

## **Didactic Aids in Teaching Fine Art Education in Algerian Educational Institutions Secondary School – as a Model**

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### **Abstract:**

Education has become one of the most significant fields in modern Algeria, requiring the state's full attention at all levels of education, including higher, secondary, middle, and primary schools.

Our current study aims at identifying didactic aids in teaching the module of fine art education at the secondary school - as a model, to enhance academic achievement and assess its outcomes. It serves as a tool educators employ in their teaching activities to facilitate the delivery of knowledge, thereby bringing it closer to the understanding of learners or students.

**Keywords:** Fine art education, Secondary school, Didactic aids, Students, Algeria.

### **1. Introduction :**

Fine art education in Algerian education is among the modules that will be taught in various educational stages, as the Ministry of National Education emphasized promoting art education in schools to prepare baccalaureate in the specialty.

The study aims to use didactic aids in teaching fine art education in secondary school to provide students with this technique based on contemporary technological advancements. As well as to enhance students' creative talents in fine arts in their final educational stage.

### **2. The concept of didactic aids and their elements:**

#### **2.1. Concept:**

The term "didactic aids " derives from the words "mediation" and "intermediation," signifying its role as a bridge connecting individuals or groups to facilitate a specific relationship or resolve conflicts, among other purposes. It is also commonly expressed in the proverbial saying, "All things in moderation."<sup>1</sup>

In education or teaching, "didactic aids " refer to the learning aids, such as textbooks, instructional tools, or electronic learning devices. These types of aids become didactic when they are associated with learning, academic achievement, assessing outcomes, and addressing any gaps revealed through educational evaluation.<sup>2</sup>

"Didactic" originated from the Greek word "Didaktitos," which describes educational poetry that explains scientific or technical knowledge. Over time, this term came to refer to the scientific methodology<sup>3</sup>. It is a branch of pedagogy that focuses on teaching and is often used as a term for pedagogy, education, or even stylistics expressing a particular approach to education problems<sup>4</sup>. Didactic is the scientific study of organizing learning situations experienced by learners to achieve intellectual, emotional, or sensory-motor goals. It implies that the role of the teacher is to facilitate the process of the student's learning by categorizing the instructional material in a manner that suits the learner's needs, determining the appropriate method of instruction, preparing the necessary tools, and assisting in this learning process<sup>5</sup>.

Generally, didactic aids can be understood as any tool used by the teacher in his educational activity to convey the educational or knowledge material and make it accessible to the learners' understanding. It also serves as a supportive pillar to make the lesson engaging and captivating, characterized by exciting stages and phases.<sup>6</sup>

**2.2. Its elements** can be outlined as follows:

**2.2.1. The learner or student:** They represent the component, that is, the receiving party in the educational process, possessing individual capacities and personal readiness that have been developed through the early stages of education.<sup>7</sup>

**2.2.2 .The teacher or educator:** The fundamental element in the educational process, entrusted with the task of understanding and delivering the educational message to the recipient, who is the learner. To fulfill his pedagogical mission effectively, the teacher must be prepared to undertake this role through academic and pedagogical training and continuous improvement that encompasses linguistic, psychological, and educational development<sup>8</sup>.

**2.2.3.Method:** The means or channel enables interaction and communication between the two parties of the educational process (the teacher and the student). It is also the scientific approach adopted by the module teacher, enabling him to achieve the pedagogical objectives envisioned in the educational process.

The success of the educational process depends on the success of the method employed by the teacher as a pedagogical procedure, as he diligently strives to develop and innovate teaching methods.<sup>9</sup>

### **3. Concept of Fine Art Education and Its Functions:**

**3.1.Concept:** There are several definitions of fine art education, which are as follows:<sup>10</sup>

- Fine art education is a vital educational module that significantly enriches the human culture and develops abilities, skills, and aesthetic sense through engaging in creative activities involving various didactic aids.
- Fine art education is a framework of human artistic activities that revolve around creating and innovating new and unfamiliar aesthetic objects and employing various mediums.
- Fine art education is a broad creative field that fosters learners' artistic and psychological well-being, allowing them to express themselves genuinely. It represents the noblest and purest forms of expression where thinking is intertwined with sensation, creativity, innovation, and knowledge with appreciation.

Therefore, we find in fine arts department, architecture, sculpture, drawing, painting, ornamentation, and engraving. They are called fine arts because they take shape according to their subject matter and the materials used, such as stone, wood, plaster, glass, etc.<sup>11</sup>

It is widely acknowledged that fine art education has become a critical factor in shaping the learner's character. It promotes his taste and sensibility and enables him to perceive correctly, distinguish between the beautiful and the ugly, and appreciate objects with artistic and aesthetic values.<sup>12</sup>

Accordingly, art profoundly impacts education. If a teacher is entrusted with the student's intellectual talents through knowledge, he must embrace art with his emotions and heart. As long as the human soul intertwines with various talents and education involves this whole intertwinement engagement, especially in secondary education. For this reason, secondary education programs used to include, in addition to science lessons, some programs in arts<sup>13</sup>.

Art education is a means of modifying an individual's behavior through art. It stems from the philosophy of education, whose ultimate goal is to adjust an individual's behavior across all modules studied by the student.<sup>14</sup>

**3.1.Functions:** Several functions can be summarized into two main ones:

#### **3.2.1. Educational functions:<sup>15</sup>**

- Enhancing the cognitive and moral awareness of the learner.
- Familiarizing the learner with sound and precise thinking.
- Instilling focus in the learner to cultivate a spirit of creativity and innovation.
- Stimulating the learner's readiness and motivation to acquire artistic knowledge and skills.

#### **3.2.2. Artistic functions:<sup>16</sup>**

- Cultivating the aesthetic sensibility of the learners.
- Refining the experiences and skills of talented learners and encouraging their integration into the creative artisan community (such as dyeing, engraving, decoration, design), and more.
- Learners acquire methods of accuracy and focus in observation and observation, and employ them with the visual world (image, nature, environment), and interpret it in personal and subjective ways.
- Identifying the symbolism and secrets of colors in order to comprehend their meanings.

- Acquiring the fundamentals of fine art language with the aim of mastering reading, analysis, and perceptual differentiation between shapes, lines, colors, symbols, and compositions as expressive elements that constitute the artwork.

#### **4 .Didactic aids in teaching the module of fine art education:**

There are two types of didactic aids used in teaching the module of fine art education:

Learners acquire specific knowledge and skills using the first type (achievement or application aids). In contrast, the teacher chooses the second type (illustrative aids) to stimulate the teaching process and achieve the desired competencies.

**4.1 .Achievement aids:** Learners use these means during practical exercises and creative workshops conducted in fine art education classes. Among the essential aids used by learners in fine art education activities are the following<sup>17</sup>:

**4.1.1. Materials and Supplies:** Play a significant role in the success or failure of the fine art education lesson. Therefore, the teacher is required to choose materials that align with the lesson's objectives. Each material possesses specific potentialities that qualify it to serve as a means of achieving particular artistic values. For instance, pencils or ink materials contribute to the realization of linear values, while brushes and colors work towards achieving chromatic values. This applies to all the materials, ores, and tools used in fine art education. Consequently, learners' abilities to engage with these materials should be considered. We may find:

- **Dyes:** Its singular form is "dye," which refers to applying and coloring using pigments. In Arabic, "Sibgha" refers to transforming from one color to another.
- **Brushes:** These are essential tools in traditional painting, used with oil and watercolors, and have been employed by numerous artists for centuries.
- **Pencils:** Are considered among the most accessible drawing and coloring tools. They come in various types suitable for artistic purposes, such as design, preliminary sketches, coloring, and planning, etc ...
- **Clay:** A reddish earthy material encompassing various types, the finest red clay for crafting ceramic pottery.
- **Gypsum:** It is a type of rock discovered by ancient humans. Its name originates from the Greek term "Gypsium."

#### **4.1.2. Supports and holders:**

**Paper:** Paper is considered one of the most common tools for drawing and painting, widely used due to its availability and ease of using various types.

**Canvas:** It serves as a fundamental tool in pigment-based creativity, with the most prominent type is the canvas, a fabric made from cotton or linen.

**4.2. Illustrative aids:** Can be categorized into three types: <sup>18</sup>

#### **4.2.1. Non-mechanical visual aids:**

- **Wooden Chalkboard:** Also known as a chalkboard, it is one of the oldest educational tools.
- **Textbook:** The textbook is a supportive reference for learners to acquire knowledge, learning tools, and formation.
- **Models and Samples:** These are crafted samples representing real-life subjects.
- **Image:** An image signifies the representation of a subject through feelings or experimentation, utilizing specialized artistic techniques.
- **The photographic machine:** Is a prominent creative aid linked to producing still pictures through light.
- **Art Exhibitions:** Are educational activities with collective objectives often achieved through a communal approach.
- **Art Museums:** Museums primarily focus on preserving and showcasing the local community's traditional, historical, and material aspects. In our present time, museums refer to those dedicated spaces for exhibiting artifacts and artworks of cultural, historical, scientific, or industrial significance.

#### **4.2.2. Automated visual aids :**

- **Slides:** The singular form is "slide," which refers to transparent frames containing dual-sided images taken on 35mm film.
- **Transparencies:** These are sheets made of transparent acetate or thin plastic. The teacher can present printed copies of works by famous artists to the learners.
- **Posters:** Are drawings or images used for advertising or informational purposes, often creating visual and chromatic excitement that directs the viewer's attention to the poster's subject.

**4.2.3. Audiovisual aids:** "Audiovisual aids" encompass all educational processes based on modern discoveries related to images and sound.

- **Computer:** It is considered a prominent modern educational aid because it is a connection point to other ones that mainly rely on it, such as the internet and audiovisual devices. The computer offers educational programs that help engage learners in learning without boredom or fatigue.
- **Projector:** It is a device for audiovisual presentation connected to the computer to deliver tapes and enhance lessons with images and sound.

### **5. The didactic aid and its relationship to teaching approaches in the field of fine arts education:**

The didactic aid is strongly connected to the approaches adopted in teaching fine arts education, primarily **the problem-solving approach, the suggestion approach, and the project-based approach.**

**5.1. Problem-solving approach:** Pedagogy of problem-solving is considered a suitable method for competency development (a set of abilities that enable learners to perform specific tasks or engage in particular activities in various situations). It offers an alternative to conventional pedagogical practices, as this didactic model is based on theoretical foundations that view the teaching process as the result of individual or collective effort.<sup>19</sup>

Pedagogy of problem-solving necessitates exploring the educational triangle comprising the teacher, the learner, and the subject matter. This pedagogy aims to:<sup>20</sup>

- The learner acquires real scientific and practical positions based on thinking and management.
- Foster a spirit of creativity and innovation in the learner.
- Assist the learner in formulating educational problems and thinking of solutions.
- Equip the learner with research methodologies, thinking skills, and deductive reasoning, as well as foster independence and individual initiative.

Ultimately, the problem-solving approach places the learner in an educational context that presents him with a perceived problem, it makes the learner feel the presence of a certain problem and requires his contribution in finding suitable solutions through the use of instructional aids by the teacher to motivate learners to overcome the challenges they may encounter during the learning process.

**5.2. The suggestion approach:** Is the second approach in problem-solving method (programs and educational guidelines specific to fine art education) that relies on presenting a problem to learners in the form of a suggestion from the beginning of the workshop so that they can immediately begin searching for appropriate artistic solutions. It involves creating educational situations based on establishing a situation or issue that requires a solution or solutions, starting from proposed information that learners gradually invest in by introducing modifications as needed. This allows learners the opportunity to choose suitable accomplishment aids for themselves.<sup>21</sup>

### **5.3. The project-based approach:<sup>22</sup>**

Lorenzo defines a project as a set of tasks aimed at achieving a predetermined objective. The project involves practical realization based on the leadership and guidance of the mind to attain the administrative outcomes sought by the project. Its characteristics include:

- Selecting a project that responds to the inclinations and interests of the learners.
- Assisting learners in developing their innovative spirit and directing them towards situations and educational contexts that require integrated competencies.

### **5.3.1. From Project to Projects-Based Teaching:**

Projects-based teaching falls within contemporary didactic methods, distinguished by presenting artistic projects to learners in educational contexts centered around aesthetic themes. These projects engage learners in formulating them based on their individual or collective skills.

Projects-based teaching enables learners to acquire knowledge through cognitive formats or perceptual models. Conditions conducive to successful project-based teaching include:

- Cultivating a sense of self-individuality (creative independence).
- Employing an innovative educational model that integrates learners into the process of creativity.
- Embracing positive reinforcement approaches as foundations for research and production.
- Stimulating competition among learners.

### **5.3.2. Milestones of Achievement:**

- Selecting the project and defining its objectives.
- Designing and studying the project.
- Executing the project (individually).

### **5.3.3. The project structure:**

- Clarifying the artistic meaning with all its elements and aesthetic contents.
- Highlighting the desired competencies to be acquired and skills to be developed.
- Presenting and collectively evaluating the accomplished artistic project.

The field of arts education seeks to achieve educational dimensions by primarily targeting qualitative assessments, emphasizing self-directed learning, and aiding students in discovering and reconstructing information. These choices align with pedagogical theories that favor an integrative approach.<sup>23</sup>

## **6. Conclusion:**

In conclusion, the teaching of arts in general, and fine arts in particular, still lacks the recognition it deserves in secondary educational institutions. This can be attributed to the common perception that arts hold little value in society, whereas in Western countries, fine art education is esteemed for its contribution to students' cultural development. Therefore, we recommend the following:

- Emphasizing the didactics of fine arts in educational institutions.
- Providing secondary schools with contemporary teaching materials and equipment for fine arts.
- Creating opportunities for the training of fine arts teachers in multimedia.
- Adopting new mechanisms for integrating technological media.
- Encouraging students to engage in artistic production by motivating them to create artwork and participate in artistic workshops.

Thus, fine art education is vital in nurturing students' creative abilities within society.

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<sup>1</sup>Ibrahim Al-Hussein, *Art and Technology (The Future of Fine Art Education in Multimedia)*, 1st edition, Al-'Alam Al-Tarbiyah Publications, Morocco, 2012, p. 48.

<sup>2</sup>Samereference, p. 48.

<sup>3</sup>Ben Dahou Nassrine Kenza, *Pedagogy of Objectives in Translation Education*, PhD dissertation, supervised by Dr. (FarqaniJazia), Faculty of Arts, Languages, and Fine Arts, Translation Department, Oran University, (2013-2014), p. 04.

<sup>4</sup>Ibrahim Al-Hussein, *Art and Technology (The Future of Fine Art Education in Multimedia)*, same reference, p. 19.

<sup>5</sup>Samereference, p. 49.

<sup>6</sup>Samereference, p. 49.

<sup>7</sup>Ben Dahou Nassrine Kenza, same reference, p. 23-25.

<sup>8</sup>Samereference, p. 23.

<sup>9</sup>Samereference, p. 24.

<sup>10</sup>Ibrahim Al-Hussein, Art and Technology (The Future of Fine Art Education in Multimedia), same reference, p. 24.

<sup>11</sup>Abdul Hamid Khatib, Aesthetics and Art through Philosophical Guidance, Diwan Al-Matabi'at Al-Jami'iah, Algeria, 2011, p. 185.

<sup>12</sup>Ben DahouNassrineKenza, same reference, p. 06.

<sup>13</sup>Abdul Karim Al-Yafi, Art Education, MajallatMajma' Al-Lughah Al-'ArabiyahBidamashq, Volume (84), Part (01), Damascus, 2009, p. 07.

<sup>14</sup>Mustafa QaysamHilat, Fatimah Youssef Khasawneh, Fine and Music Education in Child Education, 1st edition, Dar Al-Masira for Publishing, Distribution, and Printing, Amman, 2007, p. 85.

<sup>15</sup>Ibrahim Al-Hussein, Education in Art, 1st edition, Al-'Alam Al-Tarbiyah Publications, Casablanca, 2009, p. 66.

<sup>16</sup>Ibrahim Al-Hussein, same reference, p. 66-67.

<sup>17</sup>Ibrahim Al-Hussein, Art and Technology (The Future of Fine Art Education in Multimedia), same reference, p. 56.

<sup>18</sup>Ibrahim Al-Hussein, Art and Technology (The Future of Fine Art Education in Multimedia), same reference, p. 66.

<sup>19</sup>Ibrahim Al-Hussein, Art and Technology (The Future of Fine Art Education in Multimedia), same reference, p. 147.

<sup>20</sup>Samereference, p. 148.

<sup>21</sup>Ibrahim Al-Hussein, Art and Technology (The Future of Fine Art Education in Multimedia), same reference, p. 151.

<sup>22</sup>Samereference, p. 151-154.

<sup>23</sup>Al-Fadil Al-Ritimi, SalihahLekhal, Pedagogical Methods in Education and Competency Approach between Theory and Implementation, Saad Dahlab University, Blida, (D.E.S.), p. 105.

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