



MINISTRY OF EDUCATION

ART & DESIGN STUDIO

For Senior High Schools

TEACHER MANUAL



YEAR 1 - BOOK 2



**NATIONAL COUNCIL FOR
CURRICULUM & ASSESSMENT
OF MINISTRY OF EDUCATION**

MINISTRY OF EDUCATION



REPUBLIC OF GHANA

Art & Design Studio

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Teacher Manual

Year One - Book Two



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CURRICULUM & ASSESSMENT
OF MINISTRY OF EDUCATION**

ART & DESIGN STUDIO TEACHERS MANUAL

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INTRODUCTION

The National Council for Curriculum and Assessment (NaCCA) has developed a new Senior High School (SHS), Senior High Technical School (SHTS) and Science, Technology, Engineering and Mathematics (STEM) Curriculum. It aims to ensure that all learners achieve their potential by equipping them with 21st Century skills, competencies, character qualities and shared Ghanaian values. This will prepare learners to live a responsible adult life, further their education and enter the world of work.

This is the first time that Ghana has developed an SHS Curriculum which focuses on national values, attempting to educate a generation of Ghanaian youth who are proud of our country and can contribute effectively to its development.

This Book Two of the Teacher Manual for Art and Design Studio covers all aspects of the content, pedagogy, teaching and learning resources and assessment required to effectively teach Year One of the new curriculum. It contains information for the second 12 weeks of Year One. Teachers are therefore to use this Teacher Manual to develop their weekly Learning Plans as required by Ghana Education Service.

Some of the key features of the new curriculum are set out below.

Learner-Centred Curriculum

The SHS, SHTS, and STEM curriculum places the learner at the center of teaching and learning by building on their existing life experiences, knowledge and understanding. Learners are actively involved in the knowledge-creation process, with the teacher acting as a facilitator. This involves using interactive and practical teaching and learning methods, as well as the learner's environment to make learning exciting and relatable. As an example, the new curriculum focuses on Ghanaian culture, Ghanaian history, and Ghanaian geography so that learners first understand their home and surroundings before extending their knowledge globally.

Promoting Ghanaian Values

Shared Ghanaian values have been integrated into the curriculum to ensure that all young people understand what it means to be a responsible Ghanaian citizen. These values include truth, integrity, diversity, equity, self-directed learning, self-confidence, adaptability and resourcefulness, leadership and responsible citizenship.

Integrating 21st Century Skills and Competencies

The SHS, SHTS, and STEM curriculum integrates 21st Century skills and competencies. These are:

- **Foundational Knowledge:** Literacy, Numeracy, Scientific Literacy, Information Communication and Digital Literacy, Financial Literacy and Entrepreneurship, Cultural Identity, Civic Literacy and Global Citizenship
- **Competencies:** Critical Thinking and Problem Solving, Innovation and Creativity, Collaboration and Communication
- **Character Qualities:** Discipline and Integrity, Self-Directed Learning, Self-Confidence, Adaptability and Resourcefulness, Leadership and Responsible Citizenship

Balanced Approach to Assessment - not just Final External Examinations

The SHS, SHTS, and STEM curriculum promotes a balanced approach to assessment. It encourages varied and differentiated assessments such as project work, practical demonstration, performance assessment, skills-based assessment, class exercises, portfolios as well as end-of-term examinations and final external assessment examinations. Two levels of assessment are used. These are:

- **Internal Assessment (30%)** – Comprises formative (portfolios, performance and project work) and summative (end-of-term examinations) which will be recorded in a school-based transcript.
- **External Assessment (70%)** – Comprehensive summative assessment will be conducted by the West African Examinations Council (WAEC) through the WASSCE. The questions posed by WAEC will test critical thinking, communication and problem solving as well as knowledge, understanding and factual recall.

The split of external and internal assessment will remain at 70/30 as is currently the case. However, there will be far greater transparency and quality assurance of the 30% of marks which are school-based. This will be achieved through the introduction of a school-based transcript, setting out all marks which learners achieve from SHS 1 to SHS 3. This transcript will be presented to universities alongside the WASSCE certificate for tertiary admissions.

An Inclusive and Responsive Curriculum

The SHS, SHTS, and STEM curriculum ensures no learner is left behind, and this is achieved through the following:

- Addressing the needs of all learners, including those requiring additional support or with special needs. The SHS, SHTS, and STEM curriculum includes learners with disabilities by adapting teaching and learning materials into accessible formats through technology and other measures to meet the needs of learners with disabilities.
- Incorporating strategies and measures, such as differentiation and adaptative pedagogies ensuring equitable access to resources and opportunities for all learners.
- Challenging traditional gender, cultural, or social stereotypes and encouraging all learners to achieve their true potential.
- Making provision for the needs of gifted and talented learners in schools.

Social and Emotional Learning

Social and emotional learning skills have also been integrated into the curriculum to help learners to develop and acquire skills, attitudes, and knowledge essential for understanding and managing their emotions, building healthy relationships and making responsible decisions.

Philosophy and vision for each subject

Each subject now has its own philosophy and vision, which sets out why the subject is being taught and how it will contribute to national development. The Philosophy and Vision for Art and Design Studio is:

- **Philosophy:** The Art and Design Studio empowers learners to recreate and express themselves in a variety of materials, ideas and concepts. It is premised on helping all learners discover and develop their own creative capacities to express these capacities in different ways to enrich their learning experience. Through hands-on activities in a learner-centred environment, all learners are prepared to be critical thinkers who are digitally literate, work collaboratively and communicate effectively, use relevant and creative innovations as responsible glocal citizens to enter the world of work, adult life and further studies.
- **Vision:** The Art and Design Studio curriculum is to prepare and equip learners with the 21st Century skills and competencies to understand and apply creative thinking and innovative processes, express concepts and ideas working independently and collaboratively to create solutions through the application of Art and Design Studio principles for the world of work, adult life and further studies as responsible citizens.

SUMMARY SCOPE AND SEQUENCE

S/N	STRAND	SUB-STRAND	YEAR 1			YEAR 2			YEAR 3		
			CS	LO	LI	CS	LO	LI	CS	LO	LI
1.	Art and Design Theories and Application	Meanings, Scope and Role of Art and Design Studio	1	1	2	1	1	2	1	1	3
		Material Classifications and Methods	1	3	3	1	1	2	1	1	2
		Professional Practice and Ethics	1	1	2	1	1	2	1	1	2
2.	Creative Methodologies	Thinking Studio	1	1	3	1	1	3	1	1	3
		Fabrication and Construction	2	2	4	2	2	6	2	2	6
3.	Creative Project	Artefact Production	1	1	2	1	1	3	1	1	3
		Portfolio Building	1	1	3	1	1	3	1	1	3
Total			8	10	19	8	8	21	8	8	22

Overall Totals (SHS 1 – 3)

Content Standards	24
Learning Outcomes	26
Learning Indicators	62

SECTION 5: 2-DIMENSIONAL ART AND DESIGN WITH CONVENTIONAL AND NON-CONVENTIONAL MATERIALS

Strand: **Creative Methodologies**

Sub-Strand: Fabrication and Construction

Learning Outcome: *Design and create 2-D artworks using appropriate tools and materials and relevant studio processes through visual thinking and creative communication*

Content Standard: Demonstrate understanding and application of studio processes, relevant tools and materials to create 2-dimensional artworks through visual thinking and creative communication

INTRODUCTION AND SECTION SUMMARY

Welcome to the culmination of this art and design journey, where creativity is merged with societal impact. In the coming weeks, learners will embark on an exploration of how art and design can be used to address pressing issues in our communities. The workability of both conventional and non-conventional tools and materials in our environment will be examined, setting the stage for innovative artistic endeavours. This section will involve designing and creating 2-D artworks, using a diverse array of materials and processes, responding to societal problems. This will help learners to investigate 2-D studio tasks, to identify the materials, tools, and techniques required, and to translate acquired knowledge to create 2-D designs and artworks that could serve as interventions for societal problems.

Throughout the section, learners have been taken on a transformative journey of artistic exploration and societal engagement, in which they examined the versatility of tools and materials to lay the groundwork for their creative processes. The weeks in the section saw learners design and create 2-D artworks, employing both conventional and non-conventional materials to address societal problems.

The weeks covered by the section are:

Week 13: Examine the workability of conventional and non-conventional tools and materials from the environment thatx can be used to create 2-D artworks.

Week 14/15/16: Design and create 2-D artworks using conventional and non-conventional materials, tools, and relevant processes to respond to societal problems.

SUMMARY OF PEDAGOGICAL EXEMPLARS

To effectively engage learners in art and design studio, different sets of pedagogical strategies should be implemented. These include hands-on exploration activities in which learners experiment with both conventional and non-conventional tools and materials. Adopting project-based learning approaches enables learners to design and create 2-D artworks that address societal problems, facilitate interactive and discursive activities and lead to identification of materials, tools, and processes used in performing 2-D studio tasks. There are other pedagogical approaches used in the section for project-based learning, in which learners generate proposals and design briefs aimed at the creation of 2D artworks designed to address societal issues. This approach allows learners to collaborate, innovate and develop problem-solving skills within a supportive environment that empowers them to express

their creativity and make meaningful contributions within their communities. By incorporating these pedagogical strategies, learners can actively engage in art and design activities, develop their artistic skills, and explore the potential of creative expression to help address societal challenges. The pedagogical approaches used in the section, engender critical thinking and problem-solving to enhance the learning experience for learners.

ASSESSMENT SUMMARY

The assessment regime provides a comprehensive evaluation for learner comprehension and application of art and design principles, particularly in addressing societal challenges creatively. It is structured into four levels, each targeting specific cognitive skills and critical thinking abilities.

At the base level, especially at the (AP) level, assessment requires recall of fundamental concepts in art and design, including the understanding of conventional and non-conventional materials, as well as basic terminology like “workability” of materials and concepts such as Art proposal and Design brief. Building on the recall, learners are expected to demonstrate a deeper understanding by categorising community problems into 2D and 3D art and design, analysing challenges, proposing potential solutions, and also differentiating between key concepts using various mediums. Learners are required to engage in strategic reasoning at the third (P) Level, by categorising problems into conventional and non-conventional categories, proposing appropriate materials and tools for interventions, and describing scenarios of how artworks address societal issues. Assessment at the highest (HP) level, requires extended critical thinking and reasoning, where learners are expected to create proposals for interventions using appropriate materials and processes, incorporating design briefs and visual diaries, and also analyse how materials are used in addressing societal problems. Throughout the assessment, learners are encouraged to present their understanding in various formats such as drawing, pictorial, written, video, or oral responses. This not only evaluates their knowledge but also fosters creativity, critical thinking, and problem-solving abilities, preparing them to contribute meaningfully to their communities through art and design.

WEEK 13

Learning Indicator: *Examine the workability of conventional and non-conventional tools and materials from the environment that can be used to create 2-D artworks*

Theme or Focal Area: **Concept of materials, tools and methods.**

The concept of materials is rooted in how specific objects or substances have been used in particular environments over a long period. Different environments give rise to materials that may be similar in some ways but have unique qualities based on geography. This geographical aspect influences the meaning of materials, shaped by how generations have used them over time. This utilisation also involves tools and methods not typically associated with art but can still be valuable in artistic expression. We can draw on the knowledge of materials, tools, and methods across various fields in the Art and Design Studio—such as textiles and fabric printing, printmaking, painting, murals, collage, graphic design, pyrography, and drawing to identify appropriate materials that can be used for Art and Design studio tasks.

Learning Task

1. Generate a manual/digital inventory of possible materials in the environment that can be used to perform art and design studio tasks. Encourage learners to use photographs, videos, real objects etc for the inventory.
2. Examine how conventional and non-conventional tools and materials from the environment can be described as workable.
3. Analyse the advantages of using workable conventional and non-conventional tools and materials in art and design studio tasks.

Pedagogical Exemplars

- *Group Work/Collaborative Learning:* In mixed groups, create a manual/digital pictorial/video inventory of materials and tools in the immediate environment that can be used to create 2-D artworks.
- Encourage learners to use a variety of photographs, (they can use their photographs, clipping etc), make videos, drawings/sketches etc to generate the inventory.
- *Building on what others say:* In convenient groups, let learners discuss the term “workability”. They should also use resources such as photographs, videos and real objects to analyse how materials and tools from the environment that can be used in art or design studio tasks can be described as workable.
- *Problem-based Learning:* In small group discussions which will cascade into whole class discussions, let learners examine the advantages of using workable conventional and non-conventional tools and materials in art and design studio tasks. Encourage learners to use photographs, videos, real objects etc to aid their discussion.

Key Assessment

1. **Level 1 Recall:** Explain, in writing, orally or with pictures, the meaning of conventional and non-conventional materials for 2D art or design.
2. **Level 2 Skills of conceptual understanding:** Explain in writing, orally or with pictures, the term “workability” of conventional and non-conventional materials.

3. **Level 3** *Strategic reasoning*: Using specific examples, explain in writing, orally or pictorially why conventional or non-conventional materials can be termed workable.
4. **Level 4** *Extended critical thinking and reasoning*: with the help of pictures, explain through writing or orally the advantages of using workable conventional and non-conventional tools and materials from the environment in performing art and design studio tasks.

WEEK 14

Learning Indicator: *Examine the workability of conventional and non-conventional tools and materials from the environment that can be used to create 2-D artworks.*

Theme or Focal Area: **Design brief and art proposal development in artist and design practice**

Introduction

Getting to know the workability of conventional and non-conventional tools and materials from the environment is essential for creating 2-D artworks. It also helps artists and designers to develop Art Proposals and Design Briefs that will help in art and design studio practice. Such Art Proposals and Design Briefs cover essential elements like defining concepts, outlining objectives, and planning project execution. This helps learners acquire the necessary skills to generate their own art proposals and design briefs, to share their creative vision.

Design Brief

A design brief is a document that outlines the objectives, scope, and requirements of a design project. It should provide a clear problem solving guide for designers, and the community as stakeholders. It will include project goals, target audience, budgetary requirements, timescales, creative stylistic direction, technical and material specifications, and other relevant details, ensuring alignment and teamwork collaboration.

Creating a design brief involves many steps. the following steps will be helpful:

1. Start the Project:

- Think about the problem in hand and why you need to create a design.
- Decide how the project will proceed and who and what is involved.

2. Research and Learn:

- Find out everything you can about the problem to be solved.
- Consider the people who will use it, what others are doing, and any rules you need to follow.

3. Set Goals:

- Write down what you want the design to achieve.
- Make sure these goals match what the project is supposed to do.

4. Understand the Audience:

- Think about who will use the finished design – the target audience.
- select a cross-section of people to represent the target audience

5. Get Inspired:

- Decide on the style and mood you want for the design.
- Look at other designs for similar problems for ideas.

6. Decide on Content:

- Figure out what words, pictures, and other things to include in the design brief.
- Say what is important and what it should look like.

7. Technical Details:

- List any special rules or needs for the design, like how big it should be or what kind of materials to use.

8. Get Feedback:

- Talk to people who care about the project and see what they think.
- Change the design plan if needed to match what they want.

9. Finish the Plan:

- Put all the information together in a document.
- Make sure it's easy for everyone to understand and use.

10. Get Approval:

- Show the plan to the important people and get their consent..
- Make sure everyone agrees before starting the design work.

Art Proposal

An art proposal is a written document outlining a plan for a specific art project. It includes the concept, objectives, artistic approach, materials, timeline, budget, and other details. It serves as a formal request for support, funding, or permission to execute the project. A well-written proposal effectively communicates the artist's vision and presents the project's value and significance, making it a valuable tool for potential collaborators.

Here are some brief steps for writing an art proposal:

- 1. Define Your Concept:** Clearly explain the idea or concept behind your art project.
 - What do you want to create, and why is it meaningful to you?
- 2. Outline Objectives:** List the specific goals and objectives you aim to achieve with your art project.
 - What do you hope to communicate or achieve through your artwork?
- 3. Describe Artwork:** Provide details about the artwork you plan to create.
 - Include information about the medium, techniques, and materials you will use.
- 4. Explain Significance:** Explain why your art project is important and relevant.
 - How does it connect to broader themes or issues, and what impact do you hope it will have?
- 5. Consider Audience:** Think about who your audience is and how your artwork will resonate with them.
 - Consider how you can engage and inspire your viewers.
- 6. Budget and Resources:** Estimate the budget and resources needed to complete your art project.
 - Consider factors such as materials, equipment, and any other expenses.
- 7. Timeline:** Create a timeline outlining the various stages of your art project, from planning and preparation to execution and presentation.
 - Include a specific timeline for specific aspects of the project.
- 8. Supporting Materials:** Include any supporting materials, such as sketches, reference images, or previous work, to help illustrate your proposal.
- 9. Conclusion:** Summarise your art proposal and reiterate why your project is important and worth supporting.

10. Review and revise: Review your art proposal and make any necessary revisions or adjustments before finalising it for submission.

Visual Diary

An artist’s visual diary is an effective personal tool for developing and presenting ideas for art projects. The diary involves jotting down notes, thoughts, feelings, and inspiration, while the sketch book aspect documents visual ideas through sketches, drawings, photos and collages. The visual diary encourages experimentation with colours, compositions, and textures, and allows for writing and note taking about creative decisions.

The examples in figures 1 to 4 show a range of different approaches that can be taken when producing personalised visual diaries.



Figure 35:



Figure 36:



Figure 37:



Figure 38:

Based on material from the local environment learners should explore different methodologies of creating 2-D artworks through varied tools and techniques such as applique, printmaking, murals, collage, pyrography, mosaic, drawing, painting and graphic design

They can also use the photographs and videos generated earlier, together with the images, objects and materials in the inventory. This will help them to implement their experiment with appropriate materials and tools from the environment to create finished 2-D artworks that explore varied methodologies.

Learning Tasks

1. Based on the selected problems or challenges found in the community, learners should identify appropriate materials and tools from the environment that would be suitable for creating 2-D art or design solutions or interventions for the selected problems. These might be in such forms as painting, printing, pyrography, drawing, printmaking and graphics
2. The presentation should also incorporate a design brief, an art proposal and visual diary with notes and visual ideas in forms such as annotated drawings and sketches, photos and prototypes.

Pedagogical Exemplars

- *Group Work/Collaborative/Experiential Learning:* In mixed ability groups, learners brainstorm the concepts of the Art proposal, the Design brief and the Visual diary. Learners can use resources such as photographs, videos, art and design briefs, art proposals, visual diaries, drawings and sketches, and personal experiences.
- *Experiential and experimental-based Learning:* Learners in groups, explore and propose appropriate materials and tools from the environment suitable for making 2-D artworks such as painting, printing, pyrography, drawing, printmaking and graphics that can be used as interventions based on the identified problem or challenge in the community.
- *Project-based Learning:* learners use either manual or digital tools and processes to develop a proposal presentation that incorporates a design brief, art proposal, and a visual diary on the use of materials and tools to make 2-D artworks as interventions to an identified problem or challenge in the community.

Key Assessment

1. **Level 1 Recall:** Present a pictorial/written and/or oral that explains the concepts of Art proposal, Design brief and Visual diary.
2. **Level 2 Skills of conceptual understanding:** Using photographs, videos, art and design briefs, visual diaries, drawings and sketches, and personal experience, differentiate between the concepts of Art proposal, Design brief and Visual diary.
3. **Level 3 Strategic reasoning:** Present a written/pictorial response to propose appropriate materials and tools from the environment suitable for making 2-D artworks that can be used as interventions for identified problems or challenges in the community.
4. **Level 4 Extended critical thinking and reasoning:** Use appropriate materials, tools and processes to generate a manual/digital proposal presentation on the use of materials and tools to make 2-D artworks as interventions to an identified problem or challenge in the community. The proposal should incorporate a design brief, an art proposal and a visual diary.

WEEK 15

Learning Indicator: *Design and create 2-D artwork using conventional and non-conventional materials, tools, and relevant processes to respond to societal problems*

Theme or Focal Area: **Non-conventional material from the local environment**

Introduction

The incorporation of non-traditional materials in 2-D art and design has transformed the creative process, enabling artists to expand their artistic range and experiment with new modes of expression. This technique involves using discarded items, industrial by-products, natural elements, and digital tools, providing artists with an extensive array of options to engage in playful exploration. The unique textures, colours, and shapes of these materials inject energy and spontaneity into the artwork while also enabling artists to tackle modern-day issues, such as environmental conservation, consumerism, and technological advancements, through repurposing everyday objects or incorporating unconventional elements.

This exploration prompts learners to perceive the world from fresh perspectives upon encountering the art. By embracing novelty and experimentation, artists can create art that not only captivates with its beauty but also challenges conventions and inspires novel ways of thinking. Based on the concept of material from the local environment and the localised meanings that are generated in available materials, learners can explore tools and methods that were originally not considered for art for this activity/project.

Examples of Non-conventional Materials

Recycled Materials: such as plastic bags, bottle caps, and discarded metal objects. These materials are often transformed into vibrant collages or mixed media pieces.

Found Objects: these can include driftwood, shells, and discarded metal scraps. These objects can be repurposed and integrated into collages and other forms of 2-D artwork

Natural Materials: leaves, bark, and seeds. These materials not only add visual interest but also connect the artwork to the natural world, reflecting themes of sustainability and environmentalism.

Digital Art: With the advancement of technology, many Ghanaian artists have embraced digital art as a medium for 2-D expression. They use software and digital tools to create illustrations, animated artwork and graphic designs that explore contemporary themes and narratives.

Other non conventional materials may include coffee beans, neon lights, rice paper, steel pins, compact discs, thread, smoke, felt, beads, glass, cans and even garbage.



Figure 39: *Dennis Lee Mitchell, Smoke on paper.*



Figure 40: *Anonymous "Evita" (Eva Peron), Medium, Bread.*



Figure 41: *Dennis Lee Mitchell, Smoke on paper.*



Figure 42: *Everything and Beyond, Yaw Owusu Pepra Medium: Coins*

Learning Tasks

1. Learners should use resources such as photographs, videos, drawings and sketches as well as first hand objects to analyse the benefits of using non-conventional materials in the making of 2-D artworks.
2. Learners should explore their environment to identify non-conventional materials and processes that potentially could be used for making 2-D artworks such as painting, printing, pyrography, drawing, printmaking, graphic posters.
3. Learners should use some unconventional materials together with the appropriate tools and techniques to create a simple 2-D manual/digital art and design work as interventions for an identified social problem.

Pedagogical Exemplars

- *Group Work/Collaborative Learning:* In groups of mixed ability, learners should discuss the importance of using non-conventional materials and tools to design and create selected 2-D artworks. They should generate digital/manual visual diaries/scrapbooks of non-conventional materials and tools used in designing and creating selected 2-D artworks that can be found in their environment.
- Learners should be encouraged to use photographs, videos, original artworks, drawings and sketches, personal experiences etc, to help in the discussion.
- *Experiential and experimental-based Learning:* In mixed ability groups, learners should use photographs, videos, original artworks, drawings and sketches and personal experiences to explore the characteristics of various non-conventional materials in their environment. They should also generate digital/manual visual diaries/scrapbooks of relevant processes that can be used together with the non- conventional materials to design and create selected 2-D artworks.
- *Project-based Learning:* Learners should work individually/in groups, to design and create a 2-D artwork as an intervention for an identified challenge in society. Non-conventional materials, tools and related processes should be used in the production of the artwork.

Key Assessment

1. **Level 1 Recall:** Present a pictorial/written and/or oral response that explains the advantages of using non-conventional materials, tools and processes in designing and creating 2-D artworks.

2. **Level 2 *Skills of Conceptual Understanding***: Generate digital/manual visual diaries/scrapbooks identifying non-conventional materials and tools found in the environment that can be used in designing and creating selected 2-D artworks.
3. **Level 3 *Strategic Reasoning***: Present digital/manual visual diaries/scrapbooks showing relevant processes that can be used with non-conventional materials to design and create selected 2-D artworks.
4. **Level 4 *Extended Critical Thinking and Reasoning***: Present a manual/digital 2-D artwork that was done as an intervention for an identified challenge in society using non-conventional materials, tools and relevant processes.

WEEK 16

Learning Indicator: *Design and create 2-D artwork using conventional and non-conventional materials, tools, and relevant processes to respond to societal problems*

Theme or Focal Area: **Conventional materials in the environment.**

For many years, using traditional materials in art and design has been a fundamental component of creative expression. To realise their ideas in three dimensions, artists and designers have always explored the possibilities presented by common materials, as seen in the elaborate woodwork of Renaissance furniture and classical marble sculptures. Conventional materials are appealing because of their inherent qualities, accessibility, and diversity, which provide a wealth of opportunities for creative expression.

We examine the wide range of possibilities that conventional materials have in creating 2-D art and design pieces in this investigation. Artists and designers continue to harness the power of conventional materials to create captivating and thought-provoking works that captivate and inspire audiences worldwide. These works range from those using traditional techniques passed down through generations to innovative approaches pushing the boundaries of possibility.

Examples of conventional materials in our environment.

- **Graphite Pencils:** Used for drawing and sketching.
- **Charcoal:** Charcoal is valued for its deep, rich blacks and versatility in creating both precise lines and broad, expressive strokes.
- **Ink:** Ink can be applied using pens, brushes.
- **Markers:** Markers, available in various colours and tip sizes.
- **Paints:**
 - **Watercolours.**
 - **Acrylics.**
 - **Oils.**
- **Pastels:** Soft and oil pastels allow artists to achieve rich, textured effects and vibrant colours.
- **Paper Collage:** Artists use various types of paper, including handmade, recycled, or patterned paper, to create collages with different textures and visual elements.
- **Digital Media:** While not traditional in the conventional sense, digital tools like tablets and software such as Adobe Photoshop and Illustrator are widely used for creating 2-D artworks and designs.
- **Printmaking:** Techniques such as linocut, woodcut, etching, and lithography.
- **Mixed Media:** Artists often combine multiple materials and techniques to create layered, textured artworks that incorporate elements such as found objects, fabric, or textures.



Figure 43: *Linocut Print*



Figure 44: *Watercolour painting. by E, Owusu Dartey*



Figure 45: *Pastel work*



Figure 46: *“Of Age” by Enam Bosoka. Medium: Pen*



Figure 47: *Paper Collage by Essilfie Banton*



Figure 48: *Cursed Ones’ actress Ama KAbebrese Digital painting by Danny Arthur-Baidoo*

Learning Task

1. Learners should use resources such as photographs, videos, drawings and sketches as well as actual objects to analyse the benefits of using conventional materials in the making of 2-D artworks.
2. Learners should also explore the characteristics of objects in their environment to identify potential conventional materials and processes that can be used for making 2-D artworks such as painting, printing, pyrography, drawing, printing-making, posters etc.
3. Learners are to use some of these conventional materials together with the appropriate tools and techniques to create a simple 2-D manual/digital art and design work as interventions for an identified social problem.

Pedagogical Exemplars

- *Group Work/Collaborative Learning:* In groups of mixed ability, learners should discuss the importance of using conventional materials and tools to design and create selected 2-D artworks. They should also generate digital/manual visual diaries/scrapbooks of non-conventional materials and tools used in designing and creating selected 2-D artworks found in their environment.
- Learners should be encouraged to use photographs, videos, actual artworks, drawings and sketches and personal experiences to help in the discussion.
- *Experiential and experimental-based Learning:* In mixed ability groups, learners should use photographs, videos, actual artworks, drawings and sketches and personal experiences to explore the characteristics of various conventional materials in their environment. They should also generate digital/manual visual diaries/scrapbooks of relevant processes that can be used together with the materials to design and create selected 2-D artworks.
- *Project-based Learning:* Learners should work individually/in groups, to design and create a 2-D artwork as an intervention for an identified challenge in society using conventional materials, tools and relevant processes.

Key Assessment

1. **Level 1 Recall:** Present a pictorial/written and/or oral response that explains the advantages of using conventional materials, tools and processes in designing and creating 2-D artworks
2. **Level 2 Skills of conceptual understanding:** Generate digital/manual visual diaries/scrapbooks of conventional materials and tools found in the environment that can be used in designing and creating selected 2-D artworks.
3. **Level 3 Strategic Reasoning:** Present digital/manual visual diaries/scrapbooks showing relevant processes that can be used on conventional materials to design and create selected 2-D artworks.
4. **Level 4 Extended critical thinking and reasoning:** Present a manual/digital 2-D artwork that was done as an intervention for an identified challenge in society using conventional materials, tools and relevant processes.

Section Review

The section provides a comprehensive guide for teachers to develop an understanding of learners in art and design concepts and their practical application in addressing real-world challenges. It includes pedagogical strategies such as group work, collaborative learning, and experiential learning, which encourage creativity, critical thinking, and problem-solving skills with 2-D interventions among learners. They are encouraged to generate a manual or digital inventory of materials and tools available in their environment for potential materials, tools and techniques for art and design tasks, using resources like photographs, videos, and real objects. They explore the advantages of using both conventional and non-conventional workable tools and materials in art and design 2-dimensional and 3-dimensional studio disciplines. Proposal development and presentation are also emphasised, with learners proposing appropriate materials and tools to address community challenges through art and design 2-dimensional interventions. The activities in the section cater to learners' diverse learning needs and abilities, promoting individualised and group learning experiences. Key assessments are structured across different levels to evaluate students' comprehension and application of art and design concepts, ranging from recalling material meanings to demonstrating extended critical thinking about the advantages of using workable tools and materials. This comprehensive approach enhances students' understanding of art and design principles and equips them with the skills and creativity to design and create effective interventions to address real-world challenges.

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SECTION 6: 3-DIMENSIONAL ART AND DESIGN WITH CONVENTIONAL AND NON-CONVENTIONAL MATERIALS

Strand: **Creative Methodologies**

Sub-Strand: Fabrication and Construction

Learning Outcome: *Design and create 3-D artworks using appropriate tools and materials and relevant studio processes through visual thinking and creative communication.*

Content Standard: Demonstrate understanding and application of studio processes, relevant tools and materials to create 3-D artworks through visual thinking and creative communication.

INTRODUCTION AND SECTION SUMMARY

This section seeks to expand upon the fundamentals of art proposal and design brief development covered in the preceding section. The focus now is on creating 3-D presentations that are both functional and aesthetically pleasing. Learners will collaborate in groups to compile an inventory of materials and tools for 3-D art and design projects. Following this, they will engage in hands-on learning, experimenting with the materials to produce a range of prototype art and design works. The section discusses the use of conventional and non-conventional materials in creating 3-D artworks, emphasising their role in revolutionising the creative process. Learners analyse the benefits of these materials and explore potential applications of their use in the local environment to create interventions for societal problems. The section's pedagogical approaches include group work, experiential learning, talk for learning, and project-based learning strategies. These approaches should help develop proposals for designing and creating artworks that explore new expressions and functions and address contemporary issues. The section's assessment regime looks at the recollection of facts and conceptual understanding, strategic reasoning, and critical thinking. It should evaluate learners' ability to recall basic information and to explain the characteristics of conventional and non-conventional materials, tools and processes in 3-D art and design interventions. Learners should work to generate design ideas that provide real-life solutions for their communities.

The weeks covered by the section are:

Week 17: Identify non-conventional materials, tools, and relevant processes and techniques used in performing 3D studio tasks.

Week 18: Identify conventional materials, tools, and relevant processes and techniques used in performing 3D studio tasks.

Week 19: Design and create 3-D artworks using conventional and non-conventional materials, tools, and relevant processes to respond to societal problems.

SUMMARY OF PEDAGOGICAL EXEMPLARS

The section focuses on materials, tools, and relevant processes and techniques used in performing 3-D studio tasks. Additionally, it introduces the learner to the design and creation of 3-D artworks using conventional and non-conventional materials, tools, and relevant processes to respond to societal problems. Learners discuss the importance of using non-conventional materials and tools to design and create selected 3-D artworks and generate digital/manual visual diaries/scrapbooks of

non-conventional materials and tools used in designing and creating selected 3-D artworks that can be found in their environment

The section adopts experiential, collaborative, structured talk for learning, project-based and problem-based learning where learners directly learn from studio activities in the diverse components of art and design, including sculpture, ceramics, leatherwork, basketry, and jewellery. Additionally, Learners are encouraged to use photographs, videos, original artworks, drawings and sketches and personal experiences to help in the discussion. Through brainstorming and engaging in reflective practice, learners are encouraged to appreciate the resource materials for art in Ghana and how to use them for projects

ASSESSMENT SUMMARY

The assessment strategies allow learners to produce pictorial/written and/or oral responses that explain the advantages of using non-conventional materials, tools and processes in designing and creating 3-D artworks. In addition, they generate digital/manual visual diaries/scrapbooks of non-conventional materials and tools found in the environment that can be used in designing and creating selected 3-D artworks.

The section challenges learners to present digital/manual visual diaries/scrapbooks showing relevant processes that can be used on non-conventional materials to design and create selected 3-D artworks. Learners produce pictorial/drawing/video inventory that shows 3-D artworks created with conventional tools and methods and processes; non-convention materials, tools and methods and processes; and a combination of both conventional and non-conventional materials, tools and methods and processes.

WEEK 17

Learning Indicator: *Identify materials, tools, and relevant processes and techniques used in performing 3-D studio tasks.*

Theme or Focal Area: Non-conventional materials, tools and methods in 3-Dimensional Art and Design Studio

Introduction

The use of non-conventional materials in 3-D art and design studio tasks such as weaving, sculpting, woodworking, modelling, welding, casting, throwing, carving, assemblage and construction, has revolutionised the creative process, allowing artists to push the boundaries of traditional methods and explore new ways of expression. This approach, which includes using discarded items, industrial by-products and digital tools, offers artists a wide range of options to engage in playful exploration. The unexpected forms, textures, colours, and shapes of these materials add spontaneity and vitality to the artwork. They also allow artists to address contemporary issues, such as environmental conservation, consumerism, and technological advancements, by repurposing everyday objects or integrating unconventional elements.

This exploration prompts viewers to perceive the world from fresh perspectives upon encountering the art. By embracing novelty and experimentation, artists can create art that not only captivates with its beauty but also challenges conventions and inspires novel ways of thinking. Based on the concept of material from the local environment and the localised meanings that are generated in available materials, learners can explore tools and methods that would not normally have been considered suitable for this art activity/project.

Examples of Non-conventional Materials used for 3-D artworks

- **Found Objects:** Everyday items like bottle caps, old keys, car tyres or even discarded electronics can be repurposed into sculpture or mixed media art.
- **Recycled Materials:** Artists increasingly use recycled materials like plastics, cardboard, or paper to create eco-friendly artworks.
- **Food:** Food such as chocolate, sugar, or even fruits and vegetables can be sculpted into intricate designs or used to create edible sculptures and temporary installations.
- **Textiles:** Fabric and textile-based materials can be manipulated to create three-dimensional forms. This includes techniques like quilting, weaving, or even embroidery as used in contemporary textile art.
- **Light:** Light itself can be used as a material in installations or sculptures. It is usually used to create immersive experiences together with perception and space.
- **Living Organisms:** Some artists incorporate living organisms like plants or bacteria into their artworks. Bio-artists use genetic engineering or organic materials to explore themes of nature, science, and ethics.
- **Digital and Virtual Reality:** As technology develops, some artists are experimenting with virtual and digital reality to create three-dimensional works of art. The immersive and participatory nature of the works created helps subvert traditional notions of physicality.
- **Body Parts:** Some artists use unconventional materials like hair, nails, or even bodily fluids to create provocative sculptures or installations that explore themes of identity, mortality, and the human condition.

- **Ice and Snow:** In colder climates, artists sculpt temporary installations using ice and snow.
- **Plaster, Resin, and Foam:** artists often experiment with these materials in innovative ways to create sculptures with unique textures and forms.



Figure 49: Digital 3-D Wall Advert

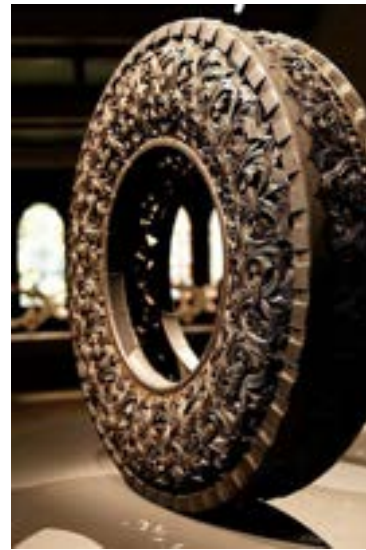


Figure 50: Design in Car tyre: Wim Delvoyet



Figure 51: La Poete by Mick Davist



Figure 52: Spoon Art – Motorcycle by James Rice



Figure 53: Paper craft by Sampa Khatune



Figure 54: Pulled-Back Cornrow Braids by Saarzy



Figure 55: 3-D floor design by Epoxy Floor Ghana Ltd



Figure 56: Bleach Art for fabric design

Learning Tasks

1. Learners should use resources such as photographs, videos, drawings, sketches and actual objects to help analyse the benefits of using non-conventional materials to make 3-D artworks.
2. They should also explore the characteristics of objects in their environment to identify potential non-conventional materials and processes that can be used for making 3-D artworks such as sculpting, woodworking, welding, casting, throwing, carving, weaving, modelling, welding, assemblage and construction.
3. Learners should use some of the unconventional materials, with appropriate tools and techniques, to create simple 3-D manual/digital artwork interventions that address identified social problems.

Pedagogical Exemplars

- *Group Work/Collaborative Learning:* In groups of mixed ability, learners should discuss the importance of using non-conventional materials and tools to design and create selected 3-D artworks. Evidence should be generated of digital/manual visual diaries/scrapbooks of non-conventional materials and tools used in designing and creating selected 3-D artworks that can be found in their environment.
- Learners should be encouraged to use photographs, videos, original artworks, drawings, sketches and personal experiences to help in the discussion.
- *Experiential and experimental-based Learning:* In mixed ability groups, learners should use photographs, videos, original artworks, drawings, sketches and personal experiences to explore the characteristics of various non-conventional materials in their environment. Evidence should be generated of digital/manual visual diaries/scrapbooks of relevant processes that can be used together with the materials to design and create selected 3-D artworks.

Such processes may include fabrication and welding, weaving, wood processing and carpentry, carving, hand-forming techniques and throwing. Other processes may include modelling, casting, enamelling, engraving, filigree, gilding, stamping, studs, joining, lathe turning, assemblage and construction.

- *Project-based Learning*: Learners should work individually/in groups, to design and create a 3-D artwork as an intervention for an identified challenge in their society using non-conventional materials, tools and relevant processes.

Key Assessment

1. **Level 1 Recall**: Present a pictorial/written and/oral response that explains the advantages of using non-conventional materials, tools and processes in designing and creating 3-D artworks
2. **Level 2 Skills of conceptual understanding**: Generate digital/manual visual diaries/scrapbooks of non-conventional materials and tools found in the environment that can be used in designing and creating selected 3-D artworks.
3. **Level 3 Strategic Reasoning**: Present evidence of digital/manual visual diaries/scrapbooks showing relevant processes that can be used with non-conventional materials to design and create selected 3-D artworks.
4. **Level 4 Extended critical thinking and reasoning**: Present evidence of manual/digital 3-D artwork that was done as an intervention for an identified challenge in society using non-conventional materials, tools and relevant processes.

WEEK 18**Learning Indicators:**

1. *Identify materials, tools, and relevant processes and techniques used in performing 3D studio tasks.*
2. *Design and create 3D artworks using conventional and non-conventional materials, tools, and relevant processes to respond to societal problems*

Theme or Focal Area: Conventional Materials, tools and methods in 3-D Art and Design

Traditional materials have always been essential for artist and designers, allowing them to express their creativity. These materials, along with related various tools and techniques, have been utilised across different fields within 3-D Art and Design Studios in such aspects as furniture making, sculpture, ceramics, pottery, jewellery, metalworking, leathercraft, and basketry. Consider how Artists and designers have explored the range and potential of these materials to bring their ideas to life and in many instances producing intricately designed artworks that demonstrate the beauty and versatility of traditional materials.

Traditional materials possess unique qualities, are easily accessible, and offer artists a wide range of options and possibilities for creative expression. Artists and designers usually rely on the strengths of traditional materials to create captivating and thought-provoking works that inspire audiences globally. These creations span from age-old techniques passed down through generations to cutting-edge innovations that push the boundaries of what can be achieved.

Here are some examples of conventional materials, tools, and methods used in creating 3-D artworks:

Materials:

- Clay: Used in modelling and creating art and design works such as sculptures, pottery etc
- Wood: Often carved or shaped using various tools.
- Metal: Welding, casting, and forging are common techniques used with metals.
- Stone: Carving stone such as marble, granite, or limestone has been a traditional method for creating sculptures.
- Plaster: Used for casting moulds and creating sculptures. It can also be carved when dry.
- Papier-mâché: Made from paper pulp and adhesive, papier-mâché
- Glass: Techniques like blowing, casting, and stained glass are used to create various forms of glass art.

Tools:

- *Sculpting Tools:* Includes tools such as chisels, rasps, wire tools, and modelling tools used for carving and shaping materials like clay, wood, and stone.
- *Pottery Wheel:* Used for throwing and shaping clay into vessels like bowls, vases, and cups.
- *Welding Equipment:* Used for joining metal pieces together
- *Woodworking Tools:* Including gouges, chisels, axes saws, planes, and sanders used for cutting, shaping, and finishing wood.
- *Casting Equipment:* Includes moulds, casting compounds, and equipment for pouring molten or plaster into moulds.

- *Glassworking Tools:* Such as blowpipes, kilns, glass cutters, and torches used for shaping and manipulating glass.



Figure 57: *Welding Machine*



Figure 58: *Glassblowing tool*



Figure 59: *Woodworking tools*

Methods:

- *Carving:* Removing material from a larger piece to create a sculpture.
- *Modelling:* Adding and shaping material, such as clay, to build up art and design works.
- *Casting:* Reproducing sculptures by pouring materials like metal or plaster into moulds.
- *Welding:* Joining metal pieces together using heat and sometimes pressure to create artwork.
- *Throwing:* Using a pottery wheel to shape clay into creative art and design works.
- *Assemblage:* Constructing sculptures by combining various found objects or materials into a cohesive artwork.
- *Glassblowing:* Shaping molten glass by blowing air through a blowpipe into a blob of heated glass, creating various forms like vases, ornaments, and other forms of art and design works.
- *Weaving (production of containers):* this is a process of using flexible materials such as plant fibres, grasses, rushes, reeds, wood, and even synthetic materials like plastic into containers or decorative objects. The weaving techniques can range from simple coil or plaiting methods to more complex twining or wickerwork.
- *Loom weaving:* Loom weaving is a method of creating fabric by interlacing two sets of yarn or threads at right angles to each other. This process is typically done on a loom, a device that holds the longitudinal threads (called the warp) under tension while the crosswise threads (called the weft) are woven through them. It is used to create a wide range of textiles, including clothing, household linens, upholstery fabrics, and decorative items. Examples of loom weaving include Hand Loom Weaving, Mechanical Loom Weaving, Tapestry Weaving, Jacquard Weaving, and Rug Weaving.
- *Weaving (Off-loom):* Off-loom weaving refers to any weaving technique where the warp (the vertical threads) is manipulated and interlaced with the weft (the horizontal threads) without the use of a traditional loom. In off-loom weaving, the weaver typically holds the warp threads taut by hand or secures them to a frame, and then manually weaves the weft through them to create a textile. Techniques in off-loom weaving include Tapestry, Rug Hooking, and Pin Loom Weaving.
- *Leather art:* Leather art encompasses a wide range of artistic expressions involving the use of leather as the primary medium. This form of art can be used to create art and design works for various purposes, including clothing, furniture, bags, belts and wallets, footwear, ornaments and decorative items. Leather art incorporates techniques like leather carving, leather tooling (embossing or stamping), leather sculpting, leather painting, leather stitching, leather collage etc.
- *Jewellery art:* Jewellery art, often referred to simply as “jewellery,” is the craft of creating decorative items worn for personal adornment or decoration. These items are made from precious metals like gold, silver, or platinum and can incorporate gemstones, pearls, and other materials to add colour and texture. Jewellery art encompasses a wide range of styles,

techniques, and forms, from traditional to contemporary. Examples of jewellery art include rings, necklaces, earrings, bracelets, brooches, pendants, cufflinks etc. Some examples used in jewellery art include Metalworking Techniques, Stone Setting, Wire Techniques, Texturing Techniques, Lapidary Techniques (Gemstone Cutting and Shaping), Polymer Clay Techniques, Stringing and Beading Techniques, and Bead Weaving.

- Metal art involves manipulating and transforming metal into various forms, sculptures, and decorative objects. Some of the art and design works created in metal include metal sculptures, functional art, metal wall Art, mixed media and collage. It involves both traditional methods using modern innovative techniques. Some examples of techniques used in metal art include welding, forging, casting, repoussé, etching, engraving, metal embossing and patination.



Figure 60: *Carving*



Figure 61: *Welding*



Figure 62: *Glassblowing*



Figure 63: *Loom weaving*



Figure 64: *Weaving (container production)*



Figure 65: *Throwing*

Learning Tasks

1. Learners should use resources such as photographs, videos, drawings and sketches, and actual objects to analyse the benefits of using conventional materials, tools and methods in creating 3-D artworks.
2. Learners should also explore the characteristics of objects in their environment to identify potential conventional materials, tools, methodologies and processes that can be used for making 3-D artworks such as sculpture, ceramics, pottery, jewellery, furniture making, architecture, metal works, leathercraft, basketry.
3. Learners should use some conventional materials, with the appropriate tools and techniques, to create a simple 3-D manual/digital artwork as interventions for an identified social problem.

Pedagogical Exemplars

- *Group Work/Collaborative Learning:* In groups of mixed ability, learners should discuss the importance of using conventional materials, tools and methods to design and create selected 3-D artwork. They should be encouraged to use photographs, videos, real art and design works, drawings and sketches, personal experiences etc, to help in the discussion.

- Evidence should be generated of digital/manual visual diaries/scrapbooks of conventional materials tools and methods used in designing and creating selected 3-D artwork.
- *Experiential and experimental-based Learning*: Learners, in mixed-ability groups, should use photographs and videos, original artworks, drawings, sketches and personal experiences to explore the characteristics of various conventional materials and tools in their environment. Evidence should be generated of digital/manual visual diaries/scrapbooks of relevant processes that can be used together with the specific materials and tools to design and create selected 3-D artworks.
- *Project-based Learning*: Learners should work individually/in groups, to design and create a 3-D artwork as an intervention for an identified challenge in their society using conventional materials, tools and relevant processes.

Key Assessment

1. **Level 1 Recall**: Present a pictorial/written and/or oral response that explains the advantages of using conventional materials, tools and processes in designing and creating 3-D artworks
2. **Level 2 Skills of conceptual understanding**: Generate digital/manual visual diaries/scrapbooks of conventional materials and tools found in the environment that can be used in designing and creating selected 3-D artworks.
3. **Level 3 Strategic Reasoning**: Present a digital/manual visual diary/scrapbook showing relevant processes that can be used on specific conventional materials and tools to design and create 3-D artworks.
4. **Level 4 Extended critical thinking and reasoning**: Present a manual/digital 3-D artwork that was done as an intervention for an identified challenge in society using conventional materials, tools and relevant processes.

WEEK 19

Learning Indicator: *Design and create 3D artworks using conventional and non-conventional materials, tools, and relevant processes to respond to societal problems.*

Theme or Focal Area: **Creating 3-D artworks using conventional and non-conventional materials, tools and processes**

Introduction

The use of various conventional and non-conventional materials, tools and processes in creating 3-D artworks gives artists and designers scope to explore and express their creativity. From traditional mediums like clay, wood, stones, fibre and found objects to modern technologies like 3-D printing and augmented reality, the process of creating 3-D artworks is exciting and limitless. We can use either conventional or non-conventional materials, tools, processes, or a combination of both to create artwork that will be function as interventions for specific challenges in the community or as artistic installations.

Techniques that can be used to combine conventional and non-conventional materials, tools, and methods to create 3-D artworks

Here are some of the techniques that can be used to combine conventional and non-conventional materials, tools, and methods to create 3-D artworks. By seamlessly merging the conventional and non-conventional elements, artists can create 3-D artworks that transcend boundaries and evoke imaginative response.

Mixed Media Fusion: this is the blend of traditional materials like clay or wood with unconventional ones like recycled plastics or electronic components to add depth and texture.

- **Digital Fabrication:** Utilize 3-D printing, laser cutting, or CNC machining to create intricate components or prototypes that can be integrated into the final piece.

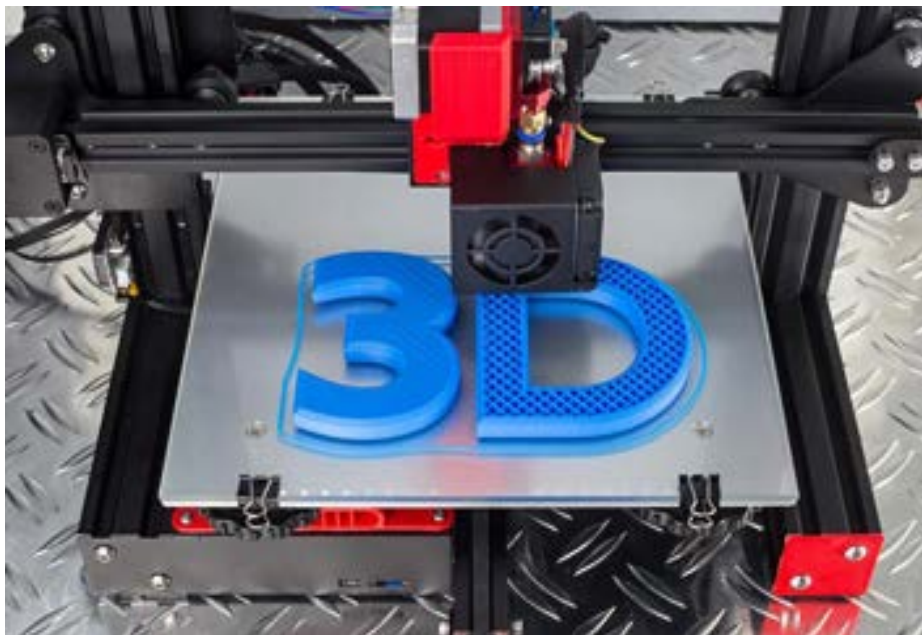


Figure 66: *The Art of Combining 3D Printing and CNC Machining*

- **Found Object Assemblage:** Incorporate everyday objects or repurposed items into sculptures or installations, offering a unique narrative and aesthetic.



Figure 67: *Art (Sculpture) from everyday objects and materials*

- **Traditional Craft with a Twist:** Apply traditional crafting techniques such as weaving, pottery, or metalworking, but introduce unconventional materials like wire, paper, or fabric to enhance the work.



Figure 68: *A traditional pottery technique with unconventional materials like metal wire and leather.*

- **Interactive Technology Integration:** Infuse interactive elements like sensors, lights, or sound devices into 3-D artworks to engage viewers and create immersive experiences.



Figure 69: *Interactive 3-D designs with light*

- **Experimental Processes:** Explore unconventional methods such as bio-art using living organisms, or kinetic art and design work by employing movement, to challenge perceptions and evoke emotional responses.



Figure 70: *Artwork produced with a living organism*

- **Collaborative Approaches:** Collaborate with experts from diverse fields such as engineering, biology, or computer science to incorporate their knowledge and tools into the artistic process.



Figure 71: Akwasi Bediako Afranie “Kwasiada Frankaa”, a digital 3-D artwork which can be experienced in 360 VR on mobile.

Learning Tasks

1. Learners should use resources such as photographs, videos, drawings and sketches, as well as actual objects to analyse conventional and non-conventional tools and materials. They should also consider how a combination of conventional and non-conventional materials, tools and methods have been used in 3-D artworks.
2. Learners should examine 3-D artworks created by renowned artists who worked with conventional, non-convention or a combination of both in terms of materials, tools, methods and processes used.
3. Learners should discuss the various techniques that can be used to create a simple 3-D artwork as an intervention for an identified social problem. The artwork should use either conventional, non-conventional or a combination of both in terms of materials tools and methods and processes.

Pedagogical Exemplars

- *Structuring talk for learning/Group Work/Collaborative Learning:* In mixed groups learners should create a pictorial/drawing/video inventory of 3-D artworks created with conventional, non-convention or a combination of both in terms of materials tools, methods and processes
- *Project-based Learning:* Learners should work individually and in groups to analyse 3-D artworks of renowned artists which were created with conventional, non-convention or a combination of both in terms of materials tools, methods and processes. Learners should imitate a selected work, making a copy using similar materials, tools, methods and processes. Resources such as photographs, drawings and videos of the works should be used in their analyses and experiments.
- *Project-based Learning:* Learners in groups/individually should design and create a simple 3-D artwork as an intervention for an identified social problem. The artwork should use either conventional, non-conventional or a combination of both in terms of materials tools and methods and processes.

Key Assessment

1. **Level 1 Recall:** Present a pictorial/drawing/video inventory, that shows 3-D artworks created with:
 - conventional materials, tools, methods and processes
 - non-convention materials, tools, methods and processes
 - combination of both conventional and non-conventional materials, tools, methods and processes.
2. **Level 2 Skills of conceptual understanding:** Generate a written or pictorial response that explains techniques that can be used to combine conventional and non-conventional materials, tools, and methods to create 3-D artworks.
3. **Level 3 Strategic Reasoning:** Present digital/manual visual diaries/scrapbook copies of 3-D artworks of popular artists and designers which were created with conventional, non-conventional or a combination of both in terms of materials tools and methods and processes.
4. **Level 4 Extended critical thinking and reasoning:** Present a simple manual/digital 3-D artwork created as an intervention for an identified social problem by using either conventional, non-conventional or a combination of both in terms of materials, tools, methods and processes.

Section Review

The section explored the basics of art proposal and design brief development. It focused on the making of 3-D presentations that are both functional and aesthetically pleasing. Learners worked in groups and through experiential learning, collaboration and project-based learning, compiled an inventory of materials and tools for 3-D art and design projects. Learners explored and experimented with the materials to produce a range of artworks. The section discussed the use of conventional and non-conventional materials in creating 3-D artworks, with emphasis on their role in transforming the creative process. Learners analysed the benefits of these materials and explored potential resources towards creating interventions for societal problems.

The section's pedagogical approaches include, but are not limited to, experiential learning, group work, structured talk for learning, and project-based learning strategies. These approaches are in place to assist with developing proposals to design and create artworks. The final projects are designed to address contemporary issues or real-life problems in society. The depth of knowledge focused on all four levels of assessment.

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SECTION 7: SAFETY, DECORATIVE AND PROTECTIVE PROCESSES

Strand: **Creative Project**

Sub-Strand: Artefact Production

Learning Outcome: *Use knowledge of creative processes and skills in artefact production to create artworks with an emphasis on protective and decorative processes for functional and aesthetic purposes.*

Content Standard: Demonstrate understanding and application of creative processes in artefact production with emphasis on protective and decorative processes

INTRODUCTION AND SECTION SUMMARY

This section is designed to educate learners on the importance of safety in art and design. Specifically, it emphasises precautionary measures and processes that can be adopted to ensure the safety of people from harm or injury. It highlights various protective processes and procedures that artists and designers should implement in their workplace. These should include proper ventilation and availability, where appropriate, of personal protective equipment or clothing such as safety glasses, goggles, face shields, breathing masks, gloves and ear defenders/plugs. Tools and equipment should be used and stored properly and working environments made safe and free of clutter. Learners will gain valuable insights into safety measures that can be applied in the studio. Additionally, learners are guided to understand the Globally Harmonised System of Classification and Labelling of Chemicals (GHS) Hazard Pictogramme. The section explains decorative processes as the use of ideas, elements and principles of design or materials to make something look more attractive or ornamental. Lastly, the section introduces the learner to an understanding of the concept of an artist's statement, its essence and guidelines for writing one.

The weeks covered by the section are:

Week 20: Use a visual medium to create art and design projects with an emphasis on protective and decorative processes.

Week 21: Apply safety measures in creating art and design work with special attention to protective and decorative processes to create artwork.

SUMMARY OF PEDAGOGICAL EXEMPLARS

The section applied diverse pedagogical strategies which include group work and collaboration with emphasis on talk for learning, problem-based learning and project-based learning. Learners should discuss the difference between protective and decorative processes in creating products in Art and design. They should also generate a pictorial chart of art and design objects to illustrate the differences between protective processes and decorative processes. In groups, learners are encouraged to develop ideas and use them to create 2-D and 3-D artwork in response to a societal problem. The emphasis will be on the uses of protective and decorative processes. The projects could be done in the form of posters, flyers, infographics, picture making, print and patterns, baskets and fabrics, sculptures, ceramic works, metal works etc.

Additionally, learners should share individual experiences about safety measures when creating artworks with an emphasis on protective and decorative processes. They should generate a pictorial

presentation, (PowerPoint where facilities are available) to show how safety measures and protective and decorative processes were used in the previous project.

ASSESSMENT SUMMARY

In this section, the teacher assesses the knowledge and proficiencies of learners through recall or reproduction of knowledge, conceptual understanding, strategic reasoning and extended critical thinking. Learners should explain the distinction between protective processes and decorative processes. With conceptual understanding, learners are tasked to explain the term safety measures in art and design. To assess the application of strategic reasoning, let learners create an art and design work and record the protective and decorative processes they used. Concerning extended critical thinking and reasoning, learners are tasked with making pictorial presentations (and PowerPoint where possible) to show how safety measures were used during protective and decorative artwork processes in the previous project.

WEEK 20

Learning Indicator: *Use a visual medium to create an art and design project with an emphasis on protective and decorative processes*

Theme or Focal Area: Protective and decorative processes in Art and Design practice

Art and design often involves making objects more attractive and durable by adding layers of protection and decoration. These processes, like sanding, painting and sealing, improve the looks and longevity of the artwork. There are many ways to add finishes to art and design objects such as glossy, satin or matt finishes, using rough or smooth surface textures and making them transparent or solid. These treatments are not just for appearance, they also give artworks more depth and personality. They can also be weatherproof, protecting from UV rays and strengthening the works. Ordinary objects can sometimes be turned into something special, showing off the artist's creativity.

Protective processes

In art and design, various protective processes are used to keep items safe from damage and ageing while preserving their appearance. These protective coatings help maintain the beauty and lifespan of artwork and design products.

Here are some common types of protective processes:

1. *Varnish*: can be in gloss, satin or matt finishes and is usually composed of synthetic resins, oils and solvents. A clear layer is applied to surfaces such as wood and paintings to add depth and lustre, enhance colour and protect against UV rays, dust and moisture.
2. *Lacquer*: is a tough coating resistant to heat, water and scratches and is used to give objects a glossy or matt finish by applying dissolved resin in a solvent.
3. *Polyurethane*: is an artificial coating that resists moisture, chemicals and wear. This helps to create a strong protective shield over materials such as plastic, metal and wood.
4. *Wax*: is a natural or synthetic material applied to surfaces to boost shine, repel water and protect against dirt and is commonly used on wood, stone and metal.
5. *Shellac*: is a tough resin-based finish giving objects a glossy layer, made from the secretions of lac insects and is applied to wood, metal and other materials.
6. *Oil and Water-Based Paints*: containing oils or water-based polymers, they are used to protect surfaces from wear, moisture and UV light.
7. *Resin*: forms a hard clear, tough coating and when applied to encase artwork and photos, enhances their appearance and preserves and protects them.
8. *Sealant*: applied to ceramics, stone and concrete surfaces, prevents moisture ingress, discolouration and damage, providing a protective barrier.



Applying Lacquer to a wood carving to give it a glossy finish



Applying oils or water-based polymers to protect surfaces from wear, moisture and UV light.



Applying resin to encase artwork and photos, the resin hardens into a clear, protective covering, preserving and enhancing their appearance.

Figure 72: *Protective processes*

Paper and material decorative and protective processes

These processes relate to the texture and feel of the paper or material used for your print project, providing an extra layer of depth and sophistication. Some popular examples include:

1. *Matt Finish:* A matt finish, lacking shine or gloss, offers a sophisticated and elegant look, making it ideal for projects requiring a muted, subtle appearance or those who want to avoid fingerprints on the surface.
2. *Gloss Finish:* A gloss finish is a shiny surface that reflects light, enhancing the vibrancy and attractiveness of colours, making it perfect for enhancing photographs, illustrations, brochures and marketing materials.
3. *Silk Finish:* A silk or satin finish is a blend of matt and gloss, providing a smooth texture with a subtle shine that adds depth without being overpowering or reflective.



Figure 73: *Coating decorative and protective processes*

Coating decorative artworks with protective processes

Protective coatings are applied to the surface of an artwork to further enhance appearance, durability and/or functionality.

Some popular coating finishes include:

1. *Varnish*: is a transparent coating applied to printed materials, providing a gloss, matt or satin finish, protecting ink, enhancing colours and adding a subtle sheen to the design.
2. *UV Coating*: is a high-gloss finish that offers protection against scratches, wear and fading. The coating is cured using ultraviolet light, resulting in a durable, high-gloss finish that enhances the print project's appearance.
3. *Lamination*: this process creates a durable, water-resistant finish by sealing work sandwiched between two layers of thin plastic film. Finishes are available in gloss, matt or soft-touch and can be applied on both sides.



Figure 74: Coating and Protective Processes

Speciality decorative and protective processes

Speciality finishes comprise various processes and techniques for creating unique visual effects and textures on printed materials. Examples include:

1. *Foil Stamping*: is the process of applying metallic or holographic foil to designs, adding a touch of luxury and sophistication to brand materials such as business cards, invitations, or packaging.
2. *Embossing/Debossing*: are custom die-pressed techniques that create raised or recessed designs on a material's surface, enhancing the visual impact of logos, text or design elements.
3. *Spot UV*: is a technique that uses UV coating to create a contrast between glossy and matt surfaces, highlighting design elements such as logos, text or illustrations and highlighting subtle details.



Figure 75: *Decorative Processes*

Decorative Processes

Decorative processes are creative methods used by artists and designers to enhance the appearance of objects and areas in the environment. They refer to the use of ideas, elements and principles of design or materials to make a variety of surfaces, objects or materials more interesting, attractive or ornamental. For example, motif designs can be used to enhance the appearance of surfaces of walls, ceramic wares, textiles, woodwork, jewellery products amongst other artworks. The decorative process should be focused on a theme and should involve combining line, shape, colour and pattern to creatively enhance the appearance of the selected objects and showcase the creativity and skill of the artist.

The processes include:

1. *Painting*: adding colours and designs using brushes, rollers, or sprayers on surfaces like canvas, wood, metal, ceramics, and textiles.
2. *Gilding*: applying thin layers of gold leaf or metallic paint on surfaces such as frames, furniture and architectural details.
3. *Embellishment*: decorating surfaces with beads, sequins or crystals to make them more textured and visually appealing, often seen in fashion design and mixed media artworks.
4. *Engraving*: carving intricate designs onto surfaces such as metal, glass, wood or stone to create permanent decorative elements.
5. *Texturing*: creating textured surfaces using techniques such as stippling or stencilling to add depth to paintings, sculptures and other artworks.
6. *Decoupage*: glueing cut-out images or decorative paper onto surfaces and sealing them with a glossy finish, commonly used in collage artworks.
7. *Mosaic*: arranging small pieces of coloured glass, ceramic or stone to make patterns or images on surfaces such as walls, floors and furniture.
8. *Surface Treatments*: applying coatings or treatments like distressing or antiquing to give surfaces an aged look and add character.

9. *Inlay*: embedding materials such as wood or metal into the surface of another material to create decorative patterns, often seen in furniture and jewellery.
10. *Embossing/Debossing*: creating raised or recessed designs on surfaces such as paper or leather to add texture and visual interest.



Figure 76: *Decorative and Protective processes*

Other protective and decorative art techniques and processes associated with artmaking include the following:

Table 2: *Art techniques and Processes*

Technique	Process
Block Printing	Cut/carve pattern into the block, roll with ink and press onto the fabric
Stencilling	Cut out the design from the card. Position on fabric and apply colour using sponge/brush. The colour will appear in cut areas.
CAD embroidery	Computerised embroidery is done using a specific type of sewing machine. Can use built-in images from memory or create your own.
Digital Printing	Designing using the computer. Can create complex designs on a variety of fabrics.
Batik-Resist technique	Apply wax using a tjanting tool or brush, apply dye when wax has cooled and remove wax with paper and hot iron.
Quilting	Sandwich wadding between two layers of fabric. Stitch by hand or using the sewing machine.
Appliqué/ reverse appliqué	Cut out the shape and sew it onto the fabric using a zig-zag stitch and coloured threads
Patchwork	Small pieces of fabric are joined together to create a pattern
Dyeing	Applying colour to fabrics. Done by immersing the fabric in a coloured dye bath
Screen printing	Requires a stencil, screen and squeegee. Place a stencil under the screen and pull dye through the screen using a squeegee.

Technique	Process
Weaving	Use fabric, feathers/plastic etc to make fabric by interlacing yarn or other materials on a loom.
Beadwork	Beadwork is the art or craft of attaching beads to a material, usually by the use of a needle and thread.
Embroidery	Can be hand or machine. The most popular stitches are straight, blanket, chain, herringbone, free machine embroidery, French knot, couching and smocking.
Tie-dye	Tie, pleat, scrunch or twist cloth before it is dyed. The dye cannot go where the fabric is tied tightly.
Direct Painting	Use oil paints or acrylic paints to work directly onto a support.

Learning Tasks

1. Brainstorm the difference between protective and decorative processes in creating products in Art and design.
2. Analyse the importance of protective and decorative processes in the creation of products in Art and design
3. Use a pictorial chart to examine how protective and decorative processes are used in creating products in Art and design to create 2-D and 3-D artworks.

Pedagogical Exemplars

- *Talk for Learning:* In smaller groups, discuss the difference between various protective and decorative processes in creating products in Art and design. Encourage learners to use resources such as photographs and videos, drawings, actual objects etc to aid their discussion.
- *Problem-based Learning:* In mixed-groups, generate a pictorial chart of various art and design objects to illustrate the differences between protective processes and decorative processes used for each.
- *Project-based Learning:* In gender-sensitive groups, develop ideas and use them to create 2-D and 3-D artwork in response to a societal problem with emphasis on protective and decorative processes used for each. Examples: posters, flyers, infographics, collages, mosaics, drawings, paintings, print and patterns, baskets, fabrics, carvings, sculptures, metalworks, ornaments.

Key Assessment

1. **Level 1 Recall:** What are protective processes in art and design?
2. **Level 2 Skills of conceptual understanding:** Explain the distinction between protective processes and decorative processes in Art and Design.
3. **Level 3 Extended critical thinking and reasoning:** The study room for your sibling has bare walls with no decoration. With inspiration from your natural environment, design a mono-colour print to be used to decorate the study room.

WEEK 21

Learning Indicator: *Apply suitable safety measures when creating art and design work, paying special attention to protective and decorative processes used to create an artwork*

Theme or Focal Area: Safety Measures at the Art and Design Studio

Safety measures are steps taken to increase or ensure safety or protection from danger or injury.

Safety precautions when working with dry drawing media

1. Use the least dusty types of pastels, chalks and pencils.
2. Switch to oil pastels or similar non-dusty media when possible.
3. Spray fixatives should be used with a spray booth that exhausts the outside.
4. Do not blow off excess pastel or charcoal dust with your mouth. Instead, tap off the built-up dust so it falls to the floor;
5. Wet-mop and wet-wipe all surfaces clean of dust.

Safety precautions when working with water-based paints

1. Avoid using sodium fluoride or mercury compounds when adding preservatives to paints;
2. Use a window exhaust fan or open a window while using acrylic and oil paints;
3. Use a window exhaust fan to provide ventilation while mixing casein paints using ammonium hydroxide;
4. Never use lips to point the end of the paintbrush;
5. Eating, smoking and drinking should be prohibited in the studios.
6. Wear gloves, goggles and a protective apron when handling chemicals.
7. An emergency eyewash should be made available when handling ammonia or any irritative or corrosive chemicals.

Safety precautions when working with pigments

1. Obtain a Safety Data Sheet (SDS) on your paints to find out what pigments it contains.
2. Use the least toxic pigments as much as possible
3. Use tube paints and commercially available inks where possible.
4. Wet mop and wipe all surfaces when using dry pigments;
5. Never use lips to point the end of the paintbrush;
6. Eating, smoking and drinking should be prohibited in the studio.
7. Avoid using dishes, containers or utensils from the kitchen to mix or store paints and pigments.

Safety precautions when working in photographic darkrooms

1. Ensure proper ventilation:
2. Never eat food or beverages in an area with chemicals.
3. Do not store chemicals in commonly used beverage containers (e.g., soft drink bottles).
4. Wear eye protection and gloves whenever working with irritative or corrosive chemicals.
5. Avoid creating dust when mixing dry chemicals. Wear a nose mask where necessary.
6. Always wash hands after using irritative, corrosive chemicals before eating and drinking.

7. Disable electrical outlets near wet areas or use ground fault circuit interrupters (GFCI);

Safety precautions when carving and machining wood

1. Cut all wood products using local exhaust ventilation and a dust collection system.
2. Wear an approved respirator (nose mask) where it is not possible to use a local exhaust system
3. Vacuum all sawdust after work; avoid dry sweeping. Clean wood dust from around and inside machines to avoid fire.
4. Wear goggles and nose masks when using machines that create dust. For lathes and similar machines which may produce wood chips, use a face shield and goggles and make sure the machines are properly shielded.
5. Wear hearing protection/ear plugs when using machinery that generates loud sounds.

In General

- Ensure all woodworking machinery is equipped with the recommended operational safety guards to prevent accidents. Use the correct machinery for particular operations and repair defective machines immediately;
- Do not wear ties, loose clothing, long loose hair, loose sleeves, necklaces, long earrings or other items that could catch in the machinery;
- Keep hand tools sharpened and cut materials in a direction away from your body. Do not place your hands in front of cutting tools;
- Keep all electrical equipment and wiring in good condition and avoid using extension cords which can be tripped over and are electrical hazards.



Figure 77: Personal Protective Equipment (PPE) should always be used when inking plate engraving.



Figure 78: Globally Harmonised System (GHS) Hazard Pictogrammes



Figure 79: Inadequate/ ineffective storage of chemical products in a studio.



Figure 80: Various elements of appropriate Personal Protective Equipment (PPE).



Figure 81: Disposable respiratory protective masks against inhaling toxic powder.

Learning Tasks

1. Identify the safety measures involved in creating art and design works with an emphasis on protective and decorative processes.
2. Analyse the importance of observing safety measures in the operation of art studios.
3. Analyse how safety measures are used in protective and decorative processes in the performing of design studio tasks.

Pedagogical Exemplars

- *Talk for Learning:* In mixed-groups, learners should discuss the concept of protective processes and decorative processes. They should also share their individual experiences about adopting safety measures when creating art and design works with an emphasis on protective and decorative processes.
- *Problem-based Learning:* In mixed- groups, learners should generate a manual/digital pictorial presentation (PowerPoint where facilities are available) to show how safety measures were used while performing art and design studio tasks relating to protective and decorative processes.
- *Project-based Learning:* In groups, learners should generate a manual/digital pictorial presentation, (PowerPoint where facilities are available) to show the type of safety measures they will use while performing at least 3 different art and design studio tasks.

Key Assessment

1. **Level 1:** Recall: Present a pictorial/ written response that explains the term safety measures in art and design.

- Level 2: Conceptual Understanding:** Present a pictorial/ written response that explains the importance of observing safety measures when performing art and design studio tasks.
- Level 3: Strategic Reasoning:** present a manual/digital chart of artworks. Show the possible protective and decorative processes you used and explain why each was used.
- Level 4: Extended critical thinking and reasoning:** Generate a sketch/drawn design for a 2-D or 3-D artwork. Present a written/pictorial report that shows possible materials, tools and methods, decorative processes and related safety measures that will be used in creating your artwork.

Section Review

This section introduced the learner to protective processes in art and design. It dealt with precautionary measures/processes designed to ensure the safety of people from injury or harm. Additionally, it highlighted safety measures that artists and designers may adopt in the workplace such as safe storage of tools and equipment, ensuring a well-ventilated working space or area, use of personal protective equipment or clothing including the wearing of safety glasses, goggles, face shields, gloves and ear defenders/plugs.

Learners are guided to understand the Globally Harmonised System of Classification and Labelling of Chemicals (GHS) Hazard Pictogramme. The section explained decorative processes as the use of ideas, elements and principles of design or materials to make something look more attractive or ornamental. Additionally, the section introduced learners to the artist's statement. What it is in essence and guidelines on writing one.

References

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- deGraft-Yankson, P. (2006). *A basic handbook on ICT for visual art*. Accra: Black Mask Ltd.

SECTION 8: PORTFOLIO AND EXHIBITION

Strand: **Creative Project**

Sub-Strand: Portfolio Building

Learning Outcome: *Use the knowledge and skills in portfolio-building to generate artist statements, develop portfolios and exhibit art or design work.*

Content Standard: Demonstrate understanding and application of art and design portfolio-building to exhibit art or design work.

INTRODUCTION AND SECTION SUMMARY

This section introduces learners to what constitutes an artist's statement. The statement depends on the art form, style, techniques applied, materials used in the execution of the work amongst other essential elements. It is a brief text that supports the artist's/designer's own work to make the intentions more understandable and clearer to the viewer. Consequently, it seeks to inform, explain, connect with an art/design context, and present the basis from which the work was developed.

Additionally, the section focuses on guiding learners to understand and produce art/design portfolios and mounting exhibitions. The portfolio is a collection of artworks created by the artist or designer that demonstrates their progress and achievements as an artist or designer over a period of time. Thus, the portfolio is the place or storage where the artist/designer keeps examples of their works and updates progress from time to time. The section also discusses electronic or digital portfolios as media that are easy and convenient to transport and view with all artworks created and saved in a drive or folder. Digital portfolios enable the artist or designer to learn and apply technology to document and store their works in virtual mode. Exhibitions can also be organised in either physical mode or virtual mode.

The weeks covered by the section are:

Week 22: Use a visual medium to create art and design project with emphasis on protective and decorative processes

Week 23: Apply safety measures in creating art and design work with special attention to protective and decorative processes to create an artwork

Week 24: Apply safety measures in creating art and design work with special attention to protective and decorative processes to create an artwork

SUMMARY OF PEDAGOGICAL EXEMPLARS

The section applies diverse pedagogical strategies which includes experiential learning, group work and collaboration with emphasis on talk for learning, problem-based learning, and project-based learning. Through experiential learning/collaborative learning learners in groups document artist's statements of local and international 2-D and 3-D artists and discuss their importance and influence on the work and practice of the artists. Through collaborative learning learners examine the structure and outline the steps in documenting the content of the artist's statements.

In groups, learners are also challenged to document manual/digital portfolios of selected local and international 2-D and 3-D artists and discuss their relative importance in the art world. Through project-based learning, learners should examine the structure, and outline the steps, in generating

the content for the artist's portfolio. With experiential and collaborative learning, learners should document exhibitions of selected local and international 2-D and 3-D artists and discuss their importance to the art world. They should also use images from the portfolio generated, as well as original artworks, to mount an exhibition that reflects issues in society.

ASSESSMENT SUMMARY

In this section, the teacher assesses the knowledge and proficiencies of learners through recall or reproduction of knowledge, conceptual understanding, strategic reasoning, and extended critical thinking and reasoning. Learners should explain the term 'artist's statement' and its importance. They should also design a chart to explain steps in documenting an artist statement. To assess their extended critical thinking level, learners should prepare an artist's statement for an intended exhibition of art and design works. They should explain the importance of a portfolio to the artist and examine the structure, and outline the steps, in generating the content for the artist's portfolio and organised grouped exhibitions.

WEEK 22

Learning Indicator: *Develop an artist's statement to reflect a portfolio and exhibition.*

Theme or Focal Area: Understanding an artist's statement

What is an artist statement?

An artist's statement (or artist statement) is an artist's written description of their work. Usually, it is a brief text that supports their own work to make it easy to understand. Hence, it aims to inform, explain, connect with an art/design context, and present the basis from which the work was developed.

Further, the statement is intended to show that the artist/designer is aware of their intentions and artistic direction, practice, and its position within the art/design world. In sum, the artist statement serves as a key link of communication between the artist and the world.

Many people see a work of art through a reproduction that does not have many original elements. Therefore, it is vital that the artist/designer knows how to present their works through their own words. The artist's statements may be short (50-100 words) or possibly a page, and added to handouts at an exhibition or in a press release. The statements will be maintained and revised throughout their careers and may be edited to suit the requirements of specific funding bodies, institutions or galleries as part of an application process.

Guidelines for developing an Artist's statement

- Start with basic ideas in an overview of two or three sentences or a short paragraph.
- The second paragraph should present details of how ideas are expressed in the work.

Add an overall vision such as:

- How your current work(s) relates to your previous work(s).
- How the works relate to current trends in art.
- How the works relate to the history of art practice.
- Sources and inspiration for the works or images.
- How a certain technique is important to the work.
- Your philosophy of art making.

Why write an artist statement?

- It serves as a good way to clarify one's own ideas about your work(s).
- It gives art dealers, curators, or the public an access to the description of your work, in your own words.
- This can be good for a reviewer as well.
- It is useful in writing a proposal for an exhibition or project.
- It is often required when applying for funding.
- It is often required when applying for further studies.
- It serves as a reference for people who will want to write about your work.
- It is a good way to introduce your work to patrons and the public.



Figure 82(a): Drafting the artist statement

"With my recent works I try to breathe life into a long forgotten culture so that its designs, ideas, innovations, and lifestyle are displayed on my canvas."

Figure 82(b): Drafting the artist statement.

As an artist, I work hard to develop paintings that speak both to me and to others about the beauty that exists in the ruins of ancient societies. Part of my process before I begin painting is to read as much as I can about the specific set of ruins I am about to recreate on canvas. I do not merely want to capture the image with my brushes, rather, with careful, colorful strokes, I want to give that society life once more.

I try with every finished work to breathe life into a long forgotten culture so that its designs, ideas, innovations, and lifestyle are displayed on my canvas. The challenge, as with any recreated moment from the past, is to not caricature the moment and instead capture it in all its former glory. My artwork speaks, not only for me, but for people who were long ago silenced.

Figure 82(c): Drafting the artist statement.

Learning Tasks

1. Analyse the concept and importance of an artist's statement..
2. Examine the content of artist's statements by some local and foreign artists
3. Analyse steps that will be used to write a good artist statement.

Pedagogical Exemplars

- *Experiential Learning/Collaborative Learning*: In mixed groups, learners should document the artist's statements of selected local and international 2-D and 3-D artists and discuss their importance to the practice of their chosen field in art.
- *Problem-based Learning: Group Work/ Collaborative Learning*. In small groups, learners should examine the structure and outline the steps used in writing the content of the artists statements documented.
- *Project-based Learning*: In mixed group, guide learners to generate a mock artists statement for an imaginary exhibition of artworks.

Key Assessment

1. **Level 1 Recall**: Explain in writing/orally the term artist's statement.
2. **Level 2 Skills of conceptual understanding**: present a written response that explain the importance of an artist's statement.
3. **Level 3 Strategic reasoning**: Design a chart to explain steps in writing the content of an artist statement.
4. **Level 4 Extended critical thinking and reasoning**: Prepare an artist's statement for an intended exhibition of art and design works

WEEK 23

Learning Indicator: *Generate a manual and digital portfolio as evidence of art and design practice.*

Theme or Focal Areas:

1. **Artist Portfolio**
2. **Understanding portfolio**

An art or design portfolio is a collection of artworks created by the artist or designer that demonstrates their progress and achievements as an artist or designer over time. It becomes something like a storage where the artist/designer keeps examples of their works and updates progress from time to time. Portfolio makes it easy to handle and convenient when transporting the artwork and protects artworks from damage.

The portfolio can be large cardboard folders or containers filled with drawings and writings. It usually includes videos, photographs, or two and three-dimensional samples. It can be a physical or an electronic file with digital images and notes saved on a computer or an external hard drive.

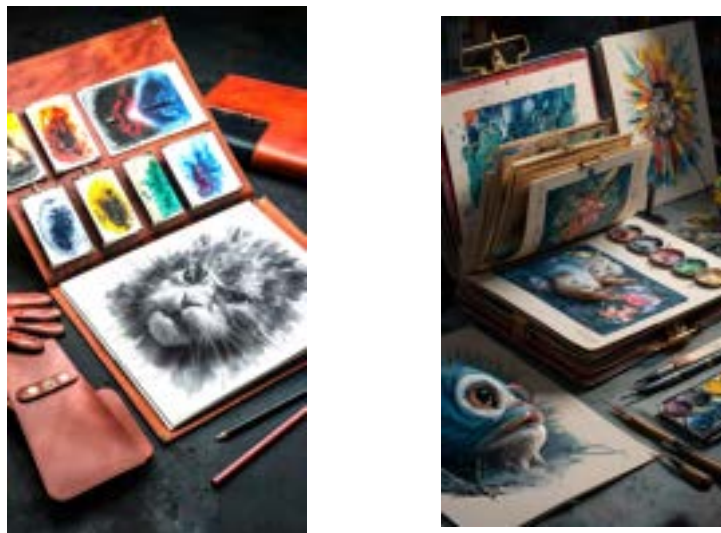


Figure 83: *Artist's/Designer's Portfolio*



Figure 84: *Sample pages in portfolio*



Figure 85: *Sample manual portfolio case*



Figure 86: *VRA as means to display artist digital portfolio*

How to build a portfolio

It is essential to know what to keep in a portfolio. This will help to determine what is appropriate in relation to each assignment. Observations, verbal responses, written records, drawings and sketches, and actual products are the basic contributions to a portfolio.

With regard to digital artworks, scanners, video cameras, and current software make the creation of electronic or digital portfolios easy and affordable.

Digital portfolios

Electronic or digital portfolios are easy and convenient to transport and view all artworks created and saved in a drive or folder. The artist/designer can easily develop a structure for the presentation of the images. By developing electronic portfolios, you are also learning and applying technology skills used by art/design professionals in the workplace.



Figure 87:

The artist/designer can use a scanner to copy or take a photograph with a DSLR camera or smart-phone and later transfer it onto a laptop and develop the portfolio using preferably a design software such as CorelDraw, Adobe Photoshop, Adobe Illustrator or in pdf format. They can also use a USB cable to transfer the images onto the laptop. The digital portfolio can be saved in an external hard drive, google drive, or personal website.



Figure 88: *Scanner*



Figure 89:
DSLR Camera



Figure 90: *Smart phone*



Figure 91: *Laptop*

How to organise your portfolio

- Keep a checklist of projects to keep track of what should be completed and placed in the portfolio.
- Organise images in categories (media, themes, etc.)
- Set time to periodically update or reorganise the portfolio.
- Keep a neat layout for the images displayed.
- Peer reviews and written self-reflections can be placed in the portfolio.

Why the need for a digital portfolio for the artist/designer

- Ease of sharing
- Ease of maintaining
- Making a good impression on the recruiter or client
- Reflects your story
- Accessibility through online platforms

Learning Tasks

1. Guide learners to analyse manual/digital portfolios of art and design works to help them develop their critical thinking abilities on how to share and use artworks to solve problems in society.
2. Learners should examine the structure and the steps in generating content for the artist's portfolio.

Pedagogical Exemplars

- *Experiential Learning/Collaborative Learning*: In small groups, learners should document manual/digital portfolios of selected local and international 2-D and 3-D artist and discuss their importance to the practice of art and design.
- *Problem-based Learning; Group Work/ Collaborative Learning*: In small groups, learners should examine the structure and outline the steps used in generating the content for the artist's portfolio they documented.
- *Project-based Learning*: In mixed groups, learners should generate a manual/digital portfolio of their own art and design works and prepare a presentation of the steps used in generating the portfolio.

Key Assessments

1. **Level 1 Recall**: Present a written or oral response that explains the concept of an artist portfolio.
2. **Level 2 Skills of conceptual understanding**: present a pictorial/written response that shows the structure and outlines the steps in generating the content for the artist's portfolio.
3. **Level 3 Strategic reasoning**: Document manual/digital portfolios of selected local and international 2-D and 3-D artists and discuss their importance in the art world.
4. **Level 4 Extended critical thinking and reasoning**: Individually present manual/digital portfolios of your own selected 2-D and 3-D artworks.

WEEK 24

Learning Indicator: *Use appropriate strategies to mount an art and design exhibition*

Theme or Focal Area: **Understanding an art and design exhibition**

Art and Design exhibitions

An art and design exhibitions could be defined as an organised spaces displaying art and design works. Most works would be largely material objects, except in the case of virtual art exhibits. Works exhibited could be in the field of installations, sculpture, modelling, leatherwork, designing, textiles, painting, assemblage, as well as virtual art forms. Virtual exhibitions consist of mainly digital material, comprising such aspects as still and motion graphics, video documentaries, animation, web design and digital installations.

Prior to the mounting of an exhibition:

- *Collaborate:* Begin with an open mind and work with a team. Share ideas, write down thoughts, and sketch your design ideas. Brainstorm. These can be done whether in school, group or organisation.
- *Period and Venue:* Consider the period within the year, day(s) for the exhibition and place.
- *Items Needed:* Consider basic tools, materials, and equipment to be used.
- *Budget:* Consider and work out a budget.
- *Stakeholders and local connections:* Talk with stakeholders in your community about the project. There is a wealth of knowledge near you.

Exhibition proposal

An exhibition proposal helps the artist/designer to clarify their ideas and budget requirements. It gives them a means of communicating their plans to volunteers and other artists/designers involved in bringing the exhibition to life.

Think beyond the exhibition too – what other programmes might be organised in relation to the exhibition? It can be tours, talks, fun days, etc.

Selecting the objects

The selected objects should help to communicate the key aims in the exhibition proposal. The items/objects need to be stable (not deteriorating or affected by the conditions of display), and in a fit condition for display. They also need to help tell your stories.

Make sure you include your key objectives for the exhibition. What do you hope to communicate? Who do you want to reach? What kind of story do you want to tell?

The development of works for an exhibition may begin with drawings that seek to address the theme for the exhibition. The figures below explain this idea.. The framed work is designed for indoor exhibition while the other in galvanised metal is designed for outdoor.



Figure 92: 2-dimensional artworks



Figure 93: 3-dimensional artworks

Learning Tasks

1. Learners should analyse the concept of exhibition and examine its importance to the artist.
2. Learners should discuss the various steps used to organise either an indoor or an outdoor exhibition.
3. Learners should generate an exhibition proposal for a proposed class exhibition

Pedagogical Exemplars

- *Experiential Learning/Collaborative Learning:* In small groups, Encourage learners to document and analyse exhibitions of selected local and international 2-D and 3-D artists and discuss their importance to their practice. Learners should be provided with relevant resources such as photographs, videos, drawings and sketches and original works.
- *Problem-based Learning; Group Work/ Collaborative Learning:* In small groups, learners should examine the structure and outline the steps in generating the content for an artist's portfolio.
- *Project-based Learning:* In small groups, use generated images from your own portfolios as well as original artworks to mount an exhibition reflecting issues in society. Encourage

learners to consider such issues as environmental protection, sustainable consumption, drug use, cybercrime, Child Trafficking, water pollution and deforestation.

Key Assessment

1. **Level 1 Recall:** Present a written or oral response that explains the concept of exhibition.
2. **Level 2 Skills of conceptual understanding:** present a pictorial/written response that shows the structure and outlines the steps involved in organising an indoor and an out-door exhibition.
3. **Level 3 Strategic reasoning:** Present manual/digital documentation of an exhibition of the works of selected local and international artists.
4. **Level 4 Extended critical thinking and reasoning:** Use images from your own portfolio as well as original artworks to mount an indoor or an outdoor exhibition that reflects topical issues in society.

Section Review

This section exposed learners to what constitutes an artist statement. The artist's statement is designed with a focus on the art form, style, techniques applied and materials used in the execution of the work amongst other essential elements. It constitutes a brief text that supports the artist's/designer's own work to make it easy to understand. Therefore, the statement informs, explains, connects with an art/design context, and presents the basis from which the work was developed.

Furthermore, the section focused on the design and production of art/design portfolios and on mounting exhibitions. The portfolio shows a collection of artworks created by the artist or designer that demonstrates their progress and achievements as an artist or designer over time. The section also discussed electronic or digital portfolios as media that are convenient to transport and view all artworks created and saved in a drive or folder. Digital portfolios allow the artist or designer to learn and apply technology to document and store their works in virtual mode. Exhibitions can also be organised in either physical mode or virtual mode.

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