

THE INTRODUCTION OF EGYPTIAN ART
TO
AFRICAN CHILDREN

SHORT ESSAY FOR THE (POST-GRADUATE) ART TEACHERS'
CERTIFICATE COURSE IN EDUCATION, 1959/60

by

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LEGON.

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2. Stone and wood hand tools - Blackboard sketches.
3. Woman-servant (wooden figure).
4. Seated figure of womanhood, ancient.
5. A woman preparing beer.
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JUNE 1960.

11. Head and Jawing in the New Kingdom.
12. Negro, Asiatic and Libyan.
13. Servants Carrying Furniture, about 1,500 B.C.
14. Fowling Scene.
15. Photographs of Head and Shoulders from Assa Mosaic.
16. Photograph of Amenhotep II. King of Egypt (Head).
17. Photograph of Functionary Re-djer.
18. Woman-servant. (wooden figure).
19. Stone vases, Old Kingdom.
20. Earthen Urn. Prehistoric.
21. Top of the Inner Coffin of a woman.
22. Shapes of Earthenware Vessels. Prehistoric.

LIST OF ILLUSTRATIONS

1. A girl carrying offerings of food.
2. Stone and wood hand tools - Blackboard sketches.
3. Woman-servant (wooden figure).
4. Seated figure of war-goddess, Sakhmet.
5. A woman preparing beer.
6. A brewer straining mash.
7. Woman grinding Corn.
8. Waiting. - Anwar Abdel-Maula, born 1919 - to illustrate simplicity in Sculpture.
9. Earthenware Vessels (from Nora E. Scott's Home life of Ancient Egyptians).
10. Earthenware Utensils of Prehistoric period.
11. Music and Dancing in the New Kingdom.
12. Negro, Asiatic and Libyan.
13. Servants Carrying furniture, about 1,380 B.C.
14. Fowling Scene.
15. Photographs of Head and Statuettes from Accra Museum.
16. Photograph of Amenhotep II. King of Egypt (Head).
17. Photograph of Functionary Ka-Aper.
18. Woman-servant. (wooden figure).
19. Stone vases. Old Kingdom.
20. Earthen Chest. Prehistoric.
21. Top of the inner Coffin of a woman
22. Shapes of Earthenware Vessels. Prehistoric.

23. Blue Marble Vase in the shape of double Duck.
24. Glass Goblet bearing the name of Thutmose III.
25. Polychrome Glass Vase in shape of fish
26. Wrestlers.
27. Female Weaver - Spinning thread.
28. Basket Pottery.
29. Coiled Pottery.
30. Making a pot. - Wheel Pottery.
31. A woman having her hair dressed while she nurses a child.
32. Head-Rest in shape of a Hare.
33. Plans of Pyramid and Coffin.
34. Sketches of Ancient Egyptian Tombs:- Pit; Mastaba; Step Pyramid; and Pyramid.
35. "Musicians".

CHAPTER I

I N T R O D U C T O R Y

In introducing Egyptian Art to African children I should consider this to be most essential:- The teacher must know the age group most suitable to be introduced to such art without any failure in communication or harmful effect to the child's development as an Artist. I suggest as suitable children between the ages of 11 and 15. Pupils below the ages of 11 are best left to create for themselves and to develop their innate abilities unspoilt by outside influences. Furthermore in introducing to children an Art that is foreign to them there must be some amount of explanation, theory and concept.

I wish to make it clear from the outset however that this essay does not in any way suggest that children should be taught Art in the same way that the Art critic approaches Art, or that the method of the teacher, whose primary job is to help the children to develop their creative abilities through activities in Pottery, Weaving, Painting and Modelling, should be one of filling the heads of his pupils with praise-worthy ideas about the nature of Art. This essay is concerned with introducing Egyptian Art to African children in as concrete and practical a form as possible, and at the same time helping them to understand the creative process and the ideas behind such Art. My reasons for the latter in particular are

follows:

The child who is endowed with a talent for Art can even without the guidance of a teacher become quite a good artist. But we must not fail to remember that the majority of the children in M.3 and M.4, and S1. and S2, are not all talented. The Art teacher, who is supposed to care for both groups of children, should assume the responsibility of helping the latter group of children to make use of what creative ability they possess and help them to appreciate the Art of other countries^{or} the creations of other artists even though they themselves lack the gift for artistic creation. By "appreciate", I do not necessarily mean "liking". In Art, a sympathy and respect based on understanding are often ten times better than ignorance disguised as "sensitivity". It is this sympathy and respect that may be achieved in introducing Egyptian Art and the "Concepts" of that Art to the children. In enabling the children to achieve such a sympathy, we may also be achieving something greater; we may in fact be helping them to understand that "direct tradition ... which links the Art of our own days, any house or any poster with the art of the Nile Valley of some 5,000 years ago".*

Again, the young child relying on his imagination and observation and unspoilt by bad teaching often produces what modern opinion accepts as good Art, although he may be a novice in

* Gombrich: The Story of Art, Phaidon, 1956.

observed nature, but modified it to satisfy a purpose and later to the established theories of Art. But it has been noticed that African children, particularly of the age of 13 and 14 in African Schools, tend to lose confidence in their approach to Art, particularly in painting. This, I think is due to two factors:

In the first place, painting is a medium almost foreign to the children. What they are more familiar with are Sculpture, Pottery, Weaving, Pattern work connected with wall decorations, fabric printing and tribal markings. Secondly, Art is too often taken by Africans to mean a purely photographic representation of observed nature. These children are not generally aware that the Artist, unlike the photographer, whether working from nature or imagination, selects only those things which to him, are significant, and which will emphasise and interpret the image in his mind; for some Art Teachers - especially of the old School - aimed at training the children to represent the appearance of things, and at imparting technical skill, rather than at guiding the children to express something personal and emotional.

I suggest that the teacher, by introducing carefully selected and graded forms of Egyptian Art can ensure and maintain the children's familiarity with Sculpture, Pottery, Weaving and the other Art forms mentioned above. These, the children will realise to be valuable forms of self-expression, and Art. Thus they may in time regain their confidence and their desire to paint, particularly when, for example they come to realise how the Egyptians relied largely on

observed nature, but modified it to satisfy a purpose and later to suit a convention.

Now it is well known that the art of a country or of an age is never fully understood by a foreigner unless he first attempts to understand the country and the age, because the language of Art is not as universal as some people think. African Sculpture for instance was not for a long time understood by adult Europeans, because they interpreted it in the light of their own understanding of Art. They would not appreciate it because they lacked the knowledge that would have given them sympathy with the Artist and his conventions. In the same way, these children of the Middle School and Secondary School would find it difficult to understand an Art which is foreign to them.

In introducing these children to Egyptian Art therefore, they must first or simultaneously be led to understand such things as, the people and their way of life. And so along with the introduction of Egyptian Art in as practical and concrete a form as possible they may be awakened to take notice of the things which prompted the expression of the Art, and what at first appeared strange and incomprehensible to them may become clearer and meaningful. They are therefore in a small way becoming aware of the concepts of Egyptian Art.

The ambitious teacher should be warned however against being too detailed or profound especially at this level of teaching. By helping the children rather to develop their own gifts, and bring

out that sympathy which may encourage them later to seek to understand and appreciate for themselves, he can achieve his aim.

SOLUTION

Having considered why we introduce Egyptian art, the first problem now is to consider how to introduce it to the children. Now, for reasons given above, the art is foreign to these children. They have never been to nor can they visit Egypt to see the originals of the art being introduced to them. The only solution therefore is to bring them to an understanding of the background in which these Art forms were produced and to introduce as many and as varied possible exercises as possible and to encourage familiarity with these art forms.

Fortunately, the Art Teacher is helped in either the history syllabus - of Standard 54 (Nigeria) Middle School level - or the Art Syllabus - of Middle 3 and 4: Ghana - which are as follows:

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In the Ghana art Syllabus, the scheme for Art Appreciation, which commences from the Second Term of Middle Form 3 (Std.6.) suggests the following for the pupils:

"(1) Middle Form 3 - 2nd Term: Talks with illustrations on the life, habits, buildings, implements, art and craftwork of men who lived in Stone Age. Discovery of Iron, fire and the fired clay and their effect on the Arts.

3rd Term: Egypt. Early Egypt, the Old and Middle Kingdoms - Architecture, Sculpture, Reliefs and reliefs, painting and pottery, etc.

(2) Middle Form 3 - (3) West African Art. Pre-historic, Pre-Christian, Christian, Contemporary.

CHAPTER 2

(11) Artists of SECTION A African Territories.

(111) Greek Architecture and Sculpture."

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(4) The plough and the use of animals to do heavy work.

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3rd Term: Egypt. Early Egypt, the Old and Middle Kingdom - Architecture, Sculpture, friezes and reliefs, painting and pottery, etc.

(2) Middle Form 4 - (i) West African Art. Pre-historic, Pre-Christian, Christian, Contemporary.

(ii) Artists of other West African Territories.

(iii) Greek Architecture and Sculpture."

NIGERIA:

In the Art Syllabus of Nigeria, there is nothing like Art Appreciation for any of the classes in both the Junior and the Senior Primary Schools. I observe however that the following Scheme has been suggested in the history syllabus (new) of Standard 5 for children:

"EGYPT AND BABYLON

A. Their methods of farming:

- (1) Fertile land in the river valleys.
- (2) The flood of the Nile and the two Rivers.
- (3) The irrigation system.
- (4) The plough and the use of animals to do heavy work.

B. The People's way of life:

- (1) The Luxurious homes of the nobles.
- (2) The great temples.
- (3) The poverty of the peasants.
- (4) The Slaves.

C. Three Great Discoveries:

- (1) How men learned to write.
- (2) (a) How they learnt to use metals to make weapons and utensils and tools which enabled them to shape wood and stones and so erect great buildings.

(b) The great pyramids, temples and palaces of Egypt and Babylon."

The fact that the syllabus given above is a history syllabus does not in any way prevent the Art Teacher from making use of it. He must either devote some of his time to introduce the life and background of the Egyptians or attempt a correlation of his Art lessons with those of the history teacher, by asking the history teacher to stress certain aspects which the Art Teacher can subsequently handle in a more practical form with the children, thus making the lessons on Egypt concrete and more meaningful.

Other things which are of help to the teacher are Geographical, Cultural and Mathematical affinities. By that I mean the guiding of the children in the relief construction of the map of Africa, in Egypt, inserting the Nile Valley and Dams; the construction of the wheel used by the Egyptians in irrigating their farms, and the plough - are part of geography lessons; the making and painting of Masks for the School dramatic or Society or other entertainments; the drawing of straight lines, squares, rectangles, circles, cuboids, spheres and angles, cones and pyramids, which are a part of Arithmetic and Geometry lessons. This type of correlation with other subjects of the school's curriculum will help to bring the Art Teacher closer to his comrades on the staff.

But there are countries in Africa where such possible correlations may fail to exist. If this background is lacking, the Art Teacher must fill it in - either in preliminary or introductory lessons or during actual Art periods. He can under favourable circumstances devote two

or three Art lessons a term to film show - slides and travel films, or the display of materials which can be recalled in subsequent lessons. These materials may be photographs or reproductions or actual Egyptian Art forms. The Art Teacher for his own benefit must have a good knowledge of the history of the Art of Ancient Egypt because it will help him to answer such questions as why they were created, who created them and what prompted the people to create these Art forms, and how they were created. He can also be able to explain the kind of raw materials the Egyptians used and the corresponding tools, where they obtained these materials, and the processes that led to the development of the Art forms. These facts which the teacher can obtain from the books I suggest below for further reading, could be used as background materials by the teacher in preparing his pupils for more practical lessons on Egyptian Art later. The Art Teacher must also find time to visit Museums - like those of Accra (Ghana), Ife and Lagos (Nigeria) - where valuable materials from Egypt and other countries of the world are preserved to have a first hand information of the Art forms he is preparing to introduce to his pupils. If the teacher can also build up practical lessons of what he has studied about Egyptian Art on children's practical experience in the Art of the local inhabitants he will better be able to capture their interest and desire to participate in the Art lessons.

The Second problem is how to introduce Egyptian Art to the children in a place where not many originals are available, - the real pyramids, Egyptian wall paintings, the real Egyptian Sculptures and real products of Egyptian Art.

2. Stone & Wood Hand Tools: {Energy supplied only by human muscle power. (Prehistoric Period).



Chellean



Cutting.

Achelean



Two planes
Converging to form
a cutting edge.

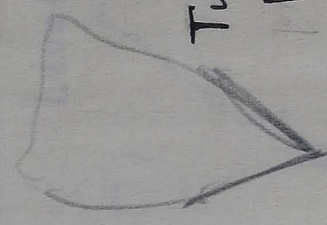
Teacher's B.b.
illustrations.



Drilling.



Two edge
point.



Boring.



Sharp edge
and mass.

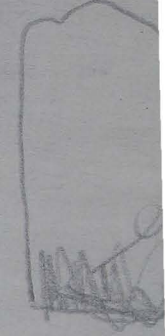


Digging
Stick

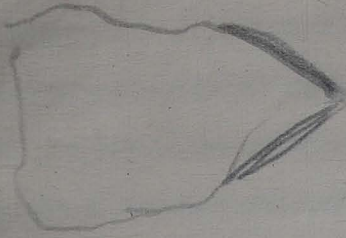


Clactonian

Monstorian



Acheulean.



Sharp edge & mass.

Tayacian.



Chopping.

Levalloisian



Sawing.

Levalloisian



Serrated edge.

Burnishing.



In the Middle School I would suggest the use of Photographs, Pictures and Reproductions and Models of the real Egyptian Art forms. The Teacher must make some drawings himself to supplement these aids. His illustrations of the tools (as shown in the sketch) with chalk on the blackboard can serve as a useful visual aid.

In both Middle and Secondary School, particularly in the Secondary School, I would suggest the use of film slides occasionally in addition to the Photographs, Pictures and Reproductions, and Models of the real Egyptian Art forms. Children in the Secondary School, can be taken on excursions to neighbouring Museums to see for themselves the models or originals of Egyptian Art. The Teacher must not rely merely on their seeing these models - A follow-up lesson to discuss or reproduce the Art they have observed in Pottery, Modelling and painting lessons will not only help to stimulate the children's memory and imagination but will also make the Art lesson more concrete.*

For more practical Art lessons the children need the following materials and Tools;

(a) Picture-Making (Drawing and Painting):-

(i) Paper: Newsprint is main type used; sugar-paper is a stout grey paper well suited as a base for pastels or powder or opaque cake colour; Cartridge paper is more expensive but is sometimes necessary; Manilla cards are needed for wall charts.

* I need hardly say that a separate room for Art and Crafts is essential.

called Terra-cotta, hence the Egyptian terra-cotta vases and utensils -

(ii) Brushes are perhaps the most important item of equipment. Buy the largest the school can afford. Fitch or Ox Ear hair are good for powder colour or opaque cakes. Series 140, Nos. 1-8 and Series 137, Nos. 10, 12 or 14 are good examples.

(iii) Colours: Paints - Powder colours, Opaque colours, and locally prepared earth colours; Crayons or Pastels - Grey hound pastels are fairly cheap though inclined to rub off. Iris crayons can be obtained locally and children may buy their own.

(iv) Pencils etc.: Charcoal can be provided by children. Soft pencils B, 2B or softer are best for drawing.

(v) Palettes: Children can bring tins from home.

(b) Sculpture (clay Modelling and Wood Carving):

(i) Modelling: Plaster of Paris; clay and pieces of stick, iron pencils and tools for carving.

(ii) Carving: Carvers' chisels and Mallet; Soft wood for beginners and hardwood for advanced pupils; Cutlasses; knives; adzes; and Sand-paper.

(c) Pottery (Basket-frame, Coiled and Wheel Pottery):

(i) Basket-Pottery: Baskets made from the ribs of palm-branches or cane; local clay; and hands.

(ii) Coiled-Pottery: Inverted necks of old broken pots; local clay - to this can be mixed a powder produced by grinding the fragments of old broken pots or burnt bricks during the preparation to make it stronger and harder after firing. The mixture when fired is

called Terra-cotta, hence the Egyptian terra-cotta vases and utensils -;
Scrapers.

(iii) Wheel Pottery: Potters' wheel - the foot-power potters' wheels manufactured by Mr. Cardew, Federal Industrial Officer incharge of the Pottery Industry at Abuja in Northern Nigeria, are cheap and made from local materials. The Schools carpenter or the children in their carpentry lessons can be organised to make foot or simple ceylon type Potter's wheels. -; local clay; water; scrapers; pieces of sponge; aprons; plaster of paris in making moulds for casting ceramic; kiln - this can be built by the Art Teacher with the help of the children, using burnt bricks in one of the Art project lessons; glazes - preferably locally prepared stone-ware or opaque glazes (consult Mr. Cardew mentioned above); colours - imported underglaze colours are cheaper, but locally prepared colours are also good. I understand that at one time Achimota Art School manufactured her own glazes and colours from local quartz and granite and similar raw materials.

(d) Architecture (Planning and Building):

(i) Planning: Drawing paper as for Picture making; Rulers; T-Squares - These can be constructed by children in their carpentry lessons; Mathematical Instruments - set squares, dividers, compasses, and protractors; Drawing Boards - these also can be constructed with white wood which is cheap and soft; H, HB and B lead-pencils for drawing; and Drawing pins. Tracing paper - optional.

(ii) Building: Burnt bricks or Sun-dried-mud blocks or Stones or Mud or Clay; Mason's knives; pegs for marking areas and ropes for marking straight lines, circles and so on; long take-measure - this

can be shared with the Rural-Science Master in measuring land.

It will be noticed that I have chosen only four aspects of Egyptian Art to introduce to the children. These I think are the fields which most need introduction, since others like pattern-making and weaving in each of these fields the teacher should try to show the relationship to the piece of Art under discussion and what the children have learnt in their previous lessons. The simplest forms should be used first, as children naturally tend to lose interest in too much detail.

These Art forms will appear more real to the children if they can be given the opportunity of seeing, touching, and feeling for themselves. The Teacher can also achieve his objective by using a varied approach. On one occasion, he can give a film show, on another he can hold his lesson indoors. He may on yet another occasion have an outdoor lesson in which the children themselves can take an active part in constructing a pyramid or in the firing process of the Pottery or Modelling lessons. Monotony may also be broken by correlation with other lessons in the school curriculum. An Egyptian Mask or Egyptian Head dress may be made by an Art class for the school drama, or variety entertainment. Individual work is also necessary, for instance in Pottery because it is a valuable method of presenting the better pupils with the opportunity of working at their own speeds without being retarded to suit the pace of the less able ones. Group activities also encourage team spirit in the children

and help to create a good atmosphere. Again after discussion and practical work, the children can be encouraged to "research" into aspects of Egyptian Art for themselves.

An exhibition of the copies of Egyptian Art forms they have produced can be organised at the end of the course on the Study of Egyptian Art or as partly an "Open Day". They could pay visits to Museums to see original works of Egyptian Art, after which they might discuss with the teacher how what they saw could be better displayed and why. Such a discussion may lead to a second visit which in turn will help to underline points brought out at the discussion - a useful follow-up lesson.

As I have constantly stressed throughout the course there is need of the concrete and of activity. There is therefore no reason why the teacher should devote special lessons to Egyptian Art and others to normal Art classes. The normal Art class can conveniently be turned into an appreciation of Egyptian Art if it is introduced as part of the lesson rather than made the reason for the lesson. The Teacher can introduce concepts as they arise naturally out of the lesson or out of a particular point being discussed rather than "tell" the pupils many things which are apparently irrelevant. The teacher is to act as a guide, commenting, helping and prompting the pupils throughout the lesson.

The following are particular methods peculiar to each of the fields we have chosen as important:



"Fowling Scene"

(a) Picture-Making (Drawing and Painting):

A useful method is to pin up a picture drawn by the children themselves and another picture of the same subject by an ancient Egyptian Artist in front of the class and calling on the children to give their comments and their reasons, in an attempt to show how their Art has certain affinities with Egyptian Art.

In drawing a contrast between the two pictures, the children will spontaneously ask the questions that lead the teacher's showing how both the Egyptians and the children

- (1) Draw what they know rather than what they see by using symbols to illustrate what they mean, e.g. In the "Fowling Scene", from a Theban tomb,* water or stream is represented by means of pattern using fishes as motifs and a boat floating on them.
- (2) Draw the human figure in a special way: showing the head and legs in profile, the shoulder and the eye in front view. (See the illustration of the "weaver".)
- (3) Paint in terms of flat pattern and colour -marking out the edges of the shapes they have painted flat with dark lines (showing no feeling for a third dimension) and using particular colours for particular sex or sect of people, e.g. "the wrestlers" illustrated in model lesson notes. The weaver, a woman is painted in a lighter or pale colour, while the colours used for the men are darker because Egyptian women were paler due to the more secluded life they led.

- (4) Draw a line - base-line - to indicate the surface of the ground on which all the objects drawn in the picture rest.
- (5) Avoid the insertion of detail in their Art. This occurs in all the fields of Art. By detail, I mean showing of muscles or folds of the figures.
- (6) Tend towards a naturalism based on visual perception, especially in the drawing of plants and lower animals like fish, cat, and birds. (see the "Fowling scene" picture mentioned in (1) above).
- (7) The teacher will also touch on: tend to incorporate human figures in pictures to give them (the pictures) more life and meaning.
- (8) The general construction of a picture noting the centre of interest, and the location of the less important or decorative objects. (See Fowling Scene or the weaver mentioned above in (1) and (2) respectively).
- (9) How the Egyptians depicted the nobles larger in scale than the other objects **in** their pictures to indicate their importance. Both the children and the Egyptians express this feeling as a **sign** of respect for the nobles, making them constitute the main subject of their picture.
- (10) How the Egyptian Artist depict the people's mode of dressing and their way of decorating their body with superfluous ornaments. (See the illustration of the servant waiting on her mistress on the **front** page).
- (ii) It is not always the case for children to draw their female figures nude, and so some curious children may raise the question of



12. "Negro, Asiatic & Libyan."

About 1,300 B.C.

13. Servants Carrying Furniture, about 1350 B.C.



13. Servants Carrying furniture, about 1380 B.C.



35. "Musicians."

(No. 73: Aldred's New Kingdom Art in Egypt.)

why the Egyptians clothed the men and exposed the women - Probably to show their natural beauty. The male form is less beautiful.

(12) The concept of Rhythm (i.e. making pattern by repeating the motif. For example, the development of a running border with line, circles or embroidery stitch patterns will produce rhythm, which is the regular repetition or recurrence of either simple or complete units. In music Rhythm refers to a recurrence in time, and in plastic art it refers to a recurrence in space.):- The illustration of the drawing of the "Negro, Asiatic and Libyan", and the "Servants carrying furniture" on the opposite page are good examples.

(13) The expression of dramatic or experienced scenes in a form depicting how it happened, especially in the picture of the "Musicians" (see photograph on opposite page).

(b) Sculpture (Modelling and Carving):

Divide the class into two groups: one group to do modelling while the other group works in wood. The groups can change over in the following term, to give every child the opportunity of working with all the tools and materials connected with sculpture and acquiring the necessary technical skills for each.

The Art Teacher should select for his lesson such works as would interest the children, and arrange them at a corner of the classroom a few days before the lesson day for the children to observe and make their own comments. Where copies of Egyptian Statues are not available, the Art Teacher must try and model or carve them for the demonstration lesson. Photographs of Egyptian Sculptures can



(About 1,300 B.C.)

4. Seated figure of war-goddess, Sakhmet.

serve as alternative apparatus to be pinned on the walls of the class a day or two before the lesson day.

In a class of about 30 children discuss two pieces of Sculpture: one in stone or clay or plaster, the other in wood. After oral discussion, work in groups: each group arranged in a horse-shoe position with the statue in front of them to model of carve. The aim should be to train their ability to reproduce, encouraging them to preserve something of their own style, without slavishly imitating.

The Teacher should go round and make sure that each child is working and that the materials are adequate. Stress the need for big reproductions. Some children would prefer to carve the figure from a rectangular block of clay with their hand tools, while some may like to build it up by adding little lumps of clay. Both should be allowed to express their ideas in the way they like. The teacher need only make suggestion to them as to what features their works possess, when compared with the originals:

- (1) The Egyptian figures being static, expressing no action or movement in their forms. (see the illustration of "the seated figure of the War-Goddess Sakhmet".)
- (2) The simplicity of the forms, showing no details, thereby achieving their effect in mass. The hair of the women being dressed is not shown in its natural form, but as a mass on her head. (The illustration is in the Model notes on Egyptian Sculpture.)

At the end of the lesson, display the works they have produced. Unfinished works can be completed at their own spare time and presented in for comments the following week. Place their works side by side with the model and draw contrasts. Discuss similarities of their works with those of the Egyptians. Destroy the bad works they have produced after a day or two and preserve the good ones, as they are or for firing.

N.B. Relief carving or modelling in wood or clay or plaster of paris could be offered as an alternative Sculpture lesson.

(c) Pottery (Hand and Wheel):-

Divide the class into two groups as for Sculpture lesson. Let one group work on the few available foot-power Pottery wheels, while the other group model pots with their hands. These non-wheel users can model shapes by using rolled clay strips; the wheel users can start with the simplest shapes, such as cylinders, progressing towards beakers, vases and other shapes that involve the addition of handles.

There should be a lesson devoted to the preparation of clay for pot making. Demonstrate wedging and kneading when they are unable to do it. The children preparing clay for hand pottery should be introduced to the mixing of their clay with well ground powder from burnt bricks or pieces of broken pots. Experience after the firing will show them how the mixture helps to make their pots harder. The prepared clay must then be stored in a damp storage room to enable the clay balls to set properly before the next lesson.

The tremendous advantages of the use of the foot-power Potter's wheel will be realised in the course of using it. Each child works on a wheel and does not have to wait for his turn as in the hand-turned Potter's wheel. Practice is essential, so is a good deal of reasoning by the child as he works with both his foot on the pedal, and his hands on the disk of the wheel. He must regulate his own speed and cannot blame a partner for irregular turning of the wheel. He must also learn how to coordinate his movements so as not to cause the pot on the disk to wobble. Active children however can easily overcome this difficulty after a few practice periods.

Demonstrate "throwing" for the wheel potters and allow them to carry on their trial and error experiments on the wheel at their own rate of progress, while you demonstrate for the hand potters.

You can then go round and make sure that each child is working. Help those who are involved in some difficulty, especially of centering their balls of clay, pulling and modelling their shapes (hand-potters), and allowing them to make as many pots as possible. You will discover that when the interest is kindled in these children, they will spend most of their spare hours in reproducing the lovely Egyptian shapes like those they have observed on their class room walls.

Display their finished works for comments. Select the good ones among the lot and preserve for firing watched by the children. Where a firewood kiln is not available, fire by the native method. Nothing is lost by letting the children make shapes that are similar to those of the Egyptians; for they are sound, beautiful and universal.

Decoration of the finished pots with underglaze colours may be done with paint brush before or after the biscuit (first) firing. Leadpencil lines burn off at firing and so may disappear with some of the colours, if the latter is applied on pencil marks. Moreover the free movement of the brush strokes on the pot gives a particularly lovely design.

5. A woman preparing beer.

She presses loaves to set out beer
in the lower basin. First Dynasty. (Copy in plaster)

(Accession Museum)



5. A Woman preparing beer.
She presses loaves to set out beer
in the lower basin. First Dynasty. (Copy in plaster).
(Accra Museum)



6. A brewer straining mash. About 2,500 B.C.

7. Woman grinding Corn. About 2,500 B.C.



7. Woman grinding Corn. About 2650 B.C.



17. Statue of the functionary Ka-aper
(Sheikh el Belad), in wood.



15. Portrait Statue of the Scribe
Dersenez (seated)

SECTION B

FURTHER MATERIAL

(1) THE MIDDLE SCHOOL.

The following material is also appropriate for use in the Middle School:

MIDDLE FORM 3

(a) Sculpture (Modelling and Carving): The following Sculpture in round would be useful in M.3:

- (1) Statue of the Functionary Ka-Aper (Sheikh el Belad), in wood, (No.69: The Art of Ancient Egypt) and
- (2) Statue of Ranofer. Limestone, v Dynasty. Cairo Museum (No. 68: The Art of Ancient Egypt) - to illustrate the conventional way in which the Egyptians carved erect stance, with the left foot thrust forward and with the arms held rigidly against the body.

The following (3-13), illustrate the simplicity of the Egyptian Sculptural forms, and how the illusion (false idea) of a particular activity is depicted in each of the Art forms:

- (3) A woman preparing beer (No.75: The Art of A Egypt),
- (4) A brewer straining mash (Accra Museum),
- (5) Group of the dwarf Seneb and his family (No. 74: The Art of Ancient Egypt),
- (6) Woman servant grinding Corn (No. 76: The Art of Ancient Egypt),
- (7) Lion. Granite flected with white (No. 50: The Art of Ancient Egypt).
- (8) Portrait Statue of the Scribe Dersenez (No. 64: The Art of Ancient Egypt).

9. EARTHENWARE VESSELS.



**SOME
SHAPES
OF
EGYPTIAN
ORIGIN.**

(from Nova E. Scott: Home life of Ancient Egyptians)

- (9) The Small carvings of the Pre-historic period (Nos. 33, 34, 38 and 39: The Art of Ancient Egypt).
- (10) The Archaic ivory figures (Nos. 43 and 47: The Art of Ancient Egypt).
- (11) Squatting figure (Prince Wah-ib-re) - Best example of simple Art form (No. 168: The Art of Ancient Egypt)
- (12) Bellowing Hippopotamus, and Hippopotamus with aquatic plants painted on its body (Nos. 150 and 151: The Art of Ancient Egypt), and
- (13) Seated figure of Sennui (No. 168: The Art of Ancient Egypt).

(b) Pottery (Hand and Wheel): The Aim of the Art Teacher in this class should be to help the children to throw or model well shaped pots. The following illustrations for the pupils to observe and copy will help improve their ability. The reason is that these shapes are the same or almost the same as those of modern times:

- (1) Red Polished Earthenware vessels. Pre-historic (No. 282: The Art of Ancient Egypt).
- (2) Earthenware vessels (shapes from Nora E. Scott: The Home life of the Ancient Egyptians. New York - illustrated in Essay), and
- (3) Porphyry, Marble and Alabaster vessels (No. 283: The Art of Ancient Egypt. Phaidon).

Pupils who are advanced in technique should be allowed to try out the shapes I have prescribed in my essay for Middle form 4.

(c) Picture - Making (Drawing and Painting): The following, if well illustrated would faithfully teach:

(i) Figures in dramatic setting -

- (1) The Fowling scene, from a Theban tomb (page 67: Art Through the Ages)



11. "Music & Dancing in the New Kingdom."

- (2) Lion-Hunt (No. 269: The Art of Ancient Egypt).
- (3) Group of Ladies - Female Musicians and Dancing girls (No. 258: The Art of Ancient Egypt).
- (4) Music and Dancing in the New Kingdom: girls playing the harp, lute, oboes, and lyre, with a small apprentice in the centre. Facsimile of a wall painting (Accra Museum and Cyril Aldred: New Kingdom Art in Egypt, and illustrated in Essay), and
- (5) Wrestlers. Mural painting in a tomb near Beni Hasan (No. 251: The Art of Ancient Egypt)

(ii) Rhythm - By this I mean complex pattern made by repeating an elementary motif, e.g. the development of a running border with line, circle or embroidery stitch patterns will produce rhythm, which is the regular repetition or recurrence of either simple or complete units. The following Egyptian painting also illustrate rhythm:

- (1) Negro. Asiatic and Libyan. Sketch in the tomb of Seti I. at Thebes (No. 266: Art of Ancient Egypt).
- (2) Ladies. Fragment of a mural painting (No. 261: Art of Ancient Egypt) - The former illustrates rhythm with the heads, arms and bodies of the figures, while the latter depicts it in the way in which the ladies are sitting and have placed their arms.
- (3) Servants carrying furniture. Facsimile of a wall painting (illustrated in Essay and can be found in Nora E. Scott: The Home life of the Ancient Egyptians), and
- (4) Representation of Herds of Cattle, about 1,400 B.C. (opposite page of No. 252: The Art of Ancient Egypt).

(iii) Action from imagination and posing model (with meaning):

Scenes of everyday life of the Egyptians can illustrate this.

(1) The Wrestlers (illustrated in Essay; No.251: The Art of Ancient Egypt).

The following illustrations are exhibited in Accra Museum:

Egyptian Tomb Paintings 1,400-1,300 B.C.:

(2) Carvers,

(3) Carrying the bird.

(4) Treading the grapes,

(5) Picking the grapes.

(6) Carrying the fish, and

(7) Preparing the birds.

(iv) Relation of proportion of figure to setting: Children

who are shy and afraid to express figures boldly can benefit from a lesson in which the following pictures are used to demonstrate the relation of proportion of figures to setting. Now, such children are often in the habit of using erasers in drawing lessons. This habit which exhibits lack of confidence in the child should be discouraged:

(1) Female Weaver, Mural painting in a tomb near Beni Hasan. (No. 250: The Art of Ancient Egypt).

(2) Trumpeter of Osiris (No.227: The Art of Ancient Egypt) - This illustrates also how the Egyptians drew their nobles bolder than their courtiers, and

(3) Men feeding Oryxes (No. 247: The Art of Ancient Egypt).

(v) Colour Moods: By this I mean the manner in which the colours are used by the Artist to express the characters of the figures - whether male or female, strong or weak person, negro or asiatic. The colour applied in the following pictures is opulent and naturalistic rather than symbolic. The colours are painted flat with no feeling of third dimension:

(1) Last farewell at the Tomb door (65 Aldred's New Kingdom Art in Egypt).

(2) Wrestlers (No. 251: The Art of Ancient Egypt).

(3) Final rites before placing the mummy in the tomb which is seen on the right; the hawk on the pole beside it is the symbol for the West. The dead man has gone West like the setting sun (From Egyptian tomb painting of Accra Museum).

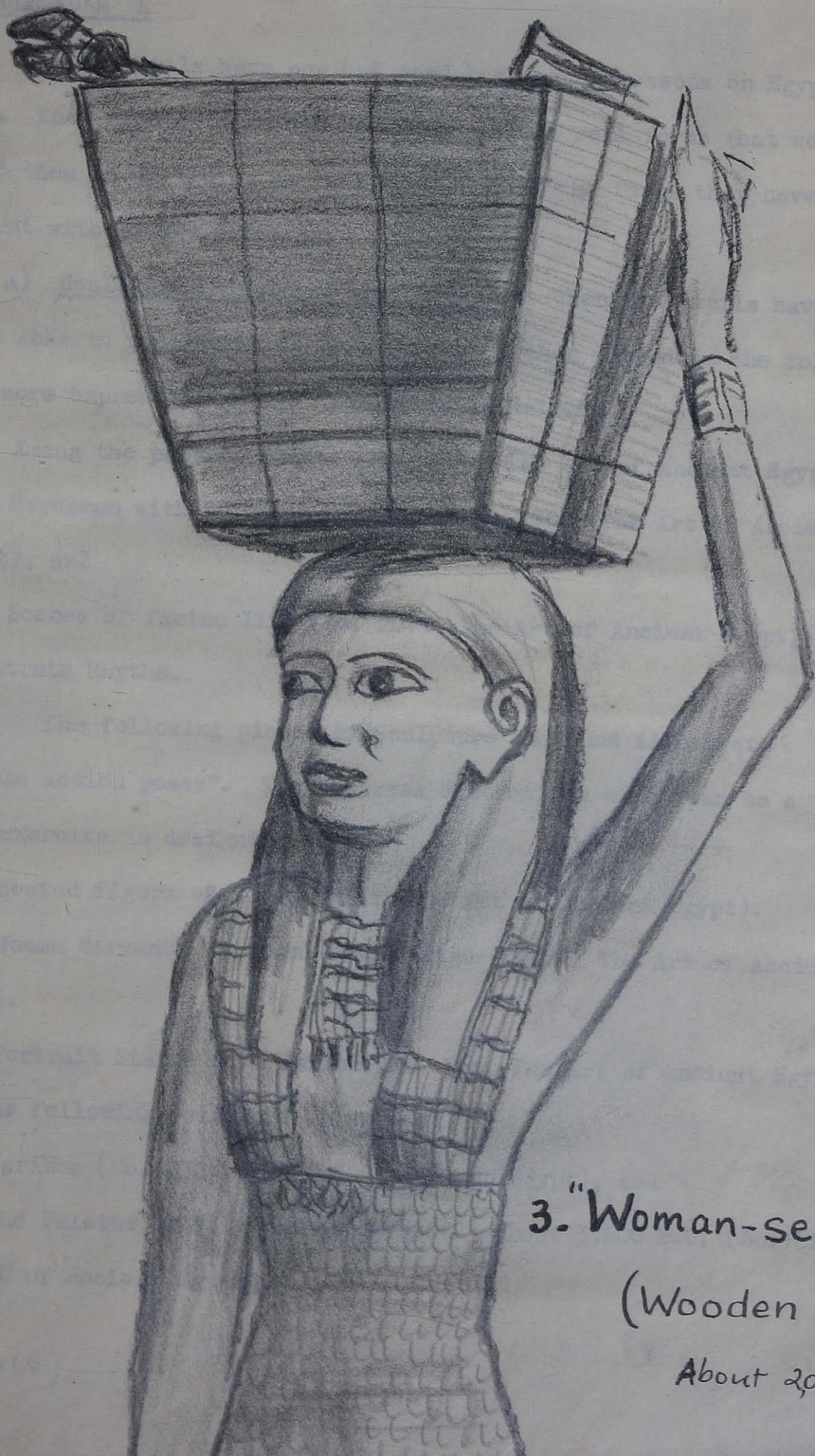
(d) Architecture: Simple talks and discussions aided by pictures of the following will serve as elementary lessons in Egyptian Architecture:

(1) The Step Pyramid at Saggara (No.1: The Art of Ancient Egypt).

(2) The Step Pyramid at Medum (No. 2: The Art of Ancient Egypt).

The above would help to illustrate to the children the first steps used by the ancient Egyptians in erecting a Pyramid; practical experience gained from participating in the construction of a step pyramid would enable children to acquire the technical skill of laying bricks in the process of building.

about 2000 B.C.



3. "Woman-servant."

(Wooden figure).

About 2000 B.C.

MIDDLE FORM - 4

The pupils have now had good background lessons on Egyptian Art. They should therefore be introduced to real forms that would help them in designing as well as finishing the forms they have learnt with lovely patterns.

(a) Sculpture (Modelling and Carving): When the pupils have been able to understand lessons in Form 3 then introduce the following for more expression work:- **Sculpture in Relief:**

- (1) Among the papyrus plants (No. 187: The Art of Ancient Egypt)
- (2) Herdsmen with thrashing Donkeys (No. 190: The Art of Ancient Egypt), and
- (3) Scenes of famine life (No. 201: The Art of Ancient Egypt) illustrate Rhythm..

The following pieces of Sculpture in round illustrate "simple action poses". They possess decorations which can be a good exercise in designing:-

- (1) Seated figure of Nofret (56: The Art of Ancient Egypt).
 - (2) Woman Servant. Painted Wooden figure (78: The Art of Ancient Egypt).
 - (3) Portrait Statue of a Scribe (No. 66: The Art of Ancient Egypt).
- and the following Sculpture in relief:
- (4) Scribes (No. 232: The Art of Ancient Egypt), and
 - (5) The Palette of King Narmer (Menes'.) about 3,400 B.C. (No.184: The Art of Ancient Egypt).



16. Amenhotep II, King of Egypt.



15. Egyptian heads and Statuettes
from Accra Museum.

For Dignity and Personality:

- (1) The god Bes (No. 177: The Art of Ancient Egypt), and
- (2) Seated figure of the War-goddess Sakhmet.

For Detailed Studies:

- (1) Amenhotep II, king of Egypt (Head only), wearing cobra crown, wig and false beard. (Accra Museum and illustrated in Essay with a photograph).
- (2) Head of a Queen (Boston city Art Museum; No. 170: The Art of Ancient Egypt).
- (3) Head of a Prince. Granite (No. 165: The Art of Ancient Egypt) and
- (4) Limestone bust of Queen Nofretete (No. 130: The Art of Ancient Egypt).

(b) Pottery (Hand and Wheel) : The illustration of the following in pictorial form will help children in the making of well shaped pots, and in the decoration of pots with such patterns as would depict the everyday life and the environment of the pupils:

- (1) Utensils of prehistoric and early historic periods - Earthenware vessels with yellow and brown paintings of Ostriches in mountain Landscape; white marble pot with Gold lid; Earthenware vessels painted yellow and brown; Alabaster vessels - (Nos. 278-284: The Art of Ancient Egypt).
- (2) Stone vases (No. 284: The Art of Ancient Egypt), and
- (3) Earthenware chest (No. 285: The Art of Ancient Egypt).



4th Millenium B.C.



About 3,000 B.C.

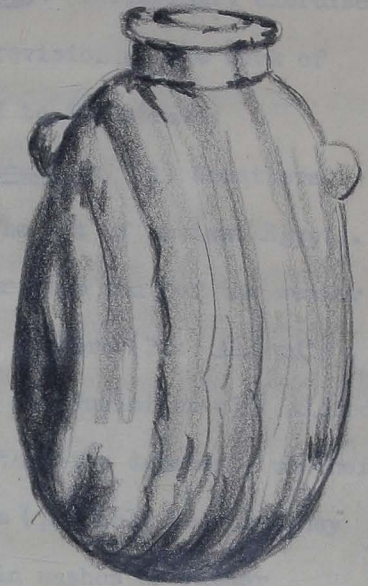


4th Millennium B.C.



About 2,500 B.C.

10. EARTHENWARE UTENSILS of Prehistoric period.



19. STONE VASES

Old Kingdom.

2,500 B.C. (about).



20.

EARTHENWARE CHEST

Prehistoric.

4th Millennium B.C.

(c) Picture-Making (Drawing and Painting): Preliminary exercises in this class should be follow-up work or revision of the work of M.3., after which the following can be used to illustrate:

(i) Colour expression through personification: (1) Wrestlers (illustrated in Model notes and No. 251: The Art of Ancient Egypt). - The stronger man is painted in deeper colour than that of the weaker man. In the picture of (2) the singers and dancers (72: Aldred's New Kingdom Art in Egypt) as well as of (3) The Musicians (73: Aldred's New Kingdom Art in Egypt) you will observe that the dancers - whether or not they are adults - are painted in **mude** (probably because they are girls), and colouring is limited to plain washes of rather muddy colour with little interest in texture or quality; this is also true of (4) Music and Dancing in the New Kingdom (illustrated in Essay and from Nora E. Scott's **the home life** of the Ancient Egyptians).

(ii) Illustrations of dramatic situations: Examples are:

- (1) Musicians. Mural painting (73: Aldred's New Kingdom Art in Egypt).
- (2) Judgement of the dead - Anubis weighing the heart of the deceased, in the presence of Thoth, who is represented as a Monkey squatting on the scale-beam. On the throne, Osiris. (No. 271: The Art of Ancient Egypt).
- (3) Humorous drawings illustrating animal fables (Nos. 272-273: The Art of Ancient Egypt).
- (4) Efnemut bringing offerings to Horus. Painted wooden Stela. (Metropolitan Museum and No. 276: The Art of Ancient Egypt).

(5) Female Acrobat. Painting on a limestone splinter. (No.268: The Art of Ancient Egypt).

(6) Ball-Game. Mural painting in a tomb near Beni Hasan. (No. 246 The Art of Ancient Egypt).

(iii) Patterns or Design:

(1) Geese. Tomb painting near Medum (2-5: Art Through the Ages and No. 244: Art of Ancient Egypt) - The birds are used as motifs. They fill the panel in a balanced composition which is both **naturalistic** and abstract:- naturalistic in that the painter has closely observed the birds and their characteristic movements, abstract in that he has reduced what he has observed to a decorative pattern.

(2) Singing birds on a tree. Mural painting in the tomb of Khnumhotep near Beni Hasan (No. 249: The Art of Ancient Egypt, also from Gombrich: Story of Art).

(d) Architecture: Drawing lesson on the Pyramid could be aided with the following:

(1) Section of the Pyramid of Khufuw (2-7: Gardener's Art through the Ages, and illustrated in Model notes of this essay),

(2) Pyramids of Khafra and Khufuw, Giza (2-6: Art through the Ages).

(3) The Pyramid of King Khephren near Giza (No. 5: The Art of Ancient Egypt), and

(4) The step Pyramids for Middle form 3.

Detailed study of the following will not only help to teach methods of entrance and interior decorations:

(5) Door from a room in the Pyramid of King Zoser at Saggara (No 3:

Art of the Ancient Egypt) and

(6) Entrance to the Cheops Pyramid near Giza (No. 4 Art of Ancient Egypt) - illustrate the Egyptian way of decorating entrances of important buildings of Architectural significance with traditional or conventional patterns.

(7) The so-called "Soul-Houses": Models of Egyptian buildings (Nos. 28-30: The Art of Ancient Egypt, illustrating to the children the type of house the ancient egyptians lived in. The palace of the chief of Laura in Northern Ghana which has similar features and the same type of construction can help to illustrate to these children that such houses would be common in desert countries of which Egypt is one.

18. Woman servant. (Wooden figure). About 2000 B.C.



18. Woman-servant. (Wooden figure). About 2,000 B.C.

(2) THE SECONDARY SCHOOL

In considering the introduction of Egyptian Art in the Secondary School, we should remember that the Ages of these children in M. 3 and 4. and S.1 and 2. are the same, the Secondary School children having been selected from M.2. Methods of teaching therefore will not vary greatly. We must not fail to remember however that a few of the Secondary School children would have gained entrance from M.3. where they had done a year's work in Egyptian Art. If such a situation arises, the Art Teacher should see to grouping these already initiated children together, giving them separate exercises that would not retard their progress and ability, while the other children stick to the prescribed exercises of the class.

Facilities for Art and Crafts activities are not the same in the two schools. While a period for an Art lesson is 60 minutes in the Middle School, it is 90 minutes in the Secondary School, and so more detailed lessons can be given the secondary school child, particularly in the use of colour and patterns.

Again, Art and Crafts lessons in both schools are meant to enable the children to develop their creative abilities, but there is no examination to be taken in Art in the Middle School, while this is included in the Secondary School. The Secondary School Teacher therefore conforms more to the prescribed Syllabus. In addition a larger grant for Art materials is provided the Secondary School,

making it possible for the children in the Secondary School to use the most appropriate Art and Crafts materials, and apparatus - particularly in more expensive items like the film slides, colour photographs and Reproductions of Egyptian works of Art as illustrations during the course of the lesson.

Making the necessary allowances therefore, I recommend the same course for the Secondary School and for Middle School. Methods of teaching both follow the same pattern as I have presented above. The following material may however be more useful in the Secondary School because of the longer period and possibly the more advanced group of M.3 leavers.

SECONDARY CLASS I

(a) Sculpture in round and relief (Modelling and Carving):

The scheme proposed in this essay for Middle form 3 plus the following:

(i) Simple action poses - illustrating less detailed physical feature of the human figure and some domestic animals. These will also be appropriate for the children who have done a year's course of Egyptian Art in Middle 3 before gaining admission into the Secondary School.

- (1) Painted wooden figures of functionary and girls (Nos. 142-147: The Art of the Ancient Egypt).
- (2) Statuette of Takushit (No. 163: Art of Ancient Egypt), and
- (3) Statuette of Queen Karomana (164: The Art of Ancient Egypt).
- (4) Knealing Priest: Limestone (No. 171: The Art of Ancient Egypt).



21. Top of the inner Coffin of a woman.
(Accra Museum).

- (5) Falcon. Basalt Dynasty XXX (No. 179: The Art of Ancient Egypt)
- (6) Wall-panel with figure of Hesire. Wood. From his tomb near Saqqara (No. 183: The Art of Ancient Egypt), and
- (7) Wild Animals: Limestone relief. (No. 184: The Art of Ancient Egypt).

Exercises with a more utilitarian purpose, e.g. the making of Masks will help to **revive** their creative ability.

(b) Pottery (Hand and Wheel): The same as for Middle form 3, plus the modelling of handles and of fixing them as illustrated in the pictures proposed and in the following:

Blue Marble vase in shape of Double Duck - (illustrated in Essay & No. 286: The Art of Ancient Egypt).

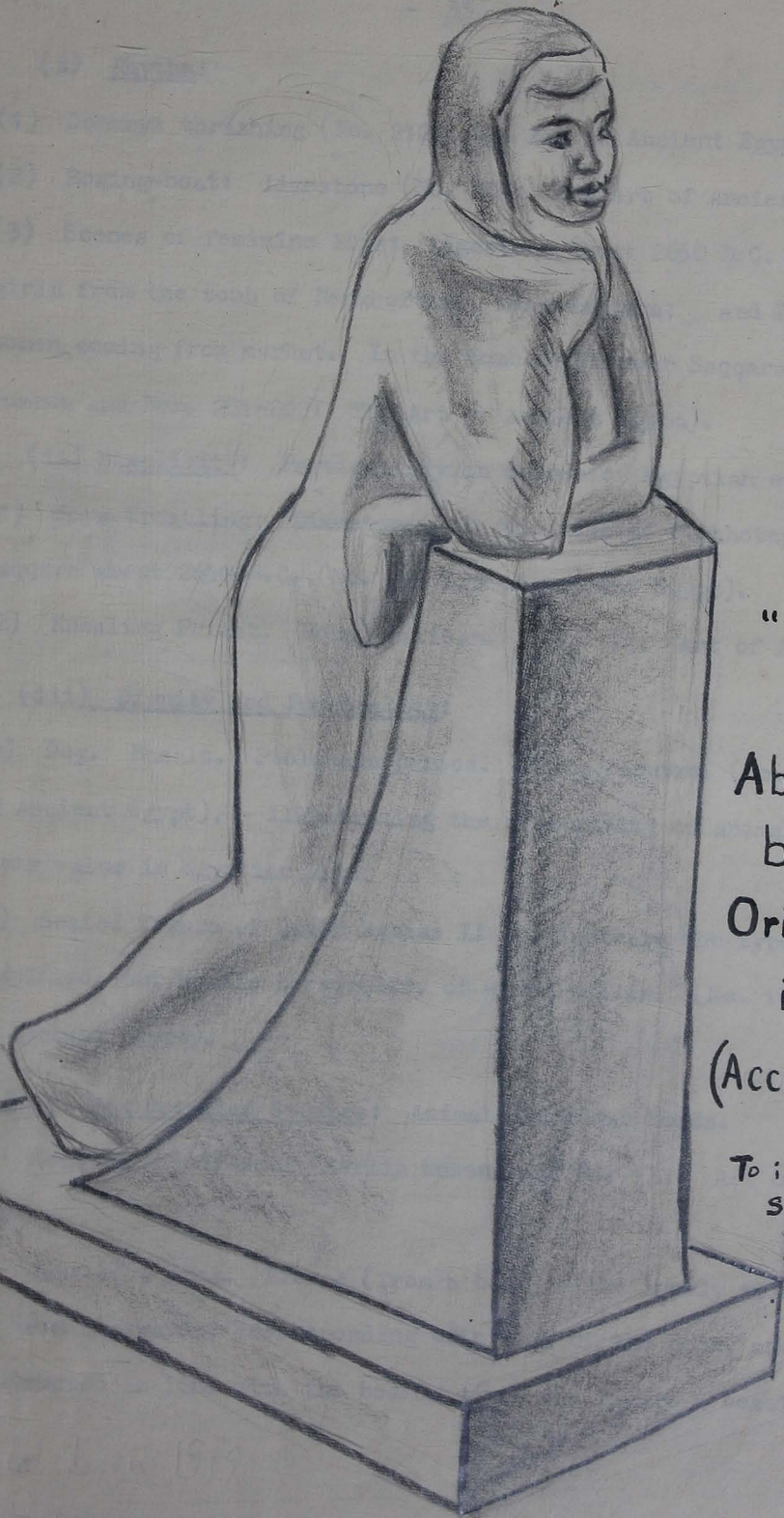
(c) Picture-Making (Drawing and Painting): The same as for Middle 3 plus more colour expression from the following:

- (1) Crane. From the sacrifices depicted in the funerary temple of Queen Hatshepsut (No. 255: The Art of Ancient Egypt).
- (2) Domestic Scene - Egyptian tomb paintings of 1,400-1,300 B.C. exhibited in Accra Museum.

(d) Architecture (Planning and Building): The same as for Middle 3 plus Pictures 1 to 4 proposed for Middle form 4.

SECONDARY CLASS 2

(a) Sculpture (Modelling and Carving): All I have proposed for Middle form 4 in addition to the following because of their value for:



8.

"Waiting."

Anwar

Abdel-Maula,
born 1919.

Original study
in plaster.

(Accra Museum).

To illustrate simple
sculptural forms.

(i) Rhythm:

- (1) Donkeys thrashing (No. 212: The Art of Ancient Egypt).
- (2) Rowing-boat: Limestone (No. 207: The Art of Ancient Egypt), and
- (3) Scenes of feminine life: Limestone about 2650 B.C. - Dancing girls from the tomb of Nenkheftkai, near Saqqara; and Peasant women coming from market. In the tomb of Ti near Saqqara. (Cairo Museum and Nos. 201-202: The Art of Ancient Egypt).

(ii) Simplicity: Particularly in Scenes of Egyptian everyday life:

- (1) Boys Wrestling: Limestone. In the tomb of Ptahhotep near Saqqara about 2650 B.C. (No. 210 Art of Ancient Egypt).
- (2) Kneeling Priest. Rome, Vatican. (No. 172: Art of Ancient Egypt).

(iii) Dignity and Personality:

- (1) Dog. Basalt. Ptolemaic period. Paris, Louvre. (No. 175: Art of Ancient Egypt), - illustrating the personality of animals and their value in Egyptian Art.
- (2) Seated figure of Queen Ramses II - illustrate the type of dignified, but humble personality of women nobles. (No. 160: Art of Ancient Egypt).

(iv) For Detailed Studies: Animal and Human heads.

- (1) Head of a Wolf-wood (Berlin Museum and No. 174: Art of Ancient Egypt.)
- (2) Head of a Ibex. Bronze (from a boat) - the lovely swing of the horn backwards, corresponding with that of the neck, and the ear constructed in line with the beard, gives the figure a beauty of

design and posture. Also the tiny little motifs on the surfaces of the piece lends the whole a beautiful decorative effect - (No. 173: The Art of Ancient Egypt).

(3) Granite Sphinx of King Amenemhet III (No. 106: The Art of Ancient Egypt).

(4) Amenemhet III. Black basalt (No. 101: The Art of Ancient Egypt), and

(5) Statuette of imeret-nebes-wood (No. 104: Art of Ancient Egypt).

(6) Limestone bust of Senusret (Sesostris) III. - wearing artificial beards. (No. 96: Art of Ancient Egypt).

(v) Pattern (or Design):

(1) Cranes. Relief from the tomb of Ranofer (Berlin Museum and 2-4: page 51: Art through the Ages). Here the Egyptian insisted on order in the clear relationship of figures to ground. The spaces between the necks of the Cranes form a very important part of the design, and the legs of the Cranes form a pattern which would have been confused if the fifth Crane's legs had not been completely omitted. Yet few people notice this omission until it is called to their attention, because the figures are so closely interrelated and the over-all design so compelling. (also in No. 214: The Art of Ancient Egypt).

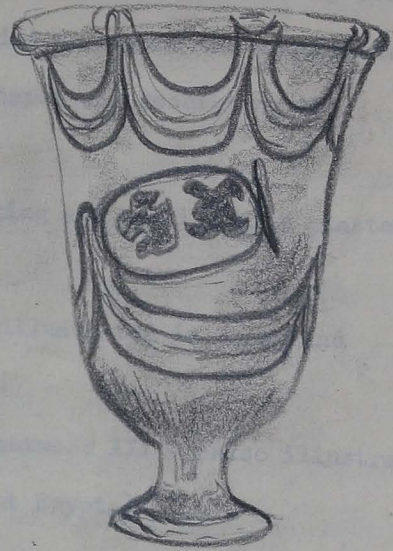
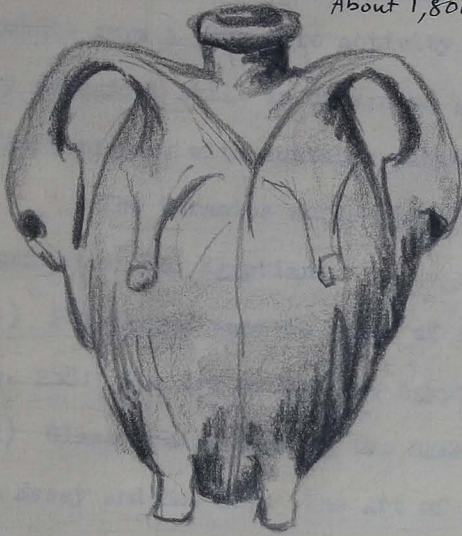
(2) Ti Hunting Hippopotami among papyrus plants - Limestone - illustrating texture with lines in pattern work.

25. POLYCHROME GLASS VASE

in shape of fish

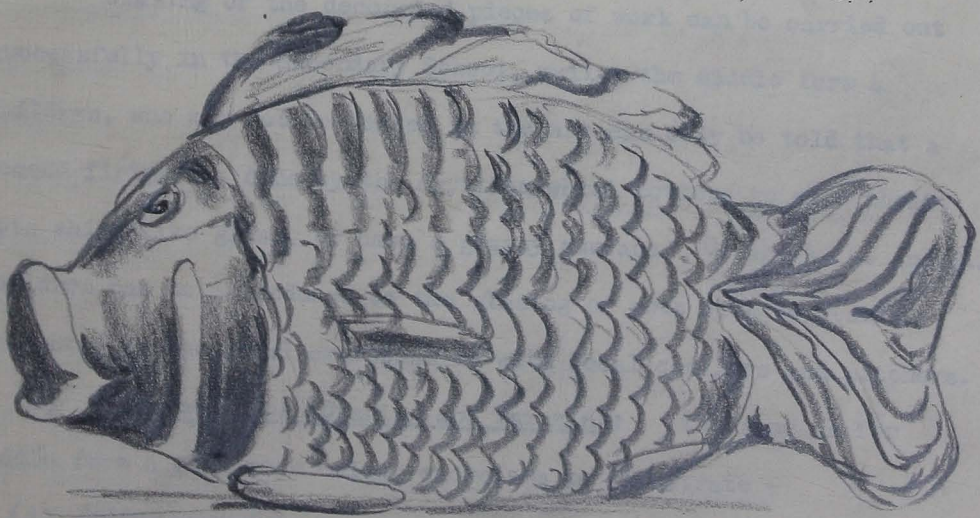
23. **BLUE MARBLE VASE**
in the shape of double duck.

About 1,800 B.C.



24. **GLASS GOBLET**
bearing the name of Thutmose III.

About 1,500 B.C.



25. **POLYCHROME GLASS VASE**

in shape of fish.

About 1,370 B.C.

women with a lighter shade of earth colour because they were naturally paler than the men due to a more secluded life, which they lived.

(No. 260: The Art of Ancient Egypt), and

(2) Noble women. From the mural painting in the tomb of Ueserhet at Thebes - One of the women is painted white and the other yellow.

The reason may be the same as given above to express the lighter colour of their skins.

(ii) Superfluity in the use of ornaments:

(1) Noble women. - No. 2. above (No. 265: The Art of Ancient Egypt).

(2) Group of Ladies. Female Musicians and Dancing-girls (No. 258: The Art of Ancient Egypt), and Girls waiting on ladies - Mural paintings from tombs of Thebes (No. 259 - The Art of Ancient Egypt.)

(3) Glazed faience tiles with figures of Syrians, Libyans, Hittites and Negroes. From Madinet Habu, from the Sandstone gate of the palace of Ramses III (Cairo Museum and No. 267: The Art of Ancient Egypt).

(iii) Scenes illustrating the Everyday life of the Egyptians:

From Egyptian tomb paintings of 1400 - 1300 B.C. exhibited in the Accra Museum:

(1) Rich man and his wife receiving food.

(2) A fish pond.

(3) Hoeing the soil; Scattering the seeds; and ploughing.

(4) Cutting firewood and weeding.

(d) Architecture: The same as for M.4, and further study because of the length of periods. The following should be useful:-

- (1) The Sphinx temple near Giza, and
- (2) The Temple of Isis on the island of Philae would help to illustrate what they had learnt in their history lessons about Egypt, and a careful study of the construction of each of them in Architecture lessons would enable them not only to understand the major part religion played in the Art of the Egyptians, but also how magnificent and how simple in form were the creations represented. (Nos. 6 and 7 respectively: The Art of Ancient Egypt).

More pictures to illustrate Columns, interior structural decorative forms and patterns of the Egyptian Tombs (Pyramids) and Temples:

- (3) Temple of Queen Hatshepsut (2-16: Art through the Ages).
- (4) Temple of Khonsu. Horizontal and vertical sections showing the general arrangements of the temple (2-17: Art through the Ages) - This illustrates the positions of the bases of the columns and the structure of the whole temple from plan and side view.
- (5) Temple of Isis on the Island of Philae - showing gateway towers and court. Ptolemaic period, about 200 B.C. (No. 25: The Art of Ancient Egypt).
- (6) Inner room in the temple at Edfu, with Chapel for Sacred image - 2nd century B.C. (No. 26: The Art of Ancient Egypt).
- (7) Hall in the Great Rock Temple at Abu Simbel. Built at the time of King Ramses II 1250 B.C. (No. 20: The Art of Ancient Egypt) and
- (8) Osiris Pillars in the Court of the Temple of Ramses III at Karnak. Dynasty XX, about 1180 B.C. (No.21: The Art of Ancient Egypt).

The children should realise that without these Pyramids and Temples, the other art forms of the Egyptians could not have been preserved until the day they were discovered and given to the whole world to study and appreciate.

Period: 60 minutes

Lesson: Painting

Step 1: It would be better to understand the creating process of the ideal artist. An Egyptian painting of two wrestlers. Previous activities: Pupils have painted from one of our imaginations in a previous lesson a picture of two boys wrestling in paper colours.

Instructions: (1) an enlarged reproduction of "two wrestlers" or the teacher's own accurate reproduction on full imperial size cartridge paper. actively expressed within pupil's range of interest, with no confusing details, and interest for its boldness and simplicity. (2) a picture of two boys wrestling painted by one of the pupils.

Materials: Pupils drawing sheets of newspaper paper, charcoal, poster colours - orange, brown, black and white - and water brushes.

Activity Step 1: Preparation: After the children have produced their own version of wrestlers, pin up the first on the list of appointments on the wall of the pupils' class room a day or two before the lesson for pupils to observe in their spare hours. Make no comments about the pictures.

Step 2: Introduction: the picture to the pupils, explaining who painted, and when. Describe how they are explained or model.

SECTION C.

(1) MODEL LESSON NOTES ON EGYPTIAN PAINTING

Class: Middle Form 3.

Date: 3rd Term

Period: 60 Minutes

Lesson: Painting

Aim: To enable children to understand, the creative process and the ideas behind the Egyptian painting of the wrestlers.

Previous knowledge: Pupils have painted from memory and imagination in a previous lesson a picture of two boys wrestling in powder colours.

Apparatuses: (1) An enlarge reproduction of "the wrestlers" or the Teacher's own accurate reproduction on full imperial size cartridge paper; activity expressed within child's range of interest, with no confusing details, and chosen for its boldness and simplicity.
(2) A picture of two boys wrestling painted by one of the pupils.

Materials: Pupils drawing sheets of Newsprint-paper, charcoal, powder colours - Orange, brown, black and white - and paint brushes.

Method: Step 1. Preparation: After the children have produced their own version of wrestlers, pin up the first on the list of apparatuses on the wall of the pupils' class room a day or two before the lesson for pupils to observe in their spare hours. Make no comments about the picture.

Step 2. Introduce the picture to the pupils, explaining who painted, and when. Correlate with history syllabus or general

SECTION C.

(1) MODEL LESSON NOTES ON EGYPTIAN PAINTING

Class: Middle Form 3.

Date: 3rd Term

Period: 60 Minutes

Lesson: Painting

Aim: To enable children to understand, the creative process and the ideas behind the Egyptian painting of the wrestlers.

Previous knowledge: Pupils have painted from memory and imagination in a previous lesson a picture of two boys wrestling in powder colours.

Apparatuses: (1) An enlarge reproduction of "the wrestlers" or the Teacher's own accurate reproduction on full imperial size cartridge paper; activity expressed within child's range of interest, with no confusing details, and chosen for its boldness and simplicity.
(2) A picture of two boys wrestling painted by one of the pupils.

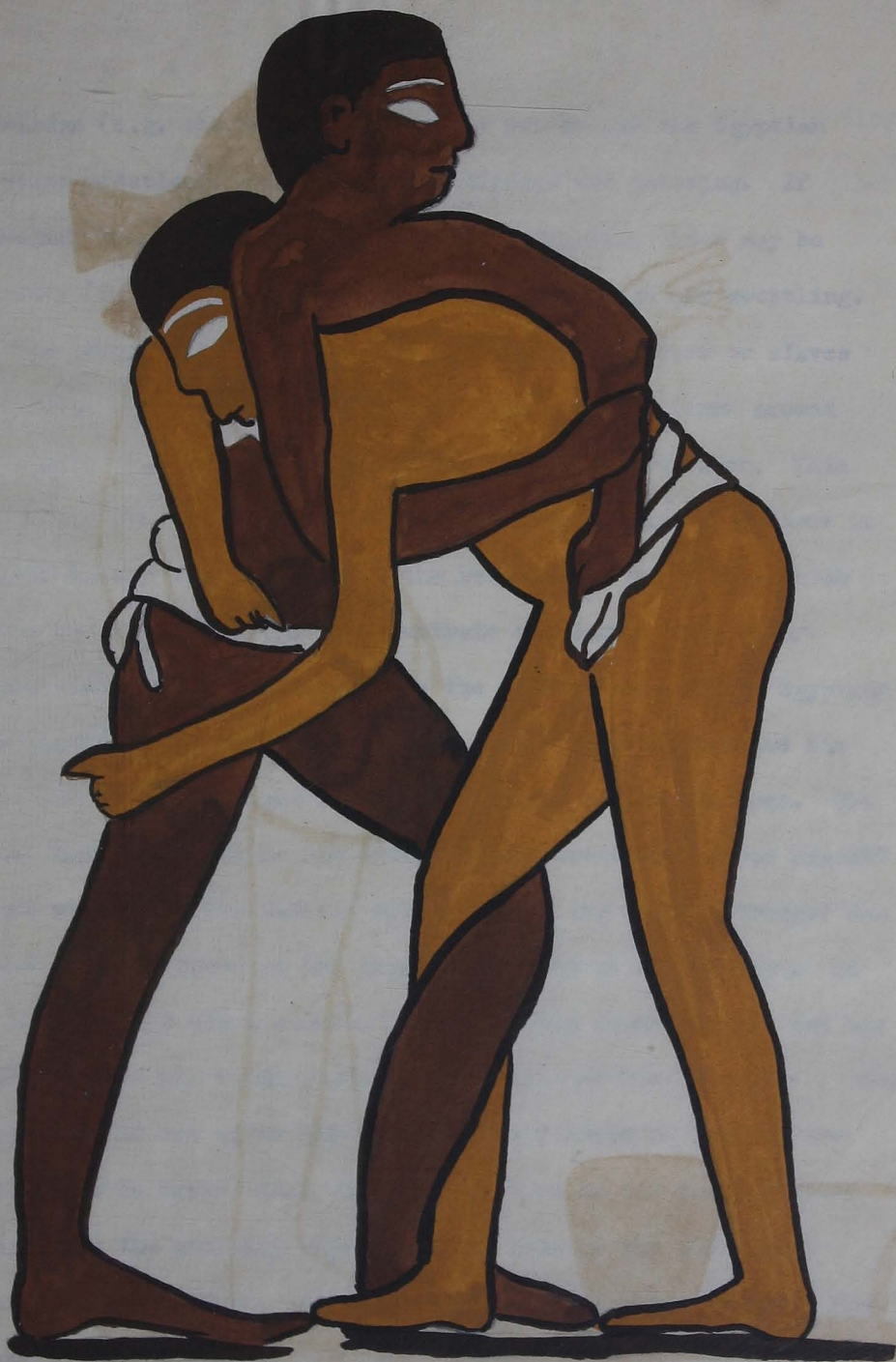
Materials: Pupils drawing sheets of Newsprint-paper, charcoal, powder colours - Orange, brown, black and white - and paint brushes.

Method: Step 1. Preparation: After the children have produced their own version of wrestlers, pin up the first on the list of apparatuses on the wall of the pupils' class room a day or two before the lesson for pupils to observe in their spare hours. **Make** no comments about the picture.

Step 2. Introduce the picture to the pupils, explaining who painted, and when. Correlate with history syllabus or general



27. "Female Weaver." (Spinning thread). About 1,900



26. "Wrestlers."

About 1,900 B.C.

knowledge (e.g. the Bible story of the Hebrew and the Egyptian Egyptian wrestlers), and get them to discuss the painting. If necessary prompt, but in prompting the following order may be helpful: (1) The main subject of the picture - two men wrestling. (2) The people illustrated - they may be two labourers or slaves wrestling. (3) Their clothing - a white strip of linen around the waist. (4) Discuss which of the two is the stronger. This will bring out the question of stance. Discuss why one of them is painted darker than the other - the reasons may be to show which of the two is stronger (or to illustrate the darker skin of the exposed Hebrew slave as opposed to the lighter skin of the Egyptian task-master). The stronger man with fatter legs has twisted his right leg round the right leg of his opponent to put him down. The Artist has shown that he had once observed wrestlers or was himself a good wrestler. The balance with the left leg of the stronger man on the left is firmer on the ground than that of his opponent. He has already kept his opponent's head under his right arm-pit and has a firm grip on his trunk ready to throw him off his balance - . The teacher should not allow too much petty criticism of the picture which leads to waste time. He can lead them on the talking about things like the activity expressed, the reasons why the Artist painted such a picture, and why nothing else is shown except a line on which the men stand.

Step 3. Pin up the painting of one of the pupils in the class at the side of the Egyptian painting and discuss their similarities

and dissimilarities. The teacher must be very careful in selecting this drawing. Of greatest value would be the effort which portrayed most similarities in technique and tone.

By technique I mean the way of drawing the head and legs in profile and the shoulders and the eye in front view, of making the edges of the figures with black lines, and of placing the figures on a base-line. By tone, I mean the choice of colour and the way in which the Artist has painted the figures flat i.e. has used what seems to be a wash, uniform in thickness with no variation in shade to suggest muscles, flesh etc.

Step 4. After the discussion, which should not last for more than 20 minutes, pin up the painting of "The Weaver", distribute papers and charcoal to pupils and give them a chance to draw which ever they like - weaver or the wrestlers. Ask them to write in their own words at the bottom of their own copy, a description bringing out similarities or differences in technique used between theirs and the original. The reason for introducing the picture of the weaver is chiefly to afford equal opportunity for girls in a mixed class to draw what may appeal best to their interest, and for the sake of variety in the choice of subject.

The purpose of drawing these Egyptian pictures is twofold:

- (1) To show that they have understood what is meant by technique, tone and so on.
- (2) the stress laid on "in their own words" will show whether they have understood or are merely reproducing meaningless phrases.

The comparison should bring out the following:- A woman spinning with a hand spindle. She fills the whole picture. The supplementary objects such as the spindle, the threads and the receptacles were constructively placed in position to create pattern on the wide space left in front of the picture. This again emphasises the need to draw the important object big enough to cover the picture, and to add relevant objects wherever necessary to create a good pattern.

From my experience at least one of the techniques used by the Egyptians will occur in the children's efforts - the flat nature of drawing and painting. But if no other similarities are evident, the teacher should not be discouraged, since the dissimilarities between the pupils' effort and the Egyptian painting can be used as the basis of arousing interest or appreciation of Egyptian technique, when compared with their own.

Walk round the class. **Encourage** them to draw the objects so as to fill the whole picture - by so doing you are encouraging the timid ones to be bold, the dishonest ones to be honest and the non-confident ones to have confidence and express vividly and boldly. Although it is not always good policy to encourage copying other people's works, (this may blunt their own creative ability), it will train them in careful observation in beauty of form and colour. The Teacher may use leading questions or make suggestions on what things the picture should contain, but should allow the children to carry on with reproducing as far as possible the scene as they observe it by themselves.

Distribute powder colour to those, whose work has been approved as finished. Allow them to paint their pictures, the aim being to finish the picture in the same bright clear colours as observed. Here, the teacher, depending upon his pupils knowledge of mixing colours, may give help or allow them to experiment to produce the desired shade of colour.

Children should be allowed to complete the painting in their spare hours at home or in the class room and present them during a period of general discussion at the next lesson. Some of the finished paintings can be pinned on the walls of their class room for two or three days.

Use of clay vessels of various sizes and without the wheel, and the use of a potter's wheel.

Materials: Photographs, pictures and slides for colour effects of Egyptian pots.

Materials: Bits of old broken pots; baskets woven by the children themselves in lower forms; clay; water; pottery wheel (first year); wooden tables; winding wires; cutting wires; scrapers; pieces of sand, and aprons.

1st Period. Method Step 1. Preparation. Make sure that the children have woven baskets of round shapes which are small and light for use in this lesson. Make sure also that the children have prepared in their spare time the clay they are to use in each lesson.

Step 2. Distribute a basket to each child in the class. Discuss with children how these baskets could be converted into vessels.

(2) MODEL LESSON NOTE ON EGYPTIAN POTTERY

Class: Middle Form 4.

Date: 1st Term.

4 Periods of 60 Minutes each - 2 hrs. We can spend this amount of time because this is good practice in pottery, even without Egyptian interest.

Lesson: Making of Egyptian Earthenware Pots.

Aim: To enable the children to understand from practical experience how the Egyptians made their Earthenware Pots.

Previous Knowledge: Children have had preliminary lessons in the preparation of clay, making of vases with and without the wheel, and the use of a few Pottery tools.

Apparatus: Photographs, pictures and slides for colour effects of Egyptian Pots.

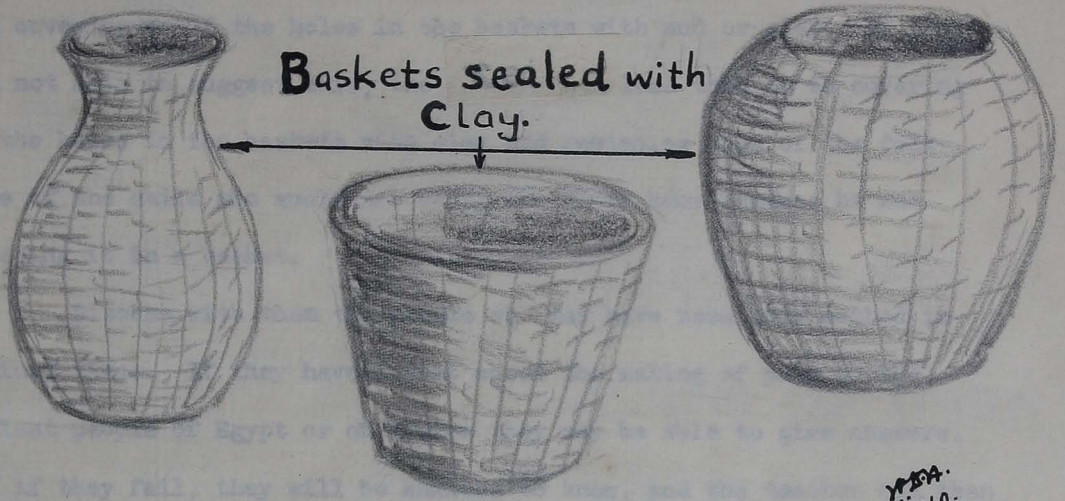
Materials: Necks of old broken pots; baskets woven by the children themselves in lower forms; clay; water; pottery wheel (foot-power); wooden tables; wedging wires; cutting wires; scrapers; pieces of sponge; and aprons.

1st Period. Method Step 1. Preparation. Make sure that the children have woven baskets of simple shapes which are still available for use in this lesson. Make sure also that the children have prepared in their spare time the clay they are to use in each lesson.

Step 2: Distribute a basket to each child in the class.

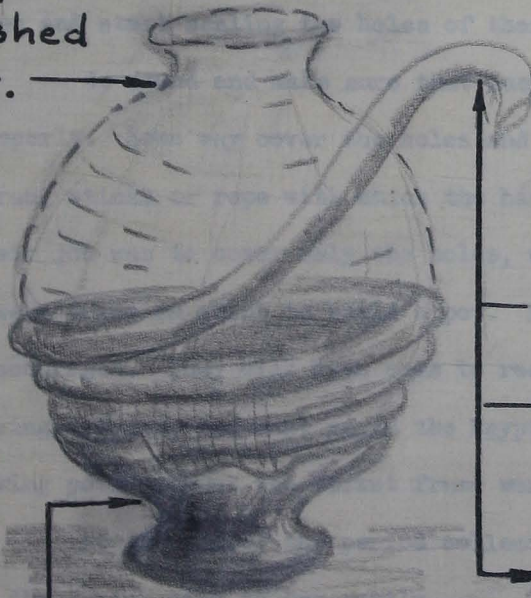
Discuss with children how these baskets could be converted into vessels

28. BASKET POTTERY.

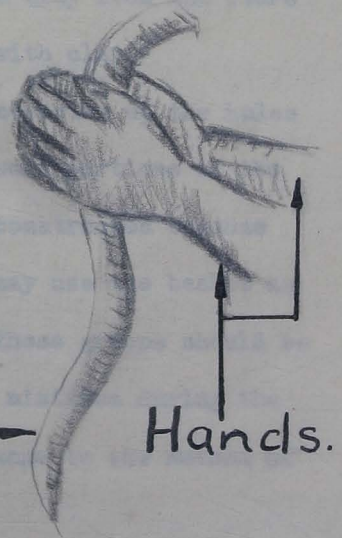


29. COILED POTTERY.

Shape of finished Pot.



Rolls of Clay.



Hands.

Inverted Neck of broken Pot.

Y.P.A.
1960.

for holding water. Some intelligent children in the class may suggest the covering up of the holes in the baskets with mud or clay. If they are not able to suggest this, the teacher can lead them on to covering up the holes in the baskets with clay and reminding them of the folk-tale of the child who would not bring any water home because he was fetching it in a basket.

Discuss with them the people who may have used this method in ancient times. If they have learnt about the making of pots by the ancient people of Egypt or of Africa they may be able to give answers. But if they fail, they will be anxious to know, and the teacher can then tell them that that was the way the Egyptian invented Pottery making.

Step 3: After this discussion, which should not last for more than 10 minutes, ask them to collect their balls of clay from the store room and start sealing the holes of their baskets with clay.

Go round and make sure that each child is covering up the holes properly. Some may cover the holes and leave out some portions of the straw, sticks or rope with which the baskets were constructed because their job was to cover only the holes, while some may use the basket as a mere frame on which to build a pot. Neither of these groups should be discouraged. They will both come to realise their mistakes during the firing process, and what urged the Egyptians to change to the method of making pots without the basket frame work.

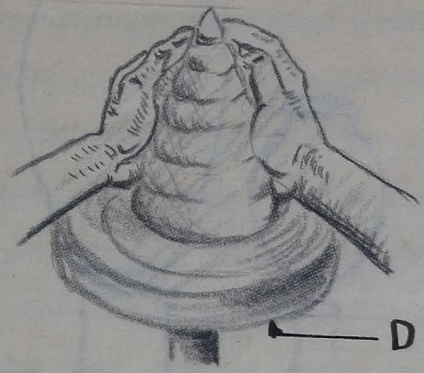
At the end of the period collect children's pots and keep them in the drying room to dry gently.

30. MAKING A POT. (Wheel Pottery)

WEDGING THE CLAY.

CENTERING CLAY BY CONING.

1.



2.

Disk.

Apron

Wedging Wire.

Table.

OPENING THE MASS.

3.



FIRST MOVEMENT OF PULLING.

FINISHING THE SHAPE

4.

6.

Scraper.

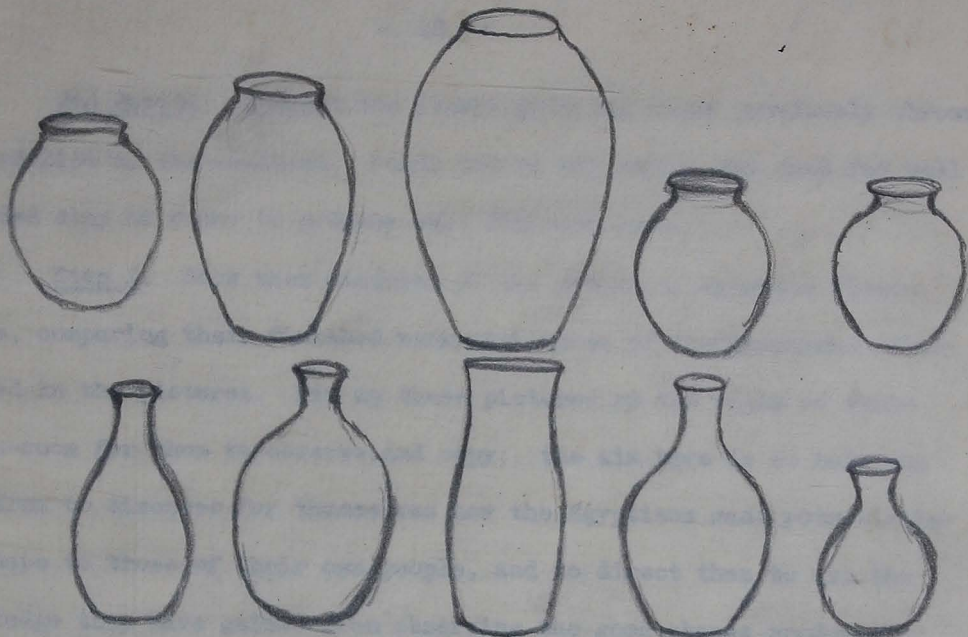
THINNING THE WALL.

CUTTING THE POT OFF THE WHEEL.

5.

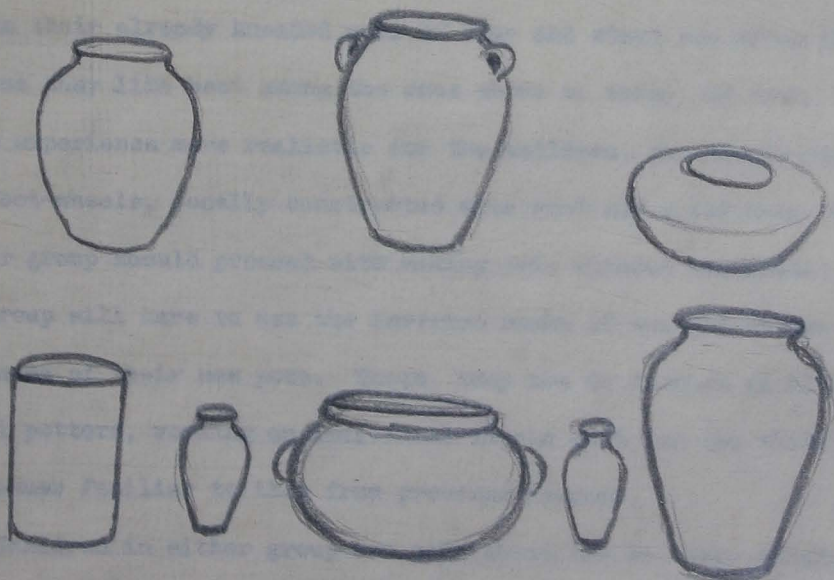
7.





22. 4th Millennium B.C.

SHAPES



OF EARTHENWARE VESSELS

Prehistoric.

(from Prehistoric to Dynasty XXX.)

2nd Period: Inspect the flower pots and vases previously thrown or modelled by the children. Point out to the pupils the need for well kneaded clay in order to produce well finished work.

Step 2: Show them pictures of the shapes of Egyptian flower vases, comparing their finished work with those of the Egyptians illustrated in the pictures. Pin up these pictures on the walls of their class-room for them to observe and copy; the aim here is to help the children to discover for themselves how the Egyptians made pots similar in shape to those of their own people, and to direct them to use the knowledge they have gained from observing the good shapes produced by the Egyptians to improve the shapes of their pots.

Divide the class into two groups. Get them to prepare balls of clay from their already kneaded mass of clay and start one group throwing the shapes they like best among the ones shown to them. In order to make the experience more realistic for the children, the wheels should be the foot-wheels, locally constructed with wood and a few iron rods. The other group should proceed with making pots without the wheel. The latter group will have to use the inverted necks of the old broken pots as the bases of their new pots. These, they are to fashion as illustrated. The wheel potters, working on individual wheels will use the wheels in the normal manner familiar to them from previous lessons.

Children in either group can make about two to three of any of the shapes they like best before the end of the lesson. The pots should then be collected and kept to dry in the drying room.

3rd Period: Preparation: The day before this lesson, take the pupils into the drying room and discuss the pots which have been made by the three different methods. They will discover that majority of the basket frame pots, and some of the coiled pots have cracked. Separate the cracked from the uncracked, and pack all the uncracked pots in the open ground beside the School incinerator, so that the smoke from the fire may not disturb the atmosphere of the compound. Cover them with dry palm leaves and old thatch and grass ready for firing the following day. If the School is situated in a rain belt or if the season is wet, the pots should not be exposed overnight to the danger of rain, in which case, packing can be done first thing in the morning before the opening of the School.

Lesson: Take the pupils to the spot where the firing is to take place. Set the covering materials on fire; while the pupils watch and have an informal discussion on the following points:

- (1) Why the pots were packed a couple of hours before the firing - this is to enable the pots to become warm before the actual firing process.
- (2) Why fire-wood was not used in this case, as it is with the Brick-kiln - The interior temperature of the Brick-kiln is regulated by the help of special "Cones" (Technical name for the conical instruments placed at the front of the spy holes of the sealed up kiln to regulate the temperature of the interior of the kiln). Firewood can therefore be used and regulated according to the requirements of the cones. But fire-wood produces very hot coals that can break pots on which it is placed, hence dry grass and palm-leaves and thatch are preferred.

Moreover in the Brick-kiln firing, only the flames or the heat from the fire reaches the pots.

(3) What the Egyptians used - they used dry palm-leaves and dry papyrus leaves.

(4) What will be done after the firing - More dry palm-leaves are added on to the fire if the pots are not red enough. The red colour determines the quantity of iron in the clay and its readiness for use. This whole process is "Biscuit firing." The Pots, as with the kiln firing, are allowed to cool down gradually before they are collected for use (in the case of pitchers and coolers) or given underglaze decorations (in the case of flower vases) for the next firing which can be done by the Art Teacher himself. This second firing is the glazing or glost-firing-process.

4th Period: As it may not be possible to have pupils stay after School until well into the evening, the pots may be collected and packed into the School Store by the Teacher and a few volunteers.

The pupils will be anxious to see their fired pots. This will teach them their Second Lesson. - They will discover that more of the basket pots were either broken or cracked. They will also discover the reason for this on examining the remains - that the material used in making the basket got burnt and the thin layer of clay was left to suffer its natural fate. The thick ones may of course resist this tragedy. They will also discover that some of the coiled pots too were either cracked or broken in the fire. This also will be traced to the method of making the pots - The cravices between badly joined coils become wider because heat removes moisture and the clay shrinks. There may even be

uneven shrinkage because of badly prepared clay.

Tell them at this juncture not to be worried about what has happened and that all they have been witnessing is the development of better techniques by the Egyptians as a result of their experiences. The Egyptians wanted pots and so filled up the holes of their baskets; in order to harden them they fired these basket pots. They suffered trying moments when most of the pots cracked or broke in the process of making. They resolved to make pots without the basket frames - the coiled pots. This worked better than the previous method because less pots were broken, but it did not produce smooth cylindrical, conical or oval shapes. The result was the invention of the wheel which the third group used for the throwing of their pots.

Those whose pots have been destroyed can go to the wheels and make pots, while the others decorate their flower vases with brush and underglaze colours - deep-brown, white and blue.

Go round and help the children as they proceed with their activities. Be sympathetic to those who have got to make new shapes, and praise them for any effort they are able to make. Do not ignore the designers. Compare the motifs they paint on their pots with those on the Egyptian pots pinned up around them and discuss their techniques with those of the Egyptians - the use of the same improvised brushes, and the painting on of the patterns straight away with the brush without any preliminary pencil drawing.

Suggestion for follow-up work:

Research in the light of this experience - discover methods, techniques, tools etc. used by Egyptians and compare with those normally used in Pottery Class or in Native (local) Pottery.

Lesson: Modelling of a woman laying her hair dressed while she nurses a child - a scene familiar to children; carving of an Egyptian head-rest - chosen for its similarity to the African traditional head-rest or stool.

Aim: To introduce children to Egyptian Sculpture, with in a concrete and practical form.

Previous knowledge: Children have learnt how to make clay or plaster blocks and to carve figures from these rectangular blocks. They have frequently observed women dressing hair while nursing their babies. They have learnt to carve their traditional stools or head-rests from soft wood.

Apparatus: Photographs, Pictures, Reproductions, or models of real Egyptian Sculptural pieces for illustration during the course of the lesson.

Materials: Plaster of Paris or rectangular clay blocks, for modelling; a rectangular log of soft wood for carving; Gulliver's, knives, adze and sand-paper.

Point out that the Egyptians used hardwood, granite and limestone which are too hard for these children, but the processes are similar. Have samples of these materials at hand for the children to see and feel.

(3) MODEL LESSON NOTES ON SCULPTURE
(MODELLING AND CARVING)

Class: Middle Form 4.

Date: 2nd Term.

2 Periods of 60 Minutes each

Lesson: Modelling of a woman having her hair dressed while she nurses a child - a scene familiar to children; carving of an Egyptian Head-rest - chosen for its similarity to the African traditional Head-rest or Stool.

Aim: To introduce children to Egyptian Sculpture, but in a concret and practical form.

Previous Knowledge: Children have learnt how to make clay or plaster blocks and to carve figures from these rectangular blocks. They have frequently observed women dressing hair while nursing their babies. They have learnt to carve their traditional stools or Head-rests from soft wood.

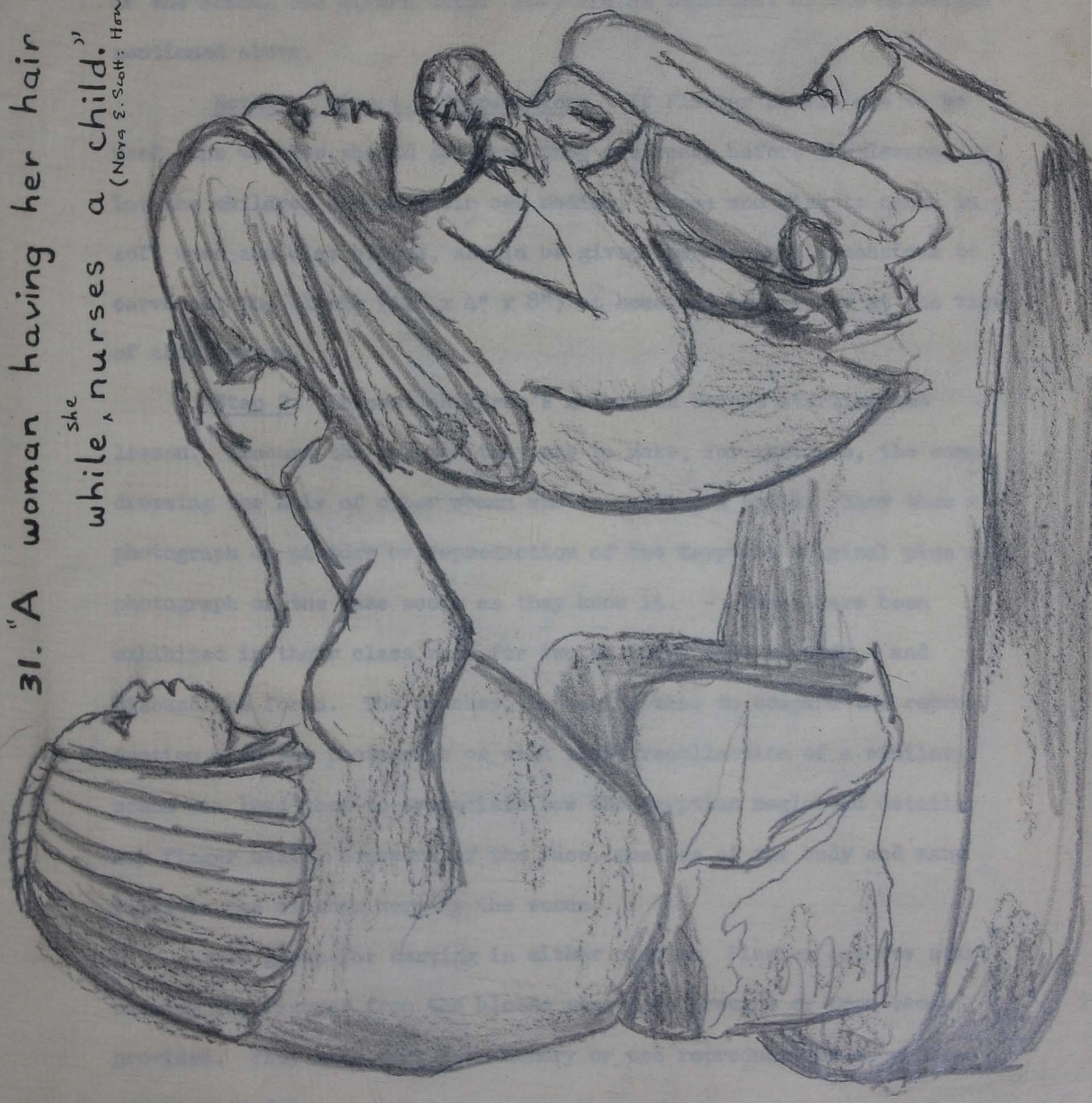
Apparatus: Photographs, Pictures, Reproductions, or models of real Egyptian Sculptural pieces for illustration during the course of the lesson.

Materials: Plaster of Paris or Rectangular clay blocks, for Modelling; a rectangular log of soft wood for Carving; Cutlasses; knives; adzes and sand-paper.

Point out that the Egyptians used hardwood, granite and lime stone mediums which are too hard for these children, but the processes are similar. Have samples of these materials at hand for the children to see and feel.

31. "A woman having her hair dressed while ^{she} nurses a child."

(Novels E. Scott: Home life of An. Egyptians)



Carvers' Mallets, and Carving Chisels can, of course, be used if the School can afford them. They are as important as the materials mentioned above.

Method: Step 1. Preparation: If Plaster Blocks are to be used, the teacher should see that they are ready before the lesson day. Let the children choose their own medium. Those who wish to carve in soft wood and clay blocks, should be given the required dimensions to carve out the blocks (12" x 4" x 8") at home and have ready at the time of this lesson.

Step 2: Inspect children's materials before starting the lesson. Discuss the objects they are to make, for instance, the woman dressing the hair of other woman who is nursing a child. Show them a photograph or picture or reproduction of the Egyptian original plus a photograph of the same scene as they know it. - These have been exhibited in their class room for two or three days already - and discuss the forms. The teacher, by asking them to compare the reproduction with the photograph or with their recollection of a similar scene can lead them to appreciate how the Egyptian neglected details, say finger nails, contours of the face, muscles of the body and many folds in the clothes worn by the women.

The group for carving in either clay or Plaster can now start carving the figures from the blocks they have brought or from those provided. They make work from memory or use reproductions or photographs as model.



32. Head-Rest in shape of a Hare. Wood. Dynasty XVIII.

About 1,400 B.C.

Introduce the Carvers - the other half of the class - to the pictures of the wooden Head-rest of the Egyptians. Wooden Head-rests are traditional furniture of almost all African tribes and therefore should present no difficulty. Let them use their previous knowledge of carving stools from rectangular logs of wood in carving the Egyptian Head-rest, with their adzes, cutlasses and knives. Chisels and mallets can be used in boring holes.

Go round and make sure that every child is working with the correct material or tools and that the objects they are making are the same as they are copying. Help children with leading questions to observe the figures or objects in the particular picture or photograph properly.

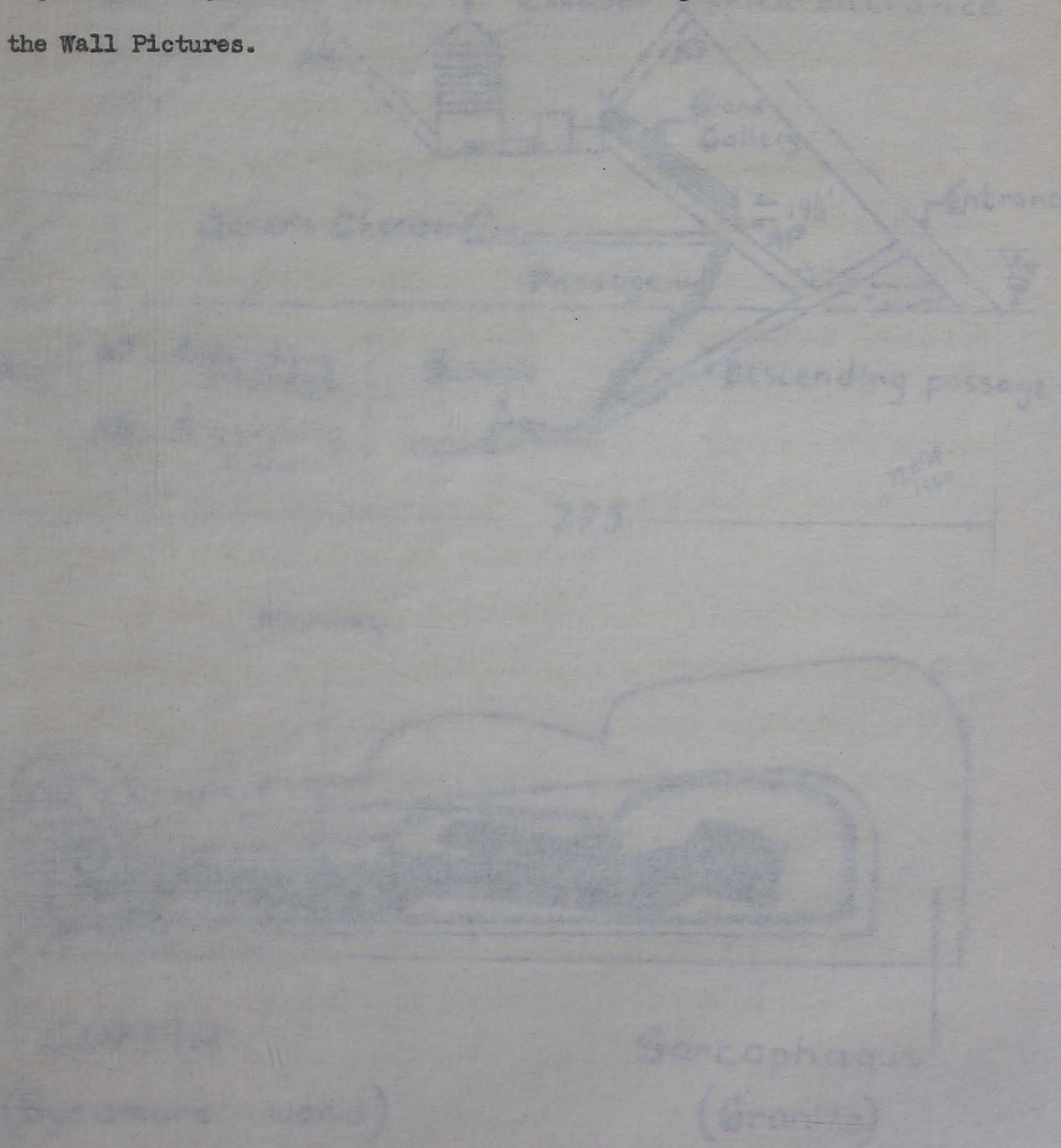
2nd Period: Continue with the groups activities - the carvers working on the Head-rest and the Modelling group working on the carving of the three figure composition.

As they work, the teacher should go round and help those who have difficulty in producing good forms. The teacher should only make suggestions and must not at any moment do the carving for the children.

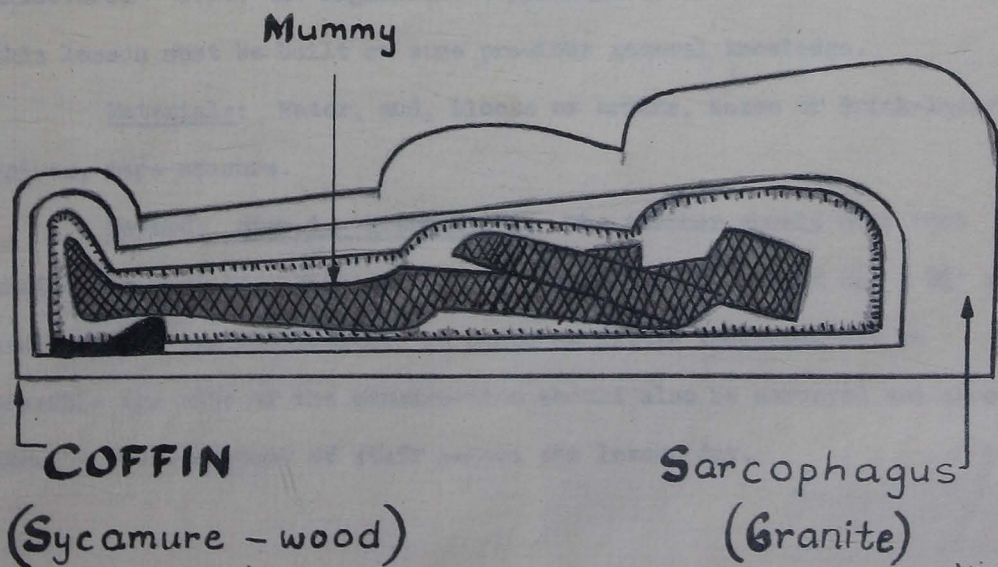
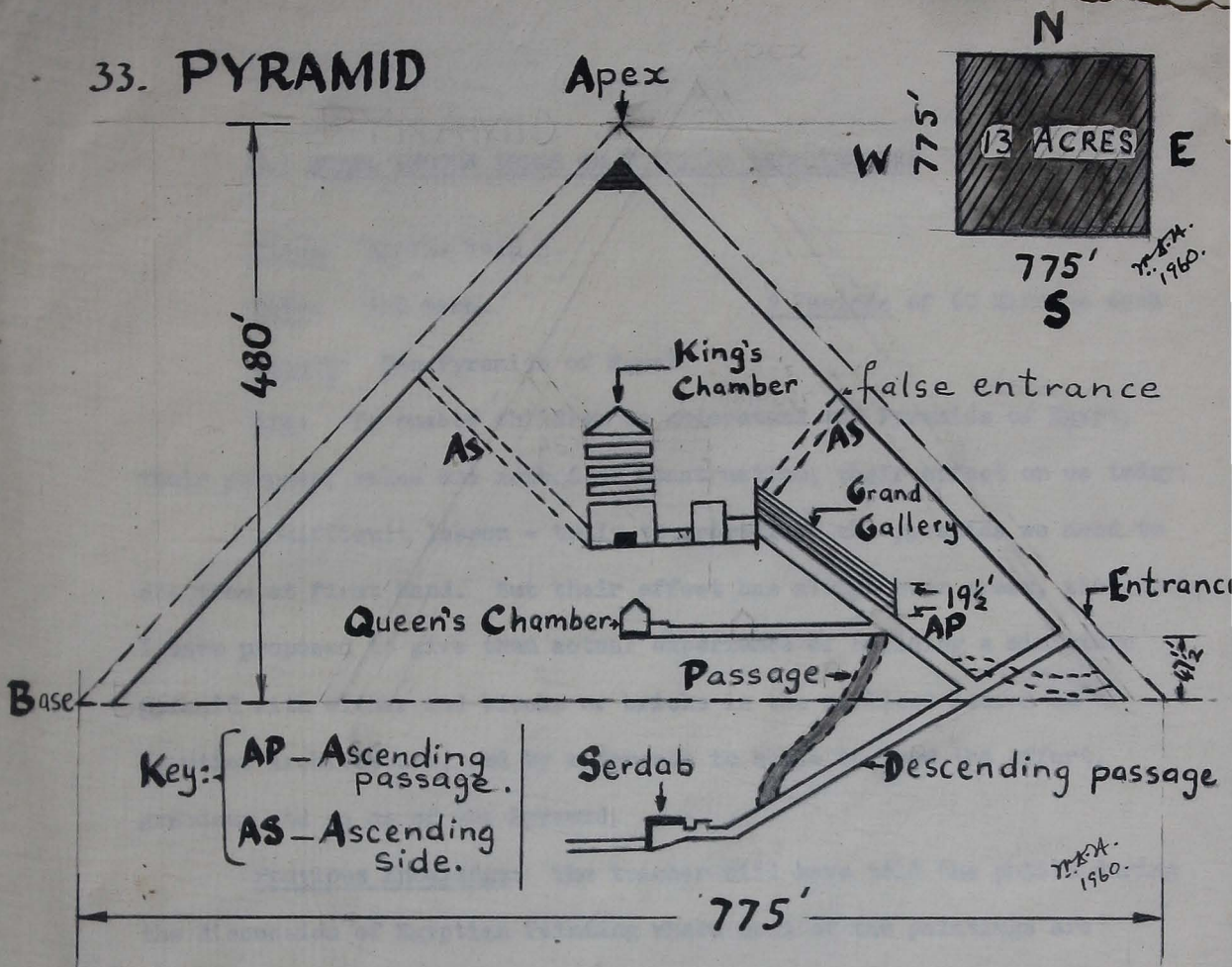
Those who have produced acceptable pieces should be asked to finish them with sand-paper (for wood carvers), knives (for the plaster carvers) and fingers and sponge (for the clay block carvers). These finished works can then be kept in their appropriate store rooms, and brought out for discussion, at the beginning of the next Sculpture lesson, after which the group which worked on wood may work on either

clay or plaster while the modelling group do the wood carving, and a new piece of Egyptian Sculpture is introduced.

Children can then be left free to work with the medium they prefer in producing Sculptural pieces of, and to experiment on the figures and objects that interest them from among those exhibited in the Wall Pictures.



33. PYRAMID



Not drawn to scale.

(4) MODEL LESSON NOTES ON EGYPTIAN ARCHITECTURE

Class: Middle Form 3.

Date: 3rd Term.

2 Periods of 60 Minutes each

Lesson: The Pyramids of Egypt.

Aim: To enable children to understand the Pyramids of Egypt, their purpose, value and method of construction, their effect on us today.

A difficult lesson - truly to appreciate the pyramids we need to see them at first hand. But their effect has always been great, therefore, I have proposed to give them actual experience of building a miniature pyramid with either mud blocks or bricks in the earliest lesson on Egyptian Architecture, and by reference to scale to show the effort, grandeur and so on of the Pyramid.

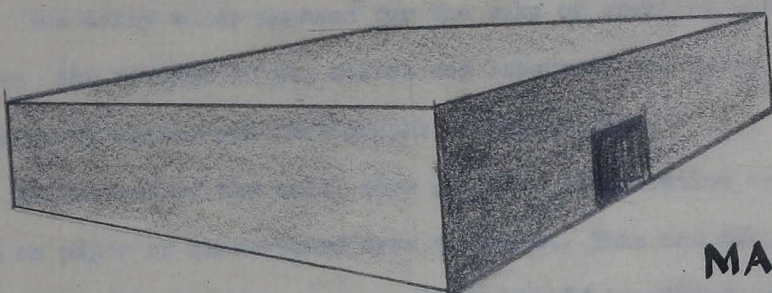
Previous Knowledge: The teacher will have told the pupils during the discussion of Egyptian Painting where most of the paintings are discovered - about the magnificent pyramids of Giza. Whatever the case this lesson must be built on some previous general knowledge.

Materials: Water, mud, blocks or bricks, Mason or Brick-layers' knives, tape-measure.

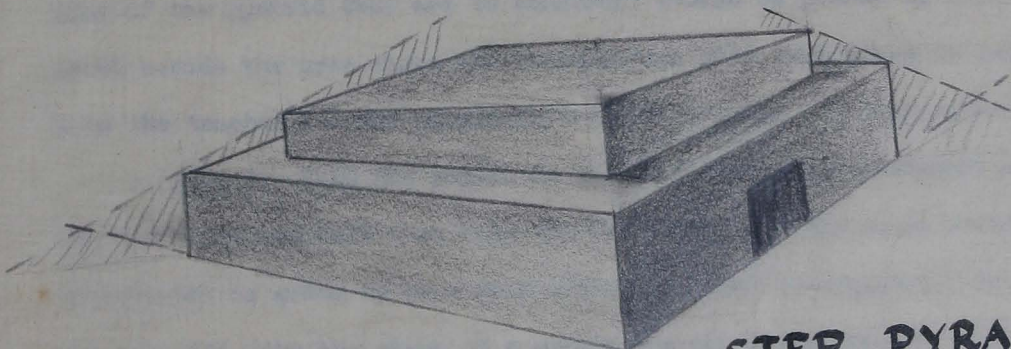
Method: Step 1. Preparation: The teacher should make sure that the materials sufficient to construct a pyramid $4\frac{1}{2}' \times 4\frac{1}{2}' \times 2\frac{1}{2}'$ are available before the lesson. To cause as little inconvenience as possible the site of the construction should also be surveyed and agreed upon by other members of staff before the lesson day.



PII

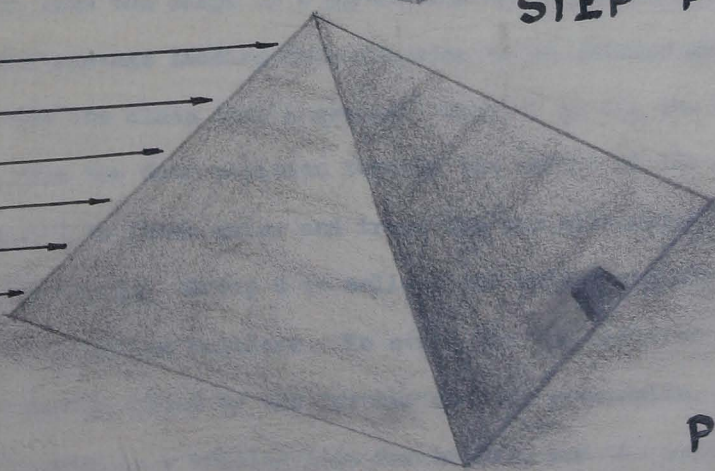


MASTABA



STEP PYRAMID

- Step 6 —————→
- ” 5 —————→
- ” 4 —————→
- ” 3 —————→
- ” 2 —————→
- ” 1 —————→

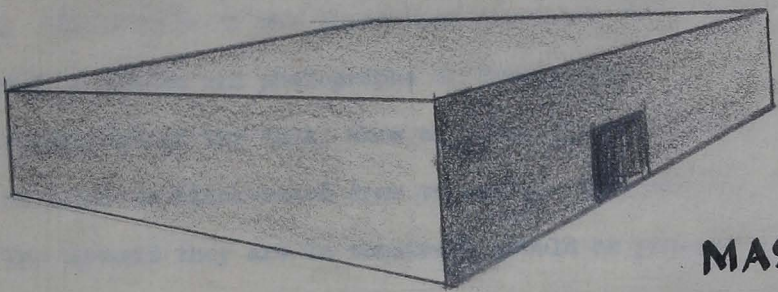


PYRAMID

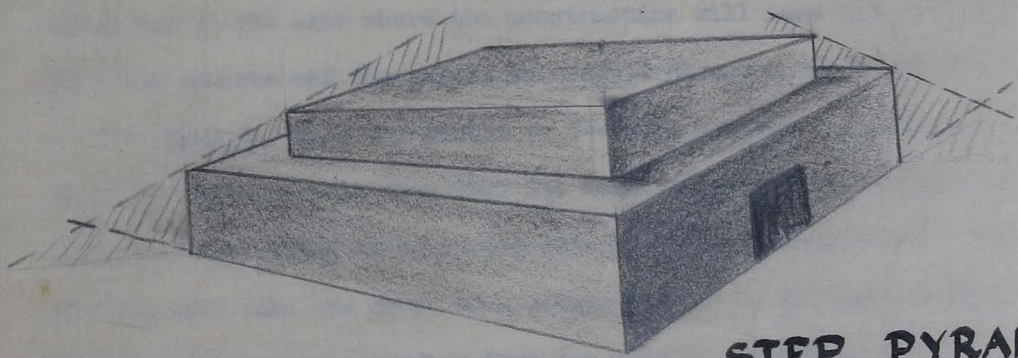
Y.P.S.H.
1960.



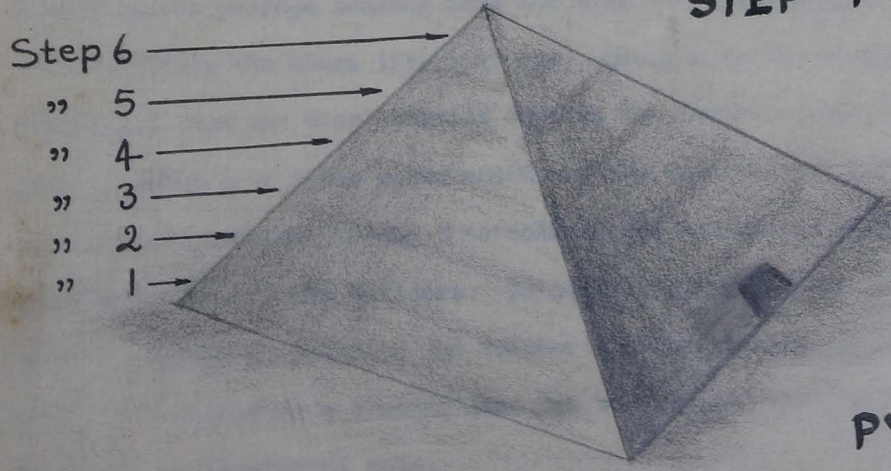
PIT



MASTABA



STEP PYRAMID



PYRAMID

Y. 25-74.
1960.

Step 2. First Period: Spend a few minutes on a talk about the pyramids, one of the wonders of the world: the contents of the talk or discussion covering their purpose - for burial of Kings and nobles; the amount of money spent in the building; the labour by slaves; the heavy taxes imposed for the sake of erecting these pyramids; the revolts of the slaves and labourers and so on, best illustrated by slides and photographs or travel film.

At the end of the talk, show children illustration of the pyramid on paper or Black-board draw to scale. This and the ground plan of the pyramid they are to construct should be pinned up on an easel beside the area where the construction will take place to enable both the teacher and the pupils to consult whenever the need arises.

Step 3: Take the pupils to the site where the construction is to be done and tell them that the first stage of the shape about to be built is going to be a mass like the School incinerator. But the new will take the shape of a square box $4\frac{1}{2}'$ x $4\frac{1}{2}'$ and 1ft high, with a narrow passage leading from one side to an underground hole.

Divide the class into 4 groups: Group A to dig the hole slantingly from the door position towards the centre of the square plain; Group B to fetch water and tread the mud with which to join the bricks or blocks; Group C to collect the bricks and mixed mud to supply Group D, the builders. To start let the children (before they are grouped), aided by the Teacher and the groundplan, peg or mark out the area as a tracing line for bricks, and the position for passage and underground hole.

The teacher who should be active must make the practical lesson thrilling enough from start to finish. To ensure a good beginning, Group D must be the most important and therefore should be made up of capable boys who can build. The roof of this building must be sealed up, so that rain may not enter to destroy the preserved articles. Then children may like to know what they have constructed. The teacher should then give them the name "Mastaba."

Step 4: Change the activities of the groups and build another block of connected bricks on the top of the finished one. This must be say 3' x 3' x 10" built with a path 9" wide around it on the top surface of the first. Remove some bricks in the centre of the top of the first one to connect the passage with the new Mastaba. At this juncture some curious pupils may ask whether what they are constructing really is a pyramid, for the teacher will only be guiding them, while they carry out the whole construction relying on using their previous experience of building an incinerator. Some may argue that it does not resemble the pyramid you (the Art teacher) or the history teacher showed them in a picture. Tell them to go on to step 4 and see what happens.

Step 5: If some children show a very keen interest and would like to carry on, do not stop. Again, change the activities of the groups and set up the third step of the pyramid.

Step 6: Disorganise the groups now and let all collect pieces of broken bricks and mud to fill up the steps until a square based conical shape is obtained. Only the first gate should be left open a few

inches above the level of the ground, so that the door of the top Mastabas could represent the false doors in the Egyptian Pyramid. The dimensions of the finished work, a recognisable pyramid should be about $4\frac{1}{2}'$ x $4\frac{1}{2}'$ x $2\frac{1}{2}'$.

Remind them of the Egyptian method using the same easy stages - elevated paths were constructed from the quarries to connect the step pyramids through which (paths) carts or chariots drawn by oxen carried the heavy granite blocks to the tops of the pyramids. After the whole construction these paths were destroyed to give the pyramid its shape.

The children may find the work very laborious. Remind them that slaves were employed to do it in Egypt and that the size of the one near Giza is $775'$ x $775'$ x $480'$, and built with stone blocks carved out from rocks. Remind them of the size of the blocks used, hence the need for chariots and slave for the labour. The better mathematics students can use pyramid drawn to scale, and do some calculations of the area of the surfaces and the cubical capacity of the blocks and the pyramids and so on. You can label the children's work - the use of the various parts of the pyramid.

C O N C L U S I O N

The individual teacher is always master in his class. He knows the children's ability, the facilities and time available, the lunched and the consideration that must influence the methods he adopts. Whatever the methods and however much he may modify the suggestions I have offered to accord with his special circumstances, I recommend the following as the conclusions essential to the introduction of Egyptian Art to African children.

In all the Arts remember the aesthetic concept, which poses the question:

- (1) What is really beautiful in these exercises of early Egyptian Arts?
- (2) What are the elements basic to their pictures that ours must also possess?
- (3) How can we, like them, make use of the merely observed, the symbolic or the stylised to achieve our effects?
- (4) What is the special effect of these ancient Craftsmen to us and what is our debt to them?

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