



ALPHA CHOICE INNOVATIVE ACADEMY

(International Secondary School)

*4/6 Richard Okoroiike Close, Praise Hill Estate,
Arepo, Ogun State.*

GRADE 8

SECOND TERM 2022/2023 SESSION

CULTURAL AND CREATIVE ARTS

MASTERNOTE

NAME: MARTINS VICTOR C

CULTURAL AND CREATIVE ART SYNOPSIS

SECOND TERM

WEEK	SKILL
1-3	Nigerian arts/culture
4-5	Introduction to local crafts.
6	Activities involved in Rehearsal.
7	Stages involved in Rehearsal.
8-10	Painting

ESSENTIAL QUESTIONS;

*Discuss extensively on **Nok, Ife, Igbo-ukwu, Esie, Benin and Tsoede art** giving consideration to the following: a. Media b. Style c. Location d. characteristics*

NOK ART/CULTURE

Consisting of human and animal figures and believed to have been made between 500 BC and 200 AD are reputed to be the oldest sculptures in Africa, South of the Sahara. Like most other African traditional art forms, the Nok terra cottas were of religious and social significance. Although considerable archaeological work remains to be done in order to establish the extent of Nok influence in other West African sculptures, it has been fairly established that the culture that produced the terra-cottas had a substantial influence in later sculptures that developed in West Africa and Nigeria in particular, the art of Ife, Benin and Owo have been cited as clear examples. The discovery of Nok art is important in the history of African art because it brought about a change in previously held view that the oldest African traditional sculptures were only a few hundred years old. Identified by Bernard Fagg in 1943, the culture which produced this art has shed new light on the achievement of the people who are believed to have known how to work in iron, using indigenous technology, as revealed by large quantities of iron artifacts. A study of the terra-cottas and associated artifacts indicates that the Nok culture is in many ways similar to that of the present inhabitants of the same area.

Discovery

The Nok culture was discovered by Europeans in 1928 on the Jos Plateau during tin mining.^[8]

Lt-Colonel John Dent-Young, an Englishman, was leading mining operations in the Nigerian village of Nok. During these operations, one of the miners found a small terracotta of a monkey head. Other finds included a terracotta human head and a foot. The colonel, at a later date, had these artifacts placed in a museum in Jos.

In 1932, a group of 11 statues in perfect condition were discovered near the city of Sokoto. Since that time, statues coming from the city of Katsina were brought to light. Although there are similarities to the classical Nok style, the connection between them is not clear yet.

Later still, in 1943, near the village of Nok, in the center of Nigeria, a new series of clay figurines were discovered by accident while mining tin. A worker had found a head and had taken it back to his home for use as a scarecrow, a role that it filled (successfully) for a year in a yam field. It then drew the attention of the director of the mine who bought it. He brought it to the city of Jos and showed it to the trainee civil administrator, Bernard Fagg, an archaeologist who immediately understood its importance. He asked all of the miners to inform him of all of their discoveries and was able to amass more than 150 pieces. Afterwards, Bernard and Angela Fagg ordered systematic excavations that revealed many more profitable lucky finds dispersed over a vast area, much larger than the original site. In 1977, the number of terra cotta objects discovered in the course of the mining excavation amounted to 153 units, mostly from secondary deposits (the statuettes had been carted by floods near the valleys) situated in dried-up riverbeds in savannahs in Northern and Central Nigeria (the Southwestern portion of the Jos Plateau).

The archaeologist Bernard Fagg, in his studies on the Nok culture, identified the Nok culture with central Nigerian groups such as the Ham (Jaba) ethnic group of Southern Kaduna State, based on similarities between some of the cultural practices and dressing of those modern central Nigerian groups and the figures depicted in the Nok art.



IFE ART/CULTURE

Ife is an ancient city in south-western Nigeria and it is said to be the cradle of Yoruba empire. The city is located in the present day Osun State.

Ife art has been acknowledged as the most famous manifestation of **striking naturalism** in African art and so startled the Western world on its discovery at the early part of this century that the works were thought to be beyond the capabilities of Africans. In fact, the German explorer and ethnologist, **Leo Frobenius**, who carried out the first excavation at Ile-ife (1910-12), thought that the **bronzes** and **terra cottas** were the works of itinerant European artists. This view remained current in European circles until the discovery of more terra cotta and bronze figures in Ife by other archaeologists which established beyond doubt that the Ife style was the peak of an earlier naturalistically inclined art form that flourished further north during the Nok culture.



IGBO-UKWU ART

Igbo-Ukwu is a town in the Nigerian state of Anambra in the southeastern part of the country.

The latest finds in this line of artistic achievements are the Igbo-Ukwu bronzes - (excavated by the archaeologist **Thurstan Shaw** in the present Anambra State). Made up of bowls pots, staff heads and bracelets, the origin of these works is yet to be firmly established but what is certain is that they are among the earliest works created in bronze, having flourished between 600 and 1000 AD.

Less widely spread but still of great-significance are the sculptures in stone and wood such as the **Ikornmonolets** and the famous Oron-Ekpu wood carvings.

Several other art styles of historical importance developed in various parts of Nigeria. Of these, a group of very sophisticated soap-stone figures, the single

largest in Africa, was discovered at Esie in Kwara State. They are believed to be the works of Nupe people who still inhabit the area. Cordwell refers to them as exhibiting a "combination of naturalism and stylised proportioning" (Cordwell, 1959). and sharing some affinity with the art of Nok, Ife and Benin.

Archaeological discovery of Igbo-Ukwu works

Igbo-Ukwu is notable for three archaeological sites, where excavations have found bronze artifacts from a highly sophisticated bronze metal-working culture dating perhaps to the ninth or tenth century, centuries before other known bronzes of the region.

The first, called ***Igbo Isaiah***, was uncovered in 1938 by **Isaiah Anozie**, a local villager, who found the bronze works while **digging** a well beside his home. Five bronze artefacts from the original excavation are now in the British Museum's collection.<https://en.wikipedia.org/wiki/Igbo-Ukwu> - cite note-4 They include a small staff, a head of a ram, a large manila, an intricately designed crescent-shaped vessel and a small pendant in the shape of a tribal chief's head with tattoo marks on the face.

Formal excavations by the archaeologist **Thurstan Shaw** in 1959 at the request of the Nigerian government resulted in the discovery of two other sites, ***Igbo Richard*** and ***Igbo Jonah***, containing the remains of an ancient culture. Later, these were excavated as well. Artifacts have included **jewelry, ceramics**, a **corpse** adorned in what appears to be regalia, and many assorted **bronze, copper, and iron objects**. Some of these contain materials that are evidence of a long-distance trading system extending to Egypt.

Radiocarbon dating placed the sites around the tenth century or earlier, which would make the Igbo-Ukwu culture the earliest-known example of bronze casting in the region. The craftsmen were working centuries before those who made the more well-known Ife bronzes. The archaeological sites in southeastern Nigeria are associated with the Nri-Igbo. The three sites include Igbo Isaiah (a shrine), Igbo Richard (a burial chamber), and Igbo Jonah (a cache i.e a hiding place).



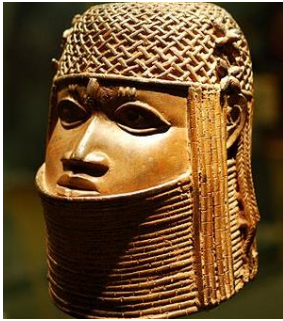
BENIN ART/CULTURE

Benin art is the art from the Kingdom of Benin or Edo Empire (1440–1897), a pre-colonial African state located in what is now known as the South-South region of Nigeria. Primarily made of **cast bronze** and **carved ivory**, Benin art was produced mainly for the **court** of the Oba of Benin - a divine ruler for whom the craftsmen produced a range of ceremonially significant objects. The full complexity of these works can be appreciated only through the awareness and consideration of two complementary cultural perceptions of the art of Benin: the Western appreciation of them primarily as works of art, and their understanding in Benin as historical documents and as mnemonic devices to reconstruct history, or as ritual objects. This original significance is of great import in Benin.

MEDIA

The materials used in Benin's royal arts—primarily **brass**, **ivory**, and **coral**—are endowed with sacred power. The innate value of these materials within Benin and the time and skill that is invested in working them reflects the earthly and otherworldly influence of the oba and the great wealth of his kingdom. Benin's royal arts belong to a tradition that favors convention even as it promotes creativity and innovation, especially as a reflection of royal prerogative. Through time, rulers have used the arts to interpret the history of the kingdom and to orient themselves with the past in an effort to support their own initiatives and define their images for posterity.

Although only made popular to Western audiences after the **Punitive Expedition** in the **19th century**, Benin art has been in existence since at least the **13th century**.



ESSIE SOAP STONE

Esie is an **Igbomina** Yoruba town in Kwara State of Nigeria lying about 48 kilometres South -East of Ilorin and about 128 kilometres north of Ife. Esie is generally known as a home of **800 soapstone figures**. The Origin of Soapstone figures is bewildering. Till date, it still remains a mystery. Indeed, nobody knows how these stone images exactly came about but a few explanations have been offered by inhabitants of the city. The most popular among them is that the 800 stone images were rebellious settlers who were turned into stone images. The source claimed that these rebellious settlers were from another tribe of Yoruba-Land who sent words to Elesie (traditional chief of Esie land) that they were coming to settle down in his town but to their utter disappointment, they did not see anybody to receive them hence they settled outside the city of Esie. It later became known that these settlers became a threat to the security of the city. They were undermining the administration of the chief and were about to rebel and as a result, the god of the land, being on the side of Elesie of Esie, turned these recalcitrant set of 800 settlers into stone statutes. Ironically, the Esie people worship them annually. However, most of these soapstone figures have lost either heads or limbs. They appear to represent a variety of people. Some are men while some are women. A particular one, adorned with the tall cap neck and wrist beads was said to be their king. It is this one that receives the annual sacrifice offered by the Esie people on behalf of others. The soapstone figures of Esie are largest collection of stone carvings still in Black Africa. They were found in groves outside the town of Esie.

CHARACTERISTICS FEATURES OF ESIE STONE IMAGES

- i. They all have facial marks of three horizontal lines between the eyes and ear.
- ii. Some have vertical lines on the chin.
- iii. Some have striations on the face
- iv. Majority wear necklaces and bracelets.

- v. All the objects are in figures.
- vi. No two of the 800 soapstone figures look exactly the same. They differ in facial feature, hairstyles and dress .
- vii. There are figures of women, holding swords, and quivers of arrows.
- viii. All soapstone figures have dates of their origin un-determined.
- ix. No single soapstone figure is less than 60cm in height.

Virtually all the Esie soapstone images are located in National Museum Esie. Beside the soapstone images in Esie, similar stone images have been reported in places like Ijara and Ofaru, both in Igbomina Village near Esie. Esie Soapstone images and Ikom monoliths or Akwanshi of cross river state are two examples of stone figure in Nigeria. In museum collection are the following Esie Soapstone figures: a. A seated stone figure of a man with a bracelet on his right arm, and the right hand is placed on the abdomen. It wears a cap or dome-shaped headdress with a chevron or ziz-zag pattern near the hairline which appears to be beaded. It has a height of 60cm. b. A soapstone seated figure with elaborate coiffure. It wears three strand of beads around the neck. A special beaded bracelet is worn on the right wrist, while on the left wrist is a wide bant bracelet. It has diagonal striations on the forehead. The hands rest on the lap. The Left leg and front portion of the foot are missing. Height: 73cm. c. A seated soapstone figure holds sword in his right hand which rests on top of the left hand. It wears an elaborate crown and a beard. The fact are square-shaped but appear more carefully carved. The shape of the eyes resemble some Yoruba wooden sculpture. It has a height of 75.5cm.



TSOEDE BRONZE FIGURE



A group of nine bronze sculptures had for a long time been known to exist in two villages on the River Niger, at Tada and on Jebba Island. The bronzes are referred to as the Tsoede bronzes because oral tradition says that the founder of the Nupe Kingdom, King Tsoede, who escaped from Idah in a bronze canoe, distributed these bronzes on his way to founding the present Nupe Kingdom which is believed to date from the sixteenth century. The bronzes are divided into four groups. The first consists of the so-called Gara figures, two on Jebba Island, a male and a female, and one in Tada. The second group consists of only the seated figure shown here, perhaps the most important naturalistic sculpture in Black Africa. Two other more recent-looking figures make up the third group, while the figures of two ostriches and an elephant form the fourth group. The male Jebba Gara figure better known as the Jebba Bowman and the Tada Gara male figure are believed to bear resemblance to Benin works because of the diadems on their foreheads which depict faces with snakes issuing from their nostrils, a common feature in Benin works. The Tada seated figure seems, in its naturalism and rigidity, to belong to the Ife school. The two more recent looking figures from Tada have a combination of Yoruba and Benin traits while the ostriches and the elephant belong to a yet unidentified school. So, here we find at least four traditions of sculpture in bronze and their coming together suggests that they were accidentally assembled. All the figures were still being used in rituals, in secondary contexts, in the places where they were located until they were temporarily taken into safety in the National Museum in Lagos.

ASSIGNMENT

Write short note on the **Akua'ba doll & Kissi Art** giving reference to:

- a. Location
- b. Medium
- c. Features and
- d. Functions

WEEK 3 & 4 INTRODUCTION TO LOCAL CRAFT

Essential Questions;

- *Define the term craft.*
- *Discuss about the following local crafts:*
 - a. Calabash decoration*
 - b. Blacksmithing*
 - c. Tie and Dye*

CONTENT

The term **craft** refers to an activity involving skill in making things by hand. In most cases, craft serves both **functional (utility)** and **aesthetic (decorative)** purpose unlike **art** that serves only an **aesthetic** purpose.

Calabash decoration



Calabash is a versatile fruit of a creeping/climbing plant which grows easily in almost every part of Nigeria. It produces fruits which are regular in shape. It is in many sizes which determine its uses. Calabashes are mostly round in shape. The calabash is known by various different names depending on the area or people in Nigeria. For example, the Yoruba call it “Igba”, the Igbo call it “Ugba”, while the Hausa call it “Duma” or “Kwarya”.

Calabashes undergo some processing to produce household utensils like bowls, cups and water/wine containers among others, not only for domestic uses, but for religious and religious cultural purposes. When the calabashes are ripe for harvesting, those that are to be used as household utensils and/or other purposes are gathered and soaked in water for several days until the seeds are rotten.

Then the calabashes are cut open, and the contents are scraped out clean. The shells are dried in the sun until they are hard. The dried calabashes are then ready for use. The natural color of the outer skin of dried calabash is warm yellow, and it darkens with age and use. The calabashes may be stained in other colours: rose, by rubbing them with millet leaves; blue, with indigo among others. They can also be darkened by hanging them in a smoky room.

Calabashes are decorated using the following main techniques or methods namely: **Scraping, Carving, Scorching, Pyro-engraving and Pressure-engraving**. In the most areas of the country, the techniques or methods in use are combined. For example, calabash carvers in Oyo State or Kwara state combine Scraping, Carving and Engraving techniques. In Adamawa State, they combine the Pyro-engraving and the pressure engraving techniques, while in Kwara and Sokoto, Scraping, Carving and scarification as well as Painting methods are used. The basic tools for calabash decoration include: **Knife** of different sizes and shapes, **iron needles**, **Saw**, **perforated polished can**, **scraper**, **nails**, **white chalk** etc. The decoration techniques are: **Scraping Method**: This technique involves the use of a sharp knife which sometimes has a serrated edge. This is used to scrape off the pattern motif to some depth, about 2-3 millimetres below the surface. The Fulani women carvers may rub chalk into the scraped area. As the background area is carefully scraped away, and then the pattern stands out in the natural colour of the skin of the calabash against a white background. **Carving Method**: This is another technique, whereby lines are incised with a sharp knife. The carvers make as many incisions as possible to decorate the calabash both inside and outside. This is also called “**Cutting**” or “**Scarification**”. They put their knives in the made or prepared fire. When the knives get red-hot, they use them to design on the calabashes.

Blacksmithing

A **blacksmith** is a metal smith who creates objects from wrought iron or steel by forging the metal, using tools to hammer, bend, and cut. Blacksmiths produce

objects such as **gates, grilles, railings, light fixtures, furniture, sculpture, tools, agricultural implements, decorative and religious items, cooking utensils and weapons.**

While there are many people who work with metal such as farriers, wheelwrights, and armorers, the blacksmith had a general knowledge of how to make and repair many things, from the most complex of weapons and armor to simple things like nails or lengths of chain. A popular city in Nigeria where blacksmithing is mostly practiced is Bida, Niger State.



A blacksmith at work.

Tie and Dye



Tie and dye is the method of tying or stitching fabric together to prevent the absorption of dye. The part of the fabric that is tied or stitched disallows the penetration of dye into the fabric (resist technique), hence, a designed is formed.

Adire is the name given to indigo dyed cloth (tie- dye) produced by Yoruba women of south western Nigeria using a variety of resist dye techniques. Adire translates as tie and dye, and the earliest cloths were probably simple tied designs on locally-woven hand-spun cotton cloth.

One of the popular cities in Nigeria where tie and dye is mostly practiced is Abeokuta, the capital city of Ogun state.

Mat Weaving

Mat weaving is a traditional craft that has come of ages in *Nigeria*; it is practiced by the large variety of indigenous people of *Nigeria*. *Mat weaving* craft is very economical to produce. In this case we studied the people of Ogotun village in Ekiti-State, Southwest of Nigeria. Mat weaving is a vocation wish is also popular among the Badagry women.



Leather Work

Leather is animal skin that has been chemically modified to produce a strong, flexible material that resists decay. In leather work, animal skin undergo a process called tanning which makes the skin durable to make accessories such as belt, slippers, shoes, bags and so on. One of the Nigerian cities where leather work is mostly practiced is Kano.



Pottery Making

Pottery as an art dates back to the late Stone Age. It has survived into the present era and has been studied by various artists, cultural anthropologists and archaeologists. It is one of the oldest surviving traditional craft found in different parts of the country, which has been practised from pre-historic times to the present.

The art started as far back as 3000BC with the evidence discovered in a site known as Iwo-Eleru in Ondo State. Further archaeological research proved it may even be dated earlier to about 6000BC in the Borno area. Another site, where several ritual pots and stone axes were found, is Igbo-Laja in Ondo, which is dated to the 14th to 15th centuries AD.

One of the Nigerian contemporary artist who was famous for pottery making in the Late Dr. Ladi Kwali.



ASSIGNMENT

Apart from the above mentioned local crafts, do a research on **two (2)** other local crafts widely practiced in Nigeria.

TASK

Students are required to produce a crafted hand fan using straws made from papers.

WEEK 5 ACTIVITIES INVOLVED IN REHEARSAL

Essential Questions;

- *How best can you describe the term rehearsal?*
- *What are the activities involved in rehearsal?*
- *Explain dress rehearsal.*

CONTENT

Rehearsal is a practice or a **trial** performance of a play, music, dance or other literary work for a later public performance. It is the act of practicing in preparation for a public performance.

Rehearsal is an activity that occurs as **preparation** for a performance in music, theatre, dance and film production. It is undertaken as a form of training, to ensure that all details of the subsequent performance are adequately prepared and coordinated.

The term "rehearsal" typically refers to ensemble activities undertaken by a group of people. For example, when a musician is preparing a piano concerto alone in their music studio, this is called "practicing", but when they begin to practice the concerto with an orchestra, this activity is called a "rehearsal". The music rehearsal takes place in a music rehearsal space.



A GROUP OF DANCERS UNDERGOING A REHEARSAL.



A DRAMA REHEARSAL



A DEVICE FOR INSTRUCTION

ACTIVITIES INVOLVED IN REHEARSAL

- a. **Reading:** This entails each actor/actress reading and committing his or her line to memory. This is done without any demonstration or movement. The director reads along with the actors/actresses, stopping them whenever an error is detected while correction is made immediately.
- b. **Movement:** This involves the actors/actresses putting in some body movement to demonstrate their individual lines read earlier.

- c. **Acting:** This is the demonstration of roles by various characters during rehearsal. This is where an actor/actress is supposed to show the real attitude of the character, making it real.
- d. **Expression/Communication/Voice production:** This is an aspect of rehearsal during which actors train and use appropriate expressions that conform with the actions being demonstrated.

Dress rehearsal

The **dress rehearsal** is a full-scale rehearsal where the actors and/or musicians perform every detail of the performance. For a theatrical performance, cast members wear their costumes. The actors may use props and backdrops; they do not use scripts, although the stage manager and director might.

Dress rehearsal is the **final** rehearsal before the main performance.

ASSIGNMENT

Apart from the above definitions, do a research and give **two (2)** other definitions of **rehearsal**.

WEEK 6 STAGES INVOLVED IN REHEARSAL

ESSENTIAL QUESTIONS;

- *What are the stages involved in rehearsal?*

CONTENT

- Reading:** This is done from the **script**. It is the first stage of the rehearsal exercise which entails each actor/actress reading and committing his or her line to memory.
- Blocking:** This is the physical arrangement of actors or performers on a stage or film set before reading and movement are carried out simultaneously.
- Polishing (Run-throughs):** This is a stage in rehearsal after a long time during which the group fine-tuned their performance by quickly running through their lines and individual roles.
- Complete dress and technical:** This is when all appropriate costumes, props, set, make-ups, lighting effects, music/sound etc. are involved in the final rehearsal.

ASSIGNMENT

Write a **two (2)** line note on each of the following drama terms:

- Business manager
- On call
- Dry up
- Synchronization.
- Stage fright

WEEK 7-9 PAINT AND PAINTING

ESSENTIAL QUESTIONS:

- *What is paint?*
- *Define the term painting.*
- *Highlight and explain the types of painting.*
- *Highlight the materials/tools needed in painting.*

CONTENT

Paint is a pigment which is applied to a surface such as canvas, board, paper, wall etc. during a painting exercise. This pigment could be gotten from natural sources such as plants, egg yolk, charcoal, animal blood etc. It can also be gotten from artificial source such as the already made pigments e.g. poster colour, water colour, oil colour and so on.

Paint comes in various classes of colour such as the primary colour, secondary colour etc.

Painting is the art of creating pictures by applying colour to a surface. Paintings can record events; capture a likeness of a person, place, or object; tell stories; decorate walls; and illustrate texts. Paintings can express emotions and ideas, or simply be enjoyed for their beauty.

TYPES OF PAINTING

- i. **Life painting:** This deals with the painting of a life model.
- ii. **Still-life painting:** A painting of **man-made** objects such as furniture, kitchen utensils, electrical appliances etc.

iii. **Nature painting:** This deals with the painting of natural objects such as snail shells, trees, birds, plants etc.

iv. **Imaginative painting:** A painting composition done from **memory**.

v. **Sea-scape painting:** This is a painting of a large expanse of water and activities happening on and around it.

vi. **Land scape painting:** This is the painting of a particular activity happening on land.



Painting materials/tools

1. Cardboard
2. Palette
3. Canvas
4. Brushes
5. Palette knife
6. Easel
7. Paper etc.
8. Paint
9. Linseed oil

10. Water etc.



Painting media include: watercolour, oil colour, pastel, tempera, ink, acrylic, and gouache, gloss paints etc.

ASSIGNMENT

Apart from the above listed painting materials/tools, highlight **three (3)** other painting material/tools and explain their uses.

WEEK 9 PAINTING – PAINTING TECHNIQUES

Essential Questions;

- *Highlight and explain the methods/techniques adopted in painting.*

CONTENT

There are different methods/techniques adopted in painting

1. Wash painting
2. Alla prima
3. Impasto.

A **wash** is a term for a visual arts technique resulting in a semi-transparent layer of color. A wash of diluted ink or watercolor paint applied in combination with drawing is called **pen and wash**, **wash drawing**, or **ink and wash**. Normally only one or two colors of wash are used; if more colors are used the result is likely to be classified as a full watercolor painting.

In painting, it is a technique in which a paint brush that is very wet with solvent and holds a small load of paint or ink is applied to a wet or dry support such as paper or primed or raw canvas.

There are different methods/techniques adopted in painting

1. Wash painting
2. Alla prima (wet-on-wet)
3. Impasto.

A **wash** is a term for a visual arts technique resulting in a semi-transparent layer of color. A wash of diluted [ink](#) or watercolor paint applied in combination with [drawing](#) is called **pen and wash**, **wash drawing**, or **ink and wash**. Normally only one

or two colors of wash are used; if more colors are used the result is likely to be classified as a full [watercolor painting](#).

In [painting](#), it is a technique in which a [paint brush](#) that is very wet with [solvent](#) and holds a small load of [paint](#) or ink is applied to a wet or dry support such as [paper](#) or [primed](#) or [raw canvas](#).

Technique in Wash Painting

- With water-based media such as inks, acrylic paints, tempera paints or watercolour paints, a wet brush should be dipped into a pool of very wet and diluted paint. This paint pool should be evenly mixed and dispersed to prevent uneven pigment load on the brush. The loaded brush should then be applied to a dry or wet support. Washes are most often applied with large brushes over large areas.

Examples of wash paintings are shown below.



ALLA PRIMA: Technique, commonly used in painting since the 19th century, whereby an artist completes a painting in one session without having provided layers of under painting.



IMPASTO: A style of painting characterized by thick, juicy colour application.



HERE IS THE WHOLE PROCESS IN 5 STEPS IN CREATING PAINTING.



Step 1: Drawing - Step 2: Blocking in -Step 3: Adding color
Step 4: Adding layer -Step 5: Finished painting

CLASS ASSESSMENT:

1. *Which visual art uses a tool such as a brush to transfer pigment onto a surface? A. Drawing B. Sculpture C. Printmaking D. Painting*
2. *The second step in creating a painting is _? A. Drawing B. blocking C. Adding colour D. Adding layers*
3. *Thick application of paint is a technique called? A. Impasto B. Alla prima C. wash painting D. layers*
4. *A painting techniques that starts and ends in one spot is ____? A. Impasto B. Alla prima C. wash painting D. layers*
5. *____&____ are the examples of water base paints*

TASK

Students are required to produce a painting composition of natural objects or still-life objects that are arranged before them.

TASK

Students are required to produce a painting composition of natural or still-life objects using any painting technique of their choice.

WEEK 10 PAINTING (PRACTICAL)

TASK:

Students are required to produce a painting composition of natural or still-life objects using any painting technique of their choice.

Example:



