ART & DESIGN FOUNDATION
CURRICULUM FOR SECONDARY EDUCATION (SHS 1 – 3)

NaCCA

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

ART AND DESIGN FOUNDATION

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FOREWORD

Through the National Council for Curriculum and Assessment (NaCCA), Ghana's Ministry of Education has introduced a series of curriculum reforms to improve the quality and relevance of learning experiences in pre-tertiary schools in the country. These reforms will improve learning through the introduction of innovative pedagogies that encourage critical thinking and problem-solving. For a long time, our learners memorise facts and figures, which does not develop their analytical and practical skills. The Ministry recognises that learners need to be equipped with the right tools, knowledge, skills and competencies to deal with the fast-changing environment and the challenges facing their communities, the nation and the world.

These curriculum reforms were derived from the Education Strategic Plan (ESP 2018-2030), the National Pre-tertiary Education Curriculum Framework (NPTECF) and the National Pre-Tertiary Learning Assessment Framework (NPLAF), which were all approved by Cabinet in 2018. The new standards-based curriculum implemented in 2019 in basic schools, aims to equip learners to apply their knowledge innovatively to solve everyday problems. It also prioritises assessing learners' knowledge, skills, attitudes, and values, emphasising their achievements. The content of the basic school standards-based curriculum was therefore designed to promote a curriculum tailored to the diverse educational needs of the country's youth. It addresses the current curriculum's deficiencies in learning and assessment, especially in literacy and numeracy. These reforms have been carried out in phases. The curriculum for the basic school level – KG, Primary and Junior High School (JHS) – was developed and implemented from 2019 to 2021.

The curriculum for Senior High School (SHS), Senior High Technical School (SHTS) and Science, Technical, Engineering and Mathematics (STEM), which constitutes the next phase, is designed to ensure the continuation of learning experiences from JHS. It introduces flexible pathways for progression to facilitate the choice of subjects necessary for further study, the world of work and adult life. The new SHS, SHTS and STEM curriculum emphasises the acquisition of 21st Century skills and competencies, character development and instilling of national values. Social and Emotional Learning (SEL), Information Communications Technology, Gender Equality and Social Inclusion, have all been integrated into the curriculum. Assessment – formative and summative has been incorporated into the curriculum and aligned with the learning outcomes throughout the three-year programme.

The Ministry of Education's reform aims to ensure that graduates of our secondary schools can successfully compete in international high school competitions and, at the same time, be equipped with the necessary employable skills and work ethos to succeed in life. The Ministry of Education, therefore, sees the Senior High School (SHS) curriculum as occupying a critical place in the education system – providing improved educational opportunities and outcomes for further studies, the world of work and adult life – and is consequently prioritising its implementation.

ACKNOWLEDGEMENTS

CONTENTS

THE SHS CURRICULUM OVERVIEW

The vision for this curriculum is to ensure the nation has a secondary education system that enables all Ghanaian children to acquire the 21st Century skills, competencies, knowledge, values and attitudes required to be responsible citizens, ready for the world of work, further studies and adult life. The nation's core values drive the SHS curriculum, and it is intended to achieve Sustainable Development Goal 4: 'Inclusive, equitable quality education and life-long learning for all'. Above all, it is a curriculum enabling its graduates to contribute to the ongoing growth and development of the nation's economy and well-being.

The curriculum is inclusive, flexible, and robust. It was written under the auspices of the National Council for Curriculum and Assessment by a team of expert curriculum writers across Ghana. It reflects the needs of critical stakeholders, including industry, tertiary education, the West African Examination Council, SHS learners, teachers, and school leaders. It has been written based on the National Pre-Tertiary Learning and Assessment Framework and the Secondary Education Policy.

The key features of the curriculum include:

- flexible learning pathways at all levels, including for gifted and talented learners and those with deficiencies in numeracy and literacy, to ensure it can meet the needs of learners from diverse backgrounds and with different interests and abilities.
- the five core learning areas for secondary education: science and technology, language arts, humanities, technical and vocational and business; with emphasis placed on STEM and agriculture as integral to each subject.
- a structured, standards-based approach that supports the acquisition of knowledge, skills and competencies, and transition and seamless progress throughout secondary education, from JHS to SHS and through the three years of SHS.
- a focus on interactive approaches to teaching and assessment to ensure learning goes beyond recall enabling learners to acquire the ability to understand, apply, analyse and create.
- guidance on pedagogy, coupled with exemplars, demonstrating how to integrate cross-cutting themes such as 21st Century skills, core competencies, the use of ICT, literacy and mathematics, Social Emotional Learning, Gender Equality and Social Inclusion as tools for learning and skills for life. Shared Ghanaian values are also embedded in the curriculum.

The curriculum writing process was rigorous and involved developing and using a Curriculum Writing Guide which provided systematic instructions for writers. The process was quality assured at three levels: through (a) evaluation by national experts, (b) trialling curriculum materials in schools and (c) through an external evaluation by a team of national and international experts. Evidence and insights from these activities helped hone the draft's final version. The outcome is a curriculum coherently aligned with national priorities, policies and the needs of stakeholders. A curriculum tailored to the Ghanaian context ensures that all learners benefit from their schooling and develop their full potential.

The following section highlights the details of the front matter of the draft curriculum. The vision, philosophy and goal of the curriculum are presented. This is followed by the details of the 21st Century skills and competencies, teaching and learning approaches, instructional design and assessment strategies. The template for the curriculum frame, which outlines the scope and sequence, the design that links the learning outcomes to particular 21st Century skills and competencies, as well as Gender Equality and Social Inclusion, Social and Emotional Learning and Ghanaian values are presented together with the structure of the lesson frame showing the links between the content standards, learning indicators with their corresponding pedagogical exemplars and assessment strategies.

INTRODUCTION

Effective implementation of this Senior High School (SHS) curriculum is the key to creating a well-educated and well-balanced workforce that is ready to contribute to Ghana's progress by harnessing the potential of the growing youth population, considering the demographic transition the country is currently experiencing (Educational Strategic Plan [ESP] 2018-2030). SHS curriculum aims to expand equitable, inclusive access to relevant education for all young people, including those in disadvantaged and underserved communities, those with special educational needs and those who are gifted and talented. Senior High School allows young people to develop further skills and competencies and progress in learning achievement, building from the foundation laid in Junior High School. This curriculum intends to meet the learning needs of all high school learners by acquiring 21st Century skills and competencies to prepare them for further studies, the world of work and adult life. Changing global economic, social and technological context requires life-long learning, unlearning, and continuous processes of reflection, anticipation and action.

Philosophy of Senior High School Curriculum

The philosophy underpinning the SHS curriculum is that every learner can develop their potential to the fullest if the right environment is created and skilled teachers effectively support them to benefit from the subjects offered at SHS. Every learner needs to be equipped with skills and competencies of interest to further their education, live a responsible adult life or proceed to the world of work.

Vision of Senior High School Curriculum

The vision of the curriculum is to prepare SHS graduates equipped with relevant skills and competencies to progress and succeed in further studies, the world of work and adult life. It aims to equip all learners with the 21st Century skills and competencies required to be responsible citizens and lifelong learners. When young people are prepared to become effective, engaging, and responsible citizens, they will contribute to the ongoing growth and development of the nation's economy and well-being.

Goal of Senior High School Curriculum

The goal of the curriculum is to achieve relevant and quality SHS through the integration of 21st Century skills and competencies as set out in the Secondary Education Policy. The key features to integrate into the curriculum are:

- Foundational Knowledge: literacy, numeracy, scientific literacy, information, communication and digital literacies, 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, integrity, self-directed learning, self-confidence, adaptability and resourcefulness, leadership, and responsible citizenship.

The JHS curriculum has been designed to ensure that learners are adequately equipped to transition seamlessly into SHS, where they will be equipped with the relevant knowledge, skills and competencies. The SHS curriculum emphasises character building, acquisition of 21st Century skills and competencies and nurturing core values within an environment of quality education to ensure the transition to further study, the world of work and adult life. This requires the delivery of robust secondary education that meets the varied learning needs of the youth in Ghana. The SHS curriculum, therefore, seeks to develop learners to become technology-inclined, scientifically literate, good problem-solvers who can think critically and creatively and are equipped to communicate with fluency, and possess the confidence and competence to participate fully in Ghanaian society as responsible local and global citizens – (referred to as 'Glocal citizens').

The SHS curriculum is driven by the nation's core values of truth, integrity, diversity, equity, discipline, self-directed learning, self-confidence, adaptability and resourcefulness, leadership, and responsible citizenship, and with the intent of achieving the Sustainable Development Goal 4: 'Inclusive, equitable quality education and life-long learning for all'. The following sections elaborate on the critical competencies required of every SHS learner:

Gender Equality and Social Inclusion (GESI)

- Appreciate their uniqueness about others.
- Pay attention to the uniqueness and unique needs of others.
- Value the perspective, experience, and opinion of others.
- Respect individuals of different beliefs, political views/ leanings, cultures, and religions.
- Embrace diversity and practise inclusion.
- Value and work in favour of a democratic and inclusive society.
- Be conscious of the existence of minority and disadvantaged groups in society and work to support them.
- Gain clarity about misconceptions/myths about gender, disability, ethnicity, age, religion, and all other excluded groups in society
- Interrogate and dispel their stereotypes and biases about gender and other disadvantaged and excluded groups in society.
- Appreciate the influence of socialisation in shaping social norms, roles, responsibilities, and mindsets.
- Identify injustice and advocate for change.
- Feel empowered to speak up for themselves and be a voice for other disadvantaged groups.

21st Century Skills and Competencies

In today's fast-changing world, high school graduates must be prepared for the 21st Century world of work. The study of Mathematics, Science, and Language Arts alone is no longer enough. High school graduates need a variety of skills and competencies to adapt to the global economy. Critical thinking, creativity, collaboration, communication, information literacy, media literacy, technology literacy, flexibility, leadership, initiative, productivity, and social skills are needed. These skills help learners to keep up with today's fast-paced job market. Employers want workers with more than academic knowledge. The 21st Century skills and competencies help graduates navigate the complex and changing workplace. Also, these help them become active citizens who improve their communities. Acquisition of 21st Century skills in high school requires a change in pedagogy from the approach that has been prevalent in Ghana in recent years. Teachers should discourage and abandon rote memorisation and passive learning. Instead, they should encourage active learning, collaboration, and problem-solving, project-based, inquiry-based, and other learner-centred pedagogy should be used. As well as aligning with global best practices, these approaches also seek to reconnect formal education in Ghana with values-based indigenous education and discovery-based learning which existed in Ghana in pre-colonial times. This is aligned with the 'glocal' nature of this curriculum, connecting with Ghana's past to create confident citizens who can engage effectively in a global world. Digitalisation, automation, technological advances and the changing nature of work globally mean that young people need a new set of skills, knowledge and competencies to succeed in this dynamic and globalised labour market.

Critical Thinking and Problem-Solving Competency

- Ability to question norms, practices, and opinions, to reflect on one's values, perceptions, and actions.
- Ability to use reasoning skills to come to a logical conclusion.
- Being able to consider different perspectives and points of view
- Respecting evidence and reasoning
- Not being stuck in one position
- Ability to take a position in a discourse
- The overarching ability to apply different problem-solving frameworks to complex problems and develop viable, inclusive, and equitable solution options that integrate the above-mentioned competencies, promote sustainable development,

Creativity

- Ability to identify and solve complex problems through creative thinking.
- Ability to generate new ideas and innovative solutions to old problems.
- Ability to demonstrate originality and flexibility in approaching tasks and challenges.
- Collaborating with others to develop and refine creative ideas
- Ability to incorporate feedback and criticism into the creative process
- Utilising technology and other resources to enhance creativity
- Demonstrating a willingness to take risks and experiment with new approaches
- Adapting to changing circumstances and further information to maintain creativity

- Integrating multiple perspectives and disciplines to foster creativity
- Ability to communicate creative ideas effectively to a variety of audiences

Collaboration

- Abilities to learn from others; to understand and respect the needs, perspectives, and actions of others (empathy)
- Ability to understand, relate to and be sensitive to others (empathic leadership)
- Ability to deal with conflicts in a group
- Ability to facilitate collaborative and participatory problem-solving
- Ability to work with others to achieve a common goal.
- Ability to engage in effective communication, active listening, and the ability to compromise.
- Ability to work in groups on projects and assignments.

Communication

- Know the specific literacy and language of the subjects studied
- Use language for academic purposes
- Communicate effectively and meaningfully in a Ghanaian Language and English Language
- Communicate confidently, ethically, and effectively in different social contexts.
- Communicate confidently and effectively to different participants in different contexts
- Ability to communicate effectively verbally, non-verbally and through writing.
- Demonstrate requisite personal and social skills that are consistent with changes in society
- Ability to express ideas clearly and persuasively, listen actively, and respond appropriately
- Ability to develop digital communication skills such as email etiquette and online collaboration.
- Ability to engage in public speaking, debate, and written communication.

Learning for Life

- Understand subject content and apply it in different contexts
- Apply mathematical and scientific concepts in daily life

- Demonstrate mastery of skills in literacy, numeracy, and digital literacy.
- Develop an inquiry-based approach to continual learning.
- Be able to understand higher-order concepts and corresponding underlying principles.
- Participate in the creative use of the expressive arts and engage in aesthetic appreciation.
- Use and apply a variety of digital technologies
- Be digitally literate with a strong understanding of ICT and be confident in its application.
- Be equipped with the necessary qualifications to gain access to further and higher education and the world of work and adult life
- Ability to apply knowledge practically in the workplace so that they are able to utilise theory by translating it into practice.
- Develop their abilities, gifts and talents to be able to play a meaningful role in the development of the country
- Be able to think critically and creatively, anticipate consequences, recognise opportunities and be risk-takers
- Ability to pursue self-directed learning with the desire to chart a path to become effective lifelong learners.
- Independent thinkers and doers who show initiative and take action.
- Ability to innovate and think creatively, building on their knowledge base so that they take risks to achieve new goals
- Ability to think critically and solve problems so that they become positive change agents at work, in further study and in their personal lives.
- Be motivated to adapt to the changing needs of society through self-evaluation and ongoing training
- Be able to establish and maintain innovative enterprises both individually and in collaboration with others.
- Be able to ethically prioritise economic values to ensure stability and autonomy
- Show flexibility and preparedness to deal with job mobility
- Be committed towards the improvement of their quality of life and that of others
- Feel empowered in decision-making processes at various levels e.g., personal, group, class, school, etc.

- Be able to seek and respond to assistance, guidance and/or support when needed.
- Ability to make and adhere to commitments.
- Adopt a healthy and active lifestyle and appreciate how to use leisure time well.
- Be enthusiastic, with the knowledge, understanding and skill that enable them to progress to tertiary level, the world of work and adult life.
- Ability to transition from school to the world of work or further study by applying knowledge, skills and attitudes in new situations.
- Be independent, have academic and communication skills such as clarity of expression (written and spoken), and the ability to support their arguments.
- Be innovative and understand the 21st Century skills and competencies and apply them to everyday life.

Global and Local (Glocal) Citizenship
- Appreciate and respect the Ghanaian identity, culture, and heritage
- Be conscious of current global issues and relate well with people from different cultures
- Act in favour of the common good, social cohesion and social justice
- Have the requisite personal and social skills to handle changes in society
- Appreciate the impact of globalisation on the society.
- Ability to be an honest global citizen displaying leadership skills and moral fortitude with an understanding of the wider world and how to enhance Ghana's standing.

Systems Thinking Competency
- Ability to recognise and understand relationships
- Ability to analyse complex systems
- Ability to think of how systems are embedded within different domains and different scales
- Ability to deal with uncertainty

Normative Competency
- Ability to understand and reflect on the norms and values that underlie one's actions

- Ability to negotiate values, principles, goals, and targets, in a context of conflicts of interests and trade-offs, uncertain knowledge and contradictions

Anticipatory Competency
- Ability to understand and evaluate multiple futures – possible, probable, and desirable
- Ability to create one's vision for the future.
- Ability to apply the precautionary principle
- Ability to assess the consequences of actions
- Ability to deal with risks and changes

Strategic Competency
- Ability to collectively develop and implement innovative actions that further a cause at the local level and beyond.
- Ability to understand the bigger picture and the implications of smaller actions on them

Self-Awareness Competency
- The ability to reflect on one's role in the local community and (global) society
- Ability to continually evaluate and further motivate one's actions
- Ability to deal with one's feelings and desires

Social Emotional Learning (SEL): Five Core Competencies with Examples

1. Self-Awareness
Understanding one's emotions, thoughts, and values and how they influence one's behaviour in various situations. This includes the ability to recognise one's strengths and weaknesses with a sense of confidence and purpose. For instance:

- *Integrating personal and social identities;*
- *Identifying personal, cultural, and linguistic assets;*
- *Identifying one's emotions;*
- *Demonstrating honesty and integrity;*
- *Connecting feelings, values, and thoughts;*

- *Examining prejudices and biases;*
- *Experiencing self-efficacy;*
- *Having a growth mindset;*
- *Developing interests and a sense of purpose;*

2. *Self-Management*

The capacity to control one's emotions, thoughts, and actions in a variety of situations and to realise one's ambitions. This includes delaying obtaining one's desires, dealing with stress, and feeling motivated and accountable for achieving personal and group goals. For instance:

- *Managing one's emotions;*
- *Identifying and utilising stress-management strategies;*
- *Demonstrating self-discipline and self-motivation;*
- *Setting personal and group goals;*
- *Using planning and organisation skills;*
- *Having the courage to take the initiative;*
- *Demonstrating personal and collective agency;*

3. *Social Awareness*

The capacity to comprehend and care for others regardless of their backgrounds, cultures, and circumstances. This includes caring for others, understanding larger historical and social norms for behaviour in different contexts, and recognising family, school, and community resources and supports. For instance:

- *Recognising others' strengths*
- *Demonstrating empathy and compassion*
- *Caring about others' feelings*
- *Understanding and expressing gratitude*
- *Recognising situational demands and opportunities*
- *Understanding how organisations and systems influence behaviour*

4. *Relationship Skills*

The capacity to establish and maintain healthy, beneficial relationships and adapt to various social situations and groups. This includes speaking clearly, listening attentively, collaborating, solving problems and resolving conflicts as a group,

adapting to diverse social and cultural demands and opportunities, taking the initiative, and asking for or offering assistance when necessary. For instance:

- *Communicating effectively;*
- *Building positive relationships;*
- *Demonstrating cultural competence;*
- *Working as a team to solve problems;*
- *Constructively resolving conflicts;*
- *Withstanding negative social pressure;*
- *Taking the initiative in groups;*
- *Seeking or assisting when needed;*
- *Advocating for the rights of others.*

5. *Responsible Decision-Making*

The capacity to make thoughtful and constructive decisions regarding acting and interacting with others in various situations. This includes weighing the pros and cons of various personal, social, and group well-being actions. For example:

- *Demonstrating curiosity and an open mind;*
- *Solving personal and social problems;*
- *Learning to make reasonable decisions after analysing information, data, and facts;*
- *Anticipating and evaluating the effects of one's actions;*
- *Recognising that critical thinking skills are applicable both inside and outside of the classroom;*
- *Reflecting on one's role in promoting personal, family, and community well-being;*
- *Evaluating personal, interpersonal, community, and institutional impacts*

Learning and Teaching Approaches

Learning and teaching should develop learners as self-directed and lifelong learners. Learners must be helped to build up deep learning skills and competencies to develop the ability to acquire, integrate and apply knowledge and skills to solve authentic and real-life problems. Learners need to be exposed to a variety of learning experiences to enable them to collaborate with others, construct meaning, plan, manage, and make choices and decisions about their learning. This will allow them to internalise newly acquired knowledge and skills and help them

to take ownership of their education. The 21st Century skills and competencies describe the relevant global and contextualised skills that the SHS curriculum is designed to help learners acquire in addition to the 4Rs (Reading, wRiting, aRithmetic and cReativity). These skills and competencies, as tools for learning and teaching and skills for life, will allow learners to become critical thinkers, problem-solvers, creators, innovators, good communicators, collaborators, digitally literate, and culturally and globally sensitive citizens who are life-long learners with a keen interest in their personal development and contributing to national development.

Given the diverse needs of learners, teachers need to have a thorough grasp of the different pedagogies as they design and enact meaningful learning experiences to meet the needs of different learners in the classroom. The teaching-learning techniques and strategies should include practical activities, discussion, investigation, role play, problem-based, context-based, and project-based learning. Active learning strategies have become increasingly popular in education as they provide learners with meaningful opportunities to engage with the material. These strategies emphasise the use of creative and inclusive pedagogies and learner-centred approaches anchored on authentic and enquiry-based learning, collaborative and cooperative learning, differentiated teaching and learning, holistic learning, and cross-disciplinary learning. They include experiential learning, problem-based learning, project-based learning, and talk-for-learning approaches. Some of the pedagogical exemplars to guide learning and teaching of the SHS curriculum include:

- **Experiential Learning:** Experiential learning is a hands-on approach to learning that involves learners in real-world experiences. This approach focuses on the process of learning rather than the result. Learners are encouraged to reflect on their experiences and use them to develop new skills and knowledge. Experiential learning can take many forms, including internships, service learning, and field trips. One of the main benefits of experiential learning is that it allows learners to apply what they have learned in the classroom to real-world situations. This can help them develop a deeper understanding of the material and make connections between different concepts. Additionally, experiential learning can help learners develop important skills such as critical thinking, problem-solving and communication.
- **Problem-Based Learning:** Problem-based learning is an approach that involves learners in solving real-world problems. Learners are presented with a problem or scenario and are asked to work together to find a solution. This approach encourages learners to take an active role in their learning and helps them develop important skills such as critical thinking and problem-solving. One of the main benefits of problem-based learning is that it encourages learners to take ownership of their learning. By working together to solve problems, learners can develop important skills such as collaboration and communication. Additionally, problem-based learning can help learners develop a deeper understanding of the material as they apply it to real-world situations.
- **Project-Based Learning:** Project-based learning is a hands-on approach to learning that involves learners in creating a project or product. This approach allows learners to take an active role in their learning and encourages them to develop important skills such as critical thinking, problem-solving, collaboration, and communication. One of the main benefits of project-based learning is that it allows learners to apply what they have learned in the classroom to real-world situations. Additionally, project-based learning can help learners develop important skills from each other and develop a deeper understanding of the material.
- **Talk for Learning Approaches:** Talk for learning approaches (TfL) are a range of techniques and strategies that are used to encourage learners to talk by involving them in discussions and debates about the material they are learning. This approach encourages learners to take an active role in their learning and helps them develop important skills such as critical thinking, collaboration and communication and also makes them develop confidence. One of the main benefits of TfL is that it encourages learners to think deeply about the material they are learning. By engaging in discussions and debates, learners can develop a deeper understanding of the material and make connections between different concepts.
- **Initiating Talk for Learning:** Initiating talk for learning requires the use of strategies that would encourage learners to talk in class. It helps learners to talk and participate meaningfully and actively in the teaching and learning process. Apart from developing skills such as communication and critical thinking, it also helps learners to develop confidence. Some strategies for initiating talk among learners are Activity Ball; Think-Pair-Share; Always, Sometimes, Never True; Matching and Ordering of Cards.
- **Building on What Others Say:** Building on what others say is an approach that involves learners in listening to and responding to their classmates'

ideas. This approach encourages learners to take an active role in their learning and helps them develop important skills such as critical thinking and communication. One of the main benefits of building on what others say is that it encourages learners to think deeply about the material they are learning. By listening to their classmates' ideas, learners can develop a deeper understanding of the material and make connections between different concepts. Additionally, building on what others say can help learners develop important skills such as collaboration and reflection. Some of the strategies to encourage learners to build on what others say are brainstorming, concept cartoons, pyramid discussion, and 5 Whys, amongst others.

- **Managing Talk for Learning:** Managing talk for learning requires the use of various strategies to effectively coordinate what learners say in class. Effective communication is a crucial aspect of learning in the classroom. Teachers must manage talk to ensure that learners are engaged, learning, and on-task in meaningful and purposeful ways. Some strategies for managing learners' contributions are debates, think-pair-share, sage in the circle etc.

- **Structuring Talk for Learning:** One effective way to shape learners' contributions is to structure classroom discussions. Structured discussions provide a framework for learners to engage in meaningful dialogue and develop critical thinking skills. Teachers can structure discussions by providing clear guidelines, such as speaking one at a time, listening actively, and building on each other's ideas. One popular structured discussion technique is the "think-pair-share" method. In this method, learners think about a question or prompt individually, and then pair up with a partner to discuss their ideas. Finally, the pairs share their ideas with the whole class. This method encourages all learners to participate and ensures that everyone has a chance to share their thoughts. Another effective way to structure talk for learning is to use open-ended questions. Open-ended questions encourage learners to think deeply and critically about a topic. They also promote discussion and collaboration among learners. Teachers can use open-ended questions to guide classroom discussions and encourage learners to share their ideas and perspectives. Other strategies that can be used are Concept/Mind Mapping, "Know," "Want to Know," "Learned" (KWL); Participatory Feedback; and the 5 Whys.

- **Diamond Nine:** The Diamond Nine activity is a useful tool for managing talk for learning in the classroom. This activity involves ranking items or ideas in order of importance or relevance. Learners work in groups to arrange cards or sticky notes with different ideas or concepts into a diamond shape, with the most important idea at the top and the least important at the bottom. The Diamond Nine activity encourages learners to think critically about a topic and prioritise their ideas. It also promotes collaboration and discussion among group members. Teachers can use this activity to introduce a new topic, review material, or assess student understanding.

- **Group Work/Collaborative Learning:** Group work or collaborative learning are effective strategies for managing talk for learning in the classroom. These strategies encourage learners to work together to solve problems, share ideas, and learn from each other. Group work and collaborative learning also promote communication and collaborative skills that are essential for success in the workplace and in life. To implement group work effectively, teachers must provide clear guidelines and expectations for group members. They should also monitor group work to ensure that all learners are participating and on-task. Teachers can also use group work as an opportunity to assess individual student understanding and participation.

- **Inquiry-Based Learning:** Learners explore and discover new information by asking questions and investigating.

- **Problem-Based Learning:** Learners are given real-world problems to solve and must use critical thinking and problem-solving skills.

- **Project-Based Learning:** Learners work on long-term projects that relate to real-world scenarios.

- **Flipped Classroom:** Learners watch lectures or instructional videos at home and complete assignments and activities in class.

- **Mastery-Based Learning:** Learners learn at their own pace and only move on to new material once they have mastered the current material.

- **Gamification:** Learning is turned into a game-like experience with points, rewards, and competition.

These strategies provide learners with opportunities to engage with the material in meaningful ways and develop important skills such as critical thinking, problem-solving, collaboration, and communication. By incorporating these strategies into their teaching, teachers can help learners develop a deeper understanding of the material and prepare them for success in the real world. Effective communication is essential for learning in the classroom. Teachers must manage talk to ensure that learners are engaged in learning and on-task. Strategies such as structuring

talk for learning, using Diamond Nine activities, and implementing group work/ collaborative learning can help teachers manage talk effectively and promote student learning and engagement. By implementing these strategies, teachers can create a positive and productive learning environment where all learners can succeed.

Universal Design for Learning (UDL) in the SHS Curriculum

The design of the curriculum uses UDL to ensure the creation of flexible learning environments that can accommodate a wide range of learner abilities, needs, and preferences. The curriculum is designed to provide multiple means of engagement, representation, and action and expression, so teachers can create a more inclusive and effective learning experience for all learners. UDL is beneficial for all learners, but it is particularly beneficial for learners needing special support and learners who may struggle with traditional teaching approaches. The integration of UDL in the pedagogy is aimed at making learning accessible to everyone and helping all learners reach their full potential. For instance, teachers need to:

- incorporate multiple means of representation into their pedagogy, such as using different types of media and materials to present information.
- provide learners with multiple means of action and expression, such as giving them options for how they can demonstrate their learning.
- consider incorporating multiple means of engagement into their choice of pedagogy, such as incorporating games or interactive activities to make learning more fun and engaging.

By doing these, teachers can help ensure that the curriculum is accessible and effective for all learners, regardless of their individual needs and abilities.

Curriculum and Assessment Design: Revised Bloom's Taxonomy and Webb's Depth of Knowledge

The design of this curriculum uses the revised Bloom's Taxonomy and Webb's Depth of Knowledge (DoK) as frameworks to design what to teach and assess.

The Revised Bloom's Taxonomy provides a framework for designing effective learning experiences. Understanding the different levels of learning, informed the creation of activities and assessments that challenge learners at the appropriate level and help them progress to higher levels of thinking. Additionally, the framework emphasises the importance of higher-order thinking skills, such

as analysis, evaluation, and creation, which are essential for success in today's complex and rapidly changing world. This framework is a valuable tool for educators who want to design effective learning experiences that challenge students at the appropriate level and help them develop higher-order thinking skills. By understanding the six levels of learning and incorporating them into their teaching, educators can help prepare students for success in the 21st century. The six hierarchical levels of the revised Bloom's Taxonomy are:

1. **Remember** – At the foundation is learners' ability to remember. That is retrieving knowledge from long-term memory. This level requires learners to recall concepts—identify, recall, and retrieve information. Remembering is comprised of identifying, listing, and describing. Retrieving relevant knowledge from long-term memory includes, recognising, and recalling is critical for this level.

2. **Understand** – At understanding, learners are required to construct meaning that can be shown through clarification, paraphrasing, representing, comparing, contrasting and the ability to predict. This level requires interpretation, demonstration, and classification. Learners explain and interpret concepts at this level.

3. **Apply** – This level requires learners' ability to carry out procedures at the right time in a given situation. This level requires the application of knowledge to novel situations as well as executing, implementing, and solving problems. To apply, learners must solve multi-step problems.

4. **Analyse** – The ability to break things down into their parts and determine relationships between those parts and being able to tell the difference between what is relevant and irrelevant. At this level, information is deconstructed, and its relationships are understood. Comparing and contrasting information and organising it is key. Breaking material into its constituent parts and detecting how the parts relate to one another and an overall structure or purpose is required. The analysis also includes differentiating, organising and attributing.

5. **Evaluate** – The ability to make judgments based on criteria. To check whether there are fallacies and inconsistencies. This level involves information evaluation, critique, examination, and formulation of hypotheses.

6. **Create** – The ability to design a project or an experiment. To create, entails learners bringing something new. This level requires generating information— planning, designing, and constructing.

Webb's Depth of Knowledge (DoK) is a framework that helps educators and learners understand the level of cognitive engagement required for different types of learning tasks. The framework includes four levels. By understanding the four DoK levels, educators can design learning activities that challenge students to engage in deeper thinking and problem-solving. DoK is an essential tool for designing effective instruction and assessments. By understanding the different levels of DoK, teachers can design instruction and assessments that align with what they intend to achieve. DoK is a useful tool for differentiating instruction and providing appropriate challenges for all learners. Teachers can use DOK to identify students who need additional support or those who are ready for more advanced tasks. The four levels of Webb's' DoK assessment framework are:

- **Level 1: Recall and Reproduction –** Assessment at this level is on recall of facts, concepts, information, and procedures—this involves basic knowledge acquisition. Learners are asked specific questions to launch activities, exercises, and assessments. The assessment is focused on recollection and reproduction.
- **Level 2: Skills of Conceptual Understanding –** Assessment at this level goes beyond simple recall to include making connections between pieces of information. The learner's application of skills and concepts is assessed. The assessment task is focused more on the use of information to solve multi-step problems. A learner is required to make decisions about how to apply facts and details provided to them.
- **Level 3: Strategic Reasoning** – At this level, the learner's strategic thinking and reasoning which is abstract and complex is assessed. The assessment task requires learners to analyse and evaluate composite real-world problems with predictable outcomes. A learner must apply logic, employ problem-solving strategies, and use skills from multiple subject areas to generate solutions. Multitasking is expected of learners at this level.
- **Level 4: Extended Critical Thinking and Reasoning –** At this level of assessment, the learner's extended thinking to solve complex and authentic problems with unpredictable outcomes is the goal. The learner must be able to strategically analyse, investigate, and reflect while working to solve a problem, or changing their approach to accommodate new information. The assessment requires sophisticated and creative thinking. As part of this assessment, the learner must know how to evaluate their progress and determine whether they are on track to a feasible solution for themselves.

The main distinction between these two conceptual frameworks is what is measured. The revised Bloom's Taxonomy assesses the cognitive level that learners must demonstrate as evidence that a learning experience occurred. The DoK, on the other hand, is focused on the context—the scenario, setting, or situation—in which learners should express their learning. In this curriculum, the revised Bloom's taxonomy guided the design, and the DoK is used to guide the assessment of learning. The taxonomy provides the instructional framework, and the DoK analyses the assignment specifics. It is important to note that Bloom's Taxonomy requires learners to master the lower levels before progressing to the next. So, suppose the goal is to apply a mathematical formula. In that case, they must first be able to identify that formula and its primary purpose (remember and understand). The cognitive rigour is therefore presented in incremental steps to demonstrate the learning progression. When measuring assessments in DoK, learners move fluidly through all levels. In the same example, while solving a problem with a formula, learners recall the formula (DoK 1) to solve the problem (DoK 2 and DoK 3). Depending on the difficulty of the problem to be solved, the learner may progress to DoK 4.
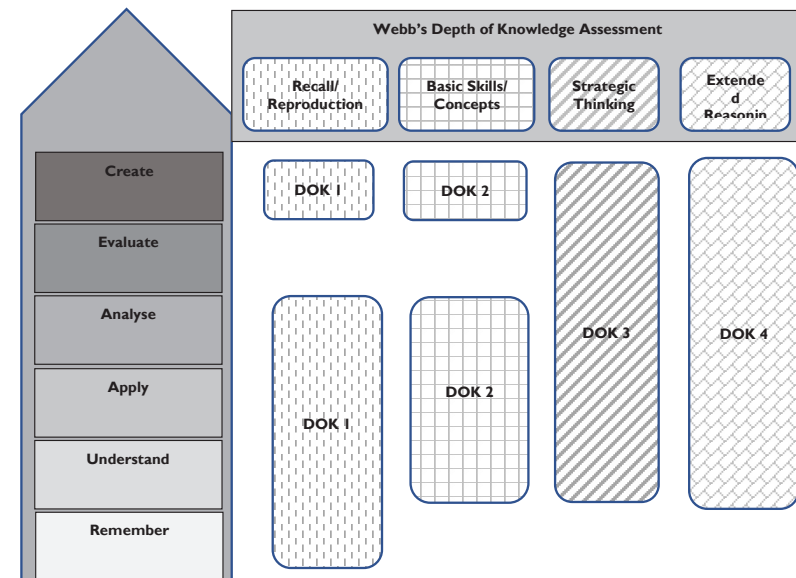

Figure 1: Revised Bloom Taxonomy combined with Webb's Depth of Knowledge for Teaching and Assessment

The structure of teaching and the assessment should align with the six levels of Bloom's knowledge hierarchy and DoK shown in Figure 1. Each level of DoK should be used to assess specific domains of Bloom's Taxonomy as illustrated in the table below:

Depth of Knowledge (DoK) Assessment	Bloom's Taxonomy applied to DoK
• Level 1: Recall and Reproduction	• Remembering, Understanding, Application, Analysis and Creation
• Level 2: Basic Skills and Concepts	• Understanding, Application, Analysis and Creation
• Level 3: Strategic Thinking	• Understanding, Application, Analysis, Evaluation and Creation
• Level 4: Extended Reasoning	• Understanding, Application, Analysis, Evaluation and Creation

In line with the National Pre-Tertiary Learning and Assessment Framework, the Secondary Education Assessment Guide (SEAG) requires that classroom assessments should cover **Assessment as learning (AaL), Assessment of learning (AoL) and Assessment for learning (AfL).** Therefore, teachers should align the Revised Bloom's Taxonomy with the DoK framework of assessment. Formative assessments should include classroom discussions, project-based assignments, and self-reflection exercises, while summative assessments should include standardised tests and rubric-based evaluations of learners' work. It is important to seek feedback from learners themselves, as they may have unique insights into how well they are developing these skills in the classroom.

To assess 21st Century skills and competencies in the classroom, teachers will have to use a combination of both formative and summative assessments to evaluate learners' acquisition of these skills and competencies. For instance:

- Identify the specific 21st Century skills and competencies to be assessed. For instance, you might want to assess *critical thinking, problem-solving, or creativity*.
- Align the skills and competencies with the DoK levels. For example, lower DoK levels might be more appropriate for assessing basic knowledge and comprehension, whereas higher DoK levels might be more appropriate for assessing more complex skills such as *analysis, synthesis, and evaluation*.

- Develop assessment items that align with the DoK levels and the skills and competencies you want to assess. These items should be designed to elicit evidence of learning across the different levels of the DoK framework.

- Administer the assessment and collect data. Analyse the data to gain insights into student learning and identify areas where learners may need additional support or instruction.

The DoK framework is a powerful tool for assessing the acquisition of 21st Century skills and competencies in the classroom, helping teachers to better understand how learners are learning and identify areas for improvement.

Educational success is no longer about producing content knowledge, but rather about extrapolating from what we know and applying the knowledge creatively in new situations.

The overall assessment of learning at SHS should be aligned with the National Pre-Tertiary Learning and Assessment Framework and the Secondary Education Assessment Guide. Formative and summative assessment strategies must be used.

Definition of Key Terms and Concepts in the Curriculum

- **Learning Outcomes:** It is a statement that defines the knowledge, skills, and abilities that learners should possess and be able to demonstrate after completing a learning experience. They are specific, measurable, attainable, and aligned with the content standards of the curriculum. It helps the teachers to determine what to teach, how to teach, and how to assess learning. Also, it communicates expectations to learners and helps them to better master the subject.

- **Learning Indicators:** They are measures that allow teachers to observe progress in the development of capacities and skills. They provide a simple and reliable means to evaluate the quality and efficacy of teaching practices, content delivery, and attainment of learning outcomes.

- **Content Standards:** It is a statement that defines the knowledge, skills, and understanding that learners are expected to learn in a particular subject area or grade level. They provide a clear target for learners and teachers and help focus resources on learner achievement.

- **Pedagogical Exemplars:** They are teaching examples used to convey values and standards to learners. Pedagogical Exemplars are usually demonstrated through teacher behaviour.

- **Assessment:** It is the systematic collection and analysis of data about learners' learning to improve the learning process or make a judgement on learner achievement levels. Assessment is aimed at developing a deep understanding of what learners know, understand, and can do with their knowledge because of their educational experiences. Assessment involves the use of empirical data on learners' learning to improve learning. Assessment is an essential aspect of the teaching and learning process in education, which enables teachers to assess the effectiveness of their teaching by linking learner performance to specific learning outcomes.

- **Teaching and Learning Resources:** Teaching and learning resources are essential tools for teachers to provide high-quality education to their learners. These resources can take various forms, including textbooks, audiovisual materials, online resources, and educational software. It is also important to avoid stereotypes and use inclusive language in teaching and learning resources. This means avoiding language that reinforces negative stereotypes and using language that is respectful and inclusive of all individuals regardless of their background. Using a consistent tone, style, and design is very important.

PHILOSOPHY, VISION AND GOAL OF ART AND DESIGN FOUNDATION

Philosophy

Learners of Art and Design Foundation would be empowered through visual literacy, critical design thinking, communication and collaboration, and digital literacy to create design solutions in a learner-centred environment leading to creative local and global citizenship.

Vision

Learners equipped with critical design thinking skills, innovative ideas, thoughts and competencies to create 21st century products and solutions through the application of Art and Design Foundation concepts, practices for life-long learning and world of work as responsible citizens.

Goal

The study of Art and Design Foundation seeks to:

- promote teaching and learning through art and design philosophies and theories.
- equip learners with skills in applying the elements of art and principles of design, and the knowledge and skills associated with these processes, their histories and their contemporary practices.
- create environment that recognises and reward a number of different forms of intelligence, including emotional intelligence; it develops personal qualities of expression and empathy.
- develop the transversal 21st Century skills, such as creativity, collaboration, ability to question, risk- assessment, problem identification, problem-solving and management needed for national development.
- promote divergent thinking and develops the learner's ability to interpret, make judgements and express opinions on a work. It also promotes respect for work and the opinions of others.
- provide the learners with a space within which it is safe to experiment, to fail and to learn. It allows learners to collaborate on ideas and work.
- enhance the learners' ability to interpret, critique and decode visual messages. The capacity to engage in critical thinking in the art and design studios

- open learners' minds to the traditions and values of other cultures and influences (global citizenship) and the ability of learning through historical artefacts and an understanding of the evolution of works of art, craft or design across the development of human society.
- equip learners with the best know-hows on uses of traditional and contemporary technologies for both creative and operational purposes. As well as key to future learning in higher education, and in the world of work.
- Develop positive attitudes that are sensitivity to gender issues, equal opportunity and equity in art and design education.

Contextual Issues

The education system has focused on preparing learners for examinations, instead of helping them to develop the relevant industry and entrepreneurial skills, which could enable them, function successfully in life. Art and Design provides the solution by equipping learners with life skills in design and manufacturing processes as a way of equipping them with employability skills needed within the context of the growing technological and multicultural setting.

Rationale

The Art and Design Foundation forms a vital part of learners' art and design education and has a significant and valuable role, alongside the enrichment opportunities. The curriculum aims to develop learners' critical abilities and understanding of their own Ghanaian heritage and other cultures through studying a diverse range of local and international artists and designers as well as local and global themes. Learners will develop their understanding of the visual language of art and design with effective teaching and considered sequences of lessons and experiences. A high-quality art and design education engages, inspires and challenges learners, equipping them with the positive attitude, knowledge and cross-cutting 21st Century skills that foster critical thinking, creativity and communication in rigorous art and design education. Art and design foundation stimulates creativity and promotes imagination.

The Art and Design Foundation curriculum aims to provide a variety of experiences which are based on inclusivity and equity across all humankind.

It offers equal opportunity to all learners to develop their full potential and contribute to national aspiration and development. Through Art and Design Foundation, learners are prepared to be problem-solvers in the creative economy as well adequately prepared for life-long learning and development. Learners become involved in shaping their environments through art and design activities, they learn to make informed judgements and aesthetic and practical decisions on values that foster national cohesion.

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3.	Dr. Sean Higgins		

SCOPE AND SEQUENCE

Art and Design Foundation Summary

S/N	STRAND	SUB-STRAND	YEAR 1			YEAR 2			YEAR 3		
			CS	LO	LI	CS	LO	LI	CS	LO	LI
1	The Creative Journey (From Caves To 21st Century)	Art Across Times	3	3	9	3	3	7	3	3	8
		Design History	1	1	2	1	1	2	1	1	2
2	Aesthetics and Criticism	The world around us	2	2	6	2	2	6	2	2	6
		Making judgements	1	1	2	1	1	3	1	1	3
3	Design For Life	Design thinking and composition	1	1	3	1	1	3	1	1	2
		Colour theory and application	1	1	3	1	1	3	1	1	3
		Relation of Forms	1	1	2	1	1	3	1	1	2
Total			10	10	27	10	10	27	10	10	26

Overall Totals (SHS 1 – 3)

Content Standards	30
Learning Outcomes	30
Learning Indicators	80

YEAR ONE

Subject   ART AND DESIGN FOUNDATION
Strand   1. THE CREATIVE JOURNEY (FROM CAVES TO 21ST CENTURY)
Sub-Strand   1. ART ACROSS TIME

Learning Outcomes	21St Century Skills and Competencies	GESI[1], SEL[2] and Shared National Values
1.1.1.LO.1		
Analyse indigenous Ghanaian artworks in terms of materials and methods, and their socio-cultural contexts for creative expression in art and design.	**Communication and Collaboration** • Learners enhance their ability to communicate effectively, and verbally on indigenous Ghanaian art periods and work to the history of Art of Ghana • Learners enhance their collaborative skills in discursive analyses in oral and/or written descriptions of myths and legends in major indigenous African cultures and their artworks. • The use of various search engines and other digital sources as tools for teaching and learning go a long way to improving learner digital competencies. **Critical Thinking and Problem Solving** • Learners enhance their understanding of how to analyse and determine how materials in the environment are used as basic media in the creation of indigenous art forms. • Learners acquire skills to evaluate the impact of indigenous artworks on African cultures. **Communication and Collaboration/Global and Responsible Citizenship:** Learners improve competencies in oral and written analyses on the impact of indigenous artworks on other cultures. This activity, also, enhances their ability to assess intercultural relationships	**GESI:** Providing the opportunity for diverse learners to actively participate in all lessons in an inclusive manner and using GESI responsive language as pedagogy ensures; • Awareness of personal biases and stereotypes in analysing the scope of common methods in Art and Design • Sensitivity to the interrelatedness of the various spheres of life, groups and individuals. **SEL:** Creating opportunities for learners to build their Social Emotional Learning Competencies - *Self-Awareness, Self-Management, Social Awareness, Relationship Skills and Responsible Decisions* are integrated throughout all lessons to encourage inclusion. As part of achieving each learning outcome in the curriculum, the teacher should apply the social-emotional learning strategies to ensure that learners are: • Self-reflecting and finding confidence • exhibiting motivation, and SMART goal-setting • managing emotions and conflicts • showing empathy and cooperation These may be done by the teacher through modelling

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[1] Gender Equality and Social Inclusion
[2] Socio-Emotional Learning

		emotional self-regulation and decision-making, and the promotion of positive self-talk with self-made portraits as learners analyse indigenous Ghanaian artworks in terms of materials and methods, and their socio-cultural contexts for creative expression in art and design. **National Core Values:** In the selection of art or design works focus should be placed on national values and attitudes, e.g., patriotism, faithfulness, honesty, loyalty, discipline, respect, humility, assertiveness, good citizenship.
1.1.1.LO.2		
Apply knowledge in the identification and analyses of African art and culture in terms of materials and methods, and their unique socio-cultural contexts for creative expression in Art	**Critical Thinking and Problem Solving, Creativity, Cross-cultural Competence/Identity:** As learners analyse and explain the contributions of African art to Global art, they acquire critical thinking skills, problem solving, cross-cultural competence and relationship skills. **Critical Thinking and Problem Solving, Cultural Competence and Global Citizenship:** Learners acquire critical thinking and problem solving, cultural competence/identity and, global and responsible citizenship as they explain how artefacts from global cultural timelines act as responses to different traditions in ancient cultures. **Cultural Competence/Identity, Visual Literacy, Critical Thinking, and Problem Solving, Global Responsible Citizenship, Creativity:** Learners enhance their competencies in oral and written analyses on the impact of artworks from ancient cultures on modern global art.	**GESI:** Encouraging all learners in class irrespective of the diversity in gender, ability and socio-cultural backgrounds and supporting each of them to share their views ensures. • respect for individuals of varying beliefs, religion, backgrounds, and cultures • knowledge of themselves and others' peculiarities and stereotypes • tolerance for diversity and respect for all **SEL:** Creating opportunities for learners to build their Social Emotional Learning Competencies - *Self-Awareness, Self-Management, Social Awareness, Relationship Skills and Responsible Decisions* are integrated throughout all lessons to encourage inclusion. As part of achieving each learning outcome in the curriculum, the teacher should apply the social emotional learning strategies to ensure that learners are: • Self-reflecting and finding confidence • exhibiting motivation, and SMART goal setting

		• managing emotions and conflicts • showing empathy and cooperation These may be done by the teacher through modelling emotional self-regulation and decision making, and the promotion of positive self-talk with self-made portraits, as learners apply knowledge in the identification and analyses of African art and culture in terms of materials and methods, and their unique socio-cultural contexts for creative expression in Art **National Core Values:** Tolerance, friendliness, open mindedness, patience, commitment, and hard work
1.1.1.LO.3		
Analyse indigenous Ghanaian artworks in terms of materials and methods, and their socio-cultural contexts for creative expression in art and design.	**Digital /Language and Visual Literacy, Critical Thinking and Problem Solving, Cultural Competence/Identity, Global and Responsible Citizenship:** Learners sharpen their digital, language and visual literacy, critical thinking and problem solving, cultural competence as well as responsible global citizenship and collaborative skills working in groups to explore, examine and document the nature of artworks done in the emerging traditions in art **Cultural Competence/Identity, Visual Literacy, Critical Lhinking and Problem Solving, Global Responsible Citizenship, Creativity:** Learners improve competencies in oral and written analyses on the impact of artworks from ancient cultures on modern global art. Such activities also shape their outlook of global issues in relation to art and design.	**GESI:** Promoting inclusivity in the classroom by encouraging every learner irrespective of gender, socio-cultural backgrounds, mixed-ability groups to actively participate in lessons, cross sharing of ideas and thoughts between and among groups and individuals ensures; • Respecting individuals of varying beliefs, religion and cultures • Being sensitive to the inter-relatedness of the various spheres of life, groups and individuals • Being aware of personal biases and stereotypes • Embracing diversity and practice inclusion **SEL:** Creating opportunities for learners to build their Social Emotional Learning Competencies - *Self-Awareness, Self-Management, Social Awareness, Relationship Skills and Responsible Decisions* are integrated throughout all lessons to encourage inclusion. As part of achieving each learning outcome

		in the curriculum, the teacher should apply the social emotional learning strategies to ensure that learners are:
		• Self-reflecting and finding confidence
		• exhibiting motivation, and SMART goal setting
		• managing emotions and conflicts
		• showing empathy and cooperation
		These may be done by the teacher through modelling emotional self-regulation and decision making, and the promotion of positive self-talk with self-made portraits as learners analyse indigenous Ghanaian artworks in terms of materials and methods, and their socio-cultural contexts for creative expression in art and design.
		National Core Values: Tolerance, friendliness, open mindedness, patience, commitment, hard work and integrity

Content Standards	Learning Indicators and Pedagogical Exemplars with 21st Century and GESI	Assessment
1.1.1.CS.1	1.1.1.LI.1	1.1.1.AS.1
Demonstrate understanding of indigenous Ghanaian Art periods and artworks in terms of materials, processes, uses, and socio-cultural relevance from pre-colonial to the 21st century for creative expression in art and design	**Record and analyse the major indigenous Ghanaian Art periods and artworks in terms of materials, methods of fabrication, uses, and socio-cultural relevance.** **Experiential Learning/Collaborative learning:** In mixed-ability groups, use the relevant resources to research and record the various indigenous Ghanaian art periods and their timelines: 1. Precolonial (8th Century to 21st Century). Consider individual learning abilities and socio-economic needs of learners. **Managing Talk for Learning:** • In convenient groups, identify and describe the general characteristics of indigenous artworks within the various art periods in Ghana. • Ensure gender sensitivity and language, learners different learning ability **Problem-Based Learning** • In smaller groups, categorise and examine the socio-cultural relevance of indigenous Ghanaian art forms in relation to timelines, contexts, tools and materials, and uses. • Ensure individual differences in learning, their ability and socio-economic needs are considered in group formation.	**Level 1 Recall** Level 2 Skills of conceptual understanding **Level 3 Strategic reasoning** Level 4 Extended critical thinking and reasoning
	1.1.1.LI.2	1.1.1.AS.2
	Describe the contributions of the major indigenous Ghanaian Art periods and artworks to the Art History of Ghana. **Managing Talk for Learning:** In mixed groups, examine and generate oral and/or written reports on indigenous Ghanaian art and design works from various ethnic groups in Ghana: Examples: Ga-dangbe, Fanti, Ewe, Asante, Gonja, Dagomba, Builsa, Bono, Larteh, Akyem etc. learners' religious beliefs, gender sensitivity, language and different learning abilities are respected. **Experiential Learning:** For equity and access, take a trip to indigenous craft villages/ watch videos or photographs of indigenous art and design works and relate them to some of the Ghanaian art and design works made in modern times.	Level 1 Recall Level 2 Skills of conceptual understanding **Level 3 Strategic reasoning** Level 4 Extended critical thinking and reasoning

	Examples: Ntonso, Aburi, Ahwiaa, Sirigu, Agotime, Tefle, Bonwire, The Regional Center for National Cultures, etc. Consider individual learning abilities and socio-economic needs of learners. **Problem Based-Learning:** Initiate a discussion to deduce how the major indigenous Ghanaian Art period helped to develop art and design making in Ghana. For tolerance, use examples of art and design works from your cultural backgrounds or communities.	
	1.1.1.LI.3	1.1.1.AS.3
	Identify and explain the role of materials in the environments as basic media for creative expression in indigenous Ghanaian Art. **Managing Talk for Learning:** In groups, identify the indigenous art materials found in the environment. **Experiential Learning:** Examine through observation, how the found art materials in the environment have been used in creating indigenous Ghanaian artworks. use relevant resources such as real objects, videos, photographs, drawings, sketches etc., **Problem-Based Learning:** in smaller groups, discuss the roles of art materials in the environment as basic media for creating indigenous Ghanaian artworks.	Level 1 Recall Level 2 Skills of conceptual understanding Level 3 Strategic reasoning **Level 4 Extended critical thinking and reasoning**
Teaching and Learning Materials	• Textbooks • web references • audio-visual resources	• projector • charts and illustrations • TLMs on indigenous Ghanaian art • paintings • camera

Content Standards	Learning Indicators and Pedagogical Exemplars with 21st Century and GESI	Assessment
1.1.1.CS.2	1.1.1.LI.1	1.1.1.AS.1
Demonstrate understanding of the history of African art and culture in terms of materials, processes and institutions from pre-colonial to 21st century.	**Research and record myths and legends in major indigenous African cultures and their artworks.** **Collaborative Learning:** In smaller groups, use the available resources to research and document myths and legends in selected indigenous African cultures. Look for examples from Indigenous African cultures such as Baule, Asante, Fulani, Mossi, Bambara, Baganda, Zulu, Bini, Massai etc. **Managing Talk for Learning/Project-Based learning:** In gender-sensitive groups, generate a manual/digital pictorial diary of art and design works attributed to myths and legends to determine the links between myths and legends and the creation of art in indigenous African cultures **Problem-Based Learning:** In groups, use the information gathered on the link between myths, legends, and materiality to evaluate how they inspired the creation of art in indigenous African cultures	Level 1 Recall **Level 2 Skills of conceptual understanding** Level 3 Strategic reasoning **Level 4 Extended critical thinking and reasoning**
	1.1.1.LI.2	1.1.1.AS.2
	Evaluate the impact of indigenous artworks on African cultures. **Project-Based Learning; Group Work/Collaborative Learning:** In smaller groups, develop a pictorial chart to deduce the relationship between art and design works and myth and legends found in indigenous African cultures in terms of materials and making process. **Problem-Based Learning; Group Work/Collaborative Learning:** In smaller groups, examine how art and design works influence the socio-cultural activities in selected African cultures **Problem-Based Learning; Group Work/Collaborative Learning:** In convenient groups, use the knowledge acquired in the study of the myths and legends in major indigenous African cultures and their art and design works to determine how they helped in the development of African Cultures.	**Level 1 Recall** Level 2 Skills of conceptual understanding **Level 3 Strategic reasoning** **Level 4 Extended critical thinking and reasoning**

	1.1.1.Ll.3	1.1.1.AS.3
	Analyse and explain the contributions of indigenous African art to Global art. **Managing Talk for Learning:** In smaller groups, examine the similarities and differences in indigenous African art and the artworks of indigenous selected cultures in other parts of the world for example, Europe, Asia, Arabia, Meso-America etc. **Problem-Based Learning; Group Work/Collaborative Learning:** In convenient groups, brainstorm/brain-write to determine how indigenous African Art contributed to the development of Art from other parts of the world.	Level 1 Recall Level 2 Skills of conceptual understanding **Level 3 Strategic reasoning** **Level 4 Extended critical thinking and reasoning**
Teaching and Learning Materials	• Textbooks • web references • audio-visual resources	• projector • TLMs on indigenous African art • camera	• charts and illustrations • video clips on subject matters

Content Standards	Learning Indicators and Pedagogical Exemplars with 21st Century and GESI	Assessment
1.1.1.CS.3	1.1.1.LI.1	1.1.1.AS.1
Demonstrate understanding of the histories of Ancient and Classical art in terms of form, and content from Prehistory to 18th century.	**Describe the art of major ancient cultures with timelines.** **Structuring Talk for Learning:** In groups, research and generate a timeline of art making in the major ancient cultures **Managing Talk for Learning/Project-Based Learning:** In convenient groups, generate a pictorial table to categorise the artworks created in ancient cultures in relation to timelines, tools, materials, and methods of fabrication. Look for examples from ancient cultures such as: China, India, Mesopotamia, Persia, Egypt, Greece, and Rome, Meso-America, Oceania	Level 1 Recall **Level 2 Skills of conceptual understanding** **Level 3 Strategic reasoning** **Level 4 Extended critical thinking and reasoning**
	1.1.1.LI.2	1.1.1.AS.2
	Analyse the impact of artworks from ancient cultures on modern global art. **Structuring Talk for Learning:** Working in groups, examine the characteristics of artworks from selected ancient cultures. **Managing Talk for Learning:** In smaller groups, examine and document the similarities and differences between selected artworks from some ancient cultures and artworks from modern global art **Problem-Based Learning:** In mixed-ability groups, determine how artworks from ancient cultures contributed to the development of modern global Art from other parts of the world	**Level 1 Recall** Level 2 Skills of conceptual understanding **Level 3 Strategic reasoning** **Level 4 Extended critical thinking and reasoning**
	1.1.1.LI.3	1.1.1.AS.3
	Discuss the contributions of ancient art to emerging art traditions **Experiential Learning:** Use the relevant digital and manual resources to research and document major emerging traditions in art. Examples of emerging trends in Art: Installation, performance, augmented reality, Non-Fungible Token (NFT) Bit coin/Blockchain Art. **Managing Talk for learning:** Working in groups, to examine the nature of artwork done in the emerging traditions in art.	Level 1 Recall **Level 2 Skills of conceptual understanding** **Level 3 Strategic reasoning** **Level 4 Extended critical thinking and reasoning**

	Collaborative Learning/Project-Based Learning: Brainstorm/Brain-write and discuss how ancient Art has helped in the development of the emerging traditions in art. Organise your views using mind maps or webbing.	
Teaching and Learning Materials	• Textbooks • web references • audio-visual resources	• projector • TLMs on ancient art	• modern and contemporary art camera • charts and illustrations

Subject   **ART AND DESIGN FOUNDATION**
Strand   **1. THE CREATIVE JOURNEY (FROM THE CAVES TO THE 21ST CENTURY)**
Sub-Strand   **2. DESIGN HISTORY**

Learning Outcomes	21st Century Skills and Competencies	GESI, SEL and Shared National Values
1.1.2.LO.1		
Analyse design histories in ancient cultures, as well as human and material conditions that supported formative designs.	**Critical Thinking, Problem Solving, Creativity, Cultural Identity, Global/Local Citizenship, Visual and Digital Literacies:** As learners analyse and categorise, engage in critical thinking and diverse problem-solving projects, they build up a sense of creativity, cultural competence/identity, global/local citizenship, visual and digital literacies. They also develop capabilities in the analyses of social and material conditions that produced designs in ancient cultures. **Critical Thinking and Problem Solving; Cultural Identity, Global Citizenship and Visual Literacy:** Learners sharpen their critical thinking and problem solving, cultural competencies/Identities, global citizenship and visual literacy competencies through analyses and categorisation of peculiar cultural conditions surrounding identified objects' making, as learners interrogate their experiences with varied designs.	**GESI:** Ensuring all learners in class irrespective of the diversity in ability, socio-cultural backgrounds, gender and soliciting contributions from all learners ensures; • respect for individuals of varying beliefs, religion, backgrounds and cultures • knowledge of themselves and others' peculiarities, strength and weaknesses • tolerance for diversity and respect for all **SEL:** Creating opportunities for learners to build their Social Emotional Learning Competencies - *Self-Awareness, Self-Management, Social Awareness, Relationship Skills and Responsible Decisions* are integrated throughout all lessons to encourage inclusion. As part of achieving each learning outcome in the curriculum, the teacher should apply the social emotional learning strategies to ensure that learners are: • Self-reflecting and finding confidence • exhibiting motivation, and SMART goal setting • managing emotions and conflicts • showing empathy and cooperation

		These may be done by the teacher through modelling emotional self-regulation and decision making, and the promotion of positive self-talk with self-made portraits, as learners analyse design histories in ancient cultures, as well as human and material conditions that supported formative designs. **National Core Values:** Tolerance, friendliness, open mindedness, patience, commitment and hard work

Content Standards	Learning Indicators and Pedagogical Exemplars with 21st Century and GESI	Assessment
1.1.2.CS.1	1.1.2.LI.1	1.1.2.AS.1
Demonstrate understanding and knowledge of formative concepts of design in human cultures.	**Explain design concepts in ancient cultures.** **Experiential Learning:** In mixed groups, use available manual and digital resources to research and record various designs found in selected ancient culture **Problem-Based Learning:** Working individually, generate a table to categorise the types of designs from ancient cultures according to function and physical characteristics. **Group Work/Collaborative Learning:** In small groups, generate a manual/ digital scrapbook of designs from selected ancient cultures considering	**Level 1 Recall** **Level 2 Skills of conceptual understanding** Level 3 Strategic reasoning **Level 4 Extended critical thinking and reasoning**
	1.1.2.LI.2	1.1.2.AS.2
	Categorise social and material conditions that produced designs in ancient cultures. **Problem-Based Learning; Group Work/Collaborative Learning:** In small groups, examine sources of inspiration for designs in ancient cultures. Examples of sources of inspiration: religion, politics, socio-cultural activities, etc. **Project-Based Learning; Group Work/Collaborative Learning:** In mixed-ability groups categorise specific socio-cultural activities and designs they influenced in ancient cultures in charts. **Problem-based Learning:** In convenient groups, analyse the role of social and material conditions in the creation of designs in ancient cultures	Level 1 Recall Level 2 Skills of conceptual understanding **Level 3 Strategic reasoning** **Level 4 Extended critical thinking and reasoning**
Teaching and Learning Materials	• Textbooks • web references • audio-visual resources • projector • TLMs on design history and concepts • Camera • charts and illustrations	

Subject   ART AND DESIGN FOUNDATION
Strand   2. AESTHETICS AND CRITICISM
Sub-Strand   1. THE WORLD AROUND US

Learning Outcomes	21st Century Skills and Competencies	GESI, SEL and Shared National Values
1.2.1.LO.1		
Communicate how sensory perceptions translate into visual literacy in response to the environment and cultural products	**Visual Literacy, critical thinking. Communication & Collaboration:** Learners improve upon their visual literacy, critical thinking, communication and collaboration skills through brainstorming/brain-writing and other interactive processes, to identify and discuss internal and external sensations and how they produce perceptions. **Cultural Competence, Global and Local Citizenship:** Learners deepen their cultural competence, global and local citizenship as they critically analyse their peculiar cultural orientations together with their peers to arrive at their commonalities and differences as the basis for differences in creative thinking and visual representations. **Creativity and Innovation; Critical Thinking and Problem Solving:** Through differentiation and association, learners critically analyse their peculiar cultural orientations together with that of their peers. This helps them to arrive at their commonalities and differences as the basis for differences in creative thinking and visual representations.	**GESI:** Given equal opportunities to all learners irrespective of their background and solicit views from all learners ensures; • respect for individuals of varying beliefs, religion, backgrounds and cultures • sensitivity to the inter-relatedness of the various spheres of life, groups and individuals • awareness of personal biases, peculiarities and stereotypes • tolerance for diversity **SEL:** Creating opportunities for learners to build their Social Emotional Learning Competencies - *Self-Awareness, Self-Management, Social Awareness, Relationship Skills and Responsible Decisions* are integrated throughout all lessons to encourage inclusion. As part of achieving each learning outcome in the curriculum, the teacher should apply the social emotional learning strategies to ensure that learners are: • Self-reflecting and finding confidence • exhibiting motivation, and SMART goal setting • managing emotions and conflicts

		• showing empathy and cooperation These may be done by the teacher through modelling emotional self-regulation and decision making, and the promotion of positive self-talk with self-made portraits, as learners engage in activities that communicate how sensory perceptions translate into visual literacy in response to the environment and cultural products **National Core Values:** Tolerance, friendliness, open mindedness, patience, commitment and hard work, honesty and truthfulness.
1.2.1.LO.2		
Articulate and contextualise different world views, modern cultures and objects in relation to the environment as a product of art and design production.	**Cultural Identity; Glocal Citizenship:** Learners discuss many ways of seeing similar things and behaviours in different cultural environments to understand how culture creates different visualities in different places. This helps them to understand their individual differences, biases and be empathetic to others' views. **Collaboration and Communication/Strategic Thinking:** Learners learn to negotiate with peers from their peculiar cultural orientations and visualities on specific cultural object. Such activities have ways of creating, strengthening, and modifying their respect for each other's views. **Strategic Thinking /Critical Thinking:** Learners strengthen their strategic thinking and critical thinking as they critically analyse the works of artists and designers in groups. This helps them to elicit traits that project prevailing cultural thoughts and worldviews of places of their origins when the works were made.	**GESI:** Using mixed-ability and mixed-gender pairing, special attention given to the catch-up, regular and gifted and talented learners leads to; • Respecting individuals of varying abilities, beliefs, religion and cultures • Being sensitive to the inter-relatedness of the various spheres of life, groups and individuals • Being aware of personal biases and stereotypes • Embracing diversity and practice inclusion **SEL:** Creating opportunities for learners to build their Social Emotional Learning Competencies - *Self-Awareness, Self-Management, Social Awareness, Relationship Skills and Responsible Decisions* are integrated

		throughout all lessons to encourage inclusion. As part of achieving each learning outcome in the curriculum, the teacher should apply the social emotional learning strategies to ensure that learners are:
		• Self-reflecting and finding confidence
		• exhibiting motivation, and SMART goal setting
		• managing emotions and conflicts
		• showing empathy and cooperation
		These may be done by the teacher through modelling emotional self-regulation and decision making, and the promotion of positive self-talk with self-made portraits, as learners articulate and contextualise different world views, modern cultures and objects in relation to the environment as a product of art and design production.
		National Core Values: Integrity, tolerance, open mindedness, patience, integrity and hard work

Content Standards	Learning Indicators and Pedagogical Exemplars with 21st Century and GESI	Assessment
1.2.1.CS.1	1.2.1.LI.1	1.2.1.AS.1
Demonstrate understanding of perception, visual literacy as well as the structure of awareness and responses to environment and cultural products.	**Explain various sensory perceptions.** **Experiential Learning:** Assess various sensory perceptions by conducting individual body assessments for the 10 senses. E.g., taste, touch, pressure, itch, hearing, smell, thermoception, pain, balance, temperature **Managing Talk for Learning:** In smaller groups, categorise sensory perceptions into internal and external sensations. **Group Work/Collaborative Learning:** In convenient groups, discuss how individual sensory perception is received. Ensure learners value and work in favour of a democratic and inclusive society as different beliefs, and religious backgrounds of the learners	**Level 1 Recall** **Level 2 Skills of conceptual understanding** **Level 3 Strategic reasoning** Level 4 Extended critical thinking and reasoning
	1.2.1.LI.2	1.2.1.AS.2
	Differentiate between sensory perception and cultural awareness. **Building on What Others Say:** In a general class discussion, brainstorm to discuss the meaning of awareness. learners' socio-economic needs respect cultural opinions **Managing Talk for Learning**: In a group discussion, differentiate between bodily awareness (primary) and social awareness (secondary) Ensure learner's social and religious beliefs are catered for. **Structuring Talk for Learning:** In small groups, analyse social awareness and how they are received. Focusing on sensitivity to the interrelatedness of the various spheres of life, groups, and individuals.	Level 1 Recall **Level 2 Skills of conceptual understanding** **Level 3 Strategic reasoning** **Level 4 Extended critical thinking and reasoning**
	1.2.1.LI.3	1.2.1.AS.3
	Analyse and explain visuality, meaning making, and art and design production in relation to art and design. **Structuring Talk for Learning:** In mixed groups, brainstorm/brain write to differentiate between sight (vision) and seeing (visuality) as physiological phenomena, and social programme.	Level 1 Recall **Level 2 Skills of conceptual understanding** **Level 3 Strategic reasoning**

	Group work/Collaborative Learning: In mixed-ability groups discuss how ways of seeing (different visualities) generate meaning in different contexts through representations. **Building on What Others Say, Managing Talk for Learning:** In a class discussion, analyse how differences in ways of seeing create different visual representations as art works.	**Level 4 Extended critical thinking and reasoning**
Teaching and Learning Materials	• The environment • Textbooks • magazines • journals • web references • videos • flip charts • TLMs on human physiology and sensory perception • Posters • audio-visual gadgets • flyers • buntings • paintings • sculpture • drawings and illustrations	

Content Standards	Learning Indicators and Pedagogical Exemplars with 21st Century and GESI	Assessment
1.2.1.CS.2	1.2.1.LI.1	1.2.1.AS.1
Demonstrate the understanding of modern design cultures, in relation to the environment as a cultural product.	**Explain how design concepts influence the design characteristics of objects and the design.** **Experiential learning:** In mixed groups, differentiate between natural and man-made objects by taking walks and observing the environment (mini-community walk). Consider individual belief, religion and socio-economic needs. **Managing Talk for Learning:** In small groups, generate a table to categorise man-made items for functional and aesthetic characteristics. Ensure there is gender responsive language and respect for values underpinning it. **Project-based Learning; Group Work/Collaborative Learning**: In convenient groups, analyse design concepts and characteristics of selected objects for reasons why they were made with mind map. Being aware of personal biases and stereotypes	Level 1 Recall **Level 2 Skills of conceptual understanding** **Level 3 Strategic reasoning** **Level 4 Extended critical thinking and reasoning**
	1.2.1.LI.2	1.2.1.AS.2
	Differentiate between tradition, culture and worldviews in terms of design. **Initiating Talk for Learning**: In a class discussion, brainstorm the meanings of tradition and culture. **Managing Talk for Learning:** In mixed groups, compile similarities and differences between culture and worldviews. **Project-based Learning; Group Work/Collaboration Learning:** In mixed groups, create Venn diagrams/organograms to analyse how culture and worldview combine to produce artefacts, especially visual art and designs for class presentations.	**Level 1 Recall** **Level 2 Skills of conceptual understanding** Level 3 Strategic reasoning **Level 4 Extended critical thinking and reasoning**

	1.2.1.LI.3			1.2.1.AS.3
	Analyse and explain visuality, meaning making, as well as design production in relation to art and design. **Building on What Others Say, Group Work/ Collaborative Learning:** In convenient groups, discuss how visuality constructs meaning using examples from peculiar cultural environments and orientation. **Managing Talk for Learning:** In mixed-ability groups investigate the role that meaning play in the creation of cultural products such as art and design. Organize and summarise your thoughts using concept maps. **Collaborative and Problem-Based Learning:** In convenient group presentation, analyse how the culture and worldviews of the artists and the locations of production are reflected in art and design.			Level 1 Recall **Level 2 Skills of conceptual understanding** **Level 3 Strategic reasoning** Level 4 Extended critical thinking and reasoning
Teaching and Learning Materials	• The environment • Textbooks • magazines • journals	• web references • audio-visual gadgets • videos, flip charts • TLMs on architecture and engineering	• aesthetics and criticism • posters • flyers • buntings	• paintings • sculpture • drawings and illustrations

Subject   **ART AND DESIGN FOUNDATION**
Strand   **2. AESTHETICS AND CRITICISM**
Sub-Strand   **2. MAKING JUDGEMENTS**

Learning Outcomes	21st Century Skills and Competencies	GESI, SEL and Shared National Values
1.2.2.LO.1		
Analyse artistic forms and content to conduct art appreciation.	**Critical Thinking, Collaboration, Culture Competence:** Learners deepen their Critical thinking, Collaboration, Cultural awareness and Self-confidence as they analyse artistic forms and content of art and designs works from their culture and that of others. **Problem Solving:** As learners categorise and compile elements of artistic form and content in selected artworks, they hone their problem-solving capabilities. **Communication and Collaboration / Language Literacy:** Working in groups to analyse artistic forms and content, learners enhance their ability to collaborate and communicate towards collective goals in investigations and presentations. **Critical Thinking, Problem-Solving and Language Literacy:** Learners sort and categorise content and required elements to create comprehensive report in response to a given art and design work to sharpen their problem-solving skills.	**GESI:** Promoting inclusivity using varying types of group activities and supporting individual learners to take initiative ensures; • Being gender responsive and can tackle injustice, be aware of personal biases and stereotypes, • Embracing diversity and practice inclusion. • Being sensitive to the inter- relatedness of the various spheres of life, groups, and individuals, • being aware of personal biases and stereotypes, **SEL:** Creating opportunities for learners to build their Social Emotional Learning Competencies - *Self-Awareness, Self-Management, Social Awareness, Relationship Skills and Responsible Decisions* are integrated throughout all lessons to encourage inclusion. As part of achieving each learning outcome in the curriculum, the teacher should apply the social emotional learning strategies to ensure that learners are: • Self-reflecting and finding confidence • exhibiting motivation, and SMART goal setting • managing emotions and conflicts

		• showing empathy and cooperation These may be done by the teacher through modelling emotional self-regulation and decision making, and the promotion of positive self-talk with self-made portraits, as learners conduct art appreciation by analysing artistic forms and content. **National Core Values:** Resourcefulness, self-discipline, leadership, truth, diversity, equity, adaptability, responsible citizenship, honesty, law-abiding, patriotism, faithfulness, loyalty

Content Standards	Learning Indicators and Pedagogical Exemplars with 21st Century and GESI	Assessment
1.2.2.CS.1	1.2.2.LI.1	2.3.1.AS.1
Construct meaning by systematically evaluating artistic form and content.	**Identify and categorise elements and constitutions of artistic content and forms.** **Experiential Learning; Group Work/Collaborative Learning:** In mixed-ability groups, visit museums, galleries, art shops, and artist's workshops, or watch videos and photos to identify and record the content, form and other qualities in art and design works. **Problem-based Learning; Group Work/Collaborative Learning**: In small mixed-ability groups, compile and categorise elements of artistic form and content in selected art and design works. Groups present thoughts while others comment and add **Project-based Learning; Group Work/Collaborative Learning:** In convenient groups, create a mind map of artistic form and content Be aware of personal biases and stereotypes issues and respect individuals of different beliefs, religions, and cultures.	Level 1 Recall **Level 2 Skills of conceptual understanding** **Level 3 Strategic reasoning** **Level 4 Extended critical thinking and reasoning**
	1.2.2.LI.2	1.2.2.AS.2
	Analyse the combination of artistic form and content to make artistic decisions. **Group Work/Collaborative Learning; Problem-based Learning:** In small groups, investigate to archive a collection of works of art and design for appreciation. **Group Work/Collaborative Learning; Project-based Learning** • In smaller mixed-ability groups, create a chart to categorise various forms and content elements in selected art and design works. • In convenient groups, create a comprehensive dossier of written appreciation for the selected art and design works.	Level 1 Recall Level 2 Skills of conceptual understanding **Level 3 Strategic reasoning** **Level 4 Extended critical thinking and reasoning**
Teaching and Learning Materials	• Textbooks • Magazine • Journals • web references	• audio-visual gadgets • videos • flip charts • TLMs on aesthetics and criticism	• posters • flyers • buntings	• paintings • sculpture • drawings and illustrations,

Subject   **ART AND DESIGN FOUNDATION**
Strand   **3. DESIGN FOR LIFE**
Sub-Strand   **1. DESIGN THINKING AND COMPOSITION**

Learning Outcomes	21st Century Skills and Competencies	GESI, SEL and Shared National Values
1.3.1.LO.1		
Apply elements and principles of art and design and design thinking to generate ideas visually, material, spatial and experiential environments in response to given societal problems using natural objects from the immediate environment.	**Communication and Collaboration; Glocal Citizenship and Leadership; Anticipatory Thinking:** Learners work in groups through class discussion to explain key principles of art and design and create production for everyday use by nominating objects for discussion from their immediate environment. These activities deepen their citizenship, leadership, and anticipatory thinking skills. **Critical Thinking, Life-long-learning, Problem Solving, Creativity and Innovation:** As learners research for visual references to elements and principles of art and design from photographs, journal and magazine entries, images of everyday and household objects, as well as internet sources to create their scrapbooks, they invariably foster their critical thinking, life-long-learning, problem solving, creative and innovative skills as well. **Creativity and Innovation** • As learners work in small groups research and present solutions from ideas they have developed for socio-economic challenges of the community, they deepen their creative and innovative skills. • Learners use their creativity and innovative drive to research and record how the solutions have helped in the development. **Creativity and Innovation; Digital Literacy:** Through the idea development process in art and design, learners develop their creativity and innovative drives to create an art and design project. This also helps them to apply protective and decorative processes to solve a societal problem.	**GESI:** Involving all learners in class irrespective of their varying abilities, gender and backgrounds, supporting them to share their views and thoughts ensures; • respect for individuals of varying beliefs, religion, backgrounds and cultures • sensitivity to the inter-relatedness of the various spheres of life, groups and individuals • awareness of personal biases, peculiarities and stereotypes • tolerance for diversity **SEL:** Creating opportunities for learners to build their Social Emotional Learning Competencies - *Self-Awareness, Self-Management, Social Awareness, Relationship Skills and Responsible Decisions* are integrated throughout all lessons to encourage inclusion. As part of achieving each learning outcome in the curriculum, the teacher should apply the social emotional learning strategies to ensure that learners are: • Self-reflecting and finding confidence • exhibiting motivation, and SMART goal setting • managing emotions and conflicts • showing empathy and cooperation

	Communication and Collaboration; Critical Thinking; Digital Literacy: Learners further acquire communicative, collaborative, critical thinking and digital literacy skills as they brainstorm/brain-write through a variety of interactive processes. They also learn to empathize as they work in mixed-ability groups that are gender and SEN sensitive to identify, critically discuss and navigate creative projects with charts and digital technologies on key elements and principles of art and design.	These may be done by the teacher through modelling emotional self-regulation and decision making, and the promotion of positive self-talk with self-made portraits, as learners apply elements and principles of art and design and design thinking to generate ideas in response to societal problems using objects from the environment.
	Communication and Collaboration: Learners' capabilities in working with peers is enhanced as they provide research findings and document design thinking process in popular products on the Ghanaian market and how they can be applied to similar problems in the community for class presentation.	**National Core Values:** Tolerance, friendliness, open mindedness, patience, commitment and integrity
	Critical Thinking and Problem Solving: Learners critical thinking and problem-solving capacities are developed as they brain-write to simulate design thinking process to create product to solve problems in the community.	

Content Standards	Learning Indicators and Pedagogical Exemplars with 21st Century and GESI	Assessment
1.3.1.CS.1	1.3.1.LI.1	1.3.1.AS.1
Demonstrate knowledge and application of elements and principles of art and design thinking in the real world (environment).	**Identify and discuss the key elements and principles of art and design.** **Group Work/Collaborative Learning:** In mixed-ability groups, brainstorm to identify and discuss the key elements and principles of art and design. **Project-Based Learning:** Working individually, generate a manual/digital scrapbook of the key elements and principles of art and design in the natural and man-made environment. **Project-Based Learning:** In groups, prepare a 3-minute video/photo presentation to explain the differences and similarities between the elements and principles of art and design found in natural and artificial objects	Level 1 Recall **Level 2 Skills of conceptual understanding** **Level 3 Strategic reasoning** **Level 4 Extended critical thinking and reasoning**
	1.3.1.LI.2	1.3.1.AS.2
	Describe how the elements and principles of art and design are used to generate ideas for artworks. **Experiential Learning**: In small groups, analyse designs and objects from the natural and man-made environment to determine the element and principles of art and design that can be found in them. **Structuring talk for Learning:** In a class discussion, deduce how the elements and principles of design have been used in the designs from natural objects. **project-based Learning:** In groups, prepare a 3-minutes video/photographic presentation on how the elements and principles of art and design can be used to develop ideas for making art and design work.	Level 1 Recall **Level 2 Skills of conceptual understanding** **Level 3 Strategic reasoning** Level 4 Extended critical thinking and reasoning
	1.3.1.LI.3	1.3.1.AS.3

	Identify and discuss key elements and stages of design thinking process.
	
	Structuring Talk for Learning: In a class discussion, brainstorm the key phases of design thinking process such as:
	  a) Empathize
	  b) Define
		Level 1 Recall
		Level 2 Skills of conceptual understanding
		Level 3 Strategic reasoning

	c) Ideate d) Prototype e) Test **Experiential Learning:** In small groups, research and document design thinking process in popular products on the Ghanaian market and how they can be applied to similar problems in the community for class presentation. **Group Work/Collaborative Learning/Project-Based Learning:** In smaller groups, simulate design thinking process in creating product to solve problems in the community.			**Level 4 Extended critical thinking and reasoning**
Teaching and Learning Materials	• The environment textbooks • web references • projector • computer	• LCD Screens • flip charts • TLMs on design thinking	• posters • flyers • buntings	• paintings • drawings and illustrations • supplementary materials

Subject   **ART AND DESIGN FOUNDATION**
Strand   **3. DESIGN FOR LIFE**
Sub-Strand   **2. COLOUR THEORY AND APPLICATION**

Learning Outcomes	21st Century Skills and Competencies	GESI, SEL and Shared National Values
1.3.2.LO.1		
Use knowledge in colour schemes to interpret real-life situations in response to societal problems.	**Metacognition, Communication:** Using brainstorming/brain-writing and interactive processes, enable learners to distinguish between colour theory and colour scheme in the field of work. **Metacognition, Communication and Collaboration:** Using interactive processes (e.g., discussion, think-pair-share, etc.), learners develop competencies to distinguish between colour theory and colour scheme to deepen the metacognitive, communicative and collaborative skills. **Critical Thinking and Problem Solving; Digital and Language Literacy:** Using presentation and discussion processes, learners distinguish between colour theory in the production of packages thereby engaging themselves in critical thinking, problem solving; digital and language literacy skills. **Creativity and Collaboration:** Working to illustrate the distinction between pigment colours and colours of the spectrum enable learners to deepen their creative and collaborative skills. **Critical Thinking and Problem Solving** • Learners work in groups to explain the functions of colours of the spectrum with reference to how they are used in stage design. This way learners sharpen their critical thinking and problem-solving skills. • Through group discussion, learners use identified pigment colours to create artworks designed to address societal problem.	**GESI:** Creating equal opportunities for all learners to participate in class, using balanced gender groups, learners from diverse socio-cultural groups and mixed abilities leads to; • tolerance and respect for each other • confidence and efficacy in their ability to perform • awareness of themselves and others taking into consideration their biases and stereotypes **SEL:** Creating opportunities for learners to build their Social Emotional Learning Competencies - *Self-Awareness, Self-Management, Social Awareness, Relationship Skills and Responsible Decisions* are integrated throughout all lessons to encourage inclusion. As part of achieving each learning outcome in the curriculum, the teacher should apply the social emotional learning strategies to ensure that learners are: • Self-reflecting and finding confidence • exhibiting motivation, and SMART goal setting • managing emotions and conflicts • showing empathy and cooperation These may be done by the teacher through modelling emotional self-regulation and decision making, and the promotion of positive self-

	Responsible Citizenship and Critical Thinking: Learners acquire and sharpen their citizenship and critical thinking skills as they work in small groups to assist SEN and other learners to investigate the functions of pigment by negotiating common grounds of experience with reference to how they are used in stage design. **Creativity and Innovation:** Learners further develop their creative capabilities through group discussion, and identification of pigments to create artworks designed to address societal problems.	talk with self-made portraits, as learners engage in activities to show how colour schemes that can be used to interpret real-life situations in response to societal problems. **National Core Values:** Tolerance, friendliness, open mindedness, patience, commitment and integrity

Content Standards	Learning Indicators and Pedagogical Exemplars with 21st Century and GESI	Assessment
1.3.2.CS.1	1.3.2.LI.1	1.3.2.AS.1
Demonstrate understanding and application of colour theory, colour schemes, relationships and the mood they express in design.	**Identify and explain colour schemes and the mood they express.** **Collaborative Learning/Project-Based Learning:** In mixed-ability groups, make a chart of colours and discuss the emotions they convey. Display the product for peers to comment. **Self-directed Learning; Initiating talk for Learning:** Distinguish between colour theory and colour scheme in a group discussion. **Experiential Learning/Problem-based Learning:** In mixed-ability groups, create a video or photo presentation that explains how colour theory is applied in the creation of packaging for selected products.	**Level 1 Recall** Level 2 Skills of conceptual understanding **Level 3 Strategic reasoning** Level 4 Extended critical thinking and reasoning
	1.3.2.LI.2	1.3.2.AS.2
	Analyse pigment colours and that of the spectrum. **Experiential Learning/structuring talk for learning/Project-Based Learning:** Working individually/group, develop a chart to illustrate the distinction between pigment colours and colours of the spectrum. **Collaborative Learning:** In small groups, examine the basic characteristics of pigment colours and the colours of the spectrum. **Explorative/Problem-based Learning:** In small groups, investigate how pigment colours and the colours of the spectrum are used in creating designs.	Level 1 Recall **Level 2 Skills of conceptual understanding** **Level 3 Strategic reasoning** Level 4 Extended critical thinking and reasoning
	1.3.2.LI.3	1.3.2.AS.3
	Analyse and explain the use of pigment colours, spectrum colours, and environmental ideas in the creation of artworks. **Experiential Learning/Explorative Learning:** Explore the environment/watch videos and photos to identify and record how pigment colours and colours of the spectrum occur in natural and man-made objects.	Level 1 Recall Level 2 Skills of conceptual understanding **Level 3 Strategic reasoning** **Level 4 Extended critical thinking and reasoning**

	Experiential Learning/Self-Directed Learning/Project-Based Learning: In small groups/individually, Generate a manual/digital scrapbook to show how pigment colour and spectrum colours are incorporated into patterns on both natural and man-made objects. **Project-Based Learning:** In groups/individually, generate a colour wheel and colour mixing chart of primary, secondary and intermediate colours for pigment colours and colours of the spectrum.				
Teaching and Learning Materials	• Textbooks • web references • projector	• computer • LCD Screens • flip charts	• TLMs on colour theory and application • posters	• flyers • buntings	• paintings • drawings and illustrations

Subject   **ART AND DESIGN FOUNDATION**
Strand   **3. DESIGN FOR LIFE**
Sub-Strand **3. RELATION OF FORMS**

Learning Outcomes	21st Century Skills and Competencies	GESI, SEL and Shared National Values
1.3.3.LO.1		
Design and create art and design works by relating basic contours and forms in the environment using modern and digital approaches.	**Metacognition, Life-Long-Learning and Self-confidence:** Through self-directed learning, learners use dry and wet media to create objective drawings using basic contours and forms thereby deepening their metacognitive and life-long-learning and other related skills. **Self-confidence, Adaptability and Metacognition:** Learners sharpen their self-directed learning/group work capabilities, as they select dry and wet media to create objective drawings using basic contours and forms. **Life-Long-learning, Self-confidence and Collaboration:** Through self-directed learning/group work, learners gain the ability to engage in continuous learning in confidence. This will also help them to explain how appropriate tonal values and hues can be used to create forms of resemblance. **Language Literacy, Critical thinking and Problem-Solving Skills:** As learners reflect on the final work and present an appreciation and criticism on the work, based on the composition, they create they emphasise how their critical thinking skills can help them to solve problems through the creating of compositions in art and design.	**GESI:** Providing the opportunity for varied ability learners and from diverse socio-cultural backgrounds to actively participate in all lessons in an inclusive manner and using GESI responsive language as pedagogy ensures; • Awareness of personal biases and stereotypes in analysing scope of common methods in Art and Design • Respect and tolerance for individual's uniqueness and peculiarities • Sensitivity to the interrelatedness of the various spheres of life, groups and individuals. **SEL:** Creating opportunities for learners to build their Social Emotional Learning Competencies - *Self-Awareness, Self-Management, Social Awareness, Relationship Skills and Responsible Decisions* are integrated throughout all lessons to encourage inclusion. As part of achieving each learning outcome in the curriculum, the teacher should apply the social emotional learning strategies to ensure that learners are: • Self-reflecting and finding confidence • exhibiting motivation, and SMART goal setting • managing emotions and conflicts • showing empathy and cooperation These may be done by the teacher through modelling emotional self-regulation and decision making, and the promotion of positive self-talk with self-made portraits, as learner engage in activities to show how modern and digital

| | | approaches are used to create art and design works that relate to basic contours and forms in the environment.

National Core Values: patriotism, faithfulness, honesty, loyalty, discipline, respect, humility, assertiveness, good citizenship |

Content Standards	Learning Indicators and Pedagogical Exemplars with 21st Century and GESI	Assessment
1.3.3.CS.1	1.3.3.LI.1	1.3.3.AS.1
Demonstrate knowledge and skills in relating forms and objective drawing by using available media and techniques for creative expression.	**Exhibit/display drawings and designs that relate basic contours and forms in the environment using conventional and non-conventional materials.** **Experiential Learning/ Self-directed Learning:** In groups, analyse selected objects in the environment to identify and record their basic forms using contour drawings. **Experiential Learning/ Explorative Learning:** In small groups, generate a chart to distinguish between conventional and non-conventional media and techniques for creative expression through drawing. **Project-Based Learning/Collaborative learning:** In small groups/working individually, use conventional and non-conventional materials as well as modern and industrial approaches to create compositions of objects in the environment using modern and digital media.	Level 1 Recall Level 2 Skills of conceptual understanding Level 3 Strategic reasoning **Level 4 Extended critical thinking and reasoning**
	1.3.3.LI.2	1.3.3.AS.2
	Compose appropriate tonal values and hues for forms in drawing. **Experiential Learning/ Self-directed Learning:** In smaller groups, research, and record how appropriate tonal values and hues have been used to create forms of objects in the immediate environment in drawing. **Experiential Learning/ Self-directed Learning:** In small groups, generate a 24-scale tonal value for the primary and secondary colours of pigment and colours of the spectrum. **Problem-Based Learning/ Project-based learning:** Working individually and in smaller groups, use the appropriate hues and tonal values to create a composition of objects in the immediate environment for appreciation and criticism.	Level 1 Recall Level 2 Skills of conceptual understanding **Level 3 Strategic reasoning** Level 4 Extended critical thinking and reasoning
Teaching and Learning Materials	• Textbooks • web references • projector	• computer • LCD Screens • flip charts, TLMs on colour theory and application	• posters • flyers • buntings	• paintings • drawings and illustrations

YEAR TWO

Subject   ART AND DESIGN FOUNDATION
Strand   1. THE CREATIVE JOURNEY (FROM CAVES TO 21ST CENTURY)
Sub-Strand   1. ART ACROSS TIME

Learning Outcomes	21st Century Skills and Competencies	GESI[3], SEL[4] and Shared National Values
2.1.1.LO.1		
Identify and analyse modern Ghanaian artworks from the 1920s to 1985 in terms of materials, methods, and uses.	**Communication and Collaboration:** • Using interactive processes in groups, learners work in their mixed abilities with peers, and share unique experiences and ideas based on their origins in Ghana on various modern Ghanaian art and timelines enhances the collaboration skill of the learners. • Learners improve their communication skills as they use the language of art in oral and/or written reports on their experiences of modern Ghanaian art and design works and materials and processes in the history of Art of Ghana. **Glocal Citizenship and Leadership:** Working in groups on Ghanaian artefacts help learners to appreciate and respect the Ghanaian identity, culture and heritage, whiles displaying leadership skills in roles assigned, as well as moral fortitude with an understanding of the wider world and how to enhance Ghana's standing. **Leadership and Empathy:** Learners develop the ability to learn from others to understand and respect the needs, perspectives, and actions of others. **Creativity and Innovation:** Learners enhance their ability to use creativity and innovative drives to research and record how visual culture has helped in the development of Art in Ghana. These activities develop practical and analytical skills.	**GESI:** Encouraging all learners in class irrespective of the diversity in gender, ability and backgrounds and supporting each of them to share their views ensures; • respect for individuals of varying beliefs, religion, backgrounds and cultures • knowledge of themselves and others' peculiarities and stereotypes • tolerance for diversity and respect for all **SEL:** Creating opportunities for learners to build their Social Emotional Learning Competencies - *Self-Awareness, Self-Management, Social Awareness, Relationship Skills and Responsible Decisions* are integrated throughout all lessons to encourage inclusion. As part of achieving each learning outcome in the curriculum, the teacher should apply the social emotional learning strategies to ensure that learners are: • Self-reflecting and finding confidence • exhibiting motivation, and SMART goal setting • managing emotions and conflicts • showing empathy and cooperation These may be done by the teacher through modelling emotional self-regulation and decision making, and the promotion of positive self-talk with self-made portraits, as learner identify and analyse modern

	Critical Thinking: Learners develop the ability to interrogate practices and artworks produced by modern artists, in relation to present circumstances in art and design production. **Responsible Citizenship and Cultural Identity:** Using brainstorming to select modern Ghanaian artworks from various areas, to investigate contributions to the history of the Ghanaian state, affords different voices the space to contribute knowledge. This helps develop peculiar identities and foster confidence to appreciate and respect the Ghanaian identity, culture and heritage. **Communication/Collaboration and Adaptation:** Working in groups to analyse the different socio-cultural areas where artistic contributions were made by different modern Ghanaian artists develop abilities to understand and evaluate multiple futures as creative people and continuous learning. **Creativity and Innovation:** Developing mind maps and pictorial spider grams as investigative tool in groups work for concept development in Modern Ghanaian artists work help to enhance individual and collective creative and innovative capabilities.	Ghanaian artworks from the 1920s to 1985 in terms of materials, methods, and uses. **National Core Values:** Tolerance, friendliness, open mindedness, patience, commitment and hard work.
2.1.1.LO.2		
Analyse Modern African art and culture from 1900 to the 21st Century in relation to their peculiar socio-cultural contexts and changes that occurred within the period.	**Communication and Collaboration:** Using interactive processes with peers, learners enhance their collaborating skills needed to classify Modern African art and changes that occurred in artmaking from 1900 to the 21st Century in relation to materials, methods, and their socio-cultural contexts. **Glocal Citizenship and Leadership** • Working in groups, learners develop basic skills in leadership and glocal citizenship by playing their assigned roles in the classification of Modern African art and changes that occurred in artmaking from 1900 to the 21st Century in relation to materials, methods, and their socio-cultural contexts.	**GESI:** Promoting inclusivity in the classroom by encouraging every learner to actively participate in lessons, cross sharing of ideas and thoughts between and among groups and individuals ensures; • Respecting individuals of varying beliefs, religion and cultures • Being sensitive to the inter-relatedness of the various spheres of life, groups and individuals • Being aware of personal biases and stereotypes • Embracing diversity and practice inclusion

• Working in groups on Ghanaian artefacts help learners to appreciate and respect the Ghanaian identity, culture and heritage. They display leadership skills in roles assigned, and moral fortitude with an understanding of the wider world and how to enhance Ghana's standing **Communication and Collaboration:** Using interactive processes in convenient groups, learners acquire the skill of working with peers and others to share unique experiences and ideas based on their origins in Ghana on various modern Ghanaian art and timelines and how socio-cultural contexts were used as bases for changes in the making of Modern African artists from 1900 to the 21st century. **Responsible Citizenship and Cultural Identity:** As learners brainstorm to select modern African artworks from various areas, and investigate contributions to the history of Africa, it affords different voices the space to contribute knowledge. This leads to the development of peculiar identities and foster confidence to appreciate and respect the Ghanaian identity, culture and heritage. **Communication/Collaboration and Adaptation:** Working in groups to analyse the different socio-cultural areas where artistic contributions were made by various modern African artists help to develop abilities in understanding and evaluating multiple features as creative people and continuous learning. **Creativity and Innovation:** Engaging in activities like creating of mind maps and pictorial spidergrams as investigative tool for concept development of Modern African artists' work help to enhance individual and collective creative and innovative capabilities.	**SEL:** Creating opportunities for learners to build their Social Emotional Learning Competencies - *Self-Awareness, Self-Management, Social Awareness, Relationship Skills and Responsible Decisions* are integrated throughout all lessons to encourage inclusion. As part of achieving each learning outcome in the curriculum, the teacher should apply the social emotional learning strategies to ensure that learners are: • Self-reflecting and finding confidence • exhibiting motivation, and SMART goal setting • managing emotions and conflicts • showing empathy and cooperation These may be done by the teacher through modelling emotional self-regulation and decision making, and the promotion of positive self-talk with self-made portraits, as learners analyse Modern African art and culture from 1900 to the 21st Century in relation to their peculiar socio-cultural contexts and changes that occurred within the period. **National Core Values:** Tolerance, friendliness, open mindedness, patience, commitment, hard work and integrity

2.1.1.LO.3		
Employ knowledge to show the relationships between Western Modern Art from 1850 to 1950 and Modern African art in terms of materials, imagery and meaning.	**Literacy Confidence Building:** The use of Talk for Learning (TfL) interactive processes in groups will foster the development of appropriate register for describing and talking about modern art and its movements and allow learners to talk confidently about art and design works. **Glocal Citizenship and Digital Literacy:** • As learners work in groups, using video presentations to explain Modern Art in relation to historical/current global issues, they acquire digital literacy and glocal citizenship. • The generation of timeline infographics showing the various stages and art movements in Western Modern Art from 1850 to 1950 will inculcate digital literacy in the learner. • The use of videos and photos of Modern Art Movements promotes digital literacy among learners. • The use of computers and projectors for class presentations further enhance learners' digital literacy **Critical Thinking:** As learners use videos and photographs to compare the impact of modern art and African art on each other, they enhance their critical thinking abilities. **Critical thinking and problem solving** • Working in groups to investigate the various channels through which Western Modern Art came to Africa. provides opportunity for learners to engage in critical thinking to unearth how various forms of art and design can be introduced into the society. • Generating presentation on the channels of influence of Western Modern art in Africa will facilitate critical thinking and problem-solving skills in learners. • All forms of investigation involve critical thinking skills to unearth new ideas and concepts. As learners work together to	**GESI:** Giving equal opportunities to all learners irrespective of their background and soliciting views from all learners ensures; • respect for individuals of varying beliefs, religion, backgrounds and cultures • sensitivity to the inter-relatedness of the various spheres of life, groups and individuals • awareness of personal biases, peculiarities and stereotypes • tolerance for diversity **SEL:** Creating opportunities for learners to build their Social Emotional Learning Competencies - *Self-Awareness, Self-Management, Social Awareness, Relationship Skills and Responsible Decisions* are integrated throughout all lessons to encourage inclusion. As part of achieving each learning outcome in the curriculum, the teacher should apply the social emotional learning strategies to ensure that learners are: • Self-reflecting and finding confidence • exhibiting motivation, and SMART goal setting • managing emotions and conflicts • showing empathy and cooperation These may be done by the teacher through modelling emotional self-regulation and decision making, and the promotion of positive self-talk with self-made portraits, as learners examine the relationships between Western Modern Art from 1850 to 1950 and Modern African art in terms of materials, imagery and meaning.

unravel cross cultural influences from modern African artists and works, they invariably develop critical thinking and problem-solving skills.

Communication and Collaboration:
- Preparation for group presentation in class equips learners with communication and collaborative skills as learners work together for the success of the group.
- Using brainstorming and other interactive processes and working in groups to share their ideas with peers on popular modern Ghanaian artworks and their uses sharpens the communication and collaborative skills of learners.

Cross-cultural Collaboration: As learners from different cultural backgrounds investigate cross-cultural influences from modern African artists and artworks to do group presentations, they discover interrelatedness of cultures, and this helps develop the skill of cross-cultural collaboration among learners.

Anticipatory Competence and Innovation: Annotated digital/manual photo/visual diary of images and other forms of mind maps of artworks in Western Modern Art from 1850 to 1950 helps in the formation of artistic mind and innovative thinking.

Creativity and Critical Thinking: Analysing Western Modern Art from 1850 to 1950 with relevant resources in relation to materials, imagery, and meaning helps to develop critical minds in the search and utilization of related resources.

Glocal Citizenship and Identity Formation: Establishing relationships between Western Modern Art from 1850 to 1950 and modern African art in terms of materials, imagery, and meanings develop the consciousness of historical and current global art issues and relate well with practices from different cultures.

National Core Values: Tolerance, friendliness, open mindedness, patience, commitment and hard work, honesty and truthfulness.

	Literacy Skills: As learners provide oral and/or written reports on the contribution of modern Ghanaian art and artists to the history of Art of Ghana, they (learners) develop literacy skills. **Creativity and Innovation:** As learners are given the opportunity to use their creativity and innovative drives to research and record how modern Ghanaian artists contribute to the development of the Ghanaian art, they (learners) sharpen their creative and innovative skills.	

Content Standards	Learning Indicators and Pedagogical Exemplars with 21st Century and GESI	Assessment
2.1.1.CS.1	2.1.1.LI.1	2.1.1.AS.1
Demonstrate knowledge and understanding of modern Ghanaian Artworks from the 1920s to 1985 in terms of materials, processes, and uses as a basis for making artworks that reflect a wide range of times.	**Identify and document Modern Ghanaian artists and their artworks from the 1920s to 1985 in relation to materials, methods, and uses.** **Initiating Talk for Learning:** In groups of mixed-ability that caters for gender sensitivity and diverse learning abilities discuss modern Ghanaian artworks made from the 1920s to 1985. **Experiential Learning/Explorative Learning:** Undertake educational visits to places of artistic interest or watch videos and photos to see renowned Modern Ghanaian artworks and generate a digital/manual photo and visual diary of some of the artworks seen during the visit. *Examples of places of artistic interest: National Museum, National Theatre, the Flagstaff house /Jubilee House, the Parliament House, Omanye House (Artists Alliance), Centers for National Culture (District and Regional Centers), etc.* **Collaborative Learning:** In small mixed groups, investigate and generate a presentation for the class on renowned modern Ghanaian artists from the 1920s to 1985 in relation to their works, materials, processes and use. As learners make presentations on their findings, generate conversations about the need to be patriotic and contributing to their nation's development through art. Again, consciously project the contributions of women to encourage the young girls in the class. *Examples of modern Ghanaian artists are Oku Ampofo, Amon Kotei, Theodosia Okoh, Kofi Antubam, Felicia Abban, Ablade Glover, Vincent Akwete Kofi, Joyce J. Stuber. Owusu Dartey, James Kwame Amoah, L.K Idun, Grace Kwami, etc.*	**Level 1 Recall Level 2 Skills of conceptual understanding Level 3 Strategic reasoning Level 4 Extended critical thinking and reasoning**
	2.1.1.LI.2	2.1.1.AS.2
	Evaluate the contributions of Modern Ghanaian Artists and their artworks to the history of Ghana. **Problem Based Learning (Brainstorming):** In groups of mixed-ability evaluate the contributions of modern Ghanaian art and artist to the development of art history of Ghana using selected popular modern Ghanaian art and design works from various areas. . **Group Work/Collaborative Learning:** In smaller groups analyse the different socio-cultural areas where such contributions were made by different Modern Ghanaian artists and designers. .	Level 1 Recall Level 2 Skills of conceptual understanding **Level 3 Strategic reasoning Level 4 Extended critical thinking and reasoning**

	Experiential Learning/ Structuring Talk for Learning: In gender-sensitive groups, investigate how indigenous Ghanaian art and design was used as the bases for concept development for Modern Ghanaian artists/designers and develop a pictorial spidergram for discussion and peer review.			
Teaching and Learning Materials	• Textbook • exhibition catalogues • web references, • audio-visual resources	• projector • TLMs on modern Ghanaian art and artists • camera	• charts and illustrations • paintings • sculpture	• textiles • Resource persons. • realia

Content Standards	Learning Indicators and Pedagogical Exemplars with 21st Century and GESI	Assessment
2.1.1.CS.2	2.1.1.LI.1	2.1.1.AS.1
Demonstrate knowledge and understanding of Modern African art from 1900 to the 21st Century in relation to artworks, materials, processes, and changes.	**Classify Modern African art and changes that occurred in art making from 1900 to the 21st Century in relation to materials, methods, and their socio-cultural contexts.** **Initiating Talk for Learning:** In class discussions use photos, videos, actual artworks and any relevant resources to investigate modern African artworks from the 1900 to the 21st century in relation to materials, methods of making them, and their uses. **Group Work/Collaborative Learning:** Working in gender-sensitive groups, categorise and describe Modern African artists/designers' works according to themes, materials, and methods. **Project-based Learning; Group Work/Collaborative Learning:** In smaller groups, analyse and generate a chart on the different socio-cultural contexts which influenced the making of the art and design works in Modern African art. **Group Work/Collaborative Learning/Problem-Based Learning:** In smaller groups, investigate how socio-cultural contexts were used as bases for changes in the making of Modern African artists and designers from the 1900 to the 21st century.	Level 1 Recall **Level 2 Skills of conceptual understanding** **Level 3 Strategic reasoning** **Level 4 Extended critical thinking and reasoning**
	2.1.1.LI.2	2.1.1.AS.2
	Analyse the impact of modern African art and design works on society. **Problem Based Learning (Brainstorming):** In groups of mixed-ability allow learners to evaluate selected modern African art and design works from various areas and investigate their contributions to the art history of Africa. **Group Work/Collaborative Learning:** In smaller groups that cater for different sociocultural backgrounds and learning abilities, analyse the different socio-cultural areas where such contributions were made by different Modern African artists and designers . **Experiential Learning/ Structuring Talk for Learning:** In gender-sensitive groups, develop a pictorial spider gram and investigate how Modern African Art and Design was used as the basis for concept development for Modern African artists/designers.	Level 1 Recall Level 2 Skills of conceptual understanding **Level 3 Strategic reasoning** **Level 4 Extended critical thinking and reasoning**

Teaching and Learning Materials	• Textbooks • exhibition catalogues • web references	• audio-visual resources • projector • TLMs on modern African art	• camera • charts and illustrations	• paintings • sculptures

Content Standards	Learning Indicators and Pedagogical Exemplars with 21st Century and GESI	Assessment
2.1.1.CS.3	2.1.1.LI.1	2.1.1.AS.1
Demonstrate knowledge and understanding of the relationships between Western Modern Art (from 1850 to 1950), and Modern African art in terms of materials, imagery, meaning and how they influenced each other.	**List and explain Modern Art Movements (periods).** **Initiating Talk for Learning** In mixed-ability grouping, use available resources to research and record the concept, stages and movements within Western Modernity and Western Modern Art from 1850-1950. **Experiential learning:** In mixed-ability groupings, learners generate a timeline infographic showing the various stages and art movements in Western Modern Art from 1850 to 1950. The use of infographics will concretise the lesson and make it easy for all learners including slow and SEN learners to comprehend and progress at their own pace. **Structuring Talk for Learning (classroom dialogue, debates and seminars):** In gender-sensitive groups, analyse the characteristics of the artworks made at each of the stages in Western Modern art from 1850-1950.	Level 1 Recall Level 2 Skills of conceptual understanding **Level 3 Strategic reasoning** **Level 4 Extended critical thinking and reasoning**
	2.1.1.LI.2	2.1.1.AS.2
	Analyse the impacts of Western modern art on African art. **Problem Based Learning/Structuring Talk for Learning (Brainstorming and Brain-writing):** In a class discussion, investigate the various channels through which Western Modern Art came to Africa. Examples of the channels: Trade, Education, Religion, Status, etc. **Experiential Learning:** In convenient groups, generate an infographic of the selected types of Western Modern Artworks and channels through which they came to Africa. **Problem Based Learning/ Group Work/Collaborative Learning:** In a class discussion, examine the cross-cultural influences from Western Modern Art on African Art.	Level 1 Recall Level 2 Skills of conceptual understanding **Level 3 Strategic reasoning** **Level 4 Extended critical thinking and reasoning**

	2.1.1.Ll.3	2.1.1.AS.3
	Discuss the relationship between Western Modern Art from 1850 to 1950 and modern African art with reference to materials, imagery, and meanings. **Project-based Learning:** Generate an annotated digital/manual visual diary showing images of art and design works in Western Modern Art from 1850 to 1950. **Group Work/Collaborative Learning:** In convenient groups, use relevant resources toanalyse Western Modern Art from 1850 to 1950 in relation to materials, imagery, and meaning. **Experiential Learning/Problem-Based Learning:** In class discussion, use specific photographs and videos to investigate the relationship between Western Modern Art from 1850 to 1950 and modern African art in terms of materials, imagery, and meanings.	Level 1 Recall **Level 2 Skills of conceptual understanding** **Level 3 Strategic reasoning** Level 4 Extended critical thinking and reasoning

Teaching and Learning Materials	• Textbooks • exhibition catalogues • web references	• audio-visual resources • projector • TLMs on modern Ghanaian art	• camera • charts, and illustrations • paintings	• sculpture • textiles

Subject　　**ART AND DESIGN FOUNDATION**
Strand　　　**1. THE CREATIVE JOURNEY (FROM CAVES TO 21ST CENTURY)**
Sub-Strand　**2. DESIGN HISTORY**

Learning Outcomes	21st Century Skills and Competencies	GESI, SEL and Shared National Values
2.1.2.LO.1		
Articulate categories and origins of modern design concepts, theories and schools.	**Life-Long Learning and Literacy Skills** • Learners work in groups to share their ideas with peers and accept constructive feedback to provide oral and/or written descriptions of the Western Industrial Revolution and Art Nouveau, in processes involving justifications based on interest and ability. By this, they develop and improve their lifelong learning and literacy skills. **Critical thinking and problem-solving** • When learners analyse issues in modern design concepts in relation to designs in the local environment, they acquire critical thinking and problem-solving skills. • Creating infographics demand critical analysis, creativity and innovative thinking in solving problems. Hence working on these will sharpen learners' skill in critical thinking and problem-solving skills. • Learners acquire critical thinking and problem-solving skills, as they work within the allocated time to receive and incorporate feedback and feedforwards from their peers to put finishing touches to the composite presentation on the 20th century design schools' philosophies **Communication and Collaboration**: • As learners work in groups to share idea in the preparations towards generating infographics on 20th Century Design Schools and concepts with justifications, their communication and collaboration skills are further sharpened.	**GESI:** Using mixed-ability and mixed-gender pairing, special attention given to the catch-up, regular and gifted and talented learners leads to; • Respecting individuals of varying abilities, beliefs, religion and cultures • Being sensitive to the inter-relatedness of the various spheres of life, groups and individuals • Being aware of personal biases and stereotypes • Embracing diversity and practice inclusion **SEL:** Creating opportunities for learners to build their Social Emotional Learning Competencies - *Self-Awareness, Self-Management, Social Awareness, Relationship Skills and Responsible Decisions* are integrated throughout all lessons to encourage inclusion. As part of achieving each learning outcome in the curriculum, the teacher should apply the social emotional learning strategies to ensure that learners are: • Self-reflecting and finding confidence • exhibiting motivation, and SMART goal setting • managing emotions and conflicts • showing empathy and cooperation These may be done by the teacher through

Digital Literacy • Group internet-based research and audiovisual presentations on 20th century design Schools and Concepts equip learners with digital literacy skills. • Watch a video on the social and material conditions of 20th Century Design Schools' designs and products for digital literacy skills. • Using digital tools such as CorelDRAW, Adobe Illustrator, Paint, and Photoshop to generate visual diary of 20th century Design school's designs to facilitate digital literacy. **Creativity and Innovation:** • While learners research and collate different philosophies and concepts that governed 20th Century Design Schools into discernible patterns, they acquire creativity and innovative skills. **Critical Thinking** • Imagining and brainstorming social and material conditions of 20th century design schools' designs and products, help learners to develop critical thinking skills. • As learners imagine and brainstorm social and material conditions of 20th century design schools' designs and products in groups, they cultivate critical thinking skills. **Critical Thinking and Information Literacy Personal Development:** • Creation of annotated photobooks of design concepts associated with design business and administrative establishments help with critical analysis and personal professional orientations.	modelling emotional self-regulation and decision making, and the promotion of positive self-talk with self-made portraits, as learners review categories and origins of modern design concepts, theories and schools. **National Core Values:** Integrity, tolerance, open mindedness, patience, integrity and hard work

| | **Collaboration and Life-Long Learning**:
• Experiential learning in groups on professional assignments are critical for collaboration and lifelong learning. | |

Content Standards	Learning Indicators and Pedagogical Exemplars with 21st Century and GESI	Assessment
2.1.2.CS.1	2.1.2.LI.1	2.1.2.AS.1

Demonstrate knowledge and understanding of major modern design schools and concepts.	**Categorise and discuss major modern design concepts, theories, and schools.**
	
	Initiating Taking for Learning: In convenient groups, discuss the modern design schools and concepts with reference to the Western Industrial Revolution and Art Nouveau.
	
	Talk For Learning: In a gender-sensitive group, generate a timeline infographic of the 20th Century Design Schools and concepts.
	Examples of Design Schools and Complex.
	   a) *Art Nouveau*
	   b) *De Stijl and Constructivism*
	   c) *Bauhaus*
	   d) *International Style*
	   e) *Art Deco*
	   f) *Postmodern Design*
	
	Group Work/Collaborative Learning: In smaller groups, investigate the philosophies and design concepts of selected 20th Century Design Schools.
		Level 1 Recall
		Level 2 Skills of conceptual understanding
		Level 3 Strategic reasoning
		Level 4 Extended critical thinking and reasoning

	2.1.2.LI.2	2.1.2.AS.2
	Analyse social and material conditions that produced designs and products. **Problem Based Learning (Brainstorming):** In mixed-ability groups discuss and record social and material conditions of 20th Century Design Schools' designs and products. **Project-Based Learning:** Using available resources, generate a digital and manual visual diary of examples of designs by 20th Century Design Schools. **Experiential Learning; Project-Based Learning:** Take a trip to some business/administrative establishments or examine videos and photographs associated with designing to generate an annotated photobook of Design concepts.	Level 1 Recall **Level 2 Skills of conceptual understanding** Level 3 Strategic reasoning **Level 4 Extended critical thinking and reasoning**
Teaching and Learning Materials	• Textbooks • exhibition catalogues • web references • audio-visual resources	• projector • TLMs on 20th Century Design • Art Nouveau	• Bauhaus • International Style • Art Deco, Postmodern Design	• charts and illustrations • paintings • sculpture • textiles

		• De Stijl and Constructivism	• camera	

Subject   **ART AND DESIGN FOUNDATION**
Strand   **2. AESTHETICS AND CRITICISM**
Sub-Strand   **1. THE WORLD AROUND US**

Learning Outcomes	21st Century Skills and Competencies	GESI, SEL and Shared National Values
2.2.1.LO.1		
Analyse social conditions and production modes of cultural objects and representation in Ghana.	**Cultural Identity and Glocal citizenship** • Identifying various places in the locality where these art objects originate will strengthen the confidence of learners in their cultural identity and glocal citizenship. • As learners investigate the culture and religion of people within the local community, they develop religious tolerance and become better glocal citizens. **Information Literacy/Personal Development:** Learners develop information literacy when they undertake activities on an individual basis to differentiate anonymous art and artists. **Creativity and Innovation:** Learners cultivate the skills of creativity and innovation when they investigate and document the origins of anonymous cultural design to distinguish anonymous art and artist's art etc. and use their imagination to create an art activity, artefact or design for a jury session. **Critical Thinking and Problem Solving:** By creating an activity to demonstrate the differences between anonymous art and that of artist's art learners will develop critical thinking and problem-solving skills. **Cultural Identity/Competence:** Identifying various places in the locality where these art objects originate to develop cultural competence that will lead to inter-cultural tolerance. **Collaboration/ Critical Thinking:** Through imagination and brainstorming in groups to analyse social conditions as inspirations	**GESI:** Ensuring all learners in class irrespective of the diversity in ability, socio-cultural backgrounds, gender and soliciting contributions from all learners ensures; • respect for individuals of varying beliefs, religion, backgrounds and cultures • knowledge of themselves and others' peculiarities, strength and weaknesses • tolerance for diversity and respect for all **SEL:** Creating opportunities for learners to build their Social Emotional Learning Competencies - *Self-Awareness, Self-Management, Social Awareness, Relationship Skills and Responsible Decisions* are integrated throughout all lessons to encourage inclusion. As part of achieving each learning outcome in the curriculum, the teacher should apply the social emotional learning strategies to ensure that learners are: • Self-reflecting and finding confidence • exhibiting motivation, and SMART goal setting • managing emotions and conflicts • showing empathy and cooperation These may be done by the teacher through modelling emotional self-regulation and decision

	behind works of art, learners develop a high level of critical thinking and collaborative abilities. **Digital Literacy:** By watching a video on art works by artists with varied materials and then analysing their social conditions as inspiration behind the works and producing verbal/written report on the video leads to learners developing their digital literacy and creativity. **Cultural Identity/Competence:** By investigating the culture and religion of people within the local community learners gain understanding that leads to reinforced cultural identities, competence and tolerance of others. **Collaboration**: As learners work in mixed-ability groups to analysing and reflect on materials and processes as social condition of a society, they learn to collaborate with each other. **Cultural Identity/Competence:** By investigating the culture and religion of people (artists) within the local community, learners cultivate cultural identity and competence to relate with people from other cultures and become better glocal citizens.	making, and the promotion of positive self-talk with self-made portraits, as learners analyse social conditions and production modes of cultural objects and representation in Ghana. **National Core Values:** Tolerance, friendliness, open mindedness, patience, commitment and hard work.
2.2.1.LO.2		
Analyse cultural memory and the role materials in the environment play in memory formation.	**Communication and Collaboration:** Working in mixed-ability groups to provide oral and/or written description of the constitution of art objects, scale and materials as cultural identities leads to the development of partnership sensibilities, cooperation and collaboration in the world of work. **Cultural Identity/ Competence and Personal Development/ Information literacy:** By investigating the culture and religion of people within the local community, through individual and collective work based on interest and ability, learners develop individual and collective identity building and development.	**GESI:** Promoting inclusivity through the use of varying types of group activities and supporting individual learners to take initiative ensures; • Being gender responsive and have the ability to tackle injustice, be aware of personal biases and stereotypes, • Embracing diversity and practice inclusion. • Being sensitive to the inter- relatedness of the various spheres of life, groups, and individuals, • being aware of personal biases and stereotypes,

	Critical Thinking and Problem Solving: As the learners apply the concept of cultural memorization, with reference to materials in the community as repository of shared cultural memories, they develop critical thinking and problem-solving skills.	**SEL:** Creating opportunities for learners to build their Social Emotional Learning Competencies - *Self-Awareness, Self-Management, Social Awareness, Relationship Skills and Responsible Decisions* are integrated throughout all lessons to encourage inclusion. As part of achieving each learning outcome in the curriculum, the teacher should apply the social emotional learning strategies to ensure that learners are: • Self-reflecting and finding confidence • exhibiting motivation, and SMART goal setting • managing emotions and conflicts • showing empathy and cooperation These may be done by the teacher through modelling emotional self-regulation and decision making, and the promotion of positive self-talk with self-made portraits, as learners review cultural memory and how materials in the environment help in memory formation. **National Core Values:** Resourcefulness, self-discipline, leadership, truth, diversity, responsible citizenship, honesty, patriotism, faithfulness, loyalty
2.2.1.LO.3		
Analyse cultural identities in relation to the constitution of art and design objects, scale and materials.	**Communication and Collaboration:** As learners work in groups and share ideas orally and/or in writing amidst receiving constructive ideas from peers in respect of the constitution of art objects, the scale and materials as cultural identities they evolve communication and collaborative competencies.	**GESI:** Involving all learners in class irrespective of their varying abilities, gender and backgrounds, supporting them to share their views and thoughts ensures; • respect for individuals of varying beliefs,

Cultural Identity/Competence and Personal Development:
Through individual and collective work based on interest and ability to identify and appreciate cultural objects in the environment, in terms of materials and scale for future use, they (learners) develop requisite cultural identities, competencies and individual developments for life-long learning and world of work.

Critical Thinking and Problem Solving: Through application of the concept of cultural memorization in scrapbook production, learners develop analytical and problem-solving abilities to embark on research, collection, sorting, coalition and application for emergent tasks.

Digital Literacy and Personal development/Information literacy: Using the internet and conventional research methods and record findings manually, photographically, or with videos for peer review and discussion provide opportunity for learners to deepen digital and information literacy skills.

Collaboration and Cultural Identity/Competence: Working in mixed-ability groups to investigate the influence of culture and religion of people within the local community on material culture, learners develop deeper sensibilities towards culture and competent understanding of materials around them.

Communication and Personal Development/Information Literacy: By engaging in oral and/or written description of the origins of privileged materials and art medium as cultural identities which has the capacity for collective and individual meaning making processes, learners hone their communication capacities, cultural literacies and personal development.

Critical Thinking and Problem Solving: By analysing materials in the environment for their individual origins and similarities as equivalents and substitutes in the meaning making processes, learners develop their critical thinking and problem-solving capacities through the

religion, backgrounds and cultures
- sensitivity to the inter-relatedness of the various spheres of life, groups and individuals
- awareness of personal biases, peculiarities and stereotypes
- tolerance for diversity

SEL: Creating opportunities for learners to build their Social Emotional Learning Competencies - *Self-Awareness, Self-Management, Social Awareness, Relationship Skills and Responsible Decisions* are integrated throughout all lessons to encourage inclusion. As part of achieving each learning outcome in the curriculum, the teacher should apply the social emotional learning strategies to ensure that learners are:
- Self-reflecting and finding confidence
- exhibiting motivation, and SMART goal setting
- managing emotions and conflicts
- showing empathy and cooperation

These may be done by the teacher through modelling emotional self-regulation and decision making, and the promotion of positive self-talk with self-made portraits, as learners review cultural identities in relation to the constitution of art and design objects, scale and materials.

National Core Values: Tolerance, friendliness, open mindedness, patience, commitment and integrity

development of alternative lines of action.

Communication and Collaboration: Working in mixed-ability groups while providing support systems for different capacities and capabilities of learners help them to cultivate their emotional ability and capacity for both individual and collective learning.

Digital Literacy and Personal Development: As learners Investigate and record with available digital and manual resources and compare the relationships between materials and scale in the production of artworks, they sharpen their skills in the use of available technologies and develop themselves intellectually.

Creativity and Innovation: The application and analyses of ~~the~~ concept of scale with materials in different combinations and outcomes in the production of artworks enhance creativity and innovation in learners.

Critical thinking and problem solving: Through application of the concept of cultural memorization, analytical thinking concepts on similarities and differences in material and medium in artmaking, learners develop critical thinking and problem-solving competencies.

Content Standards	Learning Indicators and Pedagogical Exemplars with 21st Century and GESI	Assessment
2.2.1.CS1	2.2.1.LI.1	2.2.1.AS.1
Demonstrate knowledge and understanding of the origins of anonymous art objects, mode of production and social condition of work of art to analyse art.	**Identify and describe the origins of cultural objects in Ghana.** **Experiential Learning/Project-Based Learning:** In convenient groups, undertake educational trips/virtual field trip to places of artistic interest such as museums/galleries/craft shops etc. to observe and generate a digital and manual visual diary of examples of anonymous art. **Structuring Talk for Learning:** In class discussion, analyse the differences between anonymous art and attributed art.	**Level 1 Recall** **Level 2 Skills of conceptual understanding** Level 3 Strategic reasoning Level 4 Extended critical thinking and reasoning
	2.2.1.LI.2	2.2.1.AS.2
	Research materials and modes of production of specific cultural objects **Problem-Based Learning (Brainstorming/Brain-writing):** In gender-sensitive groups, investigate how meanings associated with materials and processes used in making cultural objects in the community become cultural representations. **Building on What Others Say; Project-Based Learning :** In a class discussion, analyse, by generating an annotated photo diary how material and processes reflect social conditions in different societies in Ghana.	**Level 1 Recall** **Level 2 Skills of conceptual understanding** **Level 3 Strategic reasoning** Level 4 Extended critical thinking and reasoning
	2.2.1.LI.3	2.2.1.AS.3
	Analyse and explain social conditions as inspirations behind works of art and design. **Experiential Learning / Collaborative Learning:** In small mixed groups analyse selected artworks from the points of view of material and process as alternative representation in the absence of an artist signature or proper attribution. **Managing Talk for Learning; Group Work/Collaborative Learning:** Analyse materials and processes for making cultural objects as social conditions of a society .	Level 1 Recall Level 2 Skills of conceptual understanding **Level 3 Strategic reasoning** **Level 4 Extended critical thinking and reasoning**
Teaching and Learning Materials	- The environment - Textbooks - web references - audio-visual equipment - projector - computer - LCD Screens - flip charts - TLMs on art materials	- Materiality - materials and methods for aesthetics and criticism

Content Standards	Learning Indicators and Pedagogical Exemplars with 21st Century and GESI	Assessment
2.2.1.CS.2	2.2.1.LI.1	2.2.1.AS.1
Demonstrate knowledge and understanding of the constitution of art and design objects, scale and materials as cultural identities.	**Explain materials as repository of cultural memory.** **Building on What Others Say:** In mixed-ability and gender-sensitive groups, analyse meanings associated with materials for making cultural objects in selected Ghanaian communities. **Experiential Learning:** With reference to specific examples, investigate how materials and cultural object have been used by the communities in Ghana as a repository of their cultural memory. **Project-Based Learning:** In groups, generate an annotated table showing specific materials and cultural object as well as the cultural memory they hold.	Level 1 Recall Level 2 Skills of conceptual understanding **Level 3 Strategic reasoning** **Level 4 Extended critical thinking and reasoning**
	2.2.1.LI.2	2.2.1.AS.2
	Discuss regional material as alternatives to privileged materials and for art. **Collaborative Learning/Project-Based Learning:** In a group discussion, investigate meanings associated with of same/similar materials in different parts of Ghana to produce a scrapbook. **Structuring Talk for Learning:** Record and discuss the origins of privileged materials and art mediums in class. **Managing Talk for Learning:** Using specific examples, discuss how alternatives from the local environment have been used in place of privileged materials in artmaking in-class presentations. Examples of privileged materials: Bronze, gold, silver, oil colour, gouache, tempera, wood, ivory, semi-precious stones, etc. Examples of regional materials: Other materials apart from the privileged materials seen in the environment e.g., brass, aluminium, iron, clay, paper, wax, watercolour, leather, fibres and	Level 1 Recall **Level 2 Skills of conceptual understanding** **Level 3 Strategic reasoning** **Level 4 Extended critical thinking and reasoning**

	fabrics.		
	2.2.1.LI.3		2.2.1.AS.3
	Analyse art medium and scale in art production. **Problem-based Learning / Collaborative Learning:** In mixed groups, and with the help of available digital and manual resources, investigate the relationship between materials and scale in the production of artworks. **Collaborative Learning:** In groups, analyse similarities and differences between medium and scale in artmaking.		Level 1 Recall **Level 2 Skills of conceptual understanding** **Level 3 Strategic reasoning** **Level 4 Extended critical thinking and reasoning**
Teaching and Learning Materials	• The environment • Textbooks • web references	• audio-visual equipment • projector • computer	• LCD Screens • Flip charts • TLMs on art materials	• Materiality • materials and methods for aesthetics and criticism

Subject   **ART AND DESIGN FOUNDATION**
Strand   **2. AESTHETICS AND CRITICISM**
Sub-Strand   **2. MAKING JUDGEMENTS**

Learning Outcomes	21st Century Skills and Competencies	GESI, SEL and Shared National Values
2.2.2.LO.1		
Apply aesthetic theories in the assessment of cultural products.	**Cultural identity and / Glocal Citizenship:** Application of aesthetic and institutional theories to cultural memory helps learners to understand various processes within and without different cultures. This improves identity formation and acceptance of different cultural views toward glocal citizenship. **Communication and Collaboration:** Engaging in debates on aesthetic theories on art works, to differentiate between aesthetic theories and institutional theories with opportunities for participation in the investigations, sorting, collation and presentation of results foster collaborative capacities and improve communication. **Self-awareness / Personal Development and Glocal Citizenship:** Exploring aesthetic theories application on glocal scale and different behavioural dimensions have positive consequence on personal development and glocal citizenship. **Critical thinking and problem solving** • The application of aesthetics theories in different environmental contexts improve learners critical thinking and problem-solving capacities by allowing divergent views and opportunities to apply same/similar theories on different contexts, or different aesthetic consideration on same/similar context, cultural products, setting records and cultural agenda. • Equally, weighing the pros and cons of aesthetic and institutional theories and their contexts of application, as well as cultural ramifications on different objects enhances critical thinking.	**GESI:** Using inclusive strategies and pedagogies that promotes all learners' wellbeing and develops their potential promotes; • Respect for others and alternative views, as well as the awareness of own biases. • Protect the weak and work for betterment of society and makes learners advocate for peace and justice. • Exhibit empathy towards people with special needs. **SEL:** Creating opportunities for learners to build their Social Emotional Learning Competencies - *Self-Awareness, Self-Management, Social Awareness, Relationship Skills and Responsible Decisions* are integrated throughout all lessons to encourage inclusion. As part of achieving each learning outcome in the curriculum, the teacher should apply the social emotional learning strategies to ensure that learners are: • Self-reflecting and finding confidence • exhibiting motivation, and SMART

	Digital Literacy / Creativity and Innovation: Engaging and participating in internet-based research, the creation of digital documents and or videos on presentations, and the application of aesthetic and institutional theories on selected popular artworks, as well as peer to peer learning improve creativity and develop learners' digital literacies.	goal setting • managing emotions and conflicts • showing empathy and cooperation These may be done by the teacher through modelling emotional self-regulation and decision making, and the promotion of positive self-talk with self-made portraits, as learners apply aesthetic theories in the assessment of cultural products. **National Core Values:** Sacrifice, selflessness, compassion, fairness, justice, generosity, co-operation, commitment, collaboration, excellence, resourcefulness, self-discipline.

Content Standards	Learning Indicators and Pedagogical Exemplars with 21st Century and GESI	Assessment
2.2.2.CS.1	2.2.2.LI.1	2.2.2.AS.1
Demonstrate knowledge and understanding of aesthetic theories as underlying principles for artistic expression.	**Discuss various aesthetic theories.** **Initiating Talk for Learning:** In convenient groups, document and discuss aesthetic theories in class. Examples of aesthetic theories: Imitationalism, Formalism, Instrumentalism, and Emotionalism. **Structuring Talk for Learning:** In smaller groups, engage in a debate to investigate the individual theories in art and design works. **Group Work/Collaborative Learning:** In groups, test the aesthetic theories on selected art and design works for a class presentation.	**Level 1 Recall** **Level 2 Skills of conceptual understanding** **Level 3 Strategic reasoning** **Level 4 Extended critical thinking and reasoning**
	2.2.2.LI.2	2.2.2.AS.2
	Analyse aesthetic theories and their contexts of application. **Initiating Talk for Learning:** Investigate institutional theories of art in class discussion. **Managing Talk for Learning:** in groups, discuss the differences between aesthetic theories and institutional theories of art . **Group Work/Collaborative Learning:** In convenient groups**,** investigate how institutional theories of art are applied in various contexts.	**Level 1 Recall** **Level 2 Skills of conceptual understanding** **Level 3 Strategic reasoning** Level 4 Extended critical thinking and reasoning
	2.2.2.LI.3	2.2.2.AS.3
	Apply aesthetic theories in the analysis of art and design works. **Problem Based Learning/Group Work/Collaborative Learning:** In mixed groups, test aesthetic theories in institutional contexts on selected artworks. **Problem-based Learning:** Apply aesthetic theories in institutional contexts in the analysis of selected artworks.	Level 1 Recall Level 2 Skills of conceptual understanding **Level 3 Strategic reasoning** **Level 4 Extended critical thinking and reasoning**

Teaching and Learning Materials	• The environment • Textbooks • web references • audio-visual equipment	• projector • computer • LCD Screens	• flip charts • TLMs on art theory • institutional theory materials and tools for aesthetics and criticism

Subject   ART AND DESIGN FOUNDATION
Strand   3. DESIGN FOR LIFE
Sub-Strand   1. DESIGN THINKING AND COMPOSITION

Learning Outcomes	21st Century Skills and Competencies	GESI, SEL and Shared National Values
2.3.1.LO.1		
Research and document art and design processes to generate ideas in response to social problems.	**Critical thinking and Problem Solving:** Engagement with curators and artists and designers on art and design processes, documentation of identified problems and how to use art and design processes to address them, as well as creating prototypes as solutions imbue learners with critical thinking and problem-solving capabilities. **Digital Literacy; Creativity and Innovation:** The creation of video/PowerPoint and other interactive presentations on art and design processes, and the production prototypes as solutions to societal problems enhance digital literacy, creativity and innovation. **Collaboration and Communication:** Through brainstorming, research and identification of problems in the environment, and documentation, discussions, presentation and prototyping processes, learners' collaborative capacities and communication skills are shaped.	**GESI:** Creating equal opportunities for all learners to participate in class, using balanced gender groups leads to; • tolerance and respect for each other • confidence and efficacy in their ability to perform • awareness of themselves and others taking into consideration their biases and stereotypes **SEL:** Creating opportunities for learners to build their Social Emotional Learning Competencies - *Self-Awareness, Self-Management, Social Awareness, Relationship Skills and Responsible Decisions* are integrated throughout all lessons to encourage inclusion. As part of achieving each learning outcome in the curriculum, the teacher should apply the social emotional learning strategies to ensure that learners are: • Self-reflecting and finding confidence • exhibiting motivation, and SMART goal setting • managing emotions and conflicts • showing empathy and cooperation These may be done by the teacher through modelling emotional self-regulation and

		decision making, and the promotion of positive self-talk with self-made portraits, as learners research and document art and design processes to generate ideas in response to social problems. **National Core Values:** Tolerance, friendliness, open mindedness, patience, commitment and integrity

Content Standards	Learning Indicators and Pedagogical Exemplars with 21st Century and GESI	Assessment
2.3.1.CS.1	2.3.1.LI.1	2.3.1.AS.1
Demonstrate understanding and application of art and design processes and how it is applied to solve societal problems.	**Design an infographic to illustrate the art and design processes.** **Experiential Learning:** Embracing equity and inclusion, learners visit museums, galleries, art shops, artist's workshops or watch videos/photographs to research and document art and design processes. **Project-Based Learning: working in groups,** generate a poster/PowerPoint/video documentary etc., as a documentation on understanding art and design processes.	Level 1 Recall **Level 2 Skills of conceptual understanding** **Level 3 Strategic reasoning** **Level 4 Extended critical thinking and reasoning**
	2.3.1.LI.2	2.3.1.AS.2
	Identify problems in the environment and design strategies to address them. **Collaborative and Experiential Learning:** Through brainstorming in mixed-ability groups, identifies problems in the environment and design strategies to address them. **Problem-Based Learning/Collaborative Learning:** For tolerance and assertiveness, learners share ideas on strategies needed to address problems identified in their environment.	Level 1 Recall Level 2 Skills of conceptual understanding **Level 3 Strategic reasoning** **Level 4 Extended critical thinking and reasoning**
	2.3.1.LI.3	2.3.1.AS.3
	Design and execute prototypes as solutions to the problem identified. **Collaborative Learning/Project Based Learning:** , learners in groups design prototypes as solutions to the problem identified. Encourage learners to embracing diversity, discipline, self-directed learning, self-confidence, adaptability and resourcefulness **Experiential Learning; Project-Based Learning:** Learners in groups produce prototypes as resourceful solutions to the problem identified.	Level 1 Recall **Level 2 Skills of conceptual understanding** Level 3 Strategic reasoning **Level 4 Extended critical thinking and reasoning**
Teaching and Learning Materials	• Textbooks • Magazines • Journals • web references	• audio-visual gadgets • Posters • Paintings • Videos • Flyers • Sculpture • flip charts • Buntings • drawings and illustrations • TLMs on aesthetics and criticism

Subject   **ART AND DESIGN FOUNDATION**
Strand   **3.DESIGN FOR LIFE**
Sub-Strand   **2. COLOUR THEORY AND APPLICATION**

Learning Outcomes	21st Century Skills and Competencies	GESI, SEL and Shared National Values
2.3.2.LO.1		
Use knowledge of the colour relationship to create art and design works that incorporate and interpret Ghanaian colour symbolisms in response to cultural engagements.	**Digital Literacy/ Critical Thinking and Problem Solving:** Analyses of colour symbolisms in Ghana using relevant sources such as videos, photographs, museums, galleries, art shops, artist's workshops, and visits to museums, galleries, art shops, and artist's workshops, as well as and documentation and creation of presentation formats endow learners with critical thinking and problem-solving competencies, and digital literacy. **Creativity and Innovation:** The creation of photo albums and videos of real-life images and figures to explain colour symbolism in Ghanaian cultures, and the creation of artworks of selected colour symbols in Ghana using pigments and colours of the spectrum, as well as the weaving of fibres and fabrics from natural sources and colours foster creativity and innovation in learners. **Collaboration and Personal Development:** Sourcing fibres from the environment and working them with pigments and colours of the spectrum to reflect colour symbolisms in Ghana in groups, as well as brainstorming, documentation and presentation to explain colour symbolism in the various Ghanaian cultures create collaborations based on mutual respect and personal development for life-long learning.	**GESI:** Ensuring all learners in class irrespective of the diversity in ability, socio-cultural backgrounds, gender and soliciting contributions from all learners ensures; • respect for individuals of varying beliefs, religion, backgrounds and cultures • knowledge of themselves and others' peculiarities, strength and weaknesses • tolerance for diversity and respect for all **SEL:** Creating opportunities for learners to build their Social Emotional Learning Competencies - *Self-Awareness, Self-Management, Social Awareness, Relationship Skills and Responsible Decisions* are integrated throughout all lessons to encourage inclusion. As part of achieving each learning outcome in the curriculum, the teacher should apply the social emotional learning strategies to ensure that learners are: • Self-reflecting and finding confidence • exhibiting motivation, and SMART goal setting • managing emotions and conflicts • showing empathy and cooperation

| | | These may be done by the teacher through modelling emotional self-regulation and decision making, and the promotion of positive self-talk with self-made portraits, as learners create art and design works that incorporate and interpret Ghanaian colour symbolisms in response to cultural engagements.

National Core Values: Tolerance, friendliness, open mindedness, patience, commitment and hard work. |

Content Standards	Learning Indicators and Pedagogical Exemplars with 21st Century and GESI	Assessment
2.3.2.CS.1	2.3.2.LI.1	2.3.2.AS.1
Demonstrate knowledge, understanding and application of advanced colour theory in design.	**Identify and explain colour relationships and symbolism in the various Ghanaian cultures.** **Collaborative Learning:** Brainstorm by using relevant sources, to explain colour symbolism in the various Ghanaian cultures. **Problem-based Learning:** In smaller groups, use real life images, photography and videos to explain colour symbolism in the various Ghanaian cultures.	Level 1 Recall **Level 2 Skills of conceptual understanding** Level 3 Strategic reasoning **Level 4 Extended critical thinking and reasoning**
	2.3.2.LI.2	2.3.2.AS.2
	Create art and design works using pigment colours and Colours of the spectrum to reflect colour symbolisms in Ghana. **Experiential Learning; Group Work/Collaborative Learning:** Visit museums, galleries, art shops, artist's workshops and watch videos/photographs to discuss various colour symbolisms in Ghana. **Project-based Learning:** Create art and design works using pigment colours and colours of the spectrum to reflect the various colour symbolisms in Ghana.	Level 1 Recall Level 2 Skills of conceptual understanding Level 3 Strategic reasoning **Level 4 Extended critical thinking and reasoning**
	2.3.2.LI.3	2.3.2.AS.3
	Prepare weaves from natural sources and use harmonious colours to create art and design works. **Experiential Learning:** Visit museums, galleries, art shops, artist's workshops and watch videos/photographs to discuss harmonious colours from natural sources. **Project-based Learning; Group Work/Collaborative Learning:** In pairs, prepare weaves from natural sources and use harmonious colours to create art and design works.	Level 1 Recall Level 2 Skills of conceptual understanding Level 3 Strategic reasoning **Level 4 Extended critical thinking and reasoning**
Teaching and Learning Materials	• Textbooks • magazines • journals • web references	• audio-visual gadgets • posters • paintings • videos • flyers • sculpture • flip charts • buntings • drawings and illustrations • TLMs on colour symbolism

Subject   ART AND DESIGN FOUNDATION
Strand   3. DESIGN FOR LIFE
Sub-Strand   3. RELATION OF FORMS

Learning Outcomes	21st Century Skills and Competencies	GESI, SEL and Shared National Values
2.3.3.LO.1		
Create drawings of figurative, non-figurative and abstract representations in their immediate environment using appropriate processes and available materials.	**Communication and Collaboration:** Group discussions and brainstorming used to create drawing figurative and abstract representations in the environment, as well as discussions and presentation of available materials and treatments of constituent parts of the drawing help learners to develop their visual communication skills and collaborate for mutual understanding. **Creativity and Innovation / Personal Development:** • Gallery visits, video documentaries and interaction with artists as inspiration to create drawings of figurative and non-figurative representations and compositions to reflect an understanding of constituent parts of real things and abstraction, as well as the design and creation works with available modern industrial materials with appropriate processes. These have impacts on creativity and innovation in learners, as well as personal development for world of work and life-long learning. • The Investigation and recording of modern industrial materials used by artists for inspiration for presentations and analyses of treatments of constituent parts of drawings enhance critical thinking and digital literacy.	**GESI:** As all learners are supported in an inclusive environment and given equal opportunities they will; • appreciate, value, and embrace diversity as they are made to work in groups. • learn to amicably resolve conflicts and embrace differing opinions. • develop emotional intelligence as their submissions are critiqued by others. **SEL:** Creating opportunities for learners to build their Social Emotional Learning Competencies - *Self-Awareness, Self-Management, Social Awareness, Relationship Skills and Responsible Decisions* are integrated throughout all lessons to encourage inclusion. As part of achieving each learning outcome in the curriculum, the teacher should apply the social emotional learning strategies to ensure that learners are: • Self-reflecting and finding confidence • exhibiting motivation, and SMART goal setting • managing emotions and conflicts • showing empathy and cooperation

		These may be done by the teacher through modelling emotional self-regulation and decision making, and the promotion of positive self-talk with self-made portraits, as learners create drawings of figurative, non-figurative and abstract representations in their immediate environment using appropriate processes and available materials. **National Core Values:** Tolerance, integrity, accountability, humility, assertiveness and patriotism

Content Standards	Learning Indicators and Pedagogical Exemplars with 21st Century and GESI	Assessment
2.3.3.CS.1	**2.3.3.LI.1**	**2.3.3.AS.1**
Demonstrate knowledge and understanding of skills in various figurative representations and associated treatments.	**Create drawings of figurative representations in the environment** **Experiential Learning:** Visit galleries, watch video documentaries/photographs, etc. to interact with artists for inspiration, and discuss figurative representations found in the environment. **Project-Based Learning** • Working individually, create various drawings of figurative representations found within the environment. • In mixed-ability groups, create various drawings of non-figurative representations.	Level 1 Recall **Level 2 Skills of conceptual understanding** **Level 3 Strategic reasoning** **Level 4 Extended critical thinking and reasoning**
	2.3.3.LI.2	**2.3.3.AS.2**
	Compose appropriate treatments of constituent parts for forms of recognition and abstraction. **Collaboration and Communication**: Use brainstorming, to discuss appropriate treatments of constituent parts for forms of recognition and abstraction. **Project-Based Learning:** From the group make a composition to reflect your understanding of constituent parts for forms of recognition and abstraction.	Level 1 Recall **Level 2 Skills of conceptual understanding** Level 3 Strategic reasoning Level 4 Extended critical thinking and reasoning
	2.3.3.LI.3	**2.3.3.AS.3**
	Design and create works with available modern industrial materials with appropriate processes. **Experiential and Learning:** Visit art industries and artists or take a virtual trip for inspiration and in convenient group, discuss the use of modern industrial materials with appropriate processes. **Project-based Learning:** Using the knowledge gained during your visits, design and create works with available modern industrial materials with appropriate processes.	Level 1 Recall Level 2 Skills of conceptual understanding **Level 3 Strategic reasoning** **Level 4 Extended critical thinking and reasoning**
Teaching and Learning Materials	• Textbooks • magazines • journals	• audio-visual gadgets • videos • flip charts	• TLMs on appropriate treatments of constituent parts for forms of	• buntings • paintings • sculptures

	• web references	• TLMs on figurative and non-figurative drawings and associated treatments	recognition and abstraction • TLMs on colour symbolism • posters • flyers	

YEAR THREE

Subject   **ART AND DESIGN FOUNDATION**
Strand   1. THE CREATIVE JOURNEY (FROM CAVES TO 21ST CENTURY)
Sub-Strand 1. ART ACROSS TIME

Learning Outcomes	21st Century Skills and Competencies	GESI[3], SEL[4] and Shared National Values
3.1.1.LO.1		
Apply knowledge of the characteristics of contemporary Ghanaian art and design works, artists/designers, and their exhibition strategies, and their effects on global cultural institutions and 21st-century Ghanaian culture.	**National and Cultural Identity and Responsible Citizenship:** Learners develop national and cultural identity and responsible citizenship and embrace the important of national and cultural identity of Ghanaian and adopt responsible citizenship lifestyle. **Visual/Digital Literacies and Resourcefulness:** • Learners exhibit appreciable level of visual/digital literacies and resourcefulness requisite for similar tasks in future. • They embrace visual thought, and design thinking for the world of work and lifelong learning and acquire visual thought and digital literacies suitable for national development and the future world of work. **Global Citizenship and Leadership:** • Learners develop awareness of current global issues concerning Art and design in general and relate well with people from different cultures globally as well as exhibit leadership potential across social and gender divides. • Learners develop expanded worldviews and global consciousness. Group dynamics in collaboration on glocal issues foster leadership potential in learners across social and gender divides by shared responsibilities and role-playing.	**GESI:** Providing the opportunity for diverse learners to actively participate in all lessons in an inclusive manner and using GESI responsive language as pedagogy ensures; • Awareness of personal biases and stereotypes • Respect and tolerance for individual's uniqueness and peculiarities • Sensitivity to the interrelatedness of the various spheres of life, groups and individuals. **SEL:** Creating opportunities for learners to build their Social Emotional Learning Competencies - *Self-Awareness, Self-Management, Social Awareness, Relationship Skills and Responsible Decisions* are integrated throughout all lessons to encourage inclusion. As part of achieving each learning outcome in the curriculum, the teacher should apply the social emotional learning strategies to ensure that learners are: • Self-reflecting and finding confidence • exhibiting motivation, and SMART goal setting • managing emotions and conflicts

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[3] Gender Equality and Social Inclusion
[4] Socio-Emotional Learning

- Cultural identity and Self-confidence reflect on one's own role and that of others in the art and design community to create cultural awareness and sense of pride necessary for global interactions.

Cultural identity, Self-confidence and Leadership.
- Learners develop cultural awareness and sense of pride necessary for nation building and national development through art and design.
- Learners embrace cultural awareness, and the sense of pride necessary for good citizenship and appreciate African and global perspectives leading to enhanced cultural identity and responsible global citizenship.

Critical/Anticipatory Thinking and Problem solving:
- Learners develop awareness to demands of the global society with varied criticalities that help them to understand and evaluate multiple possible, necessary for generating interventions for national and global problems.
- They develop thinking capacities in plotting design gaps and needs of the community with 21st century design solutions that shape thinking capacities for exhibition strategies and equally necessary national development.

Collaboration and Communication, Digital Literacy
- Ability to learn from others across social and gender in the areas of art and design, and communicate confidently, ethically, and effectively about contemporary Ghanaian Art in terms of materials, methods of fabrication, use, and socio-cultural relevance.
- Learners develop visual thinking and use of emerging digital technologies, digital literacies and for smart work.

- showing empathy and cooperation

These may be done by the teacher through modelling emotional self-regulation and decision making, and the promotion of positive self-talk with self-made portraits, as learners apply knowledge of the characteristics of contemporary Ghanaian art and design works, artists/designers, and their exhibition strategies, and their effects on global cultural institutions and 21st-century Ghanaian culture.

National Core Values: Patriotism, faithfulness, honesty, loyalty, discipline, respect, humility, assertiveness, good citizenship

3.1.1.LO.2		
Apply knowledge in the analyses of contemporary African artists, artworks, and their exhibition strategies, as well as impacts on global cultural institutions and 21st century African cultural productions.	**Cultural and Global Identity and Responsible Citizenship Communication and Leadership Self-Confidence and Life-Long Learning:** • Learners become conscious of current global issues in art and design to relate well with people from different cultures' identities leading to responsible citizenship. • Learners embrace wider cultural values which enrich their confidence and leadership outlook as glocal citizens, identifying and using artistic solutions to generate cultural awareness and sense of pride necessary for national development. • They also develop awareness of societal situations with artistic solutions will help breed cultural awareness and sense of pride necessary for leadership roles. • They evolve the ability to evaluate and further motivate their actions by examining concepts that support the making of the artworks and improved artistic awareness and visual literacy, cultural awareness and sense of pride. **Visual/Digital Literacies and Resourcefulness, Life-long learning:** • Learners develop visual thought and digital literacies and for smart work. • They embrace creative use of the expressive skills in art and design for aesthetic appreciation and nation building **Critical thinking and Problem Solving, Creativity and Resourcefulness:** • Learners nurture capabilities to question norms, practices, and opinions about art and design works and the impact of contemporary African art in the Artworld and demand to solve societal problems. Varied criticalities that shape thinking capacities in the use of sourced information to solve societal	**GESI:** As facilitators steer discussions, they are mindful to stay off biases, stereotypes, and prejudices and place efforts to provide well-balanced examples. This will make learners; • aware of their personal biases and stereotypes, embrace diversity, and practice inclusion. • embrace tolerance and empathy among each other. • develop emotional intelligence as others critique their submissions. • learn to listen to others of different gender and abilities, thus developing tolerance and listening skills. **SEL:** Creating opportunities for learners to build their Social Emotional Learning Competencies - *Self-Awareness, Self-Management, Social Awareness, Relationship Skills and Responsible Decisions* are integrated throughout all lessons to encourage inclusion. As part of achieving each learning outcome in the curriculum, the teacher should apply the social emotional learning strategies to ensure that learners are: • Self-reflecting and finding confidence • exhibiting motivation, and SMART goal setting • managing emotions and conflicts • showing empathy and cooperation These may be done by the teacher through modelling emotional self-regulation and decision making, and the promotion of positive self-talk with self-made portraits, as learners review

	problems. • Learners develop the ability to use context in art and design works to promote sustainable discourse to solve societal problems, embrace critical thinking and problem-solving perspectives and become more flexible to lead and work in cross-cultural environment. • Learners acquire analytic thinking capacities and abilities to use varied sources of information to solve problems. **Collaboration and Communication:** Collaboration skills as well as communication capabilities across social and gender on community needs. **Global Citizenship and Leadership:** Learners embrace shared responsibilities and teamwork that foster leadership potential across social and gender divides on glocal issues. **Growth mindset/Positive outlook:** Learners embrace growth mindset Initiating a discussion to analyse the contributions of contemporary African Art and artists to art institutions in Africa results in global cultural awareness, ability to communicate as well as gathering information for Life-long Learning. **Information and digital Literacy:** Learners embrace the capacity to access and sort information from various sources for self and community enhancement.	contemporary African artists, their artworks, and exhibition strategies, as well as impacts on global cultural institutions and 21st century African cultural productions. **National Core Values:** Tolerance, friendliness, open mindedness, patience, commitment and hard work
3.1.1.LO.3		
Apply knowledge in the identification and analyses of general characteristics of contemporary artists, artworks and exhibitions, and impacts on global cultural institutions and 21st century Art.	**Visual/Digital Literacies and Resourcefulness/Cultural and Global Identity:** Learners develop the ability to source for information to shape visual thought and digital literacies to appreciate artworks and the cultures that created them and for similar tasks in future.	**GESI:** Promoting inclusivity in the classroom by encouraging every learner to actively participate in lessons, cross sharing of ideas and thoughts between and among groups and individuals ensures; • Respecting individuals of varying beliefs, religion and cultures

Cultural Identity, Leadership Self-Confidence and Life-long learning:

- Learners embrace the creative use of context, materials, methods and uses associated with artworks done within two different concepts for expressive arts engagement and aesthetic appreciation.
- Learners gain self-confidence and a sense of cultural identity by reflecting on new ideas and changes in the artworks associated with both African Art and Modern art.
- Learners also gain self-confidence by reflecting on new ideas and changes in the artworks associated with historical periods in the making of artworks

Critical/Anticipatory Thinking and Problem-Solving Abilities

- Learners develop capacities to understand and evaluate new ideas and changes in the artworks associated with historical period to deduce multiple futures – possible, probable, and desirable concepts for making art and design.
- They also develop the ability to apply different problem-solving frameworks to complex sustainability problems using the context materials, methods and uses associated with Artworks done within two different concepts.
- Learners develop the ability to deduce how the context in an artwork relates to the socio-cultural background of the artists as well as how sourced information can be uses to solve problems in the society

- Being sensitive to the inter-relatedness of the various spheres of life, groups and individuals
- Being aware of personal biases and stereotypes
- Embracing diversity and practice inclusion

SEL: Creating opportunities for learners to build their Social Emotional Learning Competencies - *Self-Awareness, Self-Management, Social Awareness, Relationship Skills and Responsible Decisions* are integrated throughout all lessons to encourage inclusion. As part of achieving each learning outcome in the curriculum, the teacher should apply the social emotional learning strategies to ensure that learners are:

- Self-reflecting and finding confidence
- exhibiting motivation, and SMART goal setting
- managing emotions and conflicts
- showing empathy and cooperation

These may be done by the teacher through modelling emotional self-regulation and decision making, and the promotion of positive self-talk with self-made portraits, as learners identify and analyse the general characteristics of contemporary artists, artworks and exhibitions, and impacts on global cultural institutions and 21st century Art.

National Core Values: Tolerance, friendliness, open mindedness, patience, commitment, hard work and integrity

Content Standards	Learning Indicators and Pedagogical Exemplars with 21ˢᵗ Century and GESI	Assessment
3.1.1.CS.1	3.1.1.LI.1	3.1.1.AS.1
Demonstrate understanding of contemporary Ghanaian artists and works from 2001 to the present, in terms of materials, processes, and applications, as a foundation for creating artworks that reflect issues in contemporary Ghanaian society.	**Reflect and document contemporary Ghanaian Art in terms of materials, fabrication methods, applications, and educational relevance.** **Initiating Talk for Learning:** In mixed groups, research and document contemporary Ghanaian Art, (2001 to the present), by watching videos and photos, and reading magazines. For equity of access consider biopsychosocial needs of learners **Managing Talk for Learning; Group Work/Collaborative Learning:** Working in convenient groups that consider gender, social and economic barriers, and learning capabilities of learners, categorise contemporary Ghanaian Art in terms of materials, methods of fabrication, use, and socio-cultural relevance. **Problem-based Learning; Group Work/Collaborative Learning:** In convenient groups, examine each of the categories in terms of materials, methods of fabrication, use, and socio-cultural relevance.	**Level 1 Recall Level 2 Skills of conceptual understanding Level 3 Strategic reasoning Level 4 Extended critical thinking and reasoning**
	3.1.1.LI.2	3.1.1.AS.2
	Evaluate and explain the contributions of contemporary Ghanaian Art and artists to the Ghanaian Art scene. **Collaboration/Group Work:** In groups, examine the artworks and exhibition strategies of specific contemporary Ghanaian artists and their artworks by watching videos and photos, and reading magazines, art journals, etc. **Experiential learning:** Take a trip to the studio/ watch videos or photographs of specific contemporary Ghanaian artists to document their artworks and exhibition strategies. **Problem-based/Collaborative Learning:** • In groups, initiate a discussion to deduce the contributions of contemporary Ghanaian Art and artists to the Ghanaian art scene.	**Level 1 Recall Level 2 Skills of conceptual understanding Level 3 Strategic reasoning Level 4 Extended critical thinking and reasoning**

	3.1.1.LI.3			3.1.1.AS.3
	Analyse and explain the impact of contemporary Ghanaian art on the Artworld. **Initiating Talk for Learning.** In smaller groups, research and document some of the famous Art exhibitions (Biennale and Triennale) in various parts of Africa and the rest of the world. Examples of Biennale and Triennale: Venice Biennale, Kassel's *Documenta*, Biennale de Bamako (the Bamako Encounters), Johannesburg Biennale, Stellenbosch Triennale, DAK'ART, Chale Wote Festival, etc. **Managing Talk for Learning/Collaboration/Group Work/Project-based Learning:** Create a chart to show the names of Ghanaian Contemporary artists, the Type of Biennales and Triennale they have exhibited and the Title of the works they exhibited. **Problem-based Learning/Group Work:** Through group discussion that cater for gender and learners with mixed abilities, investigate the concepts, that support the making of the artworks of selected Ghanaian contemporary artists and deduce their relevance to issues in the global society. Examples: Ibrahim Mahama, "Non-Orientable Nkansa II", Amoako Boafo: "Me Can Make We", Dorothy Amenuke " How far How Near", "Theresa Ankomah "The tie"			**Level 1 Recall** **Level 2 Skills of conceptual understanding** **Level 3 Strategic reasoning** **Level 4 Extended critical thinking and reasoning**
Teaching and Learning Materials	• Textbooks • web references	• audio-visual resources • projector	• TLMs on indigenous Ghanaian art • camera	• charts and illustrations • paintings

Content Standards	Learning Indicators and Pedagogical Exemplars with 21st Century and GESI	Assessment
3.1.1.CS.2	3.1.1.LI.1	3.1.1.AS.1
Use the history of contemporary African art with reference to materials, processes, and contexts from 1980 to the present to interpret 21st-century African culture.	**Categorise and explain contemporary African art.** **Initiating Talk for Learning/Collaborative Learning:** Working in smaller groups, research and document contemporary African Art by watching videos and photos and reading magazines. **Managing Talk for Learning:** In convenient groups, that consider the capabilities of learners for equity of access, examine contemporary African Art in terms of materials, methods of fabrication, timelines, and socio-cultural relevance. **Problem Base Learning/Experiential Learning:** Using images and text, categorise contemporary African Art in terms of materials, methods of fabrication, context and socio-cultural relevance.	**Level 1 Recall Level 2 Skills of conceptual understanding Level 3 Strategic reasoning Level 4 Extended critical thinking and reasoning**
	3.1.1.LI.2	3.1.1.AS.2
	Discuss the contributions of African contemporary art and artists to art institutions in Africa. **Collaboration/Group work:** In gender sensitive groups, research and document notable art institutions in Africa etc. Examples of art institutions in Africa: Nubuke Foundation, Gallery 1957, BlaxTARLINES, Omenka Gallery, Museum of African Contemporary Art, Addis Fine Art, Stevenson Gallery, Galerie Cecile Fakhoury **Managing Talk for Learning/Collaboration/Group work** • In a class discussion, examine the main activities of selected art institutions in terms of context and the promotion of socio-cultural identity. **Problem-base/Collaborative Learning** • In mixed groups, initiate a discussion to investigate the contributions of contemporary African Art and artists to selected art institutions in Africa.	**Level 1 Recall** Level 2 Skills of conceptual understanding **Level 3 Strategic reasoning** **Level 4 Extended critical thinking and reasoning**

3.1.1.Ll.3			3.1.1.AS.3
Analyse and explain the impacts of contemporary African art in the Artworld. **Managing Talk for Learning/Collaboration/Group work** • In smaller groups, use images/video to examine the context and exhibition strategies of selected Biennale and Triennale in various parts of Africa and the rest of the world. **Managing Talk for Learning/Collaboration/Group work:** In a class discussion, examine how the context and exhibition strategies of selected Biennale and Triennale in various parts of Africa and the rest of the world are used to promote the socio-cultural identity of artists. **Problem-based Learning/Group Work** • Through group discussion, investigate the concepts, that support the making of the artworks of selected African contemporary artists and deduce the impact of contemporary African art in the Artworld. • Examples of artists: Aina Onabolu, Ibrahim Mahama, El Anastui, Nnenna Okore, Yinka Shonibare, Paju Alatise, Dorothy Amenuke, Theresa Ankomah, William Kentridge, Penny Siopis etc. Consider GATE and learners with language barriers like especially English as first language. Cater for learners with speech and hearing needs, as well as gender sensitive language for equity of access.			Level 1 Recall **Level 2 Skills of conceptual understanding** **Level 3 Strategic reasoning** **Level 4 Extended critical thinking and reasoning**
Teaching and Learning Materials	• Textbooks • web reference	• audio-visual resources • Projector	• TLMs on African art • Camera	• charts and illustrations

Content Standards	Learning Indicators and Pedagogical Exemplars with 21st Century and GESI	Assessment
3.1.1.CS.3	3.1.1.LI.1	3.1.1.AS.1
Reflect, analyse and participate in contemporary art debates on inclusion and exhibition making.	**Identify and discuss the major milestones of contemporary art.** **Managing Talk forLearning:** • In smaller groups, research and develop a digital/manual timeline of major milestones and artists in contemporary art from the 1980s to present. • Organise classroom to cater for the needs of learners especially those with visual and hearing needs, as well as body types as well as learning abilities for equity of access. **Problem-based Learning/Group Work:** • In smaller group, discuss the socio-cultural background of selected contemporary artists as well as the context of the works done within the documented timelines. **Problem-based Learning/Group Work:** • Through group discussion, investigate the new ideas and changes in the artworks associated with each of the milestones within the documented timelines.	**Level 1 Recall Level 2 Skills of conceptual understanding Level 3 Strategic reasoning Level 4 Extended critical thinking and reasoning**
	3.1.1.LI.2	3.1.1.AS.2
	Analyse and explain the impacts of modern art on African art. **Managing Talk for Learning/Collaboration/Group work:** • In small groups, examine the main differences and similarities between African Art and Modern art. **Managing Talk for Learning/Collaboration/Group work:** In small groups, that cater for learners with various learning and physical disabilities and as well as different religious beliefs and cultural backgrounds, examine African Art and Modern art in terms of context, materials and methods as well as uses. **Problem-based Learning/Group Work** • Through group discussion, investigate the concepts, that support the making of the artworks in both African Art and Modern art and deduce the impact of Modern art on African art.	Level 1 Recall **Level 2 Skills of conceptual understanding Level 3 Strategic reasoning Level 4 Extended critical thinking and reasoning**

	• Consider learners with speech and hearing disabilities as well as different religious beliefs and cultural background.			
Teaching and Learning Materials	• Textbooks • web references	• audio-visual resources • projector	• TLMs on African art • Camera	• charts and illustrations

Subject   ART AND DESIGN FOUNDATION
Strand   1. THE CREATIVE JOURNEY (FROM CAVES TO 21ST CENTURY)
Sub-Strand   2. DESIGN HISTORY

Learning Outcomes	21st Century Skills and Competencies	GESI, SEL and Shared National Values
3.1.2.LO.1		
Examine and participate in debates on 21st-century design concepts and applications.	**Collaboration and Communication:** Working in group shape collaboration skills as well as communication capabilities across social and gender divide on community needs. **Global Citizenship / Responsible Citizenship and Leadership:** • Group dynamics in collaboration on glocal issues foster leadership potential in learners across social and gender divides by shared responsibilities and role-playing. • They develop awareness of emerging design concepts and objects in smart and sustainable cities and environments imbues learners with cultural identity and makes them responsible global citizenship. **Cultural Identity and Self-Confidence:** • Learners develop the ability to understand, relate to and be sensitive to others (empathetic leadership). • Learners working to improve societal situations with global solutions breed cultural awareness and sense of pride necessary for learners. **Critical Thinking and Problem Solving/ Life-long Learning:** • Learners develop the ability take a position in the sustainability discourse in plotting design gaps and needs of the community with 21st century design solutions. • Learners also develop the ability take a position in the sustainability discourse in 21st century design solutions with digital resources (CAD) and glocal ideas.	**GESI:** As all learners are supported in an inclusive environment and given equal opportunities they will; • appreciate, value, and embrace diversity as they are made to work in groups. • learn to amicably resolve conflicts and embrace differing opinions. • develop emotional intelligence as their submissions are critiqued by others. • embrace tolerance and empathy among each other. • learn to resolve conflicts and embrace differing opinions amicably. • develop emotional intelligence as others critique their submissions. **SEL:** Creating opportunities for learners to build their Social Emotional Learning Competencies - *Self-Awareness, Self-Management, Social Awareness, Relationship Skills and Responsible Decisions* are integrated throughout all lessons to encourage inclusion. As part of achieving each learning outcome in the curriculum, the teacher should apply the social emotional learning strategies to ensure that learners are: • Self-reflecting and finding confidence

Visual/Digital Literacies and Resourcefulness and Life-long Learning: • Learners develop the ability to apply a variety of digital technologies in sourcing for information in art and design as an inquiry-based approach to continual learning on the development of smart and sustainable objects, cities and environment. • Learners embrace sourcing for information shape visual thought and digital literacies and for similar tasks in crafting for emerging design concept and objects in smart and sustainable cities and environment. • Learners develop the ability to apply a variety of digital technologies to create solutions for selected design requirements and design gaps on the development of smart and sustainable objects, cities and environment. **Global and Responsible Citizenship; Cultural Identity** • Learners become conscious of current global issues and relate well with people from different cultures on the concept of SDGs to create both indigenous and glocal solutions for smart and sustainable communities. • Learners become conscious responsible acting agents on issues of sustainable global futures.	• exhibiting motivation, and SMART goal setting • managing emotions and conflicts • showing empathy and cooperation These may be done by the teacher through modelling emotional self-regulation and decision making, and the promotion of positive self-talk with self-made portraits, as learners examine and participate in debates on 21st century design concepts and applications. **National Core Values:** Tolerance, integrity, accountability, humility, assertiveness and patriotism

Content Standards	Learning Indicators and Pedagogical Exemplars with 21st Century and GESI	Assessment
3.1.2.CS.1	3.1.2.LI.1	3.1.2.AS.1
Demonstrate knowledge and understanding of design concepts in the 21st-century.	**Analyse major design concepts in the 21st century.** **Experiential Learning:** learners to watch documentaries, videos and photos. or read magazines on emerging design concepts and objects in smart and sustainable cities and environments. Make provision for learners with visual and hearing needs, as well as body type for equity of access. **Problem-based Learning:** • In groups, brainstorm to categorise 21st-century design gaps and needs in the community. **Project-based Learning; Group work/Collaborative Learning:** , working individually/ groups, generate a mind map for a poster presentation on 21st-century design solutions for selected design gaps and needs in the community.	**Level 1 Recall** **Level 2 Skills of conceptual understanding** **Level 3 Strategic reasoning** **Level 4 Extended critical thinking and reasoning**
	3.1.2.LI.2	3.1.2.AS.2
	Appreciate and make judgements in debates on 21st-Century Design **Experiential Learning: Structuring Talk for Learning** • Watch documentaries, videos and photos, and or read magazines to initiate debates on emerging design concept in smart and sustainable objects, cities and environment. **Problem-based Learning; Group Work/Collaborative Learning** • In convenient groups, investigate cutting-edge 21st century design solutions for Sustainable Design Goals (SDGs) for selected design gaps and needs in the community. **Project-Based Learning/ Group Work/Collaborative Learning** • Use Computer Aided Design (CAD) to create solutions for selected design requirements and design gaps in the community for submission in Sustainable Development Goals (SDGs).	**Level 1 Recall** **Level 2 Skills of conceptual understanding** **Level 3 Strategic reasoning** **Level 4 Extended critical thinking and reasoning**
Teaching and Learning Materials	• Textbooks • web references • Audio-visual resources • camera	• projector • TLMs on emerging design concepts • design thinking	• functional and non-functional design • smart design • sustainable design	• green design • design magazines • charts and illustrations

Subject   **ART AND DESIGN FOUNDATION**

Strand   **2. AESTHETICS AND CRITICISM**

Sub-Strand   **1. THE WORLD AROUND US**

Learning Outcomes	21st Century Skills and Competencies	GESI, SEL and Shared National Values
3.2.1.LO.1		
Appreciate and contribute to debates on material responsibility, and emerging advocacy issues in art.	**Critical Thinking and Problem Solving** • The ability to question norms, practices, and opinions; to reflect on own one's values, perceptions and actions that are inimical to individual identity and well-being, as well as collective health and growth for discussion. • By making sense of artistic interventions in ethical causes, learners critically examine the corelations between imagery, ethical concerns and artistic address. • Ability to create one's own visions for the future solutions by identify various ethical issues deserving attention with similarities and differences. • Ability to take a position in the sustainability discourse on environmental issues, material responsibility, excessive consumptions and other issues in the community. **Cultural Identity and Global Citizenship** • Ability identify and share in cultural practices necessary to address global concerns, as well as international and global ethical causes that cast shadows on local practices. • Be conscious of current global issues and relate well with people from different cultures with intention of aligning them with global requirements on material and environmental responsibilities. **Glocal Citizenship and Leadership:** Act in favour of the common good, social cohesion and social justice by engaging in debates on individual and collective concerns for mutual respect and peaceful coexistence.	**GESI:** Ensuring all learners in class irrespective of the diversity in ability, socio-cultural backgrounds, gender and soliciting contributions from all learners ensures; • respect for individuals of varying beliefs, religion, backgrounds and cultures • knowledge of themselves and others' peculiarities, strength and weaknesses • tolerance for diversity and respect for all **SEL:** Creating opportunities for learners to build their Social Emotional Learning Competencies - *Self-Awareness, Self-Management, Social Awareness, Relationship Skills and Responsible Decisions* are integrated throughout all lessons to encourage inclusion. As part of achieving each learning outcome in the curriculum, the teacher should apply the social emotional learning strategies to ensure that learners are:

Collaboration and Communication
- Be able to understand, relate to and be sensitive to others (empathic leadership) to build consensus on ideas, individual experiences and knowledge to build larger collective representation.
- Investigating the community builds intelligent negotiation skills for lifelong learning.
- Ability to communicate confidently, ethically, and effectively in different social contexts through nomination and negotiations, as well as discuss possible artistic interventions.
- Demonstrate requisite personal and social skills that are consistent with changes in society by highlighting ignored gory details and prevalence as learning experience for action.

Digital literacy and Resourcefulness
- Learners browse the internet OERs and libraries for information, images and videos, as well as engage digital resources for preparations and delivery of their presentations.
- Use relevant digital competencies to record and investigate observations.
- Be able to apply a variety of digital technologies to create solutions on human centred ethical issues for art in the community

Visual Literacy and Creativity
- Through searching, sorting and use of images and videos, learners improve their visual literacies and creativity.
- Ability to continually evaluate and further motivate one's actions to develop visual literacies on environmental issues, material responsibility, excessive consumptions and other issues.

Cultural identity and Self-confidence: Be able to combine individual and collective/cultural lives through introspection and observations for semblance of ethical infractions necessary for rehabilitation.

Global and Responsible Citizenship: Have the requisite personal and social skills to handle changes in socio-cultural practices to address global ethical

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- Self-reflecting and finding confidence
- exhibiting motivation, and SMART goal setting
- managing emotions and conflicts
- showing empathy and cooperation

These may be done by the teacher through modelling emotional self-regulation and decision making, and the promotion of positive self-talk with self-made portraits, as learners appreciate and contribute to debates on material responsibility, and emerging advocacy issues in art.

National Core Values: Tolerance, friendliness, open mindedness, patience, commitment and hard work.

	causes that cast shadows on local practices. **Critical/Anticipatory Thinking and Problem Solving:** Ability to create one's own visions for the future solutions by sourcing information from selected target population. **Collaboration and Communication/ Life-long Learning:** Able to communicate effectively verbally, non-verbally and through writing pertinent environmental issues, material responsibility, excessive consumption and other issues. **Cultural identity and Glocal Citizenship; Critical and Anticipatory Thinking:** Be able to combine individual and collective/cultural lives through introspection and observations of environmental issues for action and change.	
3.2.1.LO.2		
Ability to articulate technology as essential to the making of art and design in the 20th - 21st Centuries.	**Critical Thinking and Innovation** • Ability to think art and technology across time to nurture innovative thinking in art and design process. • Relationships in advanced technology-based art forms goes a long way to nurture critical innovative thinking process. • Be able to draw relationships between actual and virtual things bother on which comes first traditionally, or after, as in contemporary practice • Relationships between actual and cyber places bother on which depends on the other, as a catalyst of critical innovative thinking process. • Be able to draw relationships between actual and virtual places as innovative thinking process. **Creativity and Visual Literacy** • Different sets of creative bites and visual language of technology-based art present influence creative and visual thinking. • Understanding technologies and techniques that create advance forms of technology-based art develop creative capabilities and visual thinking. • Understanding technologies and techniques that create actual and virtual things as derivative of the other develop creative and visual thinking.	**GESI:** Giving equal opportunities to all learners irrespective of their background and soliciting views from all learners ensures; • respect for individuals of varying beliefs, religion, backgrounds and cultures • sensitivity to the inter-relatedness of the various spheres of life, groups and individuals • awareness of personal biases, peculiarities and stereotypes • tolerance for diversity **SEL:** Creating opportunities for learners to build their Social Emotional Learning Competencies - *Self-Awareness, Self-Management, Social Awareness, Relationship Skills and Responsible*

- Understanding different lives in actual and virtual places as derivative of the other develop creative and visual thinking.
- To use digital assets including art and design works created entirely digital or converted from actual works as a platform for creativity in art and design processes.

Digital Literacy and Resourcefulness
- Technology-based art in its modern sense is the foundations of contemporary digital knowledge and culture, hence will help learners know more.
- To draw relationship between actual and virtual forms foundations of 21st century digital knowledge and culture.
- Draw relationship between actual and virtual places are foundational to 21st century virtual reality, knowledge and culture.
- Participation in virtual tours form foundations of 21st century virtual concepts and culture, including Virtual Reality (VR), Augmented Reality (AR) and others.
- Participation in virtual reality engender access to emerging 21st century intelligent digital learning and culture.
- Participate in discussions on virtual and digital conversion of assets into virtual world in emerging 21st century digital learning.
- Be able to use digital conversion of actual assets into digital types for virtual world and vice versa is critical to emerging 21st century intelligent digital learning.

Collaboration and Communication
- Groups investigate and share ideas on actual and simulated places as contemporary to knowledge.
- be able to investigate and share ideas on reality and virtuality to expand their knowledge base.
- be able to use requisite differential personal and social skills on virtual tours as experiential learning activity.
- ability to use the specific literacy and language of art and design to discuss various tutorials on platforms and games for participation in virtual places.

Decisions are integrated throughout all lessons to encourage inclusion. As part of achieving each learning outcome in the curriculum, the teacher should apply the social emotional learning strategies to ensure that learners are:
- Self-reflecting and finding confidence
- exhibiting motivation, and SMART goal setting
- managing emotions and conflicts
- showing empathy and cooperation

These may be done by the teacher through modelling emotional self-regulation and decision making, and the promotion of positive self-talk with self-made portraits, as learners engage in activities that articulate technology as essential to the making of art and design in the 20th - 21st Centuries

National Core Values: Tolerance, friendliness, open mindedness, patience, commitment and hard work, honesty and truthfulness.

• Demonstrate requisite personal and social skills that are consistent with changes in society using various requirements and procedures on digital conversation of existing objects. **Critical and Anticipatory Thinking** • Ability to create one's own visions for the future by assuming different personas to test their hunches and hypotheses on virtual places through critical innovative thinking process. • to assess the consequences of actions in the conversion of actual to digital and vice versa to create possible future solutions. • Ability to create one's own visions for the future by investigating and experience digital conversion of personal assets in art and design. • Ability to understand and evaluate multiple futures – possible, probable, and desirable individual and collective assets in virtual to digital conversion to create future solutions.	

Content Standards	Learning Indicators and Pedagogical Exemplars with 21st Century and GESI	Assessment
3.2.1.CS.1	3.2.1.LI.1	3.2.1.AS.1
Reflect, analyse, and contribute to social inclusion and environmental issues in art.	**Categorise ethical issues associated with art and design.** **Initiating Talk for Learning** • In a class discussion, identify and document ethical issues associated with art and design. • Examples are issues of gender and race; environment; animal rights; exploitations; social justice; affirmative action; repatriation and reparation, etc. **Managing Talk for Learning; Group Work/Collaborative Learning:** In mixed groups, use tables and charts to categorise ethical issues in art and design for a poster presentation. **Problem-based Learning; Group work/Collaborative Learning:** In smaller groups, investigate selected categories of ethical issues in art and design for presentation in class.	**Level 1 Recall Level 2 Skills of conceptual understanding Level 3 Strategic reasoning Level 4 Extended critical thinking and reasoning**
	3.2.1.LI.2	3.2.1.AS.2
	Discuss human-centred ethical issues in art as well as artistic responsibilities. **Initiating Talk for Learning** • Identify and record human centred ethical issues and artistic responsibilities in art and design • Examples: race/ethnicity, gender, disability, economic and cultural barriers, minority groups, child and human exploitations. **Problem-based Learning; Group work/Collaborative Learning:** In convenient groups, investigate human centred ethical causes for art in the community. **Project-based Learning; Group work/Collaborative Learning:** • In convenient groups, categorise and discuss human centred ethical issues for art in the community. • Ensure that respect and individual views and associations, become ethical underpinnings for the discussions.	Level 1 Recall **Level 2 Skills of conceptual understanding Level 3 Strategic reasoning Level 4 Extended critical thinking and reasoning**

3.2.1.LI.3			3.2.1.AS.3
Reflect on material responsibility, environment and emerging advocacy issues. **Problem-based Learning/ Building on What Others Say** • Brainstorm and record environmental issues, material responsibility and other issues that need to be tackled for change in the community. • Examples: Alternative materials (for fuel, wood, construction, etc), pollution and environmental protection, animal rights and protection, responsible consumption, etc. **Group work/Collaborative Learning:** In small groups investigate environmental issues, material responsibility, excessive consumption and other issues in the community for class discussion. **Project-based Learning:** • In mixed-ability groups , analyse selected environmental issues, material responsibility, excessive consumptions and other issues in the community as types of ethical causes for artistic advocacy.			**Level 1 Recall** **Level 2 Skills of conceptual understanding** **Level 3 Strategic reasoning** **Level 4 Extended critical thinking and reasoning**
Teaching and Learning Materials	• The environment • Textbooks • web references	• projector • computer • LCD Screens	• flip charts • TLMs on human geography, environmental issues, gender politics, 21st century ethnicities, aesthetics and criticism

Content Standards	Learning Indicators and Pedagogical Exemplars with 21st Century and GESI	Assessment
3.2.1.CS.2	3.2.1.LI.1	3.2.1.AS.1

Analyse and categorise technology as indigenous to art and design in 20th - 21st Centuries.	**Identify and explain various technology-based art and design works.**
	
	Problem-based Learning; Building on What Others Say:
	• In a class discussion, brainstorm types of technology-based art and relationships between art and design, and technology from experience.
	• Examples: Photography, film, video, Internet-based media etc.
	
	Managing Talk for Learning: In small groups, investigate by generating a mind map, the relationships between.
	  a) photography and film.
	  b) film and video.
	  c) Analogue photography and film.
	  d) Internet-based media for presentations in class.
	
	Managing Talk for Learning:
	• Investigate in convenient groups the relationships between actual objects and design and internet-based media (virtual objects and designs) for class discussion.
		Level 1 Recall
		Level 2 Skills of conceptual understanding
		Level 3 Strategic reasoning
		Level 4 Extended critical thinking and reasoning

	3.2.1.LI.2	3.2.1.AS.2
	Differentiate between 3D, 4D, and 5D art forms. **Managing Talk for Learning:** • In small groups, investigate the relationships between actual place, and simulated places (cyber-space and virtual platforms) as design concepts for class presentations. • Examples: Virtual Universe, Virtual travel, Interactive virtual tours, Virtual museums and galleries, Metaverse, Second life, Avatars, Decentral and, game-spaces, etc. **Experiential Learning:** • Embark on virtual tours and visits to, or watch videos of different virtual platforms, and record experiences for class discussion. • Examples: Virtual museums and galleries, Cities, Metaverse, Second life, Avatars, Decentral and, gaming platforms, etc.	Level 1 Recall **Level 2 Skills of conceptual understanding** **Level 3 Strategic reasoning** **Level 4 Extended critical thinking and reasoning**

	Building on What Others Say: • Share individual experiences of the virtual tours and visits or watching videos of different virtual platforms in class discussion. **Experiential Learning/Project-based Learning:** • In convenient groups, investigate the possibilities of participation (as citizen, emigrants, gamers, tourists, trades, etc) in different virtual platforms and create avatars for participation (as citizen, emigrants, gamers, tourists, trades, etc) in different virtual platforms.	
	3.2.1.LI.3	3.2.1.AS.3
	Analyse and articulate Crypto and Non-Fungible Tokens (NTFs) forms of art. **Experiential Learning** • Watch videos on digital assets and valuables (virtual opposites of actual valuables), and how they are created, stored and shared. • Examples: Crypto-collectibles, cryptocurrencies, crypto-art, NFTs, blockchain art, etc. **Managing Talk for Learning and Group Work/Collaborative Learning:** • In convenient groups investigate and record essential procedures of digital conversion of existing objects (assets/valuables) for virtual platforms for class presentations. **Project-Based Learning:** • In small groups/individuals, experiment with the essential requirements and procedures of digital conversion of existing objects to create digital assets.	Level 1 Recall **Level 2 Skills of conceptual understanding** **Level 3 Strategic reasoning** **Level 4 Extended critical thinking and reasoning**
Teaching and Learning Materials	• The environment • Textbooks • Magazines • Journals • web references • projector • computer	• LCD Screens • flip charts • audio-visual gadgets • videos • TLMs on internet-based media, crypto collectibles, cryptocurrencies, crypto art, NFTs, blockchain art, aesthetics and criticism • Posters • Flyers • Buntings • Paintings • Sculpture • drawings and illustrations • TLMs on human geography, environmental issues, gender politics, 21st century ethnicities, aesthetics and criticism

Subject ART AND DESIGN FOUNDATION
Strand 2. AESTHETICS AND CRITICISM
Sub-Strand 2. MAKING JUDGEMENTS

Learning Outcomes	21st Century Skills and Competencies	GESI, SEL and Shared National Values
3.2.2.LO.1		
Employ aesthetic questioning, formal, historical and contextual analysis as vocabulary in art criticism.	**Critical Thinking, Creativity and Innovation:** Learners can take a position in the sustainability discourse on cultural objects leading to artistic insights and understanding that are crucial to artistic judgement. **Communication and Cultural Identity:** Learners can use specific literacy and language to communicate cultural awareness and ethics in art criticism. **Collaboration and Communication** • Learners can use requisite personal and social skills that are consistent with changes in society to record plausible procedures in art criticism for general discussions. • Learners can verbally, non-verbally and through writing share available information on selected artworks negotiations and streams of thoughts, learners. • Learners can confidently, ethically, and effectively use specific language to objectively critique artworks by peers without emotions. • Learners can ethically, and effectively use specific language to interpret the hierarchy of sequence in the different aspects of art criticism as schemes for mind maps on artworks. • Learners can share abstract thinking premised on language formation on the individual concepts of art criticism in mind maps, charts and tables. **Critical Thinking and Innovation:** Learners can use critical approaches and procedures to recognize and understand and construct new relationships in art criticism.	**GESI:** Given equal opportunities to all learners irrespective of their background and soliciting views from all learners ensures; • respect for individuals of varying beliefs, religion, backgrounds and cultures • sensitivity to the inter-relatedness of the various spheres of life, groups and individuals • awareness of personal biases, peculiarities and stereotypes • tolerance for diversity **SEL:** Creating opportunities for learners to build their Social Emotional Learning Competencies - *Self-Awareness, Self-Management, Social Awareness, Relationship Skills and Responsible Decisions* are integrated throughout all lessons to encourage inclusion. As part of achieving each learning outcome in the curriculum, the teacher should apply the social emotional learning strategies to

Visual literacy, Creativity and Innovation

- Learners develop an overarching ability to apply different problem-solving frameworks to complex sustainability problems and develop viable, inclusive, and equitable solution options that promote sustainable development, using mind maps, charts and tables in art criticism.
- Learners can apply and develop viable, inclusive, and equitable solution by using appropriate sequence in art criticism through video and PowerPoint presentation on.
- Learners can apply hierarchy of sequence in art criticism to artwork using archetypes of visual vocabulary and creative thoughts to enhance conception and production
- Learners can apply specific criteria for selecting hierarchy of sequence in their r criticism of art and design works to enhance future art-making process.

Critical and Anticipatory Thinking

- Learners critically analyse appropriate sequence and hierarchies in the art criticism process for specific artwork.
- Learners can follow critically the appropriate sequence and hierarchies in the art criticism process on series of artwork that lead to individual and collectives learning strategies.

Digital Literacies and Resourcefulness:

- Learners will be able use traditional and internet-based sources, as well as presentation formats like PowerPoint, videos and pictorial formats to present and discuss the various aspects of art criticism.

Critical Thinking and Problem Solving:

- Learners can transfer ideas from previous projects with systematic application of the hierarchy of sequence in art criticism onto the making of art and design works.
- Learners can convert ideas from previous projects with systematic application of sequence in art criticism and evidence from artworks to construct distinct sequences for specific artworks.
- Learners can apply ideas from previous projects with systematic application of

ensure that learners are:

- Self-reflecting and finding confidence
- exhibiting motivation, and SMART goal setting
- managing emotions and conflicts
- showing empathy and cooperation

These may be done by the teacher through modelling emotional self-regulation and decision making, and the promotion of positive self-talk with self-made portraits, as learners employ aesthetic questioning, formal, historical and contextual analysis as vocabulary in art criticism.

National Core Values: Tolerance, friendliness, open mindedness, patience, commitment and hard work, honesty and truthfulness.

sequence in art criticism.
- Learners can apply hierarchy of sequence in art criticism process on popular public artwork that create equivalent meaning for shared popular observations for future use.
- Learners can use critical approaches and procedures to recognize and understand and construct activities such as mind maps, charts and tables problem-solving in art criticism.

Creativity, Visual literacy and Self-confidence
- Learners develop the ability to apply and develop viable, inclusive, and equitable solution by using appropriate sequence in art criticism through video and PowerPoint presentation and build self-confidence to critique art and design works without emotions.
- Learners can apply specific criteria for selecting hierarchy of sequence in their criticism of art and design works without emotions.
- Analyse art and cultural objects in a confident and ethical manner.

Communication and Self-Confidence: Learners can use requisite personal and social skills and language to critique art and design works using the appropriate hierarchy of sequence for art criticism.

Content Standards	Learning Indicators and Pedagogical Exemplars with 21st Century and GESI	Assessment
3.2.2.CS.1	3.2.2.LI.1	3.2.2.AS.1

Demonstrate understanding of aesthetic questioning, formal, historical and contextual analysis as vocabulary in art.	**Identify and explain various aspects of art criticism.**
	
	Initiating Talk for Learning:
	• Discuss in class the concept of:
	    a) Aesthetic Questioning
	    b) Formal Analysis
	    c) Historical Analysis
	    d) Contextual Analysis
	    e) Audience Judgement
	as basic aspects of art criticism.
	
	Structuring Talk for Learning
	• In convenient groups, research, document, and explain basic procedures in various aspects of art criticism.
	
	Managing Talk for Learning/Project-Based Learning
	• Create mind maps, charts and tables of what to look for in selected objects/artworks as requirements in art criticism.
		Level 1 Recall
		Level 2 Skills of conceptual understanding
		Level 3 Strategic reasoning
		Level 4 Extended critical thinking and reasoning

	3.2.2.LI.2	3.2.2.AS.2
	Analyse and articulate stages of art criticism. **Initiating Talk for Learning:** • In a class discussion, examine the appropriate sequence of events in the application of the various aspects of art criticism. • Example: Aesthetic questioning- Formal Analysis-Historical analysis- Contextual Analysis, - Audience judgement-etc. • **Experiential Learning** • In a class discussion, watch videos/photographs on the hierarchy of sequence and relationships of the various aspects of art criticism in a series of artworks.	Level 1 Recall **Level 2 Skills of conceptual understanding** **Level 3 Strategic reasoning** **Level 4 Extended critical thinking and reasoning**

	• Consider gender, associations to themes and contextual use of art and design works, as well as use of examples of art and design works in the school and local community environment. **Managing Talk for Learning; Group Work/Collaborative Learning/Problem-Based Learning:** In convenient groups, select popular public artwork and apply hierarchy of sequence and relationships of the different aspects of art criticism.	
	3.2.2.LI.3	3.2.2.AS.3
	Apply criticism to their own works and art and design in general. **Experiential Learning; Group Work/Collaborative Learning:** • In group discussion, critique selected artworks with hierarchy of sequence and relationships of the different aspects of art criticism. • Example: Aesthetic questioning- Formal Analysis-Historical analysis- Contextual analysis- Audience judgement-etc. **Problem-based Learning; Group Work/Collaborative Learning:** Brainstorm with mind maps the hierarchy of sequence and relationships in the application of the different aspects of art criticism in group presentation. **Project-based Learning:** • Critique personal artworks with hierarchy of sequence and relationships of the different aspects of art criticism from personal archives.	Level 1 Recall **Level 2 Skills of conceptual understanding** **Level 3 Strategic reasoning** **Level 4 Extended critical thinking and reasoning**

Teaching and Learning Materials	• Textbooks • magazines • journals • web references • audio-visual gadgets	• videos • flip charts • TLMs on technology and art, photography, film, time-based art, internet-based media, aesthetics and criticism • Projector • LCD Screens	• TLMs on human geography, environmental issues, gender politics and 21st century ethnicities, • posters • flyers • buntings	• paintings • sculpture • drawings and illustrations • computer

Subject   ART AND DESIGN FOUNDATION
Strand   3. DESIGN FOR LIFE
Sub-Strand   1. DESIGN THINKING AND COMPOSITIO

Learning Outcomes	21st Century Skills and Competencies	GESI, SEL and Shared National Values
3.3.1.LO.1		
Apply knowledge of Computer Aided Design (CAD) to design and execute projects in response to solving social problem.	**Communication and Collaboration:** • Learners use requisite literature and language in art and design to present ideas in rendering using design elements and principles for making CAD and manual art and design works. • Learners communicate confidently, ethically, and effectively in different social contexts on how to use two or more CAD software to design an artwork to solve problems in society. **Critical Thinking and Problem Solving:** Learners apply ideas strategies in CAD and manual rendering using design elements and principles to create art and design works for solving societal problems. **Creativity and Innovation; Digital Literacy:** Learners apply ideas strategies in CAD and manual rendering using design elements and principles to create art and design. **Creativity and Innovation/lifelong Learning:** Learners can use two or more CAD software to design an artwork to solve present and future problems in the society.	**GESI:** Giving equal opportunities to all learners irrespective of their background and soliciting views from all learners ensures; • respect for individuals of varying beliefs, religion, backgrounds and cultures • sensitivity to the inter-relatedness of the various spheres of life, groups and individuals • awareness of personal biases, peculiarities and stereotypes • tolerance for diversity **SEL:** Creating opportunities for learners to build their Social Emotional Learning Competencies - *Self-Awareness, Self-Management, Social Awareness, Relationship Skills and Responsible Decisions* are integrated throughout all lessons to encourage inclusion. As part of achieving each learning outcome in the curriculum, the teacher should apply the social emotional learning strategies to ensure that learners are: • Self-reflecting and finding confidence • exhibiting motivation, and SMART goal setting • managing emotions and conflicts

		• showing empathy and cooperation
		These may be done by the teacher through modelling emotional self-regulation and decision making, and the promotion of positive self-talk with self-made portraits, as learners use Computer Aided Design (CAD) to design and execute projects in response to solving social problem.
		National Core Values: Tolerance, friendliness, open mindedness, patience, commitment and hard work, honesty and truthfulness.

Content Standards	Learning Indicators and Pedagogical Exemplars with 21ˢᵗ Century and GESI	Assessment
3.3.1.CS.1	3.3.1.LI.1	3.3.1.AS.1
Demonstrate knowledge and understanding of Computer-Aided Design (CAD) and how to apply it to address societal problems.	**Discuss the development of CAD and its impact on product design.** **Communication and Collaboration:** Through brainstorming and group discussions, distinguish between CAD and manual rendering using design elements and principles. **Project-Based Learning:** In small group discussions, create a chart/info graphics on the development of CAD. **Experiential Learning/Problem-Based Learning:** In small group discussions, enumerate how any of the CAD software can be used to design a product to solve a societal problem.	Level 1 Recall Level 2 Skills of conceptual understanding **Level 3 Strategic reasoning** **Level 4 Extended critical thinking and reasoning**
	3.3.1.LI.2	3.3.1.AS.2
	Use two or more CAD software to design an artwork to solve a problem in the society. **Problem-Based Learning:** • Through group discussions, discuss how to use two or more CAD software to design an artwork to solve a problem in the society. • Make provision for level of individual experiences and exposure technology, digital and gaming knowledge as well as gender, economic, learning capabilities and diversity. **Experiential Learning/Project-Based Learning:** • Working as individuals, use two or more CAD software to design an artwork to solve a problem in the society. • Encourage learners to recognise levels of individual experiences and exposure technology, digital and knowledge as well as learning capabilities and diversity in looking for solutions to problems in the society.	Level 1 Recall Level 2 Skills of conceptual understanding **Level 3 Strategic reasoning** **Level 4 Extended critical thinking and reasoning**
Teaching and Learning Materials	• CAD software • the environment • textbooks • web references • projector • computer • printers • LCD Screen • flip charts • TLMs on design thinking • Posters • Flyers	• Buntings • Paintings • drawings and illustrations • supplementary materials

Subject   **ART AND DESIGN FOUNDATION**
Strand   **3. DESIGN FOR LIFE**
Sub-Strand   **2. COLOUR THEORY AND APPLICATION**

Learning Outcomes	21st Century Skills and Competencies	GESI, SEL and Shared National Values
3.3.2.LO.1		
Create artifacts using knowledge in colour schemes to interpret real-life situations in response to societal problems.	**Collaboration and Communication:** • Learners use requisite literature and language in colour theory to present ideas about the mood colour they express and how people respond to them. • Learners use requisite literature and language in colour theory to distinguish between colour theory and colour scheme as well as how they can be applied in making art and design works. • Learners can use appropriate language to illustrate the distinction between the basic characteristics of pigment colours and colours of the spectrum. • Learners use appropriate language to illustrate the functions of pigment colours with reference to how they are used in stage design. **Critical Thinking and Problem Solving/ Digital Literacy:** • Learners can convert ideas from colour theory to analyse packages and how colour have been used in the production of packages. • Learners use requisite literature and language in colour theory to explain how colours of the spectrum are used in stage design. • ability to apply ideas and skills in how to use identified pigment colours to create artworks to address societal problems. **Creativity and Innovation:** Learners can use the colours of the spectrum in stage design as well as create art and design works to address societal problems.	**GESI:** Promoting an inclusive teaching learning environment where all learners contribute freely ensures**;** • Respect for individuals of varying abilities, beliefs, religion and cultures • Being sensitive to the inter-relatedness of the various spheres of life, groups and individuals • Being aware of personal biases and stereotypes **SEL:** Creating opportunities for learners to build their Social Emotional Learning Competencies - *Self-Awareness, Self-Management, Social Awareness, Relationship Skills and Responsible Decisions* are integrated throughout all lessons to encourage inclusion. As part of achieving each learning outcome in the curriculum, the teacher should apply the social emotional learning strategies to ensure that learners are: • Self-reflecting and finding confidence • exhibiting motivation, and SMART goal setting • managing emotions and conflicts • showing empathy and cooperation

	Communication and Digital Literacy: Learners use appropriate language and digital/video presentation to illustrate the distinction between the basic characteristics of secondary colours from pigment and those from light.	These may be done by the teacher through modelling emotional self-regulation and decision making, and the promotion of positive self-talk with self-made portraits, as learners create artifacts using knowledge in colour schemes to interpret real-life situations in response to societal problems. **National Values:** Learners imbued with integrity, diversity, equity, discipline, self-directed learning, self-confidence, adaptability and resourcefulness, and responsible citizenship.

Content Standards	Learning Indicators and Pedagogical Exemplars with 21st Century and GESI	Assessment
3.3.2.CS.1	3.3.2.LI.1	3.3.2.AS.1
Demonstrate understanding and application of colour theory, colour schemes, and the mood they express in design.	**Identify and explain colour schemes and the mood they express in relation to learners' response.** **Initiating Talk for Learning/ Group Work/Collaborative Learning:** Through brainstorming and class discussions, identify and discuss the colour scheme and mood they express and learners' response to them. • Encourage learners to consider gender, socio-cultural background, beliefs of individual learners as well as use of examples of art and design works in the school and local community. **Self-directed Learning/ Initiating talk for Learning:** • Through class discussions, distinguish between colour theory and colour scheme. **Experiential Learning/Problem-Based Learning:** • Using video/photograph presentation, explain how colour theory is used in design and production of packages for selected products.	**Level 1 Recall** Level 2 Skills of conceptual understanding **Level 3 Strategic reasoning** Level 4 Extended critical thinking and reasoning
	3.3.2.LI.2	3.3.2.AS.2
	Analyse pigment colours and those of the colour spectrum. **Experiential Learning/Problem-Based Learning:** • Use a chart to illustrate the distinction between pigment colours and colours of the spectrum. • Use objects and products from the immediate environment that learners can relate to. **Group Work/Collaborative Learning:** Forming small groups, explain the functions of colours of the spectrum with reference to how they are used in stage design. • Use products from the immediate environment that learners can relate to. **Problem-based Learning:** • In small groups, explain the functions of pigment colours as regards to how they are used in stage design.	Level 1 Recall **Level 2 Skills of conceptual understanding** **Level 3 Strategic reasoning** Level 4 Extended critical thinking and reasoning

	3.3.2.LI.3			3.3.2.AS.3
	Create artworks from ideas in the environment using pigment colours and colours of the spectrum **Experiential Learning/Project-Based Learning:** • working in groups, learners pick ideas from the natural environment and use pigment colours (e.g., watercolour, acrylic, designer's gouache, poster colour, etc.) to create an artwork designed to address a societal problem. **Experiential Learning/Project-Based Learning:** In small groups, pick ideas from the natural environment and use colours from light source (e.g., torch light, florescent light, etc.) to create special effects in interior decoration. **Problem-based Learning:** • Through brainstorming, distinguish between secondary colours from pigment and those from light source through a three-minute video presentation.			Level 1 Recall **Level 2 Skills of conceptual understanding** **Level 3 Strategic reasoning** **Level 4 Extended critical thinking and reasoning**
Teaching and Learning Materials	• Textbooks • web references • projector	• computer • LCD Screens • flip charts	• TLMs on colour theory and application • posters • flyers	• buntings • Paintings • drawings and illustrations

Subject   ART AND DESIGN FOUNDATION
Strand   3. DESIGN FOR LIFE
Sub-Strand   3. RELATION OF FORMS

Learning Outcomes	21st Century Skills and Competencies	GESI, SEL and Shared National Values
3.3.3.LO.1		
Design and create artworks by relating basic contours and forms in simple objects in the environment using modern and digital approaches.	**Self-confidence and Adaptability** • Learners can apply dry and wet media to create objective drawings using basic contours and forms. • Learners can use non-conventional materials and industrial approaches from the environment as well as dry and wet media to create objective drawings using basic contours and forms. **Self-confidence and Critical Thinking:** Learners can use conventional and non-conventional media and techniques for creative expression in art and design. **Self-confidence communication and Collaboration:** Learners use verbal, non-verbal and written expressions explain how appropriate tonal values and hues can be used to create forms of resemblance. **Critical thinking and Problem Solving** • Learners use appropriate tonal values and hues to create forms of resemblance. • Learners develop the ability to translate ideas into the making of art and design works, as well as critiquing their own works and that of others.	**GESI:** As all learners are supported in an inclusive environment and given equal opportunities they will; • appreciate, value, and embrace diversity as they are made to work in groups. • learn to amicably resolve conflicts and embrace differing opinions. • embrace tolerance and empathy among each other. • learn to resolve conflicts and embrace differing opinions amicably. **SEL:** Creating opportunities for learners to build their Social Emotional Learning Competencies - *Self-Awareness, Self-Management, Social Awareness, Relationship Skills and Responsible Decisions* are integrated throughout all lessons to encourage inclusion. As part of achieving each learning outcome in the curriculum, the teacher should apply the social emotional learning strategies to ensure that learners are: • Self-reflecting and finding confidence • exhibiting motivation, and SMART goal setting • managing emotions and conflicts

		• showing empathy and cooperation These may be done by the teacher through modeling emotional self-regulation and decision making, and the promotion of positive self-talk with self-made portraits, as learners use modern and digital approaches to design and create artworks by relating basic contours and forms in simple objects in the environment. **Nations Core Values:** Tolerance, integrity, accountability, humility, assertiveness and patriotism

Content Standards	Learning Indicators and Pedagogical Exemplars with 21st Century and GESI	Assessment
3.3.3.CS.1	3.3.3.LI.1	3.3.3.AS.1
Demonstrate knowledge, understanding and skills in relating forms in basic and objective drawing with the application of different/non-conventional media and techniques for creative expression.	**Organise and create drawings by relating basic contours and forms in simple objects in the environment using non-conventional materials.** **Experiential Learning/ Self-directed Learning:** • Using self-directed learning, select any two dry or wet media to create objective drawings using basic contours and forms. **Experiential Learning/ Project-based Learning:** • In f small groups/working as an individual, use non-conventional materials to create compositions using modern and industrial approaches. **Communication and Collaborative Learning:** In class discussions, distinguish between conventional and non-conventional media and techniques for creative expression.	Level 1 Recall **Level 2 Skills of conceptual understanding** Level 3 Strategic reasoning **Level 4 Extended critical thinking and reasoning**
	3.3.3.LI.2	3.3.3.AS.2
	Compose appropriate tonal values and hues for forms of resemblance. **Problem-based Learning:** Using brainstorming, analyse how appropriate tonal values and hues can be used to create forms of resemblance. **Experiential Learning/ Project-Based Learning.** working individually, use appropriate tonal values and hues to create forms of resemblance. **Experiential Learning/Problem-Based learning:** Based on the composition produced in Task 2, reflect on the final work and present an appreciation and criticism on the work.	Level 1 Recall Level 2 Skills of conceptual understanding **Level 3 Strategic reasoning** Level 4 Extended critical thinking and reasoning
Teaching and Learning Materials	• Textbooks • web reference • projector, computer	• LCD Screens • flip charts • TLMs on colour theory and application	• posters • flyer • buntings	• paintings • drawings and illustrations