Visual arts education according to the art teachers

A Minor Field Study in The Gambia on how art as a school subject is perceived

Heléne Gullichsen
**Table of content**

1. Introduction 1
   1.1 Choice of subject 1
   1.2 Why The Gambia 2
   1.3 Purpose and research questions 2
      1.3.1 Aim 2
      1.3.2 Questions 2
   1.4 Review over prior research 3
      1.4.1 Holger Daun 3
      1.4.2 Elizabeth Harney 3
   1.5 Theoretical background 4
      1.5.1 Images and meaning 4
      1.5.2 How can we understand art? 5
         1.5.2.1 Art and craft: one and the same 6
      1.5.3 Why art in education? 7
      1.5.4 Art in Africa; is it different? 8
         1.5.4.1 Art or artifact 8
         1.5.4.2 Primitive art 9
   1.6 A school-system is built within a context 9
      1.6.1 Ramfaktorteorin 9
      1.6.2 Komparativ pedagogik 11
   1.7 Method 11
      1.7.1 How it was done 11
         1.7.1.1 Interviews 11
         1.7.1.2 What kind of interviews 12
      1.7.2 Ethical considerations 13
1. Introduction

A presentation of the choice of subject and why The Gambia was chosen for this filed study. Purpose, aim and questions will be presented followed by a presentation of prior research.

1.1 Choice of subject

When I first went to West Africa, I wanted to compare Senegal and The Gambia art classes to Swedish; mirroring what they do to apply and enhance our Swedish art classrooms, especially when it comes to sustainability.

After spending three months in these schools I realized that they do a whole lot that we definitely could apply and draw wisdom from, in terms of sustainability. What I discovered that my research would not be enough for this paper.

So, I decided to take the paper “one step back” and compare how artistry is perceived in The Gambia compared to Swedish culture and infuse their learnings to enhance our own.

Around the world, the concept of art is slightly viewed in different ways. In The Gambia, for example, spacial awareness and imagery detail is applied towards the design of public spaces. Artifacts and clothes worn or produced by women are spectacular. Most communities understand the basics of tie-and-dye, batik, and wax coloring. Many also knows what the different colors and patterns represent. So, is their cultural artistry not art, because its not a image hanging on the wall?

Even if the importance of art in education might not be as acknowledged as much as some of us would like, we do know that children, youths, and adults all learn in different ways and that learning through visualization is just as important as any other way of learning. How art teachers in The Gambia look at the subject as an active way of learning?
1.2 Why The Gambia

I visited The Gambia before and know they have a well established visual culture. I take interest in how they look upon the subject of art in contextual learning. Since The Gambia is a former English colony, does its heritage influence how art is taught within the schools and what is said about art in their syllabi?

1.3 Purpose and research questions

Here follows a presentation of the aim of this paper and also more specific questions that will be answered.

1.3.1 Aim

The aim of this paper is to try to give a picture how art as a school subject is perceived in The Gambia; if it is accepted as a subject for higher education or if it is something you do on your spare time; or is it maybe, something people are depending on for income? And also to see what differences there are between Sweden and The Gambia, and what we can learn from each other.

I want to know how art as a subject in the schools is perceived by the art teachers and how they feel that their subject is perceived by others.

1.3.2 Questions

• How does the persons I will interview look upon art as a school subject:

• How does my informants feel that others look upon art as a subject.

• Compare syllabi from Sweden and The Gambia, and how they write about different ways of learning, visual learning, design, and crafts? What is it that is important to learn?
1.4 Review over prior research

Here will follow a review over prior research in my field of study and what has been said about the topic of art as one of many different ways of learning.

1.4.1 Holger Daun

*Childhood learning and adult life – The functions of indigenous, Islamic and Western education in an African context*, Daun (1992). Daun's study provides an analysis of four types of learning systems for children in school-age, namely through home, productive activities, rites of transition and so on; the Koranic system; the Arabic system; and the Western system. These four are examined in depth in two Senegalese villages. Results from this study shows the pattern of learning systems is complex and influenced by cultural factors, as well as material interests.

Daun's study is interesting and important, but for this field study of art and how it might, or might not, be important for people in and around schools in The Gambia it does not carry too much useful facts. Another thing that made me choose not to use this study for my own research is that it is almost 20 years old and I believe that things may have changed which makes Daun's study out-of-date.

1.4.2 Elizabeth Harney

*In Senghor's Shadow- Art, politics and the avant-garde in Senegal, 1960-1995*, Harney (2004). In this case study of modern arts history in Senegal, Harney aims to develop the discussions on Africa's contemporary artists within a global context. Harney writes about developments towards challenging old-school ideas of authenticity, artistry, and identity within the fields of African arts history and she continues about noticeable shifts within the mainstream art world. Unfortunately, global African art remain limited, inconsistent, and often highly unpolticized. In her book, Harney engages in Senghor's (the first president of Senegal after they got independence in the 1960's) thoughts on artistry, identity, and modernism, focusing attention on the complex relationship between theory and practice as Senghor helped shape the contours of modern art in Senegal. Harney also discusses the notion of freeing both art and artists from the defined limits of ethnic, racial and national narrow-mindedness. To define a broader humanism in light of
important links for today's scholars to an intellectual history with direct relevance to many current debates on identity and artistry.

1.5 Theoretical background

In this chapter the notion of art, and what it might, or might not be, will be discussed. From this standpoint it will also be talked about how to differentiate between art and artifacts. The importance of images and how they convey meaning and why, in the light of this, art is important as a daily subject matter within the school. Art in Africa and art in the West and how it is often viewed in, slightly, different ways. Ramfaktorteorin and komparativ pedagogik and what it means will also be presented.

1.5.1 Images and meaning

In his book *Bild, visualitet och vetande – Diskussion om bild som kunskapsfält inom utbildning* (*Art, visualization and knowing – A discussion about art as a field of knowing within education*), Lindgren is discussing the question how meaning arises in the encounter with an image and how this cannot be detached from the fact how we arise meaning when we interact with our present world. He is also talking about the study and production of images in an educational context (2005).

Lindgren's text is relevant for this paper, because one part that requires theoretical support is how important it is, not just to work with making pictures but also, to get the students to understand the meaning of art, both the one they produce themselves; what they may see in an art gallery or museum; what is seen on billboards; and so on. Lindgren is also talking about how we convey meaning in all that we see and do (Ibid).

What Lindgren is talking about goes along the lines of the new syllabus for the Swedish school system grades ten to twelve:

Undervisningen i ämnet bild ska syfta till att eleverna utvecklar kunskaper om och färdigheter i hur bilduttryck konstrueras, framställs och används för kommunikation. Undervisningen ska leda till att eleverna utvecklar kunskaper om hur betydelse skapas i bilder samt färdigheter i analys och tolkning av egna och andras bilder. (Skolverket, Gy 11 Kursplan, Bild)
What is written in this quote is that the main purpose here is to get the student to develop knowledge and skills in how bilduttryck (art/picture expression) is constructed, made, and used as a way of communication. The teaching/learning is supposed to lead to the point where students develop knowledge how meaning arises within a picture (Ibid).

1.5.2 How can we understand art?

Art in Swedish is “konst”, when the word “konst” is used, what do we mean? Do we even know ourselves? Wallin-Wictorin writes in her article *Konst- och bildvetenskap i skolan: en kommunikativ utmaning* (*Art and picture science within the school; a communicative challenge*) that in the end you could say that art/konst is about knowledge, ability, and skill, and that it deals with both the work of the hand as well as the work of the mind, and that it also includes a lot of emotions (2007, 15). To see art as a form of text, a text to be read, is something D'Alleva talks about in the book *Methods & Theories of Art History* (2005). D'Alleva writes about literature history and how literature does not just tell us what we already know, but it also gives us the opportunity to find out new ways of thinking and understanding. She also underlines the importance of that a text/work of art, will be read and interpreted differently depending on who the reader is, where you see it, and in which cultural context you, as the reader, are capable of placing, both yourself, and the artwork, in (Ibid, 114-115).

Wallin-Wictorin writes about how Immanuel Kant in the end of the 18th century said that art often means something that has no practical function but mainly serves to be aesthetically appealing to the viewer. This definition is often used by those who think art only exists for the sake of itself. Aside from this, there are many other theories about how to decide whether something is art or not: art should represent and look like the real thing or an artifact expressing a wide range of emotions. Meanwhile, if you as the creator say what you have made is art, then so it is. When Marcel Duchamp presented a flask-dryer and a pissoir on an art exhibition and claimed it to be art, it turned the whole art world upside-down. Wallin-Wictorin says that due to the nature of art, it is a term that can never be fixed to mean one thing, but the meaning of it evolves and develops over time and will keep on doing so (2007, 16). Carlsson says that ”Konst som begrepp är inte statiskt och har även tidigare förändrats över tid” (Carlsson 2006, 62). Reading Carlsson you can see that what he is saying goes along the lines of Wallin-Wictorin's theories when he claims that instead of discussing art we should discuss phenomenons and concepts from the point of view of visual culture,
What Carlsson here is asking is how we can differ one thing from the other; where one thing is looked upon as an anthropological phenomena (the African visual culture), while the other is seen as art per definition (the European dadaists).

On a personal level, everything and nothing can be art, it is all up to you as an individual to decide for yourself. Art can be a meeting between one person that, in one way or another, wants to say something to another person. It is in the end all about communication (Wallin-Wictorin 2007, 17). Whatever art is, to look at it is not powerless, on the contrary: “Looking is a powerful weapon. To look is to assert power, to control, to challenge authority.” (D’Alleva 2005, 106). The power of looking comes with the idea that a work of art is not complete before someone is looking at it: “… the viewer actively completes the work of art.” (Ibid, 109). This goes hand-in-hand with what Wallin-Wictorin says about art being all about communication.

So, how can we understand art? That is a good question that probably will get as many answers as the number of people you ask. Whatever piece of art, and whoever views it, it will be understood, most likely, not in the way the artist intended, because to understand the work like it was intended to, you have to know what was happening inside the artists head at the time of the making. What you will do is that you will understand the work of art from your own point-of-view; from what you as a viewer know to be true.

1.5.2.1 Art and craft: one and the same

In this paper, the meaning of art and craft will be one and the same, just like it is in The Gambia and also in Norway, while in Sweden there is a distinction between the two.

In Norway and The Gambia arts and crafts are considered as one subject, this because they mean that these two are so much alike and therefore inseparable. In Sweden a distinction between the two is made within the school-world. Considering the arguments met in the Gambia while doing the field trip to build this paper upon art and craft will in this paper be considered as equally important and therefore looked upon as one.
1.5.3 Why art in education?

In the book *Nordic visual arts education in transition – A research review*, (ed. Lindström 2008) the subject of teaching and learning in different school subjects is discussed. Here is presented a multi-dimensional framework describing the knowledge base of visual arts education (VAE). An important dimension of this research is whether the subject matter being taught is mainly defined in terms of visual communication or visual culture. The didactics of visual arts can be studied with either art knowledge (fine art or crafts) or the pedagogics of art as the base.

The book includes, amongst others, discussions around issues on visual arts education, aesthetic learning, Swedish studies and curricula. All these themes are important to discuss within the subject of visual arts and how we actually use it and work with it on a daily basis.

Liv Merete Nilsen writes, in *Nordic visual arts education in transition* the article *Art, design and environmental participation: Themes in Norwegian studies 1995-2007*, that, in Norway:

> It has become more evident that artifacts play a central role in our lives and our culture, they tell stories about the conditions under which we live and work, as well as how they communicate values and interests we want to be related to. This extended role of the artifacts, beyond the functional, is a part of the societal changes and as such included into the general education for citizenship. The role of the artifacts has been strategically channelled into the national curriculum for general education. (Nilsen 2008, 127)

Nilsen here makes the point of Norway being the only country in Scandinavia where art, design, architecture and craft are all included in to one subject: Arts and Crafts, where the pupils are supposed to combine the practical work with reflection leading to gaining new insight to both visual and material culture. Arts and Crafts is a central core subject, this to prepare the children to be democratic participants of both the Norwegian and the World culture (Ibid, 128-129). And this is why art in education is important.
1.5.4 Art in Africa; is it different?

In his article *Konst i förändringens tid – Ett döende konstbegrepp i en multikulturell vardag* (*Art in the time of changes – A dying art concept in a multi-cultural every day life*) (2006) Carlsson writes about how people from the West and people from Africa look upon art in different ways. What in the West is seen as “good” art would mainly be visual arts in form of paintings or sculpture, while in Africa art is so much more and it does not necessary have to be aesthetically appealing, it is more of visual arts as a whole. Carlsson also writes about how important it is to make different groups aware of each others history to create a more integrated world, and he discuss around the definition of the word art.

Sahlström (1997) writes about how “we” - the people from the West, always are opposite to “them” - poor, uneducated, illiterates. This way of thinking is classic for the West, and we are here not talking about parts of a whole but parts of the reality standing as opposites to each other. While doing so “we” gave ourselves the right to defend ourselves and the differences on Earth. The rich were to give to the poor; the ones with education should educate the “others”; and in this way make “them” a part of “us”, instead of seeing the reality, that we already belong to the same place and earth. (Ibid, 21-23).

Stokstad have in her book *Art: A Brief History* (2006) a chapter on *African Art*. Here she writes that from the time when the first Europeans came to explore Africa, large quantities of African artworks have been taken to Western museums, displayed as artifacts of “primitive” cultures (Ibid, 441). This is something that Carlsson also mentions when he says that when the modernists in 20th century Europe got their inspiration from Africa, it was primarily the masks and sculptures they used. If you go to a museum in the West to study so-called “African” art, you will see masks and sculptures, and maybe, once-in-a-while, a print or two, but the African art, even though it does exist, it is never displayed in the galleries (Carlsson 2006, 53).

1.5.4.1 Art or artifact

In the West there was something called “art” and anthropologists either could not, or would not, transfer this notion of art to foreign cultures. This because the notion of art, and what it is, was based on Western ideas and the art historians, when they studied foreign cultures, were interested rather in “why” than in “how” when it came to the making of the art/artifact. So what was discussed was the question on what makes art versus what makes artifacts. A non-Western
sculpture was used for religious purposes was not considered art, but at the same time, Western medieval crucifixes, pictures of Virgin Mary, baptismal fonts and altar pieces were a central aspect for art historians (Sahlström 1997, 86).

1.5.4.2 Primitive art

What does “primitive” art mean? To begin with, the word was used by art historians to lump together more or less anything that did not come from Europe. The term actually means “early” and shows that the western art historians thought of these civilizations as frozen in an early stage of development. This contradicts the notion of highly developed, sophisticated politically and economically urban centers that the first European visitors in Africa came to admire (Stokstad 2006, 445).

Stokstad writes that “In many world cultures, the distinction between 'fine art' and 'craft' does not exist” and the way that the Western academy traditionally talks about some materials being better, or worth more, than others, does not apply to non-Western art, because non-western is irrelevant. Today, the objects that was once called “primitive” are recognized as great works of art and “The line between 'art' and 'craft' seems more artificial and less relevant than ever before” (Ibid, 455).

1.6 A school-system is built within a context

Here will follow a presentation on ramfaktorteorin and komparativ pedagogik and what they both mean.

1.6.1 Ramfaktorteorin

In the issue of Pedagogisk forskning i Sverige (Pedagogic research in Sweden) Lundgren writes about ramfaktorteorin and how it works.

Lundgren writes within the modern, Swedish society, a school who's goal it is not only to reproduce the foundation of values and culture heritage anymore, but to create opportunities for every citizen and to get a job and work within the society: the school needs to be developed in a way to create equality. This means education within all school-forms shall be equal wherever in
the country it takes place. To do this, the question would be: How to create a school which all children could attend:

Att formulera en politisk fråga på det viset leder till att svaren formas utifrån hur skolans förutsättningar skall styras eller hur elevernas förutsättningar kan avgöras, inte utifrån skolans eller elevernas uppnådda mål. (1999, 33)

In the way this question is asked there is a model for how the education will be guided. In the foundations of it, there is the knowledge of the way an educational system is run due to it's financial resources, and the regulations to control the same resources.

These are the basis for ramfaktorteorin: the process of the educational system of a country is framed by this, and these frames makes different ways of educational processes possible.

When this system was put in to use in Sweden the economical guidance was built on a chain of three links: statsbidrag-timplan-undervisningsskyldighet, and for each change in one of the links, the others where also effected.

According to Lundgren, ramfaktorteorin is built on the presumption that frames creates space for a process to take place. These frames gives, or gives not, opportunities; they are not the reason to any specific thing. What the pupils actually learn is in correspondence between the time needed and the actual time used. Lundgren means that ramfaktorteorin is a tool for how to think when you develop a school-system:

Dess bidrag var att den gav en modell för att tänka på styrning av utbildning och undervisning inte som effekter av insatser – av ramar – utan som möjligheter inom givna ramar. (Ibid, 39)

Ramfaktorteorin is a useful tool to understand the change within the Swedish school system that has taken place the past 40 years, and it should also be helpful to keep this in mind while examining the school system of any given country (Ibid).
1.6.2 **Komparativ pedagogik**

Just like Lundgren says that a school system mirrors the society it has developed within says Lindbland & Wallin in *Från förskola till högskola i olika länder: Introduktion till komparativ pedagogik* (*From pre-school to university in different countries: An introduction to comparative pedagogic*) that every educational system has it's own history and tradition, which give us the picture of today, background, and the possibility of understanding (1982, 7).

In many African countries where the school system was founded by colonial powers the social machinery was complicated which increased the need of clerks and experts and the education of these experts became the soul purpose for the governmental schools (Ibid, 237) where The Gambia should not be seen as an exception.

Lindblad & Wallin means that the closer two countries are geographically to each other, the more alike are their values and also school systems (Ibid, 10), so how come the Norwegian notion of Arts and Crafts as one subject comes so close to the notion of the same subject matter in The Gambia, but so far from the Swedish notion, where it is strictly made into two different subjects?

### 1.7 Method

In this chapter the methods used to do the research for this paper will be presented shortly. How it was done, what ethical considerations there might have been, how the material has been analyzed and finally possible critique there might be concerning the writings of this text.

#### 1.7.1 How it was done

This paper has been done as the result of a filed study in The Gambia based upon interviews and the comparison of the Swedish and The Gambian syllabus of arts for grade ten and then put in to the light of the theoretical findings done.

#### 1.7.1.1 Interviews

To do this research interviews was chosen as a method to gather information from the informants in The Gambia. Interviews was chosen because what was researched was how art teachers in The
Gambia feel that others around them perceive their line of work and to be able to get a result, interviews was the given choice.

I also had a scheduled interview with the head of the educational department at Gambia Collage to get a picture of the history of the Gambian school system, but I was there at the end of the semester and she was too busy working with the finishing of the school year, and therefore she canceled. No one else who had the knowledge had the time to talk to me.

1.7.1.2 What kind of interviews

The kind of interview used here was a semi structured interview with an interview guide. According to Bryman (2009, 301) the questions asked in an interview like this does not have to be asked in a specific order and it gives the person being interviewed more of an opportunity to develop their answers in their own directions. To be able to get the best result, semi structured interviews was the best option.

When the interviews where conducted I started by presenting that I did these interviews to see how art teachers in The Gambia feel that their line of work is perceived by the community to later compare this to how it might be perceived in Sweden. What I wanted to find out was how the teachers interviewed felt about art education in relation to:

- important/less important
- over valued/not valued enough
- learning/playing
- what kind of knowledge is art and art education
- what ages are their students and does art education end at any given age
- how they feel that others react to art as a school subject
- art or artifacts
- what is included in the subject and what do they themselves find important to include
- what is the goal of the subject
- how does the education for art teachers look in The Gambia
The questions were not shown to the informants, they were used by me as a guide to cover what I wanted to talk about. Many times I did not have to ask about specific things because the informants talked about, and around it, anyway.

### 1.7.2 Ethical considerations

For the interviews I have re-named my informants and I will not give further information about them then that they are all, both teachers and artists working in urban areas of The Gambia. When it comes to the discussion I had with one off the staff members at the College of The Gambia I have re-named him too. All this so that it will not be possible to trace whom I specifically have talked to to gather information for this research.

The staff member at The College of The Gambia and two out of the three teachers interviewed I got in contact with through Linnéuniversitetet and the third I found through one of the other two. All four of them work in urban areas with students from the 10th grade and up.

### 1.7.3 Method of analyzing

Empiricism, which means that a conclusion is founded on experience. Empiricism is built upon scientific studies of the reality, observations and experiments and from this drawn conclusions out of experience instead of on beforehand arranged theories.

My method in field will be qualitative, which means that I will not interview that many informants but the ones I do interview I will have long interviews with to really get their opinion on why art as a subject is, or is not, important. After I will compare the answers I get from the interviews with the information I find in different fact books.

### 1.7.4 Possible critique

My intention was to interview five or six art teachers to get some range to the result, in the end I found three art teachers that teach from grade six and up, that where willing to participate in my research. These three interviews are quite extensive and while I also will look at the syllabus for art education in The Gambia and compare this to the Swedish one, I have enough material to base my research on.
To interview few people will not give me a complete picture of the art-education within The Gambia, and that is not what this paper is aiming for either. What I want is to get an insight to how the art education might be, and how it might be perceived.

While I am not to be in the schools I will not be able to tell myself how the art education looks in the schools of The Gambia. Even if I was to go out in the schools to see if what I will be given through the interviews is true or not would have been impossible because I can not visit each and every school in the country, not even to pick out representative ones and study these.

1.8 Disposition of the paper

From here on and forward the result of the field study made in the spring of 2011 will be presented. First will follow a comparison of the Swedish and the Gambian syllabi for arts for grade ten to twelve. After this the results of the interviews and how they answer the questions asked in the introduction of the paper will be presented and after the answers will be discussed in the light of the theoretical background priory presented.

2. Result

In this chapter the results of the findings of this filed study made in The Gambia will be presented.

The Swedish and the Gambian syllabus for grade ten to twelve in arts will here be presented and compared to see what similarities and differences there are. This will be compared to what was said during the interviews made with three different art teachers, all presently working within the school system of The Gambia.

The Gambian syllabus given to me is so fresh that it is actually not presented in the schools yet, this makes the comparison with the Swedish syllabus even more interesting, because in Sweden there is also a brand new syllabus that will be taken in to use as from the fall of 2011.
2.1 Africa's contemporary artists and education

In the case study of modern art history in Senegal, *In Senghor's Shadow- Art, politics and the avant-garde in Senegal, 1960-1995*, Harney aims to develop the discussions on Africa's contemporary artists within a global context. Harney writes about developments towards challenging old-school ideas of authenticity, artistry, and identity within the fields of African arts history and she continues about noticeable shifts within the mainstream art world. Unfortunately the African artists global art world remain limited, inconsistent and often highly politicized (2004).

In her book Harney engage in Senghor's thoughts on artistry, identity, and modernism, focusing attention on the complex relationship between theory and practice as Senghor helped shape the contours of modern art in Senegal. Harney is also discussing around the notion of freeing both the art itself, and the artists from the defined limits of ethnic, racial and national narrow-mindedness. To define a broader humanism in light of important links for today's scholars to an intellectual history with direct relevance to many current debates on identity and artistry.

Harney's thoughts, ideas and findings helps in getting a deeper understanding of art in Senegal, which I believe, is applicable to The Gambia as well. To try to get to this understanding is important to be able to connect the theoretical part with the practical field study.

In the conversation with one of the staff members at The Gambia College Education Department, Mr Diatta (2011.04.14), the difference between education in Senegal and The Gambia was discussed where he explained that in The Gambia they were not as fortunate when the English left them as when the French left Senegal. He explained that the English just left, leaving the people of The Gambia to manage on their own, leaving no help behind. While when the French left Senegal they did so bit by bit, slowly helping the people to be able to manage on their own. Of course this also applies to the schools system, and Mr Diatta means that this is why the Gambian schools are less developed than the Senegalese once: “...because we had no help and had to figure out everything on our own and also try to find the finances to do so” (Mr Diatta, 2011, oral). Even though it is, according to Mr Diatta, supposed to be a better educational system in Senegal than in The Gambia it is, according to Landguiden, Utrikespolitiska Institutet in Sweden, less people who attend school in Senegal then in The Gambia and the percentage of analphabets (more than 50 percent) is higher in Senegal than in The Gambia. But for those in Senegal who continue to higher education the universities in Senegal, in Dakar and Saint-Louis, are considered amongst the better within the West African region (Landguiden, a). So whether
the school system in Senegal or The Gambia is better, is hard to determine. You can also see that even though less people are able to read and write in Senegal then in The Gambia, today the percentage of children who start their basic education is slightly higher (4.3 percentage) in Senegal (Landguiden, b).

2.2 The Gambian syllabus

The name of the document (appendix 2) I was given is *Arts Grades 10 to 12* but when looking at it I can not find grade eleven and twelve. It starts with grade ten but after this it is not possible to find grade eleven and twelve. Whether the headlines are just forgotten or not is not possible for me to answer.

The whole syllabus is presented as a table containing six columns named: unit/topic; contents; objectives; teaching/learning activities; resources and assessment. On top of the table, for the first eight units, it says:

- Grade: 10
- Theme: The scopes of art
- Learning outcome(s): For students to understand, appreciate and differentiate the branches, values, elements, principles, basic forms and shapes of Art.

Example:

<table>
<thead>
<tr>
<th>Unit/topic</th>
<th>Contents</th>
<th>Objectives</th>
<th>Teaching/learning activities</th>
<th>Resources</th>
<th>Assessment</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. What is the meaning of Art</td>
<td>* Expression of - Skills - Thoughts and feelings - Beauty - Nature - Visual forms</td>
<td>Students should understand the general concepts of Art and issues related to Art and society</td>
<td>* Explanation and notes taking * Participation/demonstration * Teacher to students discussion *Student to student discussion</td>
<td>- Textbook - Notebook - Pictures</td>
<td>* Questions and answers</td>
</tr>
</tbody>
</table>
For unit nine to fourteen it says:

- Theme: Drawing and shading
- Learning outcome(s): For student to build basic foundation, knowledge and skills in drawing and shading of pictures.

Example:

<table>
<thead>
<tr>
<th>Unit/topic</th>
<th>Contents</th>
<th>Objectives</th>
<th>Teaching/learning activities</th>
<th>Resources</th>
<th>Assessment</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>8. Drawing</strong></td>
<td>* Composition drawing</td>
<td>* Students to apply basic knowledge and skills in composing pictures</td>
<td>* Explanation - Drawing/class work - Note writing - Sketching and drawing - Note taking</td>
<td>* Drawing book * Colours * Teaching aids/pictures</td>
<td>Question and answers orally</td>
</tr>
</tbody>
</table>

The table is listed in 14 different topics/units where each one is carefully accompanied with lists explaining the specific content of this topic (see example above); what is expected of the student to know at the end of this unit; how the teacher, and the students, are supposed to teach and learn; the resources the teacher is expected to use and finally which assessments the students are supposed to present to their teacher to show that they have understood what was taught.

### 2.3 The Swedish syllabus

How the Swedish syllabus (appendix 3) *Gy11 Kursplan, ämne – bild* is presented is quite different from the Gambian one. To begin with there are no tables in the Swedish syllabus. First you have the headline: Ämne – Bild (Subject – Art) which is followed by a presentation of what a picture is, today; and then how this subject is supposed to give basic knowledge in all areas that you find within the visual culture.

After this you have the headline: Ämnets Syfte (The Aim of the Subject) where the important parts of what the subject aims to teach the students is presented. This includes both practical and theoretical knowledge on pictures as means of communication; to give the students the capability
of plan, produce and present pictures of their own; the teaching/learning aims to give the students the possibility to learn methods that will help them to develop an open attitude and capability of thinking in new ways and to give them the opportunity to find their own, personal way of expression.

After this you find the last headline: Undervisningen i ämnet bild ska ge eleverna förutsättningar att utveckla följande (The teaching/learning in the subject art aims to give the students the conditions to develop following), and here follows seven different points that the National Board of Education in Sweden find is what the subject art is to give the students after finishing the courses within the subject art.

2.4 Similarities and differences

Looking at these two syllabi it seems like the Gambian one is controlled more in detail while the Swedish one is more open when it comes to how to reach the goals. In the Gambian syllabus you can read quite exactly what is expected of you, both as a teacher and a student, while in the Swedish one you find the goals, but how the students are to reach them is up to the teacher to decide on.

In both syllabi you find that it is not only the practical or the theoretical part that is important: in both Sweden and The Gambia it is stressed that both of these aspects are important for the students to know about and practice, because art is not just making an object, it is also about communication and understanding.

The part of art as a mean of communication is prominent in the Swedish syllabus. While it is not as prominent in the Gambian one I still find that you can see it there too. Art and society, and how important art is for the society, is what is mainly written around in the Gambian art syllabus.

2.5 The art teachers

Here will follow a presentation on what the three art teachers that was interviewed for this paper think about art, art education and how they feel that others perceive their filed of work. They are all living and working in The Gambia today and their names have here been changed.

Assan and Omar both work with a wide range of students from the age of six to around twenty
years of age. Lamine teach grade ten to twelve and says that his students are between the age of 16 to 23.

All three of the interviewed teachers live in or close to urban areas; and all of them work within schools that are located in urban places. Note though that what in The Gambia is urban might not be what someone from the West would call urban if you looked upon a similar area there. The interviews were all done in April of 2011.

According to Lamine art education does not stop at any specific age or grade, but from grade ten and onward it is optional for the students. At the Gambia College you can attend some classes of art but at the University of The Gambia they have, at this moment, no form of art education (2011).

### 2.5.1 An accepted way of learning?

Without even asking Assan starts the interview by talking about the changes within art and art education in The Gambia and how it is, according to him, improving. He still thinks that it is not fully accepted as an important way of gaining knowledge, but he ad quickly, that it is a big difference today, from when he started teaching visual arts:

> I think art education in Gambia is... is improving. I think, because we're having... Art is becoming more known, in different angles [...] I guess it's helping the improvement of art as a subject... And it's really helping the art education system. To be taken serious by [...] the school administration. I remember when I started teaching art, 20-25 years ago, it was completely misunderstood because art was like... we didn't have much good art teachers, because the art teachers by then where just artists that they think could be art teachers. You know: Assan is an artist, why don't you go to that school and become an art teacher? Of course the artist will go, because... she needs a job. So he will go, not to teach as a system of art education with the [...] good teaching method, he would only use his own way of teaching. So, 90 percent of the art teachers 20 years ago were artists but not art educations, and art teachers. (Interview 2011.04.13)

Assan keeps on talking about how, when he started teaching most of the art teachers were left empty handed, without any material to work practically with. Many found themselves handing out photocopied notes from different art books, teaching art on the black board, for the students...
to take notes of art but not practicing it (Interview 2011.04.13). Visiting the classroom of Lamine, you see that this is in fact still the reality for many art teachers of The Gambia, because they still do not get neither the time nor the money to practice practical art in school, the only practical training the students get is by homework assignments, that they bring back and present in class (Interview 2011.04.14).

On the black board you can see that what was thought this day was printing, and to show the students how it is done and how the material look and feel like, Lamine brought his own personal materials to show his students. That they do it this way is, according to Lamine, because the school do not have neither time nor money to provide the students with material to practice. If the students want help with their homework assignments they have a standing invitation to come to Lamine's studio after hours (Interview 2011.04.14).

The notion of art and whether it is important or not is also commented by Omar:

Majority of the schools welcome the idea of teaching arts but in the reality is... it's not a subject that is given its value... Ranging from the provision of material trying to be given to the subject and then the attitude of both parents and administration and at times the pupils and students because it's taken as a subject of the non entities... or even... just a subject for the children to relax after a days work doing some calculations of maths, and some subject areas... (Interview 2011.04.12)
This is something that seems to be the same in Sweden (see page 25) as in The Gambia, that art is something that both students and parents see as something fun and relaxing but not important for the students to pursue.

### 2.5.2 A way of gaining knowledge

The three art teachers here interviewed all agree on the notion that if you are an art teacher you find art, as a way of learning and gaining knowledge, to be important. Independently from each other they have all talked around art not been given the value it is entitled to. How many people in their surroundings do not understand the importance of having art as an active part of education. And how they (the art teachers) find it important for the students to be given the opportunity to examine the creative side of themselves, by both theoretical and practical aspects of art. Where you can both play, and work around it more seriously.

They see art as a subject as important, both in the way that it can lead their students in to a field of work, often something connected to handicraft, which all three of them see as obvious parts of the notion of art.

Assan means that the aim for art education is to help the students to develop self-confidence because:

> Art has been helping to document mankind. Art has been leading civilization of mankind, because it's always the creative people that develop that confidence that could be able to push civilization to the next level, and the rest follow. [...] I think the purpose of art education in the system, to interfere into all different subjects. From maths to geography to... it helps the understanding of that subject and the eyes of the young people. (Interview 2011.04.13)

Here he is also stressing the importance to let art be an active part of all subjects to meet the different ways of learning to get through to as many students as possible.
3. Analyze of the result

Here will follow an analyze of the findings made in The Gambia in the spring of 2011, and put in the light of the theoretical background made prior in this text.

3.1 The differences in the syllabi

The Gambian syllabus is going in to more details on what to teach and how to control that the students do understand what have been thought, what materials to use and what the teacher is to talk about in class, then the Swedish syllabus does. It looks like the Gambian school and what to do within the different subjects is quite strictly controlled, this does not go in the line of their former colonial power England, which, according to Lindblad & Wallin, have a high level of decentralization (1982, 12). So then it might be in place to ask witch ramfaktor, if it is not the English one, that has been important to form the school system within The Gambia. While never finding a good historical background on The Gambian school system this can not here be answered.

According to Lindblad & Wallin (1982) it is easier to see and analyze your own school system if you do so by looking at other countries and how their educational system look, in the light of this it will be easier to be critical to your own system, and this is what they call komparativ pedagogik.

When asked, all three of the art teachers admit that yes they know that there is a national syllabus, but that they do not work very hard to follow it.

3.2 Art as a subject

To start with art and artifacts are in Africa, just like both Carlsson (2006) and Stokstad (2006) writes, seen by the visual arts teachers here interviewed, as one thing. It is not, like in Sweden, divided in to two different subjects (Bild and Slöjd), but it is in The Gambia, according to my informants, one and the same. In the words of Lamine:
Arts and crafts […] Because we combine the two together, because we... we... we think that they are not separable, you can not separate them […] Because you cannot separate them, when you are talking about art you are talking about creativity and creativity does not only stop at drawing a painting. (Interview 2011.04.14)

This is, like said before, in the lines of the Norwegian syllabus where you do not have two, but one subject, letting the different aspects and notions of what art is, or might be, work together (edit. Lindström 2008).

3.3 How is art as a subject perceived?

All three of my informants says that they do think that art is not as accepted and valued as they think it deserves to be and as Lamine said when he was asked about how he feels that others see the subject he said that “... the awareness (of the importance of the subject) is lacking” (Interview 2011.04.14). This being something I am pretty sure everyone working with arts and art education in Sweden recognize especially when this was one of the things that Marner & Örtegren discovered in NU-03 (2005, 56) on how art is perceived by students in Sweden: it is fun and relaxing but not of importance to their education to any extent. Later on Lamine also said that:

I think now the adults see the importance of art because when you look around […] most of the work we see are art work. Just like here you see... here... look at the curtain. Most of people, even the shirt that we put on... you know? Most of them are either tie-and-dye or batik. So, adults are beginning to realize the importance of art. And so, most of these women how make money from this tie-and-dye materials... you could see them sell at the markets, you could see them carrying on these piles of cloth, selling them. So they are making money. You see people realizing that in art you can make a fortune. And this is how the adults are seeing it. (Interview 2011.04.14)

In this passage you can see how Lamine, as an art teacher, does not separate arts and handicrafts, and how he claims that this is one of the reasons to why art education, slowly, is gaining in acceptance within The Gambia.
4. Conclusion

The notion of what art is, is different in The Gambia compared to Sweden, because in The Gambia arts and handicraft is, like in Norway, seen as one subject, while in Sweden they are two different subjects. As said before; in this research art and craft will be considered as one. This because that is what is said by all the informants of this paper and therefore that is what it will be. Listening to the arguments of why they should be considered as one and also looking in to the theoretical background (Wallin-Wictorin and D'Alleva amongst others) I can not see the real difference between the two.

Looking at the Gambian syllabus for Arts grade ten to twelve you see that teachers are quite controlled in what, and how to do, during class. This is different from the Swedish syllabus which will tell you what knowledge it is important that the pupils take part of, but how this is to be done will be up to the teacher.

Also, the notion of art differentiates between these two countries. In Sweden, you have art as one subject and craft as another subject. In The Gambia, these two are combined into one, and according to the visual arts teachers interviewed for this paper, they do not see how you can differentiate between these two, because they see them as being so intertwined that to try to make them separate is merely impossible.

Finally, it seems like what the art teachers in both countries struggle to change is the perception of art beyond visual aesthetics.

When asked about why art is important, all three of the art teachers here interviewed answers in line of what Omar said:

Why are we teaching arts? To give the children (sufficient commitment) of self expression. To encourage them. To give them that critical (heart) of thinking. (Interview 2011.04.12)

I believe this is what all teachers I have ever encountered would say that this is it, it does not matter if you are Swedish, Norwegian or Gambian; you want your students to walk with their heads high knowing they hold the key to express them selves in the way most suitable for them.
5. Discussion

I find it interesting how the Norwegian notion of arts and crafts as inseparable and combined in one subject is more or less the same as the Gambian one, but so vast from the Swedish one, where arts and crafts are two distinctly different subjects. How come the Norwegian notion of art and artifact is the same as the African and not the Swedish, when it would be easy to presume that the Scandinavian countries would be more alike? I agree with arts and crafts being inseparable, because they both deal with creativity and aesthetics and who is to determine where the line between them will be drawn, or which one is better?

Maybe it is like Carlsson (2006) says that this was a way for the white people invading Africa, amongst other continents, to differentiate between “us” and “them” in a way of trying to make the “them” less than the “us”. I do not know but to me it seems like something that could be true and that, for some reason, still lingers in the background of our thoughts on art in the West.

I believe that this is a good and respectable way of thinking of your own subject, whether it be visual arts, maths, religion or anything else, because when you believe in yourself and what you are capable of within a subject, this will increase your self confidence and the trust in what you are capable of. When you believe in yourself and your own skills, it increases your capability of being critical, both towards others, their cultures, but also toward oneself, and this is something I think is important: to never rest in one belief but always be open to challenge and evolve, and I think that art education plays an important role in this notion.

This was my second trip to The Gambia and the second time I entered their schools. This time I wanted to see how the art teachers here feel that others look upon and perceive their subject of choice. What I discovered was that they work hard to get people to understand the importance of arts within education, but that they feel that, generally, the awareness of its importance is lacking. I also uncovered their notion of what art is goes along the lines of my own, but not always along the lines of what art is according to the West. I too, believe that art and artifacts are impossible to differentiate, because they are so alike; I do not see how you can make the distinction between what is what.
6. Sources

6.1 Printed sources


Wallin-Wictorin, Margareta (2007). *Konst- och bildvetenskap i skolan: En kommunikativ utmaning* is included in *Reflektioner kring bild och lärande.* (editor) Stigmar, Martin. Växjö: Allkopia

6.1.1 Articles

P. Lundgren, Ulf (1999). *Ramfaktorteori och praktisk utbildningsplanering* is included in *Pedagogisk Forskning i Sverige*, year four, issue one.

6.2 Unprinted sources

Landguiden (a) “Gambia/Utbildning”, last modified February 1, 2011.  
www.landguiden.se.proxy.lnu.se/Lander/Afrika/Gambia/Utbildning.aspx

Landguiden (b) “Senegal/Utbildning”, last modified February 1, 2011.  
www.landguiden.se.proxy.lnu.se/Lander/Afrika/Senegal/Utbildning.aspx#text

6.2.1 Recorded interviews

Assan, 2011.04.13, The Gambia


Omar, 2011.04.12, The Gambia

All the recordings of the interviews is in the possession of the author of this paper.

6.2.2 Oral sources

Conversation with a staff member of The Gambia College at the Department of Education whom here will be called Mr. Diatta (2011.04.14)
7. Picture catalogue

   Courtesy of the artist. Photo by Heléne Gullichsen.

   Photo by Heléne Gullichsen.
ABSTRACT

Heléne Gullichsen

Visual arts education according to the art teachers:
A Minor Field Study in The Gambia on how art as a school subject is perceived

Number of pages: 28

The aim is to try to find out how art as a school subject, according to art teachers, is perceived in The Gambia and how the art syllabus in The Gambia and in Sweden are alike and/or different. This is done through a field study where interviews have been done and theories on art as a notion in West Africa have been searched for in books. Art as a school subject is, according to the people here interviewed, not fully accepted as a way of learning and gaining knowledge in The Gambia, and they feel that art education is not valued and appreciated enough.

Sökord: art, artifact, education, Gambia, syllabus, West Africa
Appendix 2

GRADE: 10

THEME: THE SCOPES OF ART

LEARNING OUTCOME(S): For students to understand, appreciate and differentiate the branches, values, elements, principles, basic forms and shapes of Art

<table>
<thead>
<tr>
<th>UNIT/TOPIC</th>
<th>CONTENTS</th>
<th>OBJECTIVES</th>
<th>TEACHING/LEARNING ACTIVITIES</th>
<th>RESOURCES</th>
<th>ASSESSMENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. What is the meaning of Art</td>
<td>* Expression of - Skills - Thoughts and feelings - Beauty - Nature - Visual forms</td>
<td>Students should understand the general concepts of Art and issues related to Art and society</td>
<td>* Explanation and notes taking * Participation/demonstration * Teacher to students discussion * Student to student discussion</td>
<td>- Textbook - Notebook - Pictures</td>
<td>* Questions and answers</td>
</tr>
<tr>
<td>2. The branches of Art</td>
<td>* Liberal Art - Creative Art: - Fine Art - Performing Art - Industrial Art or Applied Art</td>
<td>At the end of the unit, students should be able to explain the basic knowledge and fields in Art – scales and types of products in each area</td>
<td>* explanation and note taking * discussion on various branches of Art</td>
<td>* Textbook - Notebook - Teaching aids - Diagrams</td>
<td>* Question and answers (Oral) * CAT</td>
</tr>
<tr>
<td>3. The values Art</td>
<td>* Social and cultural values * Economic/industrial values * Educational or literal values</td>
<td>At the end of the lesson, students should be able to appreciate the relative importance of Art, related to our society</td>
<td>* General discussion on the values of Art * Note taking</td>
<td>- Notebook - Teaching aids</td>
<td>- Questions and answers * Assignment on the importance of Art</td>
</tr>
<tr>
<td>4. Basic elements of Art</td>
<td>* Lines * Shape/forms * Colour * Values/tones</td>
<td>Students should know the basic knowledge and type for each elements, and how to compose them to form images</td>
<td>* Teacher displays various elements of Art * Discussions * Explanation * Practical activities</td>
<td>- Notebook - Drawing book - Colours - rulers</td>
<td>* Essay questions</td>
</tr>
</tbody>
</table>

UNIT/TOPIC CONTENTS OBJECTIVES TEACHING/LEARNING ACTIVITIES RESOURCES ASSESSMENT

5. The basic - Balance To know the - Explanation - Notebook - Presentation of
<table>
<thead>
<tr>
<th>CONTENTS</th>
<th>OBJECTIVES</th>
<th>TEACHING/LEARNING ACTIVITIES</th>
<th>RESOURCES</th>
<th>ASSESSMENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>principles of Art</td>
<td>- Proportion</td>
<td>- Drawing/class work</td>
<td>- Drawing book</td>
<td>drawing works on principles of Art</td>
</tr>
<tr>
<td></td>
<td>- Unity</td>
<td></td>
<td>- Pictures</td>
<td></td>
</tr>
<tr>
<td></td>
<td>- Rhythm</td>
<td></td>
<td>- Colours</td>
<td></td>
</tr>
<tr>
<td></td>
<td>- Variety</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>meanings of how they are applied in graphic design, painting and drawing composition; and other areas such as craft Art</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6. The four basic forms of Art</td>
<td>- Definition</td>
<td>- Explanation</td>
<td>- Notebook</td>
<td>Presentation of drawing works on forms</td>
</tr>
<tr>
<td></td>
<td>- Types of forms</td>
<td></td>
<td>- Drawing book</td>
<td></td>
</tr>
<tr>
<td></td>
<td>- Two dimensional forms</td>
<td></td>
<td>- Teaching aids/pictures</td>
<td></td>
</tr>
<tr>
<td></td>
<td>- Three dimensional forms</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>At the end of the topic, students should be able to differentiate various forms of Arts.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7. The four basic shapes of Art</td>
<td>- Definition</td>
<td>- Explanation</td>
<td>- Notebook</td>
<td>Presentation of drawing work on shapes</td>
</tr>
<tr>
<td></td>
<td>- Types of shapes</td>
<td></td>
<td>- Drawing book</td>
<td></td>
</tr>
<tr>
<td></td>
<td>- Regular shapes</td>
<td></td>
<td>- Ruler</td>
<td></td>
</tr>
<tr>
<td></td>
<td>- Irregular shapes</td>
<td></td>
<td>- Teaching aids</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Students be able to identify shapes (not only by names but also their visual structure).</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>- Explanation</td>
<td></td>
<td>- Drawing/class work</td>
<td></td>
</tr>
<tr>
<td></td>
<td>- Note taking</td>
<td></td>
<td>- Note taking</td>
<td></td>
</tr>
<tr>
<td></td>
<td>- Drawing/class work</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**THEME:** DRAWING AND SHADING

**LEARNING OUTCOME(S):** For student to build basic foundation, knowledge and skills in drawing and shading of pictures

<table>
<thead>
<tr>
<th>UNIT/TOPIC</th>
<th>CONTENTS</th>
<th>OBJECTIVES</th>
<th>TEACHING/LEARNING ACTIVITIES</th>
<th>RESOURCES</th>
<th>ASSESSMENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>8. Drawing</td>
<td>* Composition drawing</td>
<td>* Students to apply basic knowledge and skills in composing pictures</td>
<td>- Explanation</td>
<td>* Drawing book</td>
<td>Question and answers orally</td>
</tr>
<tr>
<td></td>
<td>* Application of visual elements to form pictures</td>
<td></td>
<td>* Drawing/class work</td>
<td>* Colours</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>* Note writing</td>
<td>* Teaching aids/pictures</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>* Sketching and drawing</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>* Note taking</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9. Common or main types of drawings</td>
<td>* Nature drawing</td>
<td>* Students to identify varieties of objects in each drawing type</td>
<td>- Explanation</td>
<td>* Drawing book</td>
<td>* Presentation of drawing works on the content</td>
</tr>
<tr>
<td></td>
<td>* Still life</td>
<td></td>
<td>* Drawing/class work</td>
<td>* Colours</td>
<td>* C.A.T.</td>
</tr>
<tr>
<td></td>
<td>* Life or figure drawing</td>
<td></td>
<td>* Drawing</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>* Students participation (sketching)</td>
<td>* Picture samples</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>* Note writing</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10. Sub-branches of drawings</td>
<td>* Imaginative drawing</td>
<td>* Students to differentiate</td>
<td>- Explanation</td>
<td>* Drawing book</td>
<td>* Class work on perspective and</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>UNIT/TOPIC</td>
<td>CONTENTS</td>
<td>OBJECTIVES</td>
<td>TEACHING/LEARNING ACTIVITIES</td>
<td>RESOURCES</td>
<td>ASSESSMENT</td>
</tr>
<tr>
<td>-----------</td>
<td>----------</td>
<td>------------</td>
<td>-----------------------------</td>
<td>-----------</td>
<td>------------</td>
</tr>
</tbody>
</table>
| 11. Shadings | * Definition  
* Application of shadings | * Students to appreciate why shading is needed in pictures | - Explanation  
* Discussion  
* Illustrations  
* Note taking | * Teaching aids/pictures | * Questions and answers orally |
| 12. Types of shading | * Smooth shading  
* Hatching  
* Cross-hatching  
* Pointillism | * To enable students to differentiate the different types of shading | - Explanation  
* Discussion  
* Illustrations  
* Drawing, shading  
* Note writing | * Drawing book  
* Pencil Soft/Hard leads  
* Colour pencils | * Presentation of shading techniques in drawing  
* C.A.T. |
| 13. Graphic Art | * Definition  
* Principles  
* Products  
* Poster making  
- Educational poster  
- Commercial poster  
* Letterings  
* Importance of graphic art | * To know and appreciate the importance of Art in our society | - Explanation  
* Discussion  
* Illustration  
* Stenciling  
* Printing  
* Designing | * Drawing book  
* Paint  
* Water colour  
* Pencil colour  
* Hard paper | Studio work on lettering and poster making |
| 14. Carving  
- Wood  
- Calabash | * Definitions  
* Types of carvings  
* Relief carving  
* Round form carving  
* Materials/usages  
* Products and values | * Students to explain the basic knowledge and skills in carving  
* To understand its social and economic values | - Explanation  
* Discussion  
* Illustration  
* Designing/decoration  
* Note taking | * Drawing book  
* Wood or calabash  
* Chisel  
* Mallet  
* Polish | Studio work on wood and calabash decoration |


**Gy11 Kursplan**

**Ämne - Bild**

Framväxten av en global visuell kultur som påverkar livsstil, yrkesval och identitet har fört in en vidgad syn på vad som är en bild. Ämnet bild ger grundläggande kunskaper inom samtliga områden som återfinns i den visuella kulturen. I ämnet avses med bilder visuella två- eller tredimensionella framställningar som finns inom till exempel konst, formgivning och populärkultur.

**Ämnets syfte**

Undervisningen i ämnet bild ska syfta till att eleverna utvecklar kunskaper om och färdigheter i hur bilduttryck konstrueras, framställs och används för kommunikation. Undervisningen ska leda till att eleverna utvecklar kunskaper om hur betydelse skapas i bilder samt färdigheter i analys och tolkning av egna och andras bilder.

Undervisningen ska ge eleverna möjlighet att utveckla förmåga att planera, producera och redovisa bilder med olika verktyg, i olika material och för olika syften. Den visuella gestaltningen ska omfatta en mångfald arbetsmetoder, såväl tvådimensionella som tredimensionella eller digitala, så att eleverna får möjlighet att fördjupa sina erfarenheter och utveckla förmåga att uttrycka sig för att nå en hantverksskicklighet i några valda tekniker. Undervisningen ska erbjuda metoder som leder till att eleverna utvecklar en öppen attityd och förmåga till nytänkande, idérikedom och personligt uttryck. Dessutom ska eleverna ges möjlighet att utveckla förmåga att ta ansvar för och driva sina egna arbetsprocesser.

Eleverna ska ge möjlighet att utveckla en bred förståelse av bildens språkliga funktioner och hur bilden kommunicerar, genom att presentera sina arbeten i utställningar och samproduktioner med olika aktörer. I undervisningen ska eleverna också ges möjlighet att utforska och bearbeta influenser från den visuella kulturen.

Undervisningen ska ge eleverna möjlighet att utveckla förståelse av förhållanden och villkor som gäller där bilder och visuella framställningar används professionellt.

Undervisningen i ämnet bild ska ge eleverna förutsättningar att utveckla följande:

1. Förmåga att se, analysera, tolka och samtala om olika typer av bilder. Förmåga att använda ämnesområdets språk och etablerade begrepp för att förklara och värdera eget och andras bildarbete samt andra visuella företeelser.
2. Kunskaper om bildens funktion och användningsområden i samhället, i nutida, historiskt, nationellt och internationellt perspektiv.

3. Förmåga att arbeta nytänkande, idérikt och med personligt uttryck samt att arbeta i kreativa processer. Förståelse av vad ett konstnärligt förhållningssätt innebär.

4. Färdigheter i att framställa bilder med hjälp av olika material, tekniker och konstnärliga uttryckssätt, såväl med traditionella material som i nya konstformer och medier samt förmåga att själv utföra bildspråkliga budskap.

5. Förmåga att exponera, presentera och diskutera olika former av bildarbete.

6. Kunskaper om hur bilder och visuella framställningar uttrycker stämningar, betydelse och berättelser i olika genrer.

7. Kunskaper om etiska förhållningssätt, lagar och andra bestämmelser om upphovsrätt och arbetsmiljö som gäller för området.

Kurser i ämnet

- Bild och form 1a1, 50 poäng. Betyg i kursen kan inte ingå i elevens examen tillsammans med betyg i kursen bild och form 1b.

- Bild och form 1a2, 50 poäng, som bygger på kursen bild och form 1a1. Betyg i kursen kan inte ingå i elevens examen tillsammans med betyg i kursen bild och form 1b.

- Bild och form 1b, 100 poäng. Betyg i kursen kan inte ingå i elevens examen tillsammans med betyg i kursen bild och form 1a1 eller kursen bild och form 1a2.

- Bild, 100 poäng, som bygger på kursen bild och form 1b eller kursen bild och form 1a2.

- Form, 100 poäng, som bygger på kursen bild och form 1a2 eller kursen bild och form 1b.

- Bild och form – specialisering, 100 poäng, som bygger på kursen bild eller kursen form. Kursen kan läsas flera gånger med olika innehåll.