you will be equipped with the knowledge required to be an efficient and effective art practitioner, teacher or educator. You will be able to know more about the cultures and people of Nigeria, there their cultural practices , as well as answer questions such as:

(i)   What culture or art are and how to appraise them;
(ii)   How best to practice and teach art in Nigeria;
(iii)   How best to contribute to the field of study within the society.

ECE 311

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MODULE 1: CULTURE: A WAY OF LIFE

Unit 1:   Introduction to Culture
Unit 2:   The Cultures of the Nigerian People.
Unit 3:   Language as a Tool for Culture
Unit 4:   The Family as a Cultural Unit

UNIT 1:   INTRODUCTION TO CULTURE

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1.0   INTRODUCTION

   Culture is a term that is quite commonly used. In fact it is almost impossible to live in an African setting without an idea of what culture is. You must have heard it being used at some point to refer to some kind of clothes and dressing, song or dance or government ministry. In this unit we will examine the definition

of the term culture and what it really means as a foundation for the understanding of the rest of the course.

2.0 OBJECTIVES

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

- Define culture in your own words;
- Identify concepts associated with culture;
- Describe the characteristics of culture;
- Describe the various categories of culture;

3.0 MAIN CONTENT

3.1 WHAT IS CULTURE?

If we are going to look seriously at culture, we had best commence with some definitions of the word. The term *culture* actually came into use during the Middle Ages. It is derived from the Latin word *"cultura"* which means *"tillage"* for cultivation, as in the practice of nurturing domesticated plants in gardens. Thus, the word originally referred to people's role in controlling nature.

British anthropologist, Edward B. Tylor gave one of the first complete definitions of culture in his book titled: *Primitive Culture* (published in 1871). According to his definition, culture includes socially acquired knowledge, beliefs, art, law, morals, customs and habits (Microsoft Encarta, 2009).

The Oxford Advanced Learner's English Dictionary defines culture as "the customs and beliefs, art, way of life and social organization of a particular country or group [of people]." On his own part, Bodley (2008) defines culture as "the patterns of behavior and thinking that people living in social groups learn, create, and share." As he rightly noted, culture is what distinguishes one human group from the other.

I would like you to take note of the difference between culture and society. Keesing (1975) states that *Culture* refers to the idea, meaning and knowledge (conscious and unconscious) that people share; while *society*, consist of the groupings and arrangements of people.

From the above definitions we can deduce that the culture of a people includes all of the following: Their beliefs, how they behave, the language they speak, the

rituals they observe, the type of art and technology they possess, their mode of dressing, how they produce and cook their food, the religion they practice, and the political and economic systems they operate.

Sociologists have shown that in nature, the survival of any species depends on its ability to adjust successfully to the challenges of the environment and competition from other organisms of the same or different species. In doing so, some organisms developed some biological features of adaptation, while others dealt with these challenges by forming alliance with other organisms of the same or other species. In these alliances, each member of the group learns to co-exist and collaborate with other members of the group. This is referred to as Social Behaviour.

Humans are called social animals because they live in societies. Human beings are not the only species that live in societies; some species of animals do also. Some examples are termite and bee colonies, fish schools, cattle herds, wolf packs and flock of birds. However, only the human society evolved culture, which differs from the less complicated, innate types of thinking and behaviour that govern the lives of many animals. It is pertinent for you to note that while other animals can live in societies only human beings have cultures. Why is this so? The answer is that the development of culture is inseparably linked with the evolution of the human species (or *Homo sapiens* as humans are also referred to).

Scientists inform us that the ability of people to possess culture comes largely from their physical features such as large, complex brains; an upright posture, free hands that can grasp and manipulate small objects, and a vocal tract that can produce and articulate a wide range of sounds. In other animals, all these are either under-developed or are totally absent.

Culture is basically the result of man's distinctive ability to think complex thoughts and to communicate these thoughts and knowledge through his capability to use language and other symbolic forms of representation, to other people and from one generation to another.

Self Assessment Exercise 1

Can you identify some common features in the definitions of culture presented above?

3.2   The Characteristics of Culture

Culture has several characteristics which makes us ascribe the term to humans alone. These distinguishing traits are as follows:

1. Culture is Symbolic

2. Culture is Learned

3. Culture is Shared

4. Culture is Adaptive

In the following texts, I shall discuss each of these characteristics in order for you to have a better understanding of what these attributes actually mean.

3.2.1. Culture is Symbolic

As was noted above, culture is essentially the result of man's ability to develop and exchange complex thoughts and ideas with others, through the understanding and use of language and other forms of symbolic communication. You would want to know what the term symbol means. Symbols are abstract ways of referring to and understanding ideas, objects, feelings, or behaviours. This ability of man allows him to create, explain and record new ideas and information.

Cultures worldwide are sustained by the ability of its people to create and manipulate symbols while symbolism is the art of creating symbols. Symbolism is what differentiates humans from the lower animals.   Symbols, as Beckwith (1993) notes, are "the signifying devices, which provide the communicative context through which social worlds are imagined, invented and changed."

Two categories make up the dominant symbols in any culture, namely, visual and verbal symbols. Verbal symbolism can be described as a selection of decibels of sounds which signify something arbitrary. On the other hand, as Vansina (1984) explains, visual symbols (art objects) are "physical images which are the materialization of mental images that are associated with definite meanings." In both cases, as we are told, there may be an existing natural bond between the signifier and the signified or this relationship may be non-existent.

A symbol may have an indirect or no connection with the object, idea, feeling, or behavior to which it refers. For instance, most people in Nigeria understand the combination of the colours green, white and green of our flag as signifying the concept of patriotism and nationality. But those colors themselves have nothing to do with these concepts; hence for someone of another country or nation, these same colours would not evoke the same feelings and meaning.

People constantly invent new symbols to convey new ideas, such as for mathematical formulas. In addition, people may use one symbol, such as a single word, to represent many different ideas, feelings, or values. Thus, symbols provide a flexible way for people to communicate even very complex thoughts with each other. For example, only through symbols can architects, engineers, and construction workers communicate the information necessary to construct buildings or bridges. Symbols are useful in many ways, for example, Ebeigbe (2004) states that many societies in Nigeria (for example, the people of Benin) eruditely employ the use of verbal and visual symbols to underscore their religious beliefs and the cultural values which give them their identity as an ethnic reality. They embellish their artforms with meaningful visual symbols and their language is steep in figurative expressions with multiplicity of intrinsic meanings.

People have the capacity at birth to construct, understand, and communicate through symbols, primarily by using language. The human vocal tract can create and articulate a wide variety of sounds to create millions of distinct words. In fact, each human language uses only a fraction of the sounds humans can make. The human brain also contains areas concerned with the production and interpretation of speech, which other animals lack.

This brings us to the issue of language. What is language? Ukoyen (1978) states that, "to the lay man, language is "a system of intelligible sounds, amenable to symbolic representation, by means of which a human community apprehends reality and interacts within itself." He adds that to the linguist, language is "a set of principles relating meanings and phonetic sequence." The linguist also sees language as "a type of pattern human behaviour."

Simply put, language means verbal communication, speech or lingo. People of different cultures have different languages. Language provides a means to store, process, and communicate amounts of information that greatly surpass the

capabilities of other animals. Grammar (or syntax) is crucial for communicating complex thoughts. Only humans have the ability to use grammar.

You are aware that there are differences between the language spoken in your area of origin and other ethnic groups. Disparities in languages, according to Ukoyen (1978) arise from three major sources, namely, actual differences of experience (as a result of geographical location, for example); diverse forms of experience and varied analysis of experience. He explains further that:

> *the first two factors may be physico-cultural in nature and embrace environmental differences (such as different land and weather conditions, different flora and fauna), different items of food and clothing, as well as non-correspondence or non-existence of certain colour words, moral, legal, political matters, etc.*

3.2.2   Culture is Learned

In contrast to the many physical traits and behavioral instincts that people inherit biologically, culture is actually socially inherited. By this, we mean that people are not born with culture; they have to learn culture from other people in a society. For example, people must learn to speak and understand a language and to abide by the rules of a society. In most societies, members must learn the skills needed for self-preservation, they must learn how to survive and provide for themselves. Take, for example, the dominant rituals in a society. By rituals I mean, as Blier (1988) describes them, "the prescribed systems of proceeding in religious or other spheres." Such rituals, which, as she notes are "markers of life" that help those who perform them to create a "reality" that gives life a sense of order are of key importance and as such are passed down from one generation to another. They have to be learnt by citizens of the society where they exist.

Usually children learn culture from adults of the society, a process known as *enculturation,* or *cultural transmission*.   Enculturation is a protracted process that occurs in every society. Just learning the intricacies of a human language, which is a major part of enculturation, for instance takes many years. In African cultures, especially in pre-colonial times, the family, especially the parents, and community played an important role in the development and integration, especially the moral education of the young. It is the family and community that gives the young members of the community a steady initiation to life and society and instill in

them African values. The young are taught many moral values such as the consequences of bringing shame on the family, friends, colleagues or community. They are also made to understand violators of societal laws must face different sanctions such as public disgrace, denial of certain privileges and society and family rejection, et cetera.

In Africa, families commonly protect and enculturate children in the households of their birth for 15 years or more. It is only after the successful completion of this process that children are allowed to leave the family and establish their own households. People also keep on learning throughout their existence. If you take a moment to reflect you will see that you are still learning even today.   It is for reason that societies revere their elders; they have learnt the prevailing cultural values in their societies for an entire lifetime and they are the custodians of values and are responsible for imparting the knowledge to the younger generation.

It will interest you to know that humans are not the only animals with the ability to learn behaviours. Psychologists (experts who study behavior and intelligence in animals and people) have drawn attention to the ability of some animals to learn and master certain tricks. But, as they are quick to add, the trait should not be interpreted as intelligence in the animals as it is often erroneously thought. Rather, such behaviours are merely conditioned responses. Foremost amongst the animals that have such traits are chimpanzees. Researchers tell us that members of a group of chimpanzees they studied were able to learn how to use a unique source of food or to fashion some simple tools. behaviours that might distinguish them from other chimpanzee groups. All the same these, bear in mind that such distinctive traits are trivial in comparison to the amount and complexity of the rich way of life that distinguish different human societies. Lacking speech, animals are very limited in what they can learn and communicate to others or and pass on to their young ones.

3.2.3   Culture is Shared

Culture is also shared. A single person cannot constitute a culture. Culture is an upshot of people living collectively in the same society. A society consists of people of both gender with different characters and of different ages living together in a particular geographical location. To live together peacefully and purposefully, people in a society adopt common behaviours and ways of thinking to help moderate individual differences. This is why it is said, as you may have

heard, that all the people of a society jointly create and maintain culture. Societies preserve culture for much longer than the life span of any one person. People are born, they live their lives and die, but, culture continues and outlives people. The reason why cultures live on is because people sustain them. Culture is preserved in the form of knowledge, such as scientific discoveries; culture is preserved in objects, such as works of art; and in traditions, such as the observance of festivals and ceremonies which are passed down from generation to generation.

People living together in a community often share a common language, dress in similar styles, and eat many of the same foods, et cetera. This is what gives them their identity as a people. It is what makes it possible to differentiate one society from another.

People of different cultures have established patterns of actions (referred to as value systems) that they recognize as the permissible standard of ethics that govern their society. Each society is structured predominantly on what the entire society has accepted as the way its members should conduct themselves. These values that are culturally defined (sacred or secular) are fundamental to the continued existence of the people. They are the principal means through which security, peace, progress, social stability and cohesion in the society are maintained. As a result, they are not only treasured, perpetuated and preserved by the people; they are also shared (transmitted).

Members of each society are taught in various ways to uphold the social rules that are dominant in their society as sacred and concerted efforts are made to transmit them from one generation to another. Definite policies are also adopted by those in authority to promote values that are beneficial to their society while anti-social acts that are inimical to the survival of the society are prohibited.

No society simply set up rules and values without making provision for how they will be transmitted, learned and shared. This is important if the laid-down rules are not to disappear at the demise of their initiators. Hence, they must be preserved and passed on to others who also recognize, sanction and welcome them. This is very true in Nigerian communities.

Besides, culture is not only shared within a society; sharing also occurs between societies. Since no human society exists in complete isolation, different societies also exchange and share culture. In fact, all societies have some interactions with others, both out of curiosity and because even highly self-sufficient societies

sometimes need assistance from their neighbors. Today, for instance, many people around the world use similar kinds of technology, such as cars, telephones, and televisions. Commercial trade and communication technologies, such as computer networks, have created a form of global culture. Therefore, it has become increasingly hard to find culture that is shared within only a single society. This phenomenon is what is referred to as Cross-cultural exchange.

3.2.4 Culture is Adaptive

As we mentioned initially while tracing the origins of culture, the evolution of society and ultimately culture in the case of humans was an adaptive reaction to the challenges posed by the forces of nature. Culture helps human societies continue to exist and not be obliterated in times of changing of the natural environment. It is cultural adaptation that has made humans one of the most successful species on earth. The key to this success is man's ability to know how to discriminate, that is, how to assess critically and eliminate those bad habits which would bring destruction to the human race. It is also due to his ability to encourage those values that are sound and beneficial to the society, while discouraging those that are inimical to the survival of his society. Today, Africa has met with progress which is taking her onwards to new forms of life made available by science and technology. For instance, people now take greater advantage of major developments in technology, medicine, and nutrition and this development has improved the quality of their lives

In addition, many customs and rites, once considered to be integral parts of various social systems, are seen today, in the light of ethnological science, as bizarre and unnecessary and as such they have been discarded.

Let me take one example to illustrate the point I am making here. You will recall that in the past twins were considered evil and as such they were killed at birth in some parts of our country. But today, the custom and some others not mentioned here have been obliterated. On the other hand, some other traditional values which have been handed down from the past have been modified to give them new meaning and new expression in the face of modern civilization. From these two examples, I will be correct to assume that you now have a good idea of what is meant by cultural adaptation.

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SELF ASSESSMENT EXERCISE 2

Describe (with examples) the characteristics of culture.

3.3   Categories of Culture

Anthropologists have described a number of different categories of culture. For instance, in 1930, an American anthropologist in the person of George P. Murdock listed 637 major sub-divisions of culture. He also developed an elaborate coding system, known as the Human Relation Area Files. He used the system to identify and categorize hundreds of distinctive cultural variations that could be used to compare different cultures.

A common and simpler practice today is to divide all of culture into three broad categories, namely: Material, social, and ideological. The arts, which, has characteristics of both material and ideological culture is a fourth category.

3.3.1 Material Culture

This includes all man-made human objects. All societies produce and exchange material goods so that people can feed, clothe, shelter, and generally provide for themselves. This system is commonly known as an economy. Material culture is sub-divided into several aspects which include: pattern of subsistence, forms of exchange (trade) and technology, manufacture and effect on the environment. For you to understand these points better, let us examine them in detail.

   a) **Pattern of Subsistence**

   This refers to the various ways by which people obtain or produce food. The methods include the following:

   i.   Foraging is one method of getting food for sustenance. It is a method used by people in band societies who live as hunter-gatherers collecting plants and taking animals from their environment. Sure people are also known as foragers.

   ii. Horticulture (gardening) or pastoralist (animal herding are other methods. The horticulturists plant gardens and after about three years, they move to their planting to another area of forest. Horticulture is commonly practiced by people living in ethnic groups

or chiefdoms. Pastoralists, such as the Fulani in Northern Nigeria, may also grow food in small gardens to supplement their diets of milk, meat and blood.

iii. Many people who live in larger societies, such as the Yoruba in the South Western part Nigeria, practice manual (sometimes called extensive) agriculture and produce surpluses of food and other goods. They sell some of the excess to generate wealth, while keeping some in storage for use in times of need. In societies where production is in excess, some members have to work in *non-subsistence* (not food-producing) activities. People not involved in food production may work, for example, as artisans, religious functionaries, or political administrators. Agriculture in non-industrialized societies relies on systems of irrigation operated from natural waterways, animal-powered plowing, and natural methods of fertilization, such as the use of putrefied vegetation to enrich the soil with more nutrients. Animal-powered plow agriculture and irrigation is more time-consuming, energy-intensive, and require more material inputs than is require in widen gardening, pastoralism, or hunting and gathering.

iv. In large industrial and commerce-based societies (such as the United States and Western Europe), food production depends on expensive machinery and the vast supplies of fossil fuels to power that machinery, automated irrigation systems, and great quantities of chemical fertilizers and pesticides. This form of production, known as intensive agriculture, is more expensive than any other, but produces quantities of food huge enough to allow most people to work in non-subsistence activities.

b. Forms of Exchange (Trade)

The ways in which people exchange goods and services differ from one society to another. The earliest form of exchange is the barter method whereby people exchange their goods and services for what they need. Later on valuable materials such as precious metals and stone where used as means of exchange. As was the case in many ethnic groups in Africa, for instance, De Negri (1969) reports that

cowries and manilas were the units of exchange in ancient times. Money as is used today was introduced much later. Money is a means adopted and accepted by a particular society as a means of exchange. For this reason, different societies have different currencies which are part of the cultural identity of the people.

c. Technology and Manufacture

One way that human beings usually respond to the challenges of nature and survival is through the development of tools, equipment and structures. This ability to fashion and use tools and equipment, build structures and the knowledge to do so is referred to as technology. Each culture has it distinctive technology and how they produce things, whether it is food, clothes or art. It also includes how they build their houses.

d. Effect of Human Activities on the Environment

In a bid to survive, man engages in many different activities either for economic purpose (like in farming, hunting, and mining) or for developmental purposes like in urbanization, pollution, et cetera. The activities of man usually have its effects on his immediate environment as exemplified in the various environmental pollutions (oil spillages, depletion of the Ozone layer, and the like) that are being witnessed today.

3.3.2 Social Culture

This pertains to how people in a society interact and organize themselves in groups. People in all types of societies usually organize themselves in relation to each other for work and other duties, and to structure their interactions. Important factors in family, work, and political relations include age and gender (behaviours and roles associated with men and women).

People commonly organize themselves according to (i) work duties and economic position, (ii) bonds by kinship and marriage and (iii) political position. You need to find more about these various factors, and this you can do by reading this section.

i. **Work Duties and Economic Position**

This simply refers to the different positions that people hold in the societies (for instance, kings, chiefs, priests, and so on) and the jobs members of the societies are engaged to perform (such as teaching, nursing, tailoring, and so on.)

ii. **Bonds of kinship and marriage**

This refers to people who are related to each other either by family ties (by blood) or by marriage. Each culture and society determines different aspects of the relationship among kindred such as the level that marriage is permissible as well as other aspects (I have discussed these aspects in more details in unit four of module one).

iii. **Leadership and Political Power**

Some societies have no formal leadership. In such societies, all members make collective decisions. Most decision-making in ethnic groups occurs within households. Occasionally, most or all members of lineages or clans convene to make important decisions regarding matters in their communities, such as how they will relate with neighbouring ethnic groups, common laws, et cetera. Descent groups may also standardize access to crucial resources, such as favoured farming areas, and selection of where people will reside. A good example is the early Igbo communities of South Eastern Nigeria.

In most Nigerian communities, all groups commonly have about equal status. Since every person belongs to a descent group, no one person ranks too far above or below another. However, in some ethnic groups, certain people might be accorded a higher status and respect than others either through inheritance or for personal outstanding achievements.

In the past, chiefdoms, which existed in a great number of Nigerian societies, were the first societies to have positions of defined, permanent leadership. Chiefdoms consist of at least two very large descent groups organized under rulers known as chiefs, who are born

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into their positions of leadership. They live as full-time rulers who may not have to work at productive duties. In Chiefdoms, Chiefs have the sanction to collect a quantity of of the goods people produce, such as food, and redistribute them in times of need or use them in ceremony.

Political structures that have powerful autonomous bodies of authority managed by formal bureaucracies are formally known as states. Some of the first major state societies existed in the area known as Mesopotamia, in what is now Iraq, and in ancient Egypt.

A state has many privileges such as claims of ownership of all its territory and resources and the right to wage wars against other nations. Important families may rule states for several generations, though this was more ramparts in the past. But all states have distinct social and economic classes, and higher classes have greater political influence or power than do lower classes.

Families still rule in some states, sometimes as royalty and sometimes as elected aristocracies (aristocracies are small groups, often families, deemed by citizens as qualified to rule). But many states today have elected governments not based on family lines. The citizens of these states share a common identity based on language, ideals, shared rituals, and other cultural bonds. This form of state is known as a nation.

Nations are ruled by governments and many national governments serve the interests of business and commerce as well as those of individuals and families. For instance, in addition to other functions, governments in developed nations are responsible for the economic support by providing social welfare for people who cannot earn sufficient income.

In many cases commercial corporations (businesses created through legal sanctions) posses a great deal of political influence. Corporations and large economic market exchanges control the

production and distribution of goods and services, and they are in charge of money transfers.

3.3.3 Ideological Culture

Perhaps you ever wondered, as other persons do sometimes, what binds people in a society together in their behaviour. A key factor is the culturally distinctive ways of thinking about the world that is, their shared ideology. Anthropologists refer to the body of ideas that people share as ideology and they inform us that ideology can be divided into at least three specific categories. These are: Beliefs, values, and ideals. People's beliefs give them an understanding of how the world works and how they should respond to the actions of others and their environments. Specific beliefs closely intertwined with the daily concerns of domestic life, such as making a living, health and sickness, happiness and sadness, interpersonal relationships, and death.

The dominant cultural values (social and moral) in a society enlighten them about the differences between right and wrong or good and bad. As I have noted earlier, people of different cultures have established patterns of actions known as value systems that they hold as the acceptable standard of ethics that govern their society. These values that are culturally defined (sacred or secular) are fundamental to the continued existence of the people and they are the primary means for the maintenance of security, peace, progress, social stability and cohesion in the society.

The ideals of a people constitute another aspect of their ideology. Ideals serve as models (paradigms) for what people hope to accomplish in life. Leaders often put in place various plans to be followed in order for them to achieve their set goals.

Many people rely on religion to shape their values and ideals and to influence their behaviour. Beliefs, values, and ideals also come from observations of the natural world. Anthropologists commonly refer to this practice as secularism.

In my discussion above, I mentioned two key words: religion and secularism. What exactly do we mean by religion and secularism? To get the answers to this question, you have to read the subsequent texts.

Religion

Different scholars of varying hues have proffered a number of nuances of meanings, and all of them have established one fact, that all forms of religion share a belief in a supernatural power (or powers) to whom supplications are made, directly or indirectly, through acknowledged intermediaries.

Idowu (1963), for instance, asserts that religion in "its essence is the means by which God as a spirit and man's essential self communicate." On his part, Orubu (2001) informs us that the basic reason why humans worship is to enable them "cope with the intransigence of the natural environment and its dynamic effects on human activities."

Religion allows people to know about and communicate with supernatural beings such as spirits, gods, and spirits of their dead ancestors. Religion often helps people cope with the things they can not understand or control, for instance, death and the forces of nature.

The constant and general foundation of African tradition is the spiritual view of life. Many societies believe in the existence of supernatural beings or forces which control and regulate the affairs of man and all other creatures (animate or in animate). The general belief in such societies is that when offended these beings punish the offender or society with severe calamities, but, would bless them with good fortune when they are appeased, pleased and satisfied.

Religion helps adherents to avoid divine wrath and punishment, and obtain the favours and protection of these supernatural beings for the well-being of each individual or group in the society. To achieve these objectives, adherents perform specific rites and rituals.

For instance, to African traditionalists, their traditional religion is their effort to reconnect with the spiritual realm and their religious values and beliefs were conceived to ensure a harmonious relationship between themselves and the otherworldly entities in a bid to cope with the ecological perils and spiritual belligerence. They express their perception of communicate to these and seek an essential link with the supernatural world through their religious observances. The rituals they perform afford them the opportunity to propitiate and supplicate the

various supernatural entities, which they recognize as indispensable in their daily existence.

In spite of their belief in several supernatural beings (polytheism) the idea of God, as the first or ultimate cause of all things is a strong belief of the African traditional religionists. This concept, perceived rather than analysed, lived rather than reflected on, is expressed in very diverse ways from culture to culture. Regardless of the mode of worship of God adopted in different ethnic groups, the fact remains that the presence of God permeates African life, as the presence of a higher being, personal and mysterious.

To the Nigerian religious traditionalists, God is real and His preeminence is incontrovertible. He is also associated with diverse attributes – *Omnipresence, Omnipotent, Omniscient, Immortality* and *Justice.* Just as Oduoye (2001) rightly notes, these attributes are implicit in the names that are ascribed to Him in the different ethnic groups. The traditional worshippers recognize the Creator God as the originator of the universe and all therein. He is approached and worshipped through the numerous deities that the people consider as intermediaries between them and their creator. As devotees claim, the deities were created by God to assist him in running the affairs of the universe and to help humans in their daily existence.

In many societies in Nigeria, as in other parts of the African continent, priests, priestesses, visionaries and healers exist. They are persons credited the power to commune with supernatural beings and forces. With these powers they guide and instruct the other members of the societies on how to act and what do. They also officiate in rituals when necessary and are usually held in high esteem in their societies.

Secularism

A simple way to understand what secularism means is to view the term as the opposite of religion which is I have described above as a system of belief in the supernatural things beyond the natural world. In recent times, with the flourish of science, and its use in the explanation of many of the phenomena hitherto attributed to the gods and spirits, some societies have turned to the observation of

the natural world to shape their beliefs, values and ideals and to influence their behavior. Such societies are referred to as secular societies.

3.3.4   Art As a Form of Culture

You will learn more about art in the units devoted to the subject in the other modules. However, the subject will consider here briefly so that you can know its relevance to culture. Art is a distinctly human production. Many people consider art as the definitive form of culture because it can have the quality of pure expression that is entirely separate from basic human needs. But some anthropologists actually regard artistic expression as a basic human need that is as fundamental as food and water. Some art takes the form of material production, and many utilitarian items have artistic qualities. Other forms of art, such as music or acting, reside in the mind and body and take expression as performance. The material arts include painting, pottery, sculpture, textiles and clothing, and cookery. Non-material arts include music, dance, drama and dramatic arts, storytelling, and written narratives.

As Adams (1999) reports, anthropologists have been able to show us that people had begun making art by at least 30,000 years ago, by painting stylized animal figures and abstract symbols (referred to as cave paintings) on the walls of the caves that served as their dwelling places.

For thousands of years people have also used forms of artistic expression to establish their personal and group identity. There are different forms of art for these purposes such as body adornment, (stylized body scarifications, body paintings using pigments and the use of body ornamentations, such as jewelry), ceremonial costumes and dances, or group symbols. For example, many Nigerian cultures have distinctive ethnic marks, costumes and regalia for their kings (Obas, Obis, Emirs, et cetera), titled men, priests and people of importance.

Generally, two distinctions are made of art, namely, "art for art sake" and "art for life." The former exist in some societies, as in the Western world, where art is done purely for decoration. by "art for life" we mean such artforms that have a functional bent such as the ethnic arts of African origin. A look at the nature of such creative objectifications, as Egonwa (2005) describes them shows that they

are multifaceted and intricately interwoven with all dimensions of life; they are intertwined mutually with the basic spiritual and material concerns for survival.

Smaller societies also use art as a primary form of documenting and replicating their culture. Ceremonial dances and performances, for example, generally narrate legends of creation, stories about ancestors, or moral tales containing edifying lessons. Many people also use art as a vehicle for spiritual expression or to solicit divine help from the spiritual world. For instance, the ancestral figures and masks of most cultures in Nigeria are produced and used for this purpose.

In large societies, leaders may hire artisans to produce works which they in turn use to underscore their political status and authority and to perpetuate themselves in power. For example, in the Benin (Nigeria), the Oba has various royal guilds that produce the famous royal court arts of the empire. These royal items display insignia that indicate his royal status, as they are reserved for the exclusive use of the Oba and those to whom he bestows the honour. In some cultures such as Yoruba and Benin, the Oba, in the past as Ezra (1992) reports, also had exclusive right to use certain materials such as bronze, coral beads and ivory and only he could grant deserving citizens in his kingdom the right to use such materials.

In contemporary large societies, many people produce art for commercial and political purposes in addition to social, personal, and spiritual reasons. A great number of artists make a living by working for corporate businesses that use art to advertise commercial products.

Art and art products are very important to both the creators and the society. Hence, most large societies today have copyright laws that protect the content of artworks such as books, films, songs, dances, and paintings as intellectual property, which people own and can put up for sale. In Nigeria, such laws exist also, the Nigerian Copyright Council (NCC), the body responsible for enforcing the laws was established in 1988 under the Nigerian Copyright Decree. The decree, now promulgated into legal acts was enacted as chapter 68 of the 1990 edition of the laws of the Federation of Nigeria.

4.0   CONCLUSION

From all that I have said above, you will see that culture is a very broad subject which encompasses every aspect of human life. So what we have tried to do as

much as possible in this unit is to develop a basic foundation essential for the understanding and better appreciation of what culture denotes. If you recall all that I have said in the foregone texts, you will realize that it is important to preserve carefully our culture and roots. Our culture is rich as exemplified in our cultural values: respect for life, family solidarity and support for relatives, respect for the old, having sense of hospitality, honesty, maintaining peace, law and order, et cetera. I believe you know them and are proud of them and would desire to uphold the values of your culture.

5.0   SUMMARY

Culture as we have seen in this unit is the way of life of a people; we have also learnt that culture is symbolic, learned, shared and adaptive. We have also looked at its various aspects which are: Material, Social, ideological and Art. In the next chapter we shall be looking at some major cultures in Nigeria and the people of such societies.

6.0   TUTOR-MARKED ASSIGNMENT
1. Define the term culture and state its characteristics.

2. Write on the various categories of culture identified above.

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UNIT 2:   THE CULTURES OF THE NIGERIAN PEOPLE.

Table of Contents

1.0   INTRODUCTION

In the previous unit we discussed the general concept of culture. In this unit, we will be looking into the diverse cultures of Nigeria. We have chosen just a few examples. We shall be treating some of the major and we hope it spurs you to do further study on the cultural diversity of the Country. We shall also be looking at their history.

2.0   OBJECTIVES

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

- Identify some cultural groups in Nigeria;

- Indentify and appreciate the cultural diversity of the country;

- Discuss briefly the history of some Nigeria cultures;

- Relate your previous lesson on culture with some Nigerian cultures;

3.0   MAIN CONTENT

3.1   The Ethnic Classifications in Nigeria.

Nigeria is country which has several diverse cultural groups (Fig 1). Experts have identified over three hundred (300) cultural groups with about four hundred (400) native Nigerian languages. The three largest ethnic groups are: the Hausa-Fulani, Yoruba, and Igbo. Jointly, they make up about 70 percent of the population, and they have several distinct regional dialects. About 10 percent of the total population consists of several other groups numbering more than one million members each, including the Kanuri, Edo, Nupe, Efik, Ijo, Tiv, and Ibibio.
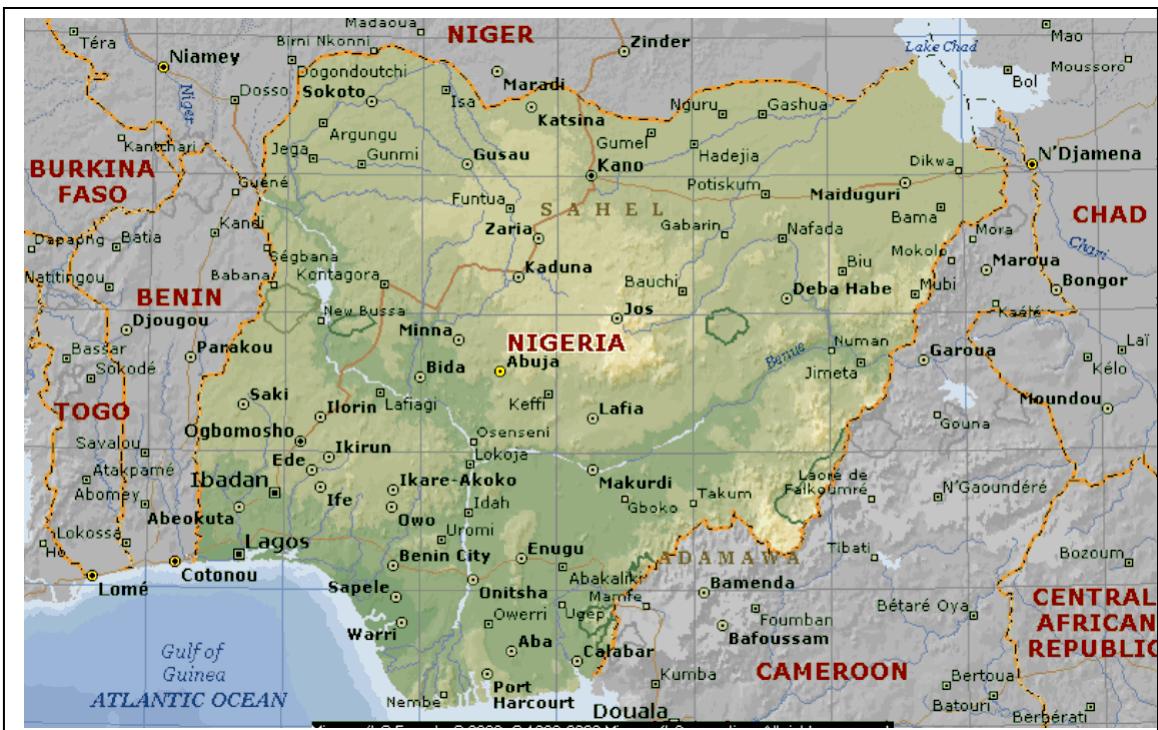
Fig.1: A Map of Nigeria.
Source: *Microsoft Encarta*

More than 300 smaller ethnic groups account for the remaining 20 percent of the population, in regions such as the Niger delta, Jos Plateau and surrounding middle belt. Hundreds of small groups make for wide linguistic variations across short

distances. However, as in most of Africa, ethnic designations in Nigeria are often indefinite, obscuring differences within groups and similarities among groups.

Due to the vast number of ethnic groups in Nigeria, three major groups, namely, the Hausa-Fulani, the Yoruba and the Igbo, will be examined first and later, two examples (the Kanuri and the people of Benin) will be selected for study from amongst the minor groups.

3.2   The Major Ethnic Groups and their History
3.2.1 The Hausa-Fulani

The largest ethnic group in Nigeria is the Hausa who are concentrated in the far north and in the neighboring Republic of Niger. A good number of Hausa people are Muslims. They engage in agriculture, commerce and small-scale industry. Most of the Hausa people live in smaller towns and villages and others occupy several larger indigenous cities. Many people of non-Hausa origin have become assimilated into the Hausa nation through intermarriage and acculturation. One of such groups is the Fulani who are traditionally a semi-nomadic livestock-herding people. Many Fulani have settled in Hausa cities and towns and have become part of the Hausa community. Other Fulani have cultural autonomy, they continue to depend on their livestock and have retained their own language known as *Fulfulde*.

The Hausa cultures, which as early as the 7th century AD were smelting iron ore, arose in what is today northwestern and north central Nigeria, to Borno west. Althogh, the origin of these cultures is a mystery; however, legend holds that Bayajidda, a traveler from the Middle East, married the Queen of Daura, from whom came seven sons. Each son is reputed to have founded one of the seven Hausa kingdoms: Kano, Rano, Katsina, Zazzau (Zaria), Gobir, Kebbi, and Auyo.

Various Nigerian groups have similar legends which attempt to explain their origins in similar tales involving migrations southward across the Sahara or from the east or west through the savannas, followed by intermarriage and acculturation. These legends serve to highlight the importance of such interchanges in the cultural, economic, and political development of many Nigerian societies.

Regardless of how they were founded, the seven city-states developed as strong trading centers, typically surrounded by a wall and with an economy based on intensive farming, cattle-raising, craft-making, and later slave trading. In each Hausa state, a monarch, probably elected, ruled over a network of feudal lords, most of whom had embraced Islam by the 14th century. The states maintained continual rivalries, which at times made them easy prey to the expansion of Bornu and other kingdoms.

A perhaps greater, if more subtle, threat to the Hausa kingdoms was the immigration of Fulani pastoralists. They migrated from the west to make a home in the Nigerian savanna and over several centuries filtered into large areas of Hausaland. In 1804, a Fulani scholar named Usuman dan Fodio, is said to have declared a *jihad* (holy war) against the Hausa states, whose rulers he accused of allowing Islamic practices to deteriorate. Local Fulani leaders, motivated by both spiritual and local political concerns, received Usuman's blessing to overthrow the Hausa rulers. With their superior cavalry and cohesion, the Fulani overthrew the Hausa rulers and also conquered areas beyond Hausaland, including Adamawa to the east and Nupe and Ilorin to the south.

After the war, a loose federation of thirty emirates emerged with each one acknowledging the supremacy of the sultan of Sokoto, who resides in what is now far northwestern Nigeria. After death of Usuman, the first sultan of Sokoto in

1817, he was succeeded by his son, Muhammad Bello. Militarily and commercially powerful, the Sokoto caliphate dominated the region throughout the 19th century.

3.2.2 The Yoruba

Yoruba people live primarily in southwest Nigeria. The Yoruba are predominantly town dwellers who practice hoe agriculture and are well known as traders and for their crafts. They are basically animistic and they worship numerous gods (polytheism).

The first well-documented kingdom in what is now southwestern Nigeria was centred at Ife, which was established as the first of the Yoruba kingdoms in the 11th or 12th century. Over the next few centuries, the people of Ife spread their political and spiritual influence beyond the borders of the small city-state. Ife artisans were highly skilled, producing, among other things, bronze castings of heads in a highly naturalistic style. Terra-cotta, wood, and ivory were also common media favoured by the Ife artisans.

Another major Yoruba city-state is Oyo, which is situated northwest of Ife. Oyo used its powerful cavalry to replace Ife as Yorubaland's political centre. Ife, however, continued to serve as the spiritual centre of Yorubaland. At the time the Portuguese first arrived in Yorubaland in the late 15th century, Oyo was already a flourishing state in the region between Dahomey and the Niger River, so naturally, the people were in control of trade with the Portuguese. They traded first in goods such as pepper, which they secured from the northern interior lands and transferred to the southern coast, and later in slaves.

In Oyo, as elsewhere throughout coastal West Africa, the traffic in slaves had disastrous results on those traded (who were largely from the interior) and on the

traders. As African nations vied for the lucrative commerce, conflicts increased, and other forms of advancement, both agricultural and economic, declined. As a result, when Britain banned the slave trade in the early 19th century, Oyo was hard-pressed to maintain its prosperity. The Oyo state of Ilorin broke away from the empire in 1796 and joined the northern Sokoto caliphate in 1831 after Fulani residing in Ilorin seized power. The Oyo Empire collapsed, plunging all of Yorubaland (Oyo, Ife, and other areas) into a bloody civil war that lasted for decades. By the first half of the 19th century, Oyo had disintegrated into numerous small kingdoms. Toward the end of the 19th century the Yoruba came under British control. At present, they number about 27 million and make up one-fifth of the population of Nigeria, living both in the rural areas and the cities of their homeland.

3.2.3 The Igbo

The Igbo of southeastern Nigeria traditionally live in small, independent villages. Each village had an elected council instead of a Chief. Such democratic institutions notwithstanding, Igbo society is highly stratified along lines of wealth, achievement, and social rank. Overcrowding and degraded soil have forced many Igbo to migrate to nearby cities and other parts of Nigeria.

In southeastern Nigeria, archaeological sites confirm sophisticated civilizations dating from at least AD 900, when fine bronze statues were crafted by predecessors of the modern-day Igbo people. These early peoples, who almost certainly had well-developed trade links, were followed by the Nri of northern Igboland. With these exceptions, Igboland did not have the large, centralized kingdoms that characterized other parts of Nigeria. A few clans maintained power, perhaps the strongest of which was the Aro. The people of Aro lived west of the Cross River, near present-day Nigeria's southeastern border. They rose to prominence in the

17th and 18th centuries. The Aro were oracular priests for the region who used their role to secure large numbers of slaves. The slaves were sold in coastal ports controlled by other groups such as the Ijaws.

3.3 Some Other Ethnic Groups and their History.

Other large ethnic groups in nigeria as noted above include the Kanuri, centered in Borno State; the Tiv, from the Benue Valley near Makurdi; the Ibibio and Efik in the Calabar area; the Edo from the Benin region; and the Nupe, centered in the Bida area. Although small by Nigerian standards, these lesser groups have more members than most other African ethnicities.

3.3.1 The Kanuri / Kanem- Borno

The northern region's first well-documented state was the kingdom of Kanem, which emerged east of Lake Chad in what is now southwestern Chad by the 9th century AD. Kanem profited from trade ties with North Africa and the Nile Valley, from which it also received Islam. The Saifawas, Kanem's ruling dynasty, periodically enlarged their holdings by conquest and marriage into the ruling families of vassal states. The empire, however, failed to sustain lasting peace, and during one conflict-ridden period sometime between the 12th and 14th centuries, the Saifawas were forced to move across Lake Chad into Bornu, in what is now far northeastern Nigeria. There, the Kanem inter-married with the native peoples, and the new group became known as the Kanuri. The Kanuri state centred first in Kanem and then in Bornu, is known as the Kanem-Bornu Empire, later referred to as Borno

The Kanuri eventually returned to Chad and conquered the empire lost by the Saifawas. Its dominance thus assured, Bornu became a flourishing centre of Islamic culture that rivaled Mali to the far west. The kingdom also grew rich in

trade, which focused on salt from the Sahara and locally produced textiles. In the late 16th century, the Bornu king, Idris Alooma expanded the kingdom during his reign, and although the full extent of the expansion is not clear, Bornu exerted considerable political influence over Hausaland to the west. In the mid- and late 18th century, severe droughts and famines weakened the kingdom, but in the early 19th century Bornu enjoyed a brief revival under Al-Kanemi, a shrewd military leader who resisted a Fulani revolution that swept over much of Nigeria. Al-Kanemi's descendants continue as traditional rulers within Borno State. The Kanem-Bornu Empire ceased to exist in 1846 when it was absorbed into the Wadai sultanate to the east.

3.3.2 The Edos and Benin Kingdom

The Benin kingdom, flourished from the 15th to the 17th century. Its capital was Benin City, as it still is in present-day Nigeria. Founded by the Edo or Benin people in the 12th century, it was ruled by a line of kings referred to as Obas. They were originally war leaders, but later assumed a more religious character. The extent of the kingdom is uncertain, but it probably controlled most of southern Nigeria at the zenith of its power.

According to Egharevba, the Benins migrated from Egypt making a brief stop in Sudan before they arrived at their present location. Another version of the origin of Benin holds that shortly after the rise of Ife, the kingdom of Benin emerged to the east. Although it was separate from the Yoruba kingdoms, it is said that the kingdom's first rulers were descended from Oduduwa, an Ife prince. By the 15th century, Benin was a large, well-designed city sustained by trade (both within the region and, later, with Europe). Its cultural legacy includes a wealth of elaborate bronze plaques and statues recording the kingdom's history and glorifying its rulers.

One of the most influential Obas of Benin was Ewuare, who ruled the kingdom from approximately 1440 to 1470. Ewuare dramatically increased the territory controlled by the kingdom, strengthened the central government, and established a system of primogeniture under which the title of Oba would pass from father to son. He is also thought to have commissioned a series of fortifications surrounding the capital city.

During the reign of Ewuare's son, Oba Ozolua, who reigned as Oba from about 1480 to 1504, Benin developed mutually beneficial commercial and diplomatic relations with Portugal. Some evidence suggests that Ozolua's son and successor, Esigie, may have spoken and read Portuguese. From the 16th through the 18th century the kingdom traded with European merchants in palm oil, ivory, pepper, and textiles. Benin also took part in the slave trade, although after the early 16th century the king allowed only female slaves to be exported. In the 18th century, French, Portuguese, and Dutch traders opened ports and trading posts along the Beninese coast and they exchanged weapons for slaves.

The Oba of Benin is a divine king whose reign is also divinely sanctioned. As Ezra (1992) rightly notes, the Oba is "the central figure in the kingdom, combining vast spiritual powers that result from his divine ancestry with enormous political clout and expertise." The Oba's divine ancestry endows him with mystical powers. He is believed, not only to have control over the forces that affect the well being of his kingdom, but, he is also considered as possessing the potent power (*ase*) of making things happen as he utters and decrees them to be. This mystical power, as the people of Benin aver, intensifies his blessings and curses. This divine ancestry (amongst other factors), ensures the stability of the Benin kingship institution and establishes the monarchy on a very firm foundation. Thus, the Benin adage: "***A i gu Oba sinmwi ogie***," that is, "***one does not contest rulership with the Oba***."

The Oba exemplifies the spirit and essence of the state. He is the embodiment of the people, their ethos and worldview. Till date, the Benins recognize the monarchy as relevant to their existence because through the institution, societal norms and practices are to a large extent preserved. It is no surprise, therefore, that his loyal subjects hold their Oba in high esteem and fondly regard him as "***the glory of Benin***" ("***Oba o re uyi Edo***").

The Obas of Benin have always been patrons of the arts. They sponsor the creation of some of Benin's most famous art works in diverse media such as bronze, terra-cotta, wood and ivory. Benin visual traditions exist to serve either aesthetic, spiritual or symbolic purposes. It tends to subscribe to the compartmentalization proposed by Trowell (1964) for African sculpture generally. The three categories which she identified, namely, man-regarding art, spirit-regarding art and art of ritual display apply appositely to the kind of art produced by the Benins.

Brass bas reliefs, which originally hung on the palace walls, depict scenes of life at the court of the Obas. Traditional bronze ceremonial jewelry from the kingdom, which was hand-cast and highly detailed, is considered to be one of the finest achievements of African art.

As a traditional ruler, the Oba's functions and activities are numerous (both traditional and modern). Apart from his socio-political obligations, he performs many religious functions as stipulated and endorsed by the Benin tradition. By virtue of his position, he is the custodian of Benin custom and tradition, he is required to be a patron of the royal and communal gods and the various traditional religious institutions in Benin. He is subject to the sacred laws of his land and tradition compels him to observe regularly several sacred taboos.

The Oba is the spiritual guardian of his people and he facilitates the religious activities in his domain. The Oba is the conciliator between his people and the

divine powers that collectively engender the kingdom's opulence. Thus, he performs requisite rites and ceremonies dedicated to his ancestors and the royal deities at specified periods within the palace. Prominent amongst these rites are the annual rituals of *Ugie* (*Igue*) festival. He also worships personally at the communal shrines when necessary while appropriate functionaries in various parts of Benin carry out a range of religious functions on royal authority.
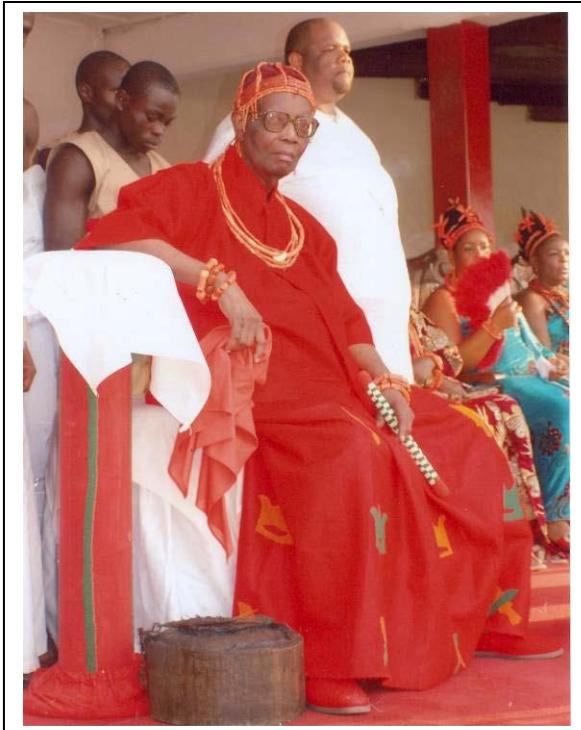
Fig.2: Uku Akpolokpolo, Omo N'Oba   Erediauwa.
Source: The Benin Traditional Council   (B.T.C).

There is a plurality of religion in Benin kingdom, like in other parts of Nigeria. The traditional religion thrives in Benin, but there are also Islam and Christianity amongst others. The latter, as Aisien (2002) reports, first came to Benin five hundred years ago) to mention only two of the major religions flourishing in Benin. The people of Benin practice polytheism. A look at Benin traditional religious beliefs and practices reveals it as being in accord with known facts about the belief systems indigenous to Africa generally. Whether viewed as animism,

fetishism or paganism as it is often termed, simply put, this religion is overly concerned with the veneration of the supernatural entities through the representation of such objects of worship by inanimate and animate objects.

The power of the Kingdom of Benin declined in the 18th and 19th centuries. Despite these changes, the Obas still perform administrative and ceremonial functions into the 21st century. One of the innovations brought to Benin by the present monarch Omo N'Oba Erediauwa (CFR), is the change of designation for the land, the people and their language from "Bini" (as used to be the case) to "Benin" as he decreed shortly after his coronation in 1979.

4.0 CONCLUSION

We have looked at the historical, social and cultural characteristics of some of the major groups in the country as a sample of the rich diversity of the cultures in Nigeria. The essence of this analysis is to develop your interest in the various cultures in our country, which should help to foster better appreciation of our shared heritage as a national entity.

5.0 SUMMARY

In this unit we have looked at the Yoruba, Igbo and Hausa cultures, some of their customs and their history. We also looked at the Edo and Kanuri cultures as well.

6.0 TUTOR-MARKED ASSIGNMENT

1. Write on the three major ethnic groups in Nigeria.
2. Write brief notes of two traditional rulers in Nigeria.
3. Discuss the prevalent religion amongst the Hausa, the Benin and Igbo people.

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UNIT 3　　　LANGUAGE AS A TOOL FOR CULTURE

Table of Contents

1.0　　INTRODUCTION

One of the principal aspects of culture is language. It is so important that in some cases the culture of the people is identified by its language and named as such. For instance, the three main cultures in Nigeria discussed in the previous unit are identified and named by their language. In this unit, we shall be looking at the role of language in cultural formation and transmission.

2.0   OBJECTIVES

At the end of this unit you should be able to

- Define of Language;
- Discuss some terminologies associated with language;
- Highlight some functions and features of language;
- Describe the acquisition of language;

3.0   MAIN CONTENT

3.1   Definition of Language

Simply put, language means verbal communication, speech or lingo. Language is the principal means used by human beings to communicate with one another. In the lay mans parlance, as Ukoyen (1978) states, language is "a system of intelligible sounds, amenable to symbolic representation, by means of which a human community apprehends reality and interacts within itself." He adds that to the linguist, language is "a set of principles relating meanings and phonetic sequence." The linguist, he adds also, sees language principally as "a type of patterned human behaviour."

Language provides a means to store, process, and communicate amounts of information that significantly exceed the capabilities of other animals. Grammar or syntax (the structure of phrases and sentences) is crucial for communicating complex thoughts and only humans have the ability to use grammar.

Fig.3: A Yoruba Girl.
Source: Nigerian Magazine

As it is with a symbol, the relation between a linguistic sign and its meaning is arbitrary. For instance, there is no reason other than convention among speakers of English that a dog should be called *dog*. In fact, other languages have different names for the animal, for example, the Spanish for dog is *perro,* Russians call it *sobaka* and Japanese *inu*. Here in Nigeria, Yoruba call a dog *Aja*, Igbo refer to it as *Nkita*, the Benins call it Ekita, et cetera.

Humans are the only specie that have and use language in the true sense of the word. And they use language to discuss a wide range of topics. You may have heard people talk of "animal language" and wonder what the expression really means. We all know that animals do not talk; what is actually meant by the expression is the form of non-verbal communication between animals. Animals

can communicate by smell, sound or they simply pass signals to one another and the signals produce responses from the animals. For example, the honey bees use their "dance" to communicate the location of food sources. A vulture can give a piercing call when it sees food and other vulture will flock to the spot to share in it. You may have noticed this yourself. So you can see that though there is communication among animals, it is not verbal. The characteristic that distinguishes human language from animal communication is that it is spoken.

We cannot discuss language without dealing with a related term, that is, linguistics. We will, therefore, direct attention now to discussing it, albeit, briefly.

3.2   Linguistics

Linguistics is the scientific study of language. There are sub-fields of linguistics that are concerned with the major components of language that you need to be acquainted with. Some of them that will be discussed at this point include: phonetics, phonology, morphology and semantics.

- Phonetics is concerned with the sounds of languages.
- Phonology focuses on the way sounds are used in individual languages.
- Morphology deals with the structure of words.
- Syntax has to do with the structure of phrases and sentences.
- Semantics is the study of meaning.

There are other major sub-fields of linguistics that are equally important. First is pragmatics, which is the study of the interaction between language and the contexts in which it is utilized. Secondly, there is synchronic linguistics, which studies a language's form at a fixed time in history (past or present). Thirdly, we have diachronic or historical linguistics, which investigates the way a language, alters over time.

A number of linguistic fields study the connections between language and the subject matter of related academic disciplines, such as socio-linguistics (sociology and language) and psycho-linguistics (psychology and language). In principle, applied linguistics is any use of linguistic techniques or results to proffer solution to problems connected to language, but in practice, it tends to be confined to second-language instruction.

A person must learn a language (consciously or unconsciously) to be able to speak it. It is not inborn in a person, it is acquired. A good question to ask is how do people learn language? For instance, how does a cross –river person learn to speak Efik (Fig.4). Have you ever reflected on how people learn the language or languages they speak? This happens actually as described below. Taking some time to talk about this now will be helpful.

Fig.4: A Cross-River Maiden.
Source: Nigerian Magazine.

3.3 Language Acquisition

Language acquisition is a major field of linguistic study. It is the process by which people (children and adults) learn a language or languages. A person can learn to speak more than one language. The first language he or she learns is referred to as first-language acquisition and the second is known as second-language acquisition

3.3.1 First-Language Acquisition

First-language acquisition is an intricate process. Even the linguists only partly understand the process. However, researches have established that young children have certain innate characteristics that influence them to learn language. These characteristics include the structure of the vocal tract, which enables children to make the sounds used in language, and the ability to understand a number of general grammatical principles, such as the hierarchical nature of the structure of phrases and sentences (syntax). The characteristics mentioned above, however, do not influence children to learn only one particular language; consequently, children acquire whatsoever language is spoken around them, even if their parents speak a different language entirely. An interesting feature of early language acquisition is that children seem to depend more on semantics (meaning) than on syntax when speaking.

3.3.2 Second Language Acquisition

Although second-language acquisition literally refers to learning a language after having acquired a first language, the term is frequently used to describe the acquisition of a second language after a person has reached puberty. Experts inform us that generally, people expend greater effort learning a second language and that they often achieve lower levels of competence in that language. Unlike

adults, children experience little difficulty in acquiring more than one language after puberty.

It is easier for people to gain knowledge of second languages more successfully when they become immersed in the cultures of the communities that speak those languages. Learning second languages is more successful in cultures in which acquiring a second language is expected, as in most African countries, than they do in cultures in which second-language proficiency is considered unusual, as in most English-speaking countries.

Have you noticed that some people speak more than one language fluently? Linguists have terms for this, namely, bilingualism and multilingualism. Are you sure of the meaning of these terms? You can learn more about them here.

Self Assessment Exercise 1

Discuss briefly how the first and second language is acquired

3.4 Bilingualism and Multilingualism

Bilingualism is the ability to master the use of two languages, and multilingualism is the ability to master the use of more than two languages. People in many parts of the country have mastered two or more indigenous languages.

Bilingualism and multilingualism often involve different degrees of competence in the languages involved. A person may manage one language better than another, or a person might have mastered two different languages better for different purposes. For example a person may use one language for speaking and another for writing.

Another fact you need to note is that languages change continually and when this happens, different varieties of the languages develop. The changes that occur may be so profound that the people may find it a little difficult to understand themselves. This point can be illustrated with the case of the Yoruba language. There are many variations of the Yoruba language as evident in the differences in the way people from different ethnic groups in Yoruba land (Ijebu, Lagos, Ondo, et cetera) speak.

I am sure you have heard people talk about dialects. A dialect is a variety of a language spoken by an identifiable sub-group of people. Traditionally, linguists have applied the term (dialect) to geographically distinct language varieties, but in current usage the term can include speech varieties typical of other socially definable groups.

In everyday usage, the term dialect signifies a variety of a language that is distinct from what is considered the standard form of that language. Linguists, however, consider the standard language to be simply one dialect of a language.

Dialects develop primarily as a result of limited communication between different parts of a community that share one language. Under such circumstances, changes that take place in the language of one part of the community do not diffuse elsewhere. As a result, the speech varieties become more distinct from one another. If contact continues to be limited for a long enough period, sufficient changes will build up to make the speech varieties mutually unintelligible. When this occurs, and especially if it is accompanied by the socio-political separation of a group of speakers from the larger community, it usually leads to the recognition of separate languages.

How do we determine whether two speech varieties are dialects of the same language, or whether they have altered sufficiently to be considered distinct

languages? Doing this is not an easy task and it is a debatable decision. Linguists usually allude to shared lucidity as the major criterion in making this decision. Linguists have worked out a way to solve the problem. They make this distinction in two ways. Firstly, if the two speech varieties are not mutually intelligible, then the speech varieties are considered as different languages. Secondly, if they are mutually intelligible but differ systematically from one another, then they are taken as dialects of the same language.

There is a fundamental problem with this classification, however, because many levels of mutual intelligibility exist, and linguists must decide at what level speech varieties should no longer be considered mutually intelligible. This is hard to establish in practice. Linguists postulate that intelligibility has a large psychological component: If a speaker of one speech variety wants to understand a speaker of another speech variety, understanding is more likely than if the case is different. In addition, chains of speech varieties exist in which contiguous speech varieties are mutually intelligible, but speech varieties farther apart in the chain are not. Moreover, socio-political factors almost inescapably interfere in the process of differentiating between dialects and languages.

Self Assessment Exercise 2

Discuss briefly what you understand by the term dialect

The Standard Language

According to Adediran (1978), the standard language is "a codified form of language, accepted by and serving as a model to a larger speech community" and can be used as a "measure of the urbanization of the culture of the speaker" He also adds that the standard language performs three symbolic and one objective function. The symbolic functions are: the unifying function of language whereby it

serves as a link between the speakers of the different dialects, thus uniting then in a single speech community, the separatist function whereby it makes the speakers separate from the speakers of other languages. Another symbolic function is the function of prestige which is attached to the possession of a standard language.

As Adediran (1978) has said, "the objective function of a standard language is its role as a frame-of- reference. It is the codified norm that becomes a yardstick for correctness."

4.0 CONCLUSION

As we have noted from the foregone discussion, language means verbal communication, speech or lingo. Language is an important aspect of culture. It plays a vital role in cultural formation and transmission. It is the principal means used by human beings to communicate with one another and it serves as a means of expression and is a potent tool for transmitting the cultural values of a people.

It is also sometimes used to designate a group of people. The acquisition of language comes through learning and it is possible for a person to acquire more than one language.

SUMMARY

From the various definitions of language examined, it is clear that language is one of the principal aspects of culture Its importance is explicit in how it is used to identify, in some cases; the culture of a people. This is exemplified, for instance, in the three main cultures in Nigeria. It is also apparent from what has been said above that language plays a vital role in cultural formation and transmission.

5.0   TUTOR-MARKED ASSIGNMENT
1. In your own words define the term "language."

2. Clearly explain what linguists mean by bilingualism and multilingualism

3. Explain legibly and in an organized manner how people acquire languages?

4. Differentiate between language and linguistics.

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UNIT 4:   THE FAMILY AS A CULTURAL UNIT

Table of Contents

1.0   INTRODUCTION

We are all familiar with the term family, especially for those of us in Africa, where family ties are usually very strong. Families develop when two members of the opposite sex known as husband and wife go into a partnership referred to as marriage, a bond that binds, not just the two persons getting married, but also their families. In this unit we shall read about family and marriage, their types, functions and significance.

2.0 OBJECTIVES

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

- Define the terms family and marriage;
- Differentiate between these two concepts;
- Describe the different types of families;
- Describe the process involved in selecting a partner for marriage;
- Discuss the terms used to describe family members;

3.0 MAIN CONTENT

3.1 Family and Marriage

Family (derived from Latin: *familiare*), is the basic social group of people united through bonds of kinship or marriage. It is an institution that is present in all societies. In human society no one can exist in isolation without other persons. In most societies, the family is the principal institution for the socialization of children and a basic institution that is critical to the structure of society. Ideally, the family provides its members with protection, companionship, security, and socialization. Family and marriage are two closely related terms. Thus, we shall take a brief look at the meaning of the word marriage later below.

Sociologists have identified different types of families. They are the nuclear family and the extended family. We will now examine them in the following texts.

3.2 Types of Families

The structure of the family and the needs that the family fulfills vary from society to society. Basically there are two types of family, namely, the nuclear family and the extended family.

3.2.1 The Nuclear Family

This is the basic family unit from which the extended family emanates. It usually comprises of parents and their children. The structure of this type of family may differ from society to society and it may take either of the following forms:

- **Monogamous family**

In many societies tradition dictate that marriages are monogamous, that is, an individual is married to only one other person. This form of marriage exists in all cultures and is the most common form, even in places where other arrangements are recognized.

People in monogamous cultures may not have more than one marriage partner at a time. However, if a marriage ends due to the death of a partner or divorce (legal termination of marriage), re-marriage is permitted. Thus, people in monogamous cultures may have more than one spouse during their lifetimes.

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  ┌─────────┐              ┌─────────┐
  │  NDUKA  │_         ____│ CHIOMA  │ ──▶  Parents (man & wife)
  └─────────┘              └─────────┘
       │
  ┌────┼──────┬──────┬──────┐
┌──────┐ ┌──────┐ ┌──────┐ ┌──────┐
│ CHIDI│ │ EBELE│ │ NGOZI│ │ UCHE │ ──▶ Children
└──────┘ └──────┘ └──────┘ └──────┘
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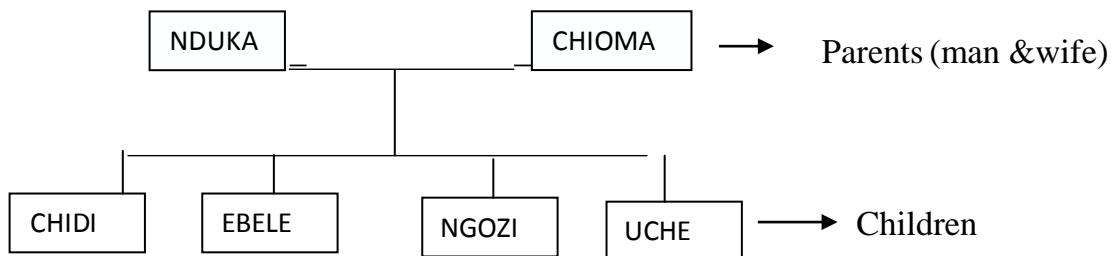
Fig.5: A Diagram Showing a Monogamous Family.
Source: Illustration by Valentine Omem.

This diagram illustrates the marriage between Nduka, who is the husband and Chioma, who is the wife. The marriage has produced four children, namely: Chidi, Ebele, Ngozi and Uche who are siblings. As you can see in the diagram, no member of the extended family is included because it is a purely monogamous marriage. People in monogamous cultures normally do not have more than one marriage partner at a time.

• **Polygamous family**

Where polygamy exists, in almost all cases it means polygyny is practiced. In many African societies and in Islamic cultures, where a man may legally have as many as four wives, polygyny is also practiced. Even where polygyny is an approved form of marriage, it is a relatively rare occurrence. In reality, most men cannot afford more than one wife. Anthropologists believe that polygyny reflects the male desire for prestige and paternity (fatherhood) rather than the sex drive. It is generally practiced in societies in which wealth, status, and even immortality depend on having many children.
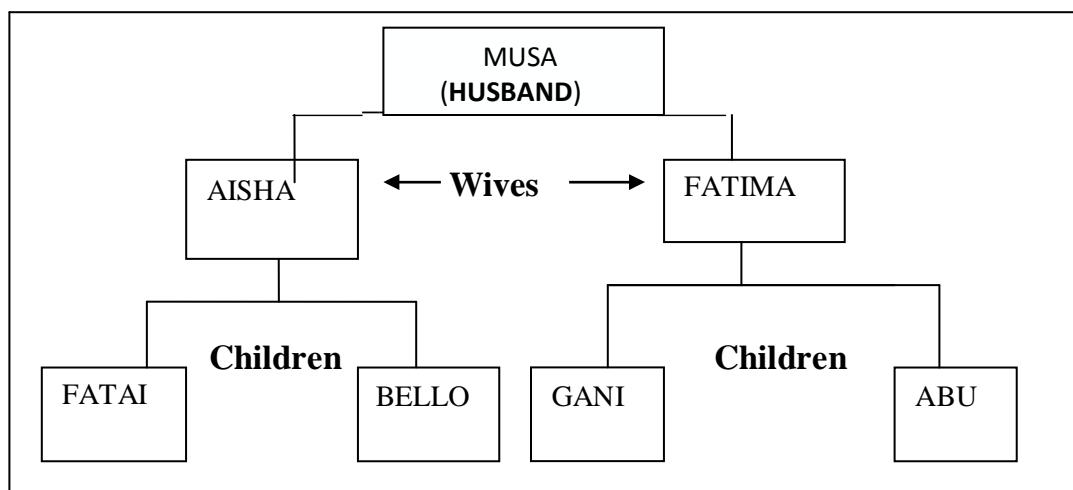
Fig.6. An Illustration of a Polygamous Family.
Source: Illustration by Valentine Omem

The diagram above shows that Musa is married to two wives and each wife bore him two children. The children of the two wives are siblings or step-bothers and step-sister while the e wives are co-wives or mates.

- **Polyandry** is the practice where a woman is allowed to marry more than one man. It is extremely rare. Where it does exist, it seems to be associated with groups who live in extremely impoverished environments. Polyandry is rife in areas where there is a shortage of women in comparison to men.

3.2.2 Extended Family

The term extended family has many distinct meanings. Firstly, it is used synonymously with consanguineous family or joint family. Secondly, in societies dominated by the conjugal family or nuclear family, it is used to describe kindred who do not belong to the conjugal family.

In other words, the extended family is an extension of a nuclear family sharing the same lineage. It could spread across several generations which comprise of members of a family (husband and wife) with their own children, their separate parents and siblings, and their siblings' children, as well as their children's and siblings' children's children in some cases.

Members of an extended family living together may feel a greater sense of security and belonging. This is one of the advantages of extended type of family because it contains more members to depend on during crisis and would serve as role models to the younger family members.

FAMILY		
S/N	Immediate Family	Spouse (Husband and Wife), Parent (Father and Mother), Child (Son and Daughter and, Sibling (Brother and Sister).
	Extended Family	Grandparent, Uncle, Aunt, Cousin, Nephew, Niece, and Common Ancestor.
	Family -In-Law	Father -In-Law, Mother -In-Law, Brother -In-Law and , Sister -In-Law
	Kinship	Consanguinity, Affinity, Fictive Kingship, Marriage, Adoption, Divorce and Disownment
	Lineage	Genealogy, Patrilineality, Matrilineality, Bilateral Descent, Family Tree, Pedigree, Family Name, Heredity, Inheritance and Heirloom
	Relationships	Familial Love, Parental Love, Marital Love, Brotherly Love, Filial, Piety and Veneration

Fig.7: Categories in a Family
Source: http //en. Wikipedia.org/ wiki/Extended family.

Self Assessment Exercise 1

1. Distinguish between the different types of families.

2. Using your ethnic group as an example, describe what type of family is more common.

3.3   Kinship Terminology (The Family Tree)

The Family tree is a diagrammatic representation of the family showing the relationship of each person in the family. To better understand this, it will be

necessary to know the meaning of the terms used to refer to members of the nuclear family which are as follows:

- **Father**: a male parent
- **Mother:** a female parent
- **Son**: a male child of the parent(s)
- **Daughter**: a female child of the parent(s)
- **Brother**: a male child of the same parent(s)
- **Sister**: a female child of the same parent(s)

In some families, the man may have children with more than one woman or the woman may have children with more than one man, in which case, the children sharing only one parent with each other are referred to as "half-brothers" or "half-sisters." For children who do not share biological father or mother, or who are adopted, the term "step" is used in relation to the members of the family. Hence you have "stepbrother" or "stepsister" in respect of the children or "stepmother" or "stepfather." The same terms generally apply to children adopted into a family as to children born into the family.

Typically, societies with conjugal families also favor neolocal residence; thus upon marriage a person separates from the nuclear family of their childhood (family of orientation) and forms a new nuclear family (family of procreation). However, in the western society the single parent family has been growing more accepted and has begun to truly make an impact on culture. The majority of single parent families are more commonly single mother families than single father.

These families face many difficult issues besides the fact that they have to rear their children on their own, but also have to deal with issues related to low income. Many single parents struggle with low incomes and must cope with other issues, including rent, child care, and other necessities required in maintaining a

healthy and safe home. In the extended family, members of the nuclear families of members of one's own (former) nuclear family may class as lineal or as collateral. Kin who regard them as lineal refer to them in terms that build on the terms used within the nuclear family:

- **Grandparents:**

These are the grandfather who is a parent's father and the Grandmother: who is a parent's mother.

- **Grandchildren:**

These are the grandson, that is, a child's son and the granddaughter, that is, a child's daughter

For collateral relatives, more classificatory terms come into play, terms that do not build on the terms used within the nuclear family:

- **Uncle**: father's brother, mother's brother, father's/mother's sister's husband
- **Aunt**: father's sister, mother's sister, father's/mother's brother's wife
- **Nephew**: sister's son, brother's son, wife's brother's son, wife's sister's son,
- **Niece**: sister's daughter, brother's daughter, wife's brother's daughter, wife's

When additional generations intervene (in other words, when one's collateral relatives belong to the same generation as one's grandparents or grandchildren), the prefixes "great-" or "grand-" modifies these terms. Also, as with grandparents and grandchildren, as more and more generations intervene the prefix becomes "great grand-", adding an additional "great-" for each additional generation. Most collateral relatives have never had membership of the nuclear family of the members of one's own nuclear family.

Ahmed + Rashidat   Obinna + Ifeoma   → **A**

Akpan + Gbemi   Bummi + Okafor   Orji + Uyi   → **B**

Usang — Bola

Dike   Osas   Ogo   **C**

Chuks   Ayo   Uche

A – Grand Parents

B – Parents
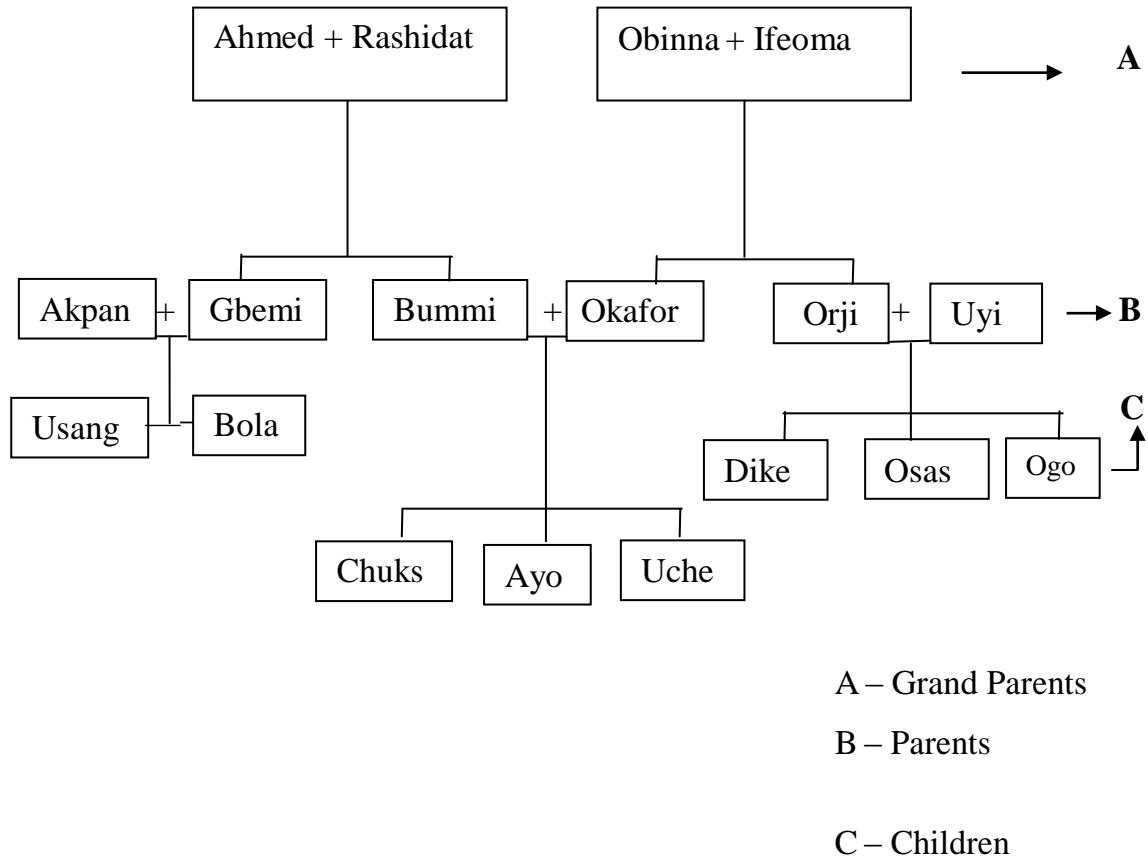
C – Children

Fig.8: Ayo's Family Tree

Source: Illustration by Valentine Omem

Cousin: the most classificatory term; the children of aunts or uncles. One can further distinguish cousins by degrees of collaterality and by generation. Two persons of the same generation who share a grandparent count as "first cousins" (one degree of collaterality); if they share a great-grandparent they count as "second cousins" (two degrees of collaterality) and so on. If two persons share an ancestor, one as a grandchild and the other as a great-grandchild of that individual, then the two descendants class as "first cousins once removed" (removed by one generation); if they shared ancestor figures as the grandparent of one individual and the great-great-grandparent of the other, the individuals class as "first cousins twice removed" (removed by two generations), and so on.

Similarly, if they shared ancestor figures as the great-grandparent of one person and the great-great-grandparent of the other, the individuals class as "second cousins once removed." Hence one can refer to a "third cousin once removed upwards."

Cousins of an older generation (in other words, one's parents' first cousins), although technically first cousins once removed, are often classified with "aunts" and "uncles". Similarly, a person may refer to close friends of one's parents as "aunt" or "uncle", or may refer to close friends as "brother" or "sister", using the practice of fictive kinship English-speakers mark relationships by marriage (except for wife/husband) with the tag "-in-law".

The mother and father of one's spouse become one's mother-in-law and father-in-law; the female spouse of one's child becomes one's daughter-in-law and the male spouse of one's child becomes one's son-in-law. The term "sister-in- law" refers to three essentially different relationships, either the wife of one's sibling, or the sister of one's spouse, or, in some uses, the wife of one's spouse's sibling. "Brother- In-law" expresses a similar ambiguity. No special terms exist for the rest of one's spouse's family. The terms "half-brother" and "half-sister" indicate siblings who share only one biological or adoptive parent.

Self Assessment Exercise 3

Using the knowledge you have gained from the discussion above, draw your own family tree.

3.4   Marriage as a Social Institution

Marriage is commonly defined as a partnership between two members of the opposite sex known as husband and wife. The usual roles and responsibilities of

the husband and wife include living together, having sexual relations only with one another, sharing economic resources, and being recognized as the parents of their children.
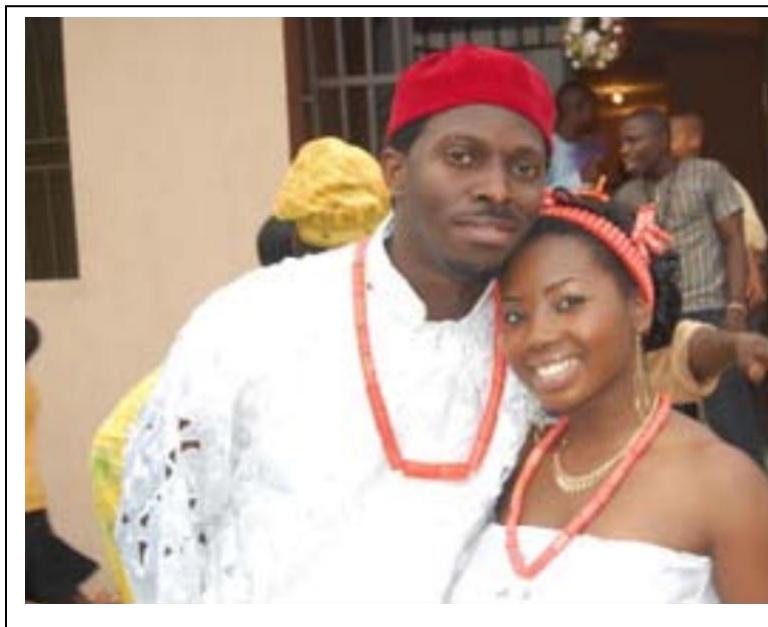

Fig.9:   A Couple during their Traditional Marriage Ceremony
Source: Photograph by Dr. Sweet U. Ebeigbe

Marriage is both a public institution and a private, personal relationship. On the one hand, marriage involves an emotional and sexual relationship between particular human beings. At the same time, marriage is an institution that transcends the particular individuals involved in it and unites two families. In some cultures, as in Nigeria, marriage unites two families in a composite set of property connections involving land, labour and other resources.

It is not just the extended family share an interest in any children the couple may have, the society does also. Furthermore, the legal and religious definitions of marriage and the laws that surround it usually represent the symbolic expression of core cultural norms and values.

In addition to being a personal relationship between two people, marriage is one of society's most important and basic institutions. Marriage and family serve as tools for ensuring social reproduction. Social reproduction includes providing food, clothing and shelter for family members, raising and socializing children, and caring for the sick and elderly. In families and societies in which wealth, property, or a hereditary title is to be passed on from one generation to the next, inheritance and the production of legitimate heirs is a major concern in marriage. However, in contemporary industrialized societies, marriage functions less as a social institution and more as a source of intimacy for the individuals involved.

3.4.1 Marriage Practices

Marriage is the socially recognized and approved union between individuals who make a commitment to one another with the anticipation of a stable and enduring intimate relationship. It begins with a ceremony known as a wedding, which formally unites the marriage partners.

Fig.10: Signing the Marriage Register at the Marriage Registry
Source: Photograph by Dr. Sweet U. Ebeigbe

A marital relationship usually involves some kind of contract, either written or specified by tradition, which defines the partners' rights and obligations to each other, to any children they may have and to their relatives. In most contemporary societies, marriage is certified by the government. In Nigeria, couples usually contract marriage in different ways, namely: Traditional method, Legal (Registry), the Christian method and the Islamic method, et cetera. Couples may chose to use either one or more of these methods. Marriage is generally accepted as being an institution ordained by God almighty and is believed to be as old as mankind.

Fig.11: A Couple who performed a Christian Marriage
Source: Photograph by Dr. Sweet U. Ebeigbe

3.4.2   Selecting a Partner

Although practices vary from one culture to another, all societies have rules about who is eligible to marry whom, which individuals are forbidden to marry one another, and the process of selecting a mate. In Benin, like in most Nigerian societies where family ties are very strong, the parents, of the prospective marriage partners search and select the marriage partners. As Emovon (2003) reports, it is in accord with the obligation and duties of the parents to find a wife or husband for their children. He adds that in such situations, the family of the suitor woos for a girl-child of the other family that it sees as meeting their criteria for good health, character and satisfactory social and economic class."

This is a common practice because, as we noted earlier, marriage is considered not just as a union of two individuals, but the bonding of two families. However, many societies have gradually changed and now permit more freedom of choice for the couple and a greater emphasis on love as the basis for marriage. There are two distinct stages of marriage, namely choice of partner and the marriage ceremony. We will now consider how individuals who choose their partners themselves go about it before they finally get married.

3.4.3   Dating, Courtship and Engagement

In societies in which individuals choose their own partners, young people typically date prior to marriage. Dating is the process of spending time with prospective partners to become acquainted. Dates may take place in groups or between just two individuals. Western-style dating is not common in rural areas, but it is practiced by some young people in urban areas, especially the educated ones. When dating becomes more serious it may be referred to as courtship. Courtship implies a deeper intensity of commitment than dating does. During courtship the individuals specifically contemplate marriage, rather than merely enjoying one another's company for the time being.

Courtship may lead to engagement (also known as betrothal). The engagement is the formal agreement to marry. Couples usually spend some period of time being engaged before they actually marry. They are expected to use the period, especially to learn more about each other, their families and to make arrangements for their on-coming marriage ceremony. There is actually no fixed duration for the engagement stage. This would depend on the couple involved usually they take their time to choose a convenient date for the marriage ceremony. It could take days, weeks, months or even years.

A woman who is engaged is known as the man's fiancée, and the man is known as the woman's fiancé. Men characteristically give an engagement ring to their fiancée as a symbol of the agreement to marry.

Fig.12: A Lady Receiving Her Engagement Ring.
Source: Photograph by Dr. S.U. Ebeigbe.

In general, people tend to date and marry people with whom they are compatible, that is, with persons with whom they share common characteristics. Thus, mate selection normally results in homogamous marriage, in which the partners are similar in a variety of ways. Characteristics that couples tend to share include race, ethnicity, religion, economic status, age, and the level of prestige of their parents.

Self Assessment Exercise 4

Enumerate the stages involved in the selection of a marriage partner.

3.5   Marriage and Family Practices in Nigeria

Marriage in Nigerian society varies greatly between urban and rural areas, across ethnic and religious borders, and with levels of education. Still, most Nigerians share a strong attachment to family and especially to children, to clearly differentiated roles for men and women, to a hierarchical social structure, and to the dominance of religion in shaping community values.

Nigerian society functions in a highly patriarchal fashion, with men exerting broad control over the lives of women, who are typically less educated and have limited access to health and social services. Women work far longer hours than men. They perform virtually all housework and child care, as well as (for most women) many hours of income-earning work, especially farming. The exceptions are in some southern states, where women are more active in trade and exert considerable political influence. In northern Muslim communities, especially cities, women are confined to the home according to *purdah* (the seclusion of women from public view). Many women in *purdah* participate, using children as couriers, in a concealed trade in craft articles, prepared foodstuffs, and other goods.

Polygyny is widely practiced among Muslims, among adherents of traditional religions, and among Christians who belong to independent African churches. Among northern Muslims and in many more traditional societies, most girls enter family-arranged marriages near the age of puberty. The daughters of more educated populations, particularly in the south, tend to marry when they are in their late teens or early twenties. Men usually marry at a later age, especially if they come from impoverished families that are unable to afford the high cost of weddings and *bride-price* (payment given to the bride's family by or on behalf of the future husband).

Although specific details of the family structure vary from one ethnic group to another, Nigerian families are generally male dominated. Polygamy is practiced, but its popularity varies according to region, ethnic group, and education. Educated, Christian women living in urban centers, for example, are less likely to marry a man with other wives than other women might be.

While the status of Muslim women in Nigeria is similar to that in other Islamic countries, most other women enjoy a great degree of freedom .they influence family decisions, engage in open trade at the marketplace, and account for about a third of the labor force. Large families traditionally share the workload at home. Nigerians have deep respect for their elders.

Some cultures have peculiar practices associated with marriage. For example, in Kanuri marriages, the breaking of the virginity is usually heralded by clapping of pans and tins by the bridesmaids in the early hours of the morning. The group would dance round the town stopping at the residences of the bride's and bridegroom's relatives. The occasion, according to Imam (1969), is a great honour to the parents of the bride, "bearing excellent testimony of their rigidity of

discipline in bringing up the young bride as a virgin- conventionally a sacred duty on every Muslim parent."

World-wide, marriage customs vary, as I have said before, but the payment of a dowry is common to most cultures. In some cultures in Nigeria, for example, the, groom is expected to give money, property, or service to the family of the bride. In some cases, a groom is expected to spend unspecified periods of time helping his future father-in-law in his farm.

In most parts of Nigeria (Yoruba, Edo and Igbo), the family of groom is expected to present the family of his bride with a number of items as part of the ceremony. The kind of items and their quantity varies from culture to culture and from family to family. But, generally, the gifts include food produce, kola nuts and assorted drinks.

Fig.13: Gifts Presented by the Groom's Family to the Bride's
          Family during a Traditional Marriage Ceremony.
Source: Photograph by Dr. Sweet U. Ebeigbe.

Although there is really no specified age for people to get married, however, women usually marry by the time they are 20 years old and men marry in their

mid-20s. In some parts of Nigeria, especially in the northern parts, adolescents. Marriage is often considered a process rather than an event, so couples may live together before or instead of a formal marriage ceremony. Many couples simply find a wedding to be too expensive.

4.0   CONCLUSION

The family institution is a key unit of culture. Its very existence ensures not just the physical continuity of man but his cultural and social continuity as well. Families are formed because people marry and give out their own children in marriage to other persons outside their own families. This arrangement, which is as old as mankind ensures that the human race is perpetuated, sustained and preserved.

5.0   SUMMARY

In this unit we have looked at the family which is the basic unit of the society. Since a person usually becomes a member of a family either by kinship or by marriage, hence, we learnt also about marriage, an institution that binds a married couple and their families.   Furthermore, our analysis considered the types of family and the terms used to describe the relationships of members of a family. With this last unit, we conclude the first module in this course.

TUTOR-MARKED ASSIGNMENT

1. Using the example of marriages in your culture, indentify the major differences between family and marriage?
2. Marriage practices involve the selection of a partner by person intending to go into matrimony. How is this done in your locality?
3. With the aid of diagrams discuss the meaning of the family tree.
4. Identify and write short notes on the different types of families?

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MODULE 2:   ART AS AN ASPECT OF CULTURE

Unit 1:   Introduction to Creative Arts
Unit 2:   Introduction to Fine Art
Unit 3:   Introduction to Applied Arts
Unit 4:   Introduction to Design
Unit 5:   Introduction to the Performing Arts

UNIT 1:   INTRODUCTION TO CREATIVE ARTS

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1.0   INTRODUCTION

In our study of the creative art, we shall be taking a general look at art, its functions and it main branches. We shall also be discussing the elements and principles of art, with a view to identifying, understanding and delineating clearly the various areas we shall be treating subsequently.

2.0   OBJECTIVES

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

- Identify and define art;
- Enumerate its major function in society;
- Differentiate between the various branches of art ;
- Enumerate and discuss the elements and principles of art;

3.0   MAIN CONTENT

3.1   What is Art?

Art generally is a way of life. As we have stated earlier in module one, art is a distinctly human activity. In the true sense of the term, only human beings create art. Art involves the use of the intellectual capacity of man. Though animals

may engage in activities which are liken or even described by terms which are also used to describe some aspects of art, they are not art in this particular sense. For instance, we are very familiar with the fact that birds sing and many animals put up a number of colourful and captivating displays referred as courtship dance. These activities cannot be termed art because they are merely instinctive and a kind of reflex action that involves little or no intellectual effort. They are simply part of the survival strategies of nature. In most cases, some art works have no direct link with survival or any other basic need of man even though others do.

Scholars have traced the origin of the word art to the Latin word "**Ars**" which simply means skill. In the broadest sense, art embraces all creative disciplines of man and it is divided into two broad divisions: Liberal Arts and the Creative Arts. Understanding the difference between the two categories is very important and I know you will be interested to know more about them.

i. **Liberal Arts**

Liberal Art includes all subjects in the humanities such as history, literature, and areas of the social sciences such as religion, philosophy, and mathematics.

ii. **Creative Arts**

Creative Arts is divided into two categories. These are the Performing Arts and the Visual or Plastic Arts. The Performing Arts include Theatre Arts and Music. The Visual Arts is divided into the Fine and Applied or Industrial Arts. Those involved in the Performing Arts are referred to as Artistes while those in the Visual Arts are called Artists. The diagram below should be able to make the points above clearer for you (Fig. 14).

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                    ┌─────────────────────────┐
                    │     CREATIVE ARTS       │
                    └─────────────────────────┘
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CREATIVE ARTS

VISUAL ARTS (PLASTIC ARTS)   **PERFORMING ARTS**

FINE ART	APPLIED ART	MUSIC
DRAWING	(INDUSTRIAL ARTS)	DRAMA
PAINTING	TEXTILE	DANCE
SCULPTURE	CERAMICS	
	GRAPHICS	
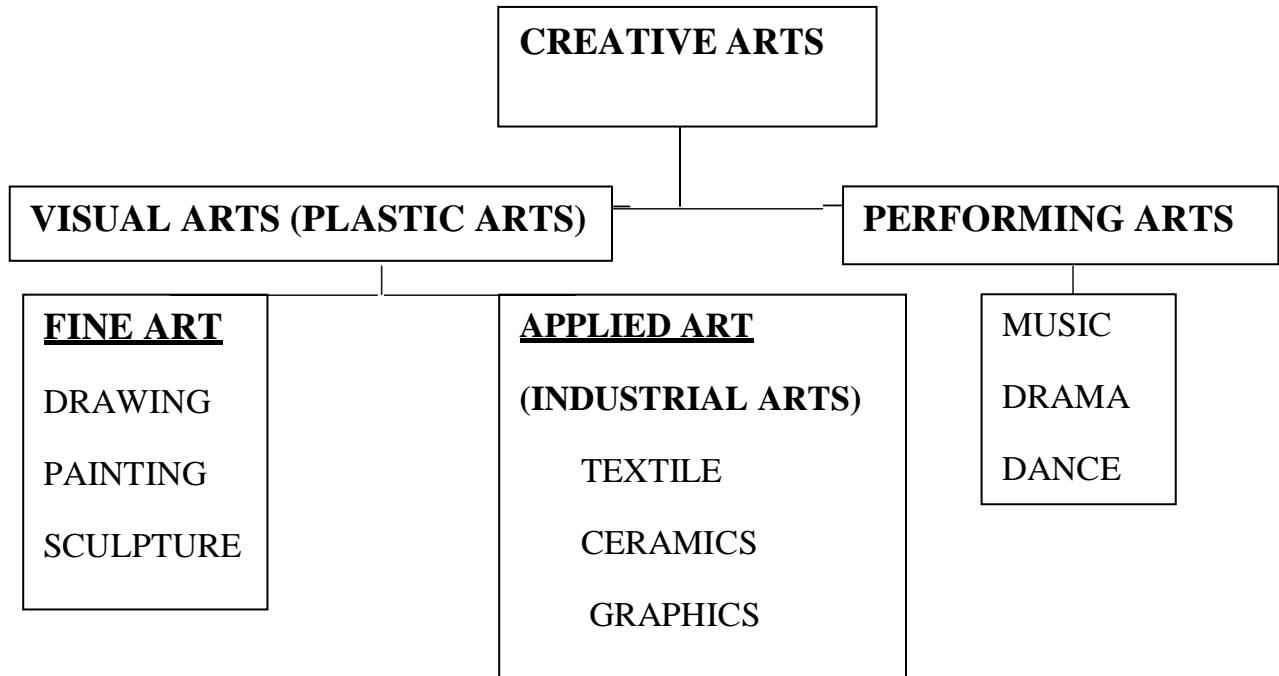
Fig.14: Branches of Creative Arts
Source: Illustration by Valentine Omem, 2010

Self Assessment Question 1

Briefly delineate in our own words the various branches and disciplines in the Creative Arts

3.2   Functions of Art in the Society

Broadly, the functions of art fall within three categories, namely: personal, social or physical functions. These functions of art which I have described below are not mutually exclusive, as many of them may overlap in any given piece of art.

3.2.1 The Physical Functions of Art

Though not all works of art have physical functions; some are created to perform physical functions. A good example is the type of earthenware pot used for palm -wine storage in many Nigerian communities. The pot is an art work in

all ramifications, but it also performs a physical function in a wine carrying rite during a traditional wedding ceremony, for instance. Artforms which have physical functions are referred to as applied and examples include: Architecture, any of the crafts as well as industrial designs.

3.2.2 Social Functions of Art

Art has social functions when it addresses not one person's point of view or experience, but, aspects of (collective) life. Any art that exerts influence on the population in a society is considered as having a social function. The masks worn by masquerades in most African societies are a good example. You must have seen some masks that are designed to either frighten, amuse, et cetera, during masquerade dances in your locality. In Benin (Nigeria) there are the *Ekpo* masks which are used in communal ritual ceremonies. Masquerades who are considered in Benin as spirits representative referred to as *Erinmwin* adorn them during ritual worships. Other examples are the Benin trophy heads that serve as instruments of social control for perpetuating the status quo. Egharevba (1968) reports that in the past, the severed heads of enemies of the Oba of Benin who instructed his brass-casters to depict them in brass. The bronzes were placed on ancestral altars and in war shrines or sent to the successor of the fallen rebel ruler as a regular *aide memoire* of the intermittent fate, which awaited all enemies of the Oba of Benin.

3.2.3 The Personal Functions of Art

Art works also have many personal functions which differ from person to person. For example, it could serve the basic function of providing a means of self-expression or self-gratification for the artist that created the work; it could also provide an aesthetic experience, both for the artist and viewers.

Some art work may not have any particular meaning or function other than to entertain its viewers. Art can also be therapeutic for both the artist and the viewer.

Art may serve the personal functions of control such as the artforms used in rituals to attempt to exert magical control over time, or the seasons or even the acquisition of food.

Yet another personal function of art is that of religious service, many examples of this abound, such as shrine altar artforms. Sometimes art is used to assist us in maintaining ourselves such as the clothes we wear to keep away cold or et cetera or the ornaments that we adorn ourselves with in order to look beautiful.

Fertility symbols are found in many cultures that perform biological functions. A good example is the famous Venus of Willendorf or Woman of Willendorf, as it was also called (Fig, which was used in fertility rites. the image is a small statuette of a female figure, 11cms in height and carved from an oolitic limestone was estimated to have been made between 22,000 B.C.E. and 21,000 B.C.E. It was discovered in 1908 by archaeologist Josef Szombathely at a Paleolithic site near Willendorf, a village in Lower Austria near the city of Krems (Fig. 15).

Fig. 15: Venus of Willendorf.
Source: Art Across Time.

Self Assessment Question 2

Describe in your own words the functions of Art

3.3   Elements of Art

There are five elements of art and they are line, form, tone, texture and colour. Because of their importance in art making, it is necessary that you know more about them. I have carefully explained them below.

3.3.1 Texture

This refers to the appearance of surfaces and their quality of roughness or smoothness when touched or felt. Try to feel the surface of sandpaper, the roughness you feel is the papers texture. Also move your hand on the surface of a mirror and feel its smoothness. Texture could also be real or perceptible. What I mean by this is that the texture can be real like the softness of a cat's fur or it can be visualized from the furs and artist depicts on the body of a cat drawn on paper. Textures can be natural or simulated (man-made).

3.3.2 Line

A line can be defined as a mark or stroke made on a surface. Lines are used in the drawing of objects and for defining shapes and boundaries. It is the mark made by the movement of the hand holding a pen, pencil, et cetera on a surface which could be paper, canvas, board and so on. Lines can have various qualities such as being bold or thin (delicate) depending on the medium used in making it. It could be vertical or horizontal; diagonal, angular, or oblique, rhythmic lines which include wavy lines, scrolls, and loops. It could also be zig-zag and so forth. Lines could be also be used to draw various shapes or they can be used to express movement or emotions (Fig. 16).
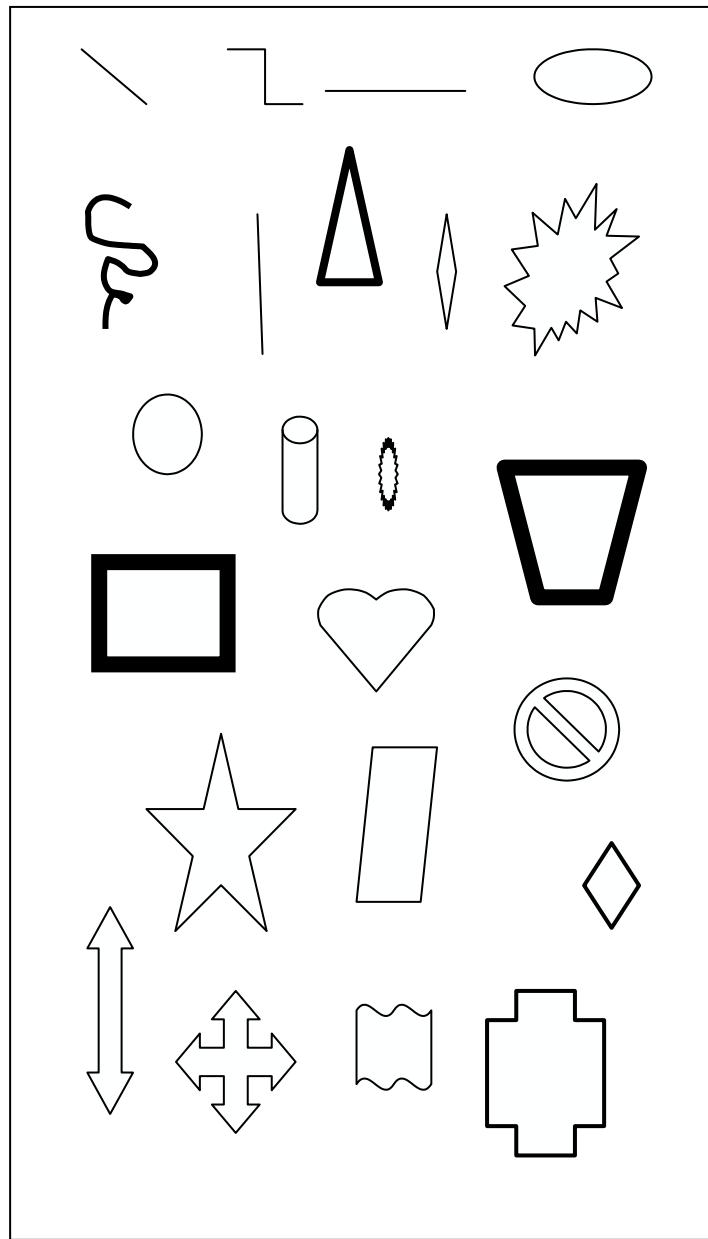
Fig. 16: Different Types of Drawings Using Lines.
Source: Illustration by Dr. Sweet U. Ebeigbe, 2010

3.3.3 Form

This is the visible appearance of any object as it relates to its surrounding space. There are two types of forms: Two dimensional forms and three dimensional forms.

3.3.4 Colour

For you to understand what a colour is, you need to first have an idea of what light is. As you are aware, the absence or opposite of dark is light. Adams (2002) explained what light is and used the explanation to teach us what colour is. He said that "the technical definition of light is electromagnetic energy of certain wavelengths that, when it strikes the retina or the eyes, produces visual sensations." He goes further to state that rays of light that have certain wavelengths create the sensation of colour, we are told that this can be demonstrated by passing a beam of light through a prism. What happens when this is done is that the light breaks down into its constituent hues of red, yellow and blue (Fig.17).
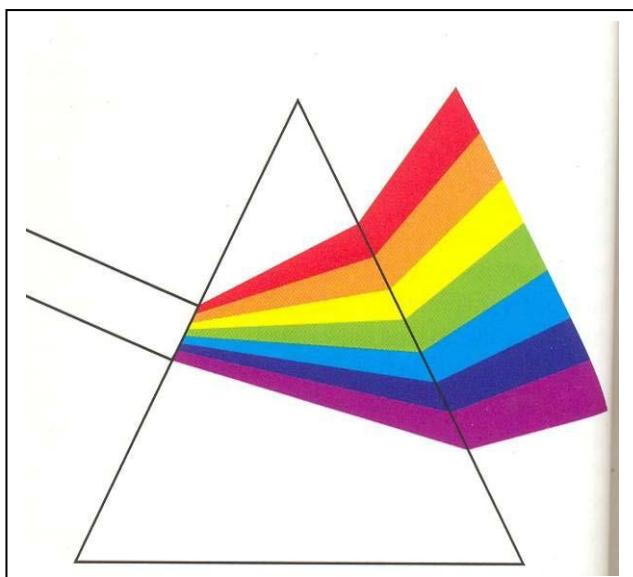
Fig.17: The Colour Prism
Source: Art Across Time

Red, yellow and blue are called primary colours because they cannot be produced by mixing any other colours and a combination of two primary colours produces a secondary colour. Yellow and blue creates green, red and blue makes purple and yellow and red make orange.

A Colour Wheel

A typical artists' paint colour wheel (also called a pigment colour wheel) has the colours blue, red, and yellow primary colours. The corresponding secondary colours are green, orange, and violet. The tertiary colors are red–orange, red–violet, yellow–orange, yellow–green, blue–violet and blue–green (Fig18).
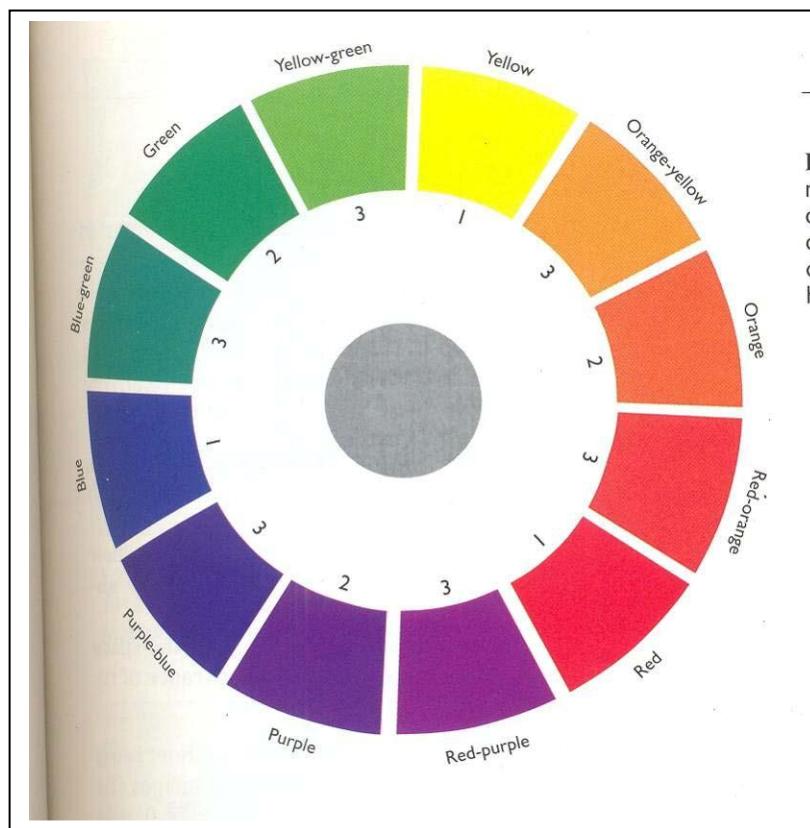
Fig.18: An Artist's Colour Wheel.
Source: *Art Across Time*

On the paint colour wheel used by the artists, red, yellow, and blue primaries (RYB color model) are arranged at three equally spaced points around the colour wheel. The arrangement of colours around the colour circle is often considered to be in correspondence with the wavelengths of light, as opposed to hues, in accord with the original colour circle of Isaac Newton. Modern colour circles include the purples, however, between red and violet.

Most color wheels are based on three primary colors, three secondary colors, and the six intermediates formed by mixing a primary with a secondary, known as tertiary colors, for a total of 12 main divisions; some add more intermediates, for 24 named colors. Other color wheels, however, are based on the four opponent colours, and may have four or eight main colors.

3.4   Principles of Art

There are certain principles which are observed in producing the works of art for it to be successful. These are: Unity, variety balance proportion dominance rhythm harmony, contrast, gradation, balance, proportion, emphasis, and illusion of motion. What exactly are these elements?

3.4.1. Unity

This is the pleasing effect of work that results from the combination of all the works component parts, for example, harmony and variety.

3.4.2. Harmony

This is the unity of all of the visual elements of a composition. It can be realized by repetition of characteristics that are the same or similar

3.4.3. Repetition

It is the act of allowing some art elements to feature several times on a surface. It re-emphasizes visual units and it connects parts of an art work together. There is a

relationship between repetition and rhythm. In fact, rhythm is as a result of repetition.

3.4.4. Variety

This refers to differences which distort uniformity or similarity. It arises from the contrast or opposition, diversity of materials, difference in forms, colours, or textures. Variety prevents needless repetition or monotony.

3.4.5. Balance

It involves distribution of weight. It is a state of equilibrium in which opposing forces counterbalance each other. Thus restful effect is achieved by grouping shapes, lines and colours around a center in such a way that there is equal attraction on each side of the center. There are two types of balance: Symmetrical and Asymmetrical balance. Symmetric balance exists where the arrangement of objects in a space is equally distributed around the centre. Whatever is on the right side is equal to what is at the left, what is at the top is equal to what is at the bottom. In symmetric balance the space can be effortlessly divided into two equal halves.

On the other hand, asymmetric balance usually has a distribution thatis not equal, either in terms of size or space.

3.4.6. Proportion

This deals with the relationships in size of one part of an art work to the other parts within the work, as well as to the totality of its parts. It implies the use of a scale common to the various parts of the work.

3.4.7. Dominance

This refers to the centre of attraction or interest in a design or composition. It is the most outstanding feature.

3.4.8. Rhythm

This refers to movement which we feel when we look at a design. It often results from a repetition of forms which flows in a given direction. Rhythm could be

static or dynamic. Static rhythm occurs where there is little or no variety in terms of shape and spaces between them.

Self Assessment Question 3

Discuss briefly and differentiate the elements and principles of art

3.1　Classification of Visual Art Based on Form

The visual arts can be classified on the basis of different features. One of such classification is on the basis of the form of work produced. Under this classification, the visual art is sub-divided into two types: Two- dimensional and Three -dimensional art.

3.5.1　Two Dimensional Art

As I have described above, two-dimensional art refers to works of art usually done on flat surfaces. The works have only two dimensions, namely, length and breadth. Examples are drawing, painting, textile, graphics, et cetera. Two-dimensional forms are those forms which have only two dimensions; length and breadth. They include all works done on flat surfaces such as painting, drawing, textile and graphics. Works in this category usually have a virtual depth or volume (Fig. 19).

There are a number of elements which an artist takes into consideration when creating a two-Dimensional work. These are called design elements and they are: colour space, line, form, texture. These elements have been explained above.
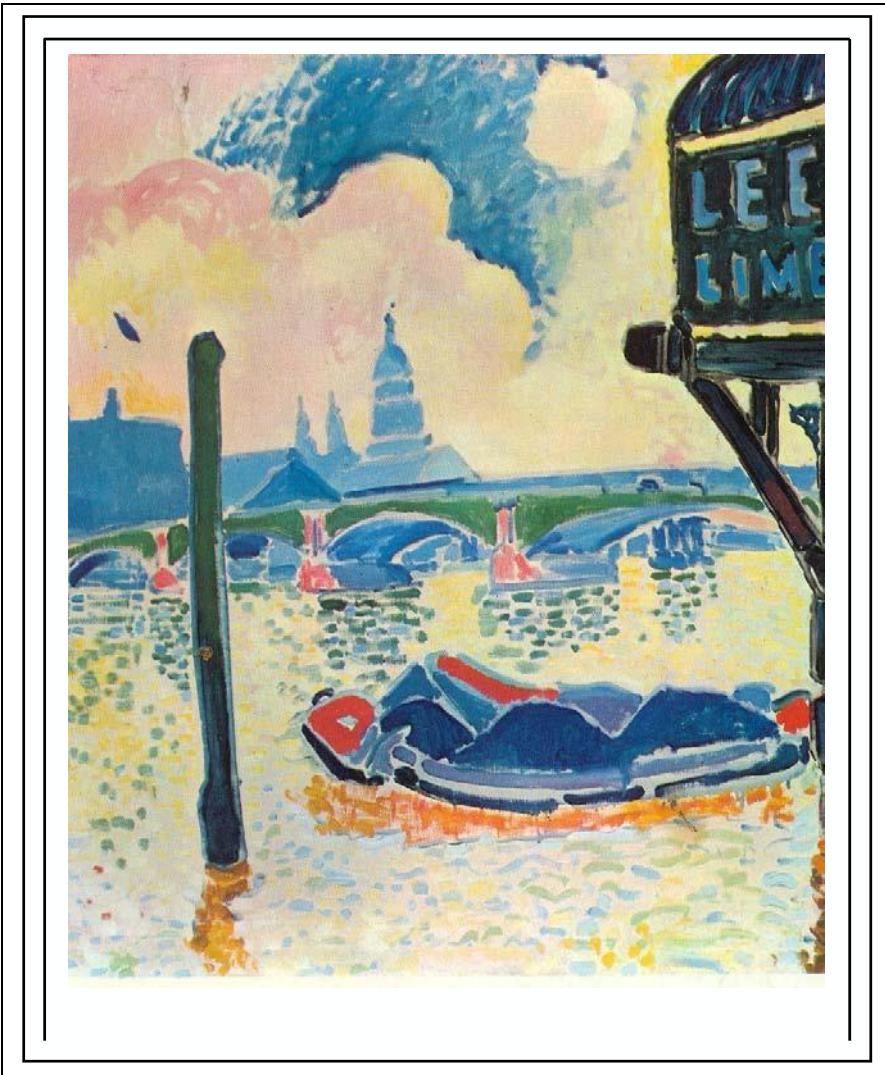
Fig.19: An Oil Painting
Source: Oil Painting: Means and Methods.

Materials for Creating Two-Dimensional Work

The materials available to the artist for creating two-dimensional works are varied and numerous. We will discuss only a few of the commonly used ones such as papers, paint and fabric.

i. **Papers**: papers are used in art for drawing, printing, mounting and painting. Almost any type is useful for art such as cartridge paper,

coloured paper, duplicating paper, newspaper, sugar paper, typing paper, charcoal paper, and so on.

ii. **Paint**: there are different types of paints used in art we have   shown below:

- Acrylic or polymer paint: this is a moist dense paint similar to oil paint in consistency, but it dries faster and is capable of different effects. It comes in tubes and other containers. It can also be made by mixing dry colour with a special binder.

- Oil paint: it is a dense moist paint used by easel painters. It is used undiluted, straight from the tube or it can be diluted with turpentine or mixed with a drying oil such as linseed oil. It can also be mixed with bee wax. It dries with either sheen or matt depending on what it is mixed with. Oil paint has a tendency to sink into absorbent surfaces and become dull when dry, hence, painter first prepare the surfaces they are to be applied on with a wash of size and a coat of under paint or gesso (a mixture of whiting and size), a coat of emulsion paint, or a special primer depending on the surface that is being used. There is also the oil paint used by house painters. It comes in liquid form or as soft paste. It can be used straight from the can or diluted with turpentine. Some oil paints dry to give a matt hue while others give a sheen. It also has a tendency to sink into absorbent surfaces and become dull when dry, therefore the surfaces they are to be applied must first be primed with a wash of size or a coat of under paint

- Water colour: there is the type that comes moist in tubes or the type made into tablets, cakes or pans. It requires mixing with water before

use. To achieve a full brilliance, it is best used in transparent washes on white surfaces.

- Powder paint: as the name implies, this paint comes in powder form. It has to be mixed with water before use. Example of this type of paint is poster paint which can be used diluted with water or undiluted for thicker effects. It is opaque and dries matt.

3.5.2 Three Dimensional Art

Three-dimensional art refers to works of art which have real volume and consequently they have length, breadth as well as depth. They include those art works which are raised out of flat surfaces. Such works are referred to as relief. There are also three- dimensional art works which are free standing such as sculpture- in the round (Fig. 20) and ceramics wares.
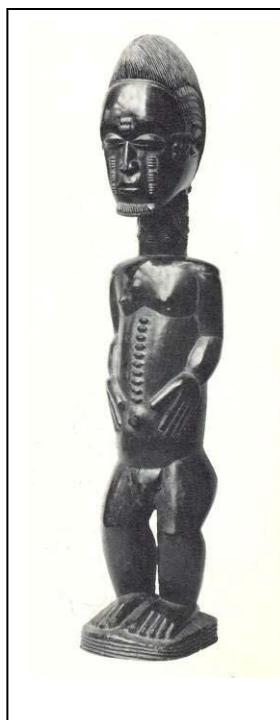
Fig.20 A Carved Sculpture
Source: *Made in West Africa*.

Three dimensional forms have three dimensions; length, breadth and depth or width. They include all works which have real volume such as sculpture, architecture, and ceramics.

• **Equipment and Tools**

The equipment and tools required for three-dimensional works are varied and they include hand tools such as hammers, saws, knifes, pinchers, screw drivers, et cetera (Fig. 21). Power equipment and tools (angle grinders, welding machines, potters wheels, et cetera, are also used. Some of these tools are captures in the illustration below; you must have seen some of these tools before.
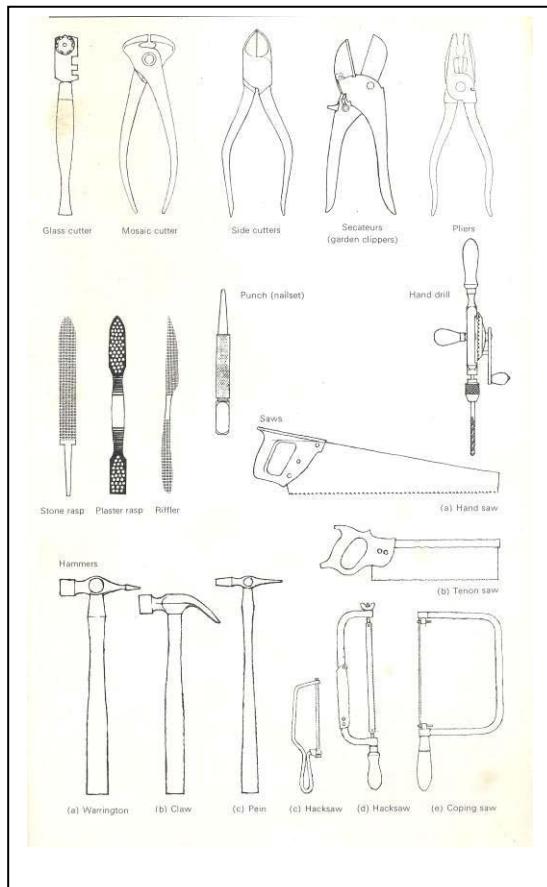
Fig. 21 Tools For Three-Dimensional Works
Source: *Creative Craft for Today*

- **Materials**

Various materials are used in the production of three-dimensional works. Since the materials are too numerous , we will only treat a few of the most commonly used ones here such as clay, wood, metal, cement and plaster of Paris (POP).

i.   **Clays**

Clay is a naturally occurring material made up primarily of fine-grained minerals. Clay deposits are mostly composed of clay minerals. Clay is plastic when wet and it hardens when fired or dried. Clays may contain variable amounts of water that is trapped in the mineral structure by polar attraction. Organic materials are also present in clay. There are different types of clay and they differ in their fired colour and plasticity.

ii.   **Wood**

Any specie of wood is useful to the artist. You can carve logs into various sculptural forms, use plywood as a surface you can paint on, make wooden tools and many other purposes in art production. Each type of wood has its own distinct qualities of colour, grain texture and weight.

iii.   **Builder's Cement**

The general idea associated with cement, especially in Nigeria is its conventional use for concrete production in building construction. Cement as a glaze material is little explored in Nigeria, because many potters are unaware of its usefulness in glaze making.

As reported by Otimeyin (2008), cement is produced from a mixture of lime and clay calcined at $1500 \, ^{o}$ C to a clinker in rotary kiln and crushed into powder. A chemical analysis of the components of cement reveals it as a low-silica, high alumina calcium frit. These inherent minerals make it highly suitable for use in

glaze making. As the results of our experiments have shown, in a properly compounded glaze, cement behaves much like any natural frit.

Builder's cement was singled out for use in this project for three main reasons. Firstly, to determine its suitability and potentials as a glaze material, secondly, for contrast and comparison with other more commonly used glaze ingredients and thirdly because it does not require any further processing. The other two materials used in the experiments are feldspar and quartz. These were added to modify the nature of the cement.

iv.   **Plaster**

There are two main grades of plaster, namely: builders' plaster and Plaster of Paris. Builders' plaster is usually pink or grey in colour. It is fairly slow setting and there are different qualities. Each has its own setting properties examples are: Sirapite, board finish, carlite, bonding coat and finish. Plaster of Paris (POP) is white in colour and fast setting. There is a fine quality of this material is known as dental plaster

3.6   Classification of the Visual Art based on Functionality

The visual art are commonly classified into two broad types based on whether the works produced have clearly defined physical functionality or not. Under this classification, the visual art is subdivided into two categories namely: Fine Art and Applied/ Industrial Art.

3.6.1   Fine Art

This is the type of art which is primarily produced for its aesthetic value. It is basically created for sake of beauty and expression. This type of art is also referred as "art for art sake". It may or may not have any other secondary functions. For example a piece of painting may not have any other value other

than the beauty it adds to the place it is kept. Found in this category of art are drawing, painting, and sculpture.

3.6.2 Applied/ Industrial Art

This type of art, unlike the former, is created first and foremost to perform a particular utilitarian function. Hence its ability to satisfactorily carry out this function is paramount, however, they still have some really aesthetic value which makes them true pieces of art. For example a pieces textile created primarily to make cover for the body in form of clothing, however if the material has some designs in it, the design does not cease to be a thing of beauty. Hence applied art has both functionality and beauty. Examples of applied art are textile design, graphics, ceramics and metal design.

The design elements in three-dimensional design are: shape style form and texture.

Self Assessment Question 4

Discuss briefly the classes of visual arts

4.0   CONCLUSION

We have in this unit looked critically at the creative arts and shown its broad branches, and their subdivision with the intention of providing the basis of the subsequent units in this module. We also examined the elements and principles employed in the production of the works of art.

5.0   SUMMARY

As we have discussed in this unit, creative arts is divided into two broad groups, namely the performing arts and the visual arts. These groups are further divided into different areas of creativity as analyzed in the unit. We also examined design and its principles briefly. More shall be said about these in subsequent units.

6.0   TUTOR MARKED ASSIGNMENT

1.   Write in details on the principles of design

2.   What are the functions of art?

3.   Compare and contrast the liberal and the visual arts?

4.   State the classification of art and write on two aspects.

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UNIT 2   INTRODUCTION TO FINE ART

Table of Contents

1.0   INTRODUCTION

As we have discussed in the previous unit, visual art is one of the branches of the creative arts. In this unit, we will examine the visual arts, its functions, and its classifications and then our focus will be directed at the fine arts with the examples of painting, drawing and sculpture in this unit.

2.0   OBJECTIVES

At the end of this unit you will be expected to be able to:
- Identify and define visual arts;
- Enumerate and discuss its functions and subdivisions;
- Define the fine arts and discuss its various subdivision;
- Get basic knowledge of the tools and materials used in the fine arts;

3.0   MAIN CONTENT

3.1   What is Visual Art?

As explained in the Wikipedia, the free encyclopedia, creative art or fine art (also abbreviated as art) "means that a skill is being used to express the artist's creativity, or to engage the audience's aesthetic sensibilities, or to draw the audience towards consideration of the *finer* things." It states further that generally, if the skill is being utilized in a common or practical way, it is considered a craft instead of art.

In the same vein, if the skill is being employed in a commercial or industrial way, it is referred to as commercial art instead of fine art. Crafts and design on the other hand, are usually viewed as applied art. It has been asserted by some scholars that "the difference between fine art and applied art has more to do with value judgments made about the art than any clear definitional difference."

In any case, fine art, as we are told, often has goals that transcend mere creativity and self-expression. This is due to the fact that the purpose of works of art are numerous as it may be to transmit political, spiritual, or philosophical ideas, to create a sense of beauty (aesthetic), to explore the nature of perception, for pleasure or to generate strong emotions. On the other hand, the purpose may also be seemingly nonexistent (From Wikipedia, The Free Encyclopedia).

3.1.1   What are the Areas of specialization in the Visual Arts?

The Britannica Concise Encyclopedia defines the visual arts as those creations that people can look at. Examples of the visual arts are:

- Drawing

- Painting
- Sculpture
- Graphics
- Textile design
- Architecture
- Photography
- Film
- Printmaking
- Ceramics
- Furniture and Interior Design
- Jewelry Making
- Metal Crafting
- Wood Working
- Digital art

In this section, we shall be examining some areas of the visual arts. However, due to the large number (as evident from the list above), we will examine painting, sculpture, drawing, textile design, ceramics and digital art.

Self Assessment Exercise 1
In your own words define fine art and enumerate some areas of specialization.

3.2   Painting

Painting is a branch of the visual arts in which color, derived from any of numerous organic or synthetic substances, is applied to various surfaces to create a representational or abstract picture or design.

In the course of its history, Western painting has taken several major forms, involving distinctive media and techniques. The techniques employed in drawing, however, are basic to all painting, except perhaps the most recent avant-garde forms. Fresco painting, which reached its heights in the late Middle Ages and throughout the Renaissance, involves the application of paint to wet, or fresh (Italian *fresco*), plaster or to dry plaster (*see* Fresco). Tempera painting, another older form, involves the use of powdered pigments mixed with egg yolk applied to a prepared surface—usually a wood panel covered with linen. Oil painting, which largely supplanted the use of fresco and tempera during the Renaissance, was

traditionally thought to have been developed in the late Middle Ages by the Flemish brothers Jan van Eyck and Hubert van Eyck; it is now believed to have been invented much earlier. Other techniques are enamel, encaustic painting, gouache, grisaille, and watercolor painting. The use of acrylic paints (see Acrylic) has become very popular in recent times; this water-based medium is easily applied, dries quickly, and does not darken with the passage of time.

3.3   Types of Painting

There are different types of painting and each type is designated by the means and methods utilized in their creation. These include: water colour, oil, fresco, tempera, encaustic, and so on. We are going to examine a few of these in the following texts.

3.3.1 Watercolor

Watercolor, in art, is a type of painting that employs colored pigments dissolved in water. The distinguishing characteristic of watercolor painting is its transparency. The surface of the paper is visible through the thin watercolor pigments, creating an effect distinct from the thick texture of oil painting and other more dense media.

Watercolor Techniques

Watercolor paints are produced by binding dry powdered pigments with gum Arabic, a vegetable adhesive. The resulting paint can then be dissolved in water and applied to paper with a brush. Although this is a relatively modern technique, various related types of water-based paints have been used throughout recorded history. The painted papyrus scrolls of ancient Egypt may be considered the first watercolors, and the ink techniques of early Asian art are early forms of monochrome, or single-color, watercolor. Water-soluble pigments combined with a thickener derived from eggs were used in European illuminated manuscripts during the Middle Ages (5th century to 15th century), and medieval frescoes employed a type of water-bound pigment stiffened with opaque white paint. Later types of opaque water-soluble paints such as gouache, which continue to be used today, are closely related to watercolors.

3.3.2   Oil Painting

Oil Painting is the art of applying oil-based colors to a surface to create a picture or other design. Oil painting is said to have developed in Europe in the late Middle Ages from where it spread world-wide. Its quick acceptance was due to the fact that oil is easier to work with and permits a greater variety of effects when compared to wax- based and water-based media, used in encaustic painting, fresco, tempera painting, and watercolour. Oil paint as a medium for painting has a number of advantages. For instance, it dries relatively slowly and very little colour change occurs after it dries up. For this reason, it is easier to match blend, or grade tones and corrections are easy to make. Moreover working with oil paint does not limit the painter to linear brush strokes because the medium can be applied in glazes, washes, blobs, trickles or spray. Oil paint can also be applied as thickly in a technique known as impasto (thick application of pigment). Additionally, the painter can liberally modify and improvise while painting without being confined to a set design. Another advantage of oil paint is that it allows the painter to achieve rich effects with color and shading, also called chiaroscuro (Fig. 22).

Fig. 22: Oil Painting.
Source: *Larousse Encyclopedia of Modern Art*

Materials and Techniques

Oil paint

Oil paint consists of pigments that are ground in varnish or oil (linseed, poppy or walnut oil) that dries on exposure to air. The stiff, creamy paste that results is packaged in flexible tubes. The pigments or colored powders used in the production of the paints are insoluble, resistant to light and they are chemically stable.

A painter requires a surface on which to apply his paint. This is known as the painting surface and it consists of a support either a wood or composition panel. A common support is linen, cotton, or jute canvas stretched on a frame or glued to a board. The support is first covered with a ground (a thin coating of gesso or gypsum and glue, or size). The ground makes the support less absorbent. And it also provides an even painting surface that is neither too rough nor too smooth. The ground may be white but it is often given a toning coat of grey, tan, or pink.

Oil painting proceeds in stages. Firstly, the design may be sketched on the ground in pencil, charcoal, or paint diluted with turpentine. Then broad areas of color are filled in with thin paint. They are successively refined and corrected in thicker paint mixed with oil and varnish. The paint is usually applied with brushes made from stiff hog bristle, although softer brushes of badger or sable hair may be used (Fig.23). Paint may also be applied with a flexible, wide-bladed painting or palette knife, or the fingers. There is no definite duration for the production of a painting. The process may require only a few sessions or it may extend over months or even years.

Once the painting has dried, at least a year after completion it is varnished to protect it from dirt and to enrich the color. Because all varnishes eventually darken, the varnish used should be removable and eventually replaced.
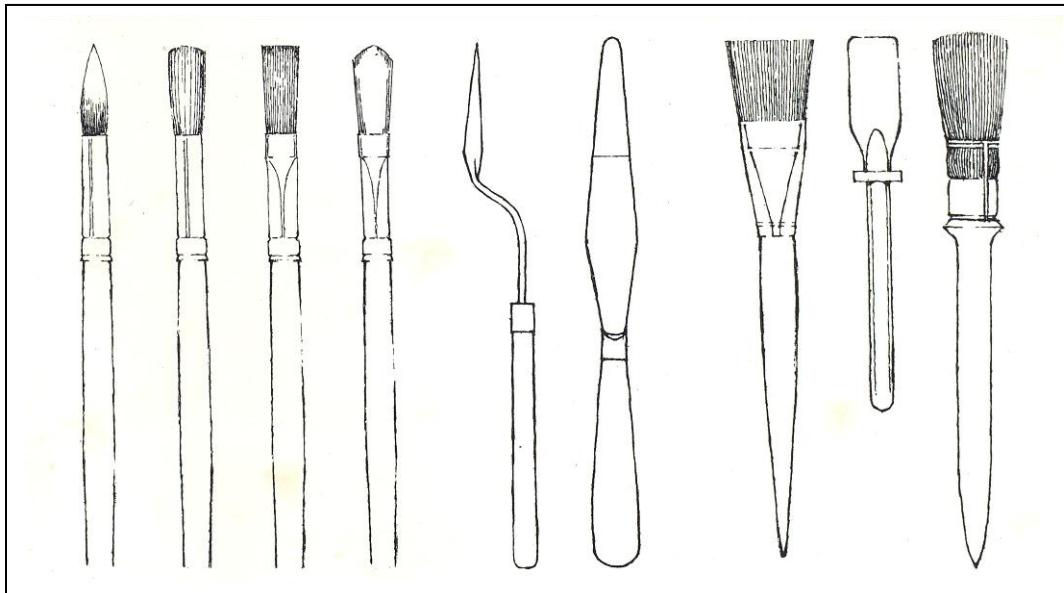
Fig.23: The Painter's Tools.
Source: *Creative Crafts for Today.*

3.3.3 Mural painting

Mural Painting is a form of painting created as decoration on walls or ceilings. The term mural is derived from the Latin word, *murus*, meaning wall. It may be done directly of the wall as fresco or on a panel and mounted in a permanent position. Murals are considered as a type of architectural decoration which can either take advantage of the flat character of a wall or create the effect of a new area of space. They are created essentially for aesthetic or edifying purposes. Mural paintings are usually of large size and are used to decorate public buildings. The themes portrayed could be religious, historic, or patriotic subject matters that are significant to the public. There are several techniques used for creating murals and they include: encaustic painting, fresco, oil painting, and tempera painting.

Apart from oil paint, there are several other materials that are suitable for mural art. Some of these are: Ceramics, liquid silicates, acrylics, and fired porcelain enamel. Some modern murals have are composed of photographs. Mosaics, which are a design, composed of coloured squares of glass, marble, clay or wood embedded in the wall is also created to adorn walls, floors and ceilings. However, they are considered a separate genre.

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3.3.4 Fresco

Fresco is a method or art of painting with watercolors on wet or fresh lime-plaster so that the design becomes integrated with the wall. Hence the term fresco, a term derived from the Italian word for fresh. This process is said to have been perfected in the Renaissance Italy. The term *true fresco* or *buon fresco* is used when layers of lime –plaster are applied and *fresco secco,* is used to describe the process of painting on dry plaster. *Fresco secco,* often produces a limited range of colour tones and it has a tendency to flake, but it produces light colours and delicate tones. This made the technique highly favoured in the rococo period in the 18th century. The term *fresco* is also sometimes used, inappropriately, for tempera painting, or distemper, in which watercolor is mixed with egg or other glutinous substances and applied directly to a gesso (a type of plaster used as a ground for modeling or painting) ground on masonry. The term fresco is often used interchangeably with the terms mural or mural painting.

Fresco Techniques

Pigment is applied to the top layer of several layers of plaster for a *buon fresco.* The painter usually applies to the next-to-last plaster surface a sketch or cartoon of the painting. The outlines of the various figures and forms of the cartoon are then reinforced with dark watercolor. Plaster is laid over the drawing in small sections, and color is applied to the wet plaster, often aided by another sketch of the color scheme.

As the plaster dries, the lime in the plaster reacts chemically with the carbon dioxide in the air to form calcium carbonate; this compound forms a film over the colors, which binds them to the plaster. This makes them part of its actual surface and also gives the colors an unusual clarity. The colors of a fresco are usually thin, transparent, and light, often with a chalky look. In the Renaissance period (14th Century), methods were found to give the colors somewhat more opacity.

In *buon fresco,* the painting must be done quickly and confined to essentials. The precise amount of water colour must be applied as too much paint can cause the surface to "putrefy." When this defect occurs, it can, however be rectified by cutting away the defective portion, laying on fresh plaster and re-painting.

In *fresco secco,* the dry plaster is rubbed with pumice stone to remove the crust, and then washed with a thin mixture of water and lime. The colors are applied on this surface. The effect of fresco secco is inferior to true fresco; the colors are not as clear, and the painting is less durable.

Self Assessment Exercise 2

Briefly discuss the similarities and differences of any two types of painting.

3.4   Sculpture

The word sculpture is derived from the Latin word *sculpere,* ("to carve"). It is a three-dimensional art concerned with the organization of masses and volumes. The two principal types are freestanding sculpture in the round and relief sculpture. Sculpture has been described as one of the plastic arts because it can involve the use of materials that can be moulded or modulated.

The Sculptor's Materials

Sculptors produce works of art using permanent durable and expensive materials such as bronze and stone(marble, limestone, porphyry, and   the production of sculpture are common (Fig. 24). Less expensive materials are also used such as glass, hardwoods (oak, box/boxwood, and lime/linden), terracotta (fired clay) and other ceramic and cast metals (pewter and zinc). Found objects may be presented as sculptures.
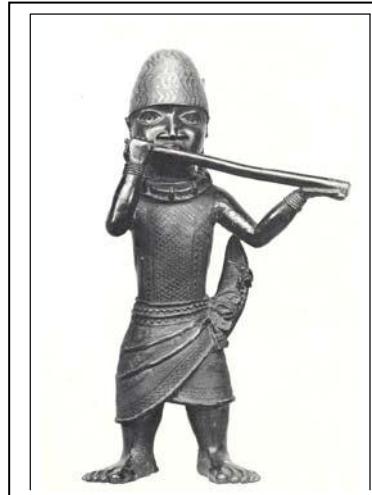
Fig.24: A Benin Bronze Sculpture.
Source: *Made in West Africa.*

The sculptor uses different techniques such as carving, assembled, welded, fired, molded or cast. Surface decoration such as paint or varnish may also be applied. Sculptors often build small preliminary works called maquettes of ephemeral materials such as plaster of Paris, wax, clay, or plasticine. Sculptors sometimes use found objects.

3.4.1 Techniques Involved in Sculpture

Carving

Carving is an age-old process dating from prehistoric times, in which the artist subtracts (or cuts away) surplus material until the desired form is reached. The material is usually hard and often heavy (wood, stones, and the like). Generally, the design for carving is compact and is determined by the nature of the material used (Fig. 25).

Fig. 25: A Yoruba Wooden Mask.
Source: *Made in West Africa.*

Chisels, gouge, file, hacksaw, blade, grater, to mention a few, are some of the various tools by the carver. The tool he uses at a particular time depends on the material to be carved and the state to which the work has progressed. In the case of stone, for instance, the first rough cutting done to achieve the general shape may

be done with the aid of sharp tools. Then the sculptor continues the work of cutting and chiseling. As work progresses, less penetrating tools are used, such as a bow drill and a rasp. Finishing touches are applied with fine rasps, rubbing with pumice or sand, and for extreme smoothness a transparent patina, made with an oil or wax base is rubbed on the work.

Modeling

Modeling is an additive process consisting of the gradual building up of the form. The materials used are soft and yielding and can be easily shaped. This allows a rapid production of the work. Thus, a sculptor can capture and record transitory impressions much the way a painter does in a quick sketch. Clay or claylike substances later baked to achieve increased durability, have been used for modeling since ancient times.

Casting

Casting is used to obtain durability for a modeled work. Casting may be in bronze or some other durable substance. Two methods of casting are used by the sculptor: the *cire perdue,* or lost-wax process and sand-casting. Both methods have been used since antiquity, although the lost-wax process is more widely employed (Fig.26).
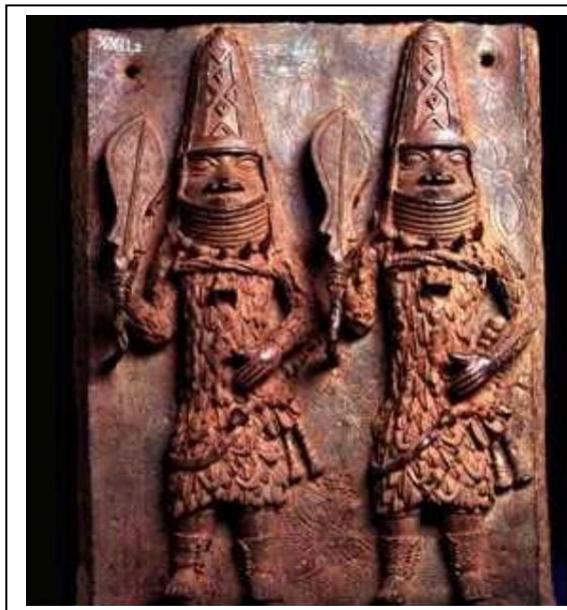

Fig.26: A Benin Bronze plaque.
Source: *Microsoft Encarta, 2009.*

Casting is accomplished in two stages: First, an impression or negative mold is formed from a clay model of the original. Secondly, a positive cast or reproduction is made of the original work from the negative impression. The term *negative* refers to the hollow form or mold into which the molten casting material is poured. The term *positive* means the copy or replica resulting from filling the negative mold with the substances selected for the specific cast, which are then allowed to harden. Plaster is commonly used for the negative mold and bronze for the positive or final work.

In Benin (Nigeria), bronze casting is done by members of the royal guild called **igun-eronmwon**. In the past, the guild used to work for the Oba only, but, today, they produce also for patrons outside the royal circles, especially tourists. The casters use the lost wax method of casting. First, the brass image is made in clay.

Next, a sheet of wax is wrapped round the form and details are sculpted in wax. Additional details are added also in wax. The model is then covered in clay and when dry it is heated upside down over a small fire to melt out the wax. The brass for the casting is heated in a crucible and is then poured into the empty mould after which the mould is broken open to reveal the cast brass form.

Construction and Assemblage

Sculpture is also created by construction and assemblage (Fig.27). This is the process employed in much of the 20th-century sculptural works. These methods are said to have their origin in collage, a painting technique in which paper and foreign materials are pasted to a picture surface.
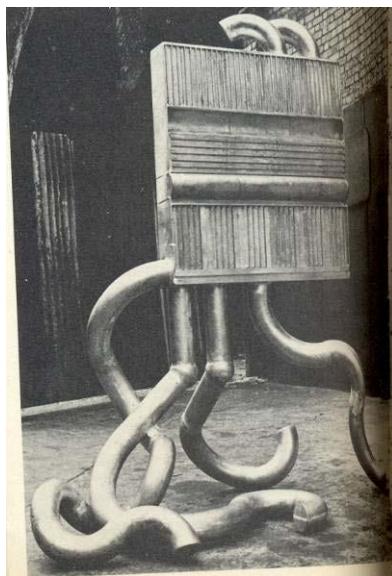
Fig.27: Welded Aluminum
Source: *Larousse Encyclopedia of Modern Art*

It is reported that collage was devised by Pablo Picasso and the French artist Georges Braque in 1912. Picasso himself used the method to create beautiful three-dimensional objects such as musical instruments. Shapes cut out of paper and scraps diverse materials, which were termed *constructions*. The term *assemblage,* which is now sometimes used interchangeably with *construction,* was coined by the French painter Jean Dubuffet to refer to his own work, which derived from collage. Materials used in modern constructivist sculpture range from junk metal scraps, machine-parts, wires, nails, fabric, and the like.

Self Assessment Exercise 3

Briefly discuss any two techniques of sculpture and some materials used in these.

3.5   What is Drawing?

Drawing is an aspect of fine art which is a branch of the visual arts, it is involves the use of a number of drawing instruments which include :Graphite pencils, pen and ink, inked brushes, wax color pencils, crayons, charcoals, chalk, pastels, markers, stylus, or various metals like silverpoint. The artist or draftsman or draughtsman (an artist who practices or works in drawing) utilizes any of the instruments to make visible inscriptions on a two-dimensional medium to create an image, form or shape. The surface on which the drawing is made is called a support and this could anything such as paper, cardboard canvas, leather, walls, fabric, and the like.

There are different types of drawing and these include: Cartoons, doodling, tracing, and so on. a drawing could be in the form of a quick, unrefined form referred to as a sketch or it could be a detailed drawing embellished with shading to create a more realistic image

The artists made create a drawing devoid of colours (this is known as a monochrome) or he or she may created drawings with colours using colored-pencil, paint, ink crayons, pastels, and so forth. You will recall from our discussion on painting that these media mentioned here are also used by the painter and that a painter may make preliminary drawings before painting. However, it is important for you to note that in spite of this, drawings are quite distinct from painting.

In fact, some persons (Giorgio Vasari, *disegno,* for instance) hold the view that drawing is no more than the foundation of the three arts of painting, sculpture, and architecture. But others consider it as an independent art form and others saw it as a preliminary stage in creating a painting or sculpture. However, by the 17th century, the market value or drawing had risen and drawing even became collectors' items. By the 20th century, drawing had become fully accepted as an art form in its own right.

In art there is what is referred to as children's drawings. These types of drawings were discussed extensively in unit 1 of module 3. These are visual representations made with crayons, markers, or pencils that are created by children purely for pleasure and fun. As we said about in that unit, children's drawings are as important as those created by adults because they can also be used for therapeutic purposes or developmental assessment. They are used, as was noted, in educational and clinical settings, as means for assessing a child's personality, intellectual development, communication skills, and emotional adjustment. Children's drawings can also aid in helping to diagnose learning disabilities.

3.5.1 Media

As mentioned above, for you to create drawings you require not just a drawing surface (support) to inscribe your marks, but, also a medium. The medium is the means by which ink, pigment, or colour are applied onto the drawing surface. There are wet and dry types or water-based or oil-based types (marker, pen and ink, paint, et cetera) or dry types such as   graphite, charcoal, pastels, Conté, silverpoint)., in some cases, some artists create what is called metalpoint drawings using either silver , lead , gold, platinum, copper, brass, bronze and tinpoint. There is also a kind of drawing done with invisible ink. The various instruments used in drawing produce different unique effects in terms of value and texture.

Every drawing begins as a sketch and depending on the intention of the artist; it may be left at that preliminary stage. Or it could be to add more details. All sections of a drawing may be treated further   by filling out the entire image or sections of it   may be left blank .if blanks are required, the artist could   cut a shape of the area to be preserved out of a frisket apply the shape to the drawing surface to protect the area.

The section of the image that needs to be left blank can also be sprayed with any type of fixative. The chemical in the spray will fix loose material more firmly to the sheet and prevent it from smudging. It is recommended that if a fixative must be used in well-ventilated area or preferably outdoors.

Self Assessment Exercise 3

Briefly discuss any two media used in drawing.

3.5.2 Shading

The method used by artists to vary the tonal value of their drawing is referred to as shading .the technique is employ by the artists to represent the highlights and the shadows as they appear on the object being drawn. The purpose of shading is to render a more realistic image.

There are different methods of shading such as blending and he use of strokes. In the blending method, a medium that does not fix or set easily is smeared using a blending stump, tissue, eraser, chamois leather or a fingertip. There is no hard and fast rule about this anyway as any one or a combination of these items can be used.

Another form of shading technique involves the use of strokes. This technique is best suited for creating texture to the drawing. There are different types of strokes for this purpose and they include hatching and stippling (Fig. 28).
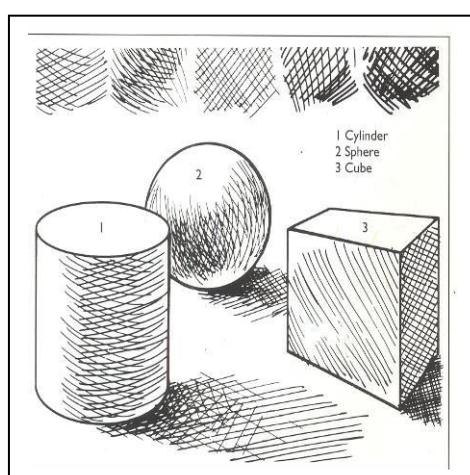

Fig. 28: Different Strokes Used in Shading.
Source: *Art Across Time.*

Textures can be made to appear more realistic when it is drawn next to a contrasting texture. For instance, a coarse texture will be more evident when placed next to a smoothly blended area. A similar effect can be achieved by drawing different tones close together as in placing a light edge next to a dark background.

3.5.3 Layout

Layout focuses on measurements. By measuring the dimensions of a subject while blocking in the drawing, a good layout can be created. This is a vital step in producing a realistic portrayal of the subject. Tools such as a compass can be used to measure the angles of different sides and the angles can then be reproduced on the drawing surface. It is advisable that you crosscheck what you have done to confirm that they are accurate.

Another form of measurement is to compare the relative sizes of different parts of the subject with each other. A finger placed at a point along the drawing implement can be used to compare that dimension with other parts of the image. A ruler can be used both as a straightedge and a device to calculate proportions (Fig. 29).
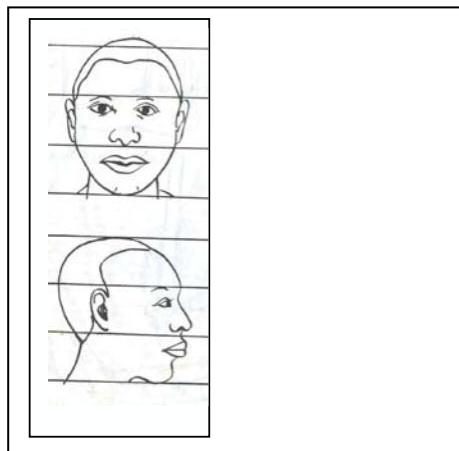

Fig. 29: Drawings.
Source: *Certificate Art.*

The illumination of the subject (the interplay of light and shadow) is also a key element in creating a good drawing. The light sources are positioned can make a huge difference in the type of message that is being expressed in the work. For instance, a human face with wrinkles can be smoothened out give a more youthful appearance with the placement of   various light sources. In contrast, a single light

source, such as harsh daylight, can be used to emphasize any texture or interesting features.

When drawing an object or figure, you should focus on the area within the silhouette and what lies in the exterior. The exterior (also called the negative space), can be as significant in the depiction as the figure. Objects placed in the background of the figure should appear correctly placed wherever they can be viewed.

Artists often make a draft drawing (referred to as a study) in preparation for a planned final image. They use such studies either to determine the appearances of exact parts of the completed image, or for experimenting with the best method for achieving the end result.

3.6 Perspectives
3.6.1 Linear Perspective

Linear perspective is a method of portraying objects on a flat surface so that the dimensions shrink with distance. The parallel, straight edges of any object, whether a building or a table, will follow lines that eventually converge at infinity. Typically this point of convergence will be along the horizon, as buildings are built level with the flat surface. When multiple structures are aligned with each other, such as buildings along a street, the horizontal tops and bottoms of the structures will all typically converge at a vanishing point.
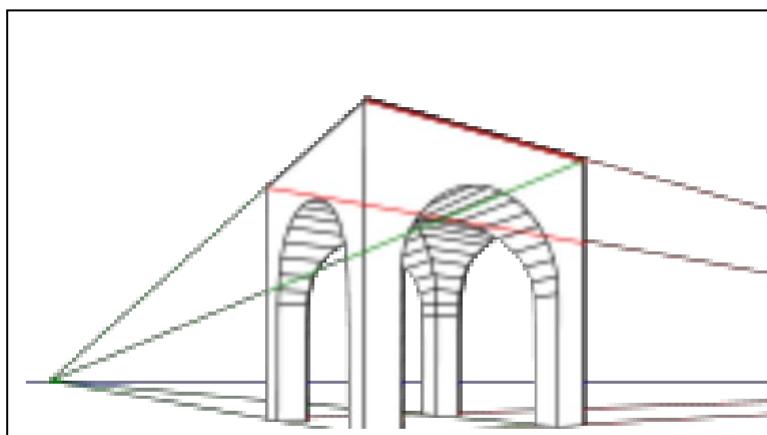

Fig. 30: Two-Point Perspective Drawing.
Source: *Wilkipedia, The Free Encyclopedia*

When both the fronts and sides of a building are drawn, then the parallel lines forming a side converge at a second point along the horizon (which may be off the drawing paper). This is a "two-point perspective" by converging the vertical lines to a point in the sky you get a "three-point perspective".

Depth can also be portrayed by several techniques in addition to the perspective approach above. Objects of similar size should appear ever smaller the further they are from the viewer. Thus the back wheel of a cart will appear slightly smaller than the front wheel. Depth can be portrayed through the use of texture. As the texture of an object gets further away it becomes more compressed and busy, taking on an entirely different character than if it was close. Depth can also be portrayed by reducing the amount of contrast of more distant objects, and also by making the colours paler. This will reproduce the effect of atmospheric haze, and cause the eye to focus primarily on objects drawn in the foreground (*Wilkipedia, The Free Encyclopedia*).

Self Assessment Exercise 4

Briefly discuss things to take note of in doing a drawing study.

3.7   General Tips for Drawing

In order to render aesthetically pleasing drawings, you must take into consideration the following tips.

i.   **Develop Your Own Personal Style.**

Copying the style of drawing of other artists is not a bad thing in itself, but, developing your own style is even better. Do not try to make your style precisely like another person's style just because it looks good. Everyone has a personal style of drawing, just like everyone has unique handwriting. You may be influenced by different styles, and learning how to draw them can be adopted as learning or practice exercises.

ii.   Keen Observation

It is best for you to observe and draw what you see not what you think or know. One of the very best things you can do to improve your drawing is to draw from life, which means actually drawing what you see in front of you. You can draw still-life (man-made) object, or from life or from nature (landscape or human or animal figures.

You must learn to observe accurately what is before you. This will make your drawing more realistic and pleasing. Taking time to put down what you observe or see is also important.

iii.   Frequent Practice

Frequent practice improves your drawing skill. The more you practice drawing the more your sense of observation improves and the better you get at translating what your eyes have seen into the movement of your hand. Constant drawing will sharpen and improve your eye-hand harmonization and it will make your hand and wrist more supple and receptive. Remember the popular cliché which says "practice makes perfect"? This is very applicable to drawing.

iv.   Study the Works of Other Artists.

Study the work of other artists and see how they draw. You can do this by watching artists at work or by reading books on drawing or others with illustrations and sketches. Study how they use their strokes, how they achieve various effect and try to practice them on your own and compare to see how you have fared. Read the comments and understand try to understand what each action is intended to achieve. Books with photographs or actual pictures are also useful for learning how to draw.

v.   Use the appropriate Drawing media.

It is important that you use the right medium for your drawing. For instance, drawing with pencil, especially soft types like 2B or 3B are better for beginners because you can easily erase errors made. With pencils too, you can start with a truly light sketch which you can later darker to define the lines you want to use. Also, with the pencil you can get various sizes and textures of strokes by merely

varying your angle of application to the paper. When you have acquired more skills, you can then proceed to experiment with other drawing media such as charcoal, pastels, crayons, pen and ink, et cetera.

### vi.	Drawing from Nature

The renowned artist Paul Cezanne once wrote as quoted by Chipp (1984)" treat nature by the cylinder, the sphere and the cone, everything in proper perspective so that each side of an object or a plane is directed towards a central point." This is a principle that works well in drawing.

When attempting to draw a complicated shape such as a human figure, it is helpful at first to represent the form with a set of shapes. Almost any form can be represented by some combination of the cube, sphere, cylinder, and cone. Once these basic shapes have been assembled into a likeness, then the drawing can be refined into a more accurate and polished form. The lines of the shapes are removed and replaced by the final resemblance. Drawing the basic structure is an essential skill for representational art its correct application will resolve most uncertainties about smaller details and make the final image look self-consistent (Fig. 31).
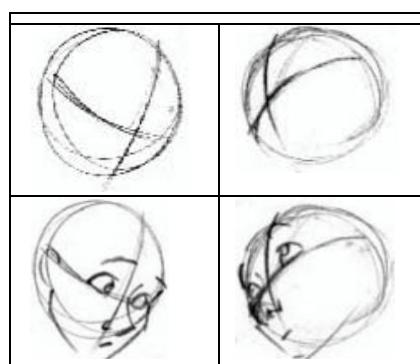

Fig. 31: Developing Sketches of the Head

Possessing a deep understanding of anatomy and the human proportions is helpful. Try to study books that illustrate the skeleton structure or you can study your own body to learn how the different parts such as joint location, muscle placement, tendon movement, and how the different parts work together during movement. A good knowledge of the human anatomy will improve your drawing significantly.

4.0   CONCLUSION

The visual art is art which is perceived via sight, hence the designation. We have in the foregone texts, studied the fine arts in this unit, and attention was given to painting, sculpture and drawing.

5.0   SUMMARY

In this unit, we learnt about the subdivision of the creative arts known as the visual arts, we discussed its functions and subdivisions, amongst other aspects. In the later part of the unit attention was given to the Fine Arts, consequently, in the other subdivision shall be discussed in the next unit.

4.2 TUTOR MARKED ASSIGNMENT

1. Instructions: Sketch books for preliminary studies, felt pens, crayon, charcoal, water colour paints and conte crayons may be used for sketches. Primed canvas, oil or acrylic paints should be used for final work.Execute your painting on a canvas of not less than 2' by 3'. Pay attention to proper use of colour, composition and proportion. Colour value and the use of space should be taken seriously.Paint the model posed.

2. what is visual arts?

3. Write on the materials and tools used in (i) sculpture and (ii) painting.

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UNIT 3: INTRODUCTION TO APPLIED ARTS

Table of Contents

1.0   INTRODUCTION

Applied art, just like the fine arts is a branch of the visual arts. It has several different areas. In the course of this unit we shall be concentrating on the two areas which are, textile design and ceramics.

2.0   OBJECTIVES

At the completion of this unit you should be able to:
- Describe and define the term applied art;
- Enumerate the various areas of applied art;
- Discuss some materials and techniques associated with the various areas;
- Identify how these areas affect your life;

3.0 MAIN CONTENT

3.1 What is Applied Arts?

Applied art, unlike the fine arts, is created principally to perform a particular utilitarian function. Hence its ability to satisfactorily carry out this function is paramount, however, utilitarian wares also have aesthetic value which makes them true pieces of art. For example, a piece of textile is created chiefly for the production of covering for the body in form of clothing, however, if the material has some designs in it, the design does not cease to be a thing of beauty. Consequently, applied art has both functionality and beauty. Examples of applied art are: textile design, graphics and ceramics. In this unit, we will learn more about textile design and ceramics, later in unit four, we will look at graphics design and digital art.

3.2 Textile Design

The process of creating designs for knitted, woven or printed fabric is called textile design. Designs for both woven and printed textiles often begin with a drawing or watercolor sketch of what the final design would look like. Traditionally, drawings of woven textile patterns were translated onto special forms of graph paper called *point papers* which were used by the weavers in setting up their looms. Currently, most professional textile designers use some form of computer aided soft-wares created especially for this purpose.

3.2.1 Cloth Weaving

Weaving is also a technique employed by textile designers. Weaving is a textile craft in which two distinct sets of yarns or threads, called the warp and the filling or weft (meaning "that which is woven"), are interlaced to form a fabric or cloth. The warp threads run lengthways on the piece of cloth, and the weft runs across from side to side, across the bolt of cloth.

The device used for weaving cloth is called a loom. The device secures the warp threads in place while filling threads are woven through them. There are different types of looms viz: the horizontal loom and the vertical loom (Fig.32a and 32b), while some are operated manually (as in the case of the looms used by traditional weavers in Nigeria). Others such as the loom used in the weaving of the majority

of commercial fabrics in the West are computer-controlled as exemplified in the type known as Jacquard looms.

The way the warp and filling threads interlace with each other is called the weave. There are three types of basic weaves, namely: plain weave, satin weave, or twill. There are different types of woven cloth. Some are plain and woven in one colour or a simple pattern, while others are woven in decorative or artistic designs.

Fig. 32a: A Jacquard Loom
Source: *Wikipedia, the Free Encyclopedia*
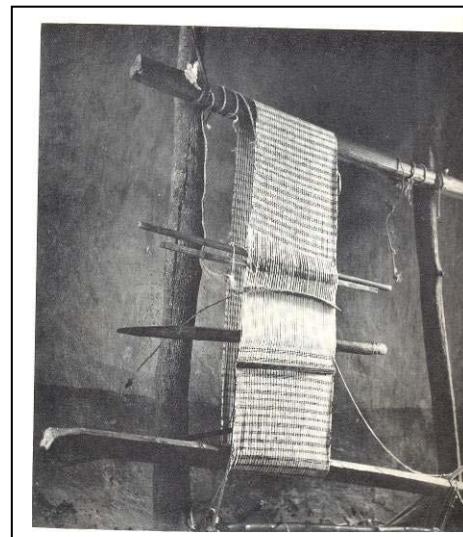
Fig.32b: A Traditional Loom
Source: *The Decorative Arts of Africa*

As noted above, generally, weaving involves the interlacing of two sets of threads at right angles to each other: the warp and the weft. The warp is held tight and in parallel order by means of a loom (some types of weaving may use other methods). The loom is warped (or dressed) with the warp threads passing through heddles on two or more harnesses.

During weaving, the weaver moves the warp threads up or down by the harnesses creating a space called the shed. The weft thread is wound onto spools called bobbins. The bobbins are placed in a shuttle that carries the weft thread through

the shed. The raising and lowering sequence of warp threads creates many possible weave structures.

Self Assessment Exercise 1

Briefly describe the weaving process.

3.2.2 Textile Printing

Another technique used by textile designer is printing. Textile printing is the process of applying colour to fabric in specific patterns or designs bonded with the fibre, of the fabric on which it is printed to make them resistant to washing and friction. Textile printing is said to have been introduced into England in 1676 by a French refugee who opened workshop in that year on the banks of the Thames near Richmond.

Textile printing is a bit like dyeing fabric. The difference is that in dyeing proper, the whole fabric is uniformly covered with one colour, but in printing one or more colours is applied to the fabric in only certain selected portions, and in sharply defined patterns.

In printing, wooden blocks, stencils, engraved plates, rollers, or silk-screens are used to place colours on the fabric. Special colourants are used in printing. These are colourants which have dyes that have been deliberately thickened to prevent the colour from spreading by capillary attraction beyond the limits of the pattern or design (Fig. 33).
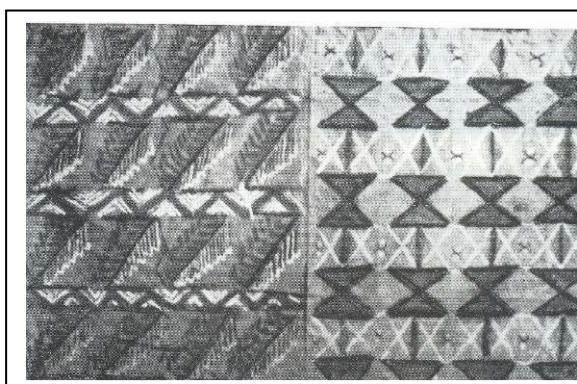

Fig. 33: A Printed Design

There are three styles of traditional textile printing techniques. These are: direct printing, discharge printing and resist dyeing.

- **Direct printing**: In this process, colourants that contain dyes, thickeners and mordants (substances necessary for fixing the colour on the cloth) are printed in the desired pattern. Most Modern industrialized printing techniques utilize the direct printing techniques.

- **Discharge printing**: This is a process in which a bleaching agent is printed onto previously dyed fabrics to remove some or the entire colour. A mordant is printed in the desired pattern prior to the dyeing of the cloth. The colour adheres only where the mordant was printed.

- **Resist dyeing**: This technique involves the printing of a wax or other substance onto fabric which is later dyed. The waxed areas resist the dye, leaving un-coloured patterns against a coloured ground.

Self Assessment Exercise 2

Briefly describe the dyeing processes.

3.3   Ceramics

The word *ceramic* comes from the Greek word *keramikos. Ceramic* may be used as an adjective describing a material, product or process; or as a singular noun, or, more commonly, as a plural noun, *ceramics* (*Wikipedia, the Free Dictionary*).

Ceramic is defined as an inorganic, non-metallic solid prepared by the action of heat and subsequent cooling. Ceramics now include domestic, industrial and building products and art objects. In the 20th century, new ceramic materials were developed for use in advanced ceramic engineering, for example, in semi-conductors.

Ceramic materials may have a crystalline or partly crystalline structure, or may be amorphous (like a glass, for instance). Because most common ceramics are

crystalline, the definition of ceramic is often restricted to inorganic crystalline materials, as opposed to the non-crystalline glasses.

We are told that the earliest ceramics were pottery objects made solely from clay, or clay mixed with other materials and hardened by firing. Pottery may be glazed or left unglazed (bisque or biscuit state).

Pottery is one aspect of ceramic production. It is one of the oldest human technologies and artforms. Pottery is the ceramic ware made by potters. Major types of pottery include earthenware, stoneware and porcelain. Pottery wares include all ceramic objects made by hand, casting or on a potter's wheel.

3.4   Techniques of Forming Ceramic Wares

Ceramic wares are made by forming a clay body (a mixture of clays or clays and other earthy minerals) into objects of a desired shape. They are fired to high temperatures in a kiln to create reactions that would permanently change their nature. Firing increases their strength and hardens and sets their shape.

Different methods are used for shaping clay into objects. These are: Hand building, wheel throwing, casting and jigger jolleying.

3.4.1   Hand building

This is the earliest forming method adopted by potters. Wares can be constructed by hand from clay coils, flat slabs or solid clay balls. A combination of these can also be used. Potters use clay slip (watery clay) for sticking together joints in a clay objects. Hand building is slower than wheel-throwing, but it offers the potter a high degree of control over the size and shape of wares.

3.4.2   Wheel throwing

Another method commonly used by potters is "throwing" (derived from the word *thrawan*, which means to twist or turn). The method requires a machine called a potter's wheel. To throw on the wheel, a ball of clay is placed in the center of the wheel-head and it is rotated. As the wheel head turns at controlled speed, the ball

of clay is manipulated to give a hollowed form (Fig. 34). Some wheels use foot power and they are called kick wheels, while others are powered by electric motor and they are called electric wheels. Wheel-throwing usually produces spherical forms and is ideal for mass production because it facilitates faster production of wares.

Fig. 34: A Potter using the Wheel
Source: *Wikipedia, the Free Encyclopedia*

Other methods of building pottery include casting, jigger jolleying and extrusion. Jiggering is the operation of bringing a shaped tool into contact with the plastic clay of a piece under construction with the piece itself set on a rotating plaster mould on the wheel. The jigger tool shapes one face and the mould shapes the other. Jiggering is used only in the production of flat wares such as plates, but a similar operation jolleying, is used in the production of hollow wares, such as cups.

Slip casting is often used in the mass production of ceramics and is ideally suited to the making of wares that cannot be shaped by other methods. A slip, which is made by mixing clay body with water, is poured into a highly absorbent plaster mould. The water from the slip is absorbed into the mould leaving a layer of clay body covering its internal surface and taking its inner shape. Excess slip is poured out of the mould, which is then separated and the moulded object removed. Slip casting is widely used in the production of sanitary wares and is also used for making smaller articles such as intricately detailed figurines (*Wikipedia, the Free Encyclopedia*).

Self Assessment Exercise 3

Briefly discuss the different methods used in the production of ceramic wares.

3.4.3   Glazing

Glazing, which involves the melting of a thin glass coating over the surface of clay wares is a potter's means of enhancing the appearance of pottery wares and rendering them impervious to liquid and gases (Fig. 35). Glazing is a technical attribute of contemporary ceramics world-wide, as Okunna (2008:67) rightly notes.

Three principal components are required in any good glaze. These are silica (the glass former), alumina for viscosity, toughness and hardness in the fired glaze and fluxes to enable the silica to fuse and to lower the melting point of the mixture.

The solution to obtaining flawless glazing is to ensure that there is an adequate interaction between the glaze and surface of the body on which it is applied. This is only possible if the glaze is properly compounded with the appropriate materials in the right proportions, suitable clay body compositions and the right firing. Improperly composed glazes and clay bodies or a disparity in temperature between ware and glaze presents flaws such as crawling, crazing, blistering, peeling and so on, in the fired glaze.

Fig. 35: A Glazed Mug.
Source: *Wikipedia the Free Encyclopedia*

Glaze may be applied by dusting the unfired composition over the ware, or by spraying, dipping, trailing or brushing on thin slurry composed of the unfired glaze and water. The fired colour of a glaze is usually different from its unfired colour. During firing, a glaze turns into molten glass and congeals into solid glass after firing, therefore, to prevent glazed wares from sticking to kiln furniture during firing, a small part of the object being fired (for example, the bottom of the ware) is left unglazed. Another way to prevent the problem is to give the kiln shelves a bath wash (a mixture of kaolin and water) or the wares can be placed on special refractory spurs to elevate them from the shelves. There are different techniques of glazing ceramic wares such as: Salt-glazing, where common salt is used, slip glazing using fusible clays and ash glazing using ash from the combustion of plant matter.

3.4.4 Firing

Firing is very important in ceramics. It is a process whereby clay wares are subjected to intense heat in an enclosed device a kiln (see below). It produces irreversible changes in the clay body. Firing is what turns the ware or material into pottery. Ceramic wares are fired to different temperature depending on the function the ware would serve.

Some wares are fired at low temperatures ($960^{o}C$) and the process is known as bisque or biscuit firing. In lower-fired pottery the changes that occur include sintering, during which the coarser particles in the body at their points of contact with each other fuse together. At higher firing-temperatures, the physical, chemical and mineralogical properties of the constituents in the clay body are greatly modified. Regardless of the temperature to which ceramic wares are fired, the aim of firing is to harden the wares permanently. One important point to note is that the firing temperature chosen for a clay body must be appropriate for the materials used to compound that particular body. For instance, earthenwares are usually fired at temperatures in the range of about 1000 to 1200 °C; stonewares at between 1100 to 1300 °C, and porcelains at between 1200 to 1400 °C. Another important point you must note is that the way that ceramic wares mature (or vitrify) in the kiln is influenced by the peak temperature achieved and by the length of the period of firing. Therefore, it is important that when firing, you hold

the maximum temperature within a kiln constant for a period of time to produce the maturity required in the body of the wares. This is referred to as "soaking" the wares.

Fired wares have different colours which are determined by the nature of the clay and the atmosphere within a kiln during firing. The potter has the option of creating two types of conditions (atmosphere) in the kiln during firing. They are: oxidation atmosphere and reduction atmosphere. An oxidizing atmosphere is produced by allowing air (oxygen) to enter the kiln. This creates the oxidation of clays and glazes. A reducing atmosphere is produced by limiting the flow of air into the kiln to remove oxygen from the surface of clays and glazes. Oxidation and reduction can change the appearance of the wares being fired. For example, some glazes containing iron turn brown when fired in an oxidizing atmosphere while they change to green in a reducing atmosphere. You can adjust the atmosphere within a kiln to produce multifaceted effects in glaze for decorative purposes.

Self Assessment Exercise 4

Identify the physical and chemical changes which take place in clay during firing.

3.3.4   Ceramic Kilns

There are different kinds and sizes of kilns used for firing ceramic wares. Kilns may be heated by burning wood, coal, gas or by electricity. Each type of fuel has its advantages and disadvantages. For instance, coal and wood can introduce smoke, soot and ash into the kiln when used as fuels. This can affect the appearance of exposed wares. To counter this problem, wares fired in wood- or coal-fired kilns should be placed in saggars (lidded ceramic boxes) in the kiln to protect them. Modern kilns powered by gas or electricity are cleaner and more easily controlled and fire wares faster (Fig. 36).

Fig. 36: Electric Kilns

There are dangers involved in firing kiln; therefore, the potter must learn how to use the kiln safely. For instance, kilns generate very high temperatures and discharge gases during the firing process, thus, serious burns can occur from the heat and flames of the kiln. It is advisable to use personal protective gear (kiln mitts or gloves) when dealing with hot kilns and pottery wares in order to avoid burns. The power or fuel must be turned off after firing the kiln and the kiln allowed to cool down completely before it is opened.

Kiln firing also releases volatiles into the air, many of which are toxic. It is advisable to stay away from them during firing as much as possible. They also generate a great deal of

glowing heat that can damage the eyes severely. Therefore, it is not advisable to peep with the naked eyes into kiln spy holes during firing. The eyes should be shielded with dark protective glasses specially manufactured for the potter's use.

Kilns must be properly installed or built and maintained. All kiln components (elements, burners, and fireboxes ,interior walls, exterior walls, bag walls, lids,

doors, chimneys and venting systems need to be inspected regularly for damages and to ensure that they can function efficiently and safely. Kilns should be elevated at least one foot from the floor. Do not put anything on top of a kiln.

4.0   CONCLUSION

In this unit I have looked at what applied art means and its features. Using the example of ceramics and textile design, which are two major areas in the applied art, I have clearly shown you what this branch of the visual art entails.

5.0   SUMMARY

In this unit, our emphasis has been on the applied art and two of its sub-divisions (textile design and ceramics). The materials, equipment and techniques used in the production of ceramics and textile were examined. In the next unit we shall be looking at another area of the applied art in the basic principles of design.

4.2   TUTOR MARKED ASSIGNMENT

1a. What is applied art?

  b. Enumerate the branches of the applied art.

2a. Give a detailed description of the weaving process.

  b. Write a short note on the traditional loom.

  c. Describe the processes of dyeing fabric.

3a. What is glazing?

  b. Describe the firing process in ceramics.

  c. Write on the methods used for pottery production.

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UNIT 4   INTRODUCTION TO DESIGN

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1.0   INTRODUCTION

Design is a concept which is basic to all areas of the visual art, most especially the applied arts. We shall start by defining the term design and then proceed to discuss briefly the elements and principles of design. We shall then conclude the unit by taking a critical look at one major area of applied art which is graphic design as an illustrative example.

2.0   OBJECTIVES

By the time you are through with this unit, you should be able to:

- Have a basic idea of the concept of design;
- Define and describe design and its elements;
- Identify and define graphic art;
- Enumerate the various aspects of graphic art;
- Define printmaking and discuss the methods used in its production;
- Understand and construct proper lettering;

3.0   MAIN CONTENT

3.1 Introduction to Design

Design is the art of organizing and arranging lines, shapes, motifs, symbols and images to form a composition in a way that communicates an idea. In creating a design, there are certain elements that must be taken into consideration. These are: line, form, motif, colour, texture and space. An attempt will be made now to explain these concepts.

- **Line:** A line is a path that a moving point trails. It is a continuous point

- **Form:** this refers to the shape of anything which has volume or mass, it could also be seen as a portion of a given surface. Form is the complete state of any art work

- **Motif:** this is the unit of design or major theme in the art work especially in pattern making, where it is repeated several times and at regular intervals. Motifs can be formed from natural or artificial objects, abstract, geometric, regular or irregular shapes.

- **Colour**: colour is the pigment or hue used for painting in order to add more beauty to things. It is the sensation produced in the eye by the refraction of light.

- **Texture**: This is the quality conveyed by the surface of an object. This may be an actual surface or a simulated surface. Take, for example, the surface of a mirror which is smooth. An artist can replicate a rough surface, for instance, by the use of shading, colours, and so on.

3.1.1 The Principles of a Good Design

A good design must observe the following principles:

i.   It should have a principal motif or a centre of interest which serves as the major lure in the design. The motif could be placed anywhere on the work space.

ii.   It should have rhythm. Rhythm expresses the idea of repetition to create a balanced whole within the specified space.

iii.   It should be harmonious. This means that objects that are connected should be used to form the elements. Also the colours used should also be incorporated in the design.

iv. There should be a balanced arrangement of the design elements so that no part of it obscures the other.

v. It must clearly convey the idea it seeks to transmit as simply as possible.

Design is a very wide aspect of art and since we cannot cover all of them in this unit, we shall therefore study only the following areas: lettering, poster design, and pattern designs.

3.2 What is Graphics?

Graphics originates from the Greek word *graphikos.* It refers to visual presentations on surfaces intended to: illustrate, inform, entertain or brand. In graphics, texts, illustrations and colour are combined to convey ideas or information. Graphics is both functional and artistic; hence, it is classified as an applied or industrial art.

Graphics has various aspects, such as printmaking (for example, etching), line art, illustrations, graphs, diagrams, symbols, photography, engineering drawings, computer graphics and web graphics. We will examine these aspects briefly before we proceed further.

3.3 Printmaking

Printmaking is the method of preparing materials for printing. A print, on the other hand, is a piece of work that has been made into a printed impression. There are three broad processes of making prints. They are:

1. The relief process
2. Intaglio process
3. The planographic process

In the relief and intaglio processes, blocks and plates are used. When the relief process is utilized, it is the raised surface that prints the design while in intaglio, the holes are perforated in the block print. The planographic process makes use of silk screen and lithography. It is a process of printing from a flat surface. The surface is first smeared with a thin layer of oily ink in the shape of the image. The two methods involved in the planographic process are silk screen and lithography. In the following texts, we will examine these methods in more details for a better understanding of how to apply them.

3.3.1 Techniques of Printmaking

As we said above, the graphic artist can use any of several hand-printing methods: relief, intaglio, planographic, monotype, or stencil and the result are known as fine print or original print. We need to know more about these methods.

1. Relief Printing

In relief printing, the artist carves the image into a block of wood, either as a woodcut or as a wood engraving.

i.   Woodcut

This is the oldest method of printmaking. The technique of relief printing involves the cutting away of a portion of the surface of a wood block so that the desired image remains as a printing surface. Soft wood that are easy to carve are the best types to use. To create a woodcut, the surface of the wood is first smoothed. It is then treated with a shellac to harden it and make it more durable under the pressure of a press. The treatment also makes the carving of strong, bold images on the wood easy. The image need to be drawn or painted first on the surface and

the wood is cut away between the line marks. After carving, only the drawn image is left standing on the surface of the block. In essence, this is a relief image.

The actual printing is done by running a roller holding a film of oil-based ink completely over the block. A sheet of highly absorbent paper (such as rice paper) is positioned over the block the printing of the image is done by rubbing the burnishing instrument (you can use the bowl of a spoon). The image may be transferred by running the block and paper through a press. By carefully lifting the corners of the paper, the impression can be peeled off the block.

When more than one colour is involved, separate blocks are prepared for the printing. one block is used for each color.

Pulling a Wood Block Print
Fig. 37: Silkscreen Printing
Source: *Microsoft ® Encarta ® 2009.*

ii. Wood Engraving

In the wood engraving, a graver is used to incise the image directly into an end-grain block (or cross section) of wood that have naturally hard surfaces that will be easy to engrave to create very detailed images with fine lines. You can achieve a subtle tonal effects and highly illustrative quality by varying the spaces between the engraved lines. To print the design, you should apply a printer's ink with a stiff

consistency carefully to the surface without the ink filling the engraved lines. After inking the surface, you would place a sheet of thin, smooth paper on the block and you print either by hand or by running it through a press.

2. Intaglio Printing

In intaglio printing the image is cut or incised into a metal plate with various tools or with acids. There are two basic types of intaglio printing: engraving the image into the plate with finely ground tools called needles, burnishers, scrapers, and rockers, and etching the image with acids.

i.   Engraving

In the engraving method, the image is first cut into the plate (usually metal or wood). Then soft ink is applied with a roller across the entire plate. You must make certain that all the incised lines are filled with ink. After this, you need to wipe the surface clean leaving only the ink held in the drawn lines or crevices. You can then place the plate on the bed of the press. Remember to moisten the paper before you place it over the plate. After this, you must place felt blankets or padding on top of the paper. It is the pressure of the rollers on the paper and padding that would force the ink up from the incised lines onto the paper

ii.   Etching

To make an etching, you have to coat a metal plate with an acid-resistant wax-base substance called a ground. Use an etching needle with a very fine point to draw the image on the plate. The surface ground is removed wherever the point of the needle makes contact with the plate. Then, immerse the plate in a tray containing an acid bath. The acid eats into the plate in the lines exposed by the etching tool.

The strength of the line is determined by the length of time the plate is exposed to the acid.

iii.   Aquatint

Aquatint, an intaglio process similar to etching, produces a print of a wholly different appearance. To use this method, you have to expose large portions of the plate to the acid bath; this creates tonal areas rather than lines.

To create an aquatint, you have to sprinkle certain areas of the plate with resin, and apply heat to make the resin adhere to the plate surface. Then immerse the plate is in a mild acid. The acid will eat off the areas of the plate not covered with resin. If there are areas you want to remain darker than others, those areas are exposed to the acid for a longer period. The plate surfaces that are exposed to acid become rough and so the ink is retained more readily. The aquatint method is often difficult to control, therefore, it is wise to use the technique in combination with etching and drypoint techniques.

iv.   Drypoint

Drypoint technique is similar to line engraving. It requires the use of a pencil-like tool, usually with a diamond point. The tool is used to draw an image on an untreated copper or zinc plate. With each movement , the tool creates a furrow with a soft metal ridge on either side called a burr, which is pushed up from the plate by the tool. The burr must be retained throughout the printing because the burr holds the ink and results in a print with rich, velvety lines. Because of brittle and delicate nature of the burr and the continuous pressure of the press only a few impressions (not more than 20 to 30) can be printed before the burr is lost. As in the aquatint process, the drypoint print is produced by inking the plate, wiping it

clean, placing dampened paper over the plate, and putting the plate through the press.

3.   Planographic Printing - Lithography

In planographic printing the image is created directly on the surface of a stone or a metal plate without cutting or incising it. The most common method is called lithography, a process based on the incompatibility of grease and water and the material need for lithography are limestone, Zinc or aluminum plates and ink or colours.

The first step in this process is for you to draw the image on a freshly ground limestone surface with a grease crayon or with a pen or brush loaded with thin greasy ink. Next, you apply a mixture of nitric acid and gum Arabic to the entire surface to increase the stone's ability to hold water in a thin film all over it. After that, pour water over the entire surface. The water is repelled by the grease of the crayon marks but is absorbed where there are o crayon marks. Fill a roller thickly with greasy ink and pass it over the surface. The ink will adhere to the greasy drawn areas but it will be rejected by the wet part of the surface. After the application of ink, the stone is placed on a press and paper is applied, the pressure of the press transfers the image to paper. Pressure can also be applied by hand where a press is not available.

i.   Monotype Printing

With the monotype printing, only one good impression can be pulled from a plate. To create the print, images are first drawn with oils or watercolors, or inks, on almost any smooth surface (glass, polished copper plate or porcelain). The image can be created either by painting it on the surface directly or by the reverse process in which you first cover the plate completely with an even coat of pigments and

then carefully rub this away with the fingers or with a brush to form the image. Next you apply paper to the plate transfer the image to it either by rubbing the back of the paper or with the use of an etching press.

ii.   Stencil Printing

The easiest way to create a stencil is to cut the desired image into paper; the design appears as an open space with solid areas around it. The completed stencil is then placed over a piece of paper, and paint is brushed over the surface. Only the cutout portion will allow the paint to pass through and reproduce the image below.

A silk screen (also called serigraph or screen-print) can also be used in printing (Fig. 38). It consists of a piece of silk or another porous material stretched tightly across a wooden frame. You can produce the image by creating a design on the fabric with a blocking agent (a stencil, glue, or a combination of glue and a solvent).

Fig. 38: Silkscreen Printing
Source: *Microsoft Encarta 2009.*

Paper is placed beneath the screen and ink is pushed across the entire surface of the screen with a squeegee. As the squeegee passes over the exposed areas (where there is no blocking agent), the ink is deposited below and the design is transferred to the paper. A stencil film or photographic techniques can also be used to create the image.

- **Etching**

Etching is an intaglio method of printmaking in which acid is used to incise an image onto the surface of a metal plate. The acid makes the areas of the metal it touches rough. If a very thin part of the surface is exposed to the acid, a line is burnt into the metal plate. Etching is also used in the manufacturing of printed circuit boards and semiconductor devices.

3.4   Lettering

Lettering is a very important part of non-verbal communication. Lettering helps us to give symbolic representation to words. This makes it possible for words and ideas to be recorded. Lettering is said to have started with the early men's scribbling, which later got modified into organized symbols.

Experts inform us that the earliest conventional type of lettering was traced back to the Egyptians who developed a style of writing called hieroglyphics that were carved in vertical columns on monuments and tombs. These were further developed by the Phoenicians. The vowel sounds like A, E, I, O, U were later developed by the Greeks. The Romans also further modified these by giving symmetry and exquisiteness to the characters, hence, the conventional lettering is called Roman. We are told that as the art of writing grew popular, the Roman lettering has since been further modified over the years.

3.4.1 Typeface

Prior to the invention of the printing machine in 1450 by Johannes Gutenberd in Germany, books were written by hand. The development of typefaces of the alphabets came with the invention of the printing machine. Typeface refers the variations in the rendition of the alphabets. There are several typefaces and some are: Arial, Gothic, Times New Roman, Calibri, Georgia, Tahoma, to mention few. We have some examples of typefaces that we have shown below:

(i). **Gothic or Old English Text**

A B C D E F G H I J K L M N

O P Q R S T U V W X Y Z

&? ! : ; 1 2 3 4 5 6 7 8 9 0

a b c d e f g h i j k l m n o p q r s t u v w x

y z

(ii). **San Serif**

A B C D E F G H I J K L M N O

P Q R S T U V W X Y Z

& ? ! : ; 1 2 3 4 5 6 7 8 9 0

a b c d e f g h i j k l m n o p q r s

t u v w x y z

3.4.2   General Proportions in Letter Construction

Letters have different proportion as evident in the letters of the alphabet. If you scrutinize them closely, you will notice that each one has its own quality. These are the features that distinguish each letter and what makes each one of them easily recognizable. For instance, the letter *I,* the narrowest of all letters, is very different from letter *W* the widest. Generally, all the letters have the same height but varying width. Some are narrow, some are medium, and others are full width, while others are wider than the full width.

If you check below in the diagrams of the illustration for the construction of the letters, you will see that the points made above are correct (Figs.39a and 39b).
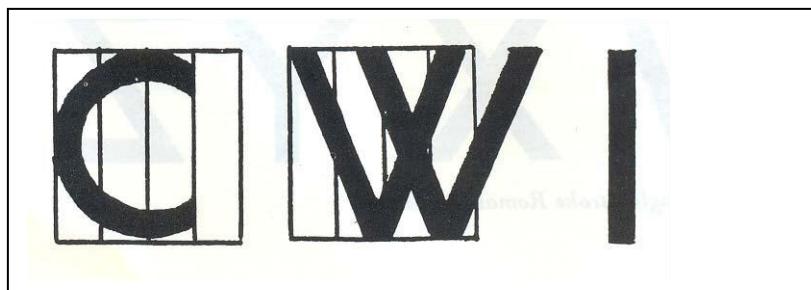

Fig. 39a: Illustration for the Construction of the Letters.

The square is used as our standard measurement for the full width. As you can see all the letters have the same height as the square, but not the same width. The letter *A* occupies the full width of the square, but letters *B* and *C* do not occupy up to three quarters of the same width. Letters *M* and *W* are wider than the square and letter *I* takes just quarter.
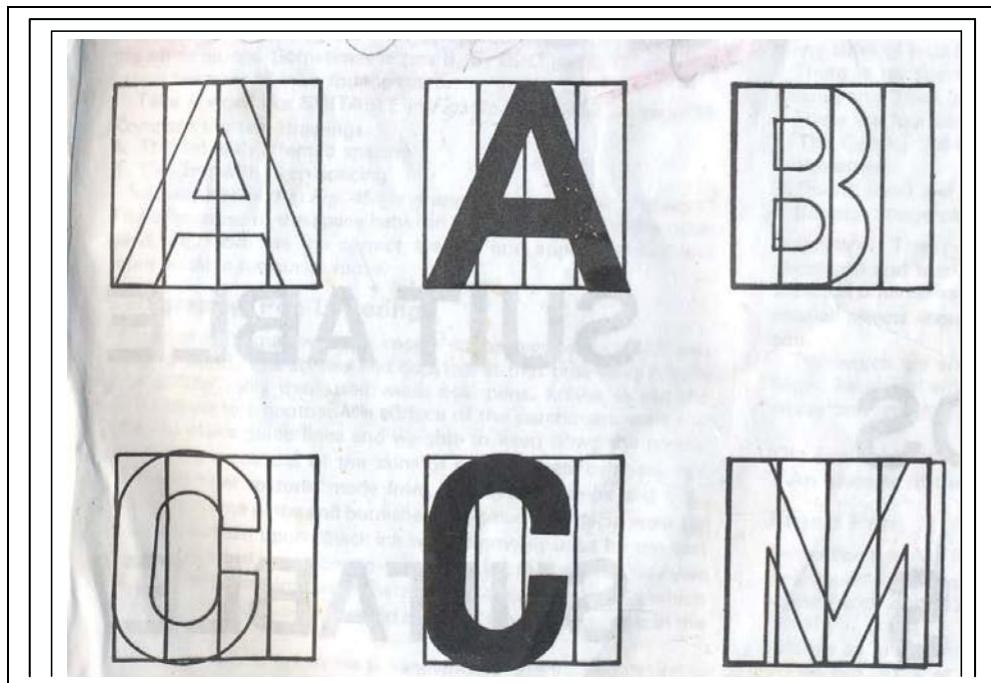
Fig. 39b: Illustration for the Construction of the Letters.

Based on the facts stated above, the letters of the alphabet are divided into four groups as shown below:

Group 1- includes letters which occupy the full width of the square. They are A, O, Q, V and Y.

Group 2- includes letters which occupy more than half but not up to three quarters of the square. They are B, E, F, J, L, P, R, and S.

Group 3- includes letters which occupy three quarter of the width of the square. These are C, D, G, H, K, N, T, U, X, and Z.

Group 4 – comprise of three letters with three different widths. They are I which occupies just a quarter of the width of the square, M is a little wider than the full width of the square, and W which both wider that the full with of the square and the letter M as well.

(You should bear in mind that in some typefaces, the letters O and Q which are in Group 1 may move to Group 3).

3.4.3 Letter Construction

For the letter construction, we will start with the block letters. These are the easiest type of letters to construct. Using the illustration given above as an example and guideline, you should draw two parallel horizontal lines that are 4cm apart across your sheet of paper. By drawing a perpendicular line, break these lines into squares and ensure that you leave a space between them. Then, divide each square vertically into four equal parts.

3.4.4 Spacing

Spacing refers to the gap or space between each letter in a word in the construction of letters, as well as the space between words. This is very important as it helps us to distinguish one word from another. When a word consists of the letters A, L, T, P, V, Y and W and other letters, the even spaces between such letters is changed to prevent the space from being too wide in comparism to the spaces between other letters. Sometimes B, C, D, O, and Q are also affected by this due to their round nature.

3.5   Other Aspect of Graphic Art

At this point we shall state other aspect of graphic art which include

3.5.1 Line Art

Line art is a broad term sometimes used for any image that consists of distinct straight and curved lines placed against a background (which in most cases is plain), without gradations in shade (darkness) or hue (colour) to represent two-

dimensional or three-dimensional objects. Line art is usually monochromatic, although the lines may be of different colours.

3.5.2 Illustration

Simply put, an illustration is a visual representation. Examples are drawings, paintings, photographs or other works of art that lays more emphasis on subject than form. The purpose of an illustration is to explain or decorate, for example, a story, poem or piece of textual information (for instance, a newspaper article) by providing a visual representation of an item described in the text. A good example is the editorial cartoon (also known as a political cartoon) which is an illustration which conveys a political or social message.

Illustrations can be used to display a wide range of subject matter and they serve a variety of functions. They may be used to give faces to characters in a story, to display a number of examples of an item described in an academic textbook (e.g. a typology) or to visualise step-wise sets of instructions in a technical manual. Illustrations can also be used to communicate subtle thematic tone in a narrative, to connect brands to the ideas of human to expression, individuality and creativity or simply to create humour and fun.

3.5.3 Graphs

A graph or chart is a type of information graphic that represents tabular, numeric data. Charts make it easier for people to understand large quantities of data and the relationships between different parts of the data.

3.5.4 Diagrams

A diagram is a simplified and structured visual depiction of concepts, ideas, constructions, relations, statistical data, et cetera. They are used to visualize and clarify the topic.

3.5.5 Symbols

Basically, a symbol is a representation of a concept or quantity (that is, an idea, object, concept, quality, et cetera).Psychologically and philosophically, all concepts are symbolic in nature, and representations for these concepts are simply token artifacts that are allegorical to (but do not directly codify) a symbolic meaning or symbolism. Simply put, the art of creating symbols is known as symbolism.

3.5.6 Maps

A map is a simplified depiction of a space. It is a navigational aid which highlights relations between objects within that space. A map is often a two-dimensional, geometrically correct representation of a three-dimensional space.

3.5.7 Photography

Photography is a method of picture making which is based on principles of light, optics, and chemistry. The method was developed in the early 19th century and the term *photography* comes from Greek words which means "drawing with light." There are many functions of photographs. They serve as carriers of news, as scientific evidence, as historical documents, and as works of art and records of family life. There is no doubt that you have seen many photographs and you have also seen people taking photographs as many do world –wide.

The type of photography made for artistic rather than documentary or commercial reasons is called Art Photography. It includes both objective and manipulated images and can involve purely photographic or multimedia presentations.

The most important tool of photography is the camera itself. Basically, a camera is a light tight box with a lens on one side and light-sensitive film on the other. Exposures are made with cameras and there are many types of cameras such as still cameras, box cameras point-and-shoot, cameras, digital cameras to mention a few (Fig.40).
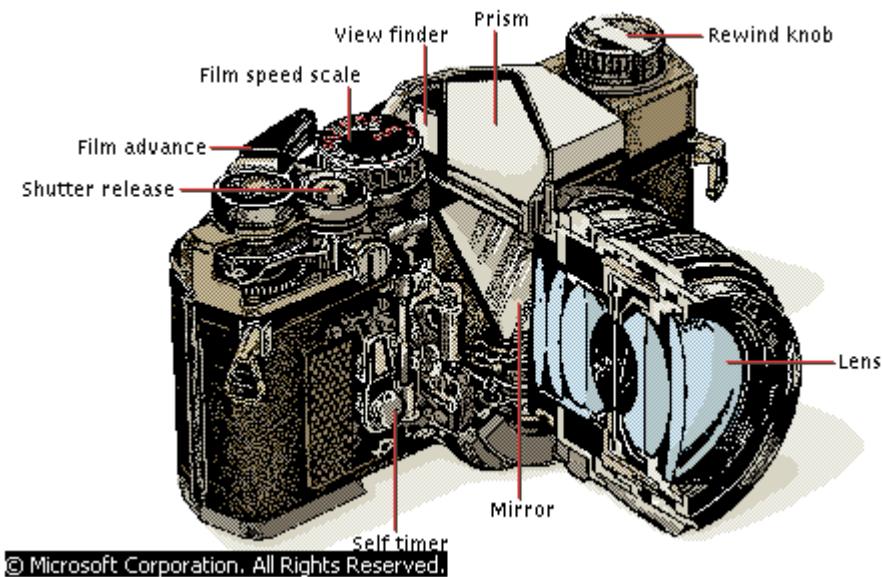
Fig. 40: Camera Anatomy
Source: *Microsoft Encarta*

Digital photography is a method of making images without the use of conventional photographic film. Instead, a machine called scanner records visual information and changes the data into a code of ones and zeroes that a computer can interpret. Various computer programs can be used to manipulate photographs in digital

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form. Digital photography has been extensively used in advertising and graphic design since the late 1990s, and has rapidly replaced conventional photographic technology in areas such as photo-journalism.

Digital and other types of cameras are used by both professional and amateur photographers. Most professional photographers use the more expensive types of professional digital cameras such as the sophisticated 35-millimeter cameras that can record picture information as *pixels,* or digital dots of colour. There can be several million pixels in a high-resolution, full-color digital photograph. Some digital cameras are able to transmit their large picture files straight into a computer for storage. Others accept a disc or similar portable storage unit to accomplish the same purpose. The original high-resolution image and the image can be reproduced later in ink (in a magazine, for example) or as a conventional silver halide print.

The type of Digital cameras meant for non-professionals or the amateur photographer function just like the point-and-shoot cameras with automatic focus, automatic exposure, and built-in electronic flash. Pictures from these types of cameras contain fewer pixels than those from a more sophisticated costly camera and are for that reason not as sharp.

To view the photographs taken, the camera can be connected directly to a television set or video cassette recorder. Alternatively, image files can be transferred to a home computer, stored on disks, or sent to friends via electronic mail. (Microsoft Encarta, 2009).

3.5.8 Computer Graphics

There are two types of computer graphics: raster (pictorial elements) graphics, where each pixel is separately defined (as in a digital photograph), and vector (line

drawing) graphics, where mathematical formulas are used to draw lines and shapes, which are then interpreted at the viewer's end to produce the graphic. Using vectors results in infinitely sharp graphics and often smaller files, but, when complex, vectors take time to render and may have larger file sizes than a raster equivalent.

3.6   Uses of Graphics

Graphics serves many useful purposes. They feature in almost every aspect of our life. We are now going to look at the few examples cited below.

3.6.1   Illustrations

Illustrations are graphic material often used to guide readers and viewers to specific information. They are also used to supplement text (as in magazines) to help readers understand a particular idea or to make the idea clearer or more interesting.

3.6.2   Business Graphics

This is any form of graphics used in business and economics to create financial charts and tables. The term Business Graphics came into use in the late 1970s with the use of personal computers for drawing graphs and charts instead of using a tabular format. Business Graphics can be used to highlight changes over a period of time.

3.6.3   Advertising Graphics

Advertising is one of the most profitable uses of graphics, for instance, advertising graphics are potent devices used to increase the chances of selling goods or services.

3.6.4 Political Graphics

Graphics, (cartoons, graffiti, poster art, flag design, and so forth) are also used for purely political purposes worldwide. The editorial cartoon (also known as a political cartoon) which conveys a political or social message is a good example.

3.6.5 Educational Graphics

Graphics are profusely used in textbooks, especially those concerning subjects such as geography, science, and mathematics where they are used to illustrate theories and concepts. Illustrations of the human anatomy in science textbooks and the diagrams used to label photographs and pictures are examples. The *Oxford Illustrated Dictionary*, for instance, uses graphics and technical illustrations to make reading material easier and more thrilling to understand. The same applies to an encyclopedia, in which graphics are used to illustrate concepts and portray examples of the specific topic being discussed.

Educational animation is an important field of graphics. Animated graphics are more expedient than static graphics for explaining subject matter that change over time. Computer graphics (film and animation) are used in the majority of new feature films,

3.7 Digital art

Digital art is a general term used to describe a category of artistic works and practices that utilize digital technology as a mandatory aspect of the creative and/or presentation process. The process is also referred to as computer art and multimedia art.

Computer art involves the use of digital tools manipulated by the artist to produce images, usually through the use of a pointing device such as a tablet or a mouse. It is quite different from computer-generated art, which is produced by a computer using mathematical models created by the artist. Computer art is also different from digital manipulation of photographs because it is an innovative creation instigated by the creator of the work from the outset. Although photographic elements may be integrated into such works, they are not the principal foundation or source for the creations.

Digital art is classified under a category of art that is designated new media art and an artist who employs the use of digital technologies is referred to as a digital artist because he or she utilizes digital technology in producing his or her art works. Generally, contemporary art that uses the methods of mass production or digital media is described as digital art.

4.0   CONCLUSION

In this unit we have looked at design and the principles of design that must be applied to achieve aesthetically sound compositions and works.

5.0   SUMMARY

In this unit we have taken a critical look at the meaning of the word design, its elements and principles. To exemplify the points made, we also took a look at graphics design, thus concluding our consideration of the applied arts.

6.0   TUTOR-MARKED ASSIGNMENT

1. What is Graphic Design?
2. Discuss any areas of Graphic Design
3. Write a short note on (i) Printmaking (ii) type face (iii) Lettering

4. Describe the different components of a camera.

5. Make a paper design advertising products from the world of cosmetics & perfumes. Your design must carry a figure very relevant to the illustration. Employ a suitable company name and a captivating slogan to better advertise your product. Your illustration must be in colour or black /white wash. SIZE: 40cm by35cm.

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UNIT 5   INTRODUCTION TO THE PERFORMING ARTS

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1.0   INTRODUCTION

The performing arts constitute one of the branches of the creative arts. In this unit we will discuss the various aspects of the performing arts with drama, music and dance as our major focus.

2.0   OBJECTIVES

In this unit, you will be expected to:

- Define performing arts;
- Identify and differentiate its various branches;
- Define and discuss drama and its types;
- Define and discuss music;
- Define and discuss dance;

3.0   MAIN CONTENT

3.1   What is Performing Art?

The performing arts include theatre, drama, music, opera, and dance, mime and pantomime. Stand-up comedy, oratory, debate, and the like, are also classified under the performing arts. The term also includes all of the various forms, sub - forms, elements, and variations of the foregoing, such as oral interpretation, marching band, and so on. An artist who practices one or more of the performing arts is called a "performer". Common professional titles used to describe a performer include actor, actress, player, artiste, comic and comedian. You must note that the performing arts are different from performance art (also called "live art"). According to the Dictionary of Art and Artists, three factors characterize performance art that differentiates it from the performing arts. Firstly, it is live,

secondly, it takes place before an audience and it usually involves performing artists (dancers, fine artists, musicians and poets) who also work in other media, thirdly, the artist is the performer but is rarely a "character" like an actor.

3.2   Branches of Performing Art.

We have noted above, the main branches of the performing arts. Here, we will examine some of them to illustrate the point made above. In this regard we shall discuss the following: theatre, drama, music, dance, mime and pantomime.

3.3   Drama and Theatre

Definition

Drama is a term derived from a Greek word meaning "action" or "to do". It is concerned with acting out stories in front of an audience using a combination of any one or more elements of the other performing arts such as speech, gesture, music, dance, sound and spectacle. Drama concerns the written text or script for the performance. On the other hand, theatre concerns the performance of this script. Many of the most valued and prominent works of literature world-wide have been dramas. It is pertinent that we now consider briefly what the characteristics of drama are.

3.3.1   Characteristics of Drama

Most types of literature (novels, short stories, and poems) are written to be read, usually in silence by a solitary reader. Works of drama (also called plays), are also often read in this manner, however, they are created primarily to be enacted on a stage before an audience by a group of performers. During acting, each performer pretends to be one of the characters in the story the play is narrating. The structure of dramatic texts is directly influenced by this attribute of drama.

There are certain things you must note in the structure of drama, these are: dialogue, lines, stage directions and setting. Dialogue refers to the words spoken by the characters in the play, while the suggestions of how the performers speak these dialogues, is referred to as their lines. The stage directions refer to how and when the performers enter or exit the stage. The setting is the description of the costumes or physical surroundings on stage.

3.3.2   Elements of Drama

The elements of drama are the components which make up the drama; they include the story and the means by which it is told. These components are: the plot, character, thought, language, and spectacle.

- **The plot:** Also referred to as the storyline, is the basic story or sequence of events in the drama.
- **The Character:** This refers to the person being portrayed in the drama.
- **The Thought:** This is also the theme of the drama. It is the intention or the philosophical idea behind the drama.
- **Language:** This refers to the vocabulary and style in which the drama is delivered. It also includes the gestures and non-verbal communication used.
- **The spectacle:** This is the performance or display of the drama. It is the actual way in which the drama is delivered to the audience.

3.3.3   Kinds of Drama

Drama is commonly categorized into two broad groups, namely, comedy and tragedy. The division was established by the Greeks, hence, symbols of the ancient Greek Muses, Thalia and Melpomene, are still used today. Thalia was the Muse of comedy (the laughing face), while Melpomene was the Muse of tragedy (the weeping face).

Usually, a tragedy is dominated by a solemn tone and it deals with idealistic issues, and usually ends with the death of the leading character. In contrast, comedy focuses on the lighter side of life. It usually evokes laughter (or at least amusement or entertainment). A comedy generally has a happy ending and most times it ends with the reunion of a pair of young lovers. A third type known as tragicomedy which is a blend of the elements and aspects of the two kinds of theatre was later evolved.

3.3.4 Forms of Drama

Drama comes in different forms of which opera, pantomime and Creative Drama are examples. These forms of drama are explained below.

- **Opera**

Opera is a dramatic art form, in which both music and theatre are combined. In opera, the text of the drama is set to music and it is performed on stage. The texts of operas are sung, with singing and stage action nearly always given instrumental accompaniment. Many operas also feature instrumental interludes and dance scenes as well.

- **Pantomime (or Mime)**

Pantomime or mime is the art of dramatic representation by means of facial expressions and body movements rather than words. The performer uses gesture to communicate and does not speak during performance. Pantomime is believed to have developed in the great open-air theatre of ancient Greece and Rome where it was easier for the audience to see more than it could hear the performers.

The stories enacted in a pantomime performance usually follow in the tradition of fables and folk tales. The performance is not only entertaining, it is also edifying as there is normally a lesson to be learnt.

In a mime, the hero and heroine aided by the audience normally save the day. Pantomime is a kind of improvised comedy which often focuses on moral dilemmas. In pantomimes, good always triumphs over evil.

- **Creative Drama**

Creative drama includes dramatic activities and games used primarily in educational settings involving children. Its is said to have its roots in the United States and it is said to have been introduced in the early 1900s. Winifred Ward who is credited with the establishment of the first academic use of drama in Evanston, Illinois is also named as the founder of creative drama in education.

Self Assessment Exercise 2

What do you understand by the term drama? Differentiate between the different forms of drama.

3.4   Dance

Dance, like music is also an art form. Generally, it refers to the rhythmic movement of the body usually to music. Dance may also be conceived as a form of non-verbal communication between humans. The art of creating dance is known as choreography while the person who creates a dance is known as the choreographer.

The Wikipedia, the free encyclopedia states that:

> *Definitions of what constitutes dance are dependent on social, cultural, aesthetic, artistic and moral constraints and range from functional movement (such as folk dance) to virtuoso techniques such as ballet. Dance can be participatory, social or performed for an audience. It can also be ceremonial, competitive or erotic. Dance movements may be without significance in themselves, such as in ballet or European folk dance, or have a gestural vocabulary/symbolic system as in many Asian dances. Dance can embody or express ideas, emotions or tell a story.*

It goes further to explain that regardless of the style, a common feature of dance is that it involves flexibility, body movement and physics. It notes too that if the proper physics is not taken into consideration, a dancer may sustain injuries.

3.4.1 Elements of Dance

The primary elements of dance include: the use of space, the use of time, the use of the body's weight and the use of energy flow.

(1) **The Use of Space:** floor patterns, the shapes of the moving body, and designs in space made by the limbs.

(2) **The Use of Time:** tempo, the length of a dance, rhythmic variations, and the attitude toward filling time, from taking one's time to making quick stops and starts.

(3) **The Use of the Body's Weight:** overcoming gravity to execute light, graceful movements, surrendering to gravity with heavy or limp movements, or exerting the body's weight against gravity with strength.

(4) The Use of Energy Flow: tense, restrained, or bound movements or freely flowing motion.

3.4.2   Origin of Dance

Different cultures world-wide have different explanations for the origin of the dominant dances indigenous to their land. For instance, the origin of Sri Lankan dances is traced back to the mythological times of aboriginal yingyang twins and "yakkas" (devils). Another example is the, Kandyan. According to a Sinhalese legend, the dance originated about 250 years ago, from a magic ritual that broke the spell that was placed on a bewitched king. Many contemporary dance forms can be traced back to historical, traditional, ceremonial, and ethnic dance.

Back home here in Nigeria, the origin of Nigerian dances may be obscure, however, there are many myths that explain the origin of prominent dances in different ethnic groups. Take for example, the Benin ritual dance, referred to as *iku-ebo* which means "dance of the deities" which is an active instrument for spirit veneration, the focal point of Benin traditional religion. The origin of the ritual dances is deeply embedded in their traditional religion. They are believed by the people to be as old as mankind given that they have been in existence since the beginning of human creation.

Every religious cult in Benin has elaborate stories and mythologies that attempt to explain how the ritual dance peculiar to it originated. The worshippers of *Olokun* (the fertility god of the sea) in one of such myths claim that the series of dance steps which characterize their cult worship were revealed to Omobe, a legendary Benin wrestler by the deity during his brief sojourn in the deity's realm under the sea. It is said that Omobe who had challenged the spirits to a wrestling bout was transported spiritually to the realm of *Olokun* where he wrestled with and defeated the spirits. As a reward for his prowess and victory, the wrestler was taught *Olokun* ritual dance steps by the deity. On his return, Omobe in turn, introduced to

his people the dance steps. Mythological narratives such as this exist in other ethnic groups in Nigeria.

3.4.3 Kinds of Dance

Mainly two kinds of dance exist: dances for participation, which do not need spectators; and dances for presentation, which are designed for an audience. Dances for participation include work dances, some forms of religious dance, and recreational dances such as folk dances and popular (or social) dances. Such dances often consist of repetitive step patterns that are easy to learn. This makes it easy for everyone in a community to learn the dance and be able to perform and take part in them.

Presentational dances (often viewed as art) are generally performed in royal courts, temples or theatres mostly by professionals. The dance steps and body movements are relatively difficult to learn and require specialized training.

3.4.4 Functions of Dance

Scholars speculate that one of the earliest structured uses of dances may have been in the performance and in the telling of myths. They assert that prior to the creation of written languages; dance was one of the methods of passing these stories down from generation to generation. They assert that it was also sometimes used (as in courtship) to express feelings for a member of the opposite gender. Dance is also linked to the origin of "love making." Scholars surmise also that another early use of dance may have been as a forerunner to ecstatic trance states in healing rituals as it is still being used by many cultures from the Brazilian rainforest to the Kalahari Desert.

Dance plays a vital role in the lives of Africans. Dance is a fundamental factor in every aspect of the African culture. As rightly noted in Microsoft Encarta 2008, "dance manifests prominently in the political, religious and social life of the people. It is associated with sacred and secular events and plays a crucial role in education work, entertainment, politics and rituals."

African dances serve many purposes: they serve as a veritable means of communication and as an instrument for the rapid conveyance and as dissemination of complex social, religious and moral information. Summoning dances, for instance, are also performed to invoke spiritual entities and as a means of commemoration and glorification of different spirits. Ritual dances help to ensure the permanence of religious patterns and social dances help to foster solidarity and cultural continuity and they serve as a means of identification. They are performed to mark important ceremonies such as birth, death, marriage, and so on.

Self Assessment Exercise 3

Briefly discuss the kinds and functions of dance from your apart of the country.

3.4.5   The Role of Music in Dance

Dance and music often go together. Many early forms of music and dance were created and performed together as it still is today with dances such as: jig, waltz, tango, disco, salsa, electronica and hip-hop. Some musical genres also have an equivalent dance form as typified in baroque music and baroque dance. But, there are dances, for instance, classical music and classical ballet that have developed independent of music.

Although dance is often accompanied by music, there are some types of dances that do not need music. A good example is the tap dance which provides its own

music (the sound made by the feet of the dance). Dance presented with music may or may not be performed in time to the music depending on the style of dance.

3.4.6 Nigerian Dances

Nigerian dances are usually accompanied by music supplied by songs and traditional instruments such as drums, gongs and beaded gourds (maracas). The songs that accompany Nigerian dances are as varied as the drumbeats and dance steps performed by dancers during the various dances. Each type of dance has its own distinct songs and dance steps. Thus, as rightly observed by Bell-Gam (1989), there are ritual songs, funeral songs, game songs historical songs, mourning songs, proverbial songs and vocational songs.

3.4.7 The Style of Nigerian Dances

Dancing has evolved many styles, however no matter the style; it always involves flexibility and body movement. Dance may involve a fixed vocabulary of movements that have no meaning in themselves, or they may involve symbolic gestures with specific meaning.

Different parts of the body are emphasized by different ethnic groups in Nigeria. For instance, subtle accent of the hips is characteristic of the Kalabari and Itsekiri people. In Agbor, strong contraction-release movements of the pelvis and upper torso characterize both male and female dancing.

Dancers in Nigeria commonly combine at least two rhythms in their movement, and the blending of three rhythms can be seen among highly skilled dancers. Articulation of as many as four distinct rhythms is rare.

The steps and body movements of Nigerian dances are as diverse as the wide variety of songs and drumbeats. The dancers match their feet movements in a

calculated systematic manner to the drumbeats and songs rendered. Seemingly homogeneous but consisting of the different styles, Nigerian dance steps and body movements are complex and repetitious. They range from slow graceful motions to highly strenuous athletic, vigorous and frenzied moves depending on the tempo of the songs and drum beats. The dancers often change their steps and body movements several times in compliance with the tempo and rhythm of the music. The person performing the dance or any member of the audience takes the lead while others sing the choruses.

Gestures, costume and make-up, as Bell- Gam (1989) notes; are non-verbal aspects of dance. They are fundamental theatrical elements which energise the dancer's creative prowess and stimulate body movement. This is true of Nigerian dances. The gestures that dancers make help to clarify the meaning of their dance. For instance, the agile and wild movements of *Ogun* and *Sango* worshippers as they dance during worship allude to the aggressive and capricious nature of both deities they are venerating.

The costumes and accessories used by dancers in Nigeria are elaborate and highly symbolic. They are part of the non-verbal communication process. They accentuate the physical frame of the dancers, portray important religious information, they give meaning to the performance and they lead the audience succinctly into the type and meaning of the ritual being performed.

Peoples of different cultures dance differently and for varying purposes; their varied forms of dance can reveal much about their way of life. Nigerian traditional dancers and drummers express communal desires, values, and collective creativity, rather than emphasizing individual talent.

3.4.8 Examples of Nigerian Dances

Examples of prominent Nigerian traditional dances are:

1. Masquerade Dances: there are many Masquerade dances in Nigeria among them is the *Layewu* from Ilesa, *Egun Olomo* from Kwara state.

2. War Dances; these are performed either to welcome warriors returning from war, display strength and skill for warfare. Examples *Shila Mek* and Jema'a dance from the northeastern and north central part of Nigeria respectively, and Irked, from Kwara State.

3. Maiden Dances: these are dances which are performed by young girls (maidens) examples are *Iria* dance from rivers state, *Ijo Igbeyawo*, from Lagos state.

Others include ceremonial dances like *Nashari,* from the northern part of Nigeria, and Irorimwin, from Benin; Ritual dances like *Yemoja*, from the western part of the country, *Egwu Amara* from Oguta, and *Abiansi Okon* both from the Eastern Nigeria.

Self Assessment Exercise 4

List some common Nigeria dances

3.5   Music

According to the definition in Microsoft Encarta (2009), music is an art form whose medium is sound. The word music is derived from Greek word '*mousier'*, which means "(art) of the Muses." There are different elements of music that we need to be enlightened about as we shall see in the paragraphs below.

3.5.1   Elements of Music

The common elements of music are: (1) pitch (which governs melody and harmony), (2) rhythm (and its allied concepts: tempo, meter, and articulation), (3) dynamics, and (4) the sonic qualities of timbre and texture.

Music experts tell us that the definition, creation, significance and performance of music vary according to culture and social context. Some types of music are strictly organized compositions (and their recreation in performance), others are improvisational music and aleatoric forms.

3.5.2   Types of Musical Instruments

Basically there are four categories of musical instruments. These are: percussion, wind, string and electronic musical instruments. The classification is based on the way in which sound is produce in them. For us to have a better understanding of their nature, there is the need to examine them some more.

3.5.3   Percussion Instruments

Percussion instruments are referred to as membranophones if they produce sound through the vibrations of a stretched skin or other membrane. Drums are examples of membranophones. Percussion instruments are called idiophones if they produce sound through their natural resonance when struck, rubbed, plucked, or shaken. Hollowed logs, bells, gongs, xylophones, and pianos are examples of idiophones. Instruments of the percussion family are found in Nigeria just as in a number of other musical cultures. Let us now study some of these instruments.

3.5.4   Wind Instruments

Wind instruments, (also known as aerophones), produce sound in several ways. The performer's lips may create the vibration, as with brass instruments. The

vibration may be produced by a column of air split across a sharp edge as is the case with flutes, pipes, and whistles. Or the vibration may be produced by one or two reeds, as with instruments such as the clarinet, saxophone, bassoon, and the Korean oboe called a *piri*.

3.5.6   String Instruments

The string or chordophone family has several branches. In one branch, which includes the zither, dulcimer, and Japanese *koto*, strings are stretched across a flat body. In a second branch, each instrument has a neck, for example the lute, violin and guitar, Indian sitar, Arabic *'ud,* orto mention a few. A third branch includes plucked instruments with multiple strings, such as the lyre or the harp, where each string produces only one pitch. In Nigeria, the *Goge* of the Hausa people is a good example of a stringed instrument.

3.5.6   Electronic Instruments

Electronic instrument (or electrophone) refers broadly to any means of modifying, generating or amplifying musical sounds electronically. The term most often refers to instruments that generate sound electronically. Thus any instrument played through an amplifier is described as an electronic instrument.

Self Assesment Exericise 5

Briefly discuss with examples the various types of musical instruments.

3.6   African Music

3.6.1   The Style of African Music

When we talk about African music, we are referring to the music of Africans who live south of the Sahara. In spite of the vastness in size and diversity of cultures, throughout the continent, African music has certain distinctive traits. An example is polyphony. This is the synchronized combination of several distinct musical

parts. Another characteristic trait is the use of repetition as an organizing principle. For example, in the *mbira* music of the Shona people of Zimbabwe, a repeated pattern is established by the interaction of various parts. Out of this core pattern, the musician develops an improvisation.

Yet another common feature of African music is its conversational quality. This is manifest in the way different voices, instrumental parts, or even the parts of a solo player are brought into animated exchange. One of the most common types of music making is call-and-response singing. In this type of singing, a chorus repeats a preset refrain in alternation with a lead singer while the lead singer has more liberty to improvise.

There are many different modes of expression in African music. In West Africa, for example, it is common to find drum ensembles consisting of a number of musicians who play interlocking patterns. In the ensemble, each drummer uses a special method of striking the drumhead to generate varying pitches and timbres to differentiate the sound made by his drum from all the others. Distinctive sounds (also known as tone colours) are referred to as pitches and timbres). The drummers who play the "talking drums" (*Ilu*) amongst the Yoruba (Nigeria) are experts at using this technique of drumming.

Some musical groups use beaded gourds, rattles and gongs to produce a repeated pattern called a timeline in music). This pattern permeates the dense texture of the ensemble and helps the drummers to play their patterns at the right time without missing a beat.

3.6.2 African Musical Instruments

A wide variety of instruments are used in African music. Drums are among the most popular instruments. They are made in a variety of shapes, materials and

sizes. A variety of materials such as wood, gourds and clay are used to construct drum bodies. Drum membranes are made from the skins of reptiles, cows, goats, and other animals (Fig. 41).
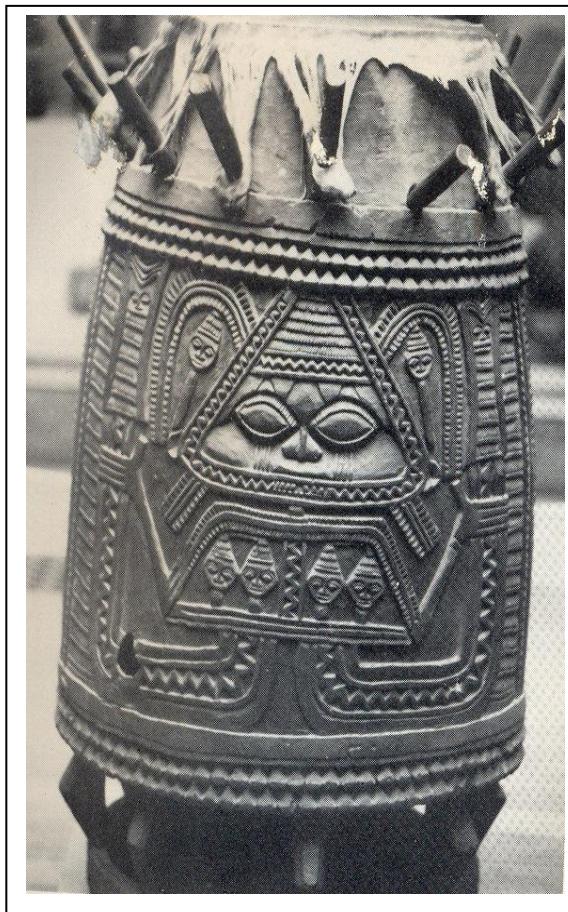
Fig. 41: Traditional Drum
Sources: Decorative Arts of Africa

Important types of drums include: drum-chimes, in which a set of drums tuned to a scale is mounted in a frame and played by a team of drummers. There are also the friction drums, in which sound is produced by rubbing the membrane. Another example is the West African hourglass-shaped tension drum, which is sometimes called a "talking drum" because it can be used to imitate the tonal contours of spoken language.

Other important percussion instruments in African music include clap-sticks, bells, rattles, slit gongs, struck gourds and clay pots, stamping tubes, and xylophones. The lamellaphone, an instrument unique to Africa, consists of a series of metal or bamboo strips mounted on a board or box. The instrument is hand-held or on the player's lap and the free ends of the strips are plucked with thumbs or forefingers. Lamellaphones are used throughout Africa and are also referred to as Mbira, *kalimba,* or *likembe.*

The list of Africa stringed instruments is vast. And they include the musical bow, lute, lyre, harp, and zither. Professional musicians among the Mandinka (also known as Mandingo or Malinke) people of Gambia play the *kora,* a 21-string harp-lute. The *xalam,* a plucked lute used in Senegal by Wolof praise singers, is a close relative of the African -American banjo. The musical bow, which consists of a string stretched between two ends of a flexible stave, plays a particularly important role in the traditional music of southern African peoples, such as the San, Xhosa, and Zulu. The Hausa and Fulani people of Nigeria use the *Goge*, a stringed instrument also.

The flute, whistle, oboe, and trumpet are some examples of African wind instruments. Transverse and end-blown flutes made from bamboo, reeds, wood, clay, bones, and other materials are used throughout the sub-Saharan region. The Ibo people of Nigeria are well known for their flutes referred to as *ogene*. Trumpets, often associated with royalty, made from animal horns, elephant tusk, brass or wood are also widely used by the people of Benin (Nigeria).

Clarinets from the savanna region of West Africa are made from guinea corn or sorghum stems, with a reed cut from the surface of the stem at one end. Double-reed instruments, such as the Hausa *algaita,* originated from the North Africa.

Self Assessment Exercise 6

List some local instruments from your area.

3.7   Festivals and Ceremonies

Osagie (2003) tells us that "festivals are occasions when a community gets together to celebrate a particular event or achievement in line with its culture." He adds that they provide opportunities for community members to participate in ways that underscore a sense of belonging and communal love among citizens.

There are many festivals and ceremonies in Nigeria. However, due to the limitation of space, we will consider only their nature and function with a few examples cited to illustrate our points.

Nigerian festivals may be categorized into two broad groups, namely: social and religious. Different religions have different festivals and ceremonies. The ceremonies could be personal or communal.

For example Christians celebrate Christmas, Easter, et cetera, Muslims celebrate – Edil Malud, Edil Fitri. African traditional worshippers also have their purely religious festivals and ceremonies that are based on physiological, psychological and spiritual effects leading to the veneration of spirits.

Festivals and ceremonies in Nigeria, which are often characterized by dancing, feasting and merry-making, serve many purposes: they help to foster solidarity and cultural continuity and they serve as a means of identification, they serve as a veritable means of communication and as an instrument for the rapid conveyance and dissemination of complex social and religious information. Religious festivals, for instance, are also performed to summon spiritual entities and as a means of commemoration and glorification of different spirits. On another level, they help to ensure the permanence of religious patterns.

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Self Assessment Exercise 7

Give an example each of traditional festivals in your locality.

4.0   CONCLUSION

The performing arts, unlike the visual art, is not tangible but involves the direct actions of various artistes (those who engage in the art). As we have seen in this unit the genres of the performing arts vary with each period and society.

5.0   SUMMARY

We have discussed in this unit the performing arts as a major branch of the creative arts. We also analyzed its main subdivisions namely, that is, drama, music and dance. Using the African dance as an illustrative example, an attempt was made to determine, not just the nature, but also to establish the role of music in dance.

TUTOR-MARKED ASSIGNMENT

1a. What is performing arts?

 b. Enumerate and discuss its main branches.

2a. What is drama?

 b. Discuss briefly the types of drama

3. Discuss the relationship between music and dance.

6.0   REFERENCES/FURTHER READINGS

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MODULE 3:   ART IN NIGERIA

Unit 1   Art Education in Nigeria

Unit 2   Art History

Unit 3   Local Crafts in Nigeria

Unit 4   Nigerian Architecture

Unit 5   Child care in Nigeria

Unit 6   Arts in Nigeria

UNIT 1 ART EDUCATION IN NIGERIA

Table of Contents

8.0 INTRODUCTION

In this unit we shall be looking at the importance of art in education and the general development of the human person. We shall trace and discuss the development of art education in Nigeria and the place of art in school curriculum.

Guidelines shall be provided for the effective teaching of art in schools, as well as, a brief study of the art and educational developmental stages in children.

9.0   OBJECTIVES

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

- Define and Discuss art education and its types;
- Explain the importance and role of art in general education;
- Have a brief historical background of art education in Nigeria;
- Acquire some useful tips for the effective teaching of art in school;
- Identify the various art developmental Stages;

10.0   MAIN CONTENT

3.1   What is Art Education?

Art education is the area of learning that is based upon the visual arts (drawing, painting, sculpture, pottery, weaving, graphics, and so on).

There are three types of education, namely, informal, and formal.   In the traditional set-up, informal training of artisans is in existence. This occurs outside the formal school system) whereby art is taught via the atelier Method system (apprenticeship system) where local craftsmen take on apprentices who learn their trade (local artisan guilds such as those of carvers, bronze casters, weavers, et cetera). The informal type also includes the unstructured type of learning received in the home; a type of apprenticeship system also, whereby fathers passed the skill to their sons and mothers to their daughters.

In contrast, formal training takes place in school art studios (in tertiary institutions) established for the purpose of training artist (and art teachers) in the fine and applied arts. In these institutions, visual arts education encompasses all

the visual and performing arts delivered in a standards-based, sequential approach by a qualified instructor as part of the core curriculum. Its nucleus is the study of indivisible artistic and aesthetic experience and learning. Art is generally taught in Nigerian secondary schools along side with craft or handwork

It will interest you to note that education in art is not only restricted to art institutions because it can also take place outside the school premises. Community based institutions and organizations such as museums, local arts agencies, recreation centers, and places of worship, social service agencies, and prisons among many other possible venues are places where people (children, youth, and adults) learn about art.

How did the teaching of art begin in Nigeria? Who were the pioneers who instigated its development in our country? I have no doubt that these are some questions you would like to ask. I will attempt presently to answer these questions, albeit briefly.

Self Assessment Exercise 1

In your own words describe the different types of art education

3.2   A Brief Overview of Art Education in Nigeria

The pioneer of modern art education in Nigeria was Aina Onabolu. He was initially a self trained artist but later went to England where he acquired Western training at St John's Wood Art School, London and Julien Academy, Paris. He was the first African student to study art in England.

According to Onabolu's testimony, before he started painting, art was not taught in West Africa. When he returned to the country, he encouraged the Nigerian government to include art in the school curriculum.   This he did, according to Egonwa (2005), by teaching art in a few primary schools in Lagos, unofficially at

first, until 1922 when art was formally introduced in these few schools. In 1927 he was able recruit Kenneth C. Murray, an expatriate art teacher, taught art in King's and Queen's college in Lagos and Government College, Umuahia. As an art teacher, he encouraged many young Nigerians to take up art as a career. It was through his singular efforts and those of other persons such as H. E. Duckworth, J. D. Clarke and Dennis Duerden that the emergence of a new breed of modern Nigerian artists such as Ben Enwonwu, Udo Emma, J.B. Akolo, Clara Ugbodaga-Ngu, Uche Okeke, Bruce Onobrakpeya and other exponents of Modern Nigerian Art, became possible. Kenneth C. Murray was later made Superintendent of Education in charge of arts and crafts and was afterward appointed as the Director of Antiquities.

Today, art is taught in Nigerian primary and tertiary institutions. There are many artists who graduated from universities and polytechnics both here and outside this country. Some of these contemporary artists have contributed to the development of modern Nigerian art (that is, the art that is being produced today in Nigeria). Foremost amongst these are graduates of the Zaria and Nsukka schools, dating respectively from the late 1950s and early 1970s. The Zaria school first explored the possibilities of synthesizing themes and techniques derived from both traditional and modern sources. They tagged their style, "natural synthesis." The Nsukka School artists produce works that are known primarily for an inherent strong social and political content.

3.3 The Role of Art in Education

In spite of the laudable efforts of these pioneers, unfortunately, little attention is given to the teaching of art today in Nigeria. There are few schools in Nigeria today where art teachers are trained and there are many schools that do not have art in their curriculum. In the few schools where the subject is taught, it is usually not given prominence on the time-table. Stanford's (1956) observation years ago that art is "a subject that is 'done' during one period of the week and forgotten about during every other lesson" is still applicable even today.

This should not be the case because art is an integral part of life and there are many advantages accruable from teaching students art in schools. Education is a service industry that is crucial for the survival of any nation. So also is art education. I will now carefully explain the importance of art in education. After you have read these observations, you will see the reason why government, parents and other stakeholders should not overlook the importance of the arts and what they can do for the mind and spirit of every child and the vitality of Nigerian schooling.

Art is actually a subject which is an integral part of all other subjects and courses. In fact, no subject or course can be effectively taught if it is devoid of the involvement of art. It is impossible to effectively explain ideas and theories without illustrations, pictures and at times, actual demonstrations, all these are aspects of art.

As teachers who teach reading will tell you, children who learn to draw and see through visual alphabet have dramatic increases in letter recognition and reading readiness. They will confirm also that the motivation to read usually expands when children draw the characters and subjects from their books. Drawing the content of science, geography, and social studies lessons, for example, would result in noticeable differences in speed of learning and retention. Teachers who

use the abstract design lessons to teach math concepts, for instance, often report that children break through conceptual blocks with ease while having fun.

Symbols make abstract concepts more comprehensible as against abstract reasoning only. Art brings to life the abstract knowledge in the various fields of human study. So it is therefore appalling and surprising that the subject of art arouses so little interest and elicits such poor attention as it is being accorded in our schools. This is one of the things we hope to address in this unit, by offering suggestions on how art can be made more exciting to students and how it can be taught more effectively.

The aims of teaching art and crafts in schools are numerous; however it is relevant to remember that the most important of these aims is that it is a means of self expression. This should be the emphasis in the course of imparting it to students. In teaching art over the last twenty-five years, I have always stressed that it is important that in teaching art, efforts should be made to avoid any approach which could stifle the expressive ability of the child.

Art stimulates the thinking ability of the person involved in it. This helps to develop the creative abilities and critical powers of the person. It therefore provides an easily accessible avenue for the development of proper motor skills and muscle control, as well as the articulation of individual ideas, especially among younger children who have not fully grasped the proper use of words and language. Moreover, children's drawings and artistic creation are very important tools used both in educational and clinical settings for assessing a child's personality, communication skills, intellectual development and emotional adjustment. They are also helpful in the medical field in diagnosing learning disabilities.

Self Assessment Exercise 2

State in clear terms why the arts should be granted major status in every child's schooling?

3.4 Guidelines for Teaching Art in Schools

In this part of the unit we shall try to proffer some practical suggestions that would help improve a teacher's effectiveness in teaching art and craft in schools and ways to sustain children's interest in art.

i. As we have said before, the art teacher should try to link up the art lesson with lessons in other subjects. By introducing art into other subjects, they can be made more exciting and easy to comprehend. An example is the case of children who are finding reading very difficult. Such children can learn easily through pictures and illustrations. For example, narratives in English and history classes can be made more appealing if they are illustrated. Another example is to make the students produce maps, charts and models for various subjects which are then displayed in the class. Some basic learning aids could also be part of what the students can be made to produce. All these make both the art class and other classes more exciting and involving. The students also learn in a practical way the relevance of art in other subject areas.

ii. Since artistic expression and appreciation is an element of a balanced life, encouragement by teachers and other adults is necessary. Providing art materials to children at an early age is one of the most important encouragements one can offer them. The art materials provided do not necessarily have to be pricey, but they should be of good quality so that they can function efficiently. For example, a child may be given a set of coloured markers; but if they do not flow well or are dried up, the child can become frustrated and discouraged because the tools are ineffective.

iii. As the teacher, you may not be able to provide materials for your students, because of lack of sponsorship from your school. Non- availability of materials and tools should not deter you. A practical solution is the use of local alternatives where possible. Involving the children in the preparation of some of these materials is also a way out of the problem and the exercise can sustain their interest in art making and add a valuable part of their training.

It is true that some materials might not be readily inaccessible to you, but you can make use of those that are readily available to the best of your ability, if you adopt the habit of substituting locally available materials in your own locality for imported ones. For instance, the lack of pencils in infant or pre-nursery classes need not be a hindrance. Since little children at that stage are fascinated with drawing or tracing patterns with their fingers or a stick in mud or sand; you can introduce them to sand art, for example. The result will be far more pleasing to him than making a thin line with a pencil on a small sheet of paper.

You will be surprised to see that arranging natural objects (stones, shells, seeds, leaves and flowers) that the children collected themselves will be more intriguing to them than being told to use ready-made paper, plastic or wooden shapes bought at substantial cost.

iv. One very important factor to take note of is the fact that smaller children handle bigger materials better. This is because they have not developed full control of their muscles which is needed for fine work. This control will develop with time as they do their drawing and other type of handwork. Learning to invent and organize things, playing games and so on, all these help to develop this muscle control. In the interim, they can be given

projects in modeling with a large lump of clay. Making something big is more suitable for small hands than trying to shape ideas using a tiny piece of plasticine.

v. Experimenting with a variety of art materials is a delightful exercise for children. Using chalks, pastels, charcoal, and pencils of different softness broadens the artistic possibilities that began previously with the use of crayons and markers in the early stages of a child's development. Using an assortment of materials allows a child to explore different media and it offers them the opportunity to learn how each material behaves. The aim of the teacher at this level is not to transform the child into a professional in the use of any or all of these media, but to give the child the opportunity to develop their creativeness and appreciation for artwork and art making.

vi. An art teacher can promote artistic expression by allowing the children to use the media they have experimented with in ways that are really distinctive. A teacher must teach the children to know that drawings are not always supposed to look as realistic as photographs. They should be taught that their creative output only represent their personal perception of the things they see in their environment.

vii. A good art teacher should help the students understand that art is self expression and that there is no good or bad art. The children need to know that there is nothing wrong with what they choose to express and how they go about it. It is the duty of the art teacher to inculcate in the students the fact that experimentation and the development of meaning are inherent in art making. The art teacher is expected to teach the children to begin to understand these concepts through their own artistic efforts.

viii. To promote a child's long-term appreciation of art, he or she needs to be exposed to different aspects of the visual art at an early age. This can be in

the form of quality children's picture books that have beautiful illustrations. These should be made available in abundance in school libraries.

ix. Excursions to art galleries and museums are also useful in this regard because they can enlarge a child's introduction to a variety of artists, styles, and content. Therefore, the school authorities should sponsor their students on excursions to places where they can learn about art. Visits to artists at art shows, art fairs or art studios can also be a way to show children how artists work or handle different media. Veteran artists could be invited to schools to give lectures and seminars on art. These are effective ways of teaching pupils to appreciate art.

x. Direct and indirect criticism of a child's drawings should be avoided because children's responses to their own drawings and their opinion of the level of their capability are often affected by the attitudes of their peers and teachers who react to their art works. Drawings and objects created by very young children are sometimes unintelligible to adults and as such, they are easily misinterpreted by them. Despite colour choice or content, the creative objectifications of young children are just artistic expressions and may present a variety of emotions, representations, and themes that are explored and then discarded. It is advisable for the teacher of art to ask the child first what he or she has created before commenting on it. A wrong interpretation of or a wrong comment about a child's work, can have adverse effect on the child. For instance, by commenting on the beautiful cow the child drew when the child actually intended it to be a depiction of a goat can offend the child's feelings. And not only can such a comment erode a child's self-esteem, it can actually destroy a young talent. It is better for the teacher to commend the child for his or her effort in creating something superb and then request the child to explain what he or she has produced. This will give the teacher a correct insight as to the nature of the

artwork created. The teacher can then extol the work in response. For example, if the child creates a drawing of red and purple scribbles, the teacher should merely comment on the beautiful colours and not try to identify what they represent. The teacher can then request the child to interpret the work after which he or she can commend the effort and continue to engage the child in discussion about the object drawn, choices of color, reasons for drawing the particular object and how the child fells about creating the work.

Criticism can occur constructively when children enroll in technical art classes. There is a context in the art education setting for mastery of art media and technique. The normal preschool or elementary classroom is not the place for this kind of critique. Many children have been so severely criticized by teachers that refuse to even handle art materials again and some are even turned away from appreciating anyone else's art.

The question of standards must not be forgotten. The teacher must ensure that each child produces work of a standard which is high according to that particular child's ability. Indolent children may repeat motifs, particularly if such motifs were admired by a viewer the first time it was done, simply to avoid the trouble of thinking of a new motif. If this is the case, the teacher must help each child to think anew. You should note that interest is a key factor in this case. For instance, children may demonstrate serious attention to drawing a picture of a busy market place when they may not be interested in drawing a chair. With topics of their own choice, they will express their ideas more accurately and better and when they cannot get their desired results they would voluntarily call for the teachers help as long as they know the teacher is truly interested in their work. The teacher will

then be able to indicate the flaws in the children's efforts to them in such a way that the children can correct the mistakes themselves.

In correcting a child's work, it is advisable not effect correction directly on the work. Each child ideas teacher's will obviously be dissimilar. The sort of help you can give to them therefore, is to find a model for the children to study and in so doing identify their errors and correct them in their own work. For example, a child has drawn a figure sitting on a chair and he complains he cannot get it right. Even when you see that the proportion is wrong, just get another child to assume the same pose for the child and let him observe how high the chair is with respect to the model's leg, and other aspects. Engage the child to learn as much as possible about the chair's relation to the figure by encouraging him to notice and describe the details. The effort will help the child form a mental picture of the chair and the figure.

As long as children are genuinely working to express their ideas, a teacher should not attempt to interfere. Unless they ask you for assistance, you should not try to correct their effort to create pictures. Remember it is their picture and as such, the children creating the work usually have a preset concept in their mind that they hope to express. The idea may be incorrectly depicted, but that is the child's picture not yours.

As the child grows he will find a need to ask for assistance so that he can adequately express himself, but this will take some time and come quite slowly. It is important to exercise patience with the children you are teaching. It is not necessary for you to compel your students to seek assistance. As the teacher, you must ensure that each child works as hard as he is capable of doing and ensure that the child keeps up to his own

standards, but remember that observable signs of progress in technical skill will be slow but sure.

Lastly, a good teacher should never tell a child his drawing is bad if the proportions, colours, texture, et cetera are not as they ought to be. Remember that people of different ages see things differently.

This unit will not be complete if we do not discuss the various stages of creative development in children. These stages are critical to the effective teaching and learning of art as experts have shown and as you shall soon see in the following texts. What are these developmental stages? We shall now look briefly at them.

3.5   Stages of Creative Development in Children

In 1975, a scholar named Viktor Lowenfeld launched a theory of artistic development based on systematic creative and cognitive stages. He encouraged the use of his artistic development stages in classrooms and as guides for parents.

Each stage identified by him demonstrates specific characteristics and each stage has an age range. We are informed that these stages are dependent on a child's exposure to art and art media and on a child's inherent artistic ability or fine motor skills. Studies have shown that some children do not progress beyond a specific developmental stage. This may be due to limited exposure to art, lack of interest, or fine-motor differences. Cultural values can also affect artistic expression and development, by influencing content of the work, the media used, the style adopted, and symbolic meaning as represented in the child's view of the world he lives in. But, you should note too that because a child does not seem to go beyond a specific developmental stage, it does not mean that the child has a cognitive or developmental problem.

Theorists have proffered different developmental stages in a child's life. These theories show that children can move from scribbling through several stages to creating realistic art. Children may overlap stages and create drawings with elements of one stage while progressing or regressing to another stage. For children to progress from the initial stages to the later stages, they more often than not require some kind of coaching or teaching. This is where the skill of the art teacher comes useful.

Judging from what we have learnt from the above explanations, you can see that there is a need for us to know more about these developmental stages. This is precisely what we shall do in the following texts.

3.5.1 The Scribbling Stage

 The first phase in a child's creative development is the scribbling stage. Normally, it begins when a child is about two years old and it lasts until the child is about four years of age. In some cases, it can begin when a child is around 18 months old, a time when most children are able to grasp objects. At that age, a child can hold a fat crayon, for example, and make scribbling marks on paper or any available surface such as walls, furniture, et cetera.

Initially, the child may show interest only in watching the colour appear on the paper. But, some children are more interested in the markings they create and may even do the scribbling without even paying particular attention to what they are doing. Even though what the child creates is spontaneous and difficult or even impossible for adults to decipher, the child is usually fascinated with his or her results.

With about six months of practice, the child will be more purposeful and may start drawing circles. Later, the child will be able to name the drawing he or she makes.

One may hear a child describe of his or her drawing of a circle, for example, as a ball. The child may even look at the drawing of the ball the next day and ascribe a completely different name to it. This should not come as a surprise or be seen as odd. This kind of behaviour is quite normal at this stage of the child's development.

The scribbling stage is also the phase when a child begins to draw images depicting human beings. But, the drawings are not like what an older child or an adult would render as they characteristically bear a resemblance to a tadpole or amoeba. The drawings are normally circles with arms and legs, and sometimes eyes.

3.5.2 The Pre-Schematic Stage.

The pre-schematic (or pre-symbolic stage) starts at around the age of four, or it may start earlier or later, depending on the child's cultural and artistic experience. At this stage, the child's "amoeba" or "tadpole" people are further modified and the figures may be drawn without bodies even though the faces, hands, and even toes are depicted. Such figures are often frontally posed (facing front) with merry faces wearing huge smiles.

The evident exclusion of body details is not an indication that something is developmentally wrong with the child. It simply shows that other things in the drawing of the person are more important to the child doing the drawing. For example, heads are the first objects that children draw which may continue to be larger than other parts of the body. This is because the child views the head as being very important because the parts of the anatomy which the child uses to do important things such as eating, speaking, seeing, and hearing are in the head region.

In the pre-schematic stage, children select colours on impulse and their choices generally have no relationship with what they are actually drawing. For instance, a child may paint a tree with a purple colour. At this stage of creative development, children have not learnt how to arrange their figures in an orderly manner. Their figures may be dispersed all over the page or the page may be turned in all directions as the child fills it with images. Objects and figures may appear to drift all over the page because children at that age are yet to know how to depict three-dimensional objects on a two-dimensional surface.

In depicting his or her self -portrait, the child's portrayal appears as an "amoeba" person, but it will usually be the biggest figure, centrally placed on the page. The child may experiment with different ways of drawing a self-portrait before settling on one for a period of time.

3.5.3   The Schematic Stage.

The schematic stage, for most children begins around seven years old and extends through age nine. At this time, the child has developed specific diagrams or symbols for people and objects in his or her environment, and will draw them consistently repetitively. The drawings of human beings made by children at this stage become more realistic with have all the essential body parts represented. The stick-like figures that the child was fond of drawing are modified and given fleshy arms and legs. This new style of rendering human figures at this time is prompted by child's development of a higher sense of awareness and recognition of the function of the different parts of the human body.

Thus, it is common to see a child depicting adults with elongated legs because that is how he or she sees them. The images of houses and people that the child draws at this stage no longer hover on the page. They are grounded by a baseline that acts as a horizon line. As the child continues to draw, there may be two or more

baselines to show distance or topography. Children may also develop a desire to tell stories with their drawings and they start drawing a series of pictures, such as cartoon squares, to portray action sequences over time. By eight or nine years of age, children will often depict their favourite cartoon characters or superheroes in their drawings.

Self Assessment Exercise 3

In your own words briefly discuss the differences between the scribbling stage and the schematic stage

3.5.4   The Realistic or Gang Stage

The realistic or gang stage begins around nine years old. This is the stage when a child begins to develop more detail in drawing people and in determining depth or distance (perspective) in drawings. They start also to create shapes and forms with shadows and shading and human figures are depicted with varying expressions and apt use of colors for the depictions of the environment is evident in the children's works. At this point in their development, children start introducing more complex art materials in the creation of their art works and their images become relatively more realistic (Fig.42).

The realistic stage is when children show a desire to conform and become very sensitive to mockery or criticism, especially from their peers. They are also personally very critical of their work or when their creations are weighed against the works of others. At this stage, excessive criticism, particularly from their peers, can easily discourage children from creating art. If the child becomes frustrated with art media or has problems expressing what he imagines in his mind, he or she can also lose interest in creating art. This is the time when the child requires quality art instruction. It is at this stage that children should be

provided with the technical training in the mastery of art media, perspective, figure drawing, and rendering (shading).

 Fig. 42: A Child's Drawing.

The critical period in a child's creative development is observed to be between ages 12 and 16 years. That is the time that children face a crisis in artistic development. at this age, they would either already have acquired adequate skill and encouragement to maintain a desire to continue to create art or in some cases, some children may develop a perpetual aversion for art and never take part in any kind of artistic activity. In extreme case, they may continue to deride or scorn those who engage in it.

Many factors are responsible for this predicament. Fortunately, there are also solutions to the problem. If the crisis is as a result of training, the best solution is to enroll the child in appropriate art classes to help him or her through the crisis. We had mentioned earlier that criticism or lack of sufficient art experience or exposure can discourage a child from continuing to participate in visual art activities. This situation can be remedied if the disheartened child is encouraged to adopt the use of a different art medium. For example, a child may abhor drawing or painting, but may actually take pleasure in modeling with clay. A child who has

lost interest in one type of technique can be introduced to a different one. This ploy can ginger the child's interest once more.

11.0   CONCLUSION

We have defined art education as the area of learning that is based upon the visual arts (drawing, painting, sculpture, pottery, weaving, graphics, and so on.) and we have highlighted how the discipline began in Nigeria, the role of art in education and proffered reasons why art should be taught in schools. We also looked briefly at the different stages of creative development in children, and provided guidelines for teaching art in schools. It was demonstrated that there is the need to develop a structured curriculum that would teach students of art enough basics for success and enough freedom for creative expression.

We have shown in our discussions above that the goal of teaching art is not simply to develop more and better artists, but that there are other important functions of art in the society as explained above.

12.0   SUMMARY

Through the course of this unit we have discussed the importance of art education and art in education. We also traced its evolution in Nigeria and how best to effectively teach it and encourage students' involvement in art.

13.0   TUTOR-MARKED ASSIGNMENT

1. What is Art Education?
2. Give a brief overview of art education in Nigeria.
3. Write a short note on the creative developmental stages in children.
4. How can the teaching of art in schools be best achieved? Discuss.

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UNIT 2   ART HISTORY

Table of Content

15.0 INTRODUCTION

This unit focuses on art history, a vital aspect of art, we shall learn more about the three phases of the development of art in Nigeria. Nigerian contemporary art has been classified as traditional, transitional and modern art, therefore we will examine these three developmental phases. We will study the biography and style of some pioneers of modern Nigerian art and some contemporary Nigerian artists.

16.0 OBJECTIVES

The aim of this unit is to give you a background understanding of:
- What art history means and entails;
- The Evolution of Nigerian Art through the Traditional to Modern Art;
- The Nature of Contemporary Nigerian Art;
- Some Pioneer Modern Artist of Nigeria;

17.0 MAIN CONTENT

17.1 What is Art History?

As traditionally understood, art history is the academic study of objects of art in their historical development and stylistic contexts, that is, genre, design, format, and look. This includes the painting, sculpture, and architecture (major).

As a term, Art history (also history of art) includes several methods of studying the visual arts. In the lay man's usage the term refers to works of art and architecture. There are various aspects of art history and they are mutually exclusive as aspects of the discipline overlap.

Art historians are concerned with the close analysis of individual art objects using historically specific ways to seek answers to questions such as: What are major features of this style? How does it function visually? What meaning did this object convey? Did the artist meet their goals well? What symbols are involved? Does it function discursively? et cetera. In sum, the basic components of an art object that the art historian scrutinizes: its historical context (historical background) its style (the way the art form is articulate), it's (the purpose it serves) and its iconography (meaning).

You should bear all that I have said in mind as we now proceed to learn about the kind of art produced in Nigeria.

17.2 Nigerian Art

3.2.1 The Evolution of Art in Nigerian

The evolution (development) of art in Nigeria followed three phases, namely, traditional, transitional and modern. These phases are not hermetically sealed from one another. They are: traditional phase, the transitional phase and the modern phase. Each stage is distinguished by distinct stylistic tendencies as we shall soon see.

3.2.2 Traditional Nigerian Art

Traditional Nigerian art refers to the original art style and all artistic output of Nigerians prior to contact with the west. The traditionalists are informally trained and they adhere resolutely to the inherited indigenous art styles, idioms and techniques of their forebear.

Aniakor (1978) provides a broad overview of Nigerian ethnic arts and describes the features that distinguish traditional arts and he notes that:

> *they are fully developed cultural constructs and have intensely religious base, they are informed by a well formulated ideology, they are leadership oriented, they are produced by creative individuals who are known and admired for their artistic excellence, and there exist in them a well reasoned aesthetics viz-a-viz critical issues of creativity*

3.2.3 Transitional Nigerian Art

The transitional phase of Nigerian art commenced in the early decades of the 20th century and has persisted till date. Artists in the phase combined not well mastered tendencies from the modern and the traditional. The artists aim at being modern, but, they are not as proficient as the truly modern artists. This is because they either had minimal training in art making or they had not at all, hence they are derided as "half- baked" artists.

You may have seen art works displayed at road sides, airports or lobbies for sale. These are works produced by artists in this category. The art works are referred to as either road side art, tourist art, airport art or souvenir art.
These artists employ the use of various materials straw, wood, stone, wood thorn, metal, grass, clay, fabric, et cetera. The producers of this class of art often favour

subject matter that are inspired by the taste, whims and caprices of their clients or patrons who are mainly expatriates. They also create works that address issues of cultural interest to their society. Paintings, carvings, sign writing, et cetera, are some examples of their work.

3.2.4 Modern Nigerian Art

When you read books on art history, you will come across the expressions, modern Nigerian art and contemporary Nigerian art. In some books, these expressions are used interchangeably with 20th century art, post-colonial Nigerian art or new Nigerian art.

In order for you not to get confused, we need to examine what the term mean by making reference to Egonwa's (2005) definitions and classification of modern art. He describes modern art as "all artistic expressions which embody an application of modernist (foreign/euro-American) subject matter, techniques and media" (examples are the works of college-trained artists). On the other hand, he defines contemporary art as "all artistic expressions currently existing in Africa."

The period that Modern Nigerian art flourished was between 1900 and 1960. Its early founder was Chief Aina Onabulu (1882-1963), a painter who practiced the realistic style of art. He exhibited in his work a strict adherence to academic philosophy of realism. Other exponents after him were Demas Nwoko, Uche Okeke, Odutokun, Ben Osawe and others too numerous to mention here.

Contemporary Nigerian art on the other hand is basically about 20th art. It is the art of our time. The period of history generally assigned to it is 1960 till date. It includes all artistic expression currently existing in Nigeria. Contemporary Nigerian art embodies the works of college-trained artists, self-taught artists and the traditionalist (informally-trained).The early exponent or the first-mover of Contemporary Nigerian art is Ben Enwonwu (I will discuss him in a while).

I have already explained above the characteristics that distinguish the traditional art, now, what are the characteristics of contemporary art?

3.3 The Nature of Contemporary Nigerian Art

Jegede's description of contemporary African art cited by Filani (1978) is informative, so let us take a look at it because it describes the nature contemporary African art appositely well. It says that:

> *Contemporary African art, like modern art elsewhere*
> *is individualistic, and elitist. It is an art that glorifies*

itself-self-conscious, fiercely independent, and certainly uninterested in illustrating or remaining subservient to a socio- religious consensus.

The styles adopted by contemporary artists in Nigeria have been categorized into three main types, namely: the naturalistic, the abstract and the expressive streams. I would like you to note that style simply means the way an art work is articulated. Therefore, the streams explain below simply describe the various ways that contemporary artist express ideas in the works they create.

3.3.1   The Naturalistic:
It derives from the belief that art is a simulation of something concrete and previously existing in the external world. It stressed the realistic style or strict adherence to academic philosophy of realism.

3.3.2   The Abstract:
It is characterized by stylization, simplification and reorganization of forms to create images that are not often naturalistic. Foremost exponents of this style include: Demas Nwoko, Uche Okeke, Odutokun, Ben Osawe and others.

3.3.3   The Expressive Stream:
In his stylistic tendency, forms are manipulated to harp on their symbolic metaphoric and psychic dimensions under the auspices of appropriate content it does not recognize invention. This style is characterized by depth, it is not shallow. Most of the exponents of this style were young graduates of the 60s, for example, Olu Oguibe, Obiora Udenchukwu, Clary Nelson Cole (1945-1990) and others.

I have said above that there are three stylistic categories of contemporary Nigerian art. Here, I want to stress that these categories are not mutually exclusive. Art styles endure, thus, the current art in Nigeria has not completely severed ties with the typical traditional style. What has happened is that modifications have occurred due to modernization. Stylistic overlaps exist and individual artists could span two or more of these stylistic tendencies in their careers. However, a large number of artists can be fitted into any of these streams. There are certain features that distinguish Nigerian traditional art and contemporary art that you must know about. Let us proceed with this analysis.

3.4   Factors That Instigated the Emergence of Modern African Art

The origin of modern art African can be traced to the colonial era. its emergence is connected with missionary activities and is an aspect of western educational systems. The influx of foreign missionaries in the later part of the 15th century resulted in a culture - contact which imparted significantly on the indigenous art in Africa . A testimony of this can be seen in the so-called Afro- Portuguese art works which emanated from this colonial period. These works incorporate various foreign images and icons, for example, Christian crucifix, foreign attire and weapons.

During the early part of the 20th century various Euro-American type of school were established all over Africa and many Africans were admitted and trained in the schools. The acquisition gave the recipients a new educational status and the college-trained elites developed a taste for foreign cultural life style and they exhibited a perceptible reflection of the western way of life. In the art scene, the effect of western education was also visible. The college-trained artists showed a disregard for their own indigenous art styles. Due to the training they received, this crop of artists showed a preference for foreign imitative art. The activities of the missionaries also imparted greatly on aspects of life of Africans, their art inclusive. The missionaries encouraged an obliteration of the African culture, especially those aspects that did not promote the trade and missionary objectives.

By the last decade of the 21ST century a change of attitude had begun to emerge. In their search for a way forward, these artists who had earlier rebuffed their own traditional art opted to evolve a synthesis of the positive features of their own culture and those of the foreign cultures. This synthesis gave birth to modern African art. The early exponents of modern African art were people like Aina Onabulu (1882-1963), Akinola Lasekan.

One cannot talk about modern art without reference being made also to the radical students (the so called "Zaria Rebels") who in the late 50s and early 60s as Filani (1978) reports, changed their art styles from that of ancient tradition and even jettisoned "the realistic approach being taught by expatriates to what could be termed "New African" this concept was an admixture of tradition and modernism."

Many of the progenitors carried their ideologies to other formal schools or workshops to create vibrant artistic evolutions. Uche Okeke, Jimoh Akolo, Bruce Onabrakpeya, Solomom Wangboje, Yussuf Grillo to mention a few of them.

Another strong influence to the development of modern Nigerian art has also been by students of the Zaria and Nsukka schools, dating respectively from the late 1950s and early 1970s. It was the Zaria school that first explored the possibilities of synthesizing themes and techniques derived from both traditional and modern sources in their works.

The Nsukka School is known for the strong social and political content of its art works.

3.4.1   Oshogbo Art School (Mbari Mbayo)

The Oshogbo Art School was founded by Ulli Beier and Susanne Wenger Alarpe in the early 1960. The school is located in Oshogbo and is easily recognized by its copious clay and cement statues and shrines of Yoruba gods. It began as a summer school and its objectives were to promote artistic expressions liberated from the constraints of the western acquired training and the application of African (mostly Yorubas) spirituality and methods of expression in numerous media.
foremost Oshogbo artists include: painter and musician Taiwo Olaniyi, also known as Twins Seven Seven; painter and writer Amos Tutuola; and sculptors Asiru Olatunde, and Adebisi Akanji to mention a few.

Fig. 43: Painting by an artist from the Mbari Mbayo, Art Club
Source: *Microsoft Encarta*

The *Mbari Mbayo* ,as the school is called, draw inspiration from the *Mbari* houses, common among the people of Owerri in Imo State. *Mbari* is an Igbo word meaning "the act of creation" and *Mbari* houses were shrine houses meant for their gods. They are typically filled with huge, often larger than life terra-cotta (un-baked clay statues) representing gods or characters from everyday life. The *Mbari* houses, which were usually built as sacrifices to the gods *such as Ala,* the earth goddess, and *Amadioha,* the god of thunder, were built with the collective efforts of several members of the community. The construction required up to two years of intensive labour. The construction process and the builders were guided by strict laws and various rituals. The houses are never repaired, but allowed disintegrate and return to the earth from which they were made.

Self Assessment Exercise 1

What were the motivation and influential factors that instigated the emergence of modern Nigerian?

3.5   Some Pioneer Modern Artist of Nigeria

When we consider the modern artists in Nigeria, we are confronted with a long list of names. Since it will require more space to deal extensively with all of them, we shall select a few of them. In this part, I will be discussing some of the key artists who pioneered the practice of the modern type of art in Nigeria. I shall be giving you a brief biography and the contributions of each one.

1. Aina Onabolu

Aina Onabolu was born in Ijebu-Ode, Nigeria in the year 1882 and died in Lagos in February 1963. He attended Caxton House School, Lagos and later was appointed as a clerical officer in the Customs Department, Lagos. He worked for almost twenty years. In 1900, he started practicing as an artist on his own while he was still at the Customs Department.

According to Onabolu himself, art had not yet been introduced into the curriculum in any school in West Africa at that time. By 1910, his paintings had started to attract favourable patronage. His interest in art made him neglect his clerical job and he resigned his appointment in 1920. Thereafter, he went to England as the

first African to study art there. During his two years' sojourn, he trained at St. John's Wood Art School, London and at the Julien Academy, Paris from 1920-1922 where he obtained a diploma in Fine Art. On his return to Nigeria, he taught art in several secondary schools in Lagos. Onabolu's best known works are portraits rendered in naturalistic styles. Some of these paintings include the portrait of Mrs. Spencer Savage (1906) and the portrait of the Rt. Rev. O. Oluwole which was done in 1925.

Onabolu believed in the importance of the acquisition of technique through severe academic training and intellectual visual effort even though he was initially self-trained. He fought for the government's recognition of art, stressing the advantages of art as a part of the school curriculum.
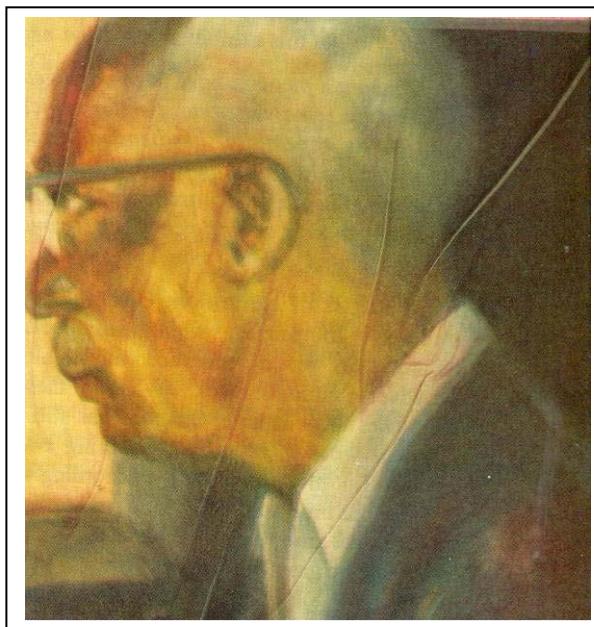

Fig.44: Chief Aina Onabolu

Source: *Uso*: *Nigerian Journal of Art*

Having won that battle and realizing that there were no indigenous art teachers to carry out the programme, he again persuaded the government to recruit expatriate art teachers. This led to the recruitment of Kenneth C. Murray and Dennis Duerden among others who trotted between Lagos and Umuahia secondary schools to lay the foundation of the Nigerian contemporary artists, which produced

world-rated artists like Ben Enwonwu, Akinola Lasekan, the political cartoonist and Bruce Onobrakpeya among others. Thus, Onabulu became the founder of Modern Nigeria Art.

Akinola Lasekan 1916-1972 (Painter and Cartoonist)

Lasekan was born in Owo in Ondo state in about 1916. He started to practice art on his own after he left school. He became a freelance artist in 1941. He began as a textile designer and later became a cartoonist, a painter and illustrator, especially of Bible stories and calendars under the C.M.S. Bookshop. His first book of cartoons was published in 1944 and his first exhibition held the same year. Lasekan was a recipient of the first prize at the All-Nigeria Book Cover Design Competition which was sponsored by the federal government of Nigeria. He proceeded to England In 1945, to study art at Hammersmith School of art and in the studios of Messrs Overseas Advertising Agency, London. That same year, he had an exhibition of paintings of Africa life in London. In 1947, he sent a set of water colours, ink and wash paintings of African cultural life to the Harmon foundation. The works have featured in many exhibitions since then.

Lasekan began his career as a self-taught artist, and his paintings included well depicted portraits of Nigerians in traditional costumes and scenes from rural life. He favoured academic realism and all his paintings idealized nature. He endowed the people in his works with a more enhanced look than they had in real life and in graceful poses adorning costumes in vibrant colours.

His prominent works are the portraits of Sir Winston Churchill which was sold for £700 in aid of a war charity fund; and six allegorical paintings entitled: Nigeria in Transition." The works were purchased by the Nigerian government and showcased in the Public Relations Office in Lagos. Amongst his paintings are those he titled: *a Yoruba girl, a Nigerian solder under colonial rule, and a market scene.*

From 1948 to 1961, Lasekan served as the daily cartoonist of West African Pilot and he was appointed the acting Head of Department of Fine and Applied Arts of the University of Nigeria, Nsukka between 1961 and 1962. Thereafter, he remained as an instructor in the department and during that period he held two solo exhibitions. One of the exhibitions was to mark the installation of Dr. Nnamdi

Azikiwe as the Chancellor of the University and it featured Nsukka landscapes. The second depicted the important events in the life of Dr Nnamdi Azikiwe.

In early 1962, he was elected a Fellow of the Royal Society of Art in London. Lasekan died in 1972.

Mrs. C. E. Ugbodaga-Ngu (Painter and Art Educator)

Mrs. C. E. Ugbodaga-Ngu Mrs. Ugbodaga-Ngu is the oldest Nigerian Art educator today apart from being the first African art educator to graduate as the first batch of artists from Zaria.she taught many of the world-renowned artists like Professor S. I. Wangboje, Yusuf Grillo, Uche Okeke and Merssrs Bruce Onobrakpaya and Demas Nwoko, among others.

She was an art teacher in 1949 at Our Lady's High School, Kaduna (now Queen Amina in Kakuri) where she caught the attention of the colonial government which was then searching for manpower for newly established institutions. Under government sponsorship, she studied art in the Chelsea School of Art, London where she obtained her National Diploma in Design specializing in painting. She obtained her post graduate certificate course in Art Education from the University of London in 1955.

On her return to Nigeria in the later part of 1955, she was appointed the first female and African lecturer in the Department of Fine Art, in the former Nigerian College of Arts, Science and Technology, Zaria, now Ahmadu Bello University, Zaria. In 1963, she was made the Mid-west Cultural Adviser. In 1979, she joined the Department of Creative Arts of the University of Benin, Benin City.

Apart from writing many articles on Art in journals and books, she has staged many exhibitions within and outside the Nigeria. Amongst which include were her solo exhibition of paintings at the British Council, Ibadan and the British Commonwealth Institute, London in 1958, and the exhibition of paintings and Textiles held at the Department of Fine Art, Ahmadu Bello University, Zaria in 1970.

She adopted both the abstract and naturalistic style her works that showed evidence of western and indigenous culture. One of her outstanding works is the painting entitled: Turning Point.

Bruce Onobrakpeya (Painting and Printmaker)

Bruce Onobrakpeya was born in 1932 at Agbarha-Otor in the Ughelli Local Government Area of Delta State. Trained in the former Nigeria College of Art, Science and Technology, Zaria, he obtained a Diploma in Fine Art Teacher's certificate in 1957. He was commissioned to do painting for the United African Company, UAC (while he was still a student), which were exhibited in Ondo. He was one of the three artists (others were with Demas Nwoko and Uche Okeke) commissioned to paint murals for the Nigerian Independence Exhibitions of 1960. He was a Professor of Art and the Director of Art, Design and printing, Yaba College of Technology until the end of 1987.

His first solo exhibition at Ughelli in 1959 was followed by another in Lagos in 1961 which was jointly sponsored by the Nigerian Magazine and the Nigerian Council for the Advancement of Art and Culture. He held many others in Nigeria, the rest of Africa, Europe, America and India.

Onobrakpeya is well known in Nigeria and all over the world for his printmaking techniques and style. His prints are characterized by and culturally specific themes based on Urhobo and other Nigerian folklores. He is the illustrator of many books written by indigenous and foreign authors some of which are: *No Longer at Ease* by Chinua Achebe, *An African Night's Entertainment* authored by Cyprian Ekwensi, *Juju Rock* by Cyprian Ekwensi, *Akpan and the Smugglers* by Rosemary Uwemedimo, to mention a few.

He gained international recognition in 1965 when the Duke of Edinburgh acquired two of his prints shown at a commonwealth exhibition in London and in Cardiff. He was an experimentalist who relentless search for new ways of expression led to his development of a unique technique in 1968 in which low-relief linoneum is invested with a bronze coating. Onobrakpeya is best known the Plastocast technique he instigated in 1972 which involves casting plates for deep etching in plaster and his technique which combines painting with relief sculpture and printing with painting.

Many of Bruce Onobrakpeya's works have been acquired by private collectors, art galleries and museums, within and outside Nigeria. He is well- documented in many international art journals in the area of printmaking. Some of his prominent commissions include: *The frieze* in the University of Lagos which he executed in

1963, *The 14 Stations of the Cross* (a mural) at St. Paul's Church, Ebute-Meta, Lagos, and the etched glass mural at the Murtala Muhammed International Airport, Lagos, 1978. Others are: are his deep etchings titled *Boat Regatta*, *Builders at work*, done in 1972; *Emedjo*, produced in 1974 and *Ekuoregbe (*Unity) executed in 1975.

Yusuf Grillo (Painter and Art Educator)

Yusuf Grillo was born in Lagos in 1934. After his secondary education, he took up an appointment with the Drawing Office of Federal Surveys where some designing and illustrations were done. While he was working there, he enrolled with an Art Club which was organized by the British Council and later became the secretary. In 1956, he entered the Nigerian College of Arts, Science and Technology, Zaria and obtained a diploma in Fine Art specializing in Painting and later the Teacher's Diploma in 1961.

His paintings depict everyday life and people engaged in mundane activities. Fidelity to realism is not the canon in his paintings. His figures are simplified, lacking physiognomic exactness, highly abstracted and rendered in subtle subdued colours.

Yusuf Grillo has participated in many exhibitions in Nigeria and outside Nigeria, for instance, the Nigerian independence celebration exhibition of 1960, the British Council and the Harmon foundation exhibitions in New York. Some of his commissions include: the mosaic mural in the Independence Building in Lagos, his paintings of Moslem Women and detail from the Sultan Bello Mural.

Ben Enwonwu (Painter and Sculptor)

Ben Enwonwu was born in 1921 in Onitsha in 1921 he trained in Umuahia government college in 1954 and under K. C. Murray in 1937. He proceeded to and received further training abroad in the 1940s. The schools he attended abroad were Goldsmith College, New Cross, Ashmolean (Oxford) and Slade School, London. He also studied was made art adviser to the Federal Government of Nigeria first post-colonial artist who became cognizant of the sculptural tradition of his homeland, Benin. This awareness imparted on his art which in turn set in motion the re-negotiation of the earlier construct of modern African art. He was a believer

in the philosophy of negritude, the preached by Leopold Sedar Senghor. Ben Enwonwu, the son of a carver was a painter and sculptor. He was an exponent of the realistic style initially, due to the influence of one of his teachers, K.C. Murray. The pre-independent struggles for self -actualization and self- identity Also influenced Enwonwu's style. Later in his artistic career, Enwonwu adopted a style that portrayed a fusion of the idioms of conceptual art with those of perceptual art and he stood astride both the naturalistic and expressive stream.

His first solo exhibition was in 1942 at the Exhibition Centre Marina, Lagos while his first group show took place in 1937 at Zwemmer Gallery, London. He had many other exhibitions within and outside Nigeria in addition to several important commissions. prominent works of his was the bronze statue of Queen Elizabeth II outside the House of Representatives in Lagos, the Throne on which Queen Elizabeth sat to proclaim Nigeria's Independence, in 1960, a portrait of former Chief Justice Atanda Fatayi-Williams, Portrait statue in bronze of Dr. Nnamdi Azikiwe in Onitsha; Sango, outside Nigerian Electric Power Authority headquarters in Marina, the Risen Christ in wood at the University of Ibadan. And a sculpture entitled "Anyanwu" which is fastened to the outside wall of the Lagos Museum. Enwonwu was also an illustrator and one of his works is Amos Totuola's book entitled: The Brave African Huntress.

His sculptural pieces range from the naturalistic to near the abstract in style. As exemplified in his statue of Queen Elizabeth II and Sango while in the figure of Anyanwu, he combined both abstract and naturalistic features. Enwonwu has to his credit many paintings of African dances in which he portrayed the human form with rhythmically distorted forms. Among these paintings are: African Dances, 1971, Aghogho Nmuo 1951/1952, Black is Beauty and Olokun. Ben Enwonwu died in 1994.

Erhabor Emokpae (1934-1984) (Painter and Sculptor)

Erhabor Emokpae was born in 1934 in Benin City. He started his artistic career as a self-trained artist before he gained admission into Yaba College of Technology for a two-year formal training in art. He became a freelance artist and later entered the employment of Linlas, Lagos where he rose to the position of head of design section. Before his death in 1984 he had executed many outstanding

paintings and sculptural pieces. His works were culturally specific, with the use of dominant motifs from the traditional art of his homeland, Benin and other ethnic groups in Nigeria. Emokpae's profound interest in abstract form is apparent in several of his sculptural pieces and some of his paintings.

Among his outstanding sculptures is the gigantic monumental sculpture entitled: *Olokun* located in the building of the headquarters of United Bank for Africa, Lagos. Others are his *Acrobat*, *Mother and Child*, *Iya Abiku* and *Iya Ibeji*. Other works credited to Emokpae is his design for the maces of the University of Lagos in 1966 and the University of Benin in 1970, Festac '77 festival symbol, murals and copper friezes of Murtala Mohammed International Airport, Lagos which he executed in 1978. Among his outstanding paintings are: *the song of Olokun*, *Last Supper* ,and his life-like portraits of Nigeria's past heroes used for the 1981 calendar and a mural at the Nigerian Institute of International Affairs, Victoria Island, Lagos.

Erhabor Emokpae had several solo and group exhibitions in Nigeria, West Germany, London, Brazil and Canada before his untimely death in 1984.

Solomon Irein Wanghoje (Graphic Artist and Art Educator)

Solomon Irein Wangboje was born in 1930. He attended Edo College, Benin City on a government scholarship. After his secondary school education, he attended the former Nigerian College of Arts, Science and Technology, Zaria in 1959 where he obtained a diploma in Fine Art, specializing in graphic design. He also attended the Cranbrook Academy of Art, Michigan, U.S.A. where he obtained his Master of Fine Art (MFA) degree in 1963 and later in1968; he obtained his doctoral degree (Ed.D) in Art Education from New York University USA.

Wangboje worked as a publication artist in the Federal Ministry of Information, Lagos and Design and Art Supervisor with the Nigerian Television Service. Wangboje joined the Institute of African Studies, University of Ife, (now Obafemi Awolowo University) Ile-Ife and is credited with organizing a group of young artists at the Ori Olokun cultural centre in Ile- Ife. The centre later developed into the Fine Art Department and where many young artists who created prints of social activities in Nigeria in bold and simplified style were trained.

He was appointed a Senior Lecturer and Acting Head of Department Fine Art, Ahmadu Bello University, Zaria in 1971 and in 1974; he was made a professor and Head of Department. He left the institution and joined the University of Benin 1978 as the Head of the department of Creative Arts and later Dean of the Faculty of Arts of the University. From 1983 – 1985, Wangboje was appointed as the Deputy Vice-Chancellor of the University.

He had several solo and group exhibitions of his allegorical prints and paintings within and outside Nigeria. Some of such prints are *Desert Journey* and *The Romance of the Headload I* and *II*. He has also done illustrations for many books such as the collection of African poems titled: *A Crocodile has me by the Leg.* He is the author of the book entitled: *A Textbook on Art for Junior Secondary Schools.* He was a member of the World Council of the International Society of Education through Art (INSEA) and the winner of the International Ziegfeld Award of 1988 for his contributions in the field of Art Education.

Wangboje had a flare for print making and the use of diverse media and he favoured the use of African motifs and subject matter (indigenous forms from, figures, landscapes, masks, and the like) in his works.

As Egonwa (2005) rightly notes, Wangboje was a great art educator and administrator who deserves accolades for "his vision for a university art programme which integrates the visual and performing arts as in old African societies." Until his death in 1998, Wangboje expended great energy and financial and material resources in his dogged effort in the training of many artists. He will be remembered for his contributions towards the development of young artists in Nigeria.

Jimo Bola Akolo (Painter and Art Educator)

Jimo Akolo was born in Egbe in Kwara State in 1935. He became interested in art right from primary school where he started to draw and carve wooden stamps. He came under the direction of Dennis Duerden, an Art teacher and critic at Government College Keffi from 1952 to 1955. He attended Government College Keffi for Bauchi Teacher Training College, and later Art Teacher in the College for three months in 1957. He later obtained a diploma in Fine Art specializing in painting in 1961 from Nigerian College of Arts, Science and Technology, Zaria. Between 1964 and 1965, he was at the Indiana University, Bloomington, USA

where he acquired the diploma and Master of Science in Art Education and in 1982; he obtained his doctoral degree in Art Education.

Before he joined Ahmadu Bello University, Zaria in 1966 and he was appointed professor in 1983 where he is still teaching art till date. Akolo had been a freelance artist between 1961 and 1962 in Lugard Hall and Artist and Education Officer in the Ministry of Education, Kaduna between 1963 and 1966.

He has had many solo and group exhibitions within and outside Nigeria beginning at the Federal Exhibition Centre Lagos and the Ibadan Mbari in 1962. He also participated in the 1960 independence exhibition and that of FESTAC '77.

His works won the first prize in the Nigerian Festival of Arts and in the Self-Governance Exhibition of Northern Nigeria. In 1961, one of his paintings won an honorary mention in the Biennale at Sao Paolo, Brazil.

He was commissioned to paint murals for the Northern House of Assembly in Kaduna and he is the designer of the crest of the Federal University of Technology, Minna and the logo for the International Symposium on the Cultural Implications of Science Education.

Akolo's paintings depict everyday life and he employs the use of colours as they appear in nature as typified in his *Dye pit* and *the flutist*. He is the author of many articles on art and art education in many journals. He is the editor of the Nigeria Educational Research Council, UPE Teachers' Education Material Production Project, Art and Crafts, and the author of A Handbook for Art Teachers in Nigeria.

Ladi Kwali (Traditional Potter)

Ladi Kwali was born into an area with an excellent pottery tradition. She started the art of pottery in the traditional apprenticeship at the age of nine. She continued in the traditional apprenticeship techniques creating non-functional pots decorated with mythical and common creatures such reptile and glazed the pots with herbs in the traditional way. These pots were designed and modeled after the traditional cooking pots, water jugs and cookers commonly produced by the various ethnic groups of Northern Nigeria.

In 1952, Ladi was employed by an English potter, Michael Cardew in the pottery training centre at old Abuja opened by him. Her skill and dexterity in pottery

production earned her an honorary doctorate (Ph.D.) degree from Ahmadu Bello University, Zaria. She, however, later dropped the traditional open firing methods and herbal glazing methods and picked up the modern kiln firing and glazing methods which gave her pots a high metallic gloss. Although now late, Ladi Kwali's products are famous worldwide and are in museums in England, Holland and the United States of America. The pottery centre at Abuja was later named after her.

Uche Okeke (Painter and Art Historian)

Uche Okeke was born in 1933 in Nimo, Anambra State. His interest in art started in his secondary school days when he collected Igbo folktales and wrote his first poems. his meeting with Dennis Duerden, an expatriate artist working in the National Museum, Jos in 1955, while he was working as a government clerk in Jos, gingered his interest to study Art. In 1957, he was admitted into the Nierian College of Arts, Science and Technology, Zaria from where he graduated in 1961with a diploma in Fine Art specializing in painting. He went to Germany later on a cultural exchange fellowship for two years, 1962-1963 to study mosaic techniques through the use of traditional methods of stone and stained-glass-window-techniques.

His drawings and paintings, which are prevailing and innovative, are inspired by the Igbo folk stories he accumulated during his high school days. He had his first solo first and first group shows in the local council hall and National museum, Jos in 1956. He has participated in many major exhibitions within and outside Nigeria. He is among the artist who participated in the independence exhibition of 1960 at Victoria Island, Lagos; the 1974 National Arts Festival Exhibition and the FESTAC '77 Exhibition.

Some of his major designs and projects are the Mural for the Nigeria independence pavilion, 1960 in which Demas Nwoko and Bruce Onobrakpeya were jointly commissioned. He also produced mural painting in oils in the children's section of the Anambra state library in Enugu; portals and the Archbishop's throne in wood for the Holy Trinity cathedral, Onitsha, 1971-74 and the Murtala Mohammed international airport tapestry inside the presidential lounge Lagos, 1977. Some of his folktale drawings are: *Ogadili the terrible warrior* and *Match of Masquerades*.

At Kafanchan in 1959, he organized a cultural centre which held drawings and prints of some Nigerian artists. This was moved to Enugu and became the Mbari Art centre. It has again been moved to Nimo, his home town, and is now known as he Asele Institute Nimo. It is now training, design and documentation centre as well as a gallery. Apart from writing a number of articles in the Nigerian magazine and the new culture magazine, he has illustrated some books. One of such books is Things fall apart by Chinua Achebe. He is the author of the book titled: *Art in Development: a Nigerian Perspective*. He has retired as a professor of Fine Art from the University of Nigeria, Nsukka.

Demas Nwoko (Painter and Sculptor)

Demas Nwoko was born in 1935 at Idumuje Ugboko in Edo state. He was first inspired by the series of artworks on the walls of his father's palace, the Obi of the town. After his secondary education in Benin City, he continued drawing and painting before he entered the Nigerian college of arts, science and technology, Zaria, where graduated as a painter and sculptor. Nwoko adopts the expressionistic style of the traditional African art and draws his inspiration from the rich tradition of Africa.

As a student, he was commissioned along with Uche Okeke and Bruce Onobrakpeya to paint murals for the Nigeria independence exhibition of 1960. Since then, he has participated in many exhibitions within and outside Nigeria. He exhibited at the Mbari Gallery in Ibadan and also featured in the independence exhibition of 1960, in Germany between 1960 and 1961, in Paris in 1961, while training in theatre design. Some of his works include: *Adam and Eve* and *The Philosopher and boy*. He has designed and built many spectacular buildings in many parts of Nigeria such as the Oba Akenzua II Cultural Centre in Benin City.

Demas Nwoko taught theatre design and technical theatre at the University of Ibadan for many years. He established the New Culture Studios in Ibadan where young artists are trained in all aspects of design and theatre arts. Nwoko now lives and works as a sculptor and designer in his home village where he established a foundry for the casting of all metal artworks

3.6 Some Contemporary Nigerian Artists

Omem, Valentine (Ceramist)

Valentine Omem is a talented young artist. A prolific ceramist, whose works show an apt play on stylized forms, a deep religious and philosophical leaning. He also shows equal prowess in sculpture and graphics. He has taken part in several group exhibitions, both local and international.

Fig. 45: "Childspring" 2006.

Source: Photograph by Valentine Omem

Some of his works include the Statue of Jesus, The Saviour for the Adoration Chapel, Elele; "Ogboefi", "Expectation", "Nne Oma", "The Three Boatmen" and "Childspring".

He holds a Bachelor of Arts (BA) in Ceramics from the University of Benin, and is currently dong his Masters of Fine Arts (MFA) in same institution. He is a member of Craft Potters Association of Nigeria (CPAN) belongs to a few professional bodies .

Kennedy Jude Eweka

Kennedy Jude Eweka is a Ceramic Lecturer in the University of Benin, Benin City since 2003 till date. He was born in Benin City on 27th May 1972. He bagged his first and second degrees from the University of Benin. He is currently pursuing a PhD degree in Studio Arts from Delta State University, Abraka. He had participated in several group exhibitions.

His pottery styles are stylistic and realistic in nature. As an experimental Artist, he engages variegated materials in fabrications of ceramic equipments in a bid to enhancing studio practice in Nigeria. An example is the fabrication of ceramic.

The Artist

Fig. 46: Politics and Power 'Bag of Salt'
Photographed by kennedy J. Eweka.

Kiln burner in 2006 which utilizes waste engine oil for combustion. At present he is the National Vice President of Ceramic Association of Nigeria (CERAN).

Okwoju El-Dragg Leonard

The artist, Okwoju El-Delrhaghsetta'daghmar Obagor Uchechukwu Leonard, known as Okwoju El-Dragg Leonard, is a native of Delta state of Nigeria. He was born in Yaba – Lagos, and spent part of his early childhood in Ibadan. He has lived in various parts Nigeria, predominantly Benin City where he acquired most of his Education, and is currently working as a lecturer in the Department of Fine and Applied Arts of the University of Benin. His primary education started in 1968 at Nifor Community School, near Benin City. He continued at St. James's Primary school (now Agbado Primary School) in Benin City. In 1973, at the conclusion of his primary education, he gained admission into Eghosa Grammar School, Benin city, where he acquired his WASC, in 1978.

The artist first attempt to gain admission to read Engineering at the University of Benin was foiled, because he had just a pass in Mathematics and could not be cleared after he passed JAMB. He then enrolled to take the West African General Certificate of Education (G.C.E), in 1979. It was while doing so that he included Fine Art, a course he did not take in his secondary school, because for some administrative reasons, the course was not offered. During this period, the artist's father who did not want him to be idle, got him employed as an auxiliary teacher, through the Ministry of Education in Delta State, and he was posted to teach at Ugwu-Atakpo primary school, in Ibusa (Igbuzo) near Asaba. It was while teaching there that the artist got admitted to read Fine and Applied Arts, at the University of Benin in 1981. He graduated in 1985 with a Bachelor of Art, B. A (Hons) in Fine Art.

He was posted upon graduation to Port-Harcourt, for the National Youth Service. During which he served as a fine art tutor, at the International Secondary School, of the River State University of Science and Technology, between 1985 and 1986. He returned to the University of Benin, immediately after his Youth Service, to commence a Post-Graduate degree program in Fine art, specializing in the area of Painting. He got the appointment in 1991, to lecture at his Alma matter, and subsequently resumed and continued with MFA degree program and with success obtained a Masters of Fine art degree.

The artist has been driven, from childhood, by an overwhelming desire to create things, hence his initial career choice of Engineering. But having been frustrated by mathematics, he settled down to being just what, he believes God cut him out to be – an artist. His natural flair for art, manifested at a very early age in his draughtsmanship. Until he had his first formal class as an undergraduate of UNIBEN in 1981, the artist had no formal training of any sort. Driven by an innate desire, the artist spent a great deal of his time drawing whatever caught his

interest. He got into trouble on more than one occasion in his early school days, because he was caught drawing instead of paying attention in class. On one occasion, in form three, he was caught making a drawing of the English language tutor while she was writing on the black board. As the child of a poorly paid policeman, the artist could not afford the luxury of ready-made toys, so he created his own toys. In primary three, he approached his father with the notion of quitting school to learn carpentry as an apprentice. This request was turned down by the father, saying that if he was going to be a carpenter, he should be an educated one.

The Artist.

Fig.47: The Cosmic Code by Okwoju El-Dragg Leonard.
Source: Photograph by Okwoju El-Dragg Leonard.
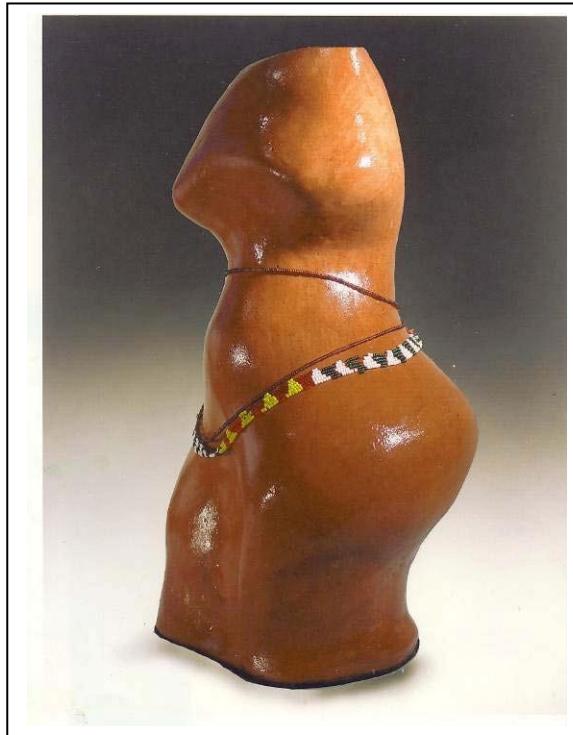
The yearning to create is still very strong in the artist today. A visit to the artist's studio in the department of Fine / Applied Arts, UNIBEN, where he lectures, will give one an insight into his adventures outside of painting, which is his area of specialization. He has an amazing array of tools, both manual and powered, that would humble most professional outfits in the area of woodwork, metal construction, bricklaying, electricity and so on. Some of his creations include personally designed and constructed metal (steel) artist easels, one that can reach up to a height of about twelve feet that he is currently using. Others are an artist's donkey constructed of metal, a model's throne, computer tables of unique design, a collapsible riser for painting at an elevated level, a painter's trolley that inculcates a glass palette, brush pots, palette knife wrack and cupboard with drawers for colours and other materials. The artist derives some form of personal sense of satisfaction from personally constructing most of the equipments he uses in his studio and his residence.

Okwoju El-Dragg Leonard has had one solo exhibition, Rude Awakening, A solo Exhibition of Paintings, which held in Didi Museum in 1997. He has been involved in quite a number of group exhibitions both locally and internationally, some of which include: National Association of Fine and Applied Arts Students (NAFAAS) Exhibition, Contemporary Benin School, an Exhibition of Paintings, Sculptures, N. Y. S. C. art exhibition (1985), Unity Through Art, a Guinness Nigeria PLC, Exhibition (1994), An Exhibition with the theme, 'Female Genital Mutilation in Nigeria' for Women Issues Communication Services Agency, Indianapolis, U. S. A (1998), ASO VILLA COLLECTION, Volume One (2002) and JIGIDA, an exhibition of art in association with the Miss World contest, London, England (2002). He has also been honoured with various awards like, the Fasuyi Art Price for Best Student in Painting (1984) and Lecturer of the Year (2000).

The artist's works are in some prominent private collection both locally and internationally. Some of his major commissions include: Portraits of the Principal Officers of the University of Benin(1987 – Date), Portraits of the Medical Directors of Uselu Psychiatric Hospital, Benin (1989), Portrait of The Provost, College Of Education, Ekiadolor, Benin (1989), Book cover for "No More Oil Boom" and "Blood and Sweat" By Dr. Tunde Fatunde (1985), Record sleeve for the album, "Jap Adodo Japex Studios, Lagos (1986) and cover illustration for Prince Edun Akenzua's book entitled:Ekaladerhan (2008).

Sweet Ufumwen Ebeigbe (Ph.D.)

Dr. Sweet Ufumwen Akenzua-Ebeigbe was born in Benin City, Edo State (Nigeria) into the royal family of Benin. She is the last child of His Majesty, Oba of Benin, Oba Akenzua II (1899-1978). She attended St. Maria Goretti Girls Grammar School, Benin City and later Auchi Polytechnic, Auchi, Nigeria where in 1978 she received a National Diploma (OND) in Fine Art. She proceeded thereafter to the University of Benin, Benin City where she obtained a B.A. (First Class Honours) in Ceramics (1983). Her search for further education led her to acquire a Master of art degree, M.A. (Industrial Design) in 1990 at Ahmadu Bello University, Zaria. In 2005, she obtained a Doctorate Degree (Ph.D) in Art History from the Delta State University, Abraka.

The Artist.

Fig. 48: Bottom Power
Photograph by Sweet U. Ebeigbe

She joined the services of the University of Benin as a lecturer in 1985 where she has been teaching till date. She teaches courses at the Bachelor of Arts Degree, Master of Arts (Ceramics and Art History) and Ph.D. levels (Visual Arts and Art History).

Sweet Ebeigbe is a member of many professional bodies such as: Society of Nigeria Artists (SNA), Craft Potter Association of Nigeria (CPAN) and Ceramic Association of Nigeria (CerAN). She is the Head of the Department of Fine and Applied Arts.

She has published many articles in various local and international journals and has held several solo exhibitions and participated in many group exhibitions in Nigeria and outside the country. Some of her solo exhibitions include: Clay and More (2002), The Dictates of the Creative Intuition (2006), Pottery Nostalgia (2007) and Clay on My Mind (2008). the group exhibitions she participated in include: All Women Art Exhibition which took place in 1986, Society Through The Eye of The Artists, (1999), Benin City Art Exhibitions (Inaugural Exhibition (1999), Maiden Benin Bronze Exposition (2006), International Museum Day Celebration Exhibition (2006).

As an artist, Sweet Ebeigbe loves experimenting with the use of varied media in art making. Speaking on her style, Mr. Manasseh Imonikebe, the Head of painting section in the department of Fine and Applied arts, University of Benin stated: "what perhaps gave this artist "the impetus to champion a change hinges on the idea of conceptual vapidness of the traditional practices of the past in the milieu. So far her recent exhibitions have been a juxtaposition of her research overtime and reflection of old venerable traditions of the ancient city of Benin amounting to a salutary reminder of the gains of creativity." Also, Professor A.R Anao , the former Vice-Chancellor of University of Benin, once wrote about Sweet Akenzua-Ebeigbe saying: "I find fascinating and even instructive, the fact that Dr. Sweet Akenzua- Ebeigbe, experiments with various materials including shards of broken pieces of crockery or pottery. In this, she makes a point which should not be lost on us, that in nature nothing goes to waste. Everything has its uses, even in its disintegrated state. It reminds us that nature actually recycles everything and turns waste into useful purposes. In working with waste, the artist has thus struck on a very important and enduring principle of nature."

As the artist herself describes her work, symbolism is the corner stone of her work which involves the use of found objects (natural and man-made) in the mixed media technique. Apart from being functional, her works are replete in intrinsic meanings that need to be decoded for the strength of the works to be unveiled.

JOHN OGENE (Ph.D.)

John Ogene is a multi-talented artist. He is both a visual and performing artist. As a performing artist, he has held several concerts and shows including Jazz nights and has featured in several nights of nine lessons and Carols in notable churches and government circles. As a visual artist, John is a photographer, digital artist, printmaker painter. Some of his works include "911", "House of shaws", "Home is Home" "Obregoro" and "Home is Home." Ogene has a Bachelor of Arts (BA) from the University of Nigeria Nsukka, A Master of Fine Arts (MFA) in Graphics

from University of Benin, and both an MA and Ph.D degrees in Art History from Delta State University, Abraka. He has held four solo and many group exhibitions.

The Artist

Fig.49: Homeward (After Another Day), 2009

Source: Photograph by John Ogene (Ph.D).

4.0 CONCLUSION

In this unit I have provided a historical overview of both the traditional and contemporary art in Nigeria. I examined too the major events and people that contributed to the development of art in Nigeria

5.0 SUMMARY

In this unit, we treated the aspect of art known as art history and we discussed the evolution of art in Nigeria. We also studied the development of the traditional, transitional, modern as well as the contemporary art in Nigeria as well as the life, the art style and contributions of some pioneer modern Nigerian artists.

6.0   TUTOR-MARKED ASSIGNMENT

1. What is art history?

2. The origin of modern art African can be traced to the colonial era. its emergence is connected with missionary activities and is an aspect of western educational systems. Discuss.
3. How true is the assertion that Aina Onabulu is the founder of modern art in Nigeria?
4. Name five exponents of contemporary Nigerian art. Classify them into the tendencies they promote.
5. The evolution (development) of art in Nigeria followed three phases, namely, traditional, transitional and modern. Write on these three phases.

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UNIT 3   LOCAL CRAFTS IN NIGERIA

Table of Contents

1.0   INTRODUCTION

This unit is essentially on craft. An effort is made here to identify some of those practiced locally in Nigeria and the cultures or places famous for or are associated with the practice of these handicrafts.

2.0 OBJECTIVES

In this unit we shall be expected to:

- Define the term Local crafts;

- Identify the different crafts practiced in Nigeria;

- Associate the proper localities to a craft;

- Discuss briefly some of the local techniques employed by the craftsmen;

-

3.0 MAIN CONTENT

3.1 Definition of the Term (Crafts)

Crafts (also referred to as handcrafts or handicrafts), generally, is the creation of decorative or functional objects by hand. .Some craft items are created with mechanized (power) devices and Hand tools also. A craft is a skill, especially involving practical arts. It may refer to a trade or particular art. In English, to describe something as a *craft* is to locate it somewhere between an *art* (which relies on talent) and a *science* (which relies on knowledge). In this sense, the English language word *craft* is roughly equivalent to the ancient Greek term*, **techne** the root word from which the term technology derives (Encarta 2009)*.

 Local craft, therefore, refers to the skill of a particular people or culture. You will recall that we have stated earlier in module one that craft is a part of the material culture of a people, as it embodies both the art and technology of a given culture.

The crafts practiced by independent artists working alone or in small groups are often referred to as Studio craft and it includes studio pottery, weaving, wood turning (and other forms of wood working), glass blowing and glass art

3.2. Local Crafts in Nigeria

Most of the craftworks produced in Nigeria are mainly connected with the basic needs of food and clothing. The religious, social and political inclinations of the people are other factors which also influence the products of our local craftsmen. The main craft in Nigeria are: Basketry, pottery, wood carving, fabric dyeing and metal working.

3.2.1 Types of Materials for Local Crafts

The materials used for craft by craftsmen in Nigeria vary according to the craft and the environment. Usually a craftsman would use materials which are cheap and easily available in his immediate locality. For example, leatherwork is practiced in the northern part of Nigeria where cattle, sheep, goat and camel hides are in abundant supply and raffia is used in the Niger Delta areas where suitable fibres are obtained from water-loving plants.

3.3. Local Crafts and their Localities

The local crafts and their localities are as noted below:

- Blacksmithing – Awka, Lokoja
- Weaving – Akwete, Oyo, Abeokuta, Okene, Tiv
- Sculpture – Benin , Oyo
- Beadwork – Nasarawa, Benin, Ekiti, Bida
- Leather work – Kano, Sokoto
- Dyeing – Maiduguri, Lagos, Abeokuta
- Animal Horn – Sokoto, Bauchi, Bornu, Kano
- Pottery–Benin, Oke-Odan, Sobe, Osisa,et cetera

We will now discuss in more details some of these crafts, namely: blacksmithing, weaving, leather work, fabric, beadwork, dyeing and pottery.

Self Assessment Exercise 1

Identify three local crafts practiced in your area.

3.3.1. Blacksmithing

Nigerians have been known for working metals, a practice which dates back more than 2,000 years. Iron was of great importance in everyday life to the farmer, the hunter and the warrior. Other metals such as copper and bronze were restricted to rulers and prosperous people who used them as status symbols. For instance, in ancient Benin kingdom, only the king (Oba) and the persons he granted the privilege had monopoly of the use of bronze objects.

Iron and other metals are extracted from their ores by heating them to high temperature in a furnace in a process is known as smelting. The oldest furnace in Nigeria, (and, in West Africa), is found in Taruga in Niger state and it dates back to 350 B.C. Iron smelting and working is also practiced by the Yoruba, Igbo and Edo people. In some ethnic groups in Nigeria such as among the Yoruba and the Benin people, iron smelting is accompanied by various rituals and taboos because of the belief that the power of *Ogun*, the god of iron is inherent in all metals. Adherents of the traditional religion in Nigeria believe that *Ogun*, the patron god of all persons who work in metals, is the god who introduced men to working iron. Hence, prayers and offerings of sacrificial drinks and animals are made to the deity before the local blacksmithings begin their production.

Iron-working is also practiced in Igboland in Agbaja and the blacksmiths of Awka in Anambra State are skillful and famous. It is said that some of the blacksmiths from these areas, during some part of the year used to travel as far as Cameroon, Obudu and Abakaliki practicing their craft while others stayed at home to protect the community. In the past, blacksmithing was a closely guarded trade and only men of Awka were taught the craft and apprenticeship lasted for five or six years. Iron tools are still being made by blacksmiths today. For instance, Hausa smiths still produce the tools for the leather workers, wood carvers, and arrows and traps

for hunters. The Yoruba smiths still make implements for farmers and hunters till date.

- **Bronze and Brass**

Bronze and brass are also worked in Nigeria. The earliest known bronze objects in Nigeria which dated back to the ninth century AD were found in Igbo-Ukwu. They include beautifully crafted and delicately decorated pendants, anklets bracelets and bowls amongst others. Unlike iron, bronze and brass do not occur naturally. Bronze is an alloy of copper and tin, while brass is an alloy of copper and zinc. Copper, which is essential for the production of brass and bronze, is not found in Nigeria. According to Adepegba (1995), the source of the copper used by Nigerian craftsmen came from Katanga (North Africa).

There is evidence in Arabic records that copper and brass were exported across the Sahara for North to West Africa from the eleventh century. Also, we are informed that in the fifteen century the Portuguese introduced 'manillas' which were bars of copper, brass or bronze for the purpose of trade in Africa. De Negri (1969) recalls that manillas were first brought into Nigeria by the Portuguese. The bronze casters of Benin, for example, melted and used these manilas for their products(Fig.51).
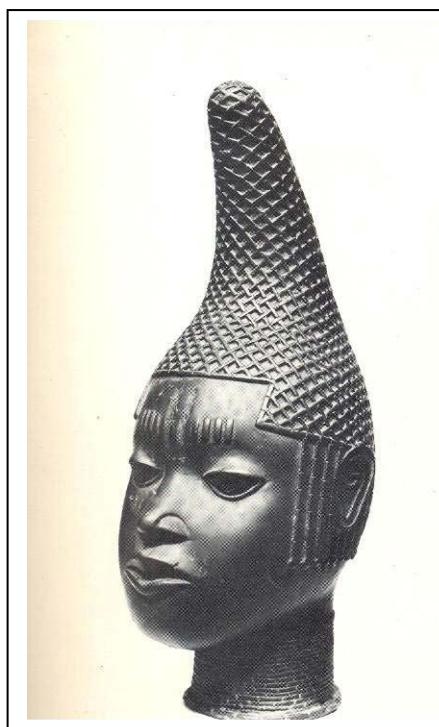

Fig.51: A Benin Brass Head
Source: *Royal Art of Benin*

Bronze heads dating back to the fourteen century AD were also found in Ife, Osun State. One of the heads was actually a mask with slits under the eyes so that the person wearing it could see. It is said to represent Obalufon, the third Oni of Ife, who is believed to have introduced Bronze casting to Ife. The heads were very naturalistic in appearance .

Although referred to as 'bronze' by most writers, as Obichere (1981) notes, scientific analysis has shown that majority of these heads were brass and some were almost pure copper. Though brass casting has long died off in Igbo-Ukwu and Ife, it still flourishes in Benin, though the casters mainly produce items for tourists today. The brass workers still live in Igun Street and still use basically the same method of production.

As mentioned earlier, in ancient Benin, the use of bronze or brass was restricted to the Oba and his palace. Tradition has it that in the fourteenth century Oba Oguola sent a request to the Oni (king) of Ife to send him a master craftsman to teach the Benin craftsmen the art of bronze casting. Egharevba (1968) reports that a man named Iguegha was sent by the Oni to Benin and he settled in Igun Street which is still place where the traditional bronze casters of Benin still reside till date.

The brass heads represent past kings and queen mothers, heavily ornamented with necklaces and head-dresses of coral beads. These were placed on the altars where sacrifices are offered to the king's ancestors. They were less naturalistic than those found in Ife. Apart from memorial heads, brass plaques which adorned the palace walls and pillars were also commissioned by the Oba. These depicted the king and members of his court as well as Portuguese soldiers and other creatures with symbolic importance. All of which stood in a low relief from the surface of the plaque.

- **Technique of Bronze Casting used in Nigeria**

The technique used by Nigerian bronze casters is known as *cire perdue* or lost wax method. In this method, a clay core is first roughly shaped in the form of the object to be produced. This is then covered with a layer of bee wax or latex from a cactus on which is modeled details of the work to be produced in metal. When this is hard and dried it is then covered with two or three layers of clay to form the mould. When all this has been dried in the sun, the mould is heated in the fire. The wax melts off leaving behind the impression on the clay after which the molten metal is poured in. the molten metal takes the place and shape left by the wax. When the metal has cooled and outer layer of clay is chipped off, what is revealed is the work in metal.

In Nupe land in Niger State, metal containers such as jugs, bowls and trays are made from beaten copper and copper sheets. Elaborately decorated metal bowls were ones used as containers for food, drink and kolanut in every wealthy Nupe household. But these have been replaced by imported enamel wares. The Nupe smiths also work with silver obtained from melted down coins to produce bangles, rings, chains and hairpins. The Nupe smiths like the Benin bronze casters also work mainly for tourists today.

Self Assessment Exercise 2

Briefly discuss methods commonly used in bronze casting in Nigeria.

3.3.2. Weaving

Weaving is a very ancient craft. The earliest evidence of weaving found in Africa comes from Egypt, approximately 4000 B.C. Flax plants were in water to extract the fibres which were then spun and woven into fabric. Wall paintings and little

clay and wooden figures found in the Egyptian tombs show people carrying out various weaving processes.

Fibres used in weaving in Nigeria include raffia, silk and cotton. Previously, raffia cloth was common in the south, but now raffia is only used for mats and bags, especially in the Rivers and Cross Rivers States of Nigeria. Silk is used in the weaving of the prestigious Yoruba cloth known as *sanyan,* or for embroidering the formal Hausa men gown or *riga*.

One of the towns in Nigeria which is very famous for its elaborately decorated woven cloth known as *Akwete* is in a town called Akwete in Imo State. It is a craft practiced strictly by women only. The techniques and designs are guarded carefully in each compound and a spirit of healthy competition exists amongst the weavers. As observed by girls in this locality are taught to weave early in life through the apprenticeship tradition. In most cases, mothers teach their daughters the craft of weaving.

Other towns in Nigeria which are famous for their decorative women's weave are Okene and Bida in Kogi and Niger states respectively. Others are Oyo, Abeokuta, and Tiv

There are two types of loom used for weaving in Nigeria: the Horizontal and the vertical looms. The Horizontal loom is used mostly by men and the vertical loom is mainly used by women. The basic principle of weaving is usually the same no matter the type of loom used. One set of thread is fixed on the loom to form the warp and then the weft is passed over and under the warp to form the weave (Fig. 52).
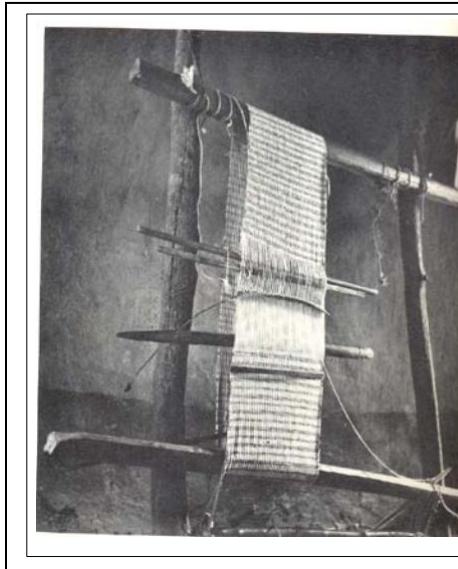
Fig.52: A Vertical Loom
Source: Decorative Arts of Africa

- **Materials for Weaving**

Materials for weaving are natural or synthetic fibres. In Nigeria, the natural fibres are derived from various species of cane, bark of bur weed plant (*udo*), raffia plant, Congo jute, wild fig, silk cotton plant, cotton, et cetera. The products woven are numerous.

The main purpose of local fibre is its use for the production of different sizes of rope. Rope is the basic material used for local packaging of farm produce, household wares and binding materials for the construction of houses. Fibres also form components of local slippers, climbing ropes oil palm, mat, and baskets. Tray local sieve, bed, hat, hand fans, rattles, drum, flute, sack, fish trap, woven cloth, and masquerade costumes, et cetera**.**

- **The Technology of Fibre Processing**

Two traditional methods of fibre processing can be distinguished. As described by Onyebuchi (2004), the first method, involves the cutting the plant to be used into convenient lengths. The outermost layer of the stem is scraped off with a knife to

expose the baste fibre. This is removed after beating with a mallet it is soaked in mild water and salt solution for about two days. After which it is washed and sun dried. the resultant yarn referred to as ply yarn Three ply yarns are arranged and knotted together at one end and twisted each ply each of the ply is sequentially , aligning and binding them together in anti-clockwise direction progressively to produce cord yarn or rope that can be used as rope for tying objects.

Another technique is the retting method. It involves the beating the baste fibre with a mallet and it is soaked in water preferably a stream or river for about a week. The fibre is tied to a stick to secure from being washed away by the moving current .the loosened fibrous material is washed to remove impurities. After it is sun-dried, it can be used for the production of ply, folded and cord yarn.

• **The Technology of Processing Cotton Fibre**

Cotton is not indigenous plant; it was introduced into Nigeria by the colonial administration shortly after the Second World War. Cotton is processed manually by traditional weavers in Nigeria using indigenous local technology. The process begins with the removal of the seeds within the cotton lint. This is done by placing the lint on a flat wooden block and a cylindrical object is used to push the seeds out of the cotton fibre. a tradition tool for combing (called a bow) is used to comb through to loosen cotton fibre. To do this, a quantity of cotton fibre is wrapped round the string of the bow and when the string is pulled, and released, the quivering loosens the fibre and the impurities are released from the cotton lint.

The spinning process involves the use of a spindle. The spindle used by the Igbo people of Nigeria consist of a long needle made from the mid -rib of a leaf raffia palm and a spherical dry fruit (*chakiripo* or *ukpo*) about the size of a golf ball (the whorl). The raffia needle penetrates through the centre of the fruit to attach it at the base of the needle. The yarn is spun from the mass of combed cotton on the

rotating spindle. The spun yarn is later coiled round the spindle and from the spindle it is worn around an umbrella-shaped flywheel known as *Alaga*.

Self Assessment Exercise

Describe briefly the Stages involved in the processing of cotton fibre.

3.3.3. Basketry

Basketry (also called basket weaving, or basket – making) is the process of weaving un-spun vegetable fibers into a basket or other similar forms. People who weave baskets are called basket makers or basket weavers. Baskets are made from a variety of fibrous or material that will bend and form a shape. Examples include pine straw, animal hair, hide, grasses, thread, raffia, cane and wood.

(ii)   A Brief History of Basketry

Basket weaving is one of the widest spread crafts in the history of human civilization, however, when the craft began is or how old the craft is obscure. This is because the materials used (wood, grass, and animal remains) are natural materials that perish and decay easily. In ancient times, there was no means of proper preservation thus, much of the history of basket making has been lost and is simply speculated upon.

Nonetheless, you should note that the oldest known baskets have been dated by a scientific method known as Carbon -14 dating to between 10,000 and 12,000 years old. This is older than any established archeological dates for pottery. The baskets were discovered in a place called Faiyum in Upper Egypt. Other baskets that are up to 7,000 years old were also discovered in the Middle East (Wikipedia, the Free Encyclopedia)In Nigeria the abundant variety of growing plants provide a wide range of materials for basket making. The craft is practiced along side mats

weaving, especially in the rural areas. Mats are used for various functions in the house: as furniture for sitting and sleeping, as roofing material and curtains, especially in the rural areas.

(iii)   Materials and Techniques Used in Basketry

Weaving with reed is common among the Nupe people of Bida. The Fulani use dead millet and sorghum stalks woven into large coarse mats which are used to fence their compounds and screen of bathing places. In the Niger delta areas where raffia palms are abundant, they are the major source of raw materials used for weaving. There are three major techniques used in making mats and baskets in Nigeria. These are: weaving, twining and plaiting (Fig. 53).
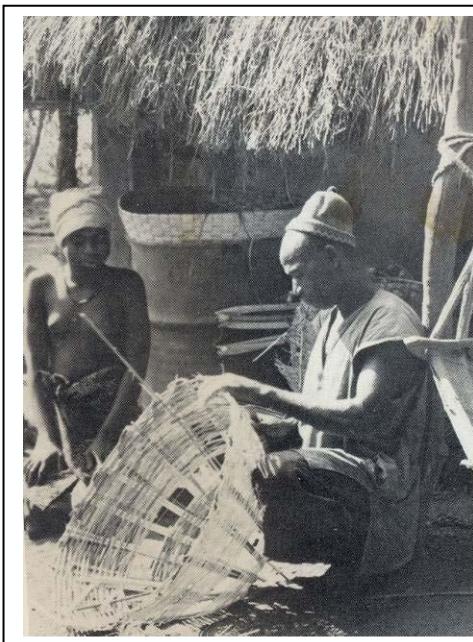

Fig53: A Basket Weaver at Work

Source: *The Decorative Arts of Africa.*

(iv).   The Basket Weaving Process

The parts of a basket are the base, the side walls, and the rim. A basket may also have a lid, handle, or embellishments. Most baskets begin with a base. The base

can either be made of wood or woven with reed. A wooden base can come in many shapes to make a wide variety of shapes of baskets.

The 'static' pieces of the work are laid down first. In a round basket they are referred to as 'spokes' and in other shapes they are called 'stakes' or 'staves'. Then the 'weavers' are used to fill in the sides of a basket.

A wide variety of patterns can be made by changing the size, color, or by placement of a certain style of weave. Aboriginal artists achieve a multi-coloured effect by first dyeing the twine and then weaving the twines together in the most elaborate fashion possible.

3.3.4. Mat weaving

Mat weaving is essentially the same as cloth weaving and can be done on a loom or on the ground. The raffia mats of the Cross River State are made on a loom, while the mats of the Yoruba states are done on the ground.

As mentioned earlier, there are three major techniques used in making mats and baskets in Nigeria. These are: weaving, twining and plaiting. In the twining method, the warp fibers are laid on the ground and the weft fibers are twisted round as observed in the method used by the Urhobo people in weaving their mats.

In the plaiting method, the fibres are plaited together in long strip. The finished long strips are then sewn side by side or in a spiral to form a complete mat. This method is practiced among Nupe and the Hausa

Self Assessment Exercise 3

1. In your own words compare and contract basket and mat weaving.
2. Describe the process of casting bronze known as´ cire Pedue

3.3.5. Leather work

This refers to working with leather as a raw material. Leather is derived from hides and skin. Hide is derived mainly from cow and camel while skin is obtained from sheep and goat. The craft is mostly confined to the northern part of Nigeria because of the availability of raw materials and a ready market for the finished goods (Fig.54).
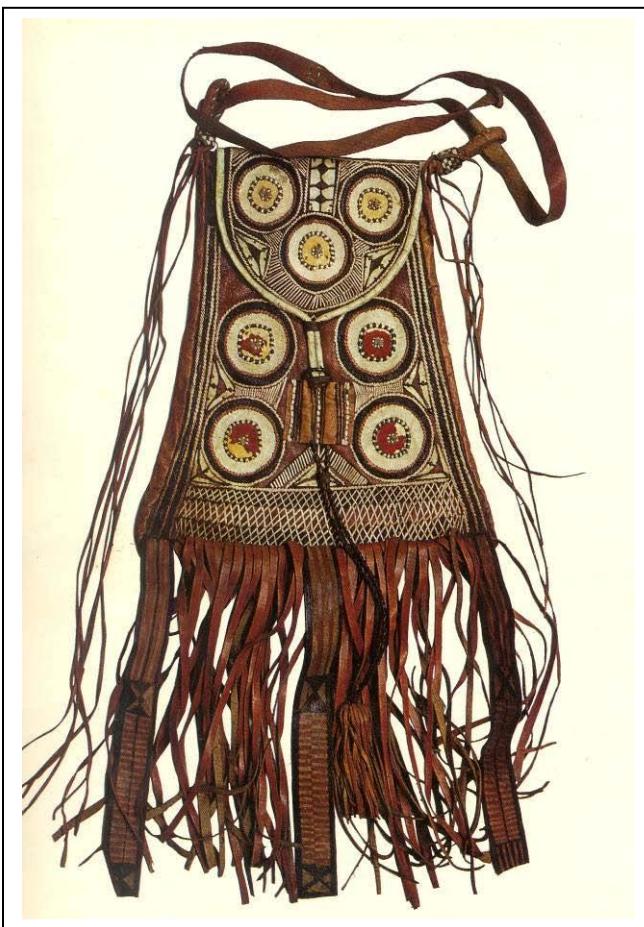

Fig. 54: A Leather Bag.
Source: *The Living Art of Africa*

Many beautiful and useful objects can be fashioned from leather, using the cutting, shaping, and joining techniques. Leather products include cushions, sandals,

shoes, purses scabbards, saddles and various types of containers. Sokoto, Kano, and Borno states are well known for their leather works.

3.3.6. Beadwork

Throughout history and in various cultures, men and women have often tried to beautify themselves using natural objects such as flowers, seeds, feathers and animal teeth. Metals, beads, stones, cowry shells, ivory and glass are also used as body ornaments.

In some cultures, some of these objects have symbolic meanings, for example, eagle feathers are a sign of maturity and power and are worn by Igbo chiefs. Another example is the coral beads worn as body adornment in Benin. As Ebeigbe (2004) notes, coral beads are considered iconic items by the people of Benin. Thus, they are revered and handled and treated in a special way.

Beads have been used as body decoration for many hundreds of years by the Nigerian people. In some culture young girls might wear nothing but waist beads till they reach the age of puberty. Jefferson (174) notes that the earliest known beads are believed to have been made around 12,000 B.C. These are glass beads from Egypt which were probably brought from Asia. He states too that apart from their use as body ornament beads were used in the past as currency as well as carry patterns of symbolic religious significance.

In Nigeria, stone beads in many shapes and sizes (some probably made of tin) were used in Nok culture of the first millennium, B.C. The types of beads that are most valued amongst some ethnic groups in Nigeria are the red coral beads. Raw coral is not found in Nigeria. It is a substance found in the Mediterranean Sea. Polished coral ranges from palest of pink to deep red. It is believed to have been introduced to Benin by the Portuguese in the fifteenth century, although other kinds of beads were in use as part of the royal dress as far back as the tenth

century. At first the use of coral bead was restricted to the Oba himself and only he could grant his subjects the privilege of wearing them. The crown and regalia of the Oba is elaborately decorated with coral beads of all sort

The Yoruba people also have a rich bead culture. Early kings of the Yoruba who reigned in the twelfth century wore beaded crowns and necklaces, bracelets and anklets of beads. Beads are also used elaborately to adorn objects belonging to the Oba, such as foot stools, shoes, flywhisks and staves. Glass beads were made in the ancient city of Ife. The cylindrical blue glass beads known as *segi* which are very rare now are some of the oldest and most highly valued beads made in Nigeria. Bead making has almost died out in Ife, but the city of Bida in Niger State still has a flourishing craft. The Bida bead makers currently use old bottles which they melt and use to produce beads for bracelets Fig.55).

Fig. 55: colours Beads.
Source: *The Living Art of Africa.*

Some beads are made locally in Nigeria while others were brought in by traders. Beads which were rare and therefore expensive were worn as status symbol for the

rich and powerful who could easily afford them. The coral beads of the Oba of Benin and kings of other cultures such as Agbor and Owo that were influenced by Edo culture are good examples of royal beads.

3.3.7. Dyeing

Dyeing of cloth is an indigenous craft that is still flourishing in Nigeria till date. Kano is famous for a clear light green dye prepared from copper sulphate. But the most famous of all dyes in Nigeria is the dark blue dye known as "indigo" which is made from the leaves of a plant belonging to the *Indigofera* family. The preparation of this is known in many Nigerian cultures, including the Hausa, some Igbo clans living in Arochukwu area, the Tiv and Yoruba. Indigo is one of the most ancient dyes known, which was used by the Egyptians as early as 2,500 B.C (Fig.56).

Fig. 56: An illustration of Adire Cloth
Source: *The Living Art of Africa.*

- **What is a Dye?**

A dye can be described as a coloured substance that has a chemical affinity to the substrate to which it is being applied. The dye is applied in an aqueous solution and may require a mordant to improve the fastness of the dye on the fibre. Dyes and pigments appear to be coloured because they absorb some wavelengths of light preferentially. In contrast with a dye, a pigment is insoluble, and has no affinity for the substrate. Some dyes can be precipitated with an inert salt to produce a lake pigment, and based on the salt used they could be aluminium lake, calcium lake or barium lake pigments (Microsoft Encarta, 2006).There are different techniques of dyeing fabric such as resist dyeing. Let us now learn more about this method.

- **Types of Resist Dyeing**

In resist dyeing technique, certain areas of the fabric are protected from penetration by the dye. The protected sections would appear as light patterns on a dark background. This can be done either by tying certain areas with nylon thread, twine or rope or by applying melted wax or starch paste before the fabric is immersed in dye. It is believed that the tie and dye method was the earliest technique used before the starch resist method was introduced in the early twentieth century.

The Yoruba of Nigeria are well known for their *Adire* cloth. The word *adire* (which means 'that which is tied and soaked'), broadly refers to all kinds of indigo-dyed cloth no matter the technique used to produce the resist patterns. Among the Yoruba people, the design and the dyeing of the *adire* was carried out by women. In figure 57 below, a woman is seen dipping cloth into a blue dye called indigo, a type of die found only in Oshogbo, a town in southwestern

Nigeria. Oshogbo is regarded as the cradle of Yoruba traditional art, and there are many artists living in the town, including internationally renowned skillful batik makers who make use of uncommon dye-and-wax techniques.

Only the metal stencils used in stenciled *adire eleko* were produced by men probably because all kind of metal work was solely done by men. Abeokuta and Ibadan are famous for their high quality *adire*. These fabric are today exported it to West and Central Africa.

Fig. 57: Woman Dyeing Adire Cloth
Source: *Microsoft Encarta*

In northern Nigeria, most big towns have large open spaces where dye pits are located with each dyer owning several dye pits. The pits usually are about 2.5- 3 metres deep. Some are for actual dyeing while others are for rinsing the dye off the cloth. The pits are protected by basket covers when not in use. After dyeing more indigo is sprinkled on the fabric and beaten with mallet to produce sheen. In Kano,

dyeing is done by men, who specialize in deep, blue-black dyed cloth devoid of patterns. Among the Hausa generally, dyeing is a male preserve.

The Igbo people also practice the craft. For instance, special indigo-dyed cloths known as *ukara* were made in the Arochukwu area of Imo state for the *Ekpe* (leopard) Society in Rivers and Cross River States.

In Nigeria, dyes are also used for body decorations. From the early times people have used colouring substances obtained from plants and minerals to make their bodies more attractive. Yoruba women used sharp knife and a mixture of charcoal and indigo mixture to tattoo dark blue patterns on their bodies, the Igbo women decorated their bodies with delicate curving designs known as *uli* obtained from the juice of a plant and sometimes embellished it with red colour obtained from cam wood paste. The Fulani prepared red dye from cassava roots which they used to dye their calabashes, cloth and leather. The women and men of ancient Benin kingdom used to tattoo their bodies with scarification marks smeared with black soot and herbs (while the scars are fresh) to form their sets of body markings known as *Iwu*.

Self Assessment Exercise 4

Describe in your own words the *adire* production technique

3.3.8 Pottery

Pottery is the ceramic ware made from clay by potters. The place where ceramic wares are produced is also called a pottery. The material (clay) used to make the pottery ware is also referred to as pottery. The major types of pottery wares are: earthenware, stoneware and porcelain.

Although its origin is obscure, pottery is one of the oldest human technologies and artforms. The practice is still a major industry in most part of Nigeria today. There are different techniques of producing pots and potters use a combination of them. They include pinch, slab and coil methods. Contemporary potters also utilize the potter's wheel in their production. Traditional potters in Nigeria use the age-old coil method. Each ethnic group has its own techniques of producing pottery and the types produced depend on the kinds of clay the potters use and the variations in cultural patterns.

Price (1975) describes the process used by the traditional potters accurately when she noted that the potters usually begin building their pot using the coiling method using clay coils to build the pots from the base to the top. To form their pots, they set the bottom or neck and part of the shoulder of a large of a broken pot on the ground as a base on which the pot is formed (Figs. 58). Some potters walk around the object as they gradually build it upwards.

Fig. 58: A traditional Potter at Work
Source: Made in West Africa

Once the desired height is achieved, an opening is left to serve as the "mouth" of the vessel. The traditional pots which are usually spherical in shape, are decorated either with embossed, incised or pressed patterns. Most traditional potters in Nigeria use either small carved wooden rollers or plaited fibre. In some communities such as the Yoruba and Igbo, the potters produce pots with figural forms.

Unlike contemporary potters who fire their wares in modern kilns, traditional potters fire their pots using the open-air wood firing method. Also, the traditional potters do not glaze their wares as modern potters do. Pottery wares come in a variety of shapes and sizes and they serve varied purposes. In some parts of Nigeria, clay pots are still used for eating, cooking, and bathing, storage of grains and water and for ritual purposes (Fig. 59).
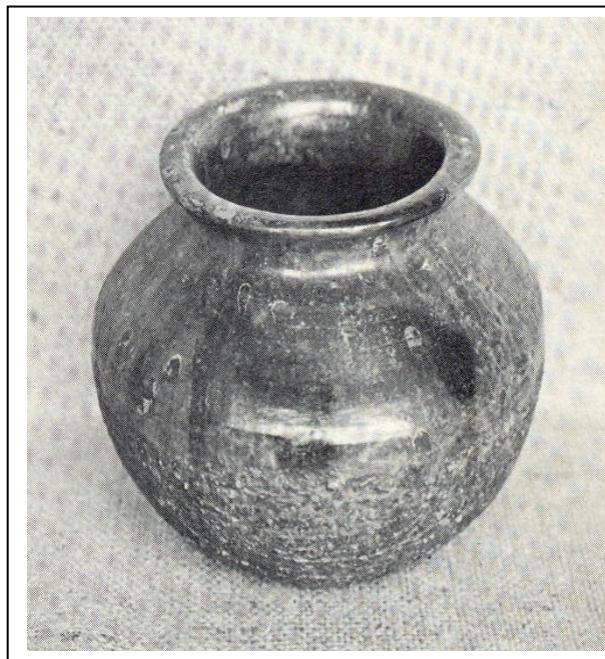

Fig. 59: A Traditional clay pot

Source: *Made in West Africa*

Clay is the material used for the production of all pottery. Clay may be defined as the end product of the geologic weathering of igneous rocks. The kind of clay used by potters greatly influences the appearance and quality of the finished piece. Clays, according to Otimeyin (2008) are generally divided into two categories, namely: Primary and secondary. Primary clays have larger grains, and have remained close to their original source. Secondary clays are a sedimentary type of clay that has been carried away from its original source of formation by wind, glacier, flowing water, and other forces. This process of transportation tends to render the clay finer in grain structure due to the grinding that takes place as the clay is carried from its source of formation. Secondary clays are not as pure as primary clays as they are usually found mixed with other particles such as mica and iron. These minerals give the clay shiny or reddish properties.

Contemporary potters often combine a mixture of clays to get the result that they desire. They do not use only one type of clay. When a potter mixes different types of clays or clays and other earthy minerals for specific ceramic purposes, the result is called a clay body. For example, earthenware, stoneware and porcelain are all made out of different mixtures of clay. Some potters create their own formulas to give a distinctive color or texture, for example, to their pottery.

Potters usually fire their pottery wares to a temperature ranging from 600° C – 900° C. This initial firing is known as bisque or biscuit firing. Although traditional potters do not glaze their wares after firing them and modern potters often apply a glaze on their wares. Glazing, which involves the melting of a thin glass coating over the surface of clay wares is a potter's means of enhancing the appearance of pottery wares and rendering them impervious to liquid and gases. Glazing is a technical attribute of contemporary ceramics world-wide, as Okunna (2008) rightly notes. In Nigeria, substantial deposits of natural minerals that can be used

to produce glazes abound nationwide. Some of these materials are silica, quartz, feldspar, limestone, calcium, potassium to mention a few.

4.0   CONCLUSION

The local crafts of Nigeria are various and are produced from diverse locally sourced materials. The creators of these crafts show a high level of sophistication. They are receptive to the adaptation of new materials and processes in their effort to improve production.

5.0   SUMMARY

Through the course of this unit we have been able to discuss the main local crafts practiced by some of the peoples and cultures of Nigeria. We have also discussed the historical background, the materials and techniques used in the production of some of these local crafts.

6.0   TUTOR-MARKED ASSIGNMENT

1. What is Craft? Illustrate your answer with five examples.
2. Write a note on any five of the following, with examples of the localities that are associated with their practice in Nigeria.

   i.   Blacksmithing
   ii.   Weaving
   iii.   Basketry
   iv.   Mat Weaving
   v.   Leather Work
   vi.   Bead Work
   vii.   Dyeing
   viii. Pottery

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UNIT 4:   NIGERIAN ARCHITECTURE
Table of Contents

1.0   Introduction
2.0   Objectives
3.0   Main Content

8.0   INTRODUCTION

In this unit we shall be looking at architecture which is an important part of both the material culture and art of a people. Usually the type of houses built in a particular area is peculiar to that place. Many factors determine the types of buildings that exist in any society, these include: Ecological conditions, lifestyle, needs and desires of their owners, as well as, economic, political and religious considerations. There are three categories of architecture in Nigeria, namely: The

traditional forms, the modified traditional forms and the modern forms. We examine these three types as they exist in Nigeria, the factors that determined their style and the materials and technologies involved in their creation. Also, an attempt will be made to determine the factors which have influenced the types, materials and technologies involved in the art of building in Nigeria, that is, the modifications that have brought into existence the modern architecture as it is in contemporary Nigeria.

9.0   OBJECTIVES

At the end of this unit, you should be able to:
- Define architecture;
- Identify the three categories of house types in Nigeria;
- Describe the traditional forms of architecture in Nigeria;
- Explain the nature of modified forms of architecture in Nigeria;
- Describe modern architecture in Nigeria;
- Know the major influences that instigated the emergence of modern Nigerian architecture;

10.0   MAIN CONTENT

3.1   What is Architecture?

Architecture is the art of building or the art of enclosing space in a functional and pleasing way. Man is compelled to build for shelter and protection against the elements (climate), the animals and uncongenial humans. One major purpose of architecture is to provide a space that permits the easy performance of primary functions of life.

Architectural design involves certain basic concerns. These include: Convenient arrangement and flow of space, illumination from outside and within, protection from the weather, continuous interior climate control and efficient use of fuel, financial and political status of the owner and religion. Roofs, walls, floors doors and windows are all designed in the light of these requirements as well as to suit the owner and the location. For instance, as Izomoh (1994) reports, the traditional rulers are usually provided with structures suitable for their status and position in the society.

The way each one is structured in very important, for example, the impluvium, an open roofless courtyard within a building that allows light and fresh air, but little heat is favored by the Edo and Yoruba people in the building of their traditional houses because of the climatic conditions in the southern part of Nigeria.
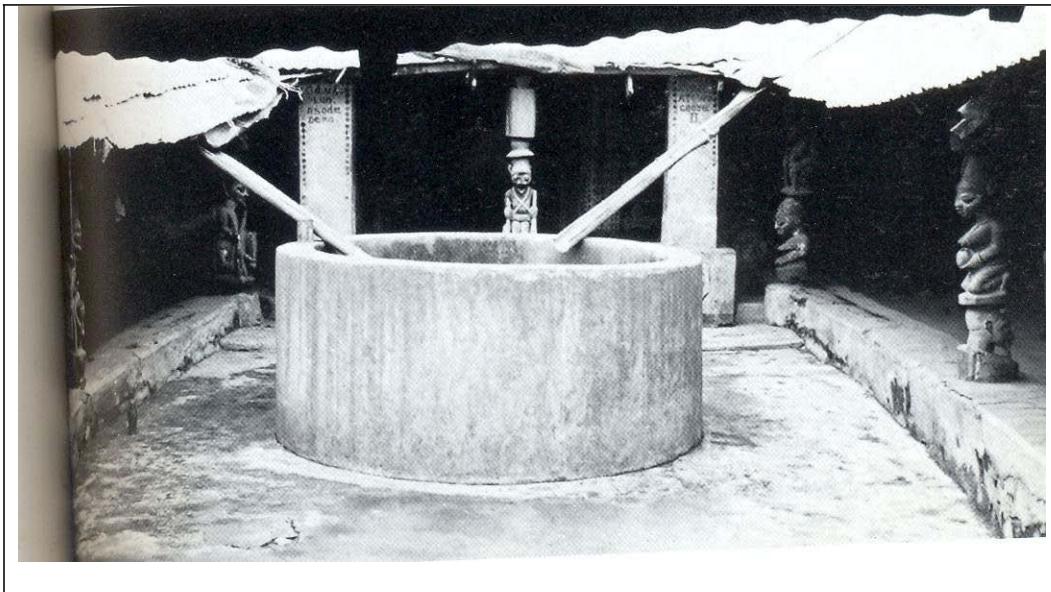

Fig.60: An Impluvium in a Yoruba House
Source: *African Art.*

3.2   Categories of Architecture in Nigeria

As noted above, there are three categories of architecture in Nigeria and they are: The traditional forms, the modified traditional forms and the modern forms. The way the buildings in each category are structured is determined by conditions such as the political and religious status of their owners, ecological conditions, lifestyle, and economic considerations et cetera. As we shall see as we discuss each one, these factors greatly affect the nature of all the three forms of architecture.

3.3   Traditional Nigerian Architecture

According to Egonwa (2005), traditional Nigerian architecture refers to given processes of building technology in which locally sourced building materials from the immediate environment are transformed through skillful manipulations into three-dimensional structures. The traditional style of building consists of built environment made up of individual house units and family compounds. He notes

too that traditional architecture usually reflects something of the prevailing ecology, societal value systems and socio- economic development of the society where they exist.

Traditional architecture in Nigeria is designed solely by their owners and they are constructed by their owners through communal efforts with the help of relatives and friends with locally sourced materials. They usually reflect the needs and aspirations of their creators and users and are predicated on the economic circumstances of their owners. They are designed to give maximum living comfort and they promote communal living.

Traditional Nigerian architecture consists mainly of dwelling houses and shrine houses for religious purposes (elaborate structures are hardly put up for traditional religious purposes). Certain shrines, especially those of individual and family deities are often furnished with individual roofs and in some cases specially built structures of lineage, clan or common deities are located in groves. Such separately built shrine houses are usually miniature forms of dwelling houses.

Also, specially built structures for assembly and general meetings are uncommon in traditional settings except in Igbo land where they are referred to as *ekpe* or *egbo* (men's club houses) and other ethnic group in Cross River area. In most communities in the rural areas in Nigeria, general meetings are held in open squares in the houses of Chiefs, in market places or if involving a few people, they are held in the living houses of the heads of families, for example, the *Obi* (dwelling) of a titled Igbo man.

Self Assessment Exercise 1

In your own words define architecture and discuss its function in a society.

3.3 .1 **Materials and Technology for Traditional Buildings**

Materials for traditional architecture are numerous and varied. They include: Wood, clay, mud, grass, leaves, raffia, cane, bamboo, and so on. They are selected on the basis of cultural choices and environment. Necessity, ideals, goals and values also determine building technologies and these are reflected in the three categories of architecture in Nigeria. We shall learn more about this as we go on.

The building technology for traditional architecture are human-oriented though they reflect the ecology of habitation, they are highly adaptive to their ecosystem.

For example, the forest building technology reflects the nature of the climate pattern (wet and dry season) and the prevailing vegetation.

The social cultural ideals determine the choices of building constructional methods. For example, the Ijaw people who live in flooded areas use the wood that is abundant in their environment to construct their stilt houses. To build their houses, the Efik-Ibibio, for example, first construct a wooden framework and apply daub clay over the wood for strength. The structures are roofed with raffia palm mats. Edo and Yoruba mix mud with palm oil (to strengthen its load bearing capacity) and build their walls which they roof with grass and leaves. They use termite -resistant wood for posts, doors and beams. The Hausa use sun-dried clay balls strengthened with grass and cow dung to build their houses (Fig.61).
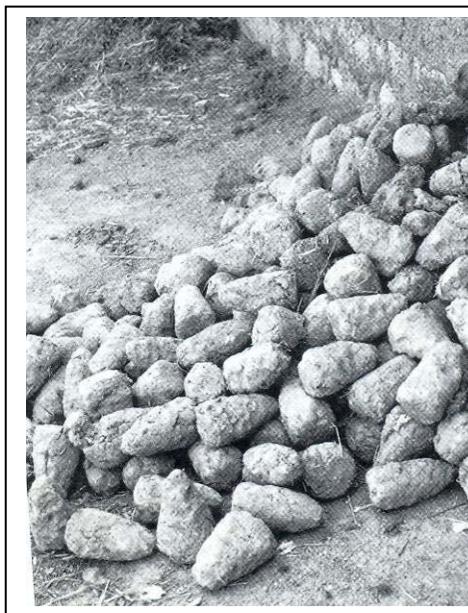

Fig.61: Sun-Dried Clay Balls Mixed with grass and
cow dung.
Source: *African Art*

The ribbed clay vaulting used in Hausa buildings foster the erection of effective house terraces, domes and thick walls against excessive heat and solar radiation. The nomads, on their part, build moveable shelters using ropes and tarpaulins. Such structures are suitable for their nomadic lifestyle. Because they move from place to place tending their cattle, they do not have need for permanent buildings.

3.3.2. Decorations of Traditional buildings

The interiors and exterior of Nigerian traditional houses are often decorated. Decorations for traditional architecture are: low relief, painted, incised, moulded, carved, et cetera (Fig.64.) At times, one find the use of a combination of incised, painted or scraped patterns, flora and geometrical motifs and sometimes, representations of identifiable objects treated in a very robust and organic manner. The scraped or painted patterns are different and are mainly geometric shapes usually divided into courses.

Bright enamels buried into walls and ceiling are found in Hausaland and also in Nupe. The origin of such decorations is traced to East Africa from where it spread northward into Nubia from where it spread through Muslim Sudan into West Africa.

Ornamentations for traditional buildings in Nigeria depend on the means and status or social positions of the owners and in most cases they are symbolic.

 The motifs selected are from the environment which may include narratives murals. Also, carved house posts and door panels are used on vital parts, for example, on walls and house and compound façades to underscore their owners' status. In Yoruba land and Edoland, decorations are found mostly in palaces of traditional rulers and shrines of certain deities. In Igbo land, decorations are always exclusive to Ozo title holders.

For instance, people of Benin use fluted walls referred to as *eken'agben* for royal and nobility buildings and Igbo use painted wall decoration   known as *uli,* (the decorations are done especially by the women) and carved doors and panels to underscore the political status and authority of the owners of the houses. The people of Cross-River are fond of wall paintings referred to as *nsibidi* and Hausa building decorations reflect their Islamic religion.

3.4   Types of Traditional Houses in Nigeria.

Two types of houses are prevalent in Nigeria and they are: the round and the triangular types while both styles are prevalent in northern part of Nigeria. Only the rectangular types are found in the south. These two styles are discussed below.

3.4.1 . Southern Rectangular Houses

Southern rectangular structures are built to enclose a courtyard or completely built- up rectangles. The court-yard type was very common to the entire southern part of Nigeria only in the 20th century. But traces of it is now restricted to the Yoruba and Edo Cultures.

Mediterranean origin has been suggested for this type of building style. Two types exist and they are: The single unit form and the multi-unit form. The latter are mainly house units built close together to enclose a courtyard.

Both types offer adequate protection to their occupants, but there are hardly any openings besides their entrances, therefore ventilation is fairly poor. Rooms are in the outermost places of the building and they open into a common verandah which in turn opens into a courtyard and they are built without windows. The verandah serves as a kind of living room, kitchen, and workshops for small-scale industries.

The rectangular style was popularly used for Yoruba palaces which typically, had gabled roofed porches (*kobi*) which projects at the centre of the frontage while Benin Palaces had a turret centrally positioned. From the Niger and Benue confluence to the Coast, their houses are mainly rectangular and may enclose a courtyard, mud walls and thatched ridged roofs, but in the coastal riverside areas, they are totally thatched and erected on poles.

3.4.2   Northern Rectangular Houses

The people living north of the confluence build rectangular houses (in addition to circular buildings). Northern rectangular buildings have walls that taper up from a wider base and the roof is mud decked and slightly convex or forms a dome from where water runs down into gutters provided through the side walls (Fig.62).

Some rectangular houses found in the far north have walls covered with mud decks and the circular types have cone roofs either completely thatched or made up of mud walls and thatched roofs.

Fig.62: A Northern Rectangular House.
Source: *African Art.*

Dome or convex roofs have central ribs of palm frond supports set across corners to reduce direct spanning. The walls of buildings in northern Nigeria are generally painted or with low relief patterns of modern elements such as bicycles, clocks et cetera (Fig. 63).
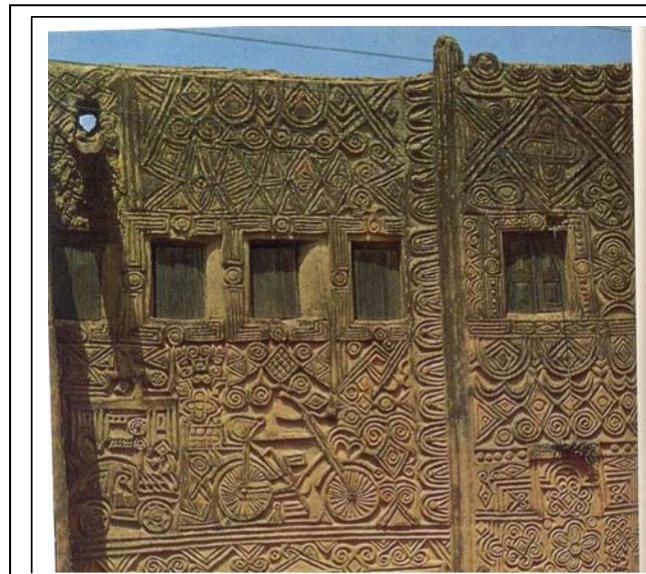
Fig.63: Wall Decorated with Low Relief Pattern.
Source: *African Art.*

The roofs of the buildings are flat and supported by pieces of wood split from the trunk of the palm plant. These are set across the corners to reduce the direct span. These pieces of wood are referred to as *Azara* and they are also used to reinforce the arches of public buildings such as mosques.

3.4.3 Northern Round Buildings

Sub-Saharan origin has been proffered for round buildings. They are also very common not only in Nigeria, but, also in South African grassland, East, and Central Africa. The round types are usually small and not more than 16ft diameter. The design started as a simple conical form or shelter. Nigerian Fulani and nomads still use this type of round structures. They build them as temporary shelters using sorghum stalks fashioned into conical forms.

It has been suggested that the round form may have evolved from the conical shaped shelters. The cylindrical wall on which the conical roof rests was probably developed later. Round buildings are simple and have little space for ornamentations. They look small from outside but are actually roomy inside as about six people can sleep inside the structures.

Most Nigeria buildings, especially those belonging to the same family, have fences around them. This is very common in the North. Thus, kinship bond between families is preserved and privacy and protection are also provided, comparable to those obtainable from the courtyard and impluvial type of the south.

The people of the forest regions build rectangular houses. In the north, they build rectangular houses with ridge-pole made possible because of the availability of timber.

Self Assessment 1
Write short notes on the rectangular and round types of houses found in various regions of Nigeria.

3.5   Some Examples of Architecture in Parts of Nigeria

3.5.1   Igbo

In northern Igbo, two types of traditional architecture exist and they are: The rectangular structures with rectilinear plan and the square structures with a square base plan. The first type has rectangular walls mounted with gabled roofs

stabilized by wooden posts and thatched with grass. They have low eaves which curtail the glare of the sun and provide shade for the walls. They make the interior of the buildings cool even when it is hot outside.

The second type of Igbo traditional buildings has pyramidal roofs and low eaves. Each family compound is defined by continuous perimeter walls with compound gates. The houses of family heads are rectangular house types called *obi* and they are located in the public section and overlook the compounds while the wives' buildings are square pyramidal types located in the private section of the compounds. In large compounds, series of sub-compounds are interconnected with entrances which provide unrestricted passage.

Southern Igbo people build rectangular houses constructed on the principle of wattle and daub. Their buildings are generally planned to assert individual privacy and to foster cohesion and social interactions.

3.5.2   Hausa

Hausa architecture reflects the Islamic concepts. Truncated pyramidal house types are common. Compound layouts provide for public and private zones according to Islamic tenets. They are usually walled and provided with entrance gates and an individual chamber. Let us examine the Tiv culture to see what types of houses they build.

Tiv houses are circular with conical roofs.   These are simple structures that are common with the people of the grasslands. The Tiv people are renowned thatchers throughout Northern Nigeria. Characteristically, their houses have low relief ornamentations round the door way or painted design all over the wall. The roofs of their buildings are prefabricated and detachable. They are built on rings of stones to prevent termite penetrating into the walls. The materials used are clay, stone, and grass (Fig.64).
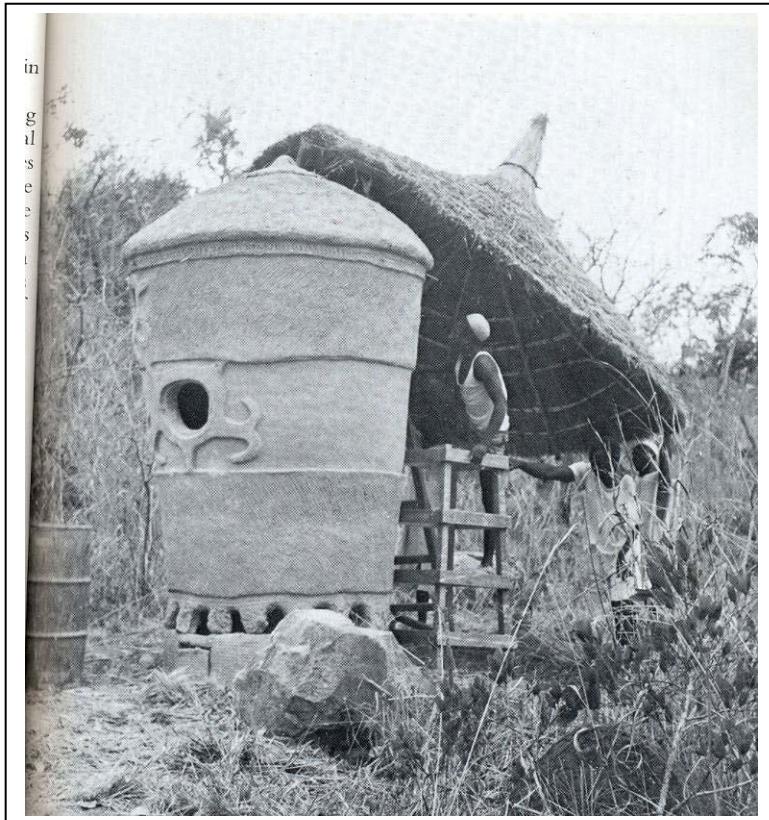
Fig. 64: A Northern Round House (Granary)
Source: *African Art*

Another example of Hausa architecture is found in the village of Ham located near Nok, in Jos plateau. They use clay and stones to build their houses which are oval with thatched roofs that slope gently upward in front and are almost vertical at the rear with small low doorways in their centres. Living quarters, recesses for grains, and living quarters for animals are all incorporated into the complex.

In Ham, separate granaries are also built. These structures begin with a ring of stones set into a clay slab. Over this is placed a wide dish of clay, on top of this comes the cylindrical walls into which apertures are cut to give access. The surface around the apertures is decorated with relief patterns. The top of the granaries are tapered and provided with an opening big enough for a human to pass through. Grains are passed through the lower apertures until that level is reached, and then the piece of wall cut out is replaced over the aperture and sealed in place. Grains are poured from the top aperture until the granary is full and a lid

is sealed in position with clay. A conical roof woven from grass and straw is later placed on top.

3.5.3   Yoruba Traditional Houses

Like in other parts of Nigeria, Yoruba architectural design involves certain basic concerns such as convenient arrangement and flow of space, illumination from exterior and inside, protection from the weather , interior climate control at all times and efficient use of fuel. They build mud houses rectangular with the roofs, walls, floors doors and windows all designed in the light of these requirements as well as to suit the owner and the location. Their houses often have impluvia (for singular you use impluvium), an open roofless courtyards within the buildings that allows light and fresh air, but little heat is because of the climatic conditions in their area.

As Ighalo (2005) rightly notes, social environment plays a significant role in influencing traditional architecture in terms of space and security, particularly, the social status of the owner, the size of the family, beliefs ceremonies and leisure activities .The architectural form and size of the building are influenced by the social status of the owners and users. For example, the Yoruba also built permanent palaces of sun-dried mud bricks consisting of a series of courtyards, with each one flanked by rectangular units. The outer walls of each unit were formed with mud bricks and a suspended roof shaded a veranda on the courtyard side. At the entrance to every Yoruba palace was a set of double wooden doors, intricately carved with abstract designs and images of human and animal figures.

The king of Owo, the Olowo, in Owo, southeastern Nigeria, in the past as reported, had a palace that had as many as 100 courtyards. Each courtyard had a definite function and was dedicated to a particular deity. The largest, said to have spanned acres of land, was used for public assemblies and festivals. Some courtyards were paved with quartz pebbles or broken pottery. Pillars supporting the veranda roofs were carved with statues of the king mounted on a horse or shown with his senior wife.

3.5.4   Benin Traditional Houses

The people of Benin build structures with walls thick enough to accommodate cavities that serve as shelves. The thick mud walls help keep the interior of the

buildings cool. The buildings also have impluvia referred to as *eghodo*. They are roofless chambers that allow light but not much heat to penetrate the interiors of the buildings.

The materials used is red laterite (mud) mixed with oil and water. The soft mud is kneaded with the feet and used to build the walls in coaches. The Oba is entitled to use seven coaches while the chiefs are permitted to use five and the commoners are allowed to use only four coaches. The surfaces of the buildings are usually smoothened and polished with mud. As mentioned earlier, royal buildings, houses of some chiefs and shrines housing royal deities are typically decorated with fluted walls. This form of decoration is known as *Eken'agben* (Fig. 65).

Fig.65: *Aro-Igun N'ugboha* (*Igun N'ugboha* Shrine).
Location: Benin City.
Photograph by Dr. Sweet U. Akenzua-Ebeigbe, 2009

In recent times, most of the old mud houses in Benin and environs have been transformed from dilapidated mud buildings to modern concrete structures. Some of the mud houses decorated with fluted walls now have their decorations replicated in cement.

Royal buildings also have decorations of **Ada** and **Eben** ceremonial swords, the instruments of authority and statecraft. These royal symbols visibly distinguish buildings and key historical sites concerned with imperial religious functions (Fig.66).

Fig.66: Oba Ozolua's Shrine (*Aro-Ozolua*).
Location: The Palace of the Oba in Benin City.
Photograph by Dr. Sweet U. Akenzua-Ebeigbe, 2009.

The king of Benin, known as the Oba, has an especially impressive palace. At one time its walls were covered with beautiful cast bronze plaques. The plaques depicted aspects of warfare, court and ritual customs, and merchants and soldiers from Portugal. The three main buildings at the palace were each topped by immense turrets supporting giant bronze birds and pythons. On the royal palace altars, bronze memorial heads and sculptures were displayed for private and state festivities.

The bronze casters who provided the palace with these objects belonged to a hereditary guild, as did the royal ivory carvers, who carved tusks to be displayed on ancestral altars as well as ivory regalia for the king. These guilds are still operated in Benin today.

Self Assessment Exercise 2

Describe briefly some of the unique features of the traditional houses of some cultures in Nigeria.

3.6   Modified Form of Architecture

Modified form of architecture in Nigeria is a modification of the traditional style of building. It involves the use of both locally sourced materials and imported foreign types. It subscribes to the original concept of use of space. The owners are directly involved in the building of their houses. The structures are constructed with a combination of local and foreign materials(baked bricks, corrugated zinc for roofing, use of cement and paint).they include colonial buildings(bungalows and storey buildings).the structures are characterized by high ceiling. A common feature of modified forms of building is that they discouraged co-habitation.

Modified form of architecture in Nigeria was instigated by the advent of Islam and Christianity, colonial presence as we shall show below.

3.6.1   External Influences on Nigerian Architecture.

i.   The return of slaves from Brazil

The return of many Yoruba slaves from Brazil also had significant influence on Nigerian architecture because Brazilian building skills were introduced by those amongst the slaves who learnt it. The so-called "Brazilian house" which consists of houses with corridors and rooms on both sides was introduced by the slaves. The corridors in this type of houses served as the interior courtyard and communal space and the facilities (kitchens, bathrooms and toilets) were located outdoors at the back of the houses. The "Brazilian house" also made provision for trading through the use of street side rooms and verandahs (popularly known as shops).There was also the introduction of Brazilian style of decorating houses such as relief patterns, flower motifs, cornices and vibrant colours. These types of buildings are still to be found today in Lagos.

ii.   Influence of Islam

The advent of Islam brought about some changes in the extant architectural forms in Nigeria. The religion required new building types such as mosques for religious purposes and accommodation of social activities (for instance, Islamic education)

and dispersing of koranic justice. The emergence of these types of structures replaced the use of central meeting squares and central shade tree meeting places where local decision makers deliberated over important issue.

Islam also influenced the decoration of Nigerian buildings. Walls of the buildings are generally painted or with low relief patterns that are reminiscent of the mosques in the Middle East such as Saudi Arabia (Fig.67).

Fig. 67: The National Mosque, Abuja.
Source: *Microsoft Encarta*

iii.   Colonial influence

The advent of the colonial people brought new life-style to Nigeria. Thus, the living style of many Nigerians, especially the elites was affected. The same applied to the materials and technologies used for building houses. New materials (cement, zinc, paint, asbestos, et cetera) and new fixtures (water cistern toilets, ceramic baths, et cetera), as well as, new designs favoured by the expatriates were introduced into during the time the colonials occupied Nigeria. The colonials introduced a new building and construction technique called the "conventional" building technique. This is the foundation of the modern building method used today in Nigeria. The method requires the services of various skilled workmen such as carpenters, masons, electricians, and so on. The colonial influence was thus, the foundation for the emergence of Nigerian modern architecture.

Self Assessment Exercise 4

Briefly discuss the features observable in the buildings in your area

3.7 Modern Architecture in Nigeria

Modern architectural structures in Nigeria are actually international building designs adapted to local environment. Their construction requires foreign materials and technology from the west. The style was instigated as a reaction to the new economical conditions of modern African nations. The people who design this types of structures (known as architects are usually trained personnel (some of them are foreign-trained). Modern Nigerian architecture also favours the use of western architectural imagery (Fig.68).
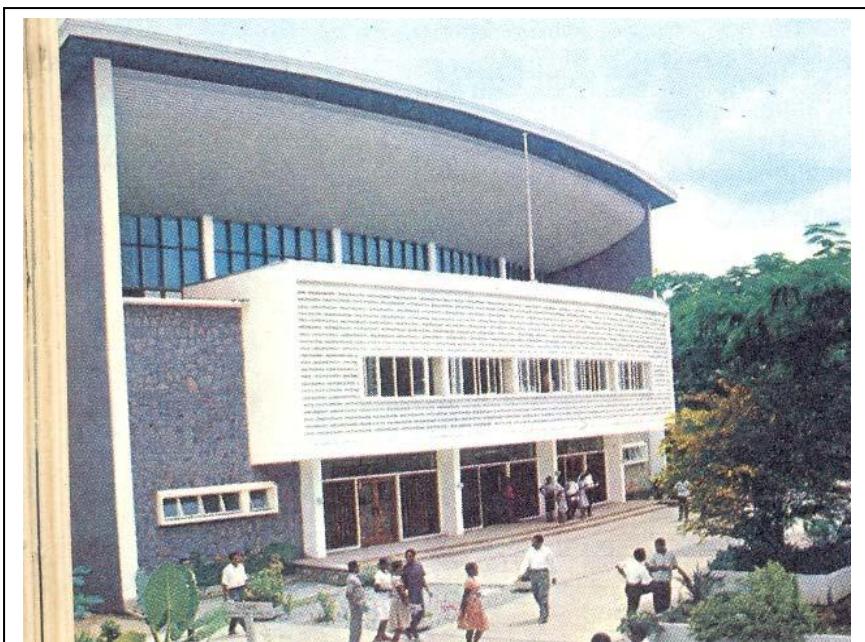
Fig. 68: A Modern Building Complex (University of Ibadan, Nigeria.
Source: Private Collection.

Modern architecture style in Nigeria is quite different from the traditional style in many ways. Modern buildings are more elaborate, they offer more comfort, are relatively more aesthetically pleasing and they promote privacy. The modern style buildings encourage alienation, they are more expensive and difficult to construct. They also engender grossly unplanned environments. Besides, modern architecture

in Nigeria encourages exploitation of the forest both as source of indigenous materials. Nonetheless, they are better suited for our developmental programmes in which large structures are needed for commercial houses and industries, residential houses since the traditional architecture does not have the technology or materials for the construction of modern complexes to fulfill the needs of urban housing and high -rise buildings.

There is a variety of modern Nigerian architecture described as "vernacular architecture" which is a style that introduces African identity into western style of building. These can be found in different types of the country. Examples of this type of building are the Presidential Guest House and the Bagaudu Hotel, both in Abuja, Nigeria.

11.0   CONCLUSION

The major concern of this unit was to discuss architecture in Nigeria, therefore, we looked at the regional differences in the way people build their houses, the materials and technologies utilized and some of the influences which have shaped and modified traditional architecture in Nigeria.

12.0   SUMMARY

In his unit we have looked at architecture in Nigeria, the characteristic features of the traditional houses of some particular cultures in our country and the factors which have influenced and modified them over the years. We examined also the modern architecture that resulted from these changes or modifications.

13.0   TUTOR-MARKED ASSIGNMENT

1. Identify two cultures in Nigeria and discuss the traditional building style. Employed by the people of the cultures.
2. Nigeria Architecture has been influenced by certain factors. Discuss briefly.
3. What are the major Differences between traditional and modern architecture?
4. Describe the mode of decorations used in traditional architecture in Nigeria.

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UNIT 5:   CHILDCARE IN NIGERIA

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8.0   INTRODUCTION

In the preceding unit, we discussed the general concept of family and marriage. In this unit, we will be discussing how the children that result from marriages are cared for in Nigeria. Our focus will be on early childhood care only. One main reason why people get married is to procreate. However, producing children is not the only function of parents; the children produced must be cared for. It is the responsibility of their parents in particular to provide shelter, security, clothes, food, health care, education, et cetera for their children until they are old enough to provide these things for themselves. One of the primary functions of the family is to produce and reproduce persons, biologically and socially. The family serves to locate children socially and plays a major role in their enculturation and socialization. The goal of the older members of the family is to nurture enculturate and socialize the young members of their family. Childhood is the factor that underlies other elements in a person's development, therefore, we shall be discussing: What childcare is, the types of childcare that are available in Nigeria and the merits and demerits of each type. I will confine my analysis to 0-8 years, because the term childcare applies specifically to the caring for

children usually from birth to till they are eight years old (0–8 years). Also, we will treat briefly the developmental domains of children and the stages of cognitive development in children. And because of the impact of early experiences of the developing child, I will talk to you about the impact of early childhood education.

2.0 OBJECTIVES

At the end of this unit you should be able to:
- Define childcare;
- Identify the types of childcare available in Nigeria;
- Indentify the merits and demerits of each type;
- Discuss the early childhood training of Nigerian children in urban and rural areas;
- Discuss briefly the developmental domains of children
- Discuss briefly the stages of cognitive development in children;
- Define and discuss early childhood education;

3.0 MAIN CONTENT

3.1 What is Childcare?

Simply put, Childcare is the act of caring for and supervising children. The expression is sometimes used interchangeably with child care, or baby care. Child care is a wide subject matter which covers an extensive range of activities, contexts, social and cultural conventions and institutions.

The term applies specifically to the caring for children usually from birth to till they are eight years old (0–8 years). This age bracket is the pre-school period and the children are not attending school, therefore they require childcare. The first few years of a child's life are critical in their development. They form a foundation for good education, integrity, self-discipline and social integration. Therefore, the choice of childcare is extremely important for parents and the children.

3.2 Types of Childcare in Nigeria

In a family where the mother is a full-time housewife, she normally has sufficient time to take care of her children by herself. But, today, it is becoming increasingly difficult to find families like this as most families are working families with some consisting of dual-career parents. one or both parents need to engage in activities that would yield income for the up-keep of their children and themselves.Contemporary Nigeria is experiencing rapid socio-cultural changes, for example, with the advent of western education, more women have availed themselves of the opportunity and a high number of them who have become educated are securing employments and working outside their homes. Their long absence from home while at work necessitates their seeking help to tend to their children.

There are several options open to parents in their choice of childcare. For instance, parents may employ house helps, or seek the aid of members of the extended family, friends, or neighbours to help in the care of their young ones. They may also opt for professional child- minders or crèches usually on part-time basis. These various types of care can be classified under three broad groups, namely: in-home care, family child care, and child care centers.

3.2.1   Childcare in the Urban Society in Nigeria

i. In-Home Care

In-home care in Nigeria is usually is provided by paid or unpaid nannies, house helps, friends and family members. This type of care is referred to as in-home care because the child -minder normally comes to the homes of the couple to help them take care of their children while they are away. Some couples may prefer such persons to live with them and their children in their own homes permanently or if the care providers may work on part-time basis and they come to work from their individual homes. Parents may decide to send their children for pre-arranged fixed hours to the homes of those they have chosen to mind their children. This may be a big problem if parents are not car owners.

Having their children watched inside their own home is the preference of most parents in Nigeria. This type of childcare has some advantages, for

instance, the child is tended in the familiar environment of his or her own home, and the risk of the children being exposed to outside children and contagious diseases and illnesses is greatly reduced. Parents are also saved the stress of having to transport the children to and from the minder's house. Besides, with in-home minding, the child receive more attention and care from the minder as there are fewer children to tend to and there exists the utmost amount of interaction between the children and those who take care of them, The close bond that usually develops in such situations also is actually advantageous to the children because they learn how to form relationships with other persons outside their own parents.

In spite of these merits, critics often point out some disadvantages of this type of childcare. They opine that it confines the children in a world of their own, and that it prevents the interaction with other children that is essential for their healthy development. By far more worrisome is the fear expressed by them of the possibility of parents mistakenly choosing unqualified persons or even criminals as child-minders. This fear is reality because according to Moulden (2007) and Waterhouse (2000) cited in Sullivan and Beech (2002), it has been suggested that some sexual offenders seek out positions of authority for the purpose of increasing access to children and opportunity to offend. Studies conducted by scholars have actually demonstrated that a significant proportion of sexual offences occur while the perpetrator is providing childcare to the victim. This opinion is shared by scholars such as Colton and Vanstone (1998), de Young (1982) Fehrenbach et al (1986), Finkelhor and Williams (1988) to mention a few as cited by Moulden (2007). Therefore, this is point cannot be over-stressed. However, these risks can be greatly reduced if parents ensure that those they pick to care for their children are persons of unquestionable character and they must put some measures in place that would enable them censor the kind of care their children are receiving in their absence.

There is also the type of child care referred to as family care whereby parents may also decide to send their children to other families to care for them. Such care providing families offer services of child care in their

personal homes. This would mean that the parents would have to either transport their children daily to the child-minder or leave them for long periods of time away from home with these childcare providers who prefer to have children sent to them in their individual houses. One major disadvantage of this type of care is that some children tend to react adversely when transferred to unfamiliar environment. Besides, the long absence from their parents does not foster deep parent-child bond between the children and their parents.

ii. Commercial Child-mind Centres

Another option for working parents, especially the middle class, is for them to send their children to commercial care centres such as crèches or daycare centres. There are many commercial child-mind centres and daycare services in Nigeria which are either located in domestic premises or in business environments such as offices, work places, et cetera.

As noted in the Wikipedia, the free Dictionary, in most developed countries a 'child- minder' is a protected designation and can only be used by registered professionals. In countries such as the United Kingdom and the United States of America, for example, registered child-minders are trained personnel who are insured and qualified in pediatric first aid. They act in accordance with, administer and work with The Early Years Foundation Stage (EYFS) and have the same responsibilities for education as nurseries and reception classes. They generally work from their own homes and are always self-employed setting their own terms and conditions.

In such countries, as we are informed, child-minders are permitted to care for just six children less than 8 years of age; of these children, three maybe fewer than five and of these, one maybe below 1 year. These numbers include the child-minders own children (although the child-minder's children will not be included in the child-minding certificate of registration given to a registered child-minder). To ensure that the children are adequately cared for, child-minders are expected to work with either child-minding assistants or with co-child minders, which often increases the number of children that

can be cared for. The laws that operate in these countries also permit individual child-minders to apply for special consideration to allow them increase the number of children that they care for to ensure what is referred to as 'continuity of care' as when twins are involved or more than one child from a particular family. This is to ensure that they are not separated from each other during the care period. We are informed that in a country like England, there is a professional body known as the National Child-minding Association (NCMA). The responsibility of the organ is to encourage and support quality child-minding expertise and to provide useful information for Child-minders and parents.

The use of commercial centres is recommendable, especially if the care providers at the centres possess quality child-minding and pediatric first aid expertise and the centres are reputable, insured and fully licensed and registered. Apart from commercial child care centres, some corporate organizations and private companies provide free crèches within their premises where parents can drop their children while at work and collect them after they close from work.

The government is supposed to be responsible for monitoring the quality of care and education for children .This is implemented by inspections carried out by members of inspection and review teams of the Ministry of Education. Inspection reports include feedback from staff and parents as well as the inspectors, aiming to provide parents and carers information to help them decide whether a particular child care setting is providing good quality child care and meeting government standards.

There are other advantages in using commercial care centers. Firstly, they are open for fixed hours, and provide a standardized and regulated system of care for children. Secondly, they abound in most localities; therefore parents have no problem locating one that is appropriate to their need and at close proximity to their homes or places of work. Thirdly, although daycare and childcare do not embrace the educational aspects, most commercial child care centres normally provide basic educational activities for the children under their care. Such activities help develop the children's vocabulary and

reading skills that would prove useful when eventually they start attending school later.

In some parts of Nigeria, there is a type of child care facility referred to in local parlance as *"gari-garri* school" which is most common in the rural areas. With this type of care, a paid child-minder who may be (but not necessarily) a teacher goes round the community collecting   registered pre-school age children from their homes to a location usually a make shift classroom where he or she keeps them busy reciting the alphabet and nursery rhymes and songs. The care providers also tell the children various stories, folktales, etc to keep them edified and entertained. At the appointed time, the minders return the children back to their respective homes.

For many, the use of paid childcare is a matter of choice and there are arguments regarding their benefits or otherwise to children. Whatever the arguments are, one thing is certain, and that is the fact that even when the best child-minder is employed, the important part played by the parents in the family and the authority they have on their children's development cannot be underestimated. Thus, the role of parents must not be replaced by public and nonparental child care services; rather, it should augment the role. This is important because various researchers (Galanter et al (1979), Ullman (1979), Kohurt (1971) Ungerleider and Wellissshch (1979) have   all pointed to the high incidence of missing parental figures, particularly fathers, in the background of delinquent youths (cited in Wright,1985).

There are many problems associated with day care facilities. While studies show that high-quality day-care is not harmful to children, other studies have found a correlation between the amount of time a child spends in a day care with his or her later aggression and disobedience in school. Health is another problem for children in day care. Parents sometimes bring their sick children to day care because they cannot or do not want to take a day off work. Such sick children may infect others. Studies have shown too that when mothers work outside the home, their children often measure less ready for school. In other words, they are developmentally delayed. Most day care facilities are not high-quality. Two major problems facing many are poor pay and challenging conditions. Another

problem is that day cares with large numbers of children are incapable of providing the sustained, personal one-on-one attention that is so essential for the healthy development of children (excerpted from *The Good News Magazine*)

Sweat (2008) notes correctly that family workload have increased a great deal from several decades ago and many mothers today work outside the home by choice or necessity and most parents have no choice but to put their children in child care. She notes the counsel of experts that if possible, it is best if mothers can stay at home with their children when they are babies and preschoolers. She also mentions experts who have observed that very young children need the extra bonding time with their mothers. Her advice to mothers is that they should be stay-at-home mothers if possible and wait for their children to start attending school before they seek jobs outside their homes. The importance of this advice cannot be overstressed especially when viewed against the backdrop that studies conducted by developmental psychologists have demonstrated that parenting deficit has been linked to a variety of problems plaguing youths: moral decline, drug and alcohol use, promiscuity, anxiety, depression and teen suicide.

3.2.2 Childcare in the Traditional Society in Nigeria

The concept of child care in the rural set-up is quite different from what obtains in the urban areas in Nigeria. In our villages, commercial childcare centres are non-existent. Small children are cared for by their mothers who in are usually full-time housewives or by family members and friends. Most mothers are stay-at-home mothers or they engage in economic activities that allow them have their young children with them while they do what they have to do. For instance, mothers who work in the family farms or are traders in the local markets take their children along with them. The children are allowed to play close-by where their mothers can see and watch them or they may be left in custody of their older siblings or with other members of the extended family. The family has always been the pivot of the African social system; cultural provisions are made to uphold its stability. Also, between kith and kin and people of the same clan there is a very strong sense of sharing and of solidarity and belonging. Because of

this bond, family members are always willing to assist in the care of the children in the family. Even neighbours and friends can always willing to do the same if need be. Hospitality is a duty and is the most common value in African Traditional societies all over Africa. African tenets hold that the poor and the sick are taken care of and widows and orphans are looked after.

Children are very important in Africa, in fact, no marriage is considered complete until it is blessed with children. Thus, children are treasured and abortion is an abomination. The training of children itself has a necessary community and social aspect. Once the children are born, the whole community is involved in the training of the young. A major characteristic element of African tradition is the sense of family. In most African societies, the family, especially the parents, and community play an important role in the development and integration, especially the moral education of the young. The family and community give the young members of the community a steady initiation to life and society and instill in them African values. The young are taught such values as the consequences of bringing shame on the family, friends, colleagues or community and violators of societal laws faced different sanctions such as public disgrace, denial of certain privileges and society and family rejection, et cetera. The responsibility of taking care of the young is cast on the older members of each family. The old folk are held in high esteem and the community regards their wisdom as visionary and they are acknowledged as capable of giving direction to the younger generation.

Various methods are employed in teaching the younger generation the custom and traditions that are prevalent in their communities. Tradition is handed down through dialogue, stories, poems, hymns, proverbs, riddles and art. This kind of education that a child receives at home and in the neighbourhood is informal education. It is not structured. Elders teach the children who are expected to assimilate whatever the elders teach them because respect for authority, sanctioned by the ancestors, is strong and represent the common will of the African people. For Africans the family thus comes to be the natural environment in which man is born and acts and in which he finds the essential protection and security. Here the child learns the values of African culture which emphasize respect for life, family solidarity and support for relatives, respect for the aged, the sense of hospitality, astute preservation of traditions, how speak the

language of his people, how to greet elders, gender roles, domestic chores, et cetera. Throughout the continent, not only do the people have a strong attachment to the traditions handed on by their forebears, efforts are made to preserve and develop them, and passing these traditions to the young is their way of ensuring their preservation.

In Africa, especially in the traditional setting, the role of parents is crucial. The father of the family especially has great authority and he plays a major role in the up-bringing of the children. Acknowledgment of this is evident all over Africa in the same degree and it is so extremely prevalent and intensely entrenched that one can correctly consider it as a mark of African tradition generally. Throughout a child's life, a father's moral authority in the household does not wane. In some African cultures, the father of the family has a characteristically religious function ascribed to him, whereby he acts as an arbitrator not only between the ancestors and his family, but also between God and his family, performing acts of worship instituted by custom.

One factor that is often cited, especially by traditionalists as the reason for the increase in juvenile crime today is the drastically decreasing influence of the family and community in the lives of the youths, the almost non-existent cohesion and solidarity of the joint family system, and the failure of parents to inculcate in their children the proper values and the basic parental guidance they require.

Self Assessment Exercise 1

Define child care and state the types of childcare services available in Nigeria.

3.3 Early Childhood Education

For a definition of the term early childhood, we have to refer to the one provided by Early Childhood Care and Education (ECCE) Unit, an agency of the United Nations Educational, Scientific and Cultural Organization (UNESCO). And it defines early childhood as the period from birth to age eight. According to the National Association for the Education of Young Children (NAEYC), early childhood spans the human life from birth to age eight.

We are informed that the first few years (especially the first two) of a child's life are the most vulnerable stages in life of children and are important in their development. Psychologists tell us that these years form a foundation for morality, self-discipline and social integration. This is the period of significant brain development and these years lay the foundation for subsequent learning and good education.

Early childhood education (also comparable to as "early childhood learning," "early care," and "early childhood education") is the systematic practice of educating those who are in early childhood. Early childhood education includes preschool education and nursery and kindergarten. The terms preschool education and kindergarten gives emphasis to education around the ages of 3-6 years. Children from birth to about 3 years are often cared for in Day care or are receiving on form of Childcare or the other, while children from 3-4years are usually enrolled in nursery schools and 5 year olds are sent to kindergartens. Day care and childcare do not normally embrace the educational aspects, but many childcare centers are currently using more educational approaches. They now create edifying programmes and incorporate them into their daily routines to foster greater educational learning.

Early childhood education takes many forms depending on the values of the educator or parent. Whatever form it takes, the general consensus amongst researchers in the field and early childhood educators is that parents have a fundamental part of the early childhood education process. As I mentioned earlier, the first two years of a child's life are crucial as a larger part of the two years of life are spent in the creation of a child's first notion of himself or herself or the building of a first identity. This is a critical part of a child's structure. It is decisive, for instance, on how they first view themselves, how they believe they should function, and how they expect other persons in their lives to function in relation to themselves. Hence, parent must ensure that the early care given to their children is appropriate. This means that apart from employing carefully selected and trained care providers, the program policy must emphasize links with family, home culture, and home language. Thus, early childhood educators often emphasize that care providers chosen must exclusively care for each child using what is referred to as Developmentally Appropriate Practice, Individually

Appropriate Practice and Culturally Appropriate Practice. What such programmes stress in essence is that care should support families and not be a substitute for them. Psychologists stress that such programmes are crucial to a child's development. They are of the opinion that a young child that is not given adequate care and nourishment and parental and caregiver contact and stimulus during this crucial period, may suffer from a developmental loss that would hinder his or her achievement in preschool, kindergarten, and beyond.

You will recall that I said earlier that from the age of 3 years, a child is expected to receive preschool education. Because our focus is only on early childhood education, let us now take a brief look at the type of education a child receives in preschool.

3.3.1 Pre-school

Pre-school is often the term used to refer to child care facilities that care primarily for 3 and 4 year old children. Preschool can be based in a centre, family child care home or a public school. They have opening hours to suit parents and are usually cited in highly, accessible locations. Some preschools provide after school care and holidays.

A good preschool is expected to provide child-friendly staff, a safe caring and learning environment, quality care that would cater for their basic needs while they are there. At this stage in their lives, preschool children require adequate play time, they also need to take time off play to eat and take a nap during the day. Therefore, a good preschool must have properly illuminated and well ventilated clean spacious areas where the children can learn through play. The play area must be provided with child-friendly furniture and a wide range of manipulative, interesting and safe toys to engage their interest. The school must also have separate hygienic areas where the children can take their snacks and lunch, as well as, comfortable areas where they can take their siesta after play and hygienic toilet facilities are a must in the schools also. Since preschool children are susceptible to accidents and sicknesses, proprietors of preschools should locate a sick-bay within the school premises with qualified health personal

that can provide pediatric first aid services and excellent medical care to the children in case the need arises.

Early childhood education often focuses on children learning through play, thus, preschool programmes do not usually involve intense learning; they only provide rudimentary Montessori programmes. The concept of learning in preschools always includes the concept of fun. For instance, the children are given time to engage in creative art through which they are able to communicate their thoughts, developing their creative ability, learn through play and generally have fun.

Experts tell us that free, imaginative play is crucial for normal social, emotional and cognitive development, and that it makes us better adjusted, more intelligent and less stressed. We are told also that children use play to tackle, and not to evade, the challenges and even apprehensions of life.

After the preschool years, a child is expected to proceed to primary school usually starting from the age of 6 years. In Nigeria we have compulsory education during which the great majority of children are at school starting from five or six years of age. Education laws in Nigeria have been in a state of flux due to the fact that very often the laws were adaptations of education laws from other countries on whose education system Nigerian policy makers have been trying to model our own.   Some others are derived from the United Nations Declaration of Human Rights such as the Universal Primary Education Decree (UPE) and the Universal Basic Education (UBE) Act. Yet others are also derived from the socio-cultural, political and economic conditions and needs of the Nigerian people. An example is the National Institute for Nigerian Languages (NINLAN). All these laws were formulated in order to plan, organize and administer the educational system so that both efficiency and effectiveness can be achieved.

The educational system in Nigeria recognizes the Universal Primary Education (UPE) Laws and United Nations Human Rights Declaration. And also the Universal Declaration of Human Rights adopted by the United Nations General Assembly In December, 1948,   The Declaration guaranteed to individuals the rights of liberty, equality and fraternity.

It decreed that every person has the right to education, which shall be free at least in the elementary and primary stages, elementary education shall be compulsory while technical and professional education shall be made available generally, higher education shall be likewise accessible to all on the basis of merit and parents have a right to choose the kind of education that shall be given to their children.

As I noted earlier, experts have shown that the first few years of a child's life are the most vulnerable stages in life of children and are important in their development and that children pass through different stages of development. What are these stages? To answer this question, let us now take a brief look at child development and different stages involved.

3.4   Child Development

Researchers have demonstrated that children must receive adequate attention and affection to develop in a healthy way. Psychologists have shown that lack of proper social interaction and attachment affects the development of children. Because of the import of this assertion, I would end this unit with a brief look at the different stages involved in a child's development and their importance in the life of a child.

Five different interrelated developmental domains of children have been identified by psychologists and they are: Social, physical, intellectual, creative and emotional.

3.4.1   Developmental Domains

i.   **Social**: This has to do generally with the capacity of a child to form attachments   with people, being able to create lasting relationships with others and his or her ability to engage in recreational activities with others. It also refers to a child's willingness and ability to collaborate and share. Essentially, social development concerns children's identity, their relationships with other persons, and comprehending their place within a social environment.

ii. **Physical**: This concerns the development of Fine (small) and Gross (large) Motor Skills.

iii. **Intellectual**: This is simply the process of understanding the world around them.

iv. **Creative:** It has to do with the development of special abilities such as creative skills. There are different ways to engender this development in a child, for instance music, art, writing, reading, and singing are all useful ways for engendering creative development. The arts are important to a person's development because amongst other things, they integrate mind, body, and spirit, they provide opportunities for self-expression, bringing the inner world into the outer world of concrete reality and they provide the means for every student to learn

v. **Emotional:** This refers, not only to the development of self-awareness, self-confidence, but also to the ability of a child to cope with and understand his or her feelings. Emotional development pertains to a child's growing consciousness and control of his or her feelings and how he or she responds to these feelings in a given situation.

3.4.2 The Stages of Cognitive Development in Children

Experts have also shown that there are four major stages of cognitive development in children and these are: Sensor motor stage, preoperational stage, sensor motor stage and formal operations stage.

i. **Sensor Motor Stage.**

This stage, also referred to as infancy, occurs between the ages of birth and two years of age. During the sensor motor stage, which includes six separate sub-stages, intelligence is demonstrated through motor activity with limited use of symbols, language inclusive. During this period, the infant's knowledge of the world is primarily based on physical interactions and experiences.

ii. **Preoperational Stage.**

This second stage, which occurs between the ages of 2 – 7 years, is a time when the child's intelligence is increasingly demonstrated through the use of symbols. It is the stage when the child's memory and imagination are developed as the child's use of language matures. At this stage, the child's thinking is incoherent, non -reversible, and egotistical.

iii. **Concrete Operations Stage**.

This third stage takes place between ages 7 and about 12 years and it is the period characterized by conservation of number, length, liquid, mass, weight, area, volume. At this stage, the child's intelligence is increasingly demonstrated through rational and methodical handling of symbols relating to tangible objects. The child's thinking at this stage is operational, reversible, and less egocentric.

iv. **Formal Operations Stage.**

This is the final stage of cognitive development and it occurs from age 12 and beyond. During this final stage, a child's intelligence is demonstrated through the rational use of symbols related to abstract concepts. It has a lot to do with the child's thinking and expert opinion is that in most people, this stage of development remains incomplete.

Self Assessment 2

1 Describe the five developmental domains of children.
2 Write on the stages of cognitive development in children.

4.0 CONCLUSION

Childcare is the act of caring for and supervising children. The term applies specifically to the caring for children usually from birth till they are eight years old (0–8 years). This is the period when children are yet to commence attending school, therefore they require childcare. I have stressed that the first few years of a child's life are critical in the development of a child as they form a foundation

for good education, integrity, self-discipline and social integration. Consequently, the choice of childcare can be extremely important. I also discussed early childhood education and stated that it is the systematic practice of educating those who are in early childhood and that it focuses essentially on children learning through free, imaginative play. This form of training according to experts is crucial for normal social, emotional and cognitive development of children and that it makes them better adjusted, more intelligent and less stressed. We are told also that children use play to tackle, and not to evade, the challenges and even apprehensions of life. In the discussion, I explain briefly the five developmental domains of children and the four major stages of cognitive development in children.

5.0   SUMMARY

In this unit we have looked at the meaning of the terms childcare and early childhood education, the types of childcare options prevalent in Nigeria as well as their advantages and disadvantages. A comparison of childcare in urban societies and the traditional setting in our country was made. We also discussed the stages of cognitive development in children and   the stages in formal education in Nigeria.

6.0   TUTOR-MARKED ASSIGNMENT
4. Define childcare and early childhood education.
5. Write brief notes of the types of childcare options available in Nigeria.
2b. State their merits and demerits.
6. Compare and contrast childcare in the traditional and urban societies in Nigeria.
7. What are the facilities required in a good preschool?
8. Discuss the five developmental domain of children
9. Write a brief note on the stages of cognitive development in children.

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MODULE 3

ART IN NIGERIA

UNIT 5:   AFRICAN ART

Table of Contents

1.0   INTRODUCTION

In unit two above, we learnt about Nigerian traditional and contemporary arts, local crafts and architecture in Nigeria. In this unit we shall examine the nature and function of African art in an attempt to establish whether the art produced in Nigeria is similar to or different from the art produced in other parts of the African continent and how the creative objectifications of Africans differ from the art produced in other parts of the world. We will also discuss how African art has influenced on world art. What we will discover in this unit is relevant because it will help us learn more about cross-cultural exchange, which I had earlier discussed in brief in unit one of module one. As you will recall, I explained in that unit that not only is culture shared within a single society, but, that it has become increasingly hard to find culture that is shared within only a single society. This means that cultural traits such as the life-style, art, technologies and so on of a

people can diffuse from one culture to another. Hence, we will see what influence African has had western art. This is relevant because stylistic diffusion, that is, how the style of art produced in a particular culture spreads to another, is an important aspect of art history.

18.0   OBJECTIVES

At the end of this unit, you should be able to discuss:
- What African art is;
- The origin of African art;
- The classification of African art;
- The typology of African art;
- Traditional and modern African art and artists;
- The function of art in African traditional societies;

19.0   MAIN CONTENT

3.1 What is African Art?

The art produced in any country is usually designated by the name of the country where it is created, thus, we have Japanese art, Roman art Greek art, European art Indian art, and so on. In the same vein, we have African art. You may have heard of or come across terms like these in art history books. You must bear in mind that such terms are used to describe only art works that are actually created in and by the indigenes of a particular country or continent and not just works of art that happen to be in that country. For instance, the fact that art works of Chinese origin are found in Japan does not make them Japanese art and vice versa. Hence, Egonwa (2005) defined African art (traditional or contemporary) as "the creative objectifications of Africans which bear the imprints of African aesthetics in terms of their styles and symbolism." The style means the way an art work is configured and the symbolism means what the work signifies.

3.2   Where is African Art Found?

In studying the art of Africa, scholars often divide Africa continent into two regions and they study the art of the two separately. One region is the north of the Sahara Desert and it consists of people called Arabs who live in countries like

Morocco, Algeria and Egypt. The other region is to the south of the Sahara Desert where the people referred to as black Africans live. The term African art is used to describe specifically the art of black Africans.

The people of the south of the Sahara Desert have different cultures and climate in the region also varies. These factors determine and influence the creative outputs of each culture. Each culture has developed a distinct artistic tradition that gives each group of people a unique cultural identity.

As Egonwa (2005) rightly observes, there are certain decisive factors that influence the art produced by Africans and these include: Wealth, status, political symbolism and prestige. As he notes too, the formal configuration of African artforms (that is, their style or the way they are configured) are determined by the aesthetic behaviours intrinsic in the African ideological and physical environment. He tells us that the art of Africa depends ultimately on African cultural values for its dynamism and validity as symbolic expressions of reality. And he explains further that it is the peculiar preferences of the creators of the works of art that determine the aesthetic valuation of their creations. For instance, different people prefer certain structural arrangement either because they were handed down by their forebears, because they find them merely pleasing, or because they were inherited or because they signify some important events in the annals of their history. For instance, if you observed an array of Yoruba carvings, you will notice that the carvers of that culture prefer rendering their images as realistic as possible to the model they are copying and they give them very smooth surfaces, they make them symmetrical and they evidently demarcate the various parts (heads, facial features, limbs, and the like).

3.3 Origin of African Art

The origin of African art is rather obscure as no one actually knows how old it is, how it grew or where it started. It has not been established also if the art of Africa was influenced by other cultures. However, one thing is certain, and that is the fact that the art is very ancient. This fact has been strengthened by dates established by scientific analyses known as Carbon-14 and thermoluminiscence tests which were carried out to determine the age of some artifacts of African origin. Good examples are the terra-cotta (fired or baked clay) sculptures that were found in a place called Nok (now called Ham village) near Jos, Nigeria. These artforms were

discovered to have been created long ago and the actual dated is over 2000 years (500BC and 200AD). Recently, some cave paintings (paintings on cave walls) were discovered in Ahaggar Mountains in Algeria and in Southwest Libya, though it is yet to be confirmed, they are believed to have been created by black Africans about 4000 years ago. The area were they were discovered is north of the Sahara desert, an area that scholars conjecture was once occupied by black people before they were driven down south by the Asians. A more certain glimpse of the antiquity (age) of African art can be secured from the cave or rock paintings of the San (also called Bushmen) of South Africa. Although the paintings are mainly of animals, as the San people were mostly hunters, there are also depictions of human beings which scholars have identified as representing Asians, Europeans and Africans.

Self Assessment Exercise 1

1. Define African art and state its origin

3.4 Classification of African Art

Like I said about Nigerian art, African art is classified into three broad groups, namely: traditional, transitional and modern African art.

3.4.1 Traditional African Art

African art consist of a wide range of artforms such as sculptures (human figures and masks), pottery, basketry, jewelry, gold weights, textiles, and so on. These are produced in a variety of materials such as wood, ivory, clay, grass, cane, fibres, fabric, bronze and iron. Because most of the artforms were produced in perishable materials, tracing the origin and age of African traditional art has not been easy for scholars. Traditional African artforms are produced by local craftsmen who use indigenous technology, idioms, style and local materials that they collect from their environment.

The traditional craftsmen receive their training through the apprenticeship method whereby a young artist serves as a trainee under an older craftsman for a number of years learning the skills of the trade. Also, parents may pass down age-old skills they learnt from their forebears to their own children.

In African traditional art, the principles of design (proportion, balance, perspective, etc are important while these are not emphasized in the works of African traditional craftsmen. Fidelity to realism is not the canon in African traditional art, hence, the art works are either naturalistic or stylized. African craftsmen emphasize the general elements of form in their figural forms and not the specifics. African art represents the symbol of the essence of an object depicted. The traditional craftsmen in Africa are concerned with symbols; therefore, they do not focus on objective accuracy in pictorial or plastic representations. They are concerned with capturing the essence.

A relevant question you may want to ask is: What is accountable for the way Africans approach art production? The answer is simple; it is because of the worldview of the people. The African recognizes a dualistic view of the world, that is, the African generally believe that both spirit and matter exist and have being.

Now, let us examine the functions of art in the traditional societies in Africa. This will help us know the underlying principles for the creation of African art. In Africa, art is "art for life" while Western art is essentially "art for art sake." For the African, art is acknowledged as inherent in the human activities involving the exercise of intelligence and manual dexterity which are often spiritually endowed and directed. Art is not a product for mere decoration or admiration; it is created for the cognitive and emotional wellbeing of the artist and those who view the works. African art works are usually created as products that are indivisible from the fundamental concerns of everyday life.

The hallmark of African art is symbolism. African visual symbolisms, which are wholly representative, serve numerous purposes. They are used to document historical events, as reference points to the life and exploits of notable personages in the annals of the people's history and to glorify various powers, temporal and spiritual. They may also be intended to edify, entertain, enlighten, terrify or to mystify. On a different level, some African artforms are utilized also to apprehend reality, to provide plausible explanations for paradoxical situations and to satirize negative tendencies and behaviours. African art also serve as a means of communication. This is true because there is an underlying intellectual aspect in the variety of visual symbolisms that Africans employ because they are geared towards the communication of edifying information regarding facets of the

African culture. In leaning towards this mode of expression, the people have two ends in sight. Firstly, the intention is for the works to serve as a cryptic means of expression, and secondly, they are meant to be informative. In truth, valued moral lessons are conveyed through the people's visual expressions for the education of members of the society. For instance, the acknowledgement of the superiority of age and elevated status is signified in the kneeling figures which are common in African carved sculptures.

A major function of African art is evident in some African cultures were the people eruditely employed the use of visual symbolism to underscore their religious beliefs and cultural values which give them their identity as an ethnic reality while certain visual imageries are expressly used for the sustenance of social hierarchies and to convey ideas of the authority and status of imperial power of kings and the spiritual powers of deities (gods and goddesses). For instance, amongst the people of Benin, Igbo and Yoruba (Nigeria), art is used explicitly to express differences in social conditions. As a rule in the three cultures, political rank and professional standing define the media, style, form, function and iconography (meaning) of certain art objects. Hence, status differentiation objects such as sculpture; architecture and regalia portray an individual's status in the socio-political chain of command. For these reasons, the social status of an individual is often reflected in the in the cultural estimation of art objects and artistic materials. For example, Benin court artforms are used not only to legitimize royal authority, but also to accentuate and enhance the people's belief in the powers of the royal personages that utilize them for their personal aggrandizement. Exemplars of these are the leadership-oriented imageries and icons that announce royal identity, especially royal power and spirituality. Examples are insignias of royal power (the elephant, leopard and ram), icons of transformation and transcendence, (crocodiles, snakes, frogs and mudfish) and cosmological symbols (the sun, moon and star), that the Benin and Yoruba people adopt as identifiers of royal spiritual authority and power. Other examples can be found also in Igbo land. For instance, wall decorations referred to as *Uli* (which are only painted by women) are often used by title holders. In Igbo land also, only accredited elders and titled men such as holders of the prestigious *Ozo* title can own and use the *Ofo*, the Igbo staff of authority.

Another function of African art is evident in the penchant of African craftsmen to enhance their art objects with various visual symbols. Rarely do we find an

African art object that is devoid of intricate surface decorations and each motif is a carrier of meaning and is included on the object for specific reasons. In the process of embellishing surfaces of their artworks to enhance them, they seize the opportunity to imbue the objects with veiled symbols that convey and disseminate multifaceted socio-religious information. That way, messages are adequately conveyed via visual representations as opposed to abstract reasoning only. This point recalls Borgatti's (1990) remark that the "assimilation of individual and event is a part of a process of condensing information in order to transmit it efficiently across generations in non literate societies."

Yet another function of African art is portrayed in the way some art symbols are extensively used to concretize the people's holistic view of the world and life in it is worthy of mention. In an attempt to simplify and understand the perplexing complexities of life, some societies create and transpose their artforms in such ways that predefine and convey their feelings towards these realities in plausible tangible form. Illustrative examples are the circled cross and the quatrefoil background decorations that are used on Benin brass plaques. They are unchanging motifs used to situate, symbolically, space and time in *Olokun* worship. According to Ben-Amos (1980), the quatrefoils stand for *ebe-ame* (river leaves), which are essential in curing and in initiation rites while the circled cross or cruciform is one form of a series of designs known as *aghadaghada*. A third motif is referred to as *uwen ii ba ede ku* ("*the sun never misses a day*"). She notes that both the leaf and the cruciform motifs are quadrivial and denote a central Benin cosmological form of thought. The cruciform motifs known as *Ede enene* broadly signify morning, afternoon, evening and night, the unfolding of the day at the time of creation, the four important days of the week and the four cardinal directions (north, south, east and west).

I mentioned earlier that a variety of African art are meant to create mystery and awe. In many African communities, the people tend to have an inclination to shroud their cultural behaviours, actions, and so on in mystery. The purpose of this ploy is to shield certain secret information about aspects of their culture, especially from outsiders, as well as a desire to give them more weight. Take, for example, the kingship institutions in Africa. African monarchies are vital to the continued existence of their society; they are factors of identity and stability in the society therefore, they are revered and endorsed not only through the production of

their court artforms, but also through their verbal symbolisms. The people acknowledge the monarchy till date as germane and advantageous to their existence. Thus they are concerned with sustaining the institution because through it the societal norms and practices are, to a large extent, preserved as well. Hence the existence of the various royal symbols and imageries that serve as instruments of social control. Egharevba (1968) reports that in ancient Benin, the severed heads of enemies of the Oba were brought to him and he in turn instructed the brass-casters to depict them in brass. The bronzes were placed on ancestral altars or sent to the successor of the fallen rebel ruler as a regular *aide memoire* of the intermittent fate, which awaited all enemies of the Oba. Nevadomsky notes too that trophy heads were also placed on shrines of war (*aro-okuo*) in Benin. Used in the way described above, the existence and meaning of these trophies were intimidating; they created awe and terror in prospective dissidents. This way, loyalty, fear, respect and submissiveness were elicited from all subordinates of the Oba.

The ethnic arts of African origin, as properly classified have a functional bent. The creative outputs of Africans are multifaceted and intricately interwoven with all dimensions of life. They are intertwined mutually with the basic spiritual and material concerns for survival.

As Udosen (1977) rightly observes, African visual symbols fulfill vital functions in traditional culture. They are the means of representing ideas, concepts and beliefs of the people who produce and use them. Some of the ideas and concept represented in African art may be metaphysical or mystical, beliefs, hopes and aspirations of their creators. He adds that African visual forms are the means that their producers use to realize experiences and sensibilities in tangible form. They provide aid to memory, on which oral tradition depends for cultural transmission and continuity. They are regarded as indispensible instruments in communal rituals and ceremonies performances that are essential for the survival of the group in the face of the unfavorable forces of nature, the hostility of neigbours and internal social disharmony and conflict. They satisfy group aesthetic intention with which individuals within the group identify themselves.

African visual traditions exist to serve either aesthetic, spiritual or symbolic purposes. Take, for example, the religious art of African origin. They are ritualistically significant because they are dominant features in spirit worship, a

practice that is a focal aspect of their religion. The form, content and context of use of these art objects point to their iconic significance. The manner in which the artforms are articulated (their style), their subject matter or symbolism and their usage, as well as the media and mode of production combine to distinguish them from others not related to religious functions. Their styles permeate a multiplicity of meanings and the functions ascribed to them sometimes subordinate their formal configuration. In their resourcefulness, Africans have optimally explored these visual essences in the service of their religion. For this purpose they create, restructure and transmute specific art objects for ritual purposes. The context of use of ritual art objects also set the background for the associated meaning. For instance, the common clay pot is commonly used for water storage, but in religious situations, it becomes canonized as a ritual object that has sacred meaning to its users.

The underlying principle for the creation of African religious arts is evident. The sacred art objects are an embodiment of diverse functions. This is obvious also in art objects from other parts of Africa in the main. According to Drewal's (1989) explanations "they serve to focus and intensify worship by attracting spiritual forces with their aesthetic power." As he emphasizes, and rightly too, African religious art objects literarily and figuratively shape the religious thoughts and practices of the people. They help to make the altars or rituals efficacious; they are also a tangible evidence of the worshipper's devotion. Drewal is perfectly correct in his assessment.

This corroborates Aniakor's (1977) assertion about the ethnic arts of Nigeria, for example, which he describes as manifesting religion with a force as fundamental as human needs are vital and that "they have significant historical aspects." Being very much aware of the spiritual dimension of such artforms, Aniakor cautions that "ethnic arts for all their religious intensity cannot be viewed from the point of view of western lifelong indoctrination with the idea that art is an echo of divinity."

Self Assessment Exercise 2

1. State the function of art in the traditional societies in Africa.

3.4.2 Modern African Art

The presence of expatriates in Africa in the second half of the fifteenth century, impinged on the traditional art style of Africans. The local craftsmen began to incorporate alien motifs in their works. By the twentieth century when formal art schools were established, many Africans became beneficiaries of western education, likewise African artists attended western style art schools and acquired formal training in art and also adopted new art making techniques. Thus, modern African art is characteristically a blending of the traditional and the western art production principles and methods. Others also had the opportunity to travel to Europe and America to train as artists in the foreign imitative style of the West. The emergence of modern African art is also connected with the activities of the missionaries who visited Africa in the later part of the fifteenth century. The presence of the missionaries brought various foreign imageries and icons (foreign attire, Christian crucifix, physiognomy, et cetera) that became part of the artistic vocabulary of African art and their teachings encourage the destruction of the traditional art objects which they conceived as "fetish "objects. By the end of the last decade of the twenty-first century, a change had begun to emerge as African artists had earlier neglected their own traditional art sought a way forward   by evolving a synthesis of the positive features of their own culture and those of the foreign cultures they had imbibed. The synthesis gave rise to modern African art.

African modern art is a term used to describe all artistic expressions of African origin that embody modern(foreign/Euro-American) subject matter, media(materials) and techniques. Three stylistic categories have been identified by scholars .There are the college-trained artists who employ intelligent use of traditional and modern artistic idioms as well as media and methods. In the second group are those artists who combine features of modern art unpretentiously with tainted or scarcely understood traditional motifs and techniques. The third class of artists is the traditionalists who adhere strictly to the indigenous art style and idioms they inherited from their forebears.

The origin of modern African art can be traced to the colonial era when western education was introduced to the African continent. Western type art schools were introduced in Africa and many African artists became beneficiaries of the western training they offered.

Modern African artists received modes of training different from the traditional craftsmen. They are mostly college-trained (either here in Nigeria or outside the

country). Their kind of training exposed them directly or indirectly to western-oriented art programmes. And exposed many of them to the major trends of world art

Their world view of Modern African artists is different from that of the traditional craftsmen and this is evident in their work. Foreign religions, especially Islam and Christianity have had great impact on the ethnic people of Africa, artists inclusive. One obvious sign of the influence of these religions on their adherents is the way the converts underrate African traditions and customs and disparage them as outlandish, obnoxious and irrelevant in their lives. Simon Obi Okeke quoted by Uche Okeke (1977) who observed this tendency also once said, "to the new converts, the indigenous culture became a taboo and a mark of primitive living and a sure way to hell."

In the same vein, the introduction of Western education into the African continent has also presented some problems alongside its benefits. For example, it has created a crop of elitist Nigerians (young and old) who seem to have lost a sense of direction with their wholesale assimilation of the Western values and way of life. These "African Oyinbo" (Africans imitating Europeans) as they are derided also grossly decry their indigenous tradition and custom as outdated and uncivilized. Most aspects of the Western life-style they crave and opt for is in contradiction with the essential values of the moral and religious tradition of their forefathers. This mind-set is portrayed in the works of some of modern African artists.

Aniakor's (1977) asserts that even though many modern African artists are apparently alienated from their culture by new economic and social realties, there are many of them who are still knowledgeable about their indigenous cultures, therefore, they often portray historically culturally specific themes in their art. However, in the main, their creative objectifications are not institutionally guided like the creations of traditional craftsmen. Most of them still use the traditional media, but their exposure to new approaches of art training also give them the inclination to use foreign art materials and techniques. Finally, societal norms do not define their works which are highly individualized and competitive, and they tend to be devoid of a common ideology and their style is exceedingly eclectic.

On his part, Jegede (cited in Filani, 1978) notes that *"contemporary African art, like modern art elsewhere is individualistic, and elitist. It is an art that glorifies itself-self-conscious, fiercely independent, and certainly uninterested in illustrating or remaining subservient to a socio- religious consensus."*

I have taken some time to explain the differences between the artistic creations of the traditional African craftsmen and the modernists. From what I said, you can see that a great difference exists.

Self Assessment Exercise 3

1. State the characteristics of traditional and modern African art.

3.5 The Influence of African Art on World Art

How has African art influenced world art? This is a question I want to address before I end this unit. Specifically, we will focus on how it has influenced western art. It is on record that between 1907 to 1914, European artists like Pablo Picasso, Pail Cezanne, James Ensor Pail Glee ,Braque, Francis Picabia to mention a few were European artists whose works were greatly influenced by African art. They were fascinated by the force of form, the richness of the style, the poignant content and the durable nature of the creative output of African origin. Their encounter with African art changed the style of the work of these foreign artists greatly and the history of world art. After these artists embraced African art style and began portraying it in their works, others followed in their foot steps and modern art in Europe changed from art of perceptual form to a conceptual type. They started questioning and rejecting the basic assumptions underlying the tradition of western art. It all began with Pablo Picasso, the acclaimed initiator of the style of art known as cubism, the art style that jettisons the traditional standards of western art.

We are told that when Picasso came across some African masks in the home of his friend, his interest in African art was aroused great, and he thereafter began studying more African sculptures and other non-European works and later started copying their conceptual style in his paintings. Other artists who saw his works

were fascinated also and they too began to emulate Picasso in their style .though ,initially when these artists first exhibited their new style influenced by African art critics derided them, but, eventually they gained acceptance and admiration of art consumers world –wide. Since then, African art has continued to influence modern art in Europe and America.

20.0   CONCLUSION

The main purpose of this unit was to discuss the origin, nature and function of African art, therefore, we looked at the regional differences in the way African people create their art and the functions the artforms serve in the societies where they are produced, the materials and technologies utilized. An attempt was made to gain an insight into the major differences between African art and the art produced in Western world and some of the influences of African art which have shaped and modified Western art.

21.0   SUMMARY

In his unit we have looked the characteristic features of African art generally, we compare the ethnic arts of African origin with Western art and examined how African art has influenced the art produced in Western civilization.

22.0   TUTOR-MARKED ASSIGNMENT

5. State the origin of African art.
6. Discuss the characteristic features and function of traditional African art.
7. Describe the style of art, technologies and materials used by the traditional African craftsmen and the modern African artists.

8. What were the motivation and influential factors that instigated the emergence of modern African art?

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