Sapientia Global Journal of Arts, Humanities and Development Studies (SGOJAHDS), Vol.4 No.4 December, 2021; p.g. 241 – 251; ISSN: 2695-2319 (Print); ISSN: 2695-2327 (Online)

FINE ART TEACHING AND ITS CHALLENGES IN THE 21ST CENTURY POST COVID-19 ERA

NWOMBU UGOCHUKWU KINGSLEY (PhD)
Department of Fine and Applied Arts, Faculty of Humanities
Ignatius Ajuru University of Education Port Harcourt, Nigeria
E-mail: ugochukwu.nwombu@iaue.edu.ng

ABSTRACT

This paper examined fine art teaching and its challenges in the 21st century post covid-19 era. Fine art teaching does have challenges that it is already contending with in this 21st century with technological dominance. Yet, the entrance of covid-19 has compounded the contending challenges. Utilizing the methodology of qualitative approach to scholarship via exposition and analysis, this paper argued that, where fine art teachers brace up to the challenges or confront them squarely, the challenges would become steps unto advancement in creative solutions to artistic problems. The data employed in the analysis were primarily derived from extant literature in the visual arts education and they established that skills acquired in fine art enables the student to practice art in the society to make his/her livelihood and contribute to the society, i.e. national development. In this post covid-19 era, it was advocated that, in fine art teaching, the teachers blend the conventional approach of teaching with online facilitation in order to avoid the hazard of covid-19 which seems to have come to stay with man, following the changing wave called covid-19 variants, hence we are experiencing it in the progressions of 2nd, 3rd, 4th et cetera waves resurgence causing great panic and making covid-19 vaccination certain for man. This paper recommended among others that online teaching should be made mandatory to fine art teachers in the present dispensation following the tremendous benefits to both teachers and students.

Keywords: Fine Art, Teaching, Challenges, 21st Century, Post Covid-19 Era.

Introduction

Fine art discipline is the conceived notion of the visual arts practiced in the classical period of art, in history. The classification of art presents fine art to the genre of painting and sculpture which illuminates the aesthetic qualities of the artworks rather than the functional (utilitarian) value they may serve. Other classes of visual arts include but not limited to graphics, textile, ceramics, printmaking, all designated to design in art. It is in this conviction that we can see, hear and speak of fine art and design, even as a discipline in some academic institutions. With this understanding, the study would alternate the use of fine art with visual arts to ease our communication. Therefore, fine art teaching is the same as visual arts teaching, in as much as this study is concern. Fine art teaching provides the foundation for art skills development and visual literacy in the learner as artist in the making, to assume the role of artist in the society. Teaching art (fine art) is challenging. Teaching is not easy in the first place, teaching art is even harder. If you have gone through this thinking, it would be easy, and if you do not like a challenge, then you may be in the wrong profession (Fussell, 2017). But if you brace up to the challenges or confront them squarely in honest manner, then you would discover that there

are no many greater pursuits in life to the gift of creative expression to a generation of students that can change people's lives. Art teachers unfortunately face challenges that teachers from core subjects usually do not have to deal with even in the new normal.

The new normal is simply, the period that follows the heat of Covid-19 with all the lockdowns and barn on social gathering for any activity as a control measure in contacting the contagious, most-deadly and fast spreading pandemic in the globe. Most activities were forced to operate in virtual space. There was no social gathering, rather, strict observance of social distancing, hand washing and face masking were recommended as temporary measure against the deadly pandemic. The Covid-19 pandemic has most certainty forced visual art teachers to make the needed transition in blending the conventional teaching with delivery of a practical base subject in online modality. This transition for most teachers, have been extremely challenging and stressful. In order to eliminate the challenges, one needs to seek for a creative and innovative means to bring about solutions to this effect, considering four vital factors as one embarks on the journey of online facilitation. The factors include constant practice, guided instruction, comprehensive feedback and reflectivity. With the online teaching of art, the art teacher now has the responsibility of catering for a wider community of learners reaching out to them in distant locations with or without seeing their faces. This is in addition to the conventional teaching that creates face to face interaction. Teaching and learning in 21st century is much more dynamic than ever before, due to changes in the learning environment (Nwombu, 2019). Teachers incorporated technology into the business of their profession. Technology here, is the collection of techniques, devices and materials/media developed by culture or people, and adopted by teachers to modify and enhance their teaching tasks. Another challenge of 21st century is the discussed pandemic of Coroner Virus which invaded mankind and left millions dead. And today, we are still grappling with the pandemic. Both conventional and online teaching of fine art revolves round in bringing out the artist from the learner, when he or she acquires the knowledge and skills of creating art. He can now live and function well in the society and contribution to national development.

However, National Development is the ability of a country to improve the social welfare of the people by providing social amenities like quality education, portable water, transportation, infrastructure, medical care, employment and so on (UNDP, 2019). Since quality education stands vigorously as part of the social amenities, an indicative of national development, it is expedient that fine art teaching provides a corresponding quality education to the students. This could be realizable through effective teaching which is in contention, following the challenges of fine art teaching in the 21st century and post covid-19 era. It was in the light of this backdrop that this study becomes imperative.

Fine Art as a Subject or Course of Study

Fine art is a subjective term that has evolved over time, just as art and artistic styles have evolved. In European culture and academic tradition, fine art referrers to the type of art that is created foremost to be enjoyed for its aesthetics. Eden Gallery (2021) asserts that, fine art also referred to as "high art" has been upheld long ago as the highest standard of artistic expression. That fine artists make work that is purely created to be aesthetically pleasing. The aesthetic purpose distinguishes the high arts from the "low arts" which are traditionally designed for more practical purposes or functions. The fine arts from commercial artworks produced for business or decorative arts or applied arts such as ceramics and weaving which

serve some practical functions exemplify the low arts. According to Eden gallery, in modern or contemporary artwork, the line between fine and decorative, and commercial arts has become blurred. Some artworks produced in modern times may be called fine art but employ the techniques found in the so called low art forms.

However, in contemporary world where art has been democratized, is it fair to question whether some art forms should still be considered "higher" than others? The use of the term "fine art" throughout the ages relates not just to skill but also to class structure and the different ranks in society held by various artisans. Many artisans producing decorative arts could accomplish and create fine work that requires great skill. The highly skilled work of these artists could, therefore, be described as fine art without discrimination.

Furthermore, the status or title of decorative artists such as weavers, ceramists, carpenters and so on, has traditionally been that of "craftsmen" not "artist". The high or fine artists were usually painters, sculptors, and architects. Fine art is usually produced in limited quantities and more often they are 'unique pieces', also described as 'master piece'. Since fine art is produced in small quantity, it is considered rarer and can typically attract higher prices. Fine arts as described here justifies the use of the title of this study, fine art teaching because it embraces both high and low arts which are studied in academic institutions and brandished visual arts.

Fine Art Teaching and the Challenges

Fine art is a discipline that can be taught. In fact, anyone can be taught to be a great artist. If you do not believe that as an art teacher, then you must be in the wrong profession (Fussell, 2017). Fine art can only be taught by effective art teachers. Trust that effective art teaching would make effective art learning. Unfortunately, there are too many bad art teachers out there who cheat rather than teach the students entrusted to their care. What is teaching? Teaching in the much modern usage, the words "teaching" and "teacher" are wrapped up with study and student. One way of approaching this question "What is teaching" is to look at what those called teachers do, and then analyze the key qualities or activities that set them apart from others. Your role as a teacher is to assist the students to explore knowledge and discover new skills, hone the skills which would enable them create works of art which is their aspirations. Pretty, Guijt, Thompson & Scones (1995) stated that students learn best when their own motivation is supported, their active participation is encouraged, their experience is valued and the content is relevant to their daily work. As earlier stated, fine art can only be taught by effective art teacher. Fine art is practical activity that requires practical demonstration of skills of making art. Effective art teaching is an art form. Like most forms of art, there are skills involved in producing artworks. Fortunately, these skills can be learnt and developed, when these skills are applied with passion and purpose, they become a characteristic of the teacher; the characteristic that defines the strongest, most memorable, and most effective art teachers.

Guiding Against the Myth of Talent

One of the major challenges facing fine art teaching is this, many people believe that artists are born with the myth of talent (false belief).That any person who would be artist is born with the gift of talent, this is a myth of talent. They believe that talent cannot be taught, it has already been deposited on any person who would be an artist. Art teachers are only overseers

of students that have this gift from birth called talent. As early as possible, you as an art teacher should disabuse the minds of students about the wrong notion of talent in art. One must not have talent before acquiring artistic skill. Unfortunately, many do not believe this. Instead, they hold firm to the superstition of talent as they come to the conclusion that since art is talent, you either have it or you do not. As an art teacher, this is a threat to art learning and teaching which you must deal with from the start of your art class with the students. The first principle of becoming an effective art teacher is to drop the wrong notion of "talent" from anybody's vocabulary and replace it with the appropriate word "skill" that is so much sort for amongst people in every profession. You must have heard the slogan "catch them young". In fine art career, over seventy percent of the students are young people who have great potentials of art skills waiting to be discovered and harnessed. A strong fine art teacher would discover the hidden art skills from the students by creating works of art with them. Skills of making art are learnt through art teaching and learning, and developed by regular or constant practice. Nobody is born with talent. People develop skills and over time they begin to recognize these skills as talent, and now refer them as talented in what they do. Matt Fussell posits that, if you believe that you must have talent to acquire artistic skill, then what business do you have in art education (Fussell, 2017). Talent is a myth and you must believe it. Any student can become incredible artist if only he believes it is possible and works hard through practicing to create works of art, he would achieve it. Effective teacher must guide against the myth of talent which is essential to both him and the students' success.

Adequate Planning

Planning is vital aspect of any endeavor. Teaching art requires adequate planning which calls for curriculum of fine arts. The curriculum spells out what you should teach. In most cases, the curriculum of fine art is not found in schools and fine art teacher does not have a guide for him to work with. This creates a challenge to the fine art teacher who must be organized enough to plan a defined curriculum for the students. It must be logically and sequentially designed to maximize the success of the students. The art teacher develops his lesson plan and allots time to his lesson which makes his teaching very straight forward. In planning the curriculum, the fine art teacher must infuse the four elements of curriculum in the design; content, objectives, method, and evaluation. Curriculum reminds us of what to teach (content), how to teach it (method), why we should teach it (objectives), and was it really taught (evaluation). Content requires the art teacher to demonstrate his expertise knowledge and skills of making art as he sets the goals to be realized through a chosen method/technique that allows evaluation of the content which was presented through instruction and demonstration with media to achieve the set goals. A well planned lesson will bring about effective teaching that results effective learning. If fine art is more of practical, it does not mean that you should de-emphasize the theory. Theory is the lead way to the practice of art. This is why in the formal system of learning art we emphasize on the balance curriculum, referred to as discipline base art education. Here, practical and theory work in synergy to bring about unified art experience rather than fractional or distorted experience in art.

Lack of Respect from Core Subject Teachers and Administrators

Art is a dignified subject due to the fact that it requires special skills to interpret an object by creating the image, a similitude of the original object or idea. Not everyone is privileged to attempt. Fine art teachers do not get the same respect given to teachers in the core subjects and from other teachers, administrators and parents. This disrespect is carried over to the

students. This means that art teachers have to work harder to get the respect and retain it. We can gain the respect from other teachers and administrators by taking steps to display the works and progress of our students. Art works should be prominently displayed around the school and even throughout the community to communicate the importance of your program. The more the community notices, the more that your administrator supports your program. With additional support, you may find that your allotted budget grows as well. Administrators will put money in programs that make the school look the best. Make sure that your program is attractive to be commended to people.

Art teaching is not easy, but it is what we do and here is how you can come to peace with it. Whether you believe it or not, fine art as a discipline do not attract the amount of respect that other core subjects enjoy from teachers, administrators and parents. This disrespect on fine art subject did not stop there. Both teachers and students of this enviable subject of study face the same disrespect. For instance, matters concerning academics or social welfare like grants, promotions, appointments, the list continues are treated with scorn by the administrators. But that of the core subjects are treated expressly. This poses a great challenge to fine art teaching. Imagine where promotion of art teacher is met with strict or stiffer conditions that are difficult to meet by the art teachers. Provisions of facilities and materials for fine art teaching are not easily done. You need to press very hard through series of writings and reminders before one out of a number of requests can be granted. It also affects students' enrolment for academic studies. Parents are also not helping the matter, parents show serious disrespect to the subject to the extent of advising their children and wards against taken career in fine art. They would prefer directing the children attention to their preferred core subjects where they have regard and respect for. Since this has been what we met with our cherished profession, we must make ourselves relevant on our mandate by working hard to get back the respect which was denied us from beginning. Fine art teachers are great thinkers and creative people who could stop at nothing to surprise anyone with innovative ideas aesthetic creation in visualized form to be enjoyed by man. Remember that Michealangelo earned respect for lifting the standard of art high when the advanced his skill in producing artworks beyond human expectation. The sculptural piece of David rendered in marble is a great testimony.
Leonardo Da Vinci was another revered artist whose works like the painting of Mona Liza (the Lady with enigmatic smile) and the last supper among others made him outstanding and highly respected, Picasso is yet another Artist with works like Les Demoiselles D'Avignon, accorded him respect and regards in the society.

The art teachers can get back their respect from core subject teachers, administrators and parents by raising the standard of their work above the expectations of the audience or viewers. Fine art teaching should be carried out with passion and pride. Classical example of this was what happened between 1945 and 1949 here in Nigeria, one of the pioneer art educationists, Etso Clara Ugbodaga-Ngu the first Nigerian female art teacher who got her art immersion from London. Taught fine art with zeal to the admiration of other colleagues, students, and other teachers from other disciplines and brought respect then to art discipline at Nigeria College of Arts, Science andTechnology (NCAST)Zaria (Nwombu, 2017). Students should be taught to work hard with their teachers. Artworks should be prominently displayed around the school and even throughout the community to communicate the importance of the program. The more the community notices, the more the administrators would support the program. The budget allocation will not only increase, but the Administrators will finance

viable programs that promote their image. Always let your program shine and bring glory to the school. Remember, teaching art is not easy but it is what we do and you can only come to PEACE with it when you apply the following strategies; preparation, expertise, art activities, curriculum, and empathy. Further insight of the above strategies reveals PEACE as the acronym that stands for:

1. **Preparation:** It takes self-confidence to be successful in anything one embarks on. And self-confidence is preparation. Preparation here is planning especially, the curriculum of the entire year before the academic session begins. Plan very well, how to order your materials for teaching and learning to make your work much easier for you. Planning exactly what you will teach is quite ideal. What do you think of lesson plan as required by school supervisors? It is a guide to achieving success in your job. We should not plan because we are forced to do it. Rather we should plan because it is crucial to our success.

2. **Expertise:** Expertise here means that you must have a full grasp of the knowledge of your subject area. You must be conversant with the strategies of reaching out to your students. No one gives beyond what he/she has. Since your job is teaching students the skills of creating artworks, the expertise knowledge pertaining skills in making art are what are required of you. As an art teacher, you must be skilled in variety of techniques and methods, if not in all. You need to demonstrate process of acquiring a skill to students in order for them to follow and confirm that you are qualified to teach them. It is there they will value what you teach them and what you pretend to be, effective teachers! Yes.

3. **Art Activities:** Art activities or art making experiences should be such that reinforce the concepts that you teach. They should be designed purely to produce works of art. The art teacher equips the students with knowledge and skill necessary to create quality works of art. Provide creative and relevant experiences for your students to learn and develop (grow). A variety of activities provided for students will enhance their chances for success.
   In order for your students to create quality artworks, you need to increase your effort on teaching concepts effectively. Then reinforcing those concepts through art making experiences whether the result of the product is aesthetically successful or not, it is important that concepts are engrained in the student, then future, aesthetic products will emerge. Learning as they say is better when it starts from known to unknown and from simple to complex.

4. **Curriculum:** Curriculum is determined by the quality of the experiences that the learner had in the school through all the activities carried out both inside and outside the art room in order to become an effective art student. It is designed and modified each year to attain a higher standard as an effective teacher and the quality time you spend with the students. As already stated in planning, design your entire year's curriculum before your first meeting with students for class activity. The curriculum you have designed enables you to see the broad picture and know how you can follow it to achieve success. Curriculum is planned and followed to a logical progression. It does not make sense to teach painting before teaching drawing. We need to teach the

geometrical forms before teaching shape of objects. We should draw before the application of light and shade (tonal graduation). Where you do not follow this logical progression, you do not only confuse the students but you succeeded in cheating them which has turned your intension to teach them. The curriculum also directs us to evaluate the effectiveness of our lessons. When a lesson fails you strategize. When the lesson succeeds you improve on it. When you are delivering quality lessons to your students, it would make them create better artworks till they become perfect.

5. **Empathy:** keeping the knowledge of your students and believing in their innate potentials to be great artists should be your focus. Assure them that it takes interest and determination to learn to achieve any pursuit in life. When some of your students do not believe in themselves, it becomes a real challenge at times. All you need to do is to be persistent in persuading especially those ones whose minds are deceiving to do their work along with the rest members of the class. Always demonstrate that you relate well to your students, that you understand their situations/conditions and encourage them to see art as a fun and a pleasure not punishment. To create a quality art is not done in a hurry. Spend quality time with your work also. When you achieve one, the time you spent would not be considered again. Build up the students' confidence that they can develop the skills of making art by engaging them in the activities of art making and extra-curriculum activities. All work without play makes Jack a doll boy. Confidence goes a long way in making your students successful. And success comes when it is believed to be possible. You must make students believe that it is possible. This means that you must fight the talent myth and give the students the opportunity to find success.

Covid-19 Pandemic another Challenge

The corona virus pandemic popularly known as covid-19 is an unprecedented health and economic crisis for the 21st century. Since the emergence in Wuhan – China in November 2019, millions of people have been infected. Preventive measures led to the lockdown of the major cities amidst the closure of learning institutions (Abdulra'uf, 2020). Wabba (2020) identified the novel coronavirus disease (covid-19) pandemic as another challenge to man and the world of work. He also identified that covid-19 has shaken the foundation of global socio-economic order which no other vicissitude has in about a century time. Wabba stated that the covid-19 occasioned the closure of businesses, social activities and international borders in nearly every country of the world. Like we all know, covid-19 did not leave any sector of the society, education inclusive. It has been another challenge for fine art teaching in the 21th century and post covid-19 era.

Art teachers navigate online learning during the pandemic. According to Lawler (2020), art has not changed, but amid the covid-19 pandemic, the way in which it is taught and viewed in school have. Art teachers across the globe have been collaborating to create virtual classes and to offer positive feedback to their students. There is now the option of in-person instruction and that of taking classes virtually. With the prospect of having some students in classroom and others online, fine art classes must continue transition to adapt to students' decision. What is crucial about the virtual arrangement is that each student owns a device to make the transition possible. Example ipad, laptop, smart phone etc. and secure applications that will enable him maintain digital portfolio. It allows teachers to view their students work

and give feedback. It also allows students to engage with each other's work. It is a matter of working together. Fine art teachers can organize and participate in zoom class with the students, an online facilitation. With students online, a step-by-step instruction is provided with videos made by the art teacher in advance. Most of the materials needed are traditional paper art supplies, such as crayons, colored pencil, paper, glue, water color, poster color, brushes, acrylic paint etc. It is not just about teaching fine art skills but technology also. Learning with application is a process for both students and teachers. Teaching students where to find video links, take photos of the work, submit them and draw on virtual apps is a new challenge for fine art teachers. And this is where innovation and creativity is so much needed. Teachers need to utilize the elements of technology that have become prevalent in online class. Any teacher can grow tremendously as an educator by embracing new material, ideas and using technology as a tool not only to communicate lessons, but to create art (French, 2020). The challenges for art teachers online mostly stems from utilizing the technology in a way that students can understand, but also in providing assistance and giving feedback (McWilliams, 2020).

If assistance is provided, students could use technological tools and problem-solve skills in their artistic development. Things are constantly changing, McWilliams stated. What is important is that both students and teachers need to stand on their feet and do the best they can to promote creativity whether online or in-person (face-to-face) classes.

Transition to Online Modality

In transitioning to online modality there are four important factors that fine art teacher would find helpful as suggested by Clemetson (2020). They are constant practice, guided instruction, comprehensive feedback and reflectivity.

Constant Practice

The concept of practice in relation to visual art is not solely dependent on students. More than anyone else, fine art teacher has a responsibility to ensure that they are constantly developing their practical skills and are able to demonstrate to their students adequately and effectively. In addition, the practice required for online learning has to move beyond the physical paper and transition to utilizing online tools that are available in virtual teaching platform such as Google classroom and zoom. Fine art teachers before this time were trained to practice the drawing and painting on paper and canvas, but now covid-19 has challenge us to start practicing using electronic sketchbooks or demonstrate our works on electronic white boards via virtual platform.

It is important to remember that students should continuously produce sketches of whatever drawing or concept they are working on. Those preliminary sketches will automatically become part of their development portfolio. Being online, students may easily see their studies are completed in an attempt to bypass the process and move on to the major project. Thus, it is incumbent on fine art teachers to create the folder in the virtual space where those studies are uploaded for review. Routine check by the teacher will indicate students who have not completed their assignment, which should ultimately prevent them from moving onto phase two until phase one is completed. We must encourage our students to engage in constant practice in other to develop their skills. We should also challenge ourselves to keep practicing and develop our own skill sets, not only manually but electronically as well.

Guided Instruction

Fine art teacher has students online, the type of guidance provided for online students who do not see him physically will defer from those of them in the normal face-to-face classes. In fine art teaching, emphasis is placed on practical skills unlike the theoretical subjects. A fine art teacher may ask a set of students to create a collage depicting a particular theme. The fine art teacher may have explained the concept and as well told the students "Go and create a collage".

The teachers look in the age and the ability of the students they are teaching. Some students may very well be able to look at the samples and develop their own collages, while some other students may require step-by-step instruction which is essential because it highlights important aspects of the task and the concepts being taught, which allows students to build upon existing knowledge in effective ways (Pressley, Harris and Marks, 1992). This step-by-step process should always be available in the online space where students are able to gain access if they need to be reminded of the task. This can prevent the students from emailing or calling his teacher and asking for a reminder of what needs to be accomplished. This strategy or approach can be employed as reinforcement for student teachers to practice and to keep in mind as they prepare for the class.

Comprehensive Feedback

The type of feedback an art teacher will give a student will depend on the art work he has created and if he/she is capable of improving on task. When you give a fine art student a task of producing an observational drawing of a potted plant, on completion of the drawing the fine art teacher will provide the student with feedback. This feedback will indicate how well the student has captured the plant through the use of the elements and principles of art or the lack thereof. The feedback provided should be complemented with the drawing. Remember we are operating online and as such, what we are discussing is a photograph of a drawing. And you are expected to make all the comments on the image provided. What does this do? This allows the students to match the comments with the aspect of the drawing that need improvement.

General comments at this stage would not necessarily help the students to improve the drawing. Making comments such as "the drawing is flat" or "the pot needs more form" are considered general comment and does not tell the art students how to correct the deficiencies within the drawing. A comment such as the right side of the pot appears to be flat because you need to achieve a variety of tones as you shade. You have a constant tone throughout to what will indicate to students what is expected of them as they attempt to fix the issues with drawing. Instructors may paste the photograph of the drawing in Microsoft word and use the textbox features to type comments and aid them to various aspects of the drawings. You also have the option of using a photo editor on your phone to type comments on images teaching visual arts online requires that we give feedback that will assist students in improving their skill sets without the constant need to see them physically.

Reflectivity

It is absolutely imperative that visual arts students reflect on the process of art creation. Dyment and O'Connell (2003) noted that reflective writing is capable of promoting critical thinking skills when learners use the writing process as a means to analyze challenging issues

within the classroom and to establish alternative solutions to the problems they experience. Art students encounter challenges on a regular basis, even more so that they are online and do not have the luxury of face-to-face interaction with their teachers. Thus, fine art teachers ought to provide an avenue for students to be able to reflect, whether through oral communication or writing. One way to promote this is through constant class critiques. This will allow students to speak about their artwork by:

- Highlighting the challenges and limitations experienced.
- Justifying the use of medium/resources
- Explaining the concept behind their artwork
- Discussing the strengths and weakness of the artwork
- Saying how they intend to fix the errors as they move forward.

Summary

Does visual art stand a chance online?

Teaching is not easy, but teaching art is even harder. If you have this thinking it would be easy, and if you do not like a challenge, then you might be in a wrong profession. Fine art teacher unfortunately faces challenges that teachers from core subjects usually do not deal with. Identifying the challenges and knowing how to handle them is essential to your success. Among these challenges are guiding against the myth of talent, adequate planning, lack of respect from core subject teachers and administrator. Since teaching fine art is not easy, there are five things you must do to create peace in art class if you must be an effective teacher. P-preparation, E-expertise, A-art activities, C-curriculum and E-empathy. When you are armed with them, you can be rest assured to find success in teaching fine art. On the question of teaching fine art online which many people are asking if it stands a chance online. However, it must certainly have a place on the online platform. The idea that this subject can be taught completely online is not impossible but somewhat improbable due to the nature of the subject, the availability of the tools and equipment, and the expressive forms involved. The recommendation is for the subject to be taught using dual or hybrid modalities which would most certainly provide students with an optimally rounded experience. The four important factors highlighted (constant practice, guided instruction, comprehensive feedback and reflectivity) have guided many fine arts teachers in making transition possible through online space. As we continue to operate within virtual space, we will continue to find creativity and innovative ways to impact the minds of the artistic generation.

Recommendations

- Teaching fine art has its challenges, teachers are encouraged to accept the challenges and face them squarely in other to turn them into steps in resolving the challenges of fine arts.
- Teacher offine arts should apply "peace" in art class to achieve success as effective teacher.
- Fine art teachers should blend face-to-face and online instructions to accommodate a wide variety of learners in this post covid-19 era.

References

Abdulra'uf, M. Y. (2020). E-Learning is Key to Post COvid-19 Reconstruction in Nigeria's Education. HOD Education, Academic Staff Union of Universities.

Clemetson, N. T. (2021). Faculty Focus Higher Teaching Strategies. Htttps://www.facultyfocus.com/author/ff.nadieclemetson/

Dyment, Janet E., & Timothy S. O'Connel. (2011). *"Assessing the Quality of Reflection in Student Journals:* A Review of the research." Teaching in Higher Education 16(1), 81-97.

Eden gallery, (2020).

French, S. (2020). Art Teacher Navigate Online Learning During the Pandemic.

Fussell, M. (2017) The Art of Teaching Art – How to Teach Art https://thevisualinstructor.com/blog/the-art-of-teaching-art

McWilliamas, E. (2020). Art Teacher Navigate Online Learning During the Pandemic

Nwombu, U. K. (2017). Education in visual arts in academic institutions, the position of art education in art training. *Journal of History and Diplomatic Studies, 4(2), 133.*

Nwombu, U. K. (2019). Dynamics of teaching art in 21st century in Nigeria. Challenges and prospects. *Port Harcourt Journal of History and diplomatic studies. 6*(3).

Pressley, Michael, Karen R. Harris, & Marilyn B. (1992). "But good strategy instructors are constructivist." *Educational Psychology Review 4*(1), 3-31.

Pretty, J. N, Guijt, I. M, Thompson, J. & Scones, I. (1995) Trainers' Guide for Participatory Learning and action. www.researtGate.net=publication

United Nations Development Programme, (2019) Human Development Report, Beyond Income, Beyond Averages, Beyond Today, Inequalities in Human Developments in the 21st Century

Wabba, A. (2020). Covid-19 Another Challenge. President Nigerian Labour Congress and Trade Union.

Online Course Design (https://www.facultyfocus.com/tag/onlinecoursedesign/)

Online Instruction (https://www.facultyfocus.com/tag/onlineinstruction/)

Teaching Art Online (https://www.facultyfocus.com/tag/teaching-art-online)

Visual Arts (https://www.facultyfocus.com/tag/visual-arts/)