MINISTRY OF EDUCATION

Art & Design Studio

TEACHER MANUAL

YEAR 1 - BOOK 1

NATIONAL COUNCIL FOR CURRICULUM & ASSESSMENT OF MINISTRY OF EDUCATION

MINISTRY OF EDUCATION

REPUBLIC OF GHANA

Art and Design Studio

Teacher Manual

Year One - Book One

NATIONAL COUNCIL FOR CURRICULUM & ASSESSMENT OF MINISTRY OF EDUCATION

ART AND DESIGN STUDIO TEACHER MANUAL

Enquiries and comments on this manual should be addressed to:

The Director-General

National Council for Curriculum and Assessment (NaCCA)

Ministry of Education

P.O. Box CT PMB 77

Cantonments Accra

Telephone: 0302909071, 0302909862

Email: info@nacca.gov.gh

website: www.nacca.gov.gh

CONTENTS

Contents

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 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 this information for the first 12 weeks of Year One, with the remaining 12 weeks contained within Book Two. 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:

o 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.

o 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 curriculum 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 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, and use relevant and creative innovations as responsible global 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 and work 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.

ACKNOWLEDGEMENTS

Subject	Writer	Institution
Home Economics	Grace Annagmeng Mwini	Tumu College of Education
	Imoro Miftaw	Gambaga Girls' SHS
	Love Boateng	Juaso SHS
	Jusinta Kwakyewaa (Rev. Sr.)	St. Francis SHTS
Religious Studies	Richardson Addai-Mununkum	University of Education Winneba
	Dr. Bonsu Osei-Owusu	West Africa SHS
	Prince Osei Adjei	Adventist SHS, Bantama
	Dr Francis Opoku	Valley View University College
	Yaw Sarkodie Agyemang	University of Cape Coast
	Aransa Bawa Abdul Razak	Uthmaniya SHS
	Godfred Bonsu	Prempeh College
RME	Anthony Mensah	Abetifi College of Education
	Joseph Bless Darkwa	Volo Community SHS
	Clement Nsorwineh Atigah	Tamale SHS
Arabic	Murtada Mahmoud Muaz	AAMUSTED
	Abas Umar Mohammed	University of Ghana
	Adam Abubakar	Uthmaniya SHS
	Mahey Ibrahim Mohammed	Tijjaniya Senior High School
French	Osmanu Ibrahim	Mount Mary College of Education
	Maurice Adjetey	
	Mawufemor Kwame Agorgli	Akim Asafo SHS
Performing Arts	Latipher Osei Appiah-Agyei	University of Education Winneba
	Desmond Ali Gasanga	Ghana Education Service
	Yaw Owusu Asiamah	Adventist SHS, Bantama
	Chris Ampomah Mensah	Bolgatanga SHS, Winkogo

Subject	Writer	Institution
Art and Design Studio and Foundation	Dr. Ebenezer Acquah	University for Education Winneba
	Dr. Osuanyi Quaicoo Essel	University for Education Winneba
	Seyram Kojo Adipah	Ghana Education Service
	Jectey Nyarko Mantey	Kwame Nkrumah University of Science and Technology
	Yaw Boateng Ampadu	Prempeh College
	Kwame Opoku Bonsu	Kwame Nkrumah University of Science and Technology
	Dzorka Etonam Justice	Kpando SHS
Applied Technology & Design and Communication Technology	Joseph Asomani	AAMUSTED
	Dr. Prosper Mensah	AAMUSTED
	Dr. Sherry Kwabla Amedorme	AAMUSTED
	Esther Pokuah	Mampong Technical College of Education
	Wisdom Dzidzienyo Adzraku	AAMUSTED
	Kunkyuuri Philip	Kumasi SHTS
	Antwi Samuel	Kibi SHTS
	Gabriel Boafo	Kwabeng Anglican SHTS
	Josiah Bawagigah Kandwe	Walewale Technical Institute
	Emmanuel Korletey	Benso SHTS
	Isaac Buckman	Armed Forces SHTS
	Daniel K. Agbogbo	Kwabeng Anglican SHTS
	Tetteh Moses	Dagbon State SHS
	Awane Adongo Martin	Dabokpa Technical Institute
Business Studies	Emmanuel Kodwo Arthur	ICAG
	Dr. Emmanuel Caesar Ayamba	Bolgatanga Technical University
	Ansbert Baba Avole	Bolgatanga SHS, Winkogo
	Faustina Graham	Ghana Education Service, HQ
	Nimako Victoria	SDA SHS, Akyem Sekyere
Agriculture	Dr Esther Fobi Donkoh	University of Energy and Natural Resources
	Prof. Frederick Adzitey	University for Development Studies
	Eric Morgan Asante	St. Peter's SHS

Subject	Writer	Institution
Agricultural Science	David Esela Zigah	Achimota School
	Prof J.V.K. Afun	Kwame Nkrumah University of Science and Technology
	Dr. Kwadwo Amankwah	Kwame Nkrumah University of Science and Technology
	Alex Adu Frimpong	Benso SHTS
	Mrs. Benedicta Foli	
Government	Josephine Akosua Gbagbo	Ngleshie Amanfro SHS
	Augustine Arko Blay	University of Education Winneba
	Samuel Kofi Adu	Fettehman SHS
Economics	Peter Anti Partey	University of Cape Coast
	Charlotte Kpogli	Ho Technical University
	Joseph Agbevanu	Kinbu SHS
	Adams Abdul-Somed	Kalponin SHS
	Benjamin Agyekum	Mangoase SHS
Geography	George Boateng	Berekum College of Education
	Dr. Esther Yeboah Danso-Wiredu	University of Education Winneba
	Dr. Matthew Krusah	University of Education Winneba
	Raymond Nsiah Asare	Methodist Girls' High School
History	Kofi Adjei Akrasi	Opoku Ware School
	Anitha Oforiwah Adu-Boahen	University of Education Winneba
	Prince Essiaw	Enchi College of Education
Ghanaian Language	David Sarpei Nunoo	University of Education Winneba, Ajumako
	Catherine Ekua Mensah	University of Cape Coast
	Ebenezer Agyemang	Opoku Ware School
Physical Education and Health	Paul Dadzie	Accra Academy
	Sekor Gaveh	Kwabeng Anglican SHTS
	Anthonia Afosah Kwaaso	Junkwa SHS
	Mary Aku Ogum	University of Cape Coast
Social Studies	Mohammed Adam	University of Education Winneba
	Simon Tengan	Wa SHTS
	Jemima Ayensu	Holy Child School

Subject	Writer	Institution
Computing and Information Communication Technology (ICT)	Victor King Anyanful	OLA College of Education
	Raphael Dordoe Senyo	Ziavi SHTS
	Kwasi Abankwa Anokye	Ghana Education Service, SEU
	Millicent Heduvor	STEM SHS, Awaso
	Mohammed Abdul-Samed	Dagbon State SHS
	Dr. Gaddafi Abdul-Salaam.	Kwame Nkrumah University of Science and Technology
English Language	Esther Armah	Mangoase SHS
	Kukuaa Andoh Robertson	Achimota School
	Cecilia Amponsah	Presbyterian Boys' SHS
	Alfred Quaittoo	Kaneshie SHTS
	Benjamin Orsoo	Islamic SHS
	Fuseini Hamza	Tamale Girls' SHS
Intervention English	Roberta Emma Amos-Abanyie	Ingit Education Consult
	Prof. Charles Owu-Ewie	University of Education Winneba
	Perfect Quarshie	Mawuko Girls SHS
	Sampson Dedey Baidoo	Benso SHTS
Literature in English	Blessington Dzah	Ziavi SHTS
	Angela Aninakwah	Ghana Education Service
	Dr. Emma Sarah Eshun	University of Education Winneba
	Samuel Kwame Kassah	St. Peter's SHS
	Juliana Akomea	Mangoase SHS
General Science	Dr. Comfort Korkor Sam	University for Development Studies
	Saddik Mohammed	Ghana Education Service
	Robert Arhin	SDA SHS, Akyem Sekyere
Chemistry	Ambrose Ayiku	St. Francis College of Education
	Awumbile Patrick Nsobila	Bolgatanga SHS, Winkogo
	Bismark Tunu	Opoku Ware School
	Gbeddy Neurus Anthony	Ghanata SHS
Physics	Linus Labik	Kwame Nkrumah University of Science and Technology
	Henry Benyah	Wesley Girls' SHS
	Sylvester Affram	Kwabeng Anglican SHS

Subject	Writer	Institution
Biology	Damoah Paul	Prempeh College
	Maxwell Bunu	Ada College of Education
	Ebenezer Delali Kpelly	Wesley Girls' SHS
	Doris Osei-Antwi	Ghana National College
Mathematics	Edward Dadson Mills	University of Education Winneba
	Zacharia Abubakari Sadiq	Tamale College of Education
	Faustina Nana Ackob	Mfantsiman SHS
	William Ababu	Swedru SHS
	Collins Kofi Annan	Mando SHS
Additional Mathematics	Dr. Nana Akosua Owusu-Ansah	University of Education Winneba
	Gershon Mantey	University of Education Winneba
	Very Rev. Prof. William Obeng Denteh	Kwame Nkrumah University of Science and Technology
	Charles B. Ampofo	Kibi College of Education
	Bismark Twum	SDA SHS, Akyem Sekyere
	Innocent Duncan	KNUST SHS
Intervention Mathematics	Florence Yeboah	Assin Manso SHS
	Mawufemor Adukpo	Ghanata SHS
	Jemima Saah	Winneba SHS
	Mohammed Shani Abdulai	Yendi SHS
Robotics	Dr. Eliel Keelson	Kwame Nkrumah University of Science and Technology
	Dr. Nii Longdon Sowah	University of Ghana
	Kwabena Osei-Kusi	Prempeh College
	Michael Wilson	CSIR
	Isaac Nzoley	Wesley Girls' SHS
Engineering	Daniel K. Agbogbo	Kwabeng Anglican SHTS
	Prof. Abdul-Rahman Ahmed	Kwame Nkrumah University of Science and Technology
	Dr. Griffth Serlorm Klogo	Kwame Nkrumah University of Science and Technology
	Japheth Kwadwo Bumusi	Mawuli School
	Valentina Osei-Himah	Atebubu College of Education

Subject	Writer	Institution
Aviation and Aerospace Engineering	Opoku Joel Mintah	Altair Unmanned Technologies
	Dr. Eunice Akyereko Adjei	Kwame Nkrumah University of Science and Technology
	Dr. David Kofi Oppong	Kwame Nkrumah University of Science and Technology
	Sam Ferdinand	Afua Kobi Ampem Girls' SHS
Biomedical Science	Dr. Dorothy Yakoba Agyapong	Kwame Nkrumah University of Science and Technology
	Jennifer Fafa Adzraku	Université Libre de Bruxelles
	Dr. Isaac Acquah	Kwame Nkrumah University of Science and Technology
	David Ayah	St. John's Grammar School
	Dr. Eric Worlawoe Gaba	Br. Tarcisius Prosthetics and Orthotics Training College
Manufacturing Engineering	Benjamin Atribawuni Asaaga	Kwame Nkrumah University of Science and Technology
	Dr. Samuel Boahene	Kwame Nkrumah University of Science and Technology
	Issahaku Iddrisu	Ada SHS
	Dr. Mizpah Ama D. Rockson	Kwame Nkrumah University of Science and Technology
	Prof Charles Oppon	Cape Coast Technical University
Spanish	Setor Donne Novieto	University of Ghana
	Franklina Kabio	University of Ghana
	Mishael Annoh Acheampong	University of Media, Art and Communication
Assessment	Benjamin Sundeme	St. Ambrose College of Education
	Victor Gideon Obeng	Retired
	Prof. Eric Francis Eshun	Kwame Nkrumah University of Science and Technology
	Dr. Ruth Annan-Brew	University of Cape Coast
	Dr. Isaac Amoako	Atebubu College of Education

Subject	Writer	Institution
Curriculum Writing Guide	Paul Michael Cudjoe	Prempeh College
	Prof. Winston Abroampa	Kwame Nkrumah University of Science and Technology
	Cosmos Eminah	University of Education Winneba
	Ahmed Amihere	University of Education Winneba
	Evans Odei	Achimota School
	Ellen Abakah	CEGENSA, University of Ghana
	Hasiyatu Abubakari	CEGENSA, University of Ghana
	Eyram Eric Kwasi Fiagbedzi	CEGENSA, University of Ghana
	Deborah Atobrah	CEGENSA, University of Ghana
	Ayine Akoglo	CEGENSA, University of Ghana
	Theodora Akweley Asiamah	CEGENSA, University of Ghana
NaCCA	Matthew Owusu	Ebenezer Ankamah
	Reginald Quartey	Alice Abbiw Donkor
	Rebecca Abu Gariba	Abigail Birago Owusu
	Anita Collision	Samuel Owusu Ansah
	Joachim Honu	Richard Teye
	Joana Vanderpuije	Joseph Barwuah
	Uriah Otoo	Anthony Sarpong
	Nii Boye Tagoe	Jephtar Adu Mensah
	Eric Amoah	Nancy Aseiduwaa Gyapong
	Francis Agbalanyo	Godwin Senanu
	Dennis Adjasi	Godfred Mireku
	Samuel Amankwa Ogyampo	Juliet Owusu-Ansah
	Sharon Antwi Baah	Thomas Kumah Osei
	Ayuba Sullivan	Seth Nii Nartey

SCOPE AND SEQUENCE

Art and Design Studio Summary

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 Practise and Ethics	1	1	2	1	1	2	1	1	2
3	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 1: INTRODUCTION AND COMPONENTS OF ART AND DESIGN STUDIO

Strand: Art and Design Theories and Application

Sub-Strand: Meanings, Scope and Role of Art And Design Studio

Learning Outcome: *Analyse the scope and role of Art and Design Studios in the Ghanaian society*

Content Standard: Demonstrate understanding of the Scope and role of Art and Design Studios in the Ghanaian society

INTRODUCTION AND SECTION SUMMARY

This section takes learners through the changing nature of art and design within Ghanaian society, shedding light on how these creative spaces significantly contribute to cultural production, economic advancement, and social transformation. Art and design studios and artisan craft shops in Ghana emerged as dynamic centres where innovations are created, developed, and distributed. From traditional craftsmanship to contemporary art and design innovations, these studios provide artists and designers a place to explore their creativity, work with various materials, and showcase their unique perspectives and expertise.

Art and design studios and workshops in Ghana play a crucial role in preserving cultural heritage, involving communities, and supporting economic activities in our local communities. They blend traditional practises with modern realities, encouraging cultural exchanges and inter-generational dialogues. These workshops also help people use their artistic skills for sustainable economic development. Our discussions in this section look at the diverse impacts of these workshops and studios in Ghanaian society, to reveal how they shape our identity and enrich our cultural heritage.

The weeks covered by the section are*:*

> **Week 1:** *Document the components of Art and Design Studio: Sculpture, Painting, Graphic Design, Ceramics, Jewellery, Leatherwork, Pliable Arts (Basketry, Fibres and Fabrics, etc.), Contemporary Art*
>
> **Week 2***: Document the roles of the various components of Art and Design studio*

SUMMARY OF PEDAGOGICAL EXEMPLARS

The introductory lesson emphasises the foundational aspects of Art and Design Studio, with special focus on their scope and role within Ghanaian society. It aims to equip students with the analytical skills to understand the various contributions of the different types of art and design practises to cultural expression, community engagement, and economic development. The section prioritises experiential and problem-based learning where learners directly learn from artist's studio activities in the diverse components of art and design, including sculpture, painting, graphic design, and textiles. Learners are urged to note these areas carefully. Through examining artworks and engaging in reflective practise, learners are encouraged to appreciate the breadth of artistic expressions in Ghana, and their impacts on societal values and identity. This comprehensive approach seeks to cultivate in learners a nuanced appreciation of the role of art and design practise in shaping Ghanaian heritage and future.

ASSESSMENT SUMMARY

The assessment strategies challenge learners to document the diverse components that constitute an Art and Design Studio. These components span various artistic disciplines, including sculpture, painting, graphic design, textiles, ceramics, jewellery, leatherwork, pliable arts like basketry, fibres, and fabrics, along with contemporary explorations. These activities are underpinned by a thematic emphasis on the meaning of art, that urges learners to look at art beyond its appearance to consider its historical, philosophical and cultural attributes.

The section allows learners to participate in practical tasks where they interact with both traditional and modern Ghanaian artworks. Here, formative assessment strategies are crucial as learners analyse these artworks using cluster theories of art, and gaining a deeper understanding of the work's characteristics. This hands-on approach allows for critical thinking, and a greater appreciation for cultural significance of Ghanaian art and its impact on the development of Ghanaian societies. Essentially, the section lays the groundwork for a thorough exploration of the practise of art and design in Ghana, highlighting its importance as a driver of social advancement, shaping cultural identity, and nurturing innovative problem-solving skills among learners.

WEEK 1

Learning Indicator(s): *Document the components of Art and Design Studio; Sculpture, Painting, Graphic Design, Ceramics, Jewellery, Leather work, Pliable Arts (Basketry, Fibres and Fabrics).*

Theme or Focal Area: Meaning of art

There is no generally accepted definition for the term *Art*. Definitions keep changing to satisfy the laid down, but changing societal conditions. Consider the set of necessary qualities and sufficient conditions that characterise work in order to qualify as an Artwork. Available definitions of scholars and philosophers across time on the concept of art have revealed that the necessary qualities and conditions that have influenced the definition of art:

- Aesthetic characteristics (formal properties)
- Art historical connections
- Inherent content (subject matter)
- Realistic tendencies (imitation of nature)
- Abstractionism
- Expressing emotions
- Intellectually challenging
- Complex yet coherent
- Showing creative imagination
- Showing high sense of skill
- Be part of an established art form
- Product of an artistic intention

It implies that these characteristics and qualities must be inherent in a work in order to qualify as art. These characteristics and conditions informed the definitions of scholars over time. The definition of art has been influenced by time, place, culture, and history. This is because what is considered art at one point in time is critiqued as craft at another time. Davies (2013), fuses the varying necessary conditions and characteristics offered in his definition. Davies (2013, p.375) said, something is art if it:

- Shows excellence of skill and achievement in realising significant aesthetic goals, and either doing so is its primary, identifying function or doing so makes a vital contribution to the realisation of its primary, identifying function,

or

- Falls under an art genre or art form established and publicly recognised within an art tradition.

Discuss the following artworks in line with the identified characteristics of artworks.

Figure 1: *Komaland sculpture. Equestrian figure. 700AD. Yipabongo. Northern Ghana.*
Ghana National Museum.

Figure 2: *Philip M. Amoono. Naming a child. 1950s. Size and medium unknown.*
Source: *Ghana National Museum*

Figure 3: *Kofi Antubam. Unknown title. 1959. Size and medium are unknown.*
Source: *Ghana National Museum*

Figure 4: *E. Oduro. Unknown title. 1981. Wood.*
Source: *Ghana National Museum*

Figure 5: *Abusuakruwa. Terracotta.*
**Source:** *Ghana National Museum*

Let us focus on the various forms of artistic expressions and discuss them. In general terms, art has a broad spectrum. Understanding what make up the various artistic expression is key to knowing how art contributes to our daily lives.

Art is generally classified into two: *Visual Arts* and *Performance Arts.* These broad categories of art are also considered in defining what art is.

The visual arts are further grouped into *Fine Arts* and *Applied Arts.* Artforms such as drawing, sculpture, painting and architecture, that are enjoyed for their visual satisfaction, pleasure, feeling and communicative power are termed *Fine Arts*.

Applied arts refer to functional and decorative objects with aesthetic leaning. However, there are artworks with both aesthetic and functional appeal which may be considered as fine arts or applied arts. The distinction between fine arts and applied arts is blurry due to their functions and uses in everyday life of people. Applied arts are in most cases, mass-produced by their creators or designers. They include ceramics, basketry, jewellery, graphic design, fashion design, leatherwork, interior design and textiles.

Performance arts require one or more persons to engage in creative actions with the self, voices and bodies in an artistic way to communicate to the intended audience. Usually, artist-performers use their bodies or voices as tools, sites and mediums for artistic expression. Performance art are usually narrative driven and powered by verbal and non-verbal modes of communication
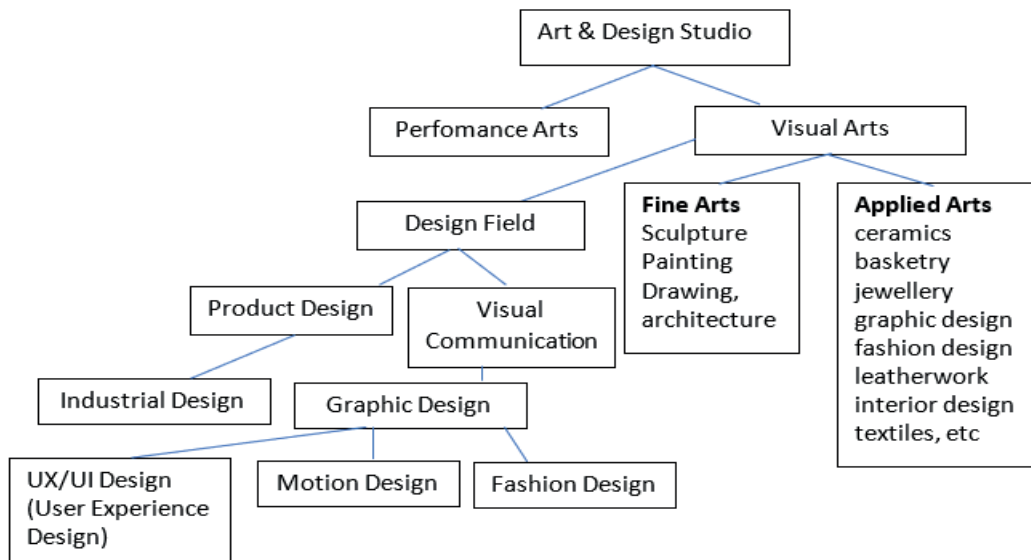
Figure 6: *General overview of Art and Design Studio scope*

Design Field: The broad area of study that includes numerous design disciplines. Product design focuses on creating tangible objects while taking user experience, usability, and aesthetics into account. Designing visual elements, including posters, commercials, and logos, helps communicate ideas clearly. Designing mass-produced consumer goods such as electronics, furniture, and appliances is the focus of industrial design.

Graphic design is the process of producing visual content for print and digital media, including logos, brochures, websites, and user interfaces (UI).

UX/UI Design: Concentrates on improving user experience (UX) and creating user-friendly user interfaces (UI) for digital products like websites and mobile applications. For movies, videos, and interactive media, motion design entails producing animated graphics, motion effects, and visual effects. Fashion design focuses on creating apparel, accessories, and other fashion products, considering elements like style, material, and functionality. Please be aware that this diagram just serves as a general overview and is not all-inclusive. There are several sub-disciplines in the wide, interdisciplinary field of design, and each discipline may have more specialised subfields.

Methods of Production

The various fields in art and design studio have the methods of designing and production as well as the applicable tools, materials and equipment. Guide learners to research into the various ways of designing and production

Select at least two (2) designing and production methods in Art and Design and analyse the scope. examples:

- Drawing and illustration
- Computer Aided Design
- Painting
- Printing
- Pattern making
- Weaving, modelling
- Carving

- Metalsmithing
- Fashion designing
- Assemblage and Construction

Learning Task

1. Brainstorm to generate the definition of art and analyse the various components of Art and Design Studio with reference to Fine Arts and Applied Art.

Please Note

In an attempt to ensure that learners understand and respond to the indicator under study (for week 1, **The components of Art and Design Studio***), teachers should provide support systems to facilitate learning among learners at all levels of proficiency.*

Pedagogical Exemplars

Experiential Learning; Group/Collaborative Learning: Display varied artworks and allow learners in small groups to brainstorm and brainwrite to formulate their definition of Art for class discussion.

Managing Talk-for-Learning: Put learners into mixed-ability groups and allow each group to analyse and document the scopes of Art and Design Studio with reference to Fine Arts and Applied Art

Examples: Drawing and illustration, CAD, Painting, Printing, Pattern making, Weaving, modelling, Carving, Metalsmithing, Assemblage and Construction Using resources such as photographs, drawings, illustrations videos, real objects, etc.

Use the lesson to address misconceptions and stereotyping about the components of Art and Design Studio, (e.g., the misconceptions and stereotypes about what males and females can and cannot do).

Problem-Based learning: Allow learners to work individually by using any applicable material, tools and any of the Art and design studio practise methods to create 2-D and 3-D art and design works. They should display the finished work for class discussion and critiquing.

Key Assessment

Level 2 (Concept Reinforcement and Skill Building): Outline through writing/orally your own definition of art.

Level 3 (strategic reasoning): Generate a manual/digital pictorial, drawing/illustration, video, written/oral reports of the various components of Art and Design Studio with reference to Fine Arts and Applied Art

Level 4 (extended Critical thinking and Reasoning): Create 2-D and 3-D art and design works and discuss the process used in creating them.

WEEK 2

Theme or Focal Area: **Application of the Concept - Art Scope/Branches of Art**
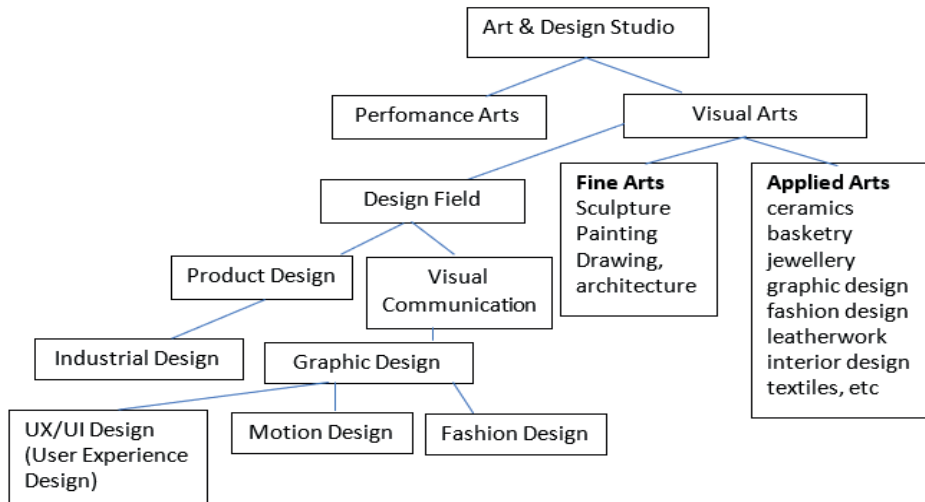
Figure 7: *General overview of Art and Design Studio scope*

Guide learners to research the roles of Art and Design with reference to the sub-fields in Fine Arts and Applied Arts.

- Focus on the diverse ways the arts contribute to people's lives.
- Consider the diverse ways that artists, through their artworks, contribute to national development and promote national shared values.

The various methods of Art and Design production and techniques involved:

Modelling, carving, casting, assemblage and construction, Pattern making, weaving, drawing, painting, etc.

Drawing is a fundamental technique utilised in many different types of art. Pencils, charcoal, pens, or markers are just a few examples of the many instruments that can be used. To achieve their intended results, artists might use a variety of techniques such as sketching, shading, or hatching.

Painting is the process of covering a surface with pigments using brushes, palette knives, or other implements. There are numerous painting methods, such as oil painting, watercolour painting, acrylic painting, and gouache painting. To create various textures and effects, artists can use techniques like glazing, wet-on-wet, dry brushing, or impasto.

Sculpture involves the use of materials such as clay, stone, wood, metal, or mixed-media. These can be shaped and worked to create three-dimensional forms. Various methods can be used, such as carving, modelling, casting, welding, and assemblage.

Printmaking is the process of making numerous copies of a design or image using different techniques. Intaglio (such as etching, engraving), lithography, screen printing, monotype, relief printing (such as woodcut, linocut), and intaglio printing are all techniques.

Photography involves using a camera and different lighting and compositional techniques, to take pictures. Black-and-white photography, colour photography, computer modification, and alternative methods like cyanotype or platinum printing are among the techniques used.

Digital Art involves the use of computer hardware and software to create works of art. Digital painting, 3D modelling, picture editing, vector graphics, and generative art are all examples of techniques.

Collage has to do with assembling different materials such as paper, photographs, fabric, or found objects to create a cohesive composition. Techniques include cutting, tearing, layering, and gluing materials together.

Textile art involves processing, designing, and decorating fibres into yarns to create two-dimensional or three-dimensional artworks. Techniques are generally classified into structural (weaving, knitting, felting, bonding, crocheting, netting, lacing, tatting, etc.) and non-structural (quilting, embroidery, appliqué, dyeing, printing, etc.).

Installation art is the practise of producing immersive, site-specific artworks that frequently include re-purposing found things or modifying the physical environment. Techniques used include assemblage, interactive components, lighting, music, and sculpture.

In **mixed-media art,** several materials, methods, and mediums are used to produce a single piece of art. It may combine aspects of digital art, printmaking, sculpture, collage, painting, and drawing.

Possible career opportunities under the various sub-fields in art and design studio.

Refer to **Figure 7** and guide learners to brainstorm the possible careers under each sub-field. They should keep in mind emerging technologies and how it results in new careers in the field of art.

Planning and designing the interior and exterior of an art studio

Guide learners to select their preferred career, and plan and design a befitting studio in terms of how the inside and outside of the studio should look like.

Inventory of studio tools, materials and equipment

Guide learners to record tools, materials and equipment for their preferred art studio career. The list should focus on general and peculiar tools, materials and equipment needed for specified career in Art and Design studio.

Safety precautions, care and maintenance of tools and materials

Guide learners to research into how the tools, materials and equipment should be kept in an art studio before, during, and after work.

General treatment of the studio environment such as the working area; tools, equipment and materials storage room/cabinet/shelf; reception outlook; and the surroundings of the studio.

Learning Task

1. Review the roles of the various methods and components of Art and Design and identify the tools, materials and equipment required for specific art and design studios.

2. Identify safety precautions, care and maintenance of your selection of tools and materials

3. Analyse how art and design studio tasks can be used to develop artistic concepts in Art and Design studio.

Please Note

In an attempt to ensure that learners understand and respond to the indicator under study (for week 2, **The roles of the various components of Art and Design***), teachers should provide support systems to facilitate learning at all levels of proficiency.*

Pedagogical Exemplars

Collaborative Learning: *L*earners should form convenient groups to analyse and document the roles of the various components of Art and Design. The groups should also discuss the appropriate tools, materials and equipment required for specified art and design studios.

Various means of presentations can be used such as videos, pictures and photo-essays to document the roles of the various components of Art and Design Studio.

Managing Talk-for-Learning: Learners in mixed-ability groups should analyse and generate a manual or digital pictorial chart identifying the necessary safety precautions as well as care and maintenance of tools and materials in the Art and Design studio. Resources such as photographs, videos and actual objects should be used.

Problem-Based learning: Task learners as individuals to develop at least two (2) art and design concepts for a specific art-based career. Learners finished work should be displayed for class discussion and critiquing.

Key Assessment

Level 1 Recall: Prepare photo-documentation, written or/oral responses on the roles of the various components of Art and Design.

Level 3 (Strategic Thinking): Design a manual/digital pictorial, drawing/illustration, video, presentation relating to tools, materials and equipment required for specified art and design.

Level 4 (extended Critical thinking and Reasoning): Design at least one (1) artistic concept for a specific art-based career and talk about how the work relates to any of the components and common methods of art and design studio.

Section 1 Review

Our exploration of the Art and Design Studio components unravelled the essence of artistic expression across multiple disciplines, from the three-dimensional forms of Sculpture to the vibrant narratives painted in the world of painting. We delved into the realms of Graphic Design, witnessing the confluence of imagery and typography in visual storytelling, and Textiles, where we celebrated the rich cultural tapestry woven into fabrics. Ceramics offered a glimpse into the transformative power of clay and fire, while Jewellery making revealed the meticulous art of adorning the human form with elegance. Leatherwork presented a fusion of traditional craftsmanship and innovation, and the Pliable Arts, including Basketry, Fibres, and Fabrics, showcased the versatility of materials woven into everyday life. Contemporary Art, with its boundary-pushing mediums and concepts, invited us to engage with the evolving dialogue of artistic innovation. Throughout this journey, we uncovered how each discipline contributes uniquely to Ghana's cultural identity and societal fabric, highlighting the vital role of art and design in fostering creativity, preserving heritage, and encouraging discourse. This comprehensive exploration not only broadened our understanding but also inspired us to appreciate the boundless possibilities of artistic creation and its impact on our communities.

References

1. **Adom, D. (2014).** *General knowledge in art for senior high schools.* **Adom Series Publications.**

2. **Bassani, E. (2005).** *Arts of Africa: 7000 years of African art. Retrieved on 11th March, 2024 from* https://greenviewsresidential.com/ghanaian-okomfo-anokye/

SECTION 2: MATERIALS, METHODS AND TECHNIQUES FOR ART AND DESIGN

Strand: **Art and Design Theories and Application (ADTA)**

Sub-Strand: Material Classifications and Methods (MCM)

Learning Outcome: *Examine art materials in the environment in relation to their nature, method, and use.*

Content Standard: Demonstrate knowledge and understanding of art and design material classification and method

INTRODUCTION AND SECTION SUMMARY

This session will explore art materials, methodologies, and techniques, to provide learners with the skills to exhibit their creativity. We will analyse the characteristics of conventional and contemporary materials. By understanding the attributes of these materials, learners will have the knowledge to choose and use them to communicate their creative vision.

The process of creating art demands varied approaches and techniques, from composition to more complex sculpting techniques. This session will examine the methods used in the creation of two-dimensional (2-D) and three-dimensional (3-D) artworks. It will cover areas such as sketching, painting, sculpting, and modelling. Through practical exercises and experiments, learners will acquire the needed skills in these methods.

Appropriate preparation and storage of art materials are important for maintaining the quality and durability of your artwork. Learners will explore priming surfaces, blending colours, and selecting suitable storage techniques for different art materials. This will help ensure the robustness of their artworks, enabling them to be admired for an extended period. Through our investigation of art materials, methodologies, and techniques, learners will understand the concepts of creative expression. Attaining proficiency in these principles will fully prepare and equip learners with the ability to actualise their artistic vision.

The weeks covered by the section are:

> **Week 3:** *Discuss art materials according to nature, technique and purpose*
>
> **Week 4**: *Discuss the basic methods and techniques in creating 2-D and 3-D art and design works*
>
> **Week 5:** *Discuss the basic methods for preparing and storing art media*

SUMMARY OF PEDAGOGICAL EXEMPLARS

In adopting a learner-centred methodology, our focus shifts towards an exploration of art materials, rooted in hands-on experimentation and reflective discussion. This approach not only deepens students' understanding of materials but also enhances their ability to make artistic choices in line with their creative visions. By engaging directly with various mediums, students develop a detailed understanding of how materials influence both technique and artistic expression.

Furthermore, pedagogical strategies such as experiential learning, collaborative learning, whole class discussions help in active engagement in the foundational methodologies and techniques essential for the creation of both two-dimensional and three-dimensional artworks. Through collaborative peer

interactions and workshops, we aim to foster an environment where students can hone their skills, driven by personal interest and intrinsic motivation.

This section prioritises practical skills in the preparation and preservation of art materials in and beyond the classroom. Activities such as the preparation of canvases, pigment mixing, and efficient storage help equip our learners with skills that bridge their classroom experiences with real-world applications.

This will not only enhance their educational journey but also encourage a lifelong engagement with the concepts of art and design.

ASSESSMENT SUMMARY

In this session, pathways for assessment such as project-based, normative and positive with examples including self/peer review, portfolios, essays, and general class critiquing, are needed to nurture learners' talents and interests. The lesson adopts various Assessment Levels such as Recall and Recording, where learners will search for and make a list of art and design works found in the community, Concept Reinforcement and Skills Building Thinking, which will task learners to categorise the various art media and classify them according to their nature, form and purpose. This gives learners the liberty to express their understanding through varied means such as written reflections, tactile engagements at material and visual presentations.

In creating both two-dimensional and three-dimensional artworks, learners are allowed to express their creative understanding from tangible art pieces and digital portfolios to verbal explanations. This is to ensure that every student finds a path that reflects their intrinsic strengths.

Looking at the preparation and preservation of art media, we incorporate hands-on demonstrations, insightful written work, and collaborative endeavours. This not only fosters communal learning but also equips our students with essential practical skills.

Lastly, considering inclusivity and support, our differentiated assessment strategies will help to nurture the unique talents of Ghana's future artists, in line with diversity and individuality.

WEEK 3

Learning Indicator(s): *Discuss art materials according to nature, technique and purpose*

Theme or Focal Area: **Inventory of art and design works found in the community.**

In making the inventory, focus learners' attention on listing artworks in the fields of art and design studio (refer to **figure 7**). Observe the artworks used under the rites of passage (birth, puberty, marriage, death) and festive occasions such as indigenous and contemporary festivals in the community; and the day-to-day artworks used in the home.

Concept of Art Media

Different art media offer distinctive qualities, textures, colours, and effects, allowing artists to convey their ideas and concepts in a variety of ways. The term "Art media" refers to the materials and techniques that artists use to make their artworks. Here are some typical examples of art media:

1. **Drawing mediums**: Ink, pastels, pens, markers, charcoal, pencils.

2. **Painting Mediums**: oil paints, acrylic paints, water colour, gouache, tempera.

3. **Sculpture Media**: clay, stone, wood, metal, resin, fibreglass, found objects, paper.

4. **Printmaking Media**: copper etching, woodcut, lithography, screen printing, printing inks.

5. **Photography**: SLR cameras, Smartphones, are used to produce images that can be regarded as artistic expressions.

6. **Digital Media**: As technology has advanced, digital art has become more and more popular. It uses computer software, tablets, digital brushes, joystick, scanners and other digital instruments.

7. **Collage and mixed media**: Combination of different materials such as paper, fabric, pictures, found objects, wood, fabrics, plastics, paint, adhesives

8. **Performance art**: This type of art entails live performances that combine elements from the theatre, dance, music, and other media. The human body and voices are used as primary mediums.

Classification of Art Media according to nature, uses (purpose), and form of artworks (2-D and 3-D; 4D):

Art media could be classified:

a. in terms of nature:
   • Natural
   • Man-made (artificial/synthetic)

b. in terms of type/use:
   • Two-dimensional
   • Three-dimensional
   • Four-dimensional
   • Conventional
   • Non-conventional
   • Digital/New media
   • Traditional media
   • Performance-based media

Learning Task

1. Use available manual and digital resources to analyse and categorise art media according to their nature, Form and Purpose.

Please Note

In an attempt to ensure that learners understand and respond to the indicator under study (for week 3, **Discussion of art materials according to nature, technique and purpose***), teachers should provide* ***support systems*** *to facilitate learning at all levels of proficiency.*

Pedagogical Exemplars

Group Work /Collaborative Learning: In small groups, learners should use available resources such as actual art and design works, photographs, videos etc to identify and document materials used in art and design works found in the community. These should include both conventional and contemporary materials.

Collaborative Learning: In groups of mixed-ability, task learners use the appropriate manual and digital media to categorise and classify the materials according to nature, uses (purpose), and form.

Project-Based Learning; Group Work /Collaborative learning: In gender-sensitive groups, allow learners to generate a manual/digital pictorial chart to classify how art media has been used to create art and design works according to their nature and uses.

Key Assessment

Level 1 (Recall and Recording): Develop a written/pictorial/video documentation of both conventional and contemporary materials used in making art and design works.

Level 2 (Concept Reinforcement and Skills Building Thinking): Generate a written/pictorial/ video report that shows the categorisation and classification of art media according to their nature, form and purpose.

Level 3 (Strategic Thinking): Develop a manual/digital pictorial chart that shows how the various classifications of art media have been used to create art and design works according to their nature and uses.

WEEK 4

Learning Indicator(s): *Discuss the basic methods and techniques in creating 2-D and 3-D art and design works*

Theme or Focal Area: **Classifying Two-Dimensional and Three-Dimensional artworks**

The physical nature of objects and structures usually inform the classification of two-dimensional (2D) and three-dimensional (3D) artworks. Some artworks combine 2D and 3D in their composition creating an overlap in that regard. Conventionally, three-dimensional artforms include sculpture, installations, textile art, leatherwork, jewellery, ceramics, etc. Two-dimensional artforms include paintings, drawing, prints, photography and graphic art.

Note: *There are overlaps between the two categories and therefore they are not mutually exclusive.*

Creating computer-generated designs

Guide learners in using varied digital media to create artworks. Consider using vector-based and raster software. Raster programmes essentially treat images as pixels. The picture may become distorted and pixelated when files are resized to be bigger. Raster images are best for illustrations and paintings that would not require them to be blown up in size. Adobe Photoshop, Corel Painter, Sketchbook Pro, and GIMP are a few examples of raster-based software.

Vectors are essentially mathematical, in contrast to raster images. These graphics employ points and curves to dynamically display sizes. In essence, vectors enable you to design objects that may be scaled indefinitely without losing quality. Because you may adjust the shapes you design to match your needs, the original file size is less crucial than it would be in Photoshop. These programmes are very useful for visual and typographic work. Adobe Illustrator, CorelDRAW, Inkscape, and Affinity Designer are examples of vector-based software.

Figure 8: *Example of icons/symbols of Raster-based software.*

(Source: *https://www.clippingpathquick.com/raster-graphics-software-list.html)*

Illusion of depth

Some techniques used to create the illusion of depth on a two-dimensional surface are overlap, diagonals, scale, placement, contrast, gradation, focus, detail, transparency, atmospheric perspective, and shadows.

Concept of Mixed-Media

Mixed-media art involves using more than one material, method, and technique to produce a single piece of art. It may combine aspects of digital art, printmaking, sculpture, collage, painting, and drawing. In creating a coherent and aesthetically pleasing composition, it includes fusing many artistic elements. Artists who use mixed-media explore a variety of options without being constrained by the use of just one medium. They can portray complicated concepts and feelings by fusing various materials and processes in their work, which gives it an interesting effect.

Figure 9: *Osuanyi Essel. 2010. Hero's Story. Wood, rope, bone., nails*
Source: *Osuanyi Essel's Collection*

Creating Mixed-media art

Guide learner, through demonstration, in how to use:

- Steps in and processes in creating media

- Mixed-media techniques

- Finishing in mixed-media artworks

Learning Task

1. Identify basic methods and techniques for creating 2-D and 3-D art and design works in contemporary contexts.

2. Discuss how digital tools and software can be used in the creation of 2-D digital illustrations and 3-D computer-generated imagery (CGI) in modern art and design practises.

Please Note*:*

In an attempt to ensure that learners understand and respond to the indicator under study (for week 4, **The basic methods and techniques in creating 2-D and 3-D art and design works***), teachers should provide* **support systems** *to facilitate learning among learners at all levels of proficiency.*

Pedagogical Exemplars

Collaborative and Experiential Learning*:* In convenient groups, task learners to use the relevant digital and manual resources to identify and document possible step-by-step process(es) of creating selected 2-D artwork and 3-D artwork.

Note: urge learners to consider conventional and non-conventional as well as manual and digital techniques.

Group Work/ Collaborative Learning*:* In small mixed-ability group discussions, learners should compare the methods of creating 2-D mixed-media artworks, such as collage, printmaking, painting techniques with the process of creating 3-D mixed-media sculptures that incorporate found objects, textiles, and various construction materials. The similarities and differences should be highlighted*.*

Project-based Learning; Group Work/ Collaborative Learning: In small groups, create a pictorial chart or a PowerPoint presentation on how the manual and digital techniques and processes have been used to create 2D and 3D art and design works.

Key Assessment

Level 2 (Concept Reinforcement and Skills Building Thinking): Categorise Two-Dimensional and Three-Dimensional artworks.

Level 3 (Strategic Thinking): Prepare a written/pictorial report on the similarities and differences in the methods and techniques in creating 2-D and 3-D art and design works.

Level 4 (Extended Critical Thinking): Create a pictorial chart or a PowerPoint presentation to show how the manual and digital techniques and processes have been used to create 2D and 3D art and design works.

WEEK 5

Learning Indicator(s): *Discuss the basic methods for preparing and storing art media.*

Theme or Focal Area: Natural and man-made art media

Guide learners to list and classify art media into natural and man-made.

Basic methods for preparing and storing art media

Based on the art media listed, guide learners to discuss how these art media can be prepared for art making as well as how they could be stored for future use. Learners should be reminded that some art materials may be liquid, solid, or gaseous. With learner participation, observe the characteristics of the media.

Basic cleaning, maintenance and storage of tools, materials and equipment

Guide learners to list tools, materials and equipment used in art making, and discuss how they should be cleaned, maintained and stored.

Learning Task

1. Explain the importance of preparing and storing art media.

2. Discuss how tools, materials and equipment for producing art and design works can be prepared and stored.

3. Experiment with hands-on activities relating to methods of preparing and storing art media.

Please Note

*In an attempt to ensure that learners understand and respond to the indicator under study (for week 5, **The basic methods for preparing and storing art media**), teachers should provide **support systems** to facilitate learning among learners at all levels of proficiency.*

Pedagogical Exemplars

Group Work /Collaborative Learning: In small groups, analyse the importance of preparing and storing art media.

Note: this should include the various categories of tools, materials, and equipment.

Group Work/ Collaborative Learning: In mixed-ability groups, learners discuss at least five (5) basic methods for preparing and storing art media using resources such as photographs, videos, and real objects.

Note: learners should consider the various categories of art and design media and discuss the basic methods used to prepare and store each of the categories.

Project Based Learning; Group Work /Collaborative learning: In small groups/individually, learners select at least five (5) art media and practise how they can be prepared and stored.

Key Assessment

Level 1 (Recall and Recording): Prepare a written/oral presentation that outlines the importance of preparing and storing art media.

Level 2 (Concept Reinforcement and Skills Building Thinking): Prepare a written/PowerPoint presentation on at least four (4) basic methods for preparing and storing art media.

Level 3 (Strategic Thinking): Use at least two (2) art media to demonstrate how the media could be prepared and stored.

References

- Bassani, Ezio. "Arts of Africa: 7000 years of African art." *(No Title)* (2005).

- deGraft-Yankson, P. (2006). Basic Handbook on ICT for Visual Art.

- Jackson, C., & Ciolek, N. (2017). *Digital design in action: Creative solutions for designers*. AK Peters/CRC Press.

- Lewrick, M., Link, P., & Leifer, L. (2020). *The design thinking toolbox: A guide to mastering the most popular and valuable innovation methods*. John Wiley & Sons.

- Opoku-Bonsu, K. (2017). Rethinking materiality in pre-tertiary studio art education in Ghana. *Journal of Arts and Humanities*, *6*(12), 11-24.

- Bayles, D., & Orland, T. (2001). *Art & fear: Observations on the perils (and rewards) of artmaking*. Image Continuum Press.

- King, E. A., & Levin, G. (Eds.). (2010). *Ethics and the visual arts*. Simon and Schuster.

- Sheridan, K. M., Veenema, S., Winner, E., & Hetland, L. (2022). *Studio thinking 3: The real benefits of visual arts education*. Teachers College Press.

Reflections and Review

1. **Discuss art materials according to physical nature, technique, and purpose:** In this lesson, students are expected to gain an understanding of various art materials in terms of their nature (organic vs. synthetic), technique (application, blending, drying time), and purpose (sketching, painting, sculpting). By exploring the characteristics and properties of different materials such as paints, pencils, brushes, and clay, students learn how to select the appropriate medium for their artistic intentions. They also develop an awareness of sustainability issues and environmental impacts associated with art materials, fostering a sense of responsibility in their artistic practise.

2. **Discuss the basic methods and techniques in creating 2-D and 3-D Art and Design Works:** This lesson focuses on introducing students to fundamental methods and techniques used in creating both two-dimensional and three-dimensional artworks. Students learn about traditional techniques such as drawing, painting, printmaking, and sculpting, as well as contemporary approaches including digital art and mixed media. Through hands-on practise and experimentation, students develop foundational skills in composition, perspective, form, texture, and colour theory. They also explore various tools, materials, and processes involved in each medium, fostering creativity, problem-solving, and critical thinking skills.

3. **Discuss the basic methods for preparing and storing art media:** In this lesson, students learn essential procedures for preparing and storing art media to ensure their longevity and quality. They are introduced to basic techniques for priming surfaces such as canvases and paper for painting and drawing, as well as methods for stretching canvases and mounting artworks. Students also learn about proper handling, labelling, and storage practises for art materials, including paints, brushes, pencils, and other supplies. By understanding the importance of maintaining a clean and organised

workspace, students develop habits that support the preservation of their artworks and prolong the lifespan of their art materials. Additionally, they gain insight into the role of archival materials and conservation techniques in preserving cultural heritage and artistic legacy.

SECTION 3: PROFESSIONAL PRACTICE AND ETHICS IN ART AND DESIGN

Strand: **Art and Design Theories and Application (ADTA)**

Sub-Strand: Professional Practice and Ethics (PPE)

Learning Outcome: *Analyse the concept of professional Practices and Ethics in Art*

Content Standard: Demonstrate knowledge and understanding of professional Practices and Ethics in Art

INTRODUCTION AND SECTION SUMMARY

By delving into the fundamentals of ethics and professional conduct in art and design, the main objective of this lesson is to equip learners with the ethical perspectives required to thrive in the creative industries. Understanding professional conduct and ethical considerations is crucial for artists and designers aspiring to establish a presence in Ghana's cultural and creative sectors, according to the foundation of this lesson. Ghanaian artists engage in a range of professional activities, from improving their artistic expressions to managing the financial and promotion of their work. We delve into the significance of networking, showcasing art, respecting copyright laws, and professional growth. Ethics guide creative people through the moral issues encountered in producing and sharing their art. These include cultural sensitivity, responsible material usage, and environmental stewardship. Artists and designers reflect deeply on their societal, cultural, and ecological responsibilities. This exploration into professional practise and ethics is crafted to fortify Ghanaian artists and designers with a holistic understanding of their field. It ensures the adoption of professionalism and ethical vigilance, empowering them to tread the creative industry's paths with confidence and moral clarity, enriching Ghana's cultural heritage and ensuring their work resonates with purpose and integrity.

The weeks covered by the section are:

Week 6: *Explain the concept of professional practice in Art*

Week 7: *Analyse the concept of Ethics in Art and Design*

SUMMARY OF PEDAGOGICAL EXEMPLARS

Embracing diverse learning styles and fostering a learner-centric environment are important in delivering the content of this lesson. To talk about professional practise and ethics in art and design, there is a need to use pedagogical strategies that are in line with our cultural ethos.

Adopting the use of art Projects will offer learners the opportunity to engage in different styles of presentations. This will help them explore professional practise and ethics through crafting artist portfolios, ethical art campaigns, or delving into the practises of Ghanaian artists renowned for their integrity.

Small Group Discussions and Learning Stations further democratise the learning space, encouraging collaborative exploration and personalised engagement with the subject matter. Learners' reflections deepen this exploration, prompting them to critically engage with ethical dilemmas and reflect on their values within the art and design context. This nurtures a generation of thinkers who are not only skilled in their craft but are also ethically grounded and culturally aware.

By weaving these strategies into the lesson, we aim to cultivate an educational experience that embraces reflection, and personal growth, preparing our students to navigate the professional and ethical landscapes of art and design with confidence and cultural pride.

ASSESSMENT SUMMARY

Understanding professional practises and ethics within Ghanaian art and design requires an assessment strategy that respects the diverse capabilities of all learners. These include a multi-faceted approach such as the Project-Based approach that allows learners to have the freedom to express their ideas of professional practises and ethical considerations through various mediums.

These may range from crafting an artist's portfolio to engaging in thoughtful analyses of ethical scenarios within the art domain. This will help each student explore these critical concepts in a manner that reflects their personal and cultural context.

Furthermore, peer-led presentations will facilitate a collaborative learning environment where learners can use specific aspects of professionalism and ethics, enriching their collective understanding.

Portfolio assessments will serve as a reflective tool to enable learners to present their artistic works alongside personal reflections on professional and ethical alignments.

Lastly, role-playing, reflecting the Ghanaian art scene will challenge students to apply their theoretical knowledge, encouraging active engagement with real-world situations.

This differentiated assessment strategy, designed with the Ghanaian educational ethos aims to empower students to confidently navigate the professional and ethical landscapes of art and design, honouring our rich cultural heritage while fostering global competencies.

WEEK 6

Theme or Focal Area: **Concept of Profession in the field of Art and design studio**

In the context of an art and design studio, the term "profession" refers to specialised jobs or careers that call for a certain set of abilities, information, and experience in the fields of art and design. Professionals in this sector frequently engage in artistic and creative activities, applying their knowledge to create works of art that have utilitarian, functional, educational, communicative, aesthetically pleasing, economic and socio-cultural importance of Art and Design Studio Professions

Guide learners to research into art and design studio professions.

Importance of Art and Design Studio Professions:

- Communication and cultural expression
- Problem solving, creativity and innovation
- Advocacy and social commentary
- Industrial growth and economic impact
- Preservation of cultural heritage
- Creating sense of identity
- Emotional expressions and connections
- Aesthetic purpose

Education and training of Art and Design Studio artists:

Education and training pathways for art and design studio include:

- Formal Education in art-related universities, institutes, and training centres
- Workshops and continuing education
- Apprenticeships
- Self-study and online resources

Certification/licensing of artists

There is no explicit qualification or licensing need for artists, unlike for some professions like medicine or law. It is challenging to create a consistent certification procedure since the art world is so broad and includes so many different disciplines, styles, and mediums. Additionally, artistic expression is frequently arbitrary, and creativity is nourished by uniqueness and personal perspective. Certification or licence, however, may be pertinent or advantageous for artists in the following circumstances:

1. **Art Education:** Depending on the rules and regulations of the education authority in the country of practice, artists who intend to teach art in formal educational settings may need to get teaching credentials or certifications. Obtaining these qualifications often requires finishing specialised courses or programmes that concentrate on art education and teaching strategies as in the case of Ghana.

2. **Art Therapy:** People who use art as a form of therapy frequently need particular credentials or licences. These qualifications often entail earning a master's degree in art therapy from a recognised university and credentials from reputable bodies in the country of practice.

3. **Conservation and Restoration:** Specialised training and accreditation may be necessary for artists who work in the conservation and restoration of works of art, notably in museums or historical organisations. These credentials attest to the artist's proficiency in safeguarding and restoring artwork while upholding industry norms and ethics.

4. **Public Art Commissions:** In some instances, it may be necessary for artists to possess particular credentials or licences in order to be eligible for public art commissions. These accreditations can prove an artist's capacity to manage significant projects, engage with communities, and guarantee adherence to safety and public art standards.

Licensing of Original creative artworks

Sections 1, clause 1, 2, 3 and 4 of the Copyright Act of Ghana, Act 690 (Act 2005) makes works eligible for copyright. Guide learners to discuss the eligibility criteria.

Learning Task

1. Brainstorm the meaning of art as a profession

2. Discuss the importance of Professional practise in Art and Design.

Please Note

*In an attempt to ensure that learners understand and respond to the indicator under study (for week 6, **Explaining the concept of professional practice in Art**), teachers should provide **support systems** to facilitate learning among learners at all levels of proficiency.*

Pedagogical Exemplars

Enquiry-based Learning: In small groups, learners use the available resources to brainstorm the meaning of professional practice in Art and design.

Problem-based Learning; Group Work/ Collaborative Learning: In groups of mixed-ability, discuss at least five (5) important points relating to the concept of professional practice in art.

Project-Based Learning; Group Work /Collaborative learning: In gender-sensitive groups, use resources such as photographs, videos and real objects to examine how the concepts of professional practice in art has been used in relation to at least four (4) social and emotional issues in society.

Key Assessment (DoK Levels)

Level 1 (Recall and Recording): Outline the meaning of the concept of professional practice of art.

Level 2 Concept Reinforcement and Skills Building Thinking: Generate a written or pictorial presentation that relates to at least four (4) important points relating to the concept of professional practice in art.

Level 3 (Strategic Thinking): Generate an oral/written presentation on how the concepts of professional practice in art has been used in relation to at least four (4) social and emotional issues in society.

WEEK 7

Theme or Focal Area: Concept of Ethics

Ethics in art and design studio practice refers to the standards, ideals, and moral concerns that direct an artist's or designer's conduct and decision-making during the course of their creative endeavours. It entails taking care to create, exhibit, and engage in art and design in a responsible and mindful manner.

Ethics in Art and Design Studio practice

Some ethical considerations required in art and design studio practice include:

1. **Authenticity and Originality:** Creators of all kinds are urged to uphold the importance of these qualities in their work. This is producing works of art that are truly their own and refraining from plagiarising or appropriating the ideas or creations of others without their consent or giving due credit.

2. **Integrity and Honesty**: Artists and designers should uphold integrity and honesty throughout the course of their work, in their dealings with others, and in their depictions of it. To do this, they must clearly communicate their abilities, credentials, and aesthetic goals to customers, associates, and the general public.

3. **Ethical Material Use**: It is the duty of designers and artists to think about how their choice of materials will affect society and the environment. This entails employing eco-friendly, non-toxic, and ethically sourced materials whenever practical and reducing any waste or pollution brought on by their creative process.

4. **Societal Responsibility**: Designers and artists can use their talents and artistic expression to address societal problems, encourage inclusivity, and push for constructive change. This entails using responsible and considerate narrative or visual communication, as well as being mindful of the potential social effects of their work.

5. **Respect for Others**: Artists and designers ought to be considerate of the rights, dignity, and cultural sensitivity of other people. When using someone else's image or personal information in their work, they must acquire their authorisation in advance and take into account the potential effects on various audiences of their artwork or design.

6. **Transparency in Collaborations:** When working with others, designers and artists should make sure that the roles, obligations, and rights of all parties are transparent and clear. A fair distribution of benefits, such as royalties or payments, as well as the fair attribution and recognition of contributions need to be exercised.

Learning Task

1. Brainstorm the meaning of the concept of ethics in Art and Design.

2. Discuss the importance of ethics in Art and Design.

3. How the concept of ethics is used in art and design

Please Note

*In an attempt to ensure that learners understand and respond to the indicator under study (for week 7, **Analysing the concept of Ethics in Art and Design**), teachers should provide **support systems** to facilitate learning among learners at all levels of proficiency.*

Pedagogical Exemplars

Group Work /Collaborative Learning: Working in smaller groups, brainstorm the meaning of professional practice in Art and Design. Each of the groups should share their results in a general class discussion.

Problem-based Learning; Group Work/ Collaborative Learning: In groups of mixed-ability, discuss the concept and importance of Ethics in Art and Design practices.

Problem-based Learning; Group Work/ Collaborative Learning: In mixed-ability groups, use resources such as photographs, videos and real objects to examine how the ethics in Art and Design has been used in relation to at least four (4) social and emotional issues in society.

Key Assessment (DoK Levels)

Level 2: (Concept Reinforcement and Skills Building Thinking): outline through writing or/orally the concept of ethics in Art and Design.

Level 3 Strategic Thinking: generate a written or/oral report to show at least three (3) important issues relating to the concept ethics in Art and Design.

Level 4 (Extended Critical Thinking): Design a graphical (Infographics) chart of at least four (4) art and design works that relates to ethics and moral issues in the society for peer review and refinement.

Section Reflection and Review

The recent sessions explored two fundamental components of the art and design industry. These are the concepts of professional practice and ethics in art and design. By participating in discussions, interactive activities, and reflection, learners acquired knowledge and understanding of these subjects.

By studying the idea of professional art practice, learners gain knowledge about the process of building and maintaining a successful career in art and design. They examined other elements, such as portfolio creation, networking, advertising, and continuous professional growth. The practical projects and examining of real-life instances gave learners the essential knowledge and skills needed in the art profession in Ghana.

While studying ethics in art and design, learners came across many ethical challenges and concerns in the creative process. They explored cultural appropriation, representation, environmental sustainability, and the ethical use of resources. Through critical thinking activities, case studies, and participating in ethical conversations, learners gained more understanding of their obligations as artists and designers within the cultural context of Ghana.

These lessons imparted students with a grounding in both professional conduct and ethical judgement, giving them the requisite information, abilities, and principles essential for achievement in their future careers in the art and design sector in Ghana.

References

- Bayles, D., & Orland, T. (2001). *Art & fear: Observations on the perils (and rewards) of artmaking.* Image Continuum Press.

- King, E. A., & Levin, G. (Eds.). (2010). *Ethics and the visual arts.* Simon and Schuster.

- Sheridan, K. M., Veenema, S., Winner, E., & Hetland, L. (2022). *Studio thinking 3: The real benefits of visual arts education.* Teachers College Press.

SECTION 4: ART AND DESIGN AS A SOLUTION TO SOCIETAL PROBLEMS

Strand: **Creative Methodologies**

Sub-Strand: Thinking Studio

Learning Outcome: *Use art and design studio to create solutions for societal problems.*

Content Standard: Demonstrate understanding of art and design studio proposal presentations and ideation to solve societal problems.

INTRODUCTION AND SECTION SUMMARY

The section looks at various ways through which art and design studio lessons can help learners understand design and creative capabilities in design thinking to address social issues in Ghanaian contexts. Lessons identify communal challenges and how art and design studio tasks can intervene in such social problems, as well as multiple forms of artworks that can be used in such societal challenges. The section explores the potential of "design as solution" in design thinking, and artistic expression. The section also explores the potential of brainstorming, hands-on exploration and collaborative projects, for learners to discover how art and design can be tools for societal change, inspire action and foster empathy within our communities. By the end of this section, learners will have the opportunity to create multiple proposals for art and design studio solutions, accompanied by notes and presentations, that offer innovative approaches to solving real-world problems.

The section further explores various design solutions, artistic interventions, and how creativity can provoke thought, evoke empathy, and inspire action. By preparing proposals for art and design tasks, learners can spark conversations, challenge perspectives, and contribute to a more inclusive, equitable, and compassionate Ghanaian community.

The weeks covered by the section are:

> **Week 8:** *Identify how art or design studio tasks can be used as an artistic intervention for social problems.*
>
> **Week 9:** *Determine possible multiple forms of artworks in Art and Design that can be used to solve identified problem in the society.*
>
> **Week 10:** *Determine possible multiple forms of artworks in Art and Design that can be used to solve identified problem in the society.*
>
> **Week 11:** *Create multiple proposals with accompanying notes in 2D, 3D, or mixed-media presentations for possible art and design studio task.*
>
> **Week 12:** *Create multiple proposals with accompanying notes in 2D, 3D, or mixed-media presentations for possible art and design studio task.*

SUMMARY OF PEDAGOGICAL EXEMPLARS

The section employs a variety of pedagogical strategies that can effectively engage learners in art and design, with differentiation and learner-centred approaches. These strategies empower students to actively engage with artistic intervention for social problems and take ownership of their learning in the art and design classroom. The strategies employed include the use of choice boards, gallery walks, think-pair-share activities, as well as project-based learning. The section also uses peer learning,

peer-to-peer feedback, and revision sessions to enable learners grasp the importance of the lessons. It uses choice boards to offer learners options related to using art or design studio tasks for addressing social issues, to enhance their motivation and engagement. Strategies like gallery walks to encourage learners to study various artworks aimed at tackling societal problems and foster critical thinking and artistic appreciation are equally used. The think-pair-share activities used facilitate collaborative brainstorming sessions among learners to promote creative problem-solving. The problem-based and project-based learning approaches allow learners to develop proposals for art and design studio tasks for teamwork and project management skills. The peer feedback and revision sessions enable students to refine their work based on constructive criticism, promoting continuous improvement and collaboration.

ASSESSMENT SUMMARY

The section employs differentiated assessment strategies that enable learners to demonstrate their understanding of the employment of art and design solutions for social intervention with critical thinking and creativity. Assessing learners' basic understanding of using design thinking art or design studio tasks for addressing critical social challenges and identifying various forms of artistic solutions for them requires nuanced differentiated assessment approaches that are formative, as well as summative. Thus, a strategy like portfolio assessment which allows learners to create portfolios to show their research and analysis on design thinking solutions for social intervention is adopted. Learners can choose varied portfolio formats for diverse learning preferences. The peer review and feedback sessions are assessment strategies geared towards collaborative learning as learners provide constructive criticism and suggestions for improving each other's proposals as formative and assessment for learning. The section also assesses various analyses by assigning learners to evaluate existing artworks that are made to address social issues in various formats to accommodate different learning styles. With the proposal creation tasks, the assessment involves learners crafting multiple proposals for tasks targeting societal problems in Ghana, with options in presentation, visual dairies, and other formats.

WEEK 8

Learning Indicator(s): *Identify how art or design studio tasks can be used as an artistic intervention for social problems.*

Theme/Focal Area(s):

The primary focus of Thinking Studio is to afford the learner the space and opportunity to formulate and create cutting-edge design solutions and artwork proposals in various forms that have potential for solving existing social challenges. Learners are taken through projects like visual diaries, artist's journals, mind maps, prototypes and many other proposition forms, and portfolio keeping. These solutions are to be measured in their own terms as designs, design solutions or artworks. Whether they will see production or be made into artworks or solve the problem in real life situations is not the focus of the tasks. Ideas generated here are to be evaluated for their plausibility and aesthetics of design proposition.

Figure 9: *http://exng.2.vu/g*

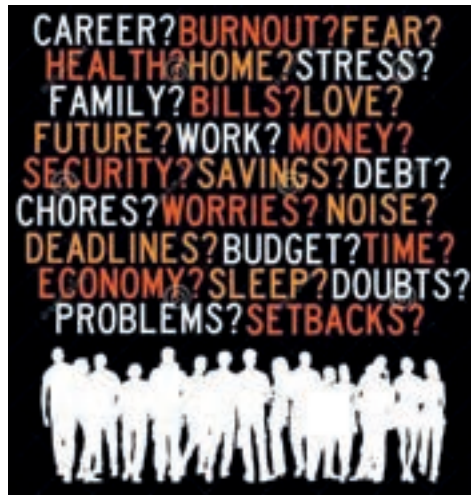**Figure 10:** *Societal Issues*
Source: *http://exng.2.vu/f*

The essence of the lesson is to explore the characteristics and benefits of art and design practice from the learners' point of view in scenarios where a particular community or environment becomes the reference point for the definition of what the community expects from Art and design.

Issues and challenges in the community may include lack of signage, community campaigns (posters, banners, screen printing etc.,), murals, sculptures, park seats, etc.

In doing the above, learners should be reminded that expectations for art and design objects vary depending on their context and purpose. The expectations include:

- Functionality, aesthetics, material quality and craftsmanship, innovation and originality, emotional connection, sustainability and ethical considerations, cultural and social relevance, and contextual appropriateness.

- Cultural and social relevance engage with current issues, promote inclusivity and diversity, challenge stereotypes, and contribute to social dialogue.

- Aesthetics considerations in areas such as industrial design, product design, and architecture, as part of functionality is critical.

- Craftsmanship is prized in furniture design, jewellery design, and fine art.

- Objects intended for public spaces, private homes, galleries, museums, or commercial environments are celebrated for their scale, appropriateness, durability, and cultural sensitivity.

**Figure 11:** *Societal Issues. http://exng.2.vu/f*

Artworks contribute to national development, and various methods of Art and Design production and techniques involved include, modelling, carving, casting, assemblage and construction, Pattern making, weaving, drawing, painting, etc.
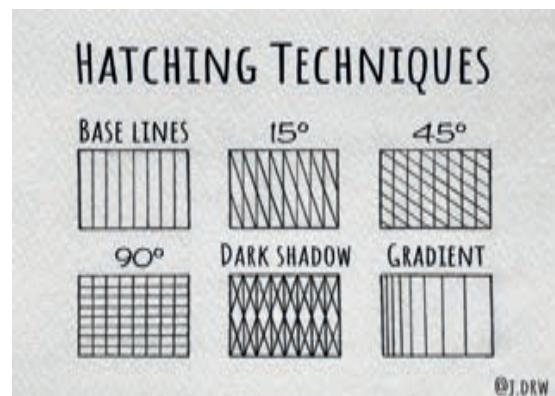

Figure 12: *Drawing Tools*

Drawing is a fundamental technique utilised in many different types of art. Pencils, charcoal, pens, or markers are just a few examples of the many instruments that can be used.

To achieve their intended results, artists might use a variety of techniques like sketching, shading, or hatching.
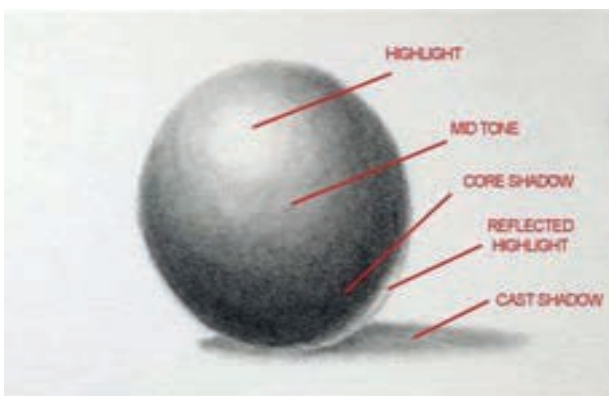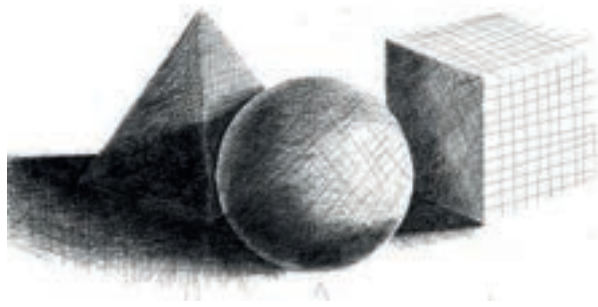

Figure 13: *Shading technique*
Source: http://exng.2.vu/3

Figure 14: *Hatching techniques*
Source: *http://exng.2.vu/l*

Figure 15: *Cross hatching*
Source: http://exng.2.vu/2

Painting is the process of covering a surface with pigments using brushes, palette knives, or other implements. There are numerous painting methods, such as oil painting, watercolour painting, acrylic painting, and gouache painting. To create various textures and effects, artists can use techniques like glazing, wet-on-wet, dry brushing, or impasto.

Figure 16: *Oil painting tools and materials*
Source: *http://exng.2.vu/4*

Figure 17: *Impasto*
Source: https://sothebys-/

Figure 18: *Watercolour tools and materials*
Source: *http://exng.2.vu/*

Figure 19: *Acrylic painting*

In **sculpture**, materials such as clay, stone, wood, metal, or mixed-media are shaped and worked to create three-dimensional forms. Various methods are used, such as carving, modelling, casting, welding, and assemblage and construction.

Figure 20: *Assemblage*
Source: *http://exng.2.vu/7*

Figure 21: *Cyanotype printing*
Source: *http://exng.2.vu/8*

Printmaking is the process of making numerous copies of a design or image using different techniques. Intaglio (such as etching, engraving), lithography, screen printing, monotype, relief printing (such as woodcut, linocut), and intaglio printing are all techniques.

Figure 22: *Platinum prints*
Source: *http://exng.2.vu/9*

Figure 23: *Collage*
Source: http://exng.2.vu/a

Collage has to do with assembling different materials such as paper, photographs, fabric, or found objects to create a cohesive composition on a flat surface. Techniques include cutting, tearing, layering, and gluing materials together to create two-dimensional art.

Figure 24. Weaving
Source: *http://exng.2.vu/b*

Figure 25: *Weaving/ Braiding (hair)*
Source: *http://exng.2.vu/b*

Textile art involves processing, designing, and decorating fibres into yarns to create two-dimensional or three-dimensional artworks. Techniques are generally classified into structural (weaving, knitting, felting, bonding, crocheting, netting, lacing, tatting, etc.) and non-structural (quilting, embroidery, applique, dyeing, printing, braiding of hair, etc.).

Figure 26: *Knitting*
Source: *http://exng.2.vu/c*

Figure 27: *Installation Art*
Source: *http://exng.2.vu/d*

Photography involves using a camera and different lighting and compositional techniques to take pictures. Black-and-white photography, colour photography, computer modification, and alternative methods like cyanotype or platinum printing are among the techniques used.

Digital Art is using computer hardware and software, digital artists create works of art in both 2D and 3D. Digital painting, 3D modelling, picture editing, vector graphics, and generative art are examples of techniques.

Installation art is the practice of producing immersive, site-specific artworks that frequently include repurposing found things or modifying the physical environment. Techniques used include assemblage, interactive components, lighting, music, and sculpture.

In *mixed-media* art, several materials, methods, and mediums are used to produce a single piece of art. It may combine aspects of digital art, printmaking, sculpture, collage, painting, and drawing.

Figure 28: *Digital Art*
Source: http://exng.2.vu/e

Possible career opportunities under the various subfields in art and design studio include.

Refer to Figure 1 and guide learners to brainstorm the various careers under each sub-field taking into consideration new areas generated by the availability of new technologies.

Planning and designing the interior and exterior of an art studio.

Guide learners to select their preferred career, and plan and design a befitting studio in terms of how the inside and outside of the studio should appear.

Inventory of studio tools, materials, and equipment

Guide learners to record tools, materials, and equipment for their preferred art studio career. The list should focus on general tools, materials and equipment needed for a specified career in an Art and Design studio.

Table 1: *Inventory of studio tools, materials, and equipment*

Drawing Supplies	Printmaking Supplies	Sculpture Supplies	Painting Supplies	Ceramic Supplies	Adhesives and Tools	Paper
Drawing pencils	Rubber brayers	Plaster gauze	Liquid tempera or acrylic	White and/or red clay	School glue bottles	Construction paper
Shading pencils- 2B, 4B, 6B, 8B	Printing ink-black or assorted	Art paste	(B & W, primaries, secondaries)	Wire slab cutter	Glue gallon with pump	(Assorted colours)
Charcoal	EZ-Cut printing blocks	Newspaper	Metallic tempera/ acrylic	Small sponges	Glue sticks	Black construction paper

Drawing Supplies	Printmaking Supplies	Sculpture Supplies	Painting Supplies	Ceramic Supplies	Adhesives and Tools	Paper
Broad line permanent markers	Linoleum cutters	Armature wire	Fluorescent tempera/ acrylic	Modelling tools	Glue gun with glue sticks	Origami paper
Fine line permanent markers	Inking trays	Dowel rods	Watercolour trays	Needle tools	Tacky glue bottle	Sulphite paper (80lb)
		Plaster of Paris	Watercolour refills	Yarn		
				Embroidery floss		
				Tissue paper		
				Tooling foil roll		
				Cotton swabs		

Learning Task

1. Identify some of the common art and design studio tasks that can be used to generate artistic concepts as interventions for social problems?

2. Analyse how art and design studio tasks have been used to develop design and artistic concepts as interventions for social problems?

3. Use relevant resources to create an inventory of Art and Design studio tasks that have been used for artistic concepts as interventions for selected social problems.

Please Note

*In an attempt to ensure that learners understand and respond to the indicator under study (for week 8, **How art or design studio tasks can be used as an artistic intervention for social problems**), teachers should provide **support systems** to facilitate learning among learners at all levels of proficiency.*

Pedagogical Exemplars

Experiential Learning: In groups, use the available manual and digital resources to identify some of the common art and design studio tasks that can be used to generate artistic concepts as intervention for social problems.

Note: learners can also take an environmental walk to look for issues/challenges which have shared socio-cultural relevance in the community to identify such art and design studio tasks.

Problem-based Learning: In mixed-ability groups, analyse how art and design studio tasks have been used to develop artistic concepts as intervention for social problems.

Note: Guide learners to revisit the roles of Art and Design with reference to the sub-fields in Fine Arts and Applied Arts, with special focus on the contributions of the arts to the lives of people.

Learners should pay attention to the different ways artists have addressed relevant problems with their artworks, using methods of Art and Design production and techniques involved; i.e., modelling, carving, casting, assemblage and construction, pattern making, weaving, drawing, painting, etc.

Project-based Learning; Group Work/ Collaborative Learning: In ability groups/individually, practise how to generate a manual/digital pictorial inventory of possible studio tasks that can be used to develop artistic concepts as interventions for the identified problems in the society to share with the class for comments.

Note: Examples of communal issues and challenges include environmental and water pollution, signages, improper garbage disposal, pedestrian walkways, public art and road safety.

Key Assessment (DoK Levels)

Level 2: (Concept Reinforcement and Skills Building Thinking): Prepare a written/oral/pictorial presentation on at least 5 (five) common art and design studio tasks that can be used to generate artistic concepts as intervention for social problems.

Level 3: Assessment level 3 Strategic Thinking: Generate a written/oral/pictorial/video report on how art and design studio tasks have been used to develop at least four (4) artistic concepts as intervention for social problems.

Level 4 (Extended Critical Thinking): Create a manual or digital pictorial inventory of possible studio tasks that have been used as artistic interventions for specific problems in the society.

WEEK 9

Learning Indicator(s): *Identify a range of possible forms of Art and Design that could be used to solve particular problems in society.*

Theme or Focal Area (s):

There are different categories of social problems and challenges that can be found in the community. Examples of such challenges in communities in Ghana include providing seating in public parks; safe walkways, play areas for children, advertising of products and packages, poor signage, cultural-specific labels, campaigns highlighting health issues such as diseases and pandemics, and public commemorations.

Look for categories of issues, problems, and challenges in the previous lesson that 3-Dimensional artistic forms can be used to solve or intervene in.

Note: *Art intervention is an interaction with previously existing artwork, audience, venue/space or situation. It is in the category of conceptual art and can also be a form of performance art.*

Learning Task

1. Identify some multiple 3-D art forms in Art and Design that can be used as interventions for social problems?

2. Analyse how possible multiple forms of 3-D artworks in Art and Design have been used as interventions for social problems.

3. Generate an inventory of multiple 3-D forms of artworks studio tasks that have been used as interventions for selected social problems.

Please Note

In an attempt to ensure that learners understand and respond to the indicator under study (for week 9, ***Possible multiple forms of artworks in Art and Design that can be used to solve identified problem in the society****), teachers should provide* **support systems** *to facilitate learning among learners at all levels of proficiency.*

Pedagogical Exemplars

Problem-based Learning; Group Work/ Collaborative Learning: Learners work in groups to discuss multiple 3-D artforms in Art and Design and by using resources such as photographs, videos and real objects, show how particular art or design studio tasks can be used to create multiple 3-Dimensional artistic forms.

Example of studio tasks: Casting, throwing, carving, weaving, modelling, welding, papier mâché, assemblage and construction, etc.

Problem-based Learning; Experiential Learning: Learners in groups use resources like photographs, videos and real objects to some identified problems in society and analyse how multiple 3-D art forms have been used as interventions for problems in some societies.

Direct learners to look for: How multiples of different 3-Dimensional artistic forms can be used for solutions to the same issue, problem, or challenge in the community, e.g., basketry, sculpture, furniture, pottery, metalwork, welding, casting, throwing, carving, weaving, modelling, welding, papier mache, assemblage and construction.

Project-based Learning; Group Work/ Collaborative Learning: Learners in mixed-ability groups should examine at least five (5) identified problems in society that can be solved using a range of forms in art and design. Using both manual and digital tools, they should then generate a pictorial inventory of proposed multiple 3-D forms that can be used as Art and Design interventions for the problem you identified in your community.

In the inventory, issues, problems, and challenges identified in the community by the learners should be juxtaposed with a number of proposed 3-Dimensional interventions.

Key Assessment (DoK Levels)

Level 2: (Concept Reinforcement and Skills Building Thinking*):* Individually prepare a written/ oral/pictorial presentation on at least 5 (five) art forms in art and design, that might be used as interventions/solutions for social problems.

Level 3: Strategic Thinking: Generate a written/oral/pictorial/video report on how art forms in art and design, have been used as interventions/solutions for at least four (4) problems in society.

Level 4 (Extended Critical Thinking): Create a manual or digital pictorial inventory of possible multiple art forms in art and design showing how they have been used as interventions for specific problems in society.

WEEK 10

Learning Indicator(s): *Determine possible multiple forms of artworks in Art and Design that can be used to solve identified problem in the society*

Theme or Focal Area: **Inventory Of Art And Design Works Found In The Community.**

Generally, different categories of community problems have the means of solutions already immersed in the problems themselves, or certainly can be found to be present in the community, in their histories, culture and arts. Examples of such challenges in communities in Ghana include inadequate signage in public spaces, ambiguous signs; cultural-specific labels, products packages and advertisement, or campaigns for diseases and pandemics; or commemorations.

Look for categories of issues, problems and challenges in the previous lesson that 2-Dimensional artistic forms can be used to solve or intervene in.

Figure 29: *Mural:*
Source: *http://exng.2.vu/s*

Figure 30: *Painting*
Source: *http://exng.2.vu/w*

Classifying Two-Dimensional and Three-Dimensional artworks

The physical nature and structure as well as how it occupies space usually inform classifying two-dimensional (2D) and three-dimensional (3D) artworks. Some artworks combine 2D and 3D in their composition creating an overlap in that regard. Conventionally, three-dimensional artworks include sculpture, installations, textile art, leatherwork, jewellery, ceramics, etc. Two-dimensional artworks include paintings, drawing, prints, photography, and graphic art.

Note: *the two categories of 2D and 3D may overlap and are therefore not mutually exclusive.*

Creating computer-generated designs

Guide learners in using varied digital media to create artworks. Consider using vector-based and raster software.

Concept of Mixed Media

Mixed-media art involves using more than one material, method, and technique to produce a single piece of art. It may combine aspects of digital art, printmaking, sculpture, collage, painting, and drawing. In creating a coherent and aesthetically pleasing composition, it includes fusing many artistic elements. Artists who use mixed-media explore a variety of options without being constrained by the use of just one medium. They can portray complicated concepts and feelings by fusing various materials and processes in their work, which gives it an interesting effect.

Creating Mixed-media art

Guide learner through demonstration in using:

- Steps in and processes in creating media

- Mixed-media techniques

- Finishing mixed-media artworks

Learning Task

1. Identify some multiple 2-D art forms in Art and Design that can be used as intervention for social problems?

2. Analyse how possible multiple forms of 2-D artworks in Art and Design have been used as intervention for social problems.

3. Generate an inventory of multiple 2-D forms of artworks studio tasks that has been used as intervention for selected social problems

Please Note

In an attempt to ensure that learners understand and respond to the indicator under study (for week 10, ***Possible multiple forms of artworks in Art and Design that can be used to solve identified problem in the society****), teachers should provide* ***support systems*** *to facilitate learning among learners at all levels of proficiency.*

Note: *Art intervention is an interaction with previously existing artwork, audience, venue/space or situation. It is in the category of conceptual art and can also be a form of performance art*

Pedagogical Exemplars

Group Work/ Collaborative Learning: Learners work in groups by using resources such as photographs, videos and real objects to identify multiple 3-D art forms in Art and Design that can be used as intervention for selected social problems

Example of studio tasks: printmaking, mosaic, collage, painting, and drawing etc

Problem-based Learning; Experiential Learning: Learners in groups use resources like photographs, videos and real objects to identify problems in society and analyse how multiple 2-D art forms have been used as interventions for problems in some societies.

Direct learners to look for: How multiples of different 2-Dimensional artistic forms can be used for the same issue, problem or challenge in the community,

Project-based Learning; Group Work/Collaborative Learning: Learners in mixed-ability groups examine at least five (5) identified problems in society that can be solved using multiple artforms in art and design, then use both the manual and digital tools to generate a pictorial inventory of proposed multiple 2-D art forms that can be used as interventions for the problem you identified in your community.

Artistic interventions in general, and particularly those similar to what they are working on for ideas, pictures of 3-Dimensional art forms and texts to be used to create the inventory. In the inventory, issues, problems and challenges identified in the community should be juxtaposed with a number of proposed 3-Dimensional interventions.

Key Assessment (DoK Levels)

Level 2: (Concept Reinforcement and Skills Building Thinking): Prepare a written/oral/pictorial presentation on at least 5 (five) multiple 2-D art forms in art and design, that can be used as intervention for social problems.

Level 3: Strategic Thinking: Generate a written/oral/pictorial/video etc report on how multiple 2-D art forms in art and design have been used as intervention for at least four (4) societal problems.

Level 4 (Extended Critical Thinking): Create a manual or digital pictorial inventory of possible multiple 2-D art forms in art and design showing how they have been used as interventions for specific problems in the society.

WEEK 11

Learning Indicator(s): *Create multiple proposals with accompanying notes in 2D, 3D, or mixed-media presentations for possible art and design studio task.*

Theme or Focal Area: Artist's Portfolio

An artist's portfolio is an organised collection of an artist's original artworks that can easily be shared with others to show their skills, methods, and style of work. It is usually portable and used by artists to show potential employers, buyers, or collectors how versatile they are. It usually has the most recent, classic and promising works that put an artist in a good light.

Figure 31: *Portfolio.*

**Source***: R.01a2198295da9f97c57734a290e04360 (600×537) (bing.com)*

Portfolios are presentations that are similar to a real-life performance of presenting archives. It can be,
- conventional (including folders, albums, visual dairies and envelopes, etc.), or unconventional (digital and web-based), or a combination of both.
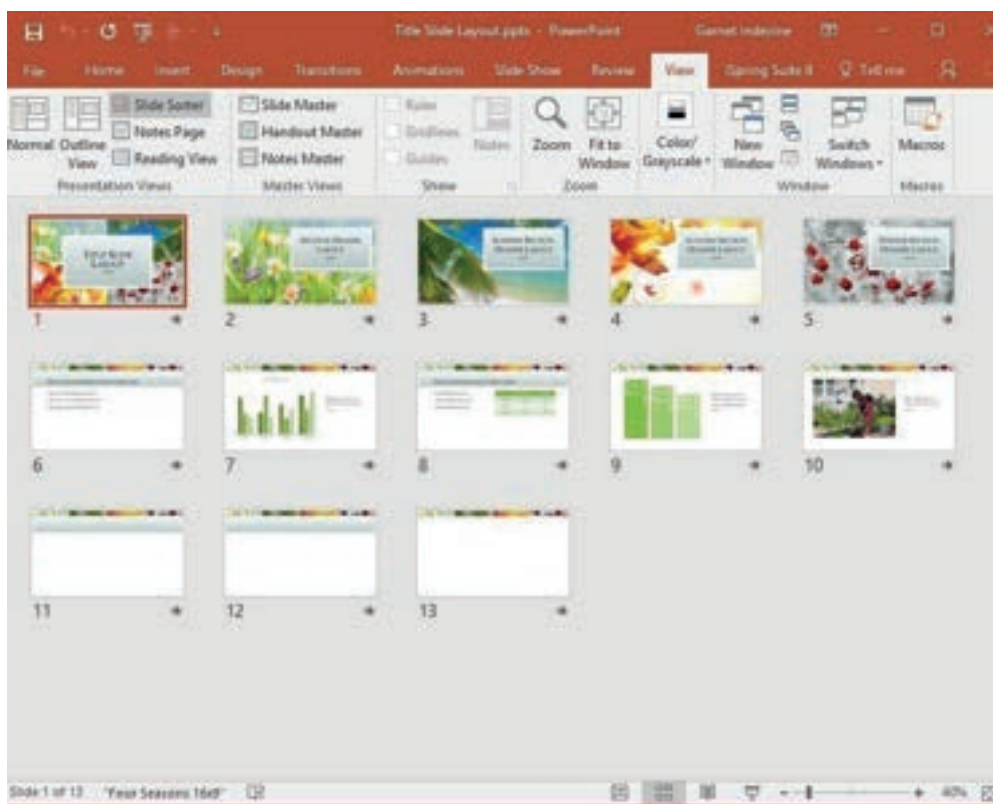

Figure 32: *Portfolio dairies:*

Source: *R.6f880aa5acef5197e728539d591b8a0f (570×428) (bing.com)*
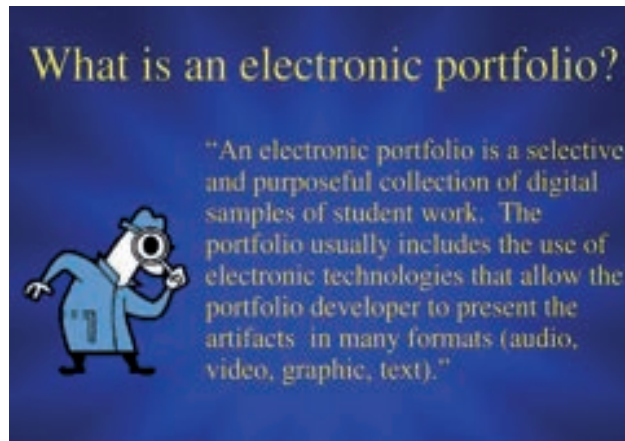
Figure 33: *Visual explaining electronic portfolio.*

Source: *slide2-l.jpg (1023×682) (slideserve.com)*

Figure: *34. Digital Portfolio Interface {PPT).*

Source: *9ea3bd1635bbd288d14e336c040926a6.jpg (852×683) (pinimg.com)*

Portfolios are folders, albums, briefcases and large format support holding bags, offline digital folders, or web-based folders that hold an artist's work.

Art portfolios can be physical or digital, depending on the type of art they contain, and how you intend to make it available for others to see, or both.

- Physical portfolios, apart from storing and organising the artworks, also protect your drawings, photographs, paintings, and other physical works of art.

- Artworks are protected from spills, smudges, tears, and dirt by their storage in portfolios.

- It also makes it simple to keep track of your prized possessions, ensuring they are not misplaced or left behind.

Figure 34: *Portfolio.*

Source*: OIP.OuKV2Vj_7jna7SUC0isNAQHaHa*

Most portfolios have different versions of the works they carry. Apart from very few drawings, printmaking, photography, graphic design, pieces of textiles and fabrics, and smaller paintings, artists' portfolios have photographs and images of sculpture, ceramics, larger paintings, packages, conceptual art and monumental works.

Portfolios have the following characteristics among many others.

A well-presented portfolio should:

- have a brief artist statement or biography to provide information about the artist's inspiration and artistic journey.

- display an artist's range of techniques, mediums, and subjects, technical abilities, and proficiency in their chosen medium.

- highlight the artist's distinct point of view and creative ideas, signalling a unique and fresh approach to the chosen medium such as drawings, paintings, sculptures, digital art, and photography.

- have a unified theme or concept that connects the pieces, such as a common subject, stylistic approach, or conceptual idea.

- demonstrate professionalism and attention to detail, with well-photographed and logically organised artworks.

- have strong opening and closing pieces that draw the viewer in and leave an impression.

- must be edited and arranged to show the artist's best work, representing their strengths for the intended audience or purpose.

- have quality take precedence over quantity.

- include fewer strong pieces than to overwhelm the viewer with too many average ones.

Portfolio keeping culture (both physical and digital):

- create physical and digital portfolios for their work.

- archive their works (best works particularly).

- track development skills and competence.

- build ethics, expertise and confidence in portfolio building keeping.

- begin constructing awareness of themselves and their work through artist's statement writing.

- develop vocabulary and sensitivity to aesthetics in portfolio keeping.

Learning Task

1. List the characteristics of an artist's portfolio.

2. Analyse the process of building multiple proposals with accompanying notes in 2D, 3D, or mixed-media presentations in line with portfolio building.

3. Create multiple manual and digital portfolios of 2D, 3D, or mixed-media presentations with accompanying notes.

Please Note

*In an attempt to ensure that learners understand and respond to the indicator under study (for week 11, **Creating multiple proposals with accompanying notes in 2D, 3D,**), teachers should provide **support systems** to facilitate learning among learners at all levels of proficiency.*

Pedagogical Exemplars

Experiential Learning: In small groups, learners use resources such as photographs, videos, and real objects to research and document the characteristics of an artist's portfolio and proposal presentation.

Guide learners to discuss the characteristics of portfolios as multiple proposals with accompanying notes in 2D, 3D, or mixed-media presentations.

Collaborative and Experiential Learning: In a mixed-ability group, analyse the process of building multiple proposals with accompanying notes in 2D, 3D, or mixed-media presentations in line with portfolio building. Let learners use resources such as photographs, visual dairies, videos, and real objects to examine the different forms of proposals with accompanying text notes in 2D, 3D, or mixed-media presentations.

Project-based Learning; Group Work/ Collaborative Learning: Use the process of creating a visual diary individually to develop multiples of art and design studio proposals (with accompanying text notes in 2D, 3D, or mixed-media presentations) as interventions for the problems identified in the community. Let learners in groups examine at least five (5) examples of how these proposals have been used for keeping records of artworks and artistic concepts.

Key Assessment (DoK Levels)

Level 1: List the key characteristics of an artist's portfolio.

Level 2: Written/oral/pictorial presentation on the characteristics of an artist's portfolio.

Level 3: Strategic Thinking: A written/oral/pictorial presentation on the process of building multiple proposals with accompanying notes in 2D, 3D, or mixed-media presentations in line with portfolio building.

Level 4 (Extended Critical Thinking): Create multiple proposals with accompanying notes in 2D, 3D, or mixed-media presentations in line with portfolio building.

WEEK 12

Learning Indicator(s): *Create multiple proposals with accompanying notes in 2D, 3D, or mixed-media presentations for possible art and design studio task.*

Theme or Focal Area: **Photography**

Creating multiple proposals with accompanying notes in 2D, 3D or mixed-media presentations for possible art and design studio tasks involves the use of varied processes. One such process is photography which is a visual communication tool with unique aesthetic capabilities used to create an image as a photograph or a picture in analogue or picture format. It is an image-making process that does not have the artist's hand directly responsible for the image, although some level of manipulation is possible. Photography originated in 1830s and derived its name from Greek photos (light) and graphene (draw). It has been the most vital invention since the printing press, until the invention of modern communication technologies and the internet.

In photography, an image of an object is captured using light or radiation on a light-sensitive material, such as film or digital sensors in modern cameras. The image, which is initially hidden within the material as a negative, is created through the lens of the camera.

The traditional photography process involves immediacy, with the image formed by a lens in a camera and the sensitive material changing upon exposure, creating a latent negative that establishes the essential elements of that image. The sensitive material is subjected to chemical treatment during the development process in order to produce a tangible and long-lasting image. The image is then stabilised and protected from further light sensitivity by using "hypo". Depending on the needs of the photographer, modern photographic materials enable immediate or delayed processing.

Photography is a true art form that records key details of an image during exposure. Technology may make photography seem mechanical, but the process is not automatic, making a photograph unique because of the photographer's talent, imagination, and artistic vision, that affect composition, lighting, focus, and other aspects.

Photography has transformed storytelling, documentation, artistic expression, and communication in a variety of industries, including journalism, fashion, advertising, and fine art.

Elements of Photography

Photography is a diverse art form comprising essential elements crucial for creating compelling images. Understanding and mastering these elements enables photographers to create meaningful and visually inspiring images.

These elements include:
1. **Composition** - It is the arrangement of elements within the frame of a photograph. It involves factors such as framing, balance, symmetry, leading lines, and the rule of thirds.

2. **Lighting** - Lighting plays a critical role in photography by influencing the mood, atmosphere, and visibility of the subject. Different types of lighting, including natural light, artificial light, and studio lighting are used to enhance or manipulate the appearance of an image.

3. **Exposure** - It is the amount of light that reaches the camera sensor or film to determine the brightness or darkness of an image.

4. **Focus** - Focus is the sharpness and, or clarity of the subject within a photograph.

5. **Colour** - Colour adds depth, energy, and intensity to a photograph. Colour theory and how different colours interact help photographers to create visually compelling images.

6. **Perspective** - Perspective refers to the angle or viewpoint from which a photograph is taken. It can dramatically affect the composition and narrative content of an image.

7. **Timing** - Timing is important in photography, particularly for capturing fleeting moments or decisive moments that carry emotion, action, or narrative.

8. **Subject** - Subject of a photograph is the focal point or primary element of a photograph for the viewer.

9. **Post-production** - This involves the editing and enhancing of photographs using software like Adobe Photoshop or Lightroom. It includes adjustments of exposure, colour, contrast, sharpness, and other elements to enhance the image.

Types of mediated image making processes:

a. Types of photography (lifestyle, documentary, artistic, traditional, or posed, etc.)

b. Types of photographs (nature, people, man-made, etc.)

c. Photogram (image made with light, without camera)

d. Camera obscura (an optical device that projects a real time image through a small pinhole (or lens) into a darkened room).

e. Camera lucida (an optical device which merges an image of a scene and the artist's hand on paper for tracing).
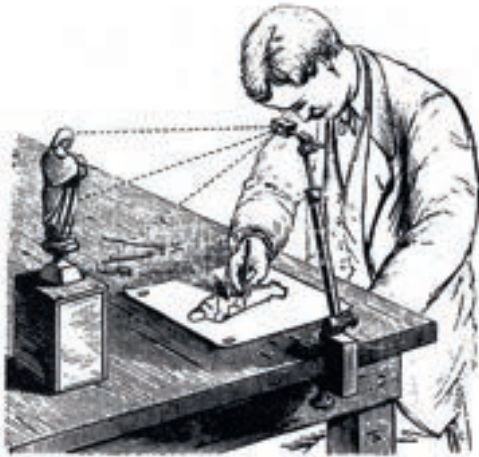
Figure 35: *Camera lucida in use*
Source: *Photography#/media/File*
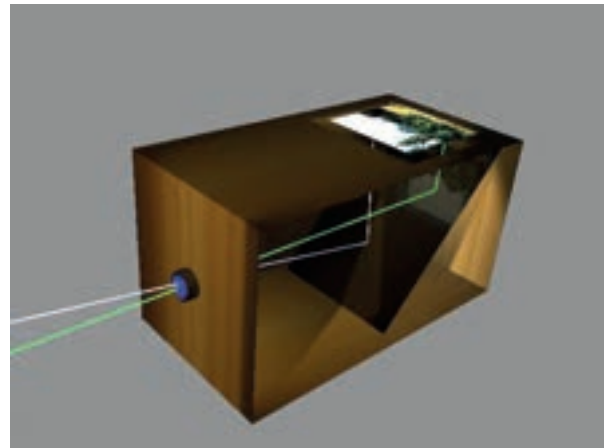
Figure 36: *A camera obscura used for drawing*

Source*: https://en.wikipedia.org/wiki/ https:// en.wikipedia.org/wiki/Camera_lucida#/ media/File:*

1. Introduce learners to basic photography and image making processes (including videos).

2. Help learners to photograph their works and learn to talk about the objecthood of photographs.

3. Help learners to photograph their works for their portfolios.

Key Characteristics of Photographs

Photographs are visual representations captured through the medium of photography, with key characteristics defining their nature and impact. Understanding these helps photographers communicate effectively and viewers interpret and appreciate the messages carried by photographs:

1. **Visual Representation**: Photographs capture a moment or subject visually, presenting a depiction of reality or imagination.

2. **Perspective**: Photographs offer a unique perspective depending on the viewpoint of the photographer, which can convey emotions, stories, or ideas.

3. **Composition**: The arrangement of elements within the frame, including subjects, lines, shapes, colours, and textures, contributes to the overall aesthetic and impact of the photograph.

4. **Lighting**: Light is a fundamental element in photography, influencing mood, atmosphere, and visibility within the image. Different lighting conditions can drastically alter the look and feel of a photograph.

5. **Exposure**: Exposure refers to the amount of light reaching the camera sensor or film, which impacts the brightness and contrast of the photograph.

6. **Colour**: Whether captured in black and white or colour, photographs use hues and tones to convey mood, realism, or artistic expression.

7. **Resolution**: The clarity and detail of a photograph depend on its resolution, determined by factors such as camera quality, sensor size, and post-processing techniques.

8. **Subject Matter**: Photographs can encompass a wide range of subjects, from landscapes and portraits to abstract concepts and still life.

9. **Emotion and Storytelling**: Photographs often evoke emotions or tell stories through visual cues, expressions, or contextual elements captured within the frame.

10. **Intention**: The intention behind capturing a photograph, whether documentary, artistic, commercial, or personal, influences its style, content, and impact.

Learning Task

1. Identify how photography can be used to create multiple proposals with accompanying notes in 2D, 3D, or mixed-media presentations for possible tasks in art and design studio.

2. Produce a copy of an existing concept of multiple proposals in 2D, 3D, or mixed-media presentations for possible art and design studio tasks with photographs, web-based images, magazines and newspapers images, and images.

3. Experiment with how to create simple multiple proposals in 2D, 3D, or mixed-media presentations that can be used for a possible art and design studio task, using photographs, web-based images, magazines and newspapers images etc.

Please Note

In an attempt to ensure that learners understand and respond to the indicator under study (for week 12, **Creating multiple proposals with accompanying notes in 2D, 3D,***), teachers should provide* **support systems** *to facilitate learning among learners at all levels of proficiency.*

Pedagogical Exemplars

Experiential Learning: In small groups, identify and record the key characteristics of photographs within an artist's portfolio and proposal presentation. Encourage learners to use various resources such as photographs, videos, real objects, drawings, sketches, assorted forms of images, and personal experiences to identify common approaches employed in creating multiple proposals with accompanying notes. These proposals should be presented in 2D, 3D, or mixed-media formats, made for potential art and design studio tasks.

Group work/Collaborative and Experiential Learning: In mixed-ability groups, examine the differences between photographic proposals, presentations of real art, and visual diaries. Encourage learners to collaborate both individually and in groups to create copies of existing simple multiple proposals in 2D, 3D, or mixed-media presentations. These copies should be tailored for potential art and design studio tasks, using various art-making techniques such as photography, web crawling, image scavenging, collage, construction, annotation, and more.

Note - guide learners to access and use photographs, web-based images, magazines and newspapers images, and images from other sources., as well as how to use the various processes to create their works.

Project-based Learning; Group Work/Collaborative Learning: In ability groups, use the processes for creating visual diaries to generate multiple art and design studio proposals aimed at addressing community challenges identified.

Task learners to employ various approaches, including photographing, gluing, collage and scrapbooking, with photographs, web-based images, magazines and newspapers images, images from other sources, and writing annotations. These techniques will help in the development of simple multiple proposals presented in 2D, 3D, or mixed-media formats, suitable for addressing the specific art and design studio tasks.

Key Assessment (DoK Levels)

Level 1 Recall: Describe how photography can be used to create multiple proposals with accompanying notes in 2D, 3D, or mixed-media presentations for possible tasks in art and design studio.

Level 2: State 6 (six) relationships between photographs and artist's portfolio.

Level 3: Use the relevant resources to generate a copy of an existing concepts of multiple proposals in 2D, 3D, or mixed-media presentations generated for possible art and design studio tasks with photographs.

Level 4: Create multiple proposals with accompanying notes in 2D, 3D, or mixed-media presentations (with photographs, web-based images, magazines and newspapers images, and images from other sources in the form of scrapbooks and visual dairies).

Section Review

The section explored the relationship between art and design and the wider community. It sought to take learners through how art and design studio tasks serve as artistic interventions for communal challenges, and for learners to explore the potential of creative thinking. Through discussions and examples, they discover the power of art and design as a tool for awareness, provoking thought, and action on pressing social issues.

Learners explored multiple forms of art and design solutions to address real life challenges in their communities. From traditional paintings and sculptures, ceramics, textiles, metalworks,

photography, to installations, posters and digital media and design solutions, they examined a diverse range of artistic mediums and techniques as potential design solutions. These processes encouraged creativity and critical thinking as learners considered how different forms of expression could effectively mitigate specific societal challenges.

The section also tasked learners with creating multiple proposals for art and design studio tasks aimed at addressing identified societal problems. Through the creation of 2D, 3D, or mixed-media presentations accompanied by detailed notes and portfolio keeping, for learners to demonstrate their ability to conceptualise and communicate innovative design solutions for real-world issues. This hands-on activity encouraged collaboration, problem-solving skills and artistic expression, and empowered learners to use their imagination for positive social change.

References

1. Adom, D. (2014). General Knowledge in Art for Senior High Schools. Adom Series Publications Limited.

2. Anokye, K. (2011). Reigns of Trance: A Komfo Anokye Story. lulu.com; Second Edition

3. Bassani, E. (2005). Arts of Africa: 7000 Years of African Art. Skira.

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