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AESTHETIC APPRECIATION FOR BEGINNING ARTISTS

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BY

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R.K.A

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ABSTRACT

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Summary: ✓ The essay provides an approach to aesthetic appreciation for the adolescent, who wants to take art as a profession. It focuses readership on Senior Secondary School. Others who want to enjoy art out of love will also find it useful.

The need for this piece of investigation has arisen due to the neglect and ambivalent attitude towards matters of aesthetic appreciation in beginners.

✓ The essay suggests that aesthetic problems cannot be solved in isolation but the total self perceptual, intellectual and emotional are mobilised to respond to the artwork.

✓ The discussion presents aesthetic appreciation as a skill, and needs be cultivated, to perceive and enjoy works of art.

✓ The youngster is recommended to start cultivating aesthetic **flair** by beautifying his environment, personally interact with natural objects and finally appreciate a finished work of art. A pedagogic approach to judgement and criticism is suggested. Some colour symbolism, and prevailing concepts of beauty have also been hinted on.

CHAPTER ONE

INTRODUCTION

The need for aesthetic appreciation cannot be underestimated in a society. There is certainly a deep misconception in contemporary Africa on prevailing attitudes towards matters of aesthetic awareness. Partly it is taken for granted that since everybody has some sense of natural beauty and capable of making his own choice, anyone can claim knowledge of appreciation and get along with it. To many of us, it needs no training. It has become a matter of concern to look at aesthetic appreciation as a necessity for the beginning artist.

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Problem

Large sums of money and resources are being spent in cultivating the arts. In the new educational reforms in particular a good many talents are being turned out since the vocational skills cover many aspects of the visual arts that they offer in the schools.

Further cultivation of the arts outside the formal school system includes attempts to build places of interest and amusement such as, the National Arts Theatre, Centres for National Culture and the recently completed Museum of the late Doctor Kwame Nkrumah.

Deeper meanings and psychological impact of art and efforts to beautify the environment will be futile if aesthetic education is not given a serious concern.

There are few art lovers, and people with a flair to write about art are also of a negligible number. Knowledge in art appreciation suitable enough for the practice of art is glaringly lacking. Aesthetic awareness as a stepping stone into deeper levels of understanding the arts is lacking. Meaning, purpose and overcoming of deliberate distortions by other biased critics on their contact with our arts could only be overcome if nationals write about their own arts. In addition, successful practice, understanding and enjoyment of works of art and natural beauty requires a trained vision which is lacking.

It is also unfortunate how much priority is given and emphasis placed on acquisition of wealth and social image through other means other than art. It is forgotten that making of choices even need that ability to develop a critical sensibility to satisfy a discriminating taste.

Unfortunately art is only regarded as a pass-time pursuit or an insignificant decorative adjunct that the average man can do without. Most commonly, the wealthy man uses art to show social sophistication and the deeper satisfactions of art are poorly understood or even passed unnoticed.

There are few lessons in art appreciation and nature. It is usually left to the discretion of the teacher who occasionally asks about the opinion of the students on some work, and does it casually without teaching it fully.

The little material on aesthetic education for the youth and advance work is written from a foreigner's perspective, punctuated with inaccuracies and deliberate distortions.

Some misleading conceptions and prejudices about works of art on the whole could only be overcome by a trained vision to see beauty in forms ether than art works.

Objectives

The youth, being the most active part of society have been selected to receive aesthetic attention in appreciation. A trained audience and consumers knowledgeable enough to patronise artworks and the beauty of nature is envisaged. The futility of expenditure ventures becomes more apparent in a society devoid of aesthetic education. Neatness and maintenance and patronage of the places of exposing the arts by all and not a few only would only be possible as a result of aesthetic awareness.

The beginner will be guided to spark off a zeal and love for art and natural beauty. He will be shown the need to involve the perceptual faculties in the exercise of looking at artworks. Feelings which come in myriads of emotions and are raw will be sorted out. Perceptions have to be cleansed and the senses trimmed to adapt to a new mode of life.

Interaction with nature through the senses of perception, appreciation of objects and judgement made, and the role of emotional disposition and some national symbols have all helped develop this approach to aesthetic appreciation.

The essay therefore addresses issues on total awakening of all the senses with a bias towards practical approach.

Results

Students made aesthetic trips to their environment to observe nature. Later they drew some of the objects interacted with. The result was better. Similarly, after a brief introduction, they did on the spot appreciation of artworks and

photographs of natural sceneries. The results were successful. Thus if the right environment is set for the student and exposure made, he can perform better in appreciation.

Justification

The youngster when taught how to see will develop appreciative skill and relate to artworks and natural beauty favourably. This state of awareness is possible when the right environment is set for him. There will then be awareness to all the qualities; elements and principles of design, tactile qualities in all their occurrences in the making up of the aesthetic object.

Perception will be enlarged beyond our practical activities and the youngsters will become avid noticers of their environment out of the stream of their practical and theoretical concerns as Osborne (1970) puts it:

"Aesthetic experience is an amplification and intensification of **sensuous** awareness."
(1) p. 201

Visual literacy will be found indispensable for personal fulfillment and understanding the role of art in society. These are necessary for perceptual awareness of the arts and environment. Lessons on the curriculum on aesthetic education for the younger generation will help him further to make choices especially in the current state of the economy where there is influx of foreign goods of sub-standards. Knowledge in aesthetics will afford the youth the ability to discern the intrinsic qualities of the beautiful, good and the bad.

Beginners when trained will be knowledgeable enough to develop interest in the field and even write books and correct factual misrepresentations.

Perfection

Perfection of appreciation knowledge will boost the standard of work since the student could become his own critic, develop his own vocabulary and discuss art forms meaningfully.

The beholder will be able to perform better than average dexterity. Aesthetic training for the beginner therefore addresses the need for knowledge about the environment through the sense. Awakening of a sense that was dull.

Delimitation

The teenager is the contact group of the essay. This is the adolescent of the Senior Secondary School (SSS). Besides the ignorant bunch of beginning artists who need basic knowledge of aesthetic experience will also benefit. It is a basic material on aesthetic appreciation that not only exposes, the beginner to works of art but also to natural beauty as well.

Limitations

There are virtually no books on art appreciation for the adolescent and those that have been consulted are highly philosophic in their approach. The schools went on holidays in the course of the research and that was a slight hold up before demonstration lessons resumed later.

Arrangement

The text has been organised into six chapters.

The first two chapters deal with introduction and review of related literature.

The third chapter is on existing concepts and methodology on aesthetic appreciation. Before any meaningful aesthetic appreciation could be put into the right perspective, it has been deemed suitable to open up with the discussion of some

existing thoughts and philosophic persuasions on appreciation. This is necessary to form a foundation on which the adolescent approach can be built. More also, it has been found that the adolescent needs, among other things, all that the adult is entitled to know, to grow with.

The next chapter then opened up with an approach to inculcating a sense of beauty in the right environment. This is found to be a pre-requisite for the youth so he can apply this experience in appreciation lesson. Steps are taken to show various ways to beautify the environment.

Later in this chapter the perceptual behaviour of the individual has been prepared through contact with his environment with his senses. Results were tested by letting them do some practical works after the perceptual trips.

Life objects of art and natural spots were planned for the students in the preceeding chapter. This is to enable them experience the real situation of aesthetic appreciation both in the objective and subjective reaction. Finally, judgement is allowed to be drawn after their attendance to the objects. The final chapter summarised all the activities of the essay and takes a look at some benefits of aesthetic appreciation to the youth and the community at large.

Efforts have been made to give the students a solid foundation on which to develop their concept of appreciation. Visual literacy is indispenseable for aesthetic appreciation and understanding of art in general.

Characteristics of the young artist have been taken into consideration to select suitable activities for them.

It is hoped that by its practical approach this essay will be useful to the youth.

The next chapter deals with review of related literature. Various thoughts on the various understandings assigned aesthetic appreciation have been discussed. However, there are perennial features of aesthetic concepts which run throughout the ages, stood the test of time and are worth teaching the child. They involve an observer, the observed object or subject matter and the creator of the object. Horriah Ivor, (1970) quoting Plato writing on education, believes the vision of truth and goodness were in fact already with us waiting to be awakened. Consequently, aesthetic appreciation is like awakening of a sense that was dull.

"It was largely a question of the teacher helping to turn the eye of his student inwardly towards light."

(1) p. 68

In order to clear the vision of goodness which is already in us the right object must be set before the pupil so that the vision may be cleared. As such; Plato went on:

"The art of making the soul beautiful is to set it in the context of beautiful things; and so music and art find a pride of place in the educational process."

(2) p. 66

Consequently for the doors of perception to be opened to the beginner in aesthetic education, he must be brought up in a beautiful surrounding; the home, church and the school. This leaves a big impact on the student's sense of appreciation and he will grow with it.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

Various views and thoughts were shared by various authorities on aesthetic appreciation. Throughout the years, all types of attitudes developed towards aesthetic concepts have made it an ever changing theory of beauty. In all cases however, there are perennial features of aesthetic concepts which run throughout the ages, stood the test of time and are worth teaching the child. They involve an observer, the observed object or subject matter and the creator of the object. Morrish Ivor, (1970) quoting Plato writing on education, believes the vision of truth and goodness were infact already with us waiting to be awakened. Consequently, aesthetic appreciation is like awakening of a sense that was dull.

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In the book titled, "The Student Teacher's Handbook on Organisation and Management of African Schools" it was ascertained that in order to give the beginner the ability to appreciate the beautiful, aesthetic training is necessary. It rather becomes difficult to cultivate the taste in later life. Ability to appreciate things is a source of genuine pleasure to everyone possessing it.

Further on aesthetic as pleasure, Harold Osborne (1970) looks at appreciation as:

"that which has taken sensory pleasure
as the paradigm of aesthetic experience"

(3) p. 38

This is similar to the ancient Greek philosophy that fine arts are pleasure-giving crafts which approximates 'sweetness or charm.'

In his 'Hippias Major', Plato, makes Socrates suggest to the sophist Hippias a popular view that;

"beauty is the pleasant which comes
through the sense of hearing and sight."

(4) p. 38

Epicurus also confirms this saying that

"if you mention the beautiful, you
are speaking of pleasure; for hardly
would the beautiful be beautiful if
it is not pleasant"

(5) p. 38

Throughout the centuries, writers of varying philosophic persuasions have given heed to the assumption that the criterion of any aesthetic object lies in its capacity to please. A work of art emits this feeling of pleasure through aesthetic contact. Flowers, pictures on walls, well kept lawns all have a silent influence on ones life.

Further aesthetic awareness could be inculcated into the student by training his perceptual behaviour. According to Linderman (1974) a favourite thing classroom teachers can do is to go on sensory trips.

"going on walk to discover and share awareness exercises".

(6) p. 36

This is relevant for the dual purpose of the child; discovering aesthetic qualities and potentials that are in objects and human activities which otherwise pass unnoticed.

Alkema (1971) confirms that students who go out on short looking walks to investigate the various kinds of houses and appreciate their structures and designs perform better in their art class. They were amazed to discover all the things they had never noticed before.

Students will be privileged to have enough latitude to discover the environmental potentials in nature, objects and even aesthetic qualities in a dilapidated house. As Chapman (1978) rightly said;

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"In daily life we look at much more than we truly see, feel and experience.".....
Responding to visual forms can be an active creative process when allowed to give shape to our feelings".

(7) p. 117

Sensitivity to our aesthetic responses after perceptual contact is usually transferred into creativity. We are pleased and satisfied at the resultant works triggered off by this aesthetic trips. Daily happenings and environment shape the students response to art. The essay reveals the advantages of these aesthetic contacts and their ability to awaken consciousness in the student.

Lowenfeld (1965) observed that the adolescent period is marked with unpredictable behavioral tendencies of crisis, passing from childhood to the maturity stage.

"His world of imagination is bound up with the selfin subjective relationship towards surroundings."

(8) p/ 255

Aesthetic appreciation is vital for this period to stimulate the child to that emotional contact to his environment.

Two types of students are observed at this youth level - the haptic and visually minded. Appreciation has to be directed to cater for the two types of individuals.

Aesthetic criteria cannot be separated from creative development as a whole and it should grow out of the individual work of the adolescent student. Lowenfeld (1982) went on:

"the individual sensitivity toward perceptual intellectual and emotional experiences is dependent and intergrated into a harmonious organised whole".

p. 97

This is what constitutes aesthetic awareness. The person's sensitivity becomes educated and awakened to his total being. All the senses of the student will be awakened to be in agreement with each other. They will also be in a harmonious and habitual relationship with the external world. Osborne 1970 quotes:

Herbert Read (1966) in his book "Education through Art"

"We have to live art if we would be affected by artpaint rather than look at paintings."

This is true and applicable to all young artists. Our vision, according to this essay, is controlled by our level of involvement and love of art. Practical expression of the

appreciated subject go to leave a marked impact on the student. Appreciation is antecedent to creativity as it is shown.

Lowenfeld (1982) in his book already cited observes we cannot teach aesthetic values unless we are aware of the individual and his cultural environment. The author highlights those aspects of Ghanaian culture which have aesthetic value. Temporary sentiments which may not reflect true aesthetic standard are not worth sharing with the young artists.

Berenson (1956) ascertains that visual arts are a compromise between what we know and what we see. And that the Paleolithic hunter had learnt to see how the bison moved, before striking the javelin precisely.

The young artist has to 'see and know' his subject to be able to create with it. Helen Gardner (1959) observes that even in the U.S.A.

"we are taught to speak, to read and to write and even how to play but only recently have we been taught how to see".

(8) p. 5

It is glaringly necessary to teach the young artist how to see; more so because our vision is keyed to be centred on only what interests us at a moment.

Appreciation is a skill and is to be trained and cultivated like any other skill. This view has been upheld by Harold Osborne in his book already cited that the power of appreciation can be trained and,

"inclined to atrophy unless.....are exercised ...and can be acquired after disuse more rapidly and more easily than it can be acquired from the scratch."

p. 3

This confirms the need to train the beginner to acquire

appretiative skills at a formative age for future use. Knowledge of appreciation cannot be taken for granted for any one to claim he knows; but it must be taught.

Osborne (1970) speaking further on appreciation and value intoned that works of art are objects specially designed to evoke aesthetic experience and to sustain prolonged attention at a high level of concentration. This involves contemplation which is, concentration of attention and engrossment in the object of art. The work then becomes more and more visible within the whole. Exposure of the beginner to this exercise guides him to be engrossed in the object.

Aesthetics answers questions on value, and it is a means to some moral good with an underlying concept of taste. These concerns of aesthetic experience are relevant to the beginner to prepare him for a useful art education in his cultural refinement and stepping up his reasoning.

At this level aesthetic appreciation is made very flexible for the teenager by the author. As his curiosity wanders from one subject to another, an involving practical approach is mounted.

Chapman (1978) in her book already cited, considers a further four point approach to connoisseurship in appreciation as recommended by Roger Fry as - i) practical ii) curious iii) aesthetic iv) creative, which are skills vital for aesthetic understanding. The young artist needs to apply them as follows:

- i) Practical vision would enable objects to be identified
- ii) Curious vision would lead it to be examined
- iii) Aesthetic vision would enable one to notice smooth, rough and pattern on objects.

- iv) Creative vision would occur as they plan finding additional pieces to use, or ideas to be developed from objects. They will then be able to relate to other works in their culture and other cultures.

The author further hopes if the values for art objects are well taken care of, they will cater for many deficiencies in the communities - recreational parks, homes and markets will all be well cared for.

Awareness will buttress to having regard for trees and planting of flowers. The young artist will be aware of cultural values and will train to exercise his perceptual powers and arrive at a true understanding and enjoyment of art.

The existing views by various authorities will now be examined and adopted for the adolescents appreciation.

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CHAPTER THREE

EXISTING VIEWS ON AESTHETIC APPRECIATION AND METHODOLOGY

The discussion of the nature of aesthetic appreciation now follows. It takes note of the various philosophic persuasions of what the authorities thought constitutes appreciation. The treatments include, the skill of appreciation, also it is a form of percipience; as an enrichment of awareness capacity. Aesthetics as pleasure and subjective and objective judgement, were all assessed.

In order to get a good perspective of the word aesthetics; we refer to Encyclopaedia Britannica that states, aesthetics may be vaguely defined as

"the philosophical study of beauty"

(1) p 15

Its precise subject matter is immensely difficult to define and has been the major task of modern aesthetics. The encyclopaedia went on. The realm of the beautiful, the ugly, the sublime and elegant of taste, criticism and fine art, and of contemplation sensuous enjoyment and charm are an interesting and puzzling experience for the beholder.

Under this topic aesthetics will be looked at as a skill, percipience, enjoyment and later some methods of appreciation will be examined, under i) surface reaction ii) perceptual and iii) conceptual awareness, and emotional impact on works of art.

Appreciation as Skill

Our attitudes to matters of aesthetic awareness have been uncertain and taken for granted. Provision has not been made to study aesthetics as it has been done to other discipline. Everybody claims knowledge of aesthetic judgment while that of

engineering and law are left to their professionals. In the case of art, men will confidently voice their own opinion with the preamble. "I am not an expert" but.... then the one proceeds to pour out all he feels about the work.

Similarly, when it comes to attitudes to natural beauty no professionalism nor educated level of taste is considered. Manufacturers also do whatever they feel like, to help them sell their products. Every where aesthetics judgement comes into play people take it for granted. There are no standards for taste. Every body will claim good taste yet no one will ever admit to bad taste.

Aesthetic appreciation is not an emotional indulgence, but an acquired skill. As a skill it can be cultivated and refined. Though general factual knowledge will help to some extent yet it cannot be a substitute for training of skill in appreciation.

A skill is a trained or cultivated ability to perform in a certain way. This implies that a person can perform more than average dexterity. Once the skill is acquired it can be recovered after disuse more rapidly and more easily than it can be acquired from the scratch by some one who has never cultivated it.

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Education of the sense of appreciation is a conscious activity. Its training is difficult in later years, that is why it is recommended in adolescent years or even earlier.

Appreciation skills need new habits formation of muscular co-ordination and eradication of certain pre-formed habits. Also it demands new habits of attention interest and conquering

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some theoretically biases in education. Concentration of control and heightening and enhancement of consciousness is required in the process of acquiring the skill. Osborne (1970) observes that skill of appreciation cannot be acquired solely through learning understanding and applying prescriptions formulated in words or books.

Rather to differentiate from science it always involves latent knowledge, that is unspecified. Rules can help to know but to perform above average brings skill into play. Cultivation of appreciative skill is like acquiring new powers of perception or awakening of sense that was dulled. We thereby acquire power to perceive features of the environment which hitherto have passed unnoticed. It is opening up of a new dimension of awareness.

Appreciation as Percipience

In this regard appreciation is considered as perception especially of delicate impressions or distinctions from Oxford English Dictionary. To Osborne (1970) to appreciate a work of art we need to bring us nothing but a sense of form and colour and a knowledge of three dimensional space. According to Harold Osborne, John Dewey 1930s, brought this word in as occasional synonym of aesthetic perception. Later it was equated with, to understand and enjoy well did Harold Osborne refer to Munro as saying that:

"we are now beginning to teach children how to see pictures, hear music and read poetry so as to grasp the form style and subtle nuances of individual expressions."

(5) p 17

This means they are taught appropriate ways of cultivating a skill for the enjoyment of the arts and what ever is beautiful.

Through a successful act of appreciation, we make aesthetic contact with an object, achieve a more adequate awareness of its properties and enjoy the aesthetic impact which it makes upon us.

The observer has to take up aesthetic attitude towards the object without disrupting it so that we achieve a full satisfaction free from frustration. Frustration of appreciation occurs when the object either is not suitable to sustain aesthetic interest or we are not adequately equipped to apprehend that particular object aesthetically.

Appreciation is a many sided activity but basically to be aesthetically preoccupied with a thing is to apprehend it, that is to enter into growing awareness of it in a special kind of way which will here be described as percipience. It involves the cultivation of awareness for its own sake and activating of faculties which might otherwise remain stunted and impoverished.

To perceive correctly all other practical concerns must be left in obedience to put aesthetic object into awareness fully. Things will then be looked at for their own sake and the object becomes more precise.

This heightened perception is exciting and important even to the extent of some people experimenting with hallucinatory drugs to experience it. Perceptual experiences are the raw materials of aesthetic experience and their cultivation is useful for the training of appreciation. They predispose a man to the sort of perceptual attitude which is most favourable to successful contact with the arts.

Whenever an object is apprehended or judged without reference to its utility or value or moral rightness or when it is merely being contemplated then an aesthetic attitude is

said to be adopted. The mind, in contemplation may even see the ordinary such as a dilapidated house Fig 1 or a fog at sea beautiful. With our background, an artist or geologist will each see the house differently. In the process attention is deflected from other things in the environmental system, framing apart our subject. It is held in awareness until we are bored and we are said to have outgrown that object.



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Fig. 1. Ordinary Landscape as an aesthetic object

Appreciation as Enjoyment

Contrasted with the view of appreciation as percipience is one which has taken sensory pleasure as paradigm to aesthetic experience. This type of pleasure is accompanied with understanding and knowledge of the aesthetic object. The observer is disposed to perceive his object with mounting interest. Without these qualities the experience is not aesthetic. For instance, a child will watch a play but his enjoyment may not be aesthetic.

A lasting satisfaction is essential. Similarly a dance can be watched without an aesthetic response. Design and form and colour in the case of painting or sculpture are essential.

This pleasure needs intense and sustained contemplation without frustration. Attention rests on perception and bringing its intrinsic sensory qualities to fuller awareness. No need to read any alternative qualities into the work apart from what is implied.

Methodology to aesthetic appreciation

There are salient grounds to cover when looking at an aesthetic object. Even though a clear cut formula may not be put forward it is essential to take a systematic approach and the following topical consideration could usher in an aesthetic response to a work of art:

- i. Surface Reaction
- ii. Conceptual Values of creative Work and Aesthetic Perception
- iii. Aesthetic Criticism and Judgement

Surface Reaction

This includes all the visible qualities that can be seen physically when in contact with the art work. All visual artworks are physical things. A picture for instance is a two dimensional surface. Looking at the picture, it depicts many things, thus one becomes aware of a visual impression - a depicted object is seen with qualities. This object may even be three dimensional in its depiction.

Standing within a good range, it will be seen at a glance. All the objects from the foreground to the background combine to

give the unified composition. This approach to appreciation dwells on empirical facts only as could be visually experienced. For example,

1. Shapes as they are combined in horizontals, verticals or diagonals.
- ii. Poses of the figures to give the compositional impact
- iii. Colour scheme and manner of application and their combination.
- iv. Other formal qualities like contrasts, rhythm, balance, unity.
- v. The message of the objects as title suggests
- vi. The use of light to show brightness or dullness of the work.

In this contact with the physical object, appreciation continues so long as the object is in existence. The visual impact an art work leaves on the beholder depends on his visual literacy and awareness. To develop these qualities he needs exposure and unbiased sensitivity in observation and understanding.

Conceptual and perceptual Interpretation in Creative Work

Conceptual interpretation deals with philosophical interpretation of the work. As the artist works there are qualities in the work which lend themselves to deeper interpretation. Also as he matures, he develops a philosophic persuasion which is depicted in his work. The aesthete unfolds all the information related to the philosophy of the work and uses it to explain the work. In this regard the peculiarities with the work are used to evaluate it. It is

like a handwriting with its peculiarities. Visual qualities are used a great deal to interpret the work. The theme also serves as a pointer to this interpretation.

Sometimes we may not have access to the artist; in this regard theoretical knowledge is needed to deal with the meaning of symbols, or forms, colours, shapes. For example;

- i) Bright colours may give a gay feeling.
- ii) Tilted angular shapes may suggest instability.

Several cultural symbols are the basis of conceptual interpretation; for example Adinkra symbols. Relevant to this interpretation also is the in-group association. This deals with what is suggested by the components of the work for example; in Fig. 2,

- i) The dancers could be seen wearing helmets decorated with horns. This concept suggests they are hunters or Asafo company.
- ii) They dance in distinctly slow circular movement with constant signs and gestures. This also depicts their hunting wiles and tricks - a concept deduced from previous knowledge.



Fig. 2. Dancer's composition with Conceptual Symbols of helmet and dance form. Robert Akotia. Oil on Canvas 1993 Private Collection. Canada

All the above conclusions are based on the concepts in the composition and the in-group knowledge the beholder has.

Totemic symbols such as animals are also used greatly and usually carry deep interpretations. Snails, crabs, spider and Eagles all have interpretation in the cultural system.

The creative nature of the art work also helps bring out the perceptual qualities. For example, Organisation of forms from foreground to background and how the artist handles them to bring out the compositional effect. The sequence of colours also help in this conceptual direction.

Any features or symbols that lend themselves to any meaning or interpretation are both conceptual and perceptual in character.

Aesthetic criticism and Judgement

This is the last of interaction between the observer and the work of art in order to pass judgement over it. It is both subjective and objective. In objective judgment, all the visible information in the work are looked for. These pieces of information must be empirically present for the responder to employ to draw his conclusion.

Since the data needed is visual it is necessary for the observer to have a trained vision else the level of response needed for the work to be fully analysed will fall short of expectation. Man sees what he wants to see and his vision is coloured by many external experiences. A mind trained and experienced will perform better in this exercise of judgment.

A good command over theory will enable him to sensitize enough to notice and attend to the work else the full meaning of the work will be lost, that is the work will be communicating

a different thing and the observer will be judging a different thing. All the formal components of the composition and design and their use to bring out the message of the work are considered.

Knowledge of the style and cultural context and a defence against critical narrowness, which is exposure to a good number of works as his repertoire, are all needed.

Thus in objective judgement it is a matter of critical sensibility, apt vision and ability to judge the work based on the surface appearance and meaning of the work of art.

Subjective Judgement

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In the course of responding to the artwork, emotional disposition comes into focus to a large extent. This emotional involvement is directed to the objects of the composition. It has to do with the feeling the work conjures up in the observer. Feeling into the work; what happens as the work is perceived. Likes and dislikes of the work are taken care of basing the response on the impact of objective qualities on our moods. The observer thereby participates in the work. This is also referred to as empathy. Feelings experienced on contacting the work are projected into the work.

As projection is done into the work, feelings must be directly related to the level that the work expressed, else, according to Osborne (1970) Kant is of the view that:

"the viewer will not be capable of truly seeing the work if his perceptions were focused on his bodily sensations"

(6) p. 78

He has to keep his psychic distance by not exaggerating or over react to the message in the work.

Inculcating 'good taste' or beauty in a society as heterogeneous as Ghana seems a little impossible. But taking art as a dynamic and unifying activity it becomes possible. Art is one of the few subjects that are able to train the physical man, the spiritual, social and intellectual aspects of man. A trained knowledge is needed for a full understanding and the turning out of a full rounded person, to be capable of expressing these powers of perception. It does not however follow that all who have eyes and other senses are capable of this appreciation. Some by their nature are arid and jejune of appreciation. The work of art in that situation will not be adequately attended to. The work of art will be giving a different message and the observer will be reacting to a completely different object. Appreciation is thereby frustrated.

A total mobilization and involvement of the sensibility of the person and his psychological disposition from within and surface features of the work are all necessary for an effective response to the work.

The adolescent now basing his response to this, tackles the problem of responding to his environment and the artwork.

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Appreciation has been designed to present the environment to the youngster as a means of exposing the good in nature and also as a stepping stone into deeper modes of aesthetic awareness. As Plato echoes in Morris Iyer (1970):

"The form of the good is the fountain and source of the very existence of all other forms and of their value"

(1) p. 68.

This description of the good by Plato sets the platform for aesthetic awareness to the student and its influence on other related values of life. The whole sense contact of the young artist needs to be awakened before he could respond to his new world. In our visible world the sun is the source of light and growth and it gives visibility to the objects of the sense of sight. Beyond this, the vast world of form extends and is

CHAPTER FOUR

APPROACHES TO AESTHETIC APPRECIATION FOR THE ADOLESCENT ARTIST

The view is generally held that the adolescent be introduced to all that appreciation entails, so he can grow with it. Despite the need for the youth to know the skill, the pleasure and the perceptual interpretation and judgement of aesthetic objects, it is appropriate to introduce him to environmental beautification, and also relate aesthetic appreciation to cultural heritage, before dealing with the real art objects.

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The adolescent is a receptacle of various sensations with curiosity wandering from one subject matter to another. Among other things he fancies a rather practical approach to things and most welcomes the world around him as it relates to him.

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perceived through other five senses as well. These give reality and truth to creation and ascertains involvement of total sensitivity of the youngster in his aesthetic contact.

To develop any meaningful curriculum for aesthetics for the youth or any age, it has been observed that the right environment is necessary for the soul to be totally transformed. Also, to prepare the student to be able to respond to other aspects of education, a well grounded programme in aesthetic education is indispensable if he is to become any useful citizen in future. Happiness of the individual, his full development and well being are secured through the harmony within himself and his environment. Speaking further on the aims of education by Plato; Ivor Morrish (1970) quoted him that:

"The true art of the teacher lies, in setting the right objects before the pupil so that his vision may be cleared, the doors of perception may be opened and the mud and mire of worldly preoccupation may be uncovered."

"The art of making the soul beautiful," continues Plato, "is to set it in the context of beautiful things; and so music and art find a pride of place in the educational process."

p 68

Before this illuminating experience is gathered the individual must have a great deal of training and experience. He has to gradually intergrate that newly acquired knowledge into his way of life and use it to improve his creativity. Finally his response to aesthetics will be an intergral part of the whole person.

Views are therefore shared on the need to keep the school and its surrounding as the most beautiful place in community. This is necessary in the first place because, it is an important

factor in the aesthetic training of the individual. One of the aims of education is to give the youth the ability to appreciate things that are beautiful - a source of genuine pleasure to every one possessing it.

To arouse and cultivate a keen sense of beauty is to live in the midst of beautiful surroundings; flowers, shrubs, trees and attractive buildings as in Fig. 3 seem to have a silent influence on ones life by stimulating appreciation of the beautiful in general



Fig. 3. An attractive building with flowers to match.

On the whole campus of Wesley Girls High School, high standard of cleanliness is maintained. Regular general cleaning and individual plots for daily cleaning are rated as important as the teaching and learning activity. Fig. 4.



Fig. 4. Students enjoying a neat Campus Wesley Girls High School

There is no gainsaying the fact that this attitude to environmental cleanliness is a contributing factor to the school being among the top in academic performance in the country since according to Plato a clean environment has a positive effect on the mind of the individual.

If one does not acquire a taste for the beautiful during these early years it may be difficult to acquire it later in life. It could be observed that this taste should even be introduced in the child earlier than this adolescent years.

Interior Decoration

It is essential that interior decoration of classroom be considered important in beautification process. The works of the students should feature prominently as in Fig.5. The teacher could change them from time to time so that interest is sustained, and boredom curtailed. Most of our schools have neglected this need and emphasized only the intellectual needs of the school. Dirt or objects are left at odd places.



Fig. 5. Artroom with students works on display.

Moral Influence.

Usually also the individual is moved by a clean and attractive surrounding as stated earlier. This setting gives rise to purer thoughts and nobler deeds than does ugly and unattractive environment. An educator once confirmed, according to Chepue (1970):

"The good picture is like a sermon teaching a great moral truth."

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or like a poem idealizing some important aspects of life. Ugliness seems to suggest that which is low and base, while beauty appeals to the higher and nobler aspects of our nature.

Experience has shown that attractive school premises tend to promote regular attendance. Dirt, filth and ugliness are naturally repulsive while cleanliness and beauty are attractive.



Fig. 6. Hawkers tables left at odd place on campus

Moral Influence

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p/ 118

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School tends to afford a sense of relief and a pleasant change to children who come from homes where conditions are not satisfactory. To those who come from good homes, the school compound is an extension of the good home atmosphere. Naturally, children and adolescents prefer a school environment of this type to one which is desolate and neglected of which most public schools are guilty.

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Influence of aesthetic education on homelife is undoubtedly obvious and rather functional. They are naturally happier, healthier and more helpful in their homes. Aesthetically appealing school surroundings will give the individual such a taste of the beautiful as will cause him to want similar conditions in his home. In Amedzofe the few whistling pines and royal palms that are found around were prizes won by pupils in a home beautification competition in the 60s.

The organiser also grew to become a professional artist. If such beautification exposures are common in the lives of adolescents they will grow with them, influence their surroundings and later extend to their own homes in future.

Various Steps Suggested on how to Beautify the School Internally

Cleanliness A living room reflects our attitudes, interests and warmth. One of the first steps in beautifying the school room is to clean it up and then see that it is maintained clean. Floors, windows, woodwork and furniture should be kept as clean as possible. A roaster will make everybody partake in the exercise as in Fig. 7a and extend to their homes later. Fig. 7b.

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Fig. 7a. Students at clean up on campus



Fig. 7b. Students found tidying up home. Note flower, a possible influence from school.

Colourscheme

The aim and purpose of whitewashing or tinting walls is to give the room a cheerful and attractive appearance. No rules are given to accomplish this end. It is however

recommended out of observation that, the following scheme is worth trying:

The floors are the darkest part of the room. Windows and doors are given a natural colour or the wood. The upper part of the walls are of a lighter and softer than the lower parts, which often take on a darker shade to receive rough handling by the students. The ceiling is lighter still if not white. By this, colours grow gradually lighter from the floor to the ceiling.

Pictures:

In addition to the whitewashing the walls, every classroom should have a few good pictures for wall decoration. In order not to have a crowded effect, about three on one side will do. Make wall pictures large and bold and beautifully displayed, so they will be seen with ease from the remotest part of the room. They should be neat and framed. Real landscapes historical events, everyday life, famous heroes past and present are found to be of interest to students.



Fig. 8. An intimate classroom decoration to suit students taste

Flowers

Flowers presence also make the room attractive and cheerful. Pots and boxes should be chosen to match with colourscheme of classroom. The student should be made to take care of these flowers, to make them become more interested in such matters later in their homes. It has been observed that students practice X'mas decorations, planting in rows and planting flowers as they carry out these activities in the schools.

Beautifying the Outdoor Surroundings

A good outdoor environment consists of an attractive building set in the midst of beautiful surroundings. An old classroom is not an excuse for its being neglected and allowed to become unsightly. Fig. 9 is a well repaired, neat, art room.



Fig. 9. A neat and well maintained classroom

The School Grounds

In decoration and improvement of the grounds, their function should be taken into consideration, e.g. (i) recreational for which students need enough recreational grounds.

(ii) A well planted garden and lawn will serve as a laboratory for the students. Trees shrubs and flowers all have their role to play. The school premise should be as attractive as possible. Fig. 9,

Walks and Paths

A school ground with well constructed walks is much more beautiful than one in which they are haphazardly made across the premises. Fig 10 shows a well constructed path. Gracefully curved ways are more artistic than straight ones where the distance is not too short. Cement walks are good but local gravels are ideal.



Fig. 10. A paved walk for students with a portion abandoned

Lawns

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Lawns well kept as in Fig. 11 are universally recognised as a means of beautifying school premises. Every school should have a beautiful lawn well located in the front yard. Its size will depend on the grounds available. Fig. 12 in front of administration.



Fig. 11. A well kept lawn within a Hall of Residence



Fig. 12. Richly planted fore court of an administration block

Trees

Trees are needed both for protection and for ornamentation. They are needed everywhere to provide shade on sunny days. They could serve as wind breaks near buildings also. Tree culture is necessary for every school. Students will learn to care for and protect them and extend to those outside the school premises. Agriculture masters will be useful in this direction.

Shrubs and flowers all help the outside landscape as well as they do to the interior. Plants from the neighbourhood, are good for this. See Fig. 13, so that students could participate and also bring seedlings for planting or seeds for distribution. A well planted campus as in Fig. 14 is an aesthetic delight and image for the institution.



Fig. 13. Local tree species used to develop a lawn



Fig. 14. A well planted courtyard

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Perceptual Behaviour

As part of the beautification of the classroom the students can be involved and their usual curiosity and sensitivity be used. In this respect they interact with the environment further and look for interesting objects both man-made and natural. When guided to note their unique design and qualities, students can then translate them into graphic imagery and develop ideas from them.

Their sense of touch when explored enlarges their awareness to tactile qualities; weight, size and light effect on them.

Fig. 15. Finally when drawn, these additional impressions are shown. Fig. 16 in the drawings.

Objects gathered by the students could be selected and kept for future reference. Besides bringing objects to class, they can take what Wachowiak (1968) terms "Sensory trips".



Fig. 15. Critical Perception trip - Plantain



Fig. 16. Observation passed into expression

In this circumstance they will not deal with single objects only but an exploration of sites and situations and apply their senses of contact to relate to these objects and sceneries to enrich their stock of sense experience. See Fig. 17.



Fig. 17. Playing on the beach - awareness opportunity

Walks should be organised for the students to share with each other their awareness. Activities should be planned to take care of the senses; viz, eye, ear, nose, skin, tongue and muscle. These are used as idea starters for drawing, painting and creating after these sense perception of the objects.

The eye As an organ of visual contact with the world around, it is used to perceive shapes, colour, line pattern and size. The individual vision is directed to perceive forms and shapes of all types as the cattle grazing in Fig.18 shows.

Students should be made to move from large roomy or open spaces to small enclosed rooms to perceive the differences in special impact and awe left on them.

Colour Colour perception has been sometimes taken for granted. Students on going round to observe and identify colour schemes

and live with them were found to perform better in painting or describing them since appreciation is to guide them into better creativity. Fig. 19.



Fig. 18. New Scenic Environment



Fig. 19. Performance after Selina Tamakloe is exposed to flowers.

Saturated colours of the various types of schemes need be exposed to get them identified. This when listed or named, helps the student to know them better and use them. Fig. 19. Seasonal changes like harmattan with accompanying colours are revealing. The students use of colours as beginners will come mainly from their observation and imaginative interpretation of what they see. The teacher guides them to use colour creatively and objectively. Among other things they will have to be bold in their use of colour as in Fig. 20, after visual contact with the scene.



Fig. 20. Expression on experience to water fetching

Line:

Line is another area the student can explore in his aesthetic trip. Being the most essential ingredient in drawing, their study of line in natural objects such as clouds, sea waves, bamboos. Fig. 21, crowns of trees

spray of branches, water fall, rocks and the various moods associated with them are a revealing practical encounter for the adolescent. Interpretation of image after this aesthetic contact with line becomes more creative and real. ^{Students} Students aesthetic response after the encounter is improved upon. The curiosity and inquisitiveness associated with the adolescent age group finds outlet in appreciation and creativity.



Fig. 21. Bamboo Showing linear growth

Students who have physical contact with the objects by hands or feet burst into all types of reaction and authentic comments that describe the texture and forms of these objects being dealt with better. Fig. 22.



Fig. 22. Intimate acquaintance with plants in a garden

Ear

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In an attempt to awaken consciousness through the ears, to be aware of their immediate surroundings students who close their eyes and perceive the market or sea with their ears will come to startling revelations on how much rhythm and noise goes on around us. Words quite new to their experience will be used to interpret their feelings. The rhythm of coconut crowns on a windy day and clattering sounds made will combine with the visual impression to trigger off remarkable results in the practical lessons in art as well.

On taking a second look at the market this time not buying but enjoying the market colour, rhythm of the sheds interspaced with the figures as in Figure 23 will usher in interesting creative periods for the work to be responded to.



Fig. 23. A portion of a busy market

Having gathered all these pieces of information the student is able to take a fresh look at the new impressions which hitherto have passed unnoticed. He can then relate to the market drama better and more vividly and satisfy a major goal in art education which is personal fulfilment.

Appreciation and Artistic Heritage

It will be seen that at this stage appreciation is closely related to an experience the individual has had. Each student's perception is related to how he has encountered his object. Their feelings concerning their experience could then be related to other subjects of painted scenes by other artists. Their response to an art work will be unique, revealing and a personal interpretation of ideas and concepts based on his past artistic encounters. Statues and monuments have a place. Fig. 24.



Fig. 24. Statue of Prempeh II, Kumasi

In this direction coupled with his home environment, his cultural and social awareness, his level of perceptual experience and skill in self expression will increase.

The individual can then relate to the artistic heritage since he is familiar with the works of other artists and develop his own ideas. He will have a good basis to believe that their own efforts are authentic as art.

The role of art in society is better understood after encountering the various forms of our culture and their visual forms as in Fig. 24.

Guidance is needed for children to intergrate what they see with what they feel and know. They will then know how other people and they themselves perceive visual forms as a social expression and make judgement about visual forms in society.

Children's exposure to real works and sceneries outside the textbooks is highly encouraged for an original encounter.

Willful damage of artworks such as Fig. 25, whose nose has been chipped off must be vehemently condemned and discouraged. Education on appreciation and preservation of culture will fall in place after a good exposure.



Fig. 25. Willful damage of marble relief, Kumasi

Thus, the role of sense experience as shown in the various aesthetic encounters cannot be underestimated. Right from the environmental to interaction with real objects are unique opportunities for the youth's aesthetic growth. A further step in appreciation will now deal with some paintings and natural landscapes.

Further discussion on the impact of emotions in aesthetic appreciation and colour symbolism in the Ghanaian context have been accessed in their significance to the subject of aesthetic.

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CHAPTER FIVE

APPRECIATION OF SOME SELECTED ART WORKS BY THE STUDENTS

Earlier students activities in their environmental beautification and awakening of aesthetic awareness perceptually put them in the right posture of attention to make response to some selected subjects from natural scapes and some art works.

The first group of objects were a pot and a bowl. They were placed before the students and made to recall some of the activities of perceptual trips through their perceptual contacts. They were asked to come close to the pots after a brief introduction. See Fig. 26. They felt the sides, acquainted with patination, noted colour shade distribution and went back to start the appreciation. Thus the senses of perception were all mobilised into the process.



Fig. 26. Objects Set for Appreciation

The class level contacted was SSS 3 made up of twenty (20) students not selected but they were present in school on that day since it was holiday classes time. The sample was therefore random.

Approach Right from the beginning the students responded enthusiastically, even more than the practical lessons period. The activities were in three sections.

Activity One Two types of activities were conducted. The first was a display of ceramic earthenware - a pot and a bowl. They were given a background information as follows: Take a close observation of the two objects as artists and not as potsellers. For example, shape, sizes, shades, marks on them. Next thing to discuss to relate them to what they know about pots, for example uses.

Lastly, they should pretend to be examiners and look at them critically and tell how good or bad they are as pots. They could go very close or even handle them. As the figure 27 shows, they are found handling the pots critically to pass judgement.



Fig. 27. Perceiving with fingers for Surface Reaction

A few sample answers were selected from the lot.

Cutstanding results were achieved as shown in the attached appendix 1a - 1e.

The analysis done in the margin of their scripts revealed

that they were able to cover three major areas of a standard work in appreciation under the following headings:

I) Objective description which is similar to surface reaction.

This was found to include (i) Position of object (ii) physical characteristics such as size, shade, texture, method of production Appendix 1a - 1f.

II) Some were able to make conceptual interpretation as in Appendix 1a and 1b as follows: They drew conclusions based on visual data present that the artist could be traditional potters. Secondly they drew conclusions that the pots on account of their small sizes could be used for boiling herbs or cooking; that is identification of function from empirical information and their experience.

III) They were able to suggest from the quality of clay used as good due to retention of shape after handling. This is seen in appendix 1c.

Also Ernestina Ofori went on that firing was well done that is why it has lasted. Respondent: Sarah Quaye (Appendix 1d) observes that the quality of clay also contributed to the beauty of the pot.

Activity Two This was an old mortar given them to appreciate. It was also done like the first exercise.

Activity Three They were given four art works and two photographs of natural sceneries to appreciate. A brief reminder was given them to approach it as they did to the previous ones. Some samples are selected to show their result.

Fig. 28 is followed by its appendix 3a of students appreciation.

She was able to give: objective appreciation (ii) conceptual conclusion: was drawn as follows (see underlined in script).

"The way they have painted the ground, I can suggest that it is perspective and rough." She further made reference to the most prominent colour brown and concluded thus:

iii) Judgment: "The colours in the picture are dark brownish, green, little red, light blue and black. The way they have used brown in it has made the picture a little dull."

It was finally passed as a well painted picture and beautiful after that objective reference to the use of brown.

Sample two was also a landscape (fig 29) (Appendix 3b) to be appreciated. The student gave the data of information about the work and moved into the additional objective information and later spoke about tools and textures all about the two trees. Finally she expressed here feelings and passed judgement with additional information from here earlier exposure to colours and shadows. Appendix 3c. It was identified by the student as a fishing village. Textures of ground were later identified. Conceptual deductions made on the ground, ovens and houses show a sensitive observation.

The dominant colour has also been identified. No judgement was however passed.

Appendix 3d. They were given a photograph to respond to. It is observed with mounting interest how far they went in their description especially Appendix Fig. 30. It was conceptually concluded that this was a big market and that it was old, buildings were found to be parallel. The description dwelled on the roofs - a major feature, size of market was suggested; all



Fig.28. Mount Gemi. Robert Akotia,
22x48ins 1992. Artist Collection



Fig. 29. Growing Old (Two Trees)
Robert Akotia 22x48ins 1992. Artist Collection

of which were pragmatic conclusions arrived at.

The clothing was also touched on and ability to refer to positions in the picture was successfully shown. This work of appreciation was done by Vibra Adokoh.

The final judgement was on the dominant colour brown and was passed as a good colour to be used.



Fig. 30. A busy market for appreciation (unnamed to them)

Sarah Quayle Appendix 3d was able to tell that it was a city market - a good conceptual interpretation based on the crowd's thickness and type of costume found on them. The dominance of brown was also referred to as good for the picture. This falls within a good judgement based on information in the picture.

Ernest Taylor also suggested a title, as Scenery of Flowers and went further to categorize them (Fig. 31.)



Fig. 31. A bed of flowers for aesthetic response

Appendix 3e; Ability to qualify the grass as "flat green grass," helps show their keenness of perception. This picture was passed as a work decorated by flowers and trees and that it is found beautiful.

The last appreciation was done on a painting. Their titling on account of acquaintance with the beach activities was found to be brief and precise "Fish Landing."

Medium, trees, activities, costume were all vividly responded to by the students.

Juliana Mensah Appendix 3f Fig. 32 specifically identified her totem colour - red. The linear perspective was also identified and referred to.



Fig. 32. A painting of Beach Activity to be titled
and appreciated Robert Akotia. Oil on Canvas
27 x 38" 1992 Artist Collection

The respondents have given a positive response to the appreciation lesson. It revealed a latent skill that has been awakened in them. Their vision was revived at the beginning of the lesson and they sustained interest throughout with increasing sensitivity.

Colour Symbolism Summary

In furtherance of their appreciative skills it has been found necessary to include a summary of colour symbolism in the Ghanaian context. Emotional use of colour has been identified with the Ghanaian long before the advent of European colonialist with their shades and tints. In all the situations their uses are associated with cultural ceremonies and held in high esteem. Fear of spiritual consequences and social ridicule makes both educated and others adhere to these symbolisms but the beauty of appearance in these functional use and interpretation is paramount. Generally, colours for harvest and peaceful festivals differ from those of funerals. Modification are found and shades of the colours could be mixed with charcoal or vegetable oils for

a glossy effect. Sometimes apart from clothing different colours such as black and brown are assigned to the face and body to disguise and frighten, harm or on a happier note, white, yellow and green are preferred for peaceful and happy occasions.

The colours considered for this symbolism are those found in the locality, they are white, yellow, or gold, green, black, red, grey, blue, black.

Black, red, brown; are all used to symbolise moments of grief, mourning and sadness. Their use has spread to all parts of the country, thereby cutting across all ethnic groups. More specifically red is worn for accidental deaths by the bereaved family while other mentioned colours are used by other mourners.

Special haircuts with plaited hairbands are worn to match. Dance forms also depict and emphasize the occasion.

Knowledge of these symbolisms will open up a deeper understanding and a better response to artworks depicting these aspects of culture.

Yellow and gold have a peaceful symbolism of wealth, kingship and royalty. It is a preferred favourite of most chiefs in the country. Queens use silver as well as queenmothers. Cool blues and white are matched with the silver sometimes. The use of yellow is closely linked with the gold dust value and colour.

White is treasured as a colour of purity, virginity, joy and other victorious occasions. It is used during ancestral cult ceremonies and births.

Traditional priests prefer it very much. When a person who has lived to 80's dies it is worn as a person who has lived a successful life and triumphed over death.

Green; It is also associated with peace, fertility, procreation, vitality growth and health. Origin of these uses possibly stem from its abundance in plant growth. It is used as a costume during agricultural festivals, hospital architecture and uniform and puberty rites for Krobos, Gas and some Fantes. In the heat of dancing when one is possessed, green leaves are used to calm the spirit.

On a minor note, grey is occasionally used during death by lightening or suicide. Grey ashes are sprinkled over the corpse outside the village rebuking the evil spirit never to strike again and the soul driven away from the village.

Generally elderly people prefer darker shades to brighter ones which are usually associated with the youth.

In contemporary Ghana several tints and shades are found all over. There is also an awakening flair for fashion and design in traditional costumes especially the kente.

Fig. 33 and kaba tops. Colour scheme show a happy occasion.

This is one of the happiest days for Avatime youth female - Puberty rites.



Fig. 33. Costume for joyful occasion

Students when briefed on all these associations with colour will identify them in appreciation time. They will also then function in practical class periods.

Adinkra symbols have also gained currency, in clothing and architecture and visual arts. The Ghanaian community has lived with their conceptual meaning for long. Critics, when familiar with them and their meanings will be guided into any aesthetic experience with them.

In recent times there is a contemporary drive towards a change in attitude to environmental aesthetics. Much is being done to bring aesthetic order into modern architecture, and environmental protection. Right from the planning to the finish, aesthetic appeal is being seriously considered. We often see hastily splashed notices in city and urban areas thus: "Remove" or Produce Permit" KMA, "Stop work by order" on unauthorised buildings at new estates sites. This shows

the desire to incorporate aesthetic order and conceptual categorization of structures to be permitted only when they suit some expected standards. Some structures are considered more dignified than others.

Aesthetics awareness in environmental protection will usher in the use of the sense of beauty gathered through the study of art to apply to all aspects of life. The traditional environment also will be elevated to the status of an aesthetic object as in Fig. 34 and Fig. 35.



Fig. 34 A village scene for appreciation. Robert Akotia Water Colour 4 x 17 ins, 1992. Private Collection



Fig. 35. Traditional environment for aesthetic appeal Kofi Nyavie Mural - Unity Hall 1976

Some Contemporary trends in aesthetics of costume, female figure and architecture

There is a growing awareness to inculcate design and aesthetic awareness into contemporary Ghana. This has been considered for costume, female figure and environmental architecture.

The society has been gripped by a desire to embody design into costume after the depressions of 80s. This is found with both old and young, in a limitless range of variety. The traditional kente has been with us for long. The dominant style is the female "kaba". This time not only with the wax print but also several expensive varieties of fabrics such as sheda, damask and lace all feature. The trend is mainly with the female while the male remain with the traditional trousers with slight variations with the top wear. For both sexes the historic 'kente' has gained currency and is preferred in combination with other materials. See figure 36 where the choice is kente down and lace top. It is gaining popularity outside the country as well.



Fig. 36. Colourful Kente Combined with Lace Blouse

The beauty of the female figure is also alive with changes. The vital statistics of the ideal figure is considered to be slim type with broad hips, slender neck, bold bright eyes and thick lips. An oval head with dimple cheeks, tall and fair in complexion. This desire for a fair complexion leads some to even bleach. A soft flowy black hair permed or plaited is also desired. All these combine to give as the rhythm of the taste of beauty of the time. See figs.33-36 for hair styles. These elements and features are not a perennial criteria for example, the preferred complexions was black and a fairly fat woman with broad flat forehead typical of Ashanti was preferred. But now the slim fair figure rules.

These features change from generation to generation. One could find that the whole history of art is a variety of canons of beauty that are fit to be called the history of taste from era to era.

On environmental aesthetics also there is an upsurge of design in architecture. Land allocation and use in urban areas is being categorized and issued to meet standards of beauty to go with form and function of architecture.

This is also not permanent. Structures are becoming more geometric and international. Occasional curves are found on some buildings.

The youth who wants to appreciate figures and forms is to be well oriented to deal with them persuasively. The youth has to be sensitive to his changing environment and direction of taste. He is therefore expected to be an epitome of the beautiful in community. That is why in some cultures such as U.S.A. aesthetician can propel a direction of aesthetic taste

and fashion, make or unmake an artist.

An individual trained to be sensitive to beauty will carry it through and through to even the use of facilities like toilet, bathroom, and urinal. He is agreeable well adjusted member of community.

Discussion of the Art Work

The teacher can start by introducing the art work.

A meaningful background information regarding the artwork that is being studied is necessary. Information may include art processes or materials, subject-matter, background of the artist time and place of production and other pertinent data relating to the artist or the work. The discussion period is to be open - ended without any limitations and restrictions.

Judgement should be delayed on the work until enough data is revealed.

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Introduction is by question method to lead the student into the work. For example:

What type of work? What is medium? What they see will be discussed taking note of all that they can see on the surface of the work such as subject matter, colour use and all other formal elements and how they are used to structure the final composition.

Message: Message of the work, that is the meaning of the work.

Students should tell what the artist is revealing; whether cultural or the time we live in, or about his beliefs. Has he created a new world or its similar to the observer's, or its like any other work we know?

Mood: The feelings that the work communicates will then be explained. This is to say as one looks at the work what it makes one feel - angry, excited, joyful - referring to the information that makes the observer to have the feelings.

Imaginative Look at the work

In this approach the observer gets further involved with the work and focusses on various interesting parts of the work and discusses why they are interesting. Eyes could be closed and mental descriptions made of the work. Further interest could be established by describing the work without words, just using gestures and sounds. The surface of the work could also be felt with the hands or with the eyes opened and closed. The beauty of form and lines and control of surface will then be sensed. Regular and irregular flow will also be felt.

The youngster could go further and take poses of the figures or sculptures in the work. Pretend to walk into the work and express how you would feel. Pick a colour or a shape in the work and examine how it is used to show movement or form. The observer can imitate these movements or line direction, and further imitate these gestures and expressions with the body.

Historically appreciation could cover the promotion of cultural heritage also. The observer should state whether it reveals anything about the past or about the times in which the artist or the observer lives in.

Finally, the observer, having made sure all these areas have been dealt with; could go ahead and express his feeling as regards his likes and dislikes. Also judgement could now be made as to whether it is a good and successful work or not.

It will be observed from the discussion that aesthetic appreciation is designed to be practical and theoretical. It also involves the whole personality and engages all the senses of perception. Appreciation also engages the observers attention to his environment.

Cultural knowledge is essential for responding to some works conceptually. Many problems both personal and environmental will be solved if appreciation is taken seriously as the next chapter will highlight some of these benefits of aesthetic awareness.

It will be observed that the students exposure was a major contributor to their encouraging performance in responding to the works. Much still will be achieved if various symbolism discussed the practical "acting" of the activities coupled with intimate study of colour scheme will go a long way to boost their attitude to appreciation.

A final summary and conclusion will now be made in the next chapter.

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CHAPTER SIX

SUMMARY AND CONCLUSION

Summary

Various authorities with various philosophic persuasions have so far shared their views on aesthetic appreciation; all of which narrow down to both objective and subjective responses. Whatever be the response, skill is involved; an object is being attended to and this visual object is transformed into a verbal image or literacy image that is perpetually immortalised.

Cultivation of vocational skills all over the country and development of the arts are expensive. It calls for a trained observer to appreciate works produced and their use. The youngster is immensely endowed with a big creative talent that is poured out into all the branches of art. An equally experienced audience responding to them will stop outside expertise from determining the trend of the good and direction taste in a particular society. Understanding and responding to artworks will become a meaningful experience if training is initiated at an early age as illustrated.

Given the opportunity to train in aesthetic awareness, the adolescent has been found to respond enthusiastically. If the zeal is sustained in them the nation can turn out experts who will not only write to appraise the various aspects of the rich Ghanaian culture but will also inculcate into the audience a more tolerable attitude to all our cultural practices. At its best appreciation will lift the ordinary from its humble abode and bring it into the periphery of awareness.

The approach adopted for the adolescents has been both practical and theoretical. At this level, it will be realised that it is not advisable to start appreciation of finished works of art. A foundation including the need to beautify the environment has to be laid. Awareness of the actual participation in beautifying the environment makes the individual grow up with the practice throughout life.

This will be the starting point of environmental aesthetics. Protection and preservation of the environment is assured thereby. It will not sound far fetched to see a forest or a rock structure as an aesthetic object and preserve it. Acts of vandalism and destruction of natural reserves of flora and fauna will be minimised. The latest concern of the nation is environmental protection. The solution to this problem could partly come from knowledge of aesthetic appreciation if it becomes integral part of life. It will be needless for an external expertise to come into the scene before we see the beauty in our artworks and environment.

The discerning ability in the youth after exposure will affect his value system and in the long run affect the society's taste for the better.

Aesthetic experience has been discussed as involving more than sensory pleasure because it **stirs** up the whole mind and spirit of a complex human being and is related to innumerable ways of other interests and experiences. It is a refiner of the whole personality. Man develops a total discriminating taste in life as a whole.

Conclusion

With the new educational reform programme put in place, one of the areas that the adolescent needs to embrace is aesthetic appreciation. Since it has been established that art is one of the few subjects that turn out a fully rounded scholar, that uses all the six senses to respond to the environment, the need for aesthetic education cannot be overemphasised.

The new awakening to use environmental potentials to adjust to a new way of life becomes a far cry if the envisaged fully intergrated scholar is not visually literate enough to adjust to the good of the surroundings.

Ability to identify the good of nature is only possible when there is a trained vision to identify and assimilate the good of our culture for a refinement. Most of ideas needed to sustain a lively creative activity are lying just under the nose of man but vision is cast far away. All types of quacks and substandard goods are dumped on the community partly because that discriminating taste needed to check and make choices necessary for the refinement of culture have been sacrificed for a foreign taste.

All aspects of cultural heritage are fully intergrated into artistic heritage. For cultural refinement to be achieved, the aesthetics of cultural practices have to be developed through awakening of consciousness. This consciousness is skill to be trained, just like any other skill. If acquired the appreciative skill will give course to other abilities being improved in the individual. For instance with an ability to perceive form the individual will express his thoughts on paper and this will be the beginning of draughtsmanship, which is a common denominator for all creative activities.

Appreciation at this level is both practical and theoretical and was approached on these levels for total involvement of the whole person. Responding to art-work or natural scape is both objective and subjective.

On the objective plane, the visual data presented by the object have been noted and expressed. This is surface reaction, All that can be seen or felt through touch or any of the senses combined to give us the physical structure of the objects being attended to. Each work needs a perculiar response to bring out the meaning and understanding the artist intended.

As the beginners vision becomes trained all the qualities of creativity become enlarged and are brought into the periphery of awareness.

At this level objective qualities become substancial grounds to stand on and react subjectively to the work as well. As the right posture of attention is adopted, feelings are projected into the work. Emotions are emitted and give course to joy, sadness, sympathy, horror or worry feelings to mention a few.

This projection of self commonly known as empathy is found with the youth as well. This emotion is kept at a level, not to overwhelm the point at which the work was created. The observer keeps this psychic distance for that matter.

The student, as part of this response was able to draw pertinent conceptual conclusions based on the message and symbol of the work, such as the market scenery of figure 30 page 57. The dresses, number of stalls and type of surrounding structures all combine to give the student this conceptual conclusion about the age, type and size of market.

Appreciation was also able to confirm the past knowledge of the viewer that it conforms to general cultural heritage of the subject area expressed in the work. This ability to identify with the work is itself joy for the viewer that he is also on the right relationship with his culture.

Appreciation itself is found to be creativity and if successfully done, the joy of its success is equated to the production of the work of art. In Eastern cultures such as India it is equated with the transcendental joy experienced in a yoga in the presence of the Absolute.

Aesthetic appreciation when done by the right authority turns to celebrate or 'terminate' the life span of a work. Nobody knew about Van Gough until a critic brought him to the lime light.

Also, self expression is improved when the right aesthetic attitude is developed and the youth is able to use the information gathered, after the cleared vision to produce better works as shown.

Aesthetic structure is created in our eyes or ears, when all the features of perception collectively give wholeness and coherence to our experience of a work of art.

~~The visual form in the~~ art object is directly related to the aesthetic structure inside the viewer.

The viewer becomes a receptacle of several signals from outside. He synthesizes and sorts them out to meet the required image emitted by the work of art. The adolescent has to marshall the right posture of attention to attend to the work convincingly.

The youngster is further expected to understand and talk persuasively about the artwork and grow with the vocabulary necessary for aesthetic response.

If taken seriously, this, aesthetic activity can enable the adolescent make personal judgement and decisions and form opinion in life later.

Beauty found in creation will lead the individual desiring to preserve it if he knows the value. The desire to go to other environments for holidays will be satisfied if natural environment is developed and preserved and programmes of patronage put in place. The preservation of the environment will become part of our cultural heritage and that will help promote tourism after acquiring aesthetic knowledge. Also aesthetic knowledge when acquired will help the student to be his own critic and improve his creative abilities and preserve the echo system and national culture is refined.

When aesthetic appreciation is rightly placed in the educational system of the adolescent, it will give psychotherapy to some who are emotionally disturbed, and refine the normal ones intellectual and emotional dispositions without affecting his ecosystem.

Definition of Terms

DEFINITION OF TERMS

1. Aesthetics The philosophical study of beauty
2. Aesthetic enjoyment of Hedonism - Quality of an aesthetic experience which is successful and satisfying
3. Aesthetic Experience: Amplification and intensification of sensuous awareness; Total perception of visual form on any given occasion.
4. Aesthetic Object: Any object with the capacity to please or sustain.
5. Aesthetic Structure: Those features of the act of perception which give wholeness and coherence to our experience of a work of art.
6. Appreciation: Bringing aesthetic object fully to awareness. It involves contemplation and enjoyment
7. Contemplation (in aesthetics): Concentration of attention and engrossment in an art object.
8. Empathy: (Origin German einfuhlung) meaning feel into
 - a) What happens to a viewer as he perceives a work of art
 - b) Used to explain the origin of the viewer's feelings about visual form
9. Perception: ~~The viewers act of seeing and attempting to understand visual form~~
10. Percipience: Enter into growing awareness of an object.
11. Psychic distance: The degree of personal involvement of a viewer in a work of art. It is more than optical process. It involves what the viewer's brain and nervous system do with sensory data they receive.

APPENDIX

- 1a Appreciation of Ceramic Earthenware
- 1b Appreciation of Ceramic Earthenware
- 1c Appreciation of Ceramic Earthenware
- 1d Appreciation of Ceramic Earthenware
- 1e Appreciation of Ceramic Earthenware
- 1f Appreciation of Ceramic Earthenware
- 3a Gemi Landscape
- 3b The Two Trees
- 3c Fishing Village
- 3d Market Scene
- 3d Market Scene
- 3d Market Scene
- 3e Scenery of Flowers
- 3f Fish Landing
- 3f Fish Landing

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Stella Ayorkor Adjerey.

There are two objects placed on a table. These are bowl and pot. They are below our eyes. The pot is tall than the bowl. These are not all average. The bowl have only one colour which is black. The pot have two colours those colours are, redish brown and black, the bowl is shorter and at the middle of the pot. A

OBJECT

~~All these information the bowl is~~ on the bowl of. The top is lighter than the whole bowl. The surface of the pot is smoothly all round the pot. The pot mouth of the pot has been broken. The pot have been put down for a long time because you can see some dust on it. The part of the colour has gone off. These pots are normally made by the Tradition. Pottery these.

Mostly these are made by tradition, they normally used the trait method. We normally use the bowl to eat and used the pot for cooking food of the villages. for cooking medicines.

The pot is good pot because of the quality of the clay, at the same pot is a bad pot because, the top of the pot is cracked, the colour has been broke off, the mouth of have been broken because the mouth you can use it again.

The bowl can be use for a long time, but than it can use it again. That is what I say these bowl is a good bowl.

Appendix 19

DOROTHY DZISAM,

VISUAL ART 3^A

OSU PRESBY.
19TH AUGUST, 1993.

Question No.....

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APPRECIATION OF CERAMIC EARTHENWARE.

A small round pot with rough edges placed on a table with a smoothed surface and also a smooth round bowl around my eye level. The bowl is exactly half of the pot. The pot has two colours and they are reddish-brown and black. The reddish-brown is getting to the top part of the pot and the down part is black. The light effect of the pot is medium and ^{phase} it is newer than it is, it will be brighter than this.

The edge of the pot is rough it has been clipped off from the dirt and the edge of the pot it has been broken off for a long time. Some of the colour has gone. They are most done by a traditional potters. Probably they use either pinch or coil method. It is found in Nkawkwa and it is also used for cooking and also cooking herbal medicines. The villagers use the bigger ones to store water.

JUDGEMENT.

It is a good pot to the villagers because most of their time, they use it every thing they do e.g. to fetch water, cook with it etc. also.

I ^{can} see a bowl and a pot placed on the table. The pot is round. They are placed behind my eye level. The two of them are not of the same height. The bowl is about ~~half~~ $1\frac{1}{4}$ behind the pot. The colour of the bowl is black and the pot, ~~is~~ the ~~black~~ under is black and getting to the top is reddish brown and black. Because of the ^{image} ~~age~~ of light, the is dull. The texture of the bowl is smooth but the pot is rough. Some of the colour has vanished because it has been used for several years and also I can see some ^{cobwebs} ~~cobwebs~~ in it. These pots are mostly made by the traditional women and used the pitching method. From the small size it is used for cooking soup, herbal drugs etc. It is a good pot because of firm and hard fired. It's also a good pot because of quality of the clay. I feel that because the pot had been ~~is~~ over used and over used and the edges has broken because it was not well made.

Appendix 1c.

Question No.....

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DO NOT write
in this marginPOT

These pot and bowl A small round pot placed on the table, they are round on my eye level. The pot and bowl are not the same height, the pot taller than the bowl. The bottom part of pot is dark, and getting to top is redish brown. like any normal bowl is brighter.

Because of the age of these bowl they are dark. The mouth of the textures, The edges of the pot are rough and the bowl and broken.

The mouth of the pot is ^{not} the roughly broken.

It was broken long ago. They are old because there are car-bours, some of colours of pot as gone, it's gone because it has been used before.

The pots are made by tradition method potter's primarily the method they used is the Coiling method. From the small it used for cooking and for stove water. it mostly used in the villages.

Because of the Scale that is why it has broken mouth. is a good pot because of the qualities of the clay. It has a fine Surface. the pot has been used and used that is why it has a broken mouth.

Appendix 1dMORTAR

The mortar was carved by a Craftman the use tools to carve the mortar, tools used to carve it chisel and hammer. Material use to make the mortar is wood. because it has been used for a long time, and it has been stove it is difficult to tell the colour and the wood use to make the mortar. The Design it like a round cylindrical

POT AND BOWL

I saw a pot and a bowl on the table. eyes
 A small round pot and bowl placed on a table.
 They are placed around of my eye level.
 The bowl is half one third of the pot.
 The bottom part of the pot is dark brown but getting to the top, some of the parts appear in reddish. The bowl appear in black colour.
 The edges some of the edges of the pot are rough and broken. In the bowl, the edges are smooth. It has lost some of the original colour.
 This type of pot are mostly made for traditional purpose. They use the coil method and they mostly use it in our villages. Normally they use this type of pot to cook herbal medicine because it is indigenous pot and also for cooking soap.
 The pot is a good pot because the quality of the clay is good. And it has been moulded in a cylindrical way and then how they glaze the pot and the firing too. So it has last for a long time. Because it has last for a long time some of the original colour has lost and some of the edges too has been broken.

Append. 1e

MORTAR.

You cut a tree trunk. And then strip the inside with a gouge. After that process you get your mortar. The mortar is placed on the table. The mortar is moulded in a cylindrical ~~way~~ ^{shape} because of the age of the mortar, it is difficult to tell the type of wood they use. The top part of the mortar appear in rough and the bottom appear in rough.

The Appearance of the pot and bowl
First we see a pot and bowl. ~~MA~~
The pot is round ~~pot~~ and ~~so~~ flat bowl
A pot ^{has} a small round ^{and} place on the ~~the~~ tablet. They are around our eye level.
They are not the same size. ~~The bowl~~
~~is~~ ~~the~~ height of the bowl is $\frac{1}{3}$ of the pot. The colour of the bowl is black and the pot is black and redish.
The bottom part of the pot is getting to the top is redish brown. like any normal bowl it receive its lighting. possible the light of age is ~~is~~.
The ~~part~~ ^{mouth} surface of the pot is rough. But the ^{mouth} surface of the bowl is very very smooth. The breaking of the surface is not newly broke ^{the bowl} it has lost some of its colour because it ^{has} been ^{use} ~~the~~ some of the colour has been gone. The bowl and pot are made by traditional potters. probably it is made by pitching method. They are similar to the Ghanaians pottery. They used pot to cook herbal drugs ~~and~~ soup. because it is indigenous pot. The pot is hard. it has used for a long time but it is still hard. How I feel on the pot is that it has been used over several years and years and the mouth did baked well.

83 Append 1f.

Ernestina Ofori

Question No. 4
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OSU Preser

A land-scape picture was put in front of me. It is a mountainous land-scape. It is painted in oil. In this land-scape, I can see a range of mountains, about three clear buildings, two human beings, few trees and a rough road almost dividing the scope into two.

At the back ground, I can see the sky clouds. The way they have been painted suggest that it is rough. I can see the two trees, one is in front of the building and the other one is at the back. I can also see another one behind the mountains and small ones. In the building there is a bigger, big and a small one. The way they have painted the ground I can suggest that they have it is a perspective and rough. I can also see a huge mountain and small ones. The colours in the picture are dark brownish, green, little red, light blue and black. The way they have painted it use brown in it, it has make the picture a little dull.

All that I can say about this picture is ^{that} it has been well painted and beautiful.

R. K. AKolia keep it up.

Gemi Painting

Activity Three d) fig. & Appendix 3a

Question No.

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Stella Ayorkor Adjete

The title of the work is the two trees.

The size of the work is 83 centimetres high.

The location of the work is U.S.T. - Kumasi.

The name of the artist is R.K. AKOTIA.

The date in which the work was made is unknown.

The medium of the work is oil paint.

Appreciation of the work

The movement of the trees are not straight but they are moving in curve and the branches tells you that the surface is rough. The material or tool used to paint it is a palette knife and that tells you the texture of the surface is rough.

Let take it for instance, when you use brush to paint the surface is going to be smooth.

I feel happy about the way it has being painted such as the colours as follows: brown, earth colours, such as blue being fluted in it, black and red colour and also the surface appear to be smooth but is rough. From the top to the bottom blue is the major colour, because when light strikes on colour it reflects on objects and gives you the colour of that colour object.

Activity Three b) fig. - Appendix 3b Two Trees

Question No.
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question number
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FISHING VILLAGE

The picture is ^{a water colour} painting. The land is a mountainous landscape. The roads are rough. Some parts of the land has slope and the type of people who live there are fish smokers. The land is rocky. The houses are dilapidated. Some of the buildings has broken. There is some fishing ovens there. They has mounted it with clay. Some of the buildings have no windows and doors. Some of the ovens are big while some of them are small. Some of the ceilings of the houses are flat while some of them ~~in a~~ ~~hanging~~ appear in angular shape. I can see a perspective in this painting or in the picture. The kind of medium the use is water colour.

I can see some of the colour in the sky. And then, some patches of the sky. I can see brown dominating all over the picture. ~~is in~~ is in some parts of the land, the fish ovens, the houses and the sky. But the brown in the land is deeper than the brown in the sky. The painting is a two-dimensional composition.

Activity Three (a) ~~Appendix~~ ^{more} - 3 C.

~~Hand~~

Question No. Market Scene

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Diane Adu

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question number
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This picture is about market ^{scene} ~~scene~~, and is perspective. It is an old market because of the roof and you can see that the roof of the building is come off. You can see the building in the front are looking parallel and you see far behind. And this market is a very big market and in the market you will see that some people are have build houses in left and right and you can see a rubbish on the top of roof. And the colour of the top roof is brown. And market has open stores at the far back of the picture getting to the horizon the house's are ~~are~~ crowded together, you and you can see trees. The people are over crowded. And a lot of people going and coming. Some people are hold their bag and carry their bag. and lot of people are sell some items. Some people are wear skirt and blouse, trousers and shirt, straight straight dress and so on. So

and some people are carry tomatoes on their head, some are hold on their hand, some of them are put on the ground of them.

The colour is brown because the roof top is brown and the floor as well and some of the cloth too. And some of the colour has over shadow. I feel brown is the good colour to be used. And some of them are stand, looking at things.

Kyelia 87 Appendix 3d

VIBRA ADOON
VISUAL ART
3B

MARKET SCENE

PRESBY. SEC. SCH. OSU

Question No.....
Write on both sides of the paper

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19th August 1993

The picture is about a market scene. And it is a perspective work. Because the appearance of depth is in two-dimensional. It is an old market. This is because the roofs are old. It looks like some of the roof sheet is getting off. The two buildings in front seem parallel but the one in the far end seems small. And in the middle you can see people walking and selling things. And also on the roof they have put rubbish on it. The market is a big market. And it is not a village market, it is a city one because the people shown inside is not villagers. And you can see houses around the market. And electric pole. Some tables are on top of the roof. You can see people walking up and down and you can see that the people are overcrowded. You can see people selling things in the market. Some people are selling clothes, tomatoes, bowls. Some are buying the goods. Some people are standing. At the far back of the picture getting to the horizon the houses are crowded together. You can see trees far behind. You can see different kinds of cloth. You can see people carrying things, some holding the object. Some wearing skirt and blouse, trousers and shirt, straight dress and so on.

The colour is brown because the roof top is brown and the cloth as well and some of the cloth too. And some of the colour has overshadow. I feel brown is the good colour to be used.

MARKET SCENES

OSU PRESEC
ACERAQuestion No.....
Write on both sides of the paperDO NOT write
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This picture is talking about a Market since it is an old market, ~~but~~ This is because the roof are getting off and it has a redish colour. and the buildings in front are looking parallel. The market is very big market with open stores. The picture of the market since was taking above eye level. and people have build houses round the market, there is rubbish on top of roof of the building. at the far back of the picture getting to the horizon are crowded together, and you can see trees.

The people in the market are crowded, selling. others are carrying selling and others not selling coming to buy things. The market is in the city. The people in the market are wearing different clothes, others are wearing skirt and blouse, others with clothes and straight dress and so on, some people carrying baby on their back and others carrying loads on their head.

The most colour I can see is brown and the the roofing to of the building is brown and the roof has been roll up and there is people with brown dresses. the school uniform hanging is also brown. and the street and in the middle of the market is brown.

So I feel brown is the good colour of the picture.

3d fig - - 89 Appendix 3d
Keyika

193

ERNEST TAYLOR

OSU Presoc

TITLE

Question No.

Write on both sides of the paper

DO NOT write
in this margin

SCENERY

OF FLOWERS

I suggest that this is a SCENERY

There are trees & shrubs represented on a land. There are rough edges of flowers and trees. The land is divided into three part. Road for cars, flowers and land on which trees have been grown. The land is accurately decorated by flowers and trees, the flowers are called Canon lilies with different colours, some with white & red colours. There is a road covering part of the land. One in front of the flowers and another at back of the flowers with three cars, 2 taxis and one private car. Also there are trees with different, height and colours, some with yellow brown etc.

There are also flat green grass covering large part of the land and also patches on the ground.

I can also see people walking towards the Hamish point. Also I can see royal palm and the vegetation in which the trees are is very beautiful because of its waviness, and the big portion has also make the picture very beautiful. ✓

3c) Appendix 3e 90-91

See back (referred to
already)
Canon Lilies

DOROTHY UZISAM

VISUAL ART 3^A

QSO PRESEBY

19TH AUGUST, 1993.

Question No. 10

Write on both sides of the paper

DO NOT write
in this margin

The picture is of a fish landing and it is painted on hard wood with oil paint at a sea shore. The people nearer the viewer are broad or bigger enough for the viewer to see it clearly. Also they are removing the fishes from the canoes others are arranging the canoes. Some too are carrying bauls on their head coming. You can see the foliage of coconut the trees and also the light blue colour there signifies the sea and a spot of human beings and you can see other people pulling their nets. The picture is not a realistic picture but is a semi-abstract picture because the colours are not clear, the person chose to design the picture in the many colours, others are wearing only their big ~~the~~ knickers and the woman too Karba and sheet and others too are sitting on the canoes. I can also say others are just running about. Others too are conversing while others are busy doing something beneficial. Colour Red is found mostly at the bottom part of the picture while green is at the upper part and also there is a line in it.

Appendix 3f

910

fig Fish Landing

3^A
20/10/93Write the
question number
in this column

Juliana Mensor

The picture is fish landing and it is oil painting. It is paint on hard wood. In picture you can see some people ~~can~~ carrying things. Some ^{man} ~~two~~ are pull the cacao to the sea. There are big palm tree and small ones there is perspective as you look at the picture the one before you look bigger and the one far from you look very small. The light blue shows as that there is sea at that place.

Many oil colours are been use for the painting. Same of the woman dress is been painted red and the ladies is painted black. The black ground is been painted with ^{many} colour like red, black, blue, ~~red~~ yellow etc. Some people are busy pushing the cacao to the sea while other people are holding some fish and also some people are standing while other sit.

In fact I like the way the colours and lines as been used specially red.

My colour is red so the moment I ~~saw~~ saw the ~~the~~ red colour I was very happy. The way red has been used for women's dress and also for the black-ground same appear light while other looks darker. The lines too is perspective. You can see it big and at some point it vanishing that is called vanishing point.

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