



MINISTRY OF EDUCATION

Art and Design Studio for Senior High Schools

TEACHER MANUAL



YEAR TWO



NATIONAL COUNCIL FOR
CURRICULUM & ASSESSMENT
OF MINISTRY OF EDUCATION

MINISTRY OF EDUCATION



REPUBLIC OF GHANA

Art and Design Studio for Senior High Schools

Teacher Manual

Year Two



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

ART AND DESIGN STUDIO TEACHER MANUAL

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INTRODUCTION

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

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

This Teacher Manual for Art and Design Studio is a single reference document which covers all aspects of the content, pedagogy, teaching and learning resources and assessment required to effectively teach Year Two of the new curriculum. It contains information for all 24 weeks of Year Two including the nine key assessments required for the Student Transcript Portal (STP).

Thank you for your continued efforts in teaching our children to become responsible citizens.

It is our belief that, if implemented effectively, this new curriculum will go a long way to transforming our Senior High Schools and developing Ghana so that we become a proud, prosperous and values-driven nation where our people are our greatest national asset.

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SECTION 1: ART AND DESIGN STUDIO PRACTICES AND ETIQUETTE

Strand: Art And Design Theories And Application

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

Learning Outcome: Articulate and apply Art and Design Studio etiquettes in the learning environment and real-world studio practice

Content Standard: Demonstrate understanding of Art and Design Studio etiquette.

Hint



Individual Portfolio Assessment for the academic year by Week 2. Facilitators are expected to assign learners' individual portfolio building assignments. Learners are expected to submit this before the end of week 22. See Appendix A at the end of the Section Review for the detailed structure.

INTRODUCTION AND SECTION SUMMARY

The section explores how grasping and upholding studio etiquette is vital. Studio etiquettes encompass the rules and behaviours that ensure a respectful, productive, and secure environment. It examines essential etiquette for art and design studio practices, such as respecting space and materials, being punctual, considering others, and adhering to safety protocols. These practices are essential for maintaining a tidy, structured, and focused studio atmosphere. Comprehending these etiquettes enriches the learning journey by establishing a professional ambience, promoting collaboration, and equipping students for future endeavours. By embracing these guidelines, students contribute to a constructive and efficient educational environment, where creativity and learning can thrive. These practices are crucial for sustaining a harmonious workspace and enriching the teaching and learning experience. Today, we will delve into the key etiquettes to be upheld in an art and design studio and explore their significant implications for our educational environment.

The weeks covered by the section are:

Week 1: Examine etiquettes to be observed in Art and Design studio practices and their implication in teaching and learning the subject.

Week 2: Examine etiquettes to be observed in Art and Design studio practices and their implication in teaching and learning the subject.

SUMMARY OF PEDAGOGICAL EXEMPLARS

In our Art and Design course, we examined studio etiquette and their impact on teaching and learning through learner-centred methods such as experiential learning, group work, and project-based learning. Through experiential learning, students actively engage in real-world studio practices, understanding the significance of respecting space, materials, and safety protocols. Collaborative learning and group work aid in developing interpersonal skills and nurturing a sense of responsibility and consideration for others while sharing resources and workspace. Project-based learning involves students working on complex projects together, emphasising the importance of punctuality, effective communication, and mutual respect. These approaches not only boost individual creativity and professionalism but also foster a collaborative mindset, preparing students for professional environments where teamwork and proper studio etiquette are crucial. In essence, these learner-centred strategies ensure a comprehensive educational journey, fostering both personal and collective growth within the art and design studio.

ASSESSMENT SUMMARY

A variety of assessment modes should be implemented to evaluate learners' understanding and performance in the concepts covered in this section. It is essential for teachers to conduct these assessments regularly to track students' progress effectively. You are encouraged to administer the recommended assessments each week, carefully record the results, and submit them to the **Student Transcript Portal (STP)** for documentation. The assessments are;

Week 1: *Discussion and presentation*

Week 2: *Research*

Refer to the “Hint” at the key assessment for each week for additional information on how to effectively administer these assessment modes. Always remember to score learners' work with rubric/marking scheme and provide prompt feedback to learners on their performance.

WEEK 1

Learning Indicator: *Examine etiquettes to be observed in Art and Design studio practices and their implication in teaching and learning the subject.*

FOCAL AREA 1: ETIQUETTE IN STUDIO PRACTICES**Introduction**

Studio etiquette refers to the behaviours and practices that maintain a respectful, productive, and safe environment for everyone working in the studio. Observing proper etiquette helps create a harmonious workspace, enhances the learning experience, and prepares you for professional environments. This guide will cover the key aspects of studio etiquette with relevant examples to help you understand and implement these practices effectively.

Key Etiquettes in Studio Practices*Respect for space and materials*

Example: Imagine you're working on a painting project. After you finish for the day, you clean your brushes, put away your paints, and wipe down your workspace. This not only keeps the studio tidy but also ensures that the materials are in good condition for everyone.

Clean Up After Yourself: Always leave your workspace clean. This includes wiping down surfaces, cleaning tools, and disposing of waste properly.

Return Tools and Materials: After using shared tools like scissors, rulers, or brushes, return them to their designated spots. This ensures they are available for the next person who needs them.

Avoid Wasting Materials: Use only what you need. For example, if you're cutting paper, try to maximise each sheet to reduce waste.

Punctuality and preparedness

Example: Arriving late to class can disrupt the flow of a lesson or a group project. If you arrive on time with all your materials ready, you contribute to a smooth start and show respect for your classmates and teacher.

Arrive on Time: Being punctual shows respect for your peers and instructor. It ensures you don't miss important instructions or disrupt ongoing work.

Be Prepared: Bring all necessary materials to class. This could include sketchbooks, pencils, erasers, paints, or any specific tools required for the day's project.

Consideration for others

Example: If a classmate is deeply focused on a drawing, avoid loud conversations nearby. Instead, quietly discuss your ideas with others or use headphones if you need to listen to something.

Keep Noise Levels Down: Respect others' concentration by keeping conversations at a low volume and using headphones for music.

Respect Personal Space: Don't touch or move someone else's work without permission. This ensures that everyone feels their space and efforts are valued.

Provide Constructive Feedback: During critiques, offer helpful suggestions rather than just pointing out flaws. For example, instead of saying, “This part looks wrong,” you could say, “Maybe you could try adding more contrast here to make it stand out.”

Safety practices

Example: When using sharp tools like X-Acto knives, always cut away from yourself and others. Wearing safety goggles while working with power tools protects your eyes from potential hazards.

Follow Safety Guidelines: Wear protective gear as needed (e.g., gloves, goggles etc.) and use tools properly.

Know Emergency Procedures: Familiarise yourself with the location of emergency exits, first aid kits, and fire extinguishers.

Report Hazards: Immediately notify your instructor of any unsafe conditions or accidents in the studio.



Fig. 1.1: Neat arrangement of tools and materials



Fig. 1.2: Protective gear as needed (e.g., gloves, goggles etc.)

Importance of Studio Etiquette

Enhanced learning environment

Example: A cluttered and noisy studio can make it difficult to concentrate on your work. Conversely, a well-organised, quiet space allows everyone to focus better and be more productive.

Clean and Organized Space: A tidy studio helps everyone find the tools and materials they need quickly, leading to more effective work sessions.

Focus and Concentration: Reduced distractions enhance the ability to focus on creative tasks, improving the quality of work produced.

Professional development

Example: Developing good studio habits prepares you for future careers in art and design, where professionalism is key. Consistently meeting deadlines and working efficiently are skills valued in any workplace.

Developing Professional Habits: Learning to manage your time and resources effectively prepares you for real-world professional settings.

Accountability: Being responsible for your space and behaviour in the studio fosters a sense of accountability and reliability.

Collaboration and community

Example: Participating in group projects requires clear communication and respect for everyone's contributions. Practising good etiquette ensures that group dynamics remain positive and productive.

Teamwork and Communication: Good etiquette encourages open and respectful communication, essential for successful collaboration.

Sense of Community: A respectful and considerate environment helps build a supportive community where students feel comfortable sharing ideas and feedback.

Practical Tips for Observing Studio Etiquette

Set personal goals

Example: At the start of a project, set a goal to keep your workspace organised. This could mean setting aside the last 10 minutes of class to clean up and organise your materials.

Stay Focused: Setting goals helps you stay on track and use your time efficiently.

Practice mindfulness

Example: Be mindful of how your actions affect others. If you're using a large space or a lot of materials, consider whether someone else might need them.

Be Aware of Your Actions: Mindfulness in the studio helps create a respectful and considerate environment for everyone.

Reflect and adapt

Example: After each project, reflect on what worked well and what could be improved in terms of your studio behaviour. Maybe you realised that cleaning up as you go saves time at the end of class.

Continuous Improvement: Use reflections to continuously improve your studio practices and contribute to a positive environment.

Conclusion

Mastering studio etiquette is essential for any aspiring artist or designer. By understanding and applying these principles, you create a respectful, efficient, and inspiring environment for yourself and your peers. Good studio practices not only enhance your learning experience but also prepare you for professional success. Let's work together to maintain a positive and productive studio where creativity can flourish.

Learning Task

- Discuss and document critical principles to be observed before and during an art or design studio visit.
- Investigate how art materials are processed and stored in the studio.
- Analyse, by using photographs and watching videos, multiple ways used by artists to store ongoing projects and finished art and design work

Pedagogical Exemplars

Group work/Collaborative Learning: In gender-sensitive groups, discuss and document critical principles to be observed before and during an art or design studio visit.

Collaborative Learning: In small mixed groups, investigate and discuss how art materials are processed and stored in the studio.

Group work/Collaborative Learning/Project-Based Learning: In small groups, generate a digital/manual photographic manual of multiple ways used by artists to store ongoing projects and finished art and design work.

Key Assessment

Level 1 (Recall): List some critical principles to be observed before and during an art or design studio visit.

Level 2 (Skills of conceptual understanding): Discuss how art materials are processed and stored in the studio with studio etiquette.

Level 3 (Strategic Reasoning): Generate a pictorial chart showing multiple ways used by artists to store ongoing projects and finished art and design work.

Level 4: (Extended Critical Thinking and Reasoning): Generate a manual/digital presentation on the importance of critical principles in creating Art and design works.

Hint



The recommended mode of assessment for Week 1 is discussion and presentation. Ensure to use a blend of items of different DoK levels from the key assessment. Refer to the DoK level 2 question as a sample question for the discussion

WEEK 2

Learning Indicator: *Examine etiquettes to be observed in Art and Design studio practices and their implication in teaching and learning the subject.*

FOCAL AREA: **DEVELOPING ETIQUETTE IN STUDIO PRACTICES**

Introduction: In creating art and design works, the studio becomes a space where imagination, skill, and collaboration are organised to create a meaningful work of art. To maintain a productive, respectful, and safe environment, it is essential to maintain proper studio etiquette. It pays to understand the importance of these practices, explore key etiquettes, and learn how to implement them effectively in our daily studio activities.

Why Studio Etiquette Matters

Enhanced learning environment: A well-organised and respectful studio allows everyone to focus better, leading to higher quality work and a more enjoyable learning experience.

Professional Development: Learning and practicing studio etiquette prepare the learner for future careers in art and design, where professionalism and respect are highly valued.

Collaboration and Community: Good etiquette fosters a sense of community and teamwork, which is essential for collaborative projects and a supportive classroom environment.

Key Etiquettes in Studio Practices

Respect for space and materials

Example: After finishing a painting session, clean brushes thoroughly, store paints properly, and wipe down the work area. This ensures that materials are in good condition and ready for the next user.

Clean up: Always leave the workspace clean. This includes wiping down surfaces, cleaning tools, and properly disposing of waste.

Return Tools and Materials: Shared tools like scissors, rulers, or paintbrushes should be returned to their designated spots after use.

Avoid Wasting Materials: Use only what is needed. For example, if working with clay, portion out a manageable amount and store the rest correctly to avoid waste.

Punctuality and Preparedness: Arriving late can disrupt and cause the class to miss important instructions. Being on time with all necessary materials shows respect for peers and teachers.

Be Prepared: Bring all necessary materials to class. This could include sketchbooks, pencils, erasers, paints, or specific tools required for the day's project.

Consideration for others

Keep Noise Levels Down: Respect others' concentration by keeping conversations at a low volume and using headphones for music.

Respect Personal Space: Do not touch or move someone else's work without permission. This ensures that everyone feels their space and efforts are valued.

Provide Constructive Feedback: During critiques, offer helpful suggestions rather than just pointing out flaws.

Safety practices

When using materials and tools, make sure to follow all safety protocols, like wearing protective gloves and ensuring you're in a well-ventilated area as well as using tools properly.

Know Emergency Procedures: Familiarise yourself with the location of emergency exits, first aid kits, and fire extinguishers.

Report Hazards: Immediately notify your instructor of any unsafe conditions or accidents in the studio.

Implementing Studio Etiquette

Set personal goals

Example: At the beginning of each class, set a goal to keep your workspace organised and to clean up before you leave.

Stay Focused: Setting personal goals helps you stay on track and use your time efficiently.

Practice mindfulness

Example: Be mindful of your actions and how they affect others. If you're using a large amount of space or materials, think about whether someone else might need them.

Be Aware of Your Actions: Mindfulness in the studio helps create a respectful and considerate environment for everyone.

Reflect and adapt

Example: After each project, reflect on what worked well and what could be improved in terms of your studio behaviour. This continuous improvement will enhance your overall experience.

Continuous Improvement: Use reflections to continuously improve your studio practices and contribute to a positive environment.

Practical Tips for Observing Studio Etiquette

Organise your materials: Keep your materials organised and easily accessible. Label containers and keep similar items together to save time and reduce clutter.

Plan your time: Allocate specific times for setup and cleanup in your schedule. This ensures that you leave the studio ready for the next class.

Communicate clearly: If you need to use a tool or space that someone else is using, politely ask if they are finished or when they might be done. Clear communication prevents misunderstandings and conflicts.

Offer help: If you see a classmate struggling with a task or cleanup, offer to help. This fosters a collaborative and supportive environment.

Stay positive: Maintain a positive attitude, even when things don't go as planned. A positive outlook can inspire and uplift those around you, contributing to a more enjoyable studio experience.

Developing and maintaining proper studio etiquette is essential for any aspiring artist or designer. By understanding and applying these principles, you create a respectful, efficient, and inspiring environment for yourself and your peers. Good studio practices not only enhance your learning experience but also prepare you for professional success. Let us work together to maintain a positive and productive studio where creativity can flourish.

Learning Task

- Class embarks on an educational visit to an art, design, or craft studio in the community, or watch videos to observe and document studio etiquette that informs art professionals' daily practice.
- Investigate and document studio etiquette associated with various stages of art-making processes in practice.
- Create a chart on studio etiquettes for professionals' daily practice and studio etiquette associated with various stages of art-making processes in practice.

Pedagogical Exemplars

Experiential Learning: In gender-responsive groups, embark on an educational visit to an art, design or craft studio in the community, or watch videos/Photographs to observe and document studio etiquettes used in the daily practice of Art and design professionals.

Group Work/Collaborative Learning: In mixed-ability groups, investigate and document studio etiquette associated with various stages of art-making processes in practice.

Group Work/Collaborative and Project-Based Learning: In mixed small groups, create a chart on studio etiquettes associated with various stages of art-making processes for the daily practice of Art and design professionals.

Key Assessment

Level 1 (Recall): Make a list of studio etiquette used in the daily studio practice.

Level 2 (Skills of conceptual understanding): Document studio etiquette associated with various stages of art-making processes in studio practice.

Level 3 (Strategic Reasoning): Generate a manual/digital chart of studio etiquettes associated with various stages of art-making processes in studio practice.

Level 4: (Extended Critical Thinking and Reasoning): Discuss why studio etiquettes are important for studio practice at various stages of art-making.

Hint



- The portfolio task will be given in week 2 and submitted in Week 22. An Appendix A has been provided at the end of this section detailing the structure of the Individual portfolio.
- The Recommended Mode of Assessment for Week 2 is Research.

SECTION 1 REVIEW

Proper etiquette in Art and Design studio practices was crucial for an effective learning environment, emphasising cleanliness, organisation, material handling, and safety protocols. These practices ensured safety and enhanced learning by promoting professionalism and respect. A learner-centred assessment approach evaluated both individual and group dynamics through hands-on projects and daily activities, observing how students maintained their workspaces and handled materials. Group projects assessed interpersonal skills like communication, teamwork, and respect. Reflections and peer assessments provided further insights into students' understanding and application of studio etiquette. Experiential learning was integrated to observe real-time participation and problem-solving abilities, ensuring that assessments reflected the practical application of studio etiquette. This comprehensive approach fostered a respectful and efficient studio environment, crucial for instilling professional practices in art and design.



Appendix A: Sample Individual Portfolio Building Assessment

Task

Compile a comprehensive and reflective portfolio displaying the development of artistic skills, creativity, and understanding of artistic concepts over the academic year.

Task Overview

Learners must create an individual portfolio of works that documents their artistic journey throughout the academic year. This portfolio will cover a collection of artworks, process documentation, and artist statements. The portfolio should demonstrate the learner's growth in technical skills, conceptual understanding, and personal expression.

Components of the Portfolio

a) Title Page and Table of Contents

- i.** *A creative title for the portfolio.*
- ii.** *A table of contents listing all included works and sections.*

b) Artist Statement: *A brief statement that reflects on your overall artistic vision, influences, and objectives for the year. This should include the themes explored, mediums used, and the personal or social relevance of the works*

c) Collection of Artworks

- i.** *Minimum of 6-8 pieces created throughout the year (scrap books, sketch book pages, etc.)*
- ii.** *Each artwork should be accompanied by:*
 - *Title of the piece.*
 - *Medium(s) used.*
 - *Date of completion.*
 - *A brief description explaining the concept, inspiration, and techniques applied.*

Submission Guidelines

Portfolios should be submitted in both physical or digital formats (PDF or online portfolio platform).

Rubrics

Criteria	Very good (3 Marks)	Good (2 Marks)	Fair (1 Marks)
Artistic Growth and Skill Development	Demonstrates any 2 of these; Consistent progress - Mastery of shading techniques - Mastery of blending techniques - Mastery of sculpting techniques - Shows improvement in perspective - Shows improvement in texture - Consistent execution - Clear progression in basics like proportions - Clear progression in form	Demonstrates any 1 of these; Consistent progress - Mastery of shading techniques - Mastery of blending techniques - Mastery of sculpting techniques - Shows improvement in perspective - Shows improvement in texture - Consistent execution - Clear progression in basics like proportions - Clear progression in form	Unable to amply demonstrate any of these examples; Consistent progress - Mastery of shading techniques - Mastery of blending techniques - Mastery of sculpting techniques - Shows improvement in perspective - Shows improvement in texture - Consistent execution - Clear progression in basics like proportions - Clear progression in form
Creativity and Originality	Demonstrates any 3 of these examples; Unique compositions - Use of unconventional materials: - Luxury brand waste - Electronic waste (e-waste) - Human hair - Animal parts (e.g., bones, taxidermy) - Sand - Soil or earth - Plastic straws - Yarn and strings - Personal themes in artworks	Demonstrates any 2 of these examples; Unique compositions - Use of unconventional materials: - Luxury brand waste - Electronic waste (e-waste) - Human hair - Animal parts (e.g., bones, taxidermy) - Sand - Soil or earth - Plastic straws - Yarn and strings - Personal themes in artworks	Demonstrates any 1 of these examples; Unique compositions - Use of unconventional materials: - Luxury brand waste - Electronic waste (e-waste) - Human hair - Animal parts (e.g., bones, taxidermy) - Sand - Soil or earth - Plastic straws - Yarn and strings - Personal themes in artworks

Understand- ing of Artistic Concepts	Effectively integrates any 3 of these examples; such as; - Colour theory - Balance - Contrast in projects - Clear demonstration of principles of art - Application of concepts like symmetry - Texture consistently	Effectively integrates any 2 of these examples; such as; - Colour theory - Balance - Contrast in projects - Clear demonstration of principles of art - Application of concepts like symmetry - Texture consistently	Effectively integrates any 1 of these exam- ples; such as; - Colour theory - Balance - Contrast in projects - Clear demonstration of principles of art - Application of concepts like symmetry - Texture consistently
Reflective Analysis	Thoughtful mention of any 3 of these challenging examples; such as; - Difficulty mastering watercolour gradients - Solutions for improvement - Artistic growth - General comments on processes - Example: "I struggled with sketching"	Thoughtful mention of any 2 of these challeng- ing examples; such as; - Difficulty mastering watercolour gradients - Solutions for improvement - Artistic growth - General comments on processes - Example: "I struggled with sketching"	Thoughtful mention of any 1 of these challeng- ing examples; such as; - Difficulty mastering watercolour gradients - Solutions for improvement - Artistic growth - General comments on processes - Example: "I struggled with sketching"
Organization and Pres- entation	3 marks; - All artworks labelled - Arranged chronologically according to the weeks the tasks were given - Thematically organized - Clean, visually appealing layout	2 marks; - All artworks labelled - Arranged chronologically according to the weeks the tasks were given - Thematically organized - Clean, visually appealing layout	1 mark; - All artworks not labelled - not arranged chronologically according to the weeks the tasks were given - Thematically disorganised - not clean, visually unappealing layout

Total marks allotted = 10

Refer to the Teacher Assessment Manual and Toolkit (page 143) for more information on using portfolio assessment.

Administering the task

a) *Facilitator provides learners with the scope of task, explaining the importance of portfolios in showcasing artistic growth. Key components of the rubrics such as content,*

creativity, presentation, aesthetics will be outlined. A deadline will be set for portfolio submission, and learners can submit either a digital PDF or a physical portfolio.

Feedback

Individual Feedback Sessions

After submission, each learner will receive individual feedback, focusing on:

- a)** *Artistic Skills: Comments on how their technical skills have developed over the weeks, including suggestions for future improvement.*
- b)** *Creativity: Recognition of unique and innovative ideas, with advice on pushing creative boundaries.*
- c)** *Understanding of Concepts: Assessment of how well learners grasped and applied artistic concepts in their works.*

Written Feedback

- a)** *Detailed written feedback could accompany the portfolio assessment, covering the strengths and areas for improvement in each section (artwork selection, reflection quality, creativity, and overall presentation).*

Peer Reviews

- a)** *Facilitators may organise peer review sessions, allowing learners to present their portfolios and receive feedback from classmates.*

SECTION 2: ANALOGUE AND DIGITAL MEDIA IN ART AND DESIGN CREATIONS

Strand: Art and Design Theories and Application

Sub-Strand: Material Classifications and Methods

Learning Outcome: Create art and design works with analogue and digital media as tools

Content Standard: Demonstrate understanding of analogue and digital media as tools for creating artworks and designs.

Hint



Give group projects to learners in week 3. Learners are expected to submit them in week 8 for scoring and recording. Refer to Appendix B after the review section for sample group project assessment task

INTRODUCTION AND SECTION SUMMARY

The use of analogue and digital media is highly important for contemporary artists and designers because it influences the creation and evolution of art and design. This section discusses analogue and digital media in built environments and how they are used as basic media for the creation of art and design. Additionally, it analyses how selected analogue and digital media in nature and the built environment contribute to solving societal problems through the artworks they are used to create. Analogue media allow for physical interaction with materials, providing a hands-on experience that fosters creativity. Conversely, digital media offers precise tools, flexibility, and advanced visualisation capabilities. Together, these media enable artists and designers to conceptualise, refine, and present their ideas in versatile and captivating ways. The combined use of both traditional and digital media allows professionals in art and design to proficiently communicate and materialise their concepts into tangible, innovative solutions.

The weeks covered by the section are:

Week 3: Discuss and apply analogue and digital media in built environments and how they are used as basic media for the creation of art and design.

Week 4: Analyse how selected analogue and digital media in nature and the built environment contribute to solving societal problems through the artworks they are used to create.

Refer to the “Hint” at the key assessment for each week for additional information on how to effectively administer these assessment modes. Always remember to score learners’ work with rubric/marketing scheme and provide prompt feedback to learners on their performance.

SUMMARY OF PEDAGOGICAL EXEMPLARS

In art and design, exploring analogue and digital media in built environments is crucial for collaborative learning and group work. Learners engaging in Talk for Learning discussions can deepen their understanding of how different media influence architectural and design processes. Through collaboration, learners work together to analyse and apply analogue techniques like sketching and model-making alongside digital tools such as CAD software and 3D modelling. They can explore the integration of these media in real-world projects. Group work becomes essential as students collaborate on projects that require them to blend analogue creativity with digital precision, fostering teamwork, communication, and problem-solving skills. By navigating the intersection of analogue and digital media, learners can enhance their technical proficiency and cultivate a holistic approach to art and design that prepares them for future challenges in creative industries.

ASSESSMENT SUMMARY

A variety of assessment modes should be implemented to evaluate learners' understanding and performance in the concepts covered in this section. It is essential for teachers to conduct these assessments regularly to track students' progress effectively. You are encouraged to administer the recommended assessments each week, carefully record the results, and submit them to the **Student Transcript Portal (STP)** for documentation. The assessments are;

Week 3: *group project work*

Week 4: *Poster*

Refer to the “Hint” at the key assessment for each week for additional information on how to effectively administer these assessment modes. Always remember to score learners' work with rubric/marking scheme and provide prompt feedback to learners on their performance.

WEEK 3

Learning Indicator: Discuss and apply analogue and digital media and how they are used as basic media for the creation of art and design in the built environments

FOCAL AREA: ANALOGUE AND DIGITAL MEDIA IN DESIGN CREATIONS.

In art and design, the integration of analogue and digital media plays a crucial role in shaping creative expressions and practical solutions. Understanding how these media complement each other is essential for exploring and developing their artistic skills.

Analogue Media: Exploring Creativity Through Traditional Methods

Analogue media consists of traditional tools and techniques that artists and designers have used for centuries. These include:

Sketching and Drawing: Pencil, charcoal, and ink sketches that allow artists to capture ideas and concepts easily.

Painting: Techniques such as water colour, acrylic, and oil painting help artists with a range of textures, colours, and expressive possibilities on canvas or paper.

Model-Making: Physical models, crafted from materials like clay, wood, or cardboard, help designers visualise spatial relationships and explore three-dimensional forms.

Analogue media provide tactile experiences that encourage experimentation and creativity. They allow artists to develop foundational skills in composition, perspective, and colour theory, fostering a deep understanding of artistic principles that underpin design.



Fig. 3.1: Analogue media

Digital media helps the design process by offering advanced tools for visualisation, simulation, and refinement. Key digital techniques include:

Computer-Aided Design (CAD): CAD software allows designers to create precise technical drawings and blueprints. It is widely used in architecture, engineering, and product design for its accuracy and efficiency.

3D Modelling: Using software like Blender, Autodesk Maya, or SketchUp, help artists to construct detailed three-dimensional models. These models can be manipulated, rendered, and viewed from different angles, providing a comprehensive understanding of spatial relationships and design feasibility.

Virtual Reality (VR) and Augmented Reality (AR): VR and AR technologies enable immersive experiences where designs can be explored in simulated environments. These tools are important for visualising architectural spaces, interior designs, and interactive artworks before they are physically constructed.

Fig. 3.2a: *Digital Media*Fig. 3.2b: *Computer-Aided Design (CAD)*Fig. 3.2c: *3D Modelling*Fig. 3.2d: *Virtual Reality (VR)*

Digital media empowers artists and learners to refine designs with precision, experiment with complex geometries, and simulate real-world conditions. They also facilitate collaboration, allowing teams to work seamlessly across different disciplines and locations.

Integration and Synergy: Bridging Analogue and Digital Realms

The synergy between analogue and digital media is where innovation and creativity thrive. Artists can use both mediums to:

Combine Techniques: Start with analogue sketches or models and then digitise them for further refinement and presentation.

Iterate and Experiment: Use digital tools to test variations and explore different design possibilities rapidly.

Enhance Presentation: Create professional-quality renderings and animations that communicate their ideas effectively to peers, instructors, and clients.

By mastering both analogue and digital media, students not only broaden their artistic repertoire but also prepare themselves for future careers in art, design, architecture, and technology. These skills are essential in a world where creativity, innovation, and interdisciplinary collaboration drive meaningful and impactful design solutions.

Understanding the roles of analogue and digital media in design creations is essential for high school students pursuing art and design in Ghana. By embracing both traditional and cutting-edge technologies, students can cultivate a versatile skill set that empowers them to explore, innovate, and communicate their creative visions effectively. Whether sketching with pencil and paper or modelling in virtual reality, each medium offers unique opportunities for artistic expression and problem-solving. Embrace the synergy of analog and digital media, and embark on a journey where imagination knows no bounds in shaping the future of art and design.

Learning Task

- Identify and document analogue and digital media and tools for creating art and design.

- Generate a realia corner, scrapbook, photographs and videos with analogue and digital media in the environment.
- Catalogue variety of artworks done with analogue and digital media.

Pedagogical Exemplars

Talk for Learning: In mixed ability groups, use objects from the environment, videos, photographs etc. to discuss analogue and digital media and tools for creating art and design.

Collaborative Learning/Project-Based Learning

1. Generate a realia corner, picture walls, scrapbook, photographs and videos off analogue and digital media for class discussion
2. Individually or in small mixed groups, analyse various artworks done with analogue and digital media as a basis for creating your ideas and products.

Key Assessment

Level 1 (Recall): Identify and record some analogue and digital media and tools for creating art and design.

Level 2 (Skills of conceptual understanding): Generate a realia corner, scrapbook, photographs and videos of analogue and digital media.

Level 3 (Strategic Reasoning): Discuss the main similarities and differences between analogue and digital media

Level 4 (Extended Critical Thinking and Reasoning)

1. Generate a catalogue of a variety of artworks done with analogue and digital media as a basis for creating own ideas and products in groups for class presentations and appreciation.
2. Design and create 3D artwork using local materials and subtractive processes to address a specific societal problem within your community.

Hint



The recommended mode of assessment for Week 3 is Group project work. Refer to question 2 under Level 4 (Extended Critical Thinking and Reasoning) under for a sample task for group project

WEEK 4

Learning Indicator: Analyse how selected analogue and digital media in nature and the built environment contribute to solving societal problems through the artworks they are used to create.

FOCAL AREA: HOW ANALOGUE AND DIGITAL MEDIA ENHANCE PROBLEM-SOLVING

In creating art and design, problem-solving is not just about finding solutions but also about exploring creativity and innovation. Analogue and digital media are powerful tools that enable artists and designers to tackle challenges effectively while enhancing their critical thinking and technical skills. Let us explore how these media enhance problem-solving through practical examples and applications.

Analogue Media: Exploring Creativity and Hands-On Problem-Solving

Analogue media is made up of traditional tools and techniques that provide artists with tactile experiences and foster creativity:

Sketching and Drawing: Pencil sketches and drawings are fundamental for brainstorming ideas and visualising concepts. For example, in designing a logo for a local business, a designer might begin by sketching various concepts on paper. This allows them to experiment with different shapes, fonts, and compositions before adding details and finishing.



Fig. 4.1: *Sketching and Drawing*

Model-Making: Creating physical models using materials like clay, cardboard, or wood helps the artist to understand scale, form, and structure in three dimensions. This allows them to test ideas and solve spatial challenges.



Cardboard



Wood



Clay

Fig. 4.2: *Some materials used in making models.*



Model



Model

Fig. 4.3: *Samples of models*

Analogue media encourages artists to shuffle through ideas, learn from mistakes, and develop problem-solving skills through practical experimentation.

Digital Media: Precision, Visualisation, and Replicating Designs

Digital tools provide artists with advanced capabilities for visualisation, analysis, and refinement:

Computer-Aided Design (CAD): CAD software enables precise technical drawings and 3D modelling. This is essential for architects, engineers, and product designers to create detailed plans and prototypes with accuracy and efficiency. Example: Using software like AutoCAD, artists and designers can design floor plans, elevation views, and construction details for architectural projects. CAD allows them to make precise measurements, analyse structural integrity, and simulate lighting and material textures.

3D Modeling and Simulation: Software such as Blender or SketchUp allows artists and designers to create complex 3D models of objects, buildings, or landscapes. These models can be manipulated, animated, and analysed to explore different design solutions.

Example: An artist or designer interested in interior design can use 3D modelling software to create a virtual representation of a room layout by experimenting with furniture placement and lighting options, they can optimise space utilisation and enhance the room's functionality and aesthetics.

Virtual Reality (VR) and Augmented Reality (AR): VR and AR technologies enable immersive experiences where students can interact with their designs in virtual environments. This allows for real-time exploration, user feedback, and iterative improvements.

Example: In a collaborative design project, artists and designers can use VR headsets to visualise and navigate through a virtual building and artwork. They can assess the spatial layout, ergonomic considerations, and user experience, making adjustments in real time based on feedback.

Digital media empowers artists and designers to explore multiple designs, analyse complex problems from different perspectives, and refine solutions based on data-driven insights and user feedback.

Integration and Synergy: Analogue and Digital Strengths

The integration of analogue and digital media enhances problem-solving capabilities by drawing on their respective strengths:

Combined Approaches: Artists and designers can start with analogue sketches or physical models to explore initial ideas and then transition to digital tools for precision, refinement, and presentation.

Replicating Processes: Digital media facilitate replicative design processes, allowing artists and designers to refine their ideas based on feedback.

Collaborative Learning: Digital platforms enable artists and designers to share designs, collaborate across disciplines, and engage in collective problem-solving efforts.

Analogue and digital media are invaluable tools that help to enhance problem-solving abilities in art and design. Whether sketching ideas on paper, creating physical models, or modelling in virtual reality, each medium offers unique opportunities for exploration, creativity, and innovation. Embracing the interaction between analogue and digital media helps to develop problem-solving skills in art and design.

Learning Task

- Record and discuss the characteristics of analogue and digital media.
- Discuss analogue and digital media and tools for art and design as the basis for producing art and designs to solve societal problems.
- Generate realia, scrapbooks, photography and videos of artworks and designs created with analogue and digital media to solve societal problems.

Pedagogical Exemplars

Group Work/Collaborative Learning: In mixed-ability groups, discuss the characteristics of selected analogue and digital media.

Group work/Project-Based Learning: In mixed ability groups, generate realia, Photo-walls, scrapbooks, photography and videos of possible artworks and designs created with analogue and digital media to solve societal problems in your environment

Group work: Working individually or in small groups, analyse various artworks done with analogue and digital media as a basis for creating own ideas, artworks and designs to solve specific problems in society for class presentations and appreciation.

Key Assessment

Level 1 (Recall): Describe the characteristics of selected analogue and digital media.

Level 2 (Skills of conceptual understanding): Document societal problems that analogue and digital media and tools for art and design can aid in resolving.

Level 3 (Strategic Reasoning): Develop a catalogue of possible artworks and designs created with analogue and digital media to solve societal problems in your environment.

Level 4 (Extended critical thinking and reasoning): Generate a manual or digital presentation on how analogue and digital media can aid in creating your own ideas for artworks and designs to solve specific problems in society.

Hint



- The Recommended Mode of Assessment for Week 4 is Poster. The level 3 question is an example of a poster task.
- An Appendix B has been provided at the end of this section detailing the structure of the Group project. The group project will be given in week 3 and submitted in Week 8. Refer to Appendix B detailing the structure of the Group project
- Scores on individual class exercise should be ready for submission to **STP** this week. It should be an average of the various class exercises you have conducted over the past four weeks.

SECTION 2 REVIEW

The lesson emphasised the importance of analogue and digital media for modern artists and designers. Analogue media fostered hands-on creativity, while digital tools offered precision, flexibility, and advanced visualisation capabilities. Proficiency in both techniques empowers artists and designers to generate, refine, and present ideas effectively, for art, design, and technology. The assessment included discussions and practical application of analogue and digital media in creating art and design, emphasising collaborative learning and group work. The section delved into the impact of media on art and design processes through discussions. It also looked at how to blend analogue methods like sketching and model-making with digital tools such as CAD software and 3D modelling. Collaborative projects encouraged combining analogue creativity with digital accuracy, enhancing teamwork, communication, and problem-solving skills. This comprehensive approach can help nurture a holistic understanding of art and design, equipping artists and designers for future challenges in the creative industries.



Appendix B: Sample Group Project Assessment Task

Group Project

Facilitators should task learners to form groups and elect a leader. These groupings will lead to enhancing 21st-century skills such as communication and collaboration, digital literacy, strengthening values such as tolerance. Groups are expected to submit their works in week 8 for scoring and recording.

Task

Design and create 3D artwork using local materials and subtractive processes to address a specific societal problem within your community.

Task overview: In groups, design and create a 3D artwork using local materials and subtractive processes to address a specific societal problem within your community. The artwork should be creative, practical, and reflective of the chosen issue, demonstrating how art can contribute to solving real-world challenges.

Rubrics

Criteria	Excellent (4 marks)	Very good (3 Marks)	Good (2 Marks)	Fair (1 Marks)
Identifi- cation of Societal Problem	Identification of any 3 societal problems, e.g., – Hazards of plastic waste – Local case of river pollution – Food insecurity – Homelessness among the urban poor – Poverty	Identification of any 2 societal problems, e.g., – Hazards of plastic waste – Local case of river pollution – Food insecurity – Homelessness among the urban poor – Poverty	Identification of any 1 societal problem, e.g., – Hazards of plastic waste – Local case of river pollution – Food insecurity – Homelessness among the urban poor – Poverty	No identification of any societal problem, e.g., – Hazards of plastic waste – Local case of river pollution – Food insecurity – Homelessness among the urban poor – Poverty.
Research and Concept Develop- ment	Mention any 3 of the following; – Research on mental health stigma inspires a dialogue space for affected individuals – Study on climate change awareness leads to a community garden project	Mention any 2 of the following; – Research on mental health stigma inspires a dialogue space for affected individuals – Study on climate change awareness leads to a community garden project	Mention any 1 of the following; – Research on mental health stigma inspires a dialogue space for affected individuals – Study on climate change awareness leads to a community garden project	No mention of any of the following; – Research on mental health stigma inspires a dialogue space for affected individuals – Study on climate change awareness leads to a community garden project

	- Study on pollution leads to a sculpture made from plastic waste - Digital addiction leads to outdoor activities to help wean addicts off it	- Study on pollution leads to a sculpture made from plastic waste - Digital addiction leads to outdoor activities to help wean addicts off it	- Study on pollution leads to a sculpture made from plastic waste - Digital addiction leads to outdoor activities to help wean addicts off it	- Study on pollution leads to a sculpture made from plastic waste - Digital addiction leads to outdoor activities to help wean addicts off it
Material Selection and Planning	Mention any 3 of the following; - Use local materials (reclaimed wood, metal scraps) for a mural on sustainability - Use cardboard and paint for a basic sculpture - Use broken glass pieces collected from local recycling centres to create a vibrant mosaic mural - Repurpose plastic bottles to create vertical planters for urban gardening - Use remnants of fabric from local garment shops to create a wall hanging that promotes recycling	Mention any 2 of the following; - Use local materials (reclaimed wood, metal scraps) for a mural on sustainability - Use cardboard and paint for a basic sculpture - Use broken glass pieces collected from local recycling centres to create a vibrant mosaic mural - Repurpose plastic bottles to create vertical planters for urban gardening - Use remnants of fabric from local garment shops to create a wall hanging that promotes recycling	Mention any 1 of the following; - Use local materials (reclaimed wood, metal scraps) for a mural on sustainability - Use cardboard and paint for a basic sculpture - Use broken glass pieces collected from local recycling centres to create a vibrant mosaic mural - Repurpose plastic bottles to create vertical planters for urban gardening - Use remnants of fabric from local garment shops to create a wall hanging that promotes recycling	No mention of any of the following; - Use local materials (reclaimed wood, metal scraps) for a mural on sustainability - Use cardboard and paint for a basic sculpture - Use broken glass pieces collected from local recycling centres to create a vibrant mosaic mural - Repurpose plastic bottles to create vertical planters for urban gardening - Use remnants of fabric from local garment shops to create a wall hanging that promotes recycling

Execution of 3D Artwork	Demonstrate similar quality as any 3 of the following; - A ceramic mural using subtractive techniques to depict water conservation - Wood carving addressing deforestation, effectively executed with visible subtractive methods and creativity - Papier-mâché sculpture with rough edges, showing some subtractive techniques - A clay model with uneven surfaces	Demonstrate similar quality as any 2 of the following; - A ceramic mural using subtractive techniques to depict water conservation - Wood carving addressing deforestation, effectively executed with visible subtractive methods and creativity - Papier-mâché sculpture with rough edges, showing some subtractive techniques - A clay model with uneven surfaces	Demonstrate similar quality as any 1 of the following; - A ceramic mural using subtractive techniques to depict water conservation - Wood carving addressing deforestation, effectively executed with visible subtractive methods and creativity - Papier-mâché sculpture with rough edges, showing some subtractive techniques - A clay model with uneven surfaces	Lack of demonstrable quality as in any of the following; - A ceramic mural using subtractive techniques to depict water conservation - Wood carving addressing deforestation, effectively executed with visible subtractive methods and creativity - Papier-mâché sculpture with rough edges, showing some subtractive techniques - A clay model with uneven surfaces
Documentation of Process	Detailed and well-organised documentation should mention any 3 of the following; - Title of Project - Materials List: Wood, Concrete, Metal, Plastic: - Rationale for Material Selection - Design Process: Detailed sketches or CAD designs with measurements and notes on intended construction process. - Documentation of the Creative Process	Detailed and well-organised documentation should mention any 2 of the following; - Title of Project - Materials List: Wood, Concrete, Metal, Plastic: - Rationale for Material Selection - Design Process: Detailed sketches or CAD designs with measurements and notes on intended construction process. - Documentation of the Creative Process	Detailed and well-organised documentation should mention any 1 of the following; - Title of Project - Materials List: Wood, Concrete, Metal, Plastic: - Rationale for Material Selection - Design Process: Detailed sketches or CAD designs with measurements and notes on intended construction process. - Documentation of the Creative Process	No available and relevant documentation should mention any 3 of the following; - Title of Project - Materials List: Wood, Concrete, Metal, Plastic: - Rationale for Material Selection - Design Process: Detailed sketches or CAD designs with measurements and notes on intended construction process.

	– Chronological Documentation: Log of activities with dates. – Challenges faced and solutions implemented. – Methods of Engagement: Describe how the community was involved during the creative process, such as participation in material collection or brainstorming sessions. – Feedback Collection: Mechanisms in place to gather community feedback (comment cards, interviews).	– Chronological Documentation: Log of activities with dates. – Challenges faced and solutions implemented. – Methods of Engagement: Describe how the community was involved during the creative process, such as participation in material collection or brainstorming sessions. – Feedback Collection: Mechanisms in place to gather community feedback (comment cards, interviews).	– Chronological Documentation: Log of activities with dates. – Challenges faced and solutions implemented. – Methods of Engagement: Describe how the community was involved during the creative process, such as participation in material collection or brainstorming sessions. – Feedback Collection: Mechanisms in place to gather community feedback (comment cards, interviews).	– Documentation of the Creative Process – Chronological Documentation: Log of activities with dates. – Challenges faced and solutions implemented. – Methods of Engagement: Describe how the community was involved during the creative process, such as participation in material collection or brainstorming sessions. – Feedback Collection: Mechanisms in place to gather community feedback (comment cards, interviews).
Pres-entation and Ex-planation	Clear and engaging presentation should showcase any 3 of the following; – Conceptual Understanding: Clarity and depth of the artwork's message and its societal connections. – Presentation Skills: Effectiveness in engaging the audience and articulating thoughts clearly.	Clear and engaging presentation should showcase any 2 of the following; – Conceptual Understanding: Clarity and depth of the artwork's message and its societal connections. – Presentation Skills: Effectiveness in engaging the audience and articulating thoughts clearly.	Clear and engaging presentation should showcase any 1 of the following; – Conceptual Understanding: Clarity and depth of the artwork's message and its societal connections. – Presentation Skills: Effectiveness in engaging the audience and articulating thoughts clearly.	Lacking clear and engaging presentation; – Conceptual Understanding: Clarity and depth of the artwork's message and its societal connections. – Presentation Skills: Effectiveness in engaging the audience and articulating thoughts clearly.

	- Artistic Techniques and Execution: Quality of technical skills, material choices, and craftsmanship. - Visual Impact: Aesthetic appeal and emotional provocation of the artwork. - Context and Relevance: Connection to contemporary societal issues and use of relevant research. - Reflection and Insight: Ability to discuss creative challenges and lessons learned.	- Artistic Techniques and Execution: Quality of technical skills, material choices, and craftsmanship. - Visual Impact: Aesthetic appeal and emotional provocation of the artwork. - Context and Relevance: Connection to contemporary societal issues and use of relevant research. - Reflection and Insight: Ability to discuss creative challenges and lessons learned.	- Artistic Techniques and Execution: Quality of technical skills, material choices, and craftsmanship. - Visual Impact: Aesthetic appeal and emotional provocation of the artwork. - Context and Relevance: Connection to contemporary societal issues and use of relevant research. - Reflection and Insight: Ability to discuss creative challenges and lessons learned.	- Artistic Techniques and Execution: Quality of technical skills, material choices, and craftsmanship. - Visual Impact: Aesthetic appeal and emotional provocation of the artwork. - Context and Relevance: Connection to contemporary societal issues and use of relevant research. - Reflection and Insight: Ability to discuss creative challenges and lessons learned.
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Refer to the Teacher Assessment Manual and Toolkit (page 34 and 151-153) for more information on how to use project-based assessment

Administering the task

The facilitator will introduce the task by discussing societal problems within the community that art can address, such as environmental issues, waste management, or social inequality. The concept of subtractive processes (e.g., carving, cutting) will also be explained, highlighting how local materials such as wood, stone, or clay can be used. Learners will submit a brief written reflection alongside their artwork, detailing their design process, subtractive methods, and a summary of the societal problem they tackled.

Feedback

The facilitator will assess the use of subtractive processes, providing feedback on craftsmanship, execution, and mastery of materials. Groups will receive feedback on the creativity of their design and how well their artwork communicates the societal issues they aimed to address.

SECTION 3: PROFESSIONAL PRACTICE IN ART AND DESIGN

Strand: Art and Design Theories and Application

Sub-Strand: Professional practice and ethics

Learning Outcome: Apply the concept of professional ethics in design

Content Standard: Demonstrate knowledge and understanding of Professional Practice and Ethics in Design

Hint



Mid-Semester Examination for the first semester is in Week 6. Refer to Appendix C for a Table of Specification to guide you to set the questions. Set questions to cover all the indicators covered for at least weeks 1 to 5.

INTRODUCTION AND SECTION SUMMARY

This section seeks to introduce learners to professional practice in art and design. It prompts the learner to recognize and apply professional ethics in art and design and these would be exhibited by activities the learner would undertake. In the field of art and design, there are professional associations. For instance, Design is not just a job, but can also actually be a profession. As such, a designer must accept the responsibilities and obligations that come with the profession. Being a design professional implies adherence to a code of professional behaviour; it implies that the designer has obligations towards society. The section discusses the code of conduct, ethics and how to develop professional practice guidelines in Art and Design. Learners will embark on educational visits to the offices and studios of designers or use relevant resources to learn about and document the professional practices and ethics in Art and Design.

The weeks covered by the section are:

Week 5: Analyse the concept of professional ethics in design.

Week 6: Analyse the codes and regulations of art and design practices in Ghana.

SUMMARY OF PEDAGOGICAL EXEMPLARS

This section offers a range of interactive, collaborative, and experiential learning activities that cater to different learning styles. Throughout the section, learners will work individually, in mixed groups, embark on educational visits to the offices and studios of designers, or use relevant resources to learn about and document the professional practices and ethics in Art and Design. Additionally, learners will investigate and debate the professional ethics of different

professions in art practice. Finally, in convenient groups, learners will design and create a manual on professional ethics in a preferred format for peer review such as graphical (infographics), proposal presentations, visual diaries, concept books, manuals, etc.

ASSESSMENT SUMMARY

A variety of assessment modes should be carried for the two weeks under this section to ascertain learners' levels of performance in the concepts to be covered. It is essential for teachers to conduct these assessments promptly to track learners' progress effectively. You are encouraged to administer these recommended assessments for each week, carefully record the results, and submit them to the Student Transcript Portal (STP) for documentation. The assessments are;

Week 5: *Debate*

Week 6: *Mid-semester examination*

Refer to the "Hint" at the key assessment for each week for additional information on how to effectively administer these assessment modes.

WEEK 5

Learning Indicator: *Analyse the concept of professional ethics in design*

FOCAL AREA: PROFESSIONAL PRACTICE**1. Professional Practice in Design**

A profession comprises a group of people governed by a code of ethics and a code of conduct. It is characterised by traits of a discipline with a body of knowledge, literature, culture, norms, and practices. Among these traits, the “code of ethics” is one of the most important characteristics that can differentiate a profession (e.g. Advertising) from other professions, because the “code of ethics” expresses the core values of a professional that they advocate or believe in. Design professionals can be found in some countries. The “code of ethics” provides guidelines for information professionals to make sound and ethical decisions when they encounter a complicated situation in their workplaces

Professional associations participate in the development of the profession by establishing a code of ethics. They organise seminars and conferences, and, in some cases, they offer certification courses. Each profession has its own culture and education system. Professional schools serve as training centres or specialised institutes to nurture and develop paraprofessionals for the next stage of their careers.

Code of Conduct

Many notable professional organisations have codes of conduct or codes of ethics for their members. It is important to know more about the standards in your country, especially Professional Conduct for Artists/Designers. Design Code of Ethics is important in defining what professionalism is in design. The Advertising Association of Ghana (AAG) has Professional Conduct and Ethics. Some of the contents are:

Article 1: Legality Advertisements shall conform to law and shall conform to the laws of this country as well as the Oath of Advertising Practice.

Article 2: Decency An advertisement shall not use visual illustrations, words, or sounds that offend public decency. Advertisements shall not be obscene or offensive.

Article 3: Honesty An advertisement shall be framed so as not to abuse the trust of consumers or exploit their lack of experience. Relevant factors likely to affect the decisions of consumers shall be communicated in such a way and at such times that consumers can consider them.

American Institute of Graphic Arts (AIGA) is also a professional designers group in the United States of America. A professional designer adheres to principles of integrity that demonstrate respect for the profession, for colleagues, for clients, for audiences or consumers, and society as a whole. These standards define the expectations of a professional designer and represent the distinction of an AIGA member in the practice of design.

Code of Ethics

A code of ethics is a set of principles for employees to adhere to when conducting business to comply with company standards. A business code of ethics, usually based on the core values of the business, outlines the company mission statement, how professionals should approach

dilemmas and the standards to which they hold their employees. Most employers have a code of ethics they require their employees to follow. A code of ethics can help employees maintain a positive company culture and respect others in their workplace.

An individual's code of ethics can include their beliefs, values and background. While codes of ethics are unique to every individual or organisation, they usually reflect an overall idea of what the general population considers “right” and “wrong” behaviour. Some are based upon societal expectations, such as those that teach people not to steal from others.

Having a code of ethics holds a different level of importance for people, but there are clear advantages. People may refer to it when they are morally unsure about a situation. Their code of ethics can guide them toward an action or opinion that aligns with what they believe on a fundamental level. A code of ethics reinforces individual values and can provide clarity and strength to follow the path they believe is best.

Creation of Code of Ethics

Determine your purpose for writing a personal code of ethics

Establish your reasons for developing this code. You may do it to guide your behaviour in day-to-day situations or to serve as an inspiration to help you embody the kind of person you want to be. Understanding your reasons will help you shape your code of ethics, creating a set of principles tailored to your life, beliefs and needs.

Make a list of your traits

Write down the traits that you strongly believe represent you as a person. These can include personal traits, such as honesty, kindness, integrity, or any other characteristic you associate with your own behaviour. Ask yourself if people close to you would agree with your assessment. By determining your traits, you can create a more definite and honest code of ethics.

Create a set of statements to follow

Develop a list of statements that can serve as a guide for what sorts of actions you will take to meet your expectations. Include your current traits and the traits you want to embody going forward in your life.

Develop guidelines

Create clear guidelines, or rules that you intend to follow when interacting with other people on a day-to-day basis. You might also include definitive personal statements that can serve to remind you of the importance you place on applying a personal code of ethics to your life.

2. Professional practice guidelines in design

What is Professional Practice?

Professional Practice is a term used to describe activities that will help people apply their knowledge to their industry, job role or workplace. For instance, as a textile or graphic designer, professional practice would cover setting up a textile or graphic design-based business, marketing your services, dealing with clients and sourcing and outsourcing jobs.

Art and Design programmes should have some element of professional practice as part of the programmes. Otherwise, learners may know all the theories to become, for instance, a textile designer but have no idea how to do the job.

Learning Task

- Discuss the concept of professionalism and ethics.
- Explain how professionalism is applied in the field of art and design.
- Organise debate on features of codes of conduct in a selected field of art and design.

Pedagogical Exemplars

Experiential Learning: Individually or in mixed-ability groups, embark on an educational visit/Virtual trip to the office and studios of designers or use a relevant resource to learn about and document the professional practices and ethics in design.

Group Work/ Collaborative; Learning/Managing Talk for learning: In mixed-ability groups, investigate and debate professional ethics of different professions in art practice.

Group Work/ Collaborative Learning; Project-Based Learning: In convenient groups, design and create a manual on professional ethics in a preferred format for peer review, e.g., graphical (infographics), proposal presentations, visual diaries, concept books, manuals, etc.

Key Assessment

Level 1 (Recall): Explain the term professional practice in Art and Design.

Level 2 (Skills Of Conceptual Understanding): Document the professional practices and ethics in an identified Art and Design field.

Level 3 (Strategic Reasoning): Make a PowerPoint/Video presentation on the professional ethics of one profession in art practice.

Level 4 (Extended Critical Thinking and Reasoning): Using infographics, PowerPoint presentations, visual diaries, or concept books, design and create a manual on professional ethics in a preferred format for peer review.

Hint



- *The Recommended Mode of Assessment for Week 5 is Debate.*
- *Notices should be given to students that they will be taking their mid-semester examinations the following week, which is Week 6.*

WEEK 6

Learning Indicator: *Analyse the codes and regulations of art and design practices in Ghana*

FOCAL AREA: **CODE AND REGULATIONS IN ART AND DESIGN PRACTICE**

Understanding Code and Regulations

A code can be a set of rules. For example, a dress code is a set of rules about how to dress in some company or institution. In other contexts, the meanings may be different. For example, a code can be a system of symbols or words intended to convey a message. You may plan a performance, and agree with your colleagues that the code for “entrance” will be “free”.

A code of practice can be a document that complements regulations: for instance, occupational health and safety laws and regulations. It may provide detailed practical guidance on how to comply with legal duties and should be followed unless another solution with the same or better standard is in place.

A workplace inspector can refer to a code of practice when issuing an improvement or prohibition notice, and they may be admissible in court proceedings. A court may use a code of practice to establish what reasonably practicable action to manage a specific risk should be.

Regulations

Regulation refers to a rule or directive made and maintained by an authority. Regulations mainly deal with technical matters, providing precautions to be taken for the prevention of possible dangers. It is an official rule or the act of controlling something. Regulations are rules made by the government or other authority to control the way something is done or how people behave. Thus, they are rules or systems that are used by a person or organisation to control an activity or process, or the action of controlling the activity or process.

Common examples of regulation include limits on environmental pollution, laws against child labour or other employment regulations, minimum wage laws, regulations requiring truthful labelling of the ingredients in food and drugs, and food and drug safety regulations establishing minimum standards of testing and quality for what can be sold for what can be sold.

Regulation also refers to the management of complex systems according to a set of rules and trends. The term has slightly different meanings according to context. For example:

- in art and design: media and studio use regulations;
- in government, typically regulation refers to the delegated legislation which is adopted to enforce primary legislation, for instance, land-use regulation
- in an economy: regulatory economics;
- in finance: financial regulation;
- in biology: gene regulation allows living organisms to adapt to their environment.

Code and regulations that guide Art and Design practice in Ghana.

Code and regulations that guide Art and Design Practice in Ghana are dependent on the field of art and design. Specific fields such as jewellery and advertising have rules and regulations

and learners need to engage professionals in the field to be abreast with the regulations of the field. Artists, arts workers and organisations use a code of practice as a guideline for good practice standards when dealing with professional relationships and making ethical decisions in work and practice. Organisations may use code to:

- determine appropriate fees and wages for artists and arts workers
- prepare strategy and policy documents
- prepare agreements for artists and arts workers
- write terms and conditions and processes for opportunities
- induct new members
- understand their rights and responsibilities regarding intellectual property, tax, insurance, etc.

People or groups organising an award or prize, residency or workshop may use the Code to gain an understanding of good practices and what they may need to consider.

Artists and arts workers may use the Code to:

- compare an agreement or terms and conditions to good practice - negotiate payment rates and working conditions with organisations or other artists and arts workers;
- guide collaboration with other artists and arts workers - understand their rights and responsibilities regarding intellectual property, tax, insurance and access.

Learning Task

- Discuss the codes and regulations of identified art and design practices in Ghana.
- Perform an activity (a short play) that entails a conversation about the use of codes and regulations in art and design.

Pedagogical Exemplars

Group Work/ Collaborative Learning: Learners think-pair-share the codes and regulations of the different professionals in art and design practices.

Self-directed Learning; Group work/ Collaborative Learning: Individually or in small mixed groups, distinguish between the codes and regulations of the different art and design professions and share differences with the whole class.

Group Work/Collaborative Learning: Individually or in mixed small groups, create a manual on professional code of conduct for various professional areas in art such as Graphic Design, Textiles Design, Ceramics, and Sculpture considering the materials and techniques used.

Key Assessment

Level 1 (Recall): What are codes and regulations?

Level 2 (Skills of conceptual understanding): Explain the key features of codes

Level 3 (Strategic Reasoning): Distinguish between the codes and regulations of selected art and design professions.

Level 4 (Extended critical thinking and reasoning): Create a manual on professional code of conduct for any professional area such as graphic design, ceramics, sculpture, textiles, leatherwork, and jewellery among others, considering the materials and techniques they use.

Hint



The recommended mode of assessment for Week 6 is Mid-Semester Examination. Refer to Appendix C for a Table of Specification to guide you to set the questions. Set questions to cover all the indicators covered for at least weeks 1 to 5.

SECTION 3 REVIEW

This section exposed learners to professional practice in art and design. Learners were able to recognise and apply professional ethics in art and design. The section allowed the designer to accept the responsibilities and obligations associated with an identified profession. Adherence to a code of professional behaviour implies that the artist or designer has obligations towards society. The section further discussed the code of conduct, ethics, and how to develop professional practice guidelines in Art and Design. Learners embarked on educational visits to the offices and studios of designers or use relevant resources to learn about and document the professional practices and ethics in Art and Design. Through role-plays, learners acquired professional ethics in communication and sharing ideas. The assessments in this section made provision for learners approaching proficiency, those who are proficient, and learners of high proficiency level.



Appendix C: Guidelines and Sample Table of Specification for Mid-Semester Examination

Nature

Mid-semester exam questions should cover lessons taught from weeks 1–5. The questions should cover DoK levels 1-4. It should comprise three sections i.e. section A, B and C.

Duration - 80 minutes.

Resources

- a) *Teacher Manual*
- b) *Learner Material*
- c) *Teacher Manual and Assessment Toolkits*
- d) *Printed or written questions*
- e) *Answer booklets, etc.*

Sample Questions

Choose the best answer from the alternatives lettered A-D

a) *Paper 1: (Multiple Choice Questions -10 questions)*

1. *Some aspects of art and design are subject to regulation, such as;*
 - A. *choice of colour in a painting*
 - B. *inspiration behind a sculpture*
 - C. *personal style of an artist*
 - D. *use of copyrighted images*

b) *Paper 2: (Essay – 3 questions, answer 1)*

- i. *Discuss the impact of existing codes and regulations on the development and practice of art and design in Ghana, considering both positive and negative aspects.*

Week	Focal area (s)	Type of question	DoK level				Total
			1	2	3	4	
1	Etiquette in Studio Practices	Multiple Choice	1	1	–	–	2
2	Developing Etiquette in Studio Practices	Multiple Choice	1	2	–	–	3
		Essay	–	–	1	–	1
3	Analogue and Digital Media in design creations	Multiple Choice	2	1	–	–	3
		Practical	–	–	–	1	1
4	How analogue and digital media enhance problem-solving	Multiple Choice	–	1	–	–	1
		Essay	–	–	1	–	1

5	Professional Practice Professional Practice in Design.	Multiple Choice	-	1	-	-	1
		Essay	-	-	1	-	1
			4	6	3	1	14

Over all Totals

Multiple choice questions	10
Essay	3
Practical	1

SECTION 4: CREATING FROM EXISTING ARTWORKS AND MODELS

Strand: **Creative Methodologies**

Sub-Strand: **Thinking Studio**

Learning Outcome: Use mixed media ideations as studio interventions for 21st-century antique cultural products.

Content Standard: Demonstrate the knowledge and understanding of mixed media ideations in the studio as a proposition for 21st-century interventions for antique cultural products and product design.

Hint



Remind learners that group projects given out in week 3, are scheduled to be collected in week 8. Learners are expected to submit them in week 8 for scoring and recording. Also, in Week 9, there will be a test of practical knowledge.

INTRODUCTION AND SECTION SUMMARY

In this section, learners will have the opportunity to explore the creation of new artworks inspired by historical pieces. They will start by analysing existing and antique artworks produced in different mediums and processes such as sculptures and paintings, to understand the original context and techniques. Learners will then propose innovative mixed-media approaches and reinterpretations of these classic pieces. By blending different materials and techniques, such as combining painting, sculpture, and digital media for instance, learners will bring fresh perspectives to traditional art forms. This encourages creativity and critical thinking as they explore how materials interact and convey new meanings. Learners will experiment with various material combinations and techniques, and decide on the best modes of presentation, whether physical displays, digital formats, their combinations, or interactive installations. Throughout the process, learners will create annotated presentations documenting their creative journey with sketches, material tests, and reflections. By the end of the section, they will have a portfolio of mixed media artworks, demonstrating their ability to combine historical inspiration with contemporary innovation.

The weeks covered by the section are:

Week 7: Analyse antique artworks made in single materials and propose new ways of making such works as mixed media representations.

Week 8: Analyse multiple approaches, material combinations, and techniques for the work, as well as the appropriate mode of presentation.

Week 9: Create multiple annotated mixed media presentations in preferred artistic formats as studio thinking for creating artworks.

SUMMARY OF PEDAGOGICAL EXEMPLARS

This section encourages learners to engage in a mix of problem-based, project-based, and collaborative learning to foster creativity and critical thinking. Learners will start by brainstorming in mixed-ability groups to identify existing or antique artworks for review and reinvention. These groups will analyse and share innovative ways to reinvent these artworks with the class. They will also work in small groups to create both manual and digitally annotated photo manuals to indicate potential reinvention methods and analyse existing Ghanaian artworks, especially those in single materials, for possible material combinations. This collaborative effort encourages diverse perspectives and shared learning experiences. Learners will also engage in experiential learning, experimenting with various materials and methods to create test dummies for their ideas. They will develop detailed schemes for reinventing selected artworks, providing structured procedures for their creative processes. Learners, in the end, will present their 2D and 3D annotated studio/project thinking in digital and manual formats to the class. This approach ensures students develop practical skills, collaborative abilities, and innovative thinking in their exploration of art and design.

ASSESSMENT SUMMARY

A variety of assessment modes should be carried for the three weeks under this section to ascertain learners' levels of performance in the concepts to be covered. It is essential for teachers to conduct these assessments promptly to track learners' progress effectively. You are encouraged to administer these recommended assessments for each week, carefully record the results, and submit them to the Student Transcript Portal (STP) for documentation. The assessments are;

Week 7: *Class exercise*

Week 8: *Presentation*

Week 9: *Test of practical*

Refer to the “Hint” at the key assessment for each week for additional information on how to effectively administer these assessment modes.

WEEK 7

Learning Indicator: Analyse antique artworks made in single materials and propose new ways of making such works as mixed media representations.

FOCAL AREA: UNDERSTANDING ANTIQUE

1. What is an antique product?

The word antique comes from the Latin *antiquus* or, ancient. Cambridge Dictionary considers it as something made in an earlier period and collected and valued because it is beautiful, rare, old or of high quality.

Generally, antique refers to goods or items over 100 years of age. This definition came about when it was established at a convention in Brussels in 1952 to exempt the movement of goods over 100 years of age from taxation. It is therefore important to recognise and value anything that would prove valuable to society to preserve, whether for its intrinsic value or investment value. As many antique associations recognise that quality objects from any era are worth conserving, they allow goods made up to the advent of World War II to be displayed and categorised as ‘antiques’.



Evening Landscape with an
Aqueduct



Mona Lisa



Michaelangelo -David

Fig. 7.1: Three antique artworks.

Important information to gather about an antique

- When was the item first produced?
- Was it made to serve a specific function?
- Who was the craftsman that made it or the ‘artist’ that produced it?
- What type of materials was it made from?
- Were those materials available at that time?
- How and where was it constructed?
- Were the materials readily available at that time in the place where it was made?
- Does it have the type of wear you would expect from something made during that period?
- Is the wear consistent with its age and exposure to light based on where it has been?
- What repairs does it have? Where has it been?
- Are they acceptable levels of repair without affecting its intrinsic or monetary value?

- Does it conform to a known decorative or style type?
- Was it made for a patron? If so, what were his particular eccentricities?
- Was it made during the period when its design was first conceived?
- What has happened to it since it was first made? Has it been 'altered' in any way?
- What level of restoration affects its monetary value?
- What is the difference between conservation and restoration, and how do I know which one to apply?

2. How are antiques analysed?

Signs relating to current condition, rarity, uniqueness, reproducibility and desirability all contribute to an antique's value. A good sign to find on your antique is a number. Numbered antiques (47/150) indicate only a limited number were created, this adds to the desirability of collectors as the piece is much harder to come by.

Original Condition

Original condition is most desirable. For instance, furniture up to, and including the eighteenth century in England, Europe and America was waxed by hand and this imparted a soft, warm glow, which over the years mellowed into a faded, soft appearance fully showing fading, knocks, marks, scratches, etc. A piece of eighteenth-century furniture in original condition (including original handles) will fetch far higher prices than a piece later 'improved' by being French polished (giving it a modern, glassier look), a technique that arrived with the advent of the Industrial Revolution in the nineteenth century. Any item that has escaped repair will be far more highly valued because of its good fortune.

Note that most antiques have undergone some measure of decay or damage during their long lives, especially furniture. The only exception would be something like ceramics or glass that have been placed in cabinets for display. However, one must consider whether someone wearing gloves always handles the pieces correctly. Over time, enthusiastic owners and cleaners rubbed hard and eventually ruined the objects by removing the all-important decoration and patina.

Patina

Patina is a green or brown film on the surface of bronze or similar metals, produced by oxidation over a long period. It is also a gloss or sheen on a surface resulting from age or polishing. Over the years, some bronze works have been over-cleaned, their original patina removed, and artificially replaced.

Generally, patina describes the condition of the surfaces of an object or piece of furniture. For furniture, describe the layers of polish, dirt, grease, etc., built up over time. Grease and dirt from handling (especially under drawer handles, etc.) should be evident. They show a darker colour in the affected areas. Grime might have also accumulated in carving and crevices.

Many pieces have lost this accumulation due to heavily applied wax polishes designed to conceal conversion or replacement. It can only be produced by age and the conditions surrounding its display, and it can never really be faked.

It is the same for old sterling silver, thousands of minute scratches from use over hundreds of years created a look of softness on old silver that is appreciated and highly desirable for

collectors. If you are lucky enough to have sterling silver, then do use it, do not put it in a cupboard.



Fig. 7.2: *Artworks with Patina.*

Caring for antiques

As a rule of thumb, you should consult a dealer in whatever it is you are collecting about how to care for it. Dealers of silver usually sell the right sort of polish you should be using, dealers of furniture the same and so on. Some supermarket products will do the reverse. They will destroy the condition, which is the most important aspect of your antique piece with respect to its value.

Where to study about antiques

- Museums
- Antique shops
- Historical restorations (many around the state and country)
- Library: books and antique magazines.

Learning Tasks

- Discuss the term antique.
- Visit a museum to study antiques.
- Explain how an antique can be identified.

Pedagogical Exemplars

Problem-Based Learning; Group Work / Collaborative Learning: In mixed-ability groups, let learners brainstorm, using relevant resources to identify antique artworks that deserve review and reinvention.

Group Work/ Collaborative; Learning/Managing talk for learning: In convenience groups, analyse possible ways of reinventing selected art and design works and share them with the class.

Project-Based Learning; Group Work/ Collaborative; Learning: In small groups, generate a manual and a digitally annotated photo manual showing possible ways of reinventing a mimicry of selected art or design works.

Key Assessment

Level 1 (Recall): What is an antique?

Level 2 (Skills of conceptual understanding): Explain any four ways of identifying an antique.

Level 3 (Strategic reasoning): Discuss how to use diverse materials to replicate an identified antique.

Level 4 (Extended critical thinking and reasoning): Create a pictorial manual on how to replicate a selected art and design work.

Hint



The Recommended Mode of Assessment for Week 7 is class exercise. Refer to the key assessment for assessment tasks to assign homework.

WEEK 8

Learning Indicator: Analyse multiple approaches, material combinations, and techniques, as well as the appropriate mode of presentation for existing artworks.

FOCAL AREA: DECONSTRUCTION OF AN ANTIQUE

Recreating an existing single-media artwork using multiple mixed-media approaches can result in a rich, multi-layered reinterpretation. Here are several strategies to consider, each incorporating different techniques and materials:

Digital and Traditional Media Combination

Digital Painting and Traditional Painting: Start with a digital rendition of the artwork using software like Photoshop or Procreate, then print it on canvas and add traditional paint for texture and depth.



Digital and traditional painting combination



Painting and Traditional Painting:



Photo Manipulation and Collage: Digitally manipulate parts of the artwork and print them. Combine these prints with traditional collage techniques using paper, fabric, or other materials.



Photo Manipulation Collage:

3D and 2D Integration

Relief Sculpture: Create a relief sculpture based on the artwork, using materials like clay, plaster, or wood, then paint it to match the original artwork's colour scheme.

Mixed Media Assemblage: Incorporate found objects or crafted elements (e.g., wire, beads) onto a canvas, blending them seamlessly with painted or drawn elements.

Textile Art

Embroidery and Painting: Reproduce the artwork on fabric, then add embroidery to enhance details and textures, combining painting or printing techniques on the fabric.

Quilting and Appliqué: Break down the artwork into segments and recreate each segment using quilting and appliqué techniques, assembling them into a fabric-based version of the artwork.

Printmaking and Handcrafting

Monoprints and Etching: Create a series of monoprints or etchings inspired by the original artwork, then enhance these prints with hand-painted details or additional textures.

Screen Printing and Collage: Use screen printing to replicate the artwork's key elements, then build upon these prints with collage materials, adding layers and depth.

Photography and Painting

Photo Transfer and Painting: Transfer a photographic reproduction of the artwork onto a different surface (e.g., wood, metal) and then paint over parts of it to blend the mediums.

Installation Art

Projection and Physical Elements: Project the digital version of the artwork onto a constructed physical space or sculpture, integrating lighting and shadow play.

Interactive Elements: Include interactive components, such as parts of the artwork that viewers can touch, move, or hear, creating a multi-sensory experience

Video and Animation

Animated Sequences: Animate aspects of the artwork, bringing it to life with motion and sound, potentially projected onto a complementary physical backdrop.

Video Art

Create a video interpretation that explores the themes and elements of the artwork through a narrative or abstract visual style.

By integrating multiple mixed-media approaches, you can offer a fresh and dynamic perspective on an existing single-media artwork, enhancing its visual and emotional impact.

Learning Task

- Analyse themes, techniques, and cultural contexts of selected artworks by Ghanaian artists and designers (especially antiques and classics) to identify possible material combinations to recreate these artworks.
- Experiment with different materials and methods to recreate artwork by building prototypes and dummies to test your ideas.
- Document the process, note successes and challenges, and prepare a digital/manual presentation of findings.

Pedagogical Exemplars

Group Work/Collaborative Learning: In small mixed groups, analyse selected art and design works from Ghanaian artists and designers for possible material combinations that can be used to recreate them.

Experiential Learning; Project-Based Learning; Group Work/ Collaborative Learning: In mixed-ability groups, experiment with various material combinations and methods and build dummies as a test for their assumptions.

Key Assessment

Level 1 (Recall): List ways to recreate existing artwork or antiques in mixed media.

Level 2 (Skills of conceptual understanding): Explain ways to recreate existing artwork or antiques in mixed media.

Level 3 (Strategic reasoning): Analyse themes, techniques, and cultural context in selected antique works, to identify possible material combinations that can be used to recreate existing artworks or antique artworks.

Level 4 (Extended critical thinking and reasoning): Create mixed-media prototypes and dummies of the existing or antique artwork with different materials and methods.

Hint



- *The Recommended Mode of Assessment for Week 8 is presentation.*
- *Mid-semester examination scores should be ready for submission to STP. Also, facilitators are to prompt learners to check on the progress or status of their Individual portfolio.*

WEEK 9

Learning Indicator: *Create multiple annotated mixed media presentations in preferred artistic formats as studio thinking for creating artworks.*

FOCAL AREA: IMAGE AND TEXT ANNOTATION

1. Understanding annotation

Annotation refers to a note by way of explanation or comment added to a text or diagram. Thus, an annotation is extra information associated with a particular point in a document or other piece of information. Annotations are sometimes presented in the margin of book pages. Examples are web annotation, text annotation, image annotation, video annotation, audio annotation, etc.

What is image annotation?

Image annotation is defined as the task of annotating an image with labels, typically involving human-powered work and, in some cases, computer-assisted help. Labels are predetermined by a machine-learning engineer and are chosen to give the computer vision model information about what is shown in the image. The process of labelling images also helps machine learning engineers focus on important factors that determine the overall precision and accuracy of their model. Examples include possible naming and categorization issues, how to represent sealed objects, how to deal with parts of the image that are unrecognisable, etc.

How do you annotate an image?

A person may apply a series of labels by applying bounding boxes to the relevant objects, thereby annotating the image. In this instance, pedestrians are marked in blue and taxis are marked in yellow, while trucks are marked in yellow. This process is then repeated, and depending on the business use case and project, the quantity of labels on each image can vary. Some projects will require only one label to represent the content of an entire image (e.g., image classification). Other projects could require multiple objects to be tagged within a single image, each with a different label (e.g., bounding boxes).



Annotated Sketches

Types of image annotation

1. **Bounding Box Annotation:** This involves drawing a box around an object of interest in the image. It is commonly used for object detection tasks to identify and classify multiple objects in an image.



Image annotation

2. **Polygon Annotation:** In this type, instead of drawing a rectangular box, a polygonal shape is drawn around the object. This offers more flexibility in accurately outlining irregularly shaped objects.



Polygon Annotation

3. **Semantic segmentation:** In semantic segmentation, each pixel in the image must be labelled with a class label, indicating the object or area to which it belongs. This specification is useful for visual understanding and pixel-level object recognition tasks.



Semantic segmentation

4. **Instance segmentation:** Like semantic segmentation, instance segmentation also assigns a class label to each pixel but distinguishes individual instances of the same class. This is especially useful when there are many objects of the same type in the image, and we need to distinguish between them.
5. **Keypoint annotation:** This technique involves identifying and labelling specific points of interest in an image. The points can represent landmarks, joints, or other important features relevant to the task at hand, such as statistics of human condition or facial recognition.
6. **Line Annotation:** Line annotation is used to annotate lines or curves within an image. This can be useful for tasks such as road detection, lane marking, or annotating boundaries.

In summary, image annotation is important for training machine learning models in computer vision. We enable algorithms to better understand and interpret visual data through techniques such as bounding box annotations, semantic annotations, and keypoint annotations. These specifications are important for a variety of applications such as object detection, classification and detection, and lead to advances in areas such as autonomous vehicles and medical imaging.

Text annotation

To annotate is to make notes on or mark up at text with one's thoughts, questions, or realisations while reading. The term *annotation* refers to the actual notes one has written during the process of annotating. This process of annotating is used to help readers think through a piece of text, whether it be for academic purposes or a piece of personal interest.

Three types of annotations are:

- Highlight specific information
- Making notes with thoughts, questions, or realisations in the margins or on sticky notes.
- Keeping track of thoughts using a Cornell Notes format on a separate document



Colour-coded highlighting

Highlighting (or underlining): This is a commonly used practice for academic reading in order to make the most important information stand out among the rest. Some readers may choose to have a colour code with their highlights to differentiate between facts, questions, opinions, and important vocabulary so that a review of the text is more organised.

- Symbols: Similar to highlighting, some readers may choose to use symbols to mark up a text. This could look like using a question mark next to lines or sections that are confusing and require clarification or a star next to a piece of information that is likely to show up on a test. When reading for pleasure, one might use a pair of quotation marks to symbolise a line that would make a great quote for a book review.
- Section Summaries/Paraphrases: Writing a summary or paraphrase of a chapter or section of text helps one to synthesise that information. Putting the information into one's own words helps each reader to gauge his/her/their understanding. Having a short summary at the end of each section or chapter also creates a clear path for reviewing information later on.
- Margin Notes: Taking notes about one's own thinking while reading is a form of metacognition that can help deepen the understanding of a text. Margin notes are more of a free form of annotating, but can be one of the most effective once the reader nails down a system or a format to note-taking. Margin notes are very simply thoughts, questions, or realisations the reader has that are noted in the margins of the text for future review

Learning Tasks

- Discuss the term annotation
- Use digital or manual resources to annotate selected images.

Pedagogical Exemplars

Experiential Learning; Problem-Based Learning: Draw up schemes (procedure for working) for selected antique artworks that need to be reinvented.

Project-Based Learning: Individually and in small groups, create digital and manual presentations on their 2D and 3D annotated studio/project thinking and share them with the whole class.

Key Assessment

Level 1 (Recall): Define the term annotation?

Level 2 (Skills of conceptual understanding): Explain the difference between image annotation and text annotation.

Level 3 (Strategic reasoning): Discuss how to use image annotation on identified art/design work.

Level 4 (Extended critical thinking and reasoning): Create a manual on how to replicate a selected art and design work

Hint



The Recommended Mode of Assessment for Week 9 is test of practical. Ensure to use a blend of items of different DoK levels from the key assessment.

SECTION 4 REVIEW

In this section, learners investigated the production of original works of art that were influenced by historical works. To comprehend the original setting and methods, they examined both modern and antique works of art composed in a single medium such as paintings and sculptures. Through experiential learning, they gave traditional art forms new perspectives by combining various mediums and techniques, such as painting, sculpture, and digital media. They investigated the interactions between materials and the creation of new meanings, which encouraged creativity and critical thinking. By experimenting with different material combinations and presentation methods, learners were able to determine which formats—digital or physical—worked best, whether they were interactive installations or combinations of digital formats. Using sketches, material tests, and reflections, learners produced annotated presentations that chronicled their creative process. Through project-based learning, learners produced portfolios of mixed-media artworks that revealed their aptitude for fusing modern creativity with historical inspiration.

SECTION 5: IMAGE MAKING, PROCESSES AND TECHNIQUES IN 2-D CREATIONS

Strand: Creative Methodologies

Sub-Strand: Fabrication and Construction

Learning Outcome: Create 2-Dimensional art or design works with image-making and repetition processes and techniques with local ideas and relevant studio skills.

Content Standard: Demonstrate knowledge and application of image making as well as repetition processes and techniques with local ideas and relevant studio skills to create 2-Dimensional artworks

Hint



- **End of Semester examinations** will be conducted in Week 12. Set questions to cover all the indicators covered for at least weeks 1 to 11. Refer to Appendix D after the sectional review for the structure of the examination and a sample table of specifications on areas for end of semester questions
- **Individual project** tasks will be given out in week 14 and submitted in week 22, Facilitators should take note and learners should be notified ahead of time. Refer to Appendix E after the section review for the structure of the Individual portfolio

INTRODUCTION AND SECTION SUMMARY

Learners will embark on an exploration of both 2D and 3D art-making techniques, focusing on image making, repetition, and subtractive processes. Initially, they will identify and document the various methods used to create two-dimensional art, analysing the tools and materials involved. This foundational knowledge will be applied as students create their own 2D artworks. Shifting to three-dimensional art, learners will identify suitable materials and tools for subtractive processes and review different subtractive techniques, learning how these methods are applied in the studio. This knowledge will then be put into practice as they design and create 3D artworks using local materials to address societal issues. This comprehensive journey will enhance their understanding of art techniques and foster creativity in addressing real-world problems. This period will not only deepen their technical skills but also emphasise the role of art in solving real-world problems, culminating in the creation of meaningful, impactful artworks.

The weeks covered by the section are:

Week 10: Identify and document image-making, and repetition processes and techniques used to create selected 2-Dimensional art or design works.

Week 11: Analyse how image-making and repeat processes and techniques for creating 2-D art works can be undertaken with relevant tools and materials.

Week 12: Create 2-D art or design works with tools and materials with image making and repeat processes and techniques.

Week 13: Identify materials and the appropriate tools that can be used in the subtractive processes of creating 3-D artforms.

Week 14: Review different types of subtractive processes and techniques for performing particular studio tasks and the creation of art works.

Week 15: Design and create 3D art works with local materials and appropriate tools using subtractive processes and techniques to solve a societal problem.

Week 16: Design and create 3D art works with local materials and appropriate tools using subtractive processes and techniques to solve a societal problem.

Refer to the “Hint” at the key assessment for each week for additional information on how to effectively administer these assessment modes. Always remember to score learners’ work with rubric/marking scheme and provide prompt feedback to learners on their performance.

SUMMARY OF PEDAGOGICAL EXEMPLARS

This section adopts learner-centred approaches to explore and discuss engaging topics. In groups of mixed-ability with diverse learning abilities, learners discuss, analyse and document image-making and repetition processes and techniques used to create selected 2 and three-dimensional art or design works. They generate a manual and digital pictorial example of the various image making, and repetition processes and techniques used to create selected 2 and 3-Dimensional artworks. Through experiential learning, learners embark on an educational trip/virtual to an artist’s studio or watch video to observe and document the subtractive processes of creating artworks. They discuss and analyse various tools, materials and other forms of subtractive processes and techniques. Learners then explore their environment to identify suitable materials and use them to create artwork with the subtractive processes of art-making. Additionally, they create 2 and 3-D artworks using subtractive processes with local materials and appropriate tools to address societal problems.

ASSESSMENT SUMMARY

A variety of assessment modes should be implemented to evaluate learners’ understanding and performance in the concepts covered in this section. It is essential for teachers to conduct these assessments regularly to track students’ progress effectively. You are encouraged to administer the recommended assessments each week, carefully record the results, and submit them to the **Student Transcript Portal (STP)** for documentation. The assessments are;

Week 10: *Report writing and presentation*

Week 11: *Case Study (Descriptive Case Study)*

Week 12: *End of semester examination*

Week 13: *Demonstration*

Week 14: *Individual project work*

Week 15: *Practical assessment*

Week 16: *Project-based assessment*

WEEK 10

Learning Indicator: *Identify and document image making and repetition processes and techniques used to create selected 2-Dimensional art or design works.*

FOCAL AREA: IMAGE MAKING AND REPETITION PROCESSES AND TECHNIQUES IN TWO-DIMENSIONAL ART OR DESIGN WORKS.

Image-Making

In art, the term “image” refers to a visual representation that includes paintings, sculptures, fabric design, photographs, graphics, digital creations etc. Apart from the visual forms, artistic images convey symbolic, emotional, or narrative meaning that reflects the artist’s interpretation and intention. They serve as means of talking about cultural, historical, and social commentary, evoking emotions, challenging perceptions, and prompting thought. Artistic images can range from traditional mediums to conceptual art and installations, where the concept behind the work often holds greater significance than traditional aesthetic concerns. Overall, the meaning of “image” in art is dynamic, diverse, and open to interpretation, showcasing the richness of artistic expression across different cultures and periods. An image may be 2-D or 3-D and can be created using varied materials and techniques.

Two-Dimensional Art and Design

Two-Dimensional art implies working inside a dimension defined by length and width. It refers to any form of visual art that exists in two dimensions. 2D artforms can include drawings, paintings, prints, posters, fabric decoration and photographs. These works can be either manual or digital.

Types of 2D Artworks

Sketches, drawing, paintings, prints, poster making, mosaic, collage, photography and textile designs are a few well-known forms of 2D art. Several materials, such as charcoal, pencil, ink, dyes, watercolours, and oil paintings, pieces of paper, glass, shells, metal sheets, etc can be used to produce them. 2D art is adaptable, expressive, and capable of conveying a wide range of thoughts and feelings. 2D art is often used to make flat but intricate patterns.

Picture making is created using an exciting and unique method or multiple techniques to create an exciting art image. There are several types of picture making techniques.

Examples are:

- *Stippling* - Stippling involves placing single dots across a surface or canvas to form an identifiable image. This technique can be used to depict a two dimensional or illusive three dimensional image. Some tools used are pencils, crayons and regular and colour pens or markers. Materials such as oil paint or watercolour can also be used with the aid of brush. In doing this form of art, the artist manipulates the spacing of dots to create different shades throughout the drawing or painting. Value changes in stippling art can also be achieved by varying the thickness of the dots applied (thicker dots are best for darker shades and vice versa).



Fig. 10.1: *Stippling Art*

- *Stencil Printing* - Stencil Printing is the transfer of a design or pattern by brushing, spraying, or dubbing paint using a foam or sponge through the exposed areas of a stencil cut or developed from thin metal or cardboard. Bridges, which are thin strips, are added to the design to prevent it from not being clearly seen or noticed. Tools required for this technique are paper/masking tape, stencil knife, pencil, picture and blank paper.
- *Frottage* - This technique is obtained by rubbing lead, charcoal or chalk over the paper laid on any textured or uneven surface.
- *Collage* - A collage is a piece of art made by sticking or pasting different materials or things such as photographs, different types of papers or fabric onto a canvas, boards, plastic sheets or metal sheets. There are several types of collages, which includes paper, paper and fabric, paper and paint and many more.
- *Batik (On paper and Fabrics)*. This is a technique in making images by using a wax crayon to draw pictures to fill the whole paper or to block the negative spaces of an image you want to create.. The paper is then crushed, reopened and flattened to reveal many cracks. The wax crayon creates a resistant barrier to the paint when it is added. Water based paints such as poster colour or water colour is applied to the whole drawing.. The paint is absorbed into the crack where the wax crayon has not covered. The tools required for this technique are blank paper, wax crayon, water based paint and paintbrush.

Batik can also be done using the same technique on fabrics. In making batik using fabrics, special fabric dyes are used instead of paints.



Fig. 10.2: *Watercolour paper batik*



Fig. 10.3: *Batik made on Fabrics*

Process in image-making

Mind map

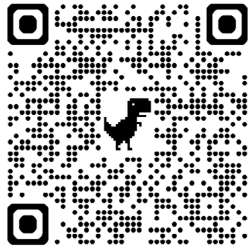


Fig. 10.4: Identify images from brief

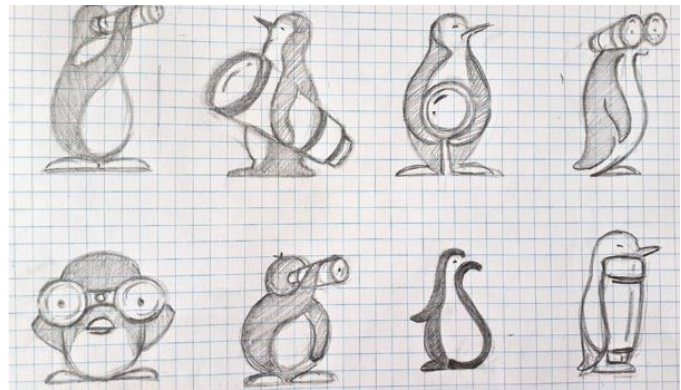


Fig. 10.5: Images developed from brief

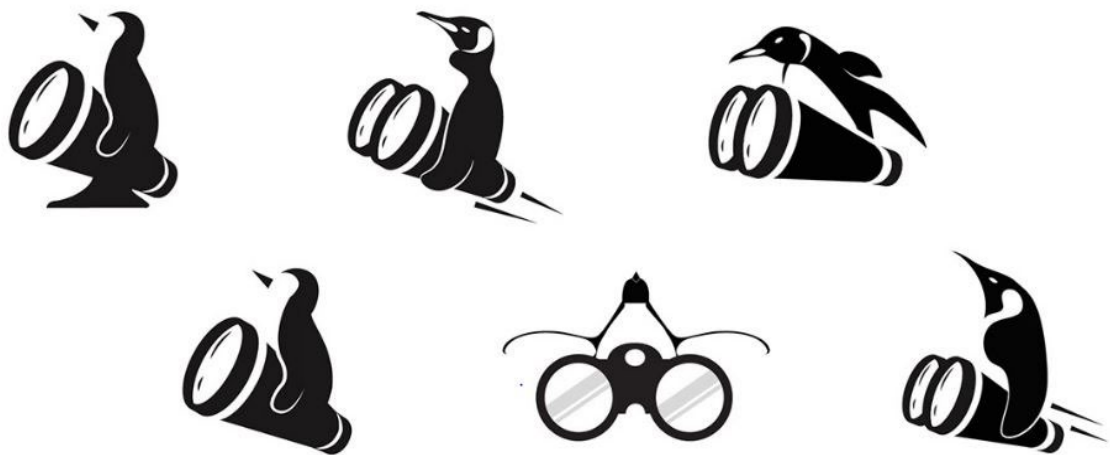


Fig. 10.6: Images developed from sketches



Fig. 10.7: Continuous development of images

Repetition

In art and design, repetition is the act of reproducing the same or similar design elements and making them come together as a cohesive whole. Thus, repetition implies the use of two or more of the same or similar elements such as colours, shapes, or lines. Rhythm is one of the methods of repetition used to create space between elements and to create a feeling of rhythm or movement in the user.

Principle of Repetition

The principle of repetition simply means the reusing of the same or similar elements throughout your design. Repetition of certain design elements in a design produces a clear sense of unity, consistency, and cohesiveness. Other features of repetition are:

- similar or connected pictorial elements. For example, similar shapes, colours or lines that are used more than once.
- regular or irregular and even or uneven elements.
- radiation where the repeated elements spread out from a central point.
- gradation where the repeated elements slowly become smaller or larger.

The repetition of elements of design creates unity within the artwork. Patterns often occur in nature, and artists use similar repeated motifs to create patterns in their works. Pattern increases visual excitement by enriching surface interest.

Considered as one of the basics of creativity, repetition helps to create a sense of movement within an artwork, similar to rhythm. In visual production, it is a recurrence of a particular line, pattern, shape, or other visual elements in a single or part of the composition. Repetition in the making of 2-D art works is prominent in the development of patterns for textile designs.



Fig. 10.8: *Bird*



Fig. 10.9: *Fish*

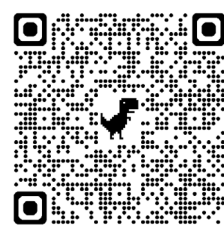
Famous Repetition Art works



Fig. 10.10: *End of Summer*



Fig. 10.11: *Repetition-in-art-artists-photography*



Repetition in brand identity



Fig. 10.12: *Logo of CHANEL (left). Logo of GUCCI (right)*



Fig. 10.13: *Colour brand of google.*

Repetition of concepts



Fig. 10.14: Repetition of shape.

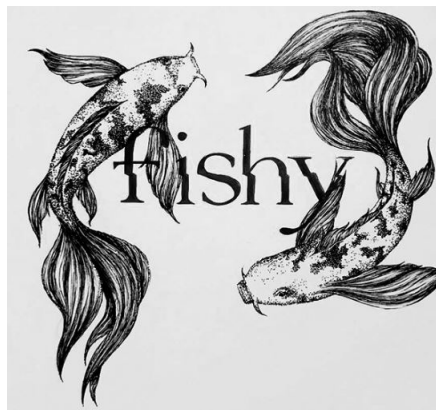
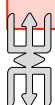


Fig. 10.15: Repetition in visual movement.

Learning Task

1. Identify a two-dimensional art work and discuss how the work was produced. Encourage learners to use the internet, where necessary, to search for ideas to answer the question..
2. Analyse repetition techniques adopted in the production of selected art and design works.
3. Analyse the importance of using repetition processes in art and design studio tasks/works.



Note

In an attempt to ensure that learners understand and respond to the Learning Indicator, *Identify and document image-making, and repetition processes and techniques used to create selected 2-Dimensional art or design works*, teachers should provide support systems to facilitate learning among learners at different levels of proficiency.

PEDAGOGICAL EXEMPLARS

Talk for Learning: In class discussion, analyse and document image-making and repetition processes and techniques used to create selected 2-Dimensional art or design works in the environment.

Project-Based Learning; Group Work/ Collaborative :Learning: In small groups, generate a manual and digital pictorial example of the various image making, and repetition processes and techniques used to create selected 2-Dimensional artworks.

KEY ASSESSMENT

Level 1: Recall: What is *image-making* and *repetition* in art and design?

Level 2: Skills of conceptual understanding: Explain any two image-making and repetition processes applied in two-dimensional art or design works.

Level 3: Strategic reasoning: Research and prepare presentations on image-making techniques used to create selected 2-Dimensional art or design work.

Level 4: Extended critical thinking and reasoning: Replicate processes and techniques used in existing image-making and repeat processes 2-Dimensional art or design.

Hint

*The recommended mode of assessment for Week 10 is **report writing and presentation**. Ensure to use a blend of items of different DoK levels from the key assessment.*

WEEK 11

Learning Indicator: Analyse how image-making and repeat processes and techniques for creating 2-D artworks can be undertaken with relevant tools and materials.

FOCAL AREA: PROCESSES AND TECHNIQUES FOR CREATING 2-D ARTWORK,

Introduction

Two-dimensional artwork involves various techniques and processes such as drawing, painting, printmaking, photographing etc. Aside from using a single technique and media, mixed media techniques such as assemblage can also be used to enhance learners' ability to combine different materials and methods in their artworks. The medium used can be applied either manually or digitally. Various 2-D artworks that can be created by learners include drawings, illustrations, paintings, prints, fabric decorations, pot and jar decorations, collages, mosaics, electronic or manual signages as well as photographs.



Fig. 11.1: Pencil and pen drawing



Fig. 11.2: Paintings



Fig. 11.3: Manual and digital billboards



Fig. 11.4: *Photography*



Fig. 11.5: *Manual (left) and digital (right) collage*

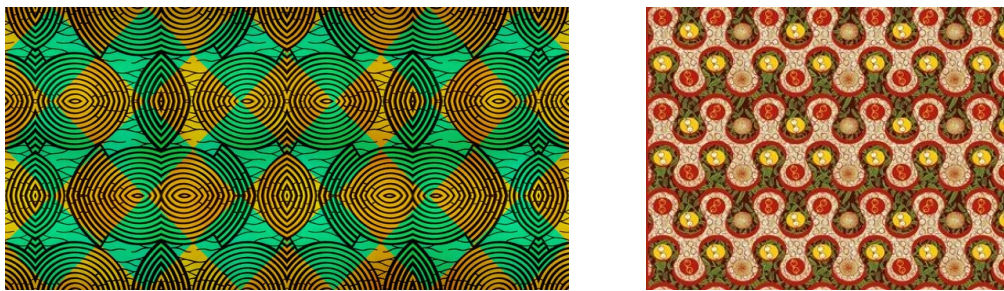


Fig. 11.6: *Fabric (Textiles) design*

Some Examples of 2 dimensional Artworks

Creating 2-D artwork involves learning different techniques and processes across various mediums like drawing, painting, printmaking, and digital art.

- **Drawing:** Develop skills in pencil shading for realistic textures, charcoal blending for depth, and ink stippling for intricate details.
- **Painting:** Master acrylic layering for vibrant colours, watercolour washes for delicate transparency, and oil impasto for textured effects.
- **Printmaking:** Learn relief printing for bold textures, intaglio for fine lines, and screen printing for graphic designs.
- **Designing:** making designs to be transferred onto a surface or as a finished work.
- **Digital Art:** Use graphic tablets for precise control and vector software for scalable graphics.
- **Mixed Media:** Explore collage to add layers and textures and assemblage to create three-dimensional effects, combining traditional and contemporary methods.

Tools and Materials for Creating 2-D Artworks

Creating two-dimensional (2-D) artworks requires a variety of tools and materials that can help artists express their creativity through different mediums and techniques. Learners need to explore tools and materials across several major categories, including drawing, painting, printmaking, mixed media, and digital art. This foundational understanding of the various tools and materials for creating 2-D artworks allows artists to choose the best tools and materials that suit their specific techniques and creative expression.

Drawing

1. Pencils

- **Graphite Pencils:** Ranging in hardness from 9H (hardest) to 9B (softest), graphite pencils are fundamental for sketching, shading, and detailed drawings.
- **Coloured Pencils:** Used for adding colour, coloured pencils come in a wide range of hues and can be layered and blended.
- **Mechanical Pencils:** Provide consistent line width and are ideal for detailed technical drawings.

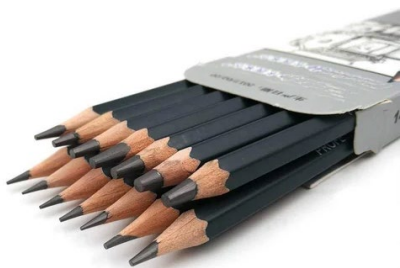


Fig. 11.7: *Graphite Pencil*

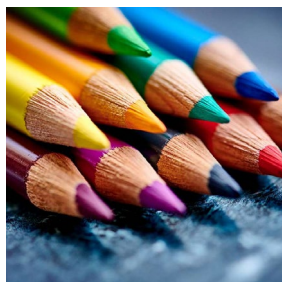


Fig. 11.8: *Coloured Pencil*



Fig. 11.9: *Mechanical Pencil*

2. Pens and Inks

- **Ballpoint Pens:** this is common for quick sketches and detailed work due to their fine lines and ease of use.
- **Fineliners:** this pen comes in various nib sizes. It offers precise lines and is suitable for technical drawings and intricate details.
- **Fountain Pens:** this is used for calligraphy and expressive line work. it offers a unique flow of ink.
- **Brush Pens:** this type of pen combines the flexibility of a brush with the convenience of a pen, ideal for dynamic lines and ink wash effects.
- **India Ink:** this is a permanent, waterproof ink used with dip pens or brushes for bold, graphic illustrations.
- **Dip Pens and Nibs:** this type of pen allows for a variety of line widths and styles. They are used in traditional ink drawing and calligraphy.



Fig. 11.10: *Dip Pens and Nibs*



Fig. 11.11: *India Ink*



Fig. 11.12: *Ballpoint Pens*



Fig. 11.13: *Brush Pens*

3. Charcoal

- **Charcoal Sticks:** These are usually available in vine and compressed forms, used for broad, expressive strokes and deep shadows.
- **Compressed Charcoal:** this is denser and darker than vine charcoal. It is suitable for more intense shading.
- **Charcoal Pencils:** Charcoal pencils provide rich, dark tones of charcoal and are also suitable for intense shading.



Fig. 11.14: *Charcoal Sticks*

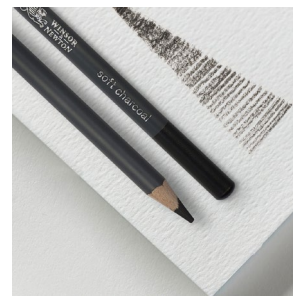


Fig. 11.15: *Charcoal Pencils*

4. Pastels

- **Soft Pastels:** offer vibrant colours and blend easily, resulting in rich, painterly effects.
- **Oil Pastels:** give a creamy and blendable effect. They are suitable for both drawing and painting techniques.
- **Chalk Pastels:** Provide a matte finish and are excellent for layering colours.



Fig. 11.16: Oil Pastels



Fig. 11.17: Chalk Pastels

5. Markers

- **Alcohol-based Markers:** This type of marker is known for its vibrant colours and blendability. It is commonly used in illustration and design.
- **Water-based Markers:** Offer a variety of effects from transparent washes to bold, opaque strokes.



Fig. 11.18: Alcohol-based Markers

6. Erasers

- **Kneaded Erasers:** Soft and pliable, used for lifting graphite and charcoal without damaging the paper.
- **Vinyl Erasers:** Provide a clean, precise erase, ideal for detailed work.
- **Gum Erasers:** Gentle on paper, suitable for erasing large areas.

7. Paper

- **Sketch Paper:** This is a lightweight paper which is ideal for preliminary sketches and practice drawings.
- **Drawing Paper:** It is heavier and smoother than sketch paper and is suitable for finished works.
- **Bristol Board:** Stiff and smooth, excellent for detailed pen and ink work.
- **Newsprint:** Inexpensive and ideal for practice and large-scale sketches.
- **Toned Paper:** This paper provides a mid-tone background, allowing for both highlights and shadows to be added.

Painting

1. Paints

- **Acrylic Paints:** are fast-drying, versatile and suitable for various surfaces and techniques.
- **Oil Paints:** are slow-drying, offering rich colours and the ability to blend and layer extensively.
- **Watercolors:** are transparent and fluid, used for luminous washes and detailed work.
- **Gouache:** Is an opaque water-based paint, similar to watercolours but with a matte finish.
- **Tempera:** are water-based and fast-drying, traditionally used in art education and early art forms.



Fig. 11.19: Acrylic Paints



Fig. 11.20: Oil Paints



Fig. 11.21: Watercolour

2. Brushes

- **Round Brushes:** Are tapered to a point, used for detailed work and line variation.
- **Flat Brushes:** Have a square end, suitable for bold strokes and filling large areas.
- **Filbert Brushes:** Combine the characteristics of round and flat brushes, ideal for blending.
- **Fan Brushes:** Spread out like a fan, used for creating textures and blending.
- **Detail Brushes:** Are fine-tipped, perfect for intricate details and fine lines.

3. Palette

- **Wooden Palette:** Is a traditional and reusable tool, used for mixing oil and acrylic paints.
- **Glass Palette:** Easy to clean and provides a smooth surface for mixing.
- **Disposable Palette Paper:** Convenient and eliminates the need for cleaning.

4. Canvas and Supports

- **Stretched Canvas:** Fabric stretched over a wooden frame, commonly used for acrylic and oil painting.
- **Canvas Panels:** Canvas adhered to a rigid board, offering a sturdy surface for painting.
- **Watercolor Paper:** Specially treated to handle water and prevent warping, used for watercolour painting.
- **Acrylic Paper:** Textured paper designed for use with acrylic paints.

- **Oil Paper:** Treated to resist oil, suitable for oil painting.
- **Masonite Board:** A smooth, hard surface used as a painting support.

5. Mediums and Solvents

- **Acrylic Mediums:** Including gloss, matte, and gel mediums, used to alter the texture and finish of acrylic paints.
- **Oil Mediums:** Such as linseed oil, stand oil, and turpentine, are used to modify the consistency and drying time of oil paints.
- **Water:** The primary solvent for watercolour and acrylic paints.
- **Gesso:** A primer is applied to surfaces to prepare them for painting.

6. Palette Knives

- **Various Shapes and Sizes:** Used for mixing paint and applying thick layers of paint in an impasto technique.

Printmaking

1. Tools

- **Brayers:** it is a roller used to apply ink evenly to printing surfaces.
- **Barens:** Used to press paper onto inked surfaces, ensuring an even transfer of ink.
- **Etching Needles:** Used to create designs on etching plates.
- **Carving Tools:** Including gouges and chisels, used for linocut and woodcut printmaking.
- **Printing Press:** A machine that applies pressure to transfer ink from the printing plate to the paper, used in etching and lithography.



Fig. 11.22: Brayers



Fig. 22.23: Barens



Fig. 11.24: Etching Needles

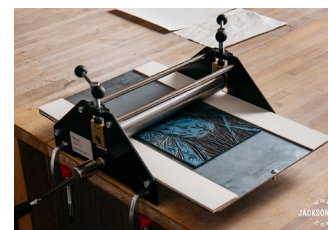


Fig. 11.25: Printing Press

2. Materials

- **Linoleum Blocks:** Used for relief printing, carved to create a design.
- **Woodblocks:** Traditional material for woodcut printmaking.
- **Etching Plates:** Metal plates used for intaglio printmaking.
- **Printing Inks:** Specialised inks formulated for various printmaking techniques.
- **Printing Paper:** High-quality paper that can withstand the pressure and ink application of printmaking.

Mixed Media

1. Collage

- **Magazines, Newspapers, and Other Paper Materials:** Used to create layered compositions.
- **Adhesives:** Including glue sticks, gel medium, and PVA glue, used to adhere materials to the substrate.

2. Assemblage

- **Found Objects:** Everyday objects incorporated into art.
- **Fabric:** Textiles are used to add texture and colour.
- **String or Thread:** Used for stitching or attaching elements.

3. Other Tools

- **Scissors:** For cutting materials.
- **X-Acto Knives:** Precision cutting tools for detailed work.
- **Rulers:** For measuring and creating straight lines.
- **Cutting Mats:** Protect surfaces while cutting materials.

Digital Art

1. Hardware

- **Graphics Tablet:** Such as Wacom or Huion, used for precise digital drawing and painting.
- **Stylus:** Pen-like tool used with graphics tablets for input.

2. Software

- **Adobe Photoshop:** Industry-standard software for digital painting, photo editing, and graphic design.
- **Corel Painter:** Software designed to simulate traditional painting techniques.
- **Procreate:** Popular digital art app for iPad, known for its intuitive interface and powerful features.
- **Clip Studio Paint:** Software favoured by comic and manga artists for its specialised tools.

Textile decoration

This involves enhancing fabrics with various embellishments to create visually appealing and textured surfaces. Here are some commonly used tools and materials suitable for textile decorations. These tools and materials cater to various techniques and styles of textile decoration, allowing artists and crafters to explore and create unique designs on fabric

- **Embroidery Threads:** These come in various colours and types (e.g., cotton, silk, metallic) for hand or machine embroidery.
- **Needles:** Embroidery needles of different sizes and types (e.g., crewel, tapestry) for various embroidery techniques.

- **Fabric Paints and Markers:** These allow for direct application on fabric to create designs, patterns, or details.
- **Sequins and Beads:** sewn or glued onto fabric to add sparkle and texture.
- **Ribbons and Trims:** Including lace, satin ribbons, and other decorative trims for borders, accents, or embellishments.
- **Fabric Glue and Fusible Web:** For attaching appliqués, beads, or other decorations without sewing.
- **Heat Transfer Vinyl (HTV):** Used with a heat press or iron to transfer designs onto fabric.
- **Stencils and Fabric Markers:** For creating precise patterns or designs on fabric.
- **Embellishment Tools:** Such as fabric scissors, pinking shears, and rotary cutters for cutting fabric or trim.
- **Batting and Interfacing:** Provides structure or padding for quilting or appliqué projects.
- **Dyes and Tie-Dye Kits:** Used to colour fabric, create tie-dye patterns, or dye specific areas.
- **Embellishment Techniques:** Including quilting, appliqué, patchwork, smocking, and shibori (Japanese tie-dyeing).

Additional Supplies

- **Fixative Spray:** Used to protect charcoal, pastel, and pencil drawings from smudging.
- **Varnish:** Applied to acrylic and oil paintings to protect the surface and enhance the finish.
- **Masking Tape:** Used to create clean edges and protect areas from paint.
- **Easel:** A stand that holds the canvas or drawing surface, providing a stable and adjustable working angle.

Replicate processes and techniques used in existing image making and repeat processes for 2-dimensional art or design

Replicating existing 2-D images involves observing and understanding artists' techniques, such as materials, colour schemes, composition, shading, blending, and texture application and using the same to create new artwork. This practice helps in honing technical skills and appreciating the depth and nuances of visual art. It ultimately leads to the development of a unique style based on tried-and-true methods. The following approaches will be useful when to replicate an existing image in 2-dimensional art or design:

- **Study the Artwork:** Carefully examine the artwork you want to replicate. Note its style, colours, composition, and techniques used (like brushstrokes or digital effects).
- **Identify Materials and Tools:** Determine what materials and tools were used in the original artwork. This could be specific paints, canvas types, digital software, brushes, etc.
- **Practice Techniques:** Experiment with the techniques used by the original artist. Practice brushstrokes, colour mixing, layering techniques, or digital editing skills to achieve similar effects.

- **Understand Composition:** Analyse how elements are arranged in the artwork. Study the balance, focal points, and overall layout to replicate the composition accurately.
- **Colour Matching:** Pay attention to colour schemes and how colours blend or contrast in the original artwork. Practice mixing paints or adjusting digital colour palettes to match.
- **Begin Replicating:** Start creating your version of the artwork. Begin with sketches or digital drafts, gradually refining them to match the details and style of the original.
- **Iterate and Refine:** Make adjustments as needed while replicating. Compare your work with the original frequently to ensure accuracy in details, colours, and overall feel.
- **Add Personal Touches:** While replicating, feel free to add your own artistic flair or interpretation. This could involve subtle changes in colour tones, brush handling, or adding unique elements.

Ethical Considerations: If showcasing or sharing your replication publicly, give credit to the original artist or designer. Avoid claiming their work as your own.

How to use replicate processes and techniques to replicate an existing painting

Select a painting that you admire and would like to learn from. Consider the artist's style, technique, and the complexity of the painting.

Gather Necessary Materials

- Canvas or paper: Choose a canvas size that matches the original painting or as close as possible.
- Paint: Acrylic or oil paints depending on the original artwork. buy colours that match the original painting.
- Brushes: Various sizes and shapes to replicate different textures and details.
- Palette: For mixing colours.
- Easel: To hold your canvas at a comfortable angle.
- Ruler and pencil: For sketching out proportions (if needed).

Study the Original Painting

- Spend time analysing the original painting. Note the colour palette, brushwork, composition, and any distinctive techniques used by the artist.
- Take notes or make sketches to understand the structure and details of the painting.

Sketch the Composition

- Use a pencil to lightly sketch the basic outline and composition of the painting on your canvas. Pay attention to the proportions and placement of key elements.

Mix your Colours (if you desire to use a wet media)

- Begin mixing your paints to match the colours in the original painting. Start with the base colours and gradually adjust shades and tones as necessary.
- Keep a reference of the original painting nearby for colour comparison.

Start Painting

- Begin painting from the background to the foreground, working in layers. This helps to build depth and allows for corrections along the way.

- b. Focus on capturing the overall mood and atmosphere of the original painting.

Pay Attention to Details

- a. As you progress, pay close attention to details such as textures, brushstrokes, and small elements that contribute to the painting's character.

Final Touches

- a. Once the main elements are in place, make final adjustments to ensure accuracy and fidelity to the original painting.



Fig. 11.26: Examples of art and design works that can be replicated by using replicate processes and techniques

Replicating a Collage

Step 1: Choose your collage to replicate

Select an Inspiration: Browse through art books, online galleries, or even magazines to find a collage that inspires you. Choose one that matches your skill level and interests.

Step 2: Gather Materials

Materials Needed: Collect the necessary materials, such as magazines, newspapers, coloured paper, scissors, glue, and any other items you might need based on the style of the collage you've chosen.

Step 3: Analyse the collage

Break it Down: Study the original collage closely. Note the composition, colours, textures, and overall arrangement of elements. Identify techniques used, such as layering, cutting styles, and types of materials.

Step 4: Plan Your Design

Sketch out a rough plan of how your collage will look by placing where each element will go and how you will achieve the textures and colours observed in the original.

Step 6: Start Cutting and Arranging

Cutting Out Elements: Begin by cutting out the various elements you need from magazines, papers, or printed images. Pay attention to the shapes and sizes.

Step 7: Experiment with Layout

Arrange Elements: Start arranging the cut-out pieces on your workspace, following your planned design. Play around with different compositions until you achieve a layout that resembles the original collage.

Step 8: Glue Down Elements

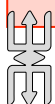
Secure in Place: Once you're satisfied with the arrangement, carefully glue each piece down one by one. Use glue sticks or craft glue, ensuring each piece is securely attached.

Step 9: Add Details and Final Touches

Refine Your Collage: Review your work and make any necessary adjustments. Add extra details such as shading or small embellishments to enhance the overall look.

Learning Tasks

- Discuss tools and materials for replicating 2-D Artwork
- Analyse the processes and techniques used in replicating an existing 2-D art and design work.
- Use the appropriate processes and techniques to replicate an existing 2-D art and design work.



Note

In an attempt to ensure that learners understand and respond to the Learning Indicator, *Analyse how image-making and repeat processes and techniques for creating 2-D artworks can be undertaken with relevant tools and materials*, teachers should provide support systems to facilitate learning among learners at different levels of proficiency.

PEDAGOGICAL EXEMPLARS

Enquiry-based Learning/ Group Work/ Collaborative Learning: In small mixed groups research and prepare presentations on image making and repeat processes and techniques used to create selected 2-Dimensional art or design.

Project-based Learning/Group work/ Collaborative Learning: Work within groups to replicate processes and techniques used in existing image-making and repeat processes 2-Dimensional art or design.

KEY ASSESSMENTS

Level 1 Recall: What is the importance of replicating a 2-D art and design work

Level 2 Skills of conceptual understanding: Outline the stages used in replicating existing 2-D art and design work.

Level 3 Strategic reasoning: Generate a pictorial chart showing tools, materials and techniques for replicating existing 2-D art and design work.

Level 4 Extended critical thinking and reasoning: Use the appropriate tools, materials and techniques to replicate an existing 2-D art and design work.

Hint



The recommended mode of assessment for Week 11 is *Case Study (Descriptive Case Study)*.

WEEK 12

Learning Indicator: Create 2-D art or design works with tools and materials with image-making and repeat processes and techniques.

FOCAL AREA: IMAGE MAKING AND REPEAT EXPOSURE PROCESSES

Introduction

Artists use a variety of techniques, including drawing, painting, photography, digital design, and assemblage, to create visual artworks that communicate complex ideas and evoke emotions. Artists employ these techniques, not just to replicate reality but to infuse their artworks with meaning and feeling. They meticulously refine their skills in composition and colour theory, striving for consistency. Furthermore, by revisiting specific themes, motifs, or techniques throughout their works and that of others, artists refine their skills and develop a unique artistic style. This frequent exploration, from initial sketches to refined final versions, allows artists to cultivate a distinctive style that audiences can easily recognise. Repeated explorations in artworks help to deepen their cultural and symbolic significance and also encourage viewers to explore the intricate layers of the artist's concepts and interpretations in the wider realm of art.

Community problems that image-making and processes can resolve

Environmental Conservation: challenges related to deforestation, pollution, and biodiversity loss.

Health Education: Communicating health information crucial for combating diseases like malaria, HIV/AIDS, and improving maternal and child health.

Social Justice and Human Rights: Issues such as gender inequality, child labour, and discrimination against marginalized groups persist in Ghana.

Cultural Preservation: cultural heritage, as well as traditions and languages that are at risk of being lost over time.

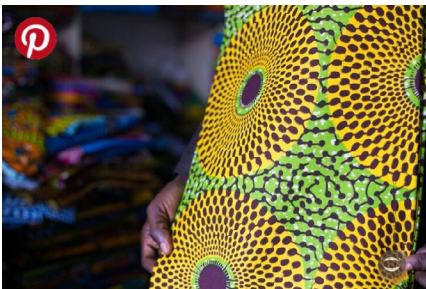
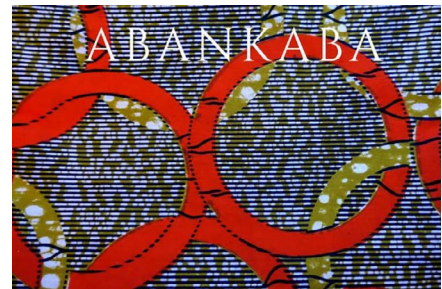
Community Development and Infrastructure: lack of basic infrastructure such as clean water, sanitation facilities, and adequate housing.

Education and Literacy: literacy rates and access to quality education in some parts of Ghana.

Economic Empowerment: Entrepreneurship and vocational training are essential for economic growth and reducing poverty.

Various forms of 2-D artwork and designs can be used to address these problems. Some 2-D artworks in the community that were created to address problems in the Ghanaian community include



Fig. 12.1: *Tales of Africa (Murals on the Cultural Heritage of Ghana)***Fig. 12.2:** *Environmental Degradation (Photography of land, water and air pollution)***Fig. 12.3:** *Posters on Social Justice and Human Rights***Fig. 12.4:** *Nsubrua (well)***Fig. 12.5:** *Sika wo Ntaban (Money flies)***Fig. 12.6:** *Aban Nkaba (Handcuff)*

Textiles designs that warn people about the consequences of negative behaviours

These artworks engage viewers, provoke thought, and inspire action on various societal challenges faced by Ghana and its people. Each artist brings their unique perspective and creativity to shed light on important issues affecting the country and its communities. We can also create our own art and design works to address some of the issues we see in our community.

Creating an artwork with image-making and repeating exposure processes and techniques

Creating a painting to address the issues of child labour

Concept: The artwork will depict the contrast between the income earned by the country from cocoa and how some children labour in Ghana's cocoa farms:

Central Scene: A large cocoa plantation in the background, painted in floral tones to show the vastness and beauty of the farm.

Foreground: a young child (around 8–10 years old) is shown carrying a heavy basket filled with cocoa pods.

Medium and Style

- **Medium:** Acrylic paints would work well for creating vibrant colours and textures, while charcoal or pencil can add depth and emotion to the figures.
- **Style:** a blend of realism and symbolic elements to convey both the harsh reality and the hope for change.

Colour Palette and Composition

- **Colour Palette:** Earth tones for the plantation.
- **Composition:** a cluster of trees and leaves in the background together with two men and a woman sitting around a heap of cocoa pods. Bolding drawn with remarkable details is a young child carrying a big basket filled with cocoa pod

Creating a digital poster to address road safety in Ghana

Title: “ Road Safety Revolution in Ghana”

Visual Elements: a bustling urban scene from Accra or Kumasi, showing cars, pedestrians, and vibrant city life.

Icons/Infographics: animated icons (like animated cars with brake lights indicating safety, people wearing seatbelts, etc.) to add movement and visual interest.

Faces of Diversity: a collage of diverse Ghanaian faces, each portraying expressions of caution and safety awareness.

Key Messages: Main Message: “Your Journey, Your Responsibility!”

- Sub-messages: “Strap In, Stay Safe”, “Speed Thrills, But Kills”

Text

- **Bold Headline:** “Together, Let’s Navigate Safe Paths!”
- **Supporting Text:** Use energetic phrases like:
- “Slow Down for a Brighter Tomorrow”
- “Every Step Counts Toward Safer Streets”

Design Tips

- **Colour Scheme:** Use energetic colours like bright blues, greens, and yellows to convey positivity and attention-grabbing urgency.
- **Font:** Select a modern, sleek font to enhance readability.
- **Layout:** Employ a dynamic layout with overlapping elements and arrows guiding the viewer through the message flow.

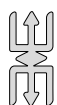
Final Touches

- **Logo:** Integrate animated logos of the National Road Safety Commission and partnering organisations to show unity in the cause.

This structure can be used to generate ideas to create any 2-D artwork that will effectively convey the need to address specific social problems in Ghana, by engaging and educating the audience in a visually appealing manner.

Learning Tasks

- Identify a problem/challenge within the community
- Discuss how 2-D Art and design works have been used to address or solve it
- Generate 2-D art and design works as interventions for specific problems in the community Use image-making and repeat exposure processes and techniques to produce the works.



Note

In an attempt to ensure that learners understand and respond to the Learning Indicator, *Create 2-D art or design works with tools and materials with image-making and repeat processes and techniques*, teachers should provide support systems to facilitate learning among learners at different levels of proficiency.

PEDAGOGICAL EXEMPLARS

Problem-based Learning/Project-Based Learning: In mixed-ability groups, brainstorm to Identify a problem/challenge within the community that image-making and repeat exposure processes and techniques can be used to solve.

Working individually/in groups create artwork with image-making and repeat exposure processes and techniques as interventions for some of the problems identified in the community.

KEY ASSESSMENTS

Level 1 Recall: List some problems in the community and the type of 2-D art and design works that can be used as interventions

Level 2 Skills of conceptual understanding: Generate a pictorial chart indicating 2-D art and design works that have been used to address problems in the community

Level 3 Strategic reasoning: Outline the materials, tools and techniques that can be used to generate a 2-D art and design work to address a specific problem in the community.

Level 4 Extended critical thinking and reasoning: Generate a manual/digital 2-D art and design work to address a specific problem in the community.

Hint



The recommended mode of assessment for Week 12 is **End of Semester Examinations**. Ensure to use a blend of items of different DoK levels from the key assessment. Refer to Appendix D for the structure of the exam.

WEEK 13

Learning Indicator: *Identify materials and the appropriate tools for the subtractive processes of creating 3-D artforms.*

FOCAL AREA: SUBTRACTIVE PROCESSES IN 3-D ART FORMS**Tools for Subtractive Sculpting**

Subtractive sculptural materials include wood and stone as well as wax and clay. There are four main sculpting techniques: carving, modelling, assembling (constructing), and casting. Carving is a subtractive form and is most used with wood and stone.

Carving involves cutting or chipping away a shape from a mass of stone, wood, or other hard material. Carving is a subtractive process whereby material is systematically eliminated from the outside in.

Tools for Subtractive Sculpting

Fig. 13.1: *Gouges*



Fig. 13.2: *Gouges and chisels*



Fig. 13.3: *Power tool for carving*



Fig. 13.4: *Wooden Mallet*



Fig. 13.5: *Engraving tools.*



Fig. 13.6: *Examples of stone carving tools and equipment.*



Fig. 13.7: *Electric pen*

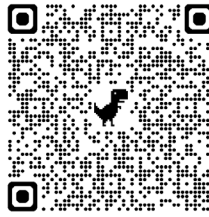


Fig. 13.8: *Hand adze for woodcarving*

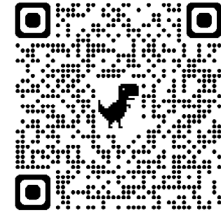


Fig. 13.9: *Etching tools*

Materials Suitable for Subtractive Processes

Media for subtractive process

The media suitable for subtractive methods of sculpture are materials that can be carved, chiselled, whittled or scorched. These include but not limited to the following materials:

Stone: Stone sculptures involve the removal of materials bit by bit using tools such as chisels, hammers, and rasps. Various types of stone, such as marble, granite, and limestone, can be carved to show elaborate details and smooth surfaces.

Wood: Wood is a suitable medium for subtractive sculpture. Artists use carving tools to remove sections of the wood block or log, revealing the desired form within. Different types of wood provide different characteristics and textures that allow for a range of sculpting possibilities.



Fig. 13.10: *Wood for carving*

Metals: Some metals, such as bronze, can be used for subtractive sculpture through techniques like casting or forging. These processes involve removing excess material and refining the shape through etching, grinding, and polishing.

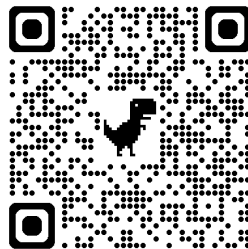


Fig. 13.11: *Etching on a zinc plate.*

Styrofoam: Creating subtractive sculptures out of Styrofoam is fun, easy, and inexpensive. Carving styrofoam allows learners to explore unconventional materials as well as learning about positive and negative space. learners can be challenged to include texture or other elements/objects into the sculptures.



Fig. 13.12: *Carving of Styrofoam*

Plaster of Paris: Plaster of Paris makes it easy to create small blocks of “stone” that sculptors can carve.

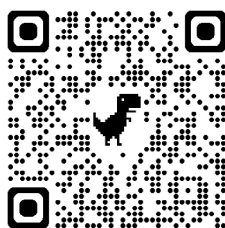


Fig. 13.13: *Abstract work carved in plaster of Paris.*

Leatherhard clay: clay that is slightly dried is known as ‘leather-hard’. This type of clay is versatile and can be trimmed, scored, smoothed, burnished, painted with slip or underglaze, and joined.



Fig. 13.14: *Ball of leather hard clay.*



Fig. 13.15: *Carved design on leather hard clay*



Fig. 13.16: *Soap Sculpture*



Fig. 13.17: *Carved floral design on soap*

Table 13.1: Properties of carvable stones

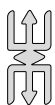
<i>Stone</i>	<i>Colour</i>	<i>Hardness</i>
	<i>Igneous Rock</i>	
Granite X	Grey, black, browns, reds, greens, blue-grey	Very Hard
	<i>Sedimentary Rock</i>	
Limestone	Grey, buff, variegated grey/buff	Soft
Sandstone X	Buff, reddish brown, grey	Medium to Hard
	<i>Metamorphic Rock</i>	
Marble	White, greys, greens, reds, black, variegated	Medium to Hard
Soapstone X	Greys, greens, black	Very Soft
Alabaster	White, greys, beige, orange, yellows, reds, white translucent, variegated	Vary Soft

A respirator is absolutely required when working with these stones (X) since they may contain silica or asbestos. It is therefore necessary to wear a respirator when carving any stone.

Carvable Wood: In Ghana the primary wood used for carving are Sese and Tweneboa. The tweneboa is a sacred tree. Its name literally means drum tree. It is soft and easy to carve and sometimes hollow that makes it easy to carve a drum. Some *kpanlogo* drums are made from tweneboa. Other wood types include Afromosia, Mahogany, Odum (iroko), Cedrela and Sinuro.

Learning Task

- Identify tools materials suitable for subtractive processes in 2-D art. Encourage learners to use the internet, where necessary, to search for ideas to answer the question.
- Discuss the properties of the various tools and materials identified for the subtractive process in 2-D art.
- Analyse the importance of using repetition processes in art and design studio tasks/works.



Note

In an attempt to ensure that learners understand and respond to the Learning Indicator, *Identify materials and the appropriate tools for the subtractive processes of creating 3-D artforms*, teachers should provide support systems to facilitate learning among learners at different levels of proficiency.

PEDAGOGICAL EXEMPLARS

Experiential Learning: As a class, embark on an educational trip/virtual to an artist's studios or watch video to observe and document the subtractive processes of creating artworks.

Talk for Learning/ Group Work/ Collaborative Learning: In a class discussion, analyse the various tools, materials and other forms of subtractive processes and techniques.

KEY ASSESSMENTS

- **Level 1** Recall: List any four materials suitable for subtractive processes in art/design.
- **Level 2** Skills of conceptual understanding: Explain any three characteristics of carvable wood.
- **Level 3** Strategic reasoning: What is/are the difference(s) between subtractive processes in wood and stone?
- **Level 4** Extended critical thinking and reasoning: Identify an unconventional material and explain how it can be used to make an art work using subtractive processes.

Hint



The recommended mode of assessment for Week 13 is **Demonstration**. Ensure to use a blend of items of different DoK levels from the key assessment.

Reminder:

Facilitators are to remind learners that, Individual project tasks will be given out next week.

Facilitators are to conduct a cursory exercise to check on the progress of work on the Individual portfolio

WEEK 14

Learning Indicator: Review different types of subtractive processes and techniques for performing particular studio tasks and the creation of artworks.

FOCAL AREA: SUBTRACTIVE PROCESSES IN ART CREATION

Understanding Subtractive Art Processes

Subtractive art processes are techniques in making art and design works where artists remove parts of the original material to create an artwork. This technique contrasts with additive processes, where materials are added together. The subtractive processes are used mainly for 3-D artworks whether freestanding or reliefs. Common subtractive methods include carving, engraving, and etching.

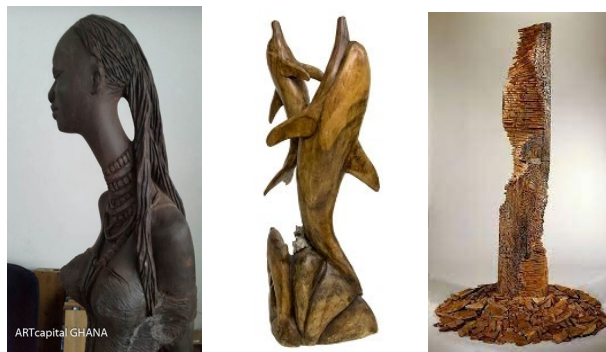


Fig. 14.1: Free standing artworks



Fig. 14.2: Relief artworks

Carving: Carving is a meticulous artistic technique where artisans sculpt solid materials such as wood, stone, ivory, or clay by carefully removing excess material to create desired forms. This process involves using tools like chisels, gouges. It is used to create sculptures, decorative pieces, architectural elements, and functional objects. Throughout history, carving has been essential in cultural expression, serving as a cornerstone of artistic craftsmanship across diverse civilizations. Examples of artworks created using carving include Michelangelo's marble sculpture *David*, intricate stone sculptures of the Shona people of Zimbabwe, Oko Martey's works. Carving can be used to create both Free-standing and Relief art and design works.

Techniques in carving

Chip carving: This technique involves using chisels or knives to remove small chips of material from a flat surface to create patterns or designs. It's commonly used in woodworking and pottery decoration to create intricate geometric designs.

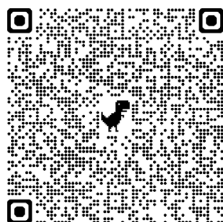


Fig. 14.3: Chip carving

Relief carving: In relief carving, the design is carved into a flat surface with varying depths to create a three-dimensional effect. It's often used in decorative woodwork and sculpture.



Fig. 14.4: Relief carving

Whittling: Whittling is a carving technique where small pieces of wood are cut or shaved off with a knife to shape the object. It's a more casual and spontaneous form of carving and is often used for creating small figurines or utensils.



Fig. 14.5: Whittling

Sculptural carving: This involves creating three-dimensional sculptures from a block of material by removing excess material with chisels, gouges, and other carving tools. It's used in creating statues, busts, and large-scale artworks.



Fig. 14.6: Sculptural carving

Power carving: Power carving is a carving technique where rotary tools or electric carving tools are used to carve wood, stone, or other materials. It allows for faster material removal and can be used for shaping, detailing, and smoothing surfaces.



Fig. 14.7: Power carving

Letter carving: This is a form of relief carving known commonly as inscriptive carving. It is used to carve letters or words into a material to create inscriptions or decorative lettering. It requires precision and attention to detail.



Fig. 14.8: Letter carving

Bone/Ivory carving: This technique involves carving bone, often from animals such as ivory, into decorative or functional objects. It requires specialised tools and techniques due to the hardness and brittleness of bone.

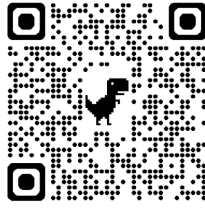


Fig. 14.9: *Bracelet / Benin, Nigeria / Ivory*

Stone carving: Stone carving involves carving stones such as marble, granite, or soapstone into sculptures or architectural elements. It requires different tools and techniques compared to wood carving due to the hardness and texture of stone.

Green carving: Green carving refers to carving wood that is freshly cut or still “green” and has not dried completely. It’s easier to carve green wood as it is softer and more pliable compared to seasoned wood.

Decorative carving: This encompasses various decorative techniques used in carving, such as adding texture, patterns, or ornamental details to surfaces. It often involves combining different carving techniques to achieve the desired aesthetic effect.



Fig. 14.10: *Decorative Carving*

Engraving: Engraving involves carving intricate designs, texts, or patterns onto durable materials like metals, wood, or stone. This process can be done by either hand or machine, depending on the desired size and shape of the design. Engraving tools range from traditional implements like burins and gravers to modern methods such as lasers. It is usually used to enhance the aesthetics and value of various items such as jewellery, firearms, luxury goods, electronics, and automotive.

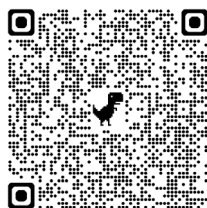


Fig. 14.11: *Laser Engraver on Leather*



Fig. 14.12: *Engraved Coin*

Etching: Etching is a process of using chemicals or lasers to remove unwanted part of a material from a hard surface. It involves the use of acid or abrasive substances to chemically

remove parts of a metal surface to create the desired design. Etching can also be done with lasers or other chemicals. It is ideal for images or patterns that need to blend together seamlessly. An artist like Francisco Goya, created powerful etchings like “The Disasters of War,” depicting the horrors of conflict. In contemporary African art, Bruce Onobrakpeya of Nigeria employs etching techniques in his metal engravings, blending traditional motifs with modern themes to explore Nigerian folklore and history.

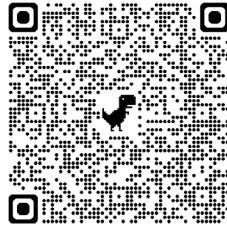


Fig. 14.13: *‘Ore ri Canaan’ by Bruce Onobrakpeya*

Subtractive art processes are a significant part of the artistic heritage across the world, including Africa and Ghana. However, it is crucial to be aware of their environmental impacts. By adopting sustainable practices, artists can continue to create beautiful works of art while minimising their ecological footprint.

Practical Application and Techniques

Subtractive techniques in art involve the removal of material from a surface to create a desired form or texture. This approach is commonly used in sculpture, ceramics, and other forms of three-dimensional art. Here are some ways subtractive techniques are applied. Carving techniques include:

Relief Carving: Carving figures or designs into a flat panel, where the carved areas are lower than the surface.

In-the-Round Carving: Carving a sculpture that can be viewed from all angles, often starting from a solid block of wood.

Woodturning/metal lathing: Using a lathe to spin a piece of wood or metal while cutting tools (gouges, chisels) are applied to shape it into various forms such as bowls, spindles, or furniture parts. In the case of metal lathing, it is used to create machine parts and intricate artworks.

Joinery: Carving precise joints and connections in wood pieces to create complex structures or functional objects.



Fig. 14.14: *Stone carving*



Fig. 14.15: *Wood carving*

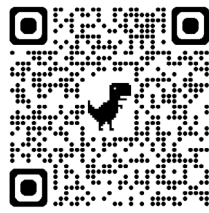


Fig. 14.16: Soap carving

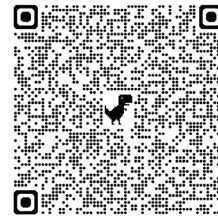


Fig. 14.17: Clay carving

Woodcut and Linocut: this is a technique where an image in relief is carved into a block of wood using knives, gouges, and chisels. It is usually used in printing by applying ink to the raised surface and transferring onto paper or fabric. Linocut is similar to woodcut however, in linocut, linoleum blocks instead of wood. Linoleum is softer and easier to carve, allowing for finer details in the prints.

Creating a Woodcut block

Materials Needed

- Wood slab (preferably a soft wood)
- Carving Tools (V-gouges, U-gouges, knives)
- Design (sketch or transferred design)
- Sandpaper (optional, for smoothing)

Steps

Prepare the Woodblock

- Choose a smooth board of softwood.
- Sand the surface if necessary to ensure it is smooth and free of splinters.

Transfer the Design

- Draw your design directly onto the board using a pencil or transfer it using tracing paper and graphite.

Carve the Block

- Use V-gouges, U-gouges, and knives to carve away the areas you want to remain white or unprinted.
- Start with larger gouges to remove bulk pieces of wood, then switch to finer tools for details.
- Carve with the grain of the wood for smoother cuts.
- Remove wood gradually, checking the progress against your design.

Refine Details

- Use smaller tools for intricate details and textures.
- Carve carefully and patiently to achieve desired depth and detail.

Clean and Finish

- Clean the block to remove wood shavings and dust.
- Optionally, sand the edges or surface lightly if needed for a smoother finish.

Linocut Block Creation

Materials Needed

- Linoleum block (soft-cut linoleum)
- Carving Tools (linoleum cutters with interchangeable blades)
- Design (sketch or transferred design)
- Tracing paper and graphite (for transferring design)

Steps

Prepare the Linoleum Block

- Choose a soft-cut linoleum block suitable for carving.
- Cut the block to your desired size if necessary.

Transfer the Design

- Draw your design directly onto the linoleum block using a pencil or transfer it using tracing paper and graphite.

Prepare for Carving

- Warm the linoleum block slightly with a hairdryer or in a warm room to make it easier to carve.

Carve the Block

- Use linoleum cutters with appropriate blades to carve away the areas you want to remain white or unprinted.
- Start with larger blades for initial cuts and switch to finer blades for details.
- Carve carefully and steadily to achieve your design, ensuring to keep the tool perpendicular to the block.

Refine Details

- Use smaller blades for intricate details and textures.
- Take your time to carve slowly and accurately.

Clean and Finish

- Clean the block to remove any debris or dust from carving.
- Ensure the edges are neat and smooth if needed.



Fig. 14.18: Prepare the Linoleum Block

General Engraving Process

Prepare the Surface: Clean and prepare the material surface, ensuring it's smooth and free of debris.

Transfer the Design: Use tracing paper and graphite to transfer the design onto the material surface.

Secure the Material: Fix the material securely onto a stable work surface or an engraving block.

Choose and Use Tools: Select appropriate engraving tools based on the material and design complexity (e.g., burins, gravers, chisels, laser engravers).

Start Engraving

- Begin cutting or etching into the material surface following the transferred design.
- Adjust pressure and tool angle to control line width, depth, and texture.

Refine and Detail: Work gradually, refining details and textures as you progress through the design.

Clean and Inspect

- Clean the surface periodically to remove debris and ensure clarity in the engraved lines or cuts.
- Inspect the engraving for completeness and quality, making any necessary adjustments.

Protect the Finished Work: Depending on the material, consider applying protective coatings or storing the finished piece safely to prevent damage.

Materials for Engraving: Engraving can be performed on a variety of materials, each requiring specific tools and techniques. Some of the materials and techniques include:

Metal Engraving

- **Materials:** Copper, zinc, brass, aluminium, steel.
- **Tools:** Burins, gravers, scorper tools.
- **Process:** Transfer design, secure plate, engrave with controlled strokes to create lines and textures.

Wood Engraving

- **Materials:** Boxwood, maple, cherry, plywood.
- **Tools:** V-gouges, U-gouges, knives.
- **Process:** Transfer design, carve away areas not to be printed, refine details with various gouges for texture and shading.

Glass Engraving

- **Materials:** Glass sheets, glassware.
- **Tools:** Diamond burrs, rotary tools, sandblasting equipment.
- **Process:** Transfer design, use tools to cut or etch into the glass surface, creating intricate designs or patterns.

Acrylic Engraving

- **Materials:** Acrylic sheets.
- **Tools:** Laser engravers, rotary engraving tools.
- **Process:** Use laser engraving for precise etching or rotary tools for cutting into the acrylic to create designs, logos, or text.

Stone Engraving

- **Materials:** Granite, marble, slate.
- **Tools:** Chisels, pneumatic engraving tools, diamond-tipped tools.
- **Process:** Transfer design, use chisels or pneumatic tools to carve into the stone, creating relief designs or inscriptions.

Plastic Engraving

- **Materials:** PVC, acrylic, HDPE.
- **Tools:** Laser engravers, rotary engraving tools.
- **Process:** Similar to acrylic, use tools to etch or cut into the plastic to create labels, signs, or decorative items.

Materials and process for etching

- **Metal Plate:** Typically copper, zinc, or steel.
- **Etching Ground:** Wax-based or resin-based ground to protect the plate.
- **Etching Needle or Scribe:** For drawing the design into the ground.
- **Acid:** Nitric acid is commonly used for traditional etching.
- **Stop-out Varnish:** To protect areas from further etching.
- **Etching Tray:** Acid-resistant tray for etching.
- **Brushes and Rollers:** For applying and removing ground and varnish.
- **Protective Gear:** Gloves, goggles, and apron for safety.

Steps

Prepare the Plate

- Cut the metal plate to the desired size if necessary.
- Ensure the plate is clean and free of any oils or debris.

Apply the Ground

- Heat the plate gently and apply a thin layer of etching ground (wax or resin) evenly over the plate using a roller or brush.
- Allow the ground to cool and harden, creating a protective layer over the entire plate.

Transfer or Draw the Design

- Either draw your design directly onto the hardened ground using an etching needle or scribe, revealing the metal beneath.

- Alternatively, transfer a design onto the plate using transfer paper and a drawing.

Etch the Plate

- Prepare a solution of nitric acid in an etching tray according to the recommended dilution.
- Immerse the prepared plate into the acid solution.
- The acid will bite into the exposed metal areas (where the ground has been removed), creating grooves or lines.
- Monitor the etching process carefully, agitating the tray occasionally to ensure even biting.

Control the Etching

- Periodically lift the plate out of the acid to check the depth and clarity of the etched lines.
- If deeper etching is desired, return the plate to the acid solution and continue the process.

Stop-out Varnish

- Once the desired lines are etched to the correct depth, remove the plate from the acid solution and rinse it thoroughly with water.
- Apply stop-out varnish to areas of the plate you wish to protect from further etching or to make corrections.

Clean and Remove Ground: Remove the remaining ground using solvents or hot water and a brush, revealing the etched lines and areas.

Inspect and Prepare for Printing

- Inspect the plate for any imperfections or areas needing touch-ups.
- Clean the plate thoroughly to remove any residues from the etching process.

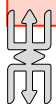
General tips for subtractive methods in creating art and design works

1. **Tool Selection:** Choosing appropriate tools based on the material and desired effect. For example, hard stones may require carbide-tipped tools, while softer woods may be worked with traditional tools. Much softer materials such as foam, wax, styrofoam and soap may be worked in with just a razor or a sharp knife.
2. **Planning and Sketching:** Creating preliminary sketches or models to guide the subtractive process and ensure that you achieve the intended form and detail.
3. **Material Preparation:** Understanding and preparing the material before carving or cutting, including considerations of grain direction, hardness, and any inherent characteristics that may affect the process.
4. **Safety and Precision:** Ensuring tools are sharp and properly maintained to work safely and achieve precise cuts and carvings.

- 5. Finishing and Preservation:** Applying finishes such as varnish, wax, or oil to protect the completed work and enhance its appearance.

Learning Tasks

- Analyse different types of subtractive processes, tools, materials and techniques.
- Explore how suitable materials from the environment can be used to create an artwork using the subtractive processes of art-making.



Note

In an attempt to ensure that learners understand and respond to the Learning Indicator, *Review different types of subtractive processes and techniques for performing particular studio tasks and the creation of artworks*, teachers should provide support systems to facilitate learning among learners at different levels of proficiency.

PEDAGOGICAL EXEMPLARS

Talk for Learning: In a class discussions, analyse different types of subtractive processes, tools, materials and techniques.

Experiential Learning: Explore subtractive processes with found materials.

Project-Based Learning/ Group Work/ Collaborative Learning: In groups, explore to identify suitable materials from the environment and use it to create an artwork with the subtractive processes of art-making.

KEY ASSESSMENTS

Level 1 Recall: List the different types of subtractive processes, tools, materials and techniques.

Level 2 Skills of conceptual understanding: Generate a pictorial chart for suitable tools and materials for each of the techniques in the subtractive processes of making.

Level 3 Strategic reasoning: Generate a pictorial chart of selected artworks and suitable tools and materials and possible techniques used in creating them.

Level 4 Extended critical thinking and reasoning: Use any tools, materials and techniques in the subtractive processes to create a simple artwork.

Hint



The recommended mode of assessment for Week 14 is **Individual project work**. Refer to Level 3 for an example of task for individual project work.

WEEK 15

Learning Indicator: Design and create 3D artworks with local materials and appropriate tools using subtractive processes and techniques to solve a societal problem.

FOCAL AREA: DESIGNING AND CREATING 3D ARTWORKS TO SOLVE A LOCAL SOCIETAL PROBLEM LOCAL MATERIAL USING SUBTRACTIVE PROCESSES AND TECHNIQUES

Introduction

There are a lot of challenges in our societies which demand innovative solutions. Various art forms can be made as interventions for these challenges. Through exploration, artists and designers can use local materials, appropriate tools and processes such as subtractive techniques, to design and create 3-D artworks that will help to solve some if not all the problems in society. This will help to provide solutions that address environmental sustainability, cultural preservation, and community empowerment and will also help to blend aesthetic appeal with significant social impact.

3-D artworks of some artists that address social problems

El Anatsui

El Anatsui, a Ghanaian artist, is renowned for his large-scale installations made from discarded bottle caps and metal scraps. His intricate tapestry-like works are both visually striking and thought-provoking, reflecting on the interconnection between consumption, waste, and the environment.

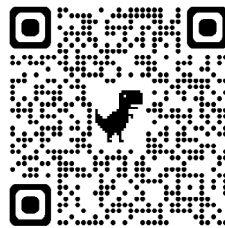


Fig. 15.1: *Three Sighting 2021*

Serge Attukwei Clottey

The Wishing Well is a sculptural installation of large-scale cubes draped with sheets of woven pieces of yellow plastic “Kufuor gallons” used to transport water in Ghana. *The Wishing Well* refers to the wells to which many people around the world must trek daily to access water. Initially, the gallons, or jerrycans were used to transport cooking oil. As repurposed relics of the colonial project, they serve as a constant reminder of the legacies of empire and of global movements for environmental justice.

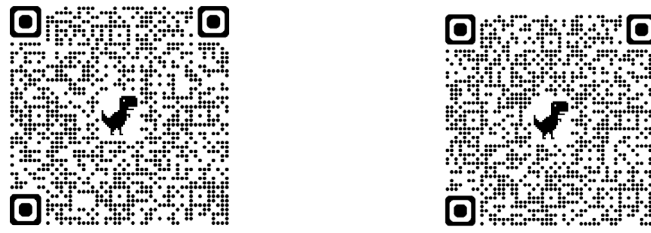


Fig. 15.2: Serge Attukwei Clottey's works

Dorothy Amenuke

Dorothy Amenuke is a Ghanaian artist who uses fabrics and fibres in creating her artworks. The ideas in her artworks relate to a lot of issues in society. The work below talks about how leaders in society should always leave up to helping to uphold and develop the cultural heritage of their people.



Fig. 15.3: Dorothy Amenuke's work

Theresa Ankomah

Theresa Ankomah, a Ghanaian artist, uses her work to talk about how the tradition of basket weaving has been neglected as a result of modernization, industrialization, and technological booms," she says. "The importation of polythene and plastic baskets into the West African region not only contributes to a decline in this traditional craft but also contributes to the increase of plastic waste and subsequent pollution of the environment."



Fig. 15.4: *Theresa Ankomah's work*

Romuald Hazoumè

Beninese artist Romuald Hazoumè uses plastic waste to create his work. This work talks about the social and political history of Africa and Africa's dynamic, ever-changing role within the international art scene. Hazume denies the idea that Africa's problems exist as an anomaly "We need to understand that we have the same problems all over the world on different levels. We all take up this "Coca Cola" culture, which makes us unaware of our own culture". He argues that we exist within a global situation in which we are all unaware of our own direction and origins – a problem that he deals with in his work.



Fig. 15.5: *Rat Singer. Only next to God*

Sokari Douglas Camp

Nigerian-born artist Sokari Douglas Camp creates large-scale artworks from reclaimed steel and other metal materials. Her work often explores cultural and political themes, reflecting on the impact of industrialization on traditional African societies.



Fig. 15.6: *Nigerian Woman Shopping (1990)*

Gonçalo Mabunda

Mabunda is a Mozambican artist who uses decommissioned weapons and other metal scraps to create artworks, particularly sculptures that talk about the impact of war and violence. His work serves as a reminder of the destructive nature of conflict and the potential for transformation and healing.



Fig. 15.7: *Goncalo Mabunda The Impenetrable Throne,*

Yinka Shonibare

Yinka Shonibare is a British-born Nigerian. His works examine race, class and the construction of cultural identity through incisive political commentary on the interrelationship between

Africa and Europe, and their respective economic and political histories. Shonibare uses wry citations of Western art history and literature to question the validity of contemporary cultural and national identities.

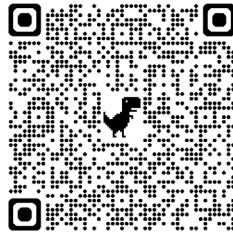


Fig. 15.8: *Yinka Shonibare: Scramble for Africa*

Peju Alatise

Peju Alatise uses textile materials among others to create interesting artworks. Her work talks about the role of women in Nigerian society. Recently, her artworks address issues concerning her religion and other pertinent subjects like immigration and child brides.



Fig. 15.9: *Peju Alatise: Orange Scarf goes to Heaven*

Designing and creating 3D artworks to solve a local societal problem local material using subtractive processes and techniques

In designing and creating artworks to address social problems. We should bear in mind that almost every material in the environment can be used. We should therefore not limit ourselves to very few materials. We also have to explore various subtractive techniques as well as a combination of techniques and materials. Finally, we should look for issues in the community that are problematic to the people and craft ideas that will create awareness or help solve the problems directly. Generally, we have to consider the following points:

Creating 3D artworks to address local societal problems using subtractive processes and techniques involves several key steps and considerations. Here's a structured approach you could take:

Identify the Societal Problem

Identify a specific societal issue that is predominant in your local community. This could range from environmental concerns to social challenges or cultural preservation.

Define the problem you want to address through your artwork. For example, environmental degradation due to plastic waste, air and water pollution, and cultural preservation. You also have to think about the specific work you want to create as well as the materials and tools to be used.

Material Selection

Search the environment to choose readily available materials. Consider using materials that uphold the idea of sustainability. Ensure that the material is suitable for subtractive techniques; however, you can also experiment with other unconventional materials such as leather, fibres, fabrics etc.

Concept Development

Generate ideas that address the identified problem. This can be done by reflecting on how your artwork can convey a message to create awareness or solve the problem directly.

Create sketches or digital models for your ideas. It is advisable to do multiple sketches showing different angles of the work you want to create.

Creating the work using Subtractive Techniques

Consider the best subtractive techniques that will be suitable for the materials chosen. Remember you can experiment with unconventional materials or a combination of materials.

Integration of Message

In creating your concepts, try to incorporate elements that represent the societal problem and potential solutions. This could be through shapes, textures, or embedded objects. There should also be some narrative around your artwork that helps viewers understand the message you're conveying.

Here are some specific examples of how to design and create 3D artworks to solve a local societal problem using local material using subtractive processes and techniques

Example 1

Problem: High levels of air pollution in the environment especially the urban areas.

Material: discarded wood, Styrofoam, foam, found objects such as fabrics, twines, gallons and plastic bottles, stone or clay.

Artwork: a work depicting damaged lungs or any part of the body that can be affected by air pollution with an impression of a smoke trail symbolising pollution.

Message: Raise awareness about the impact of air pollution on the respiratory health of human beings and animals.

Creating: Using suitable tools to cut or carve out the shape of the body part.

Example 2

Problem: Deforestation and habitat loss in local forests.

Material: discarded wood, Styrofoam, foam, found objects such as fabrics, twines, gallons and plastic bottles, stone, clay, discarded metal sheets etc

Artwork: a work depicting a tree stump made from a combination of materials with intricate cutouts or carvings depicting various native wildlife species.

Message: Highlight the biodiversity and importance of preserving local forests.

Creating: Use various tools to develop detailed animals, birds, and plants to the richness of the ecosystem endangered by deforestation. This can also be done by first combining several materials for example glueing fabrics and fibres to Styrofoam and then using a knife to carve out the forms or rolling up soft sheets of metal plates and then using the metal cutter to cut off some parts to create a desired shape and forms.

Example 3

Problem: Vehicular accidents due to bad roads.

Material: Recycled car tyres collected from the local community, fibre, soft metal sheets, leather, colourful fabrics, plastic or mica sheets etc.

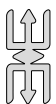
Artwork: mangled human forms and vehicles

Message: Raise awareness about the impact on human lives and properties of vehicular accidents due to bad roads.

Creating: Use various tools to develop detailed car parts and human forms, various tools can be used by combining materials like fabrics, plastics, and metals. These materials can be shaped using techniques like carving, cutting, and rolling to achieve the desired forms.

Learning Task

- Identify environmental problems which can be solved with 3-D artwork created using subtractive processes.
- Design and create 3D artworks using subtractive processes and techniques with local materials and appropriate tools as solutions to identified problems.

**Note**

In an attempt to ensure that learners understand and respond to the Learning Indicator, *Design and create 3D artworks with local materials and appropriate tools using subtractive processes and techniques to solve a societal problem*, teachers should provide support systems to facilitate learning among learners at different levels of proficiency.

PEDAGOGICAL EXEMPLARS

Problem-Based Learning: Examine the environment for problems which can be solved with 3-D artwork created using subtractive processes.

Project-based Learning: Design and create 3D artworks using subtractive processes and techniques with local materials and appropriate tools as solutions to identified problems.

KEY ASSESSMENTS

- **Level 1 Recall:** Name any four artists whose works focus on addressing problems in the Ghanaian communities.
- **Level 2 Skills of conceptual understanding:** Generate a pictorial chart of various artworks that were created to address a social issue.
- **Level 3 Strategic reasoning:** Generate a pictorial chart of various artworks that were created to address a social issue showing the materials used, the techniques and the problems they were made to address
- **Level 4 Extended critical thinking and reasoning:** Design and create 3D artworks as interventions for a local societal problem. Use local material and subtractive processes and techniques

Hint



The recommended mode of assessment for Week 15 is Practical Assessment. Ensure to use a blend of items of different DoK levels from the key assessment

WEEK 16

Learning Indicator: *Design and create 3D art works with local materials and appropriate tools using subtractive processes and techniques to solve a societal problem.*

FOCAL AREA: ENVIRONMENTAL IMPACT OF SUBTRACTIVE ART PROCESSES: SUSTAINABLE USE OF MATERIALS IN THE ENVIRONMENT

Introduction

Subtractive art processes involve carving or shaping materials by removing parts to form sculptures or artworks. Artists use various materials, ranging from traditional ones like wood and stone to unconventional ones such as ice and fruit. These choices reflect the diversity and creativity in subtractive art, offering artists many options to express their ideas. Each material demands specific tools and techniques, making the process both challenging and fulfilling for artists exploring these methods. Common tools include chisels, knives, and specialised carving instruments tailored to the properties of each material.

Traditional materials: Wood, stone, clay, soap, bone, ivory, leather, gourds, wax, etc.

Non-conventional materials: Plaster, papier-mâché, metal, ice, foam, glass, plastic, rubber, fruit and vegetables

On the other hand, the materials used for subtractive methods in the creation of 3-D art and design works can largely degrade the environment by depleting the reserves or polluting the environment. The concept of sustainability in the use of art materials, particularly for subtractive art making, emphasises the responsible use of materials. This approach not only benefits the environment but also helps preserve cultural heritage and encourages unique artistic expressions.

Environmental impact of subtractive processes in art creation

The materials used for creating artwork using subtractive techniques can harm the environment if not properly acquired and used. Some of the problems that can be posed to the environment are:

Material Sourcing and Resource Depletion: Creating art using subtractive processes involves materials sourced from the natural environment such as wood, stone, metals, ivory etc. The impact of extraction and unsustainable harvesting practices can lead to deforestation, habitat destruction, depletion of mineral resources, endangering of some animal species etc

Waste Generation

- Types of Waste: Sawdust, stone dust, and other byproducts are common in subtractive processes.
- Non Biodegradable materials: Plastics, metals, metal shavings, glass, polymer resin rubber, etc. which takes a very long time to decay

Hazardous Materials and Chemical Use

- Toxic Substances: Some subtractive processes involve hazardous materials (e.g., heavy metals, solvents) that pose risks to health and the environment.



Fig. 16.1: *Deforestation*



Fig. 16.2: *Uncontrolled stone quarry*



Fig. 16.3: *(left and right) Poaching of endangered animals*



Fig. 16.4: *Metal shaving from lathing*



Fig. 16.5: *Heap of sawdust*



Fig. 16.6: *Heap of styrofoam*

Sustainable use of materials for making art using subtractive processes.

Materials used to create art and design works using the subtractive methods can be used sustainably to minimise environmental impact. This can be done through promoting social responsibility, and ensuring economic viability. To do so, artists have to consider the following points:

Material Selection and Sourcing: Choosing renewable and recycled materials such as opting for sustainably harvested wood, bamboo or recycled materials such as reclaimed wood, recycled metals, plastics, rubber, cardboards, styrofoam, foam etc,

Waste Reduction and Recycling: Planning projects to minimise material waste during creation as well as recycling or upcycling by incorporating used/found materials into artworks or use waste materials creatively in new projects.

Safe Disposal: In instances where a material can no longer be recycled, it is advisable to dispose of it properly to ensure an end-of-life impact of such materials on the environment.

Non-Toxic and Low-Impact Materials: As much as possible, ensure the use of Non-Toxic alternatives such as water-based paints and varnishes instead of solvent-based ones to minimise harmful emissions and environmental contamination.

Natural and Eco-Friendly Options: Explore natural pigments, dyes, and finishes that are biodegradable and have minimal environmental impact.

Community and Social Responsibility: There should be a collaborative effort with local artisans and craftsmen to uphold sustainable practices in the creation of art and design works using the subtractive methods. This can be done by creating awareness among peers and the community about sustainable art practices and their importance.

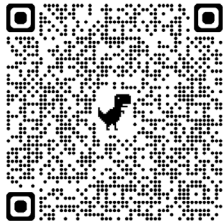


Fig. 16.7: *Carved driftwood*

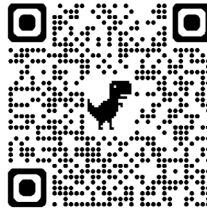


Fig. 16.8: *Carved car tire*

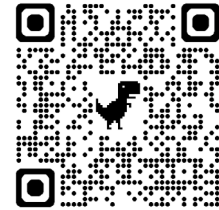


Fig. 16.9: *Carved coconut shell*

Artists who used materials sustainable in creating their works

El Anatsui

El Anatsui is a Ghanaian artist who uses a variety of materials in doing his art works. Most of his carvings are made from discarded wood which he gradually crafts into very beautiful artworks.

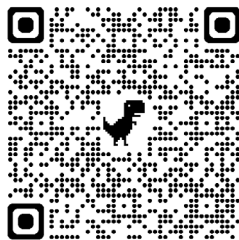


Fig. 16.10: *Erosion by El. Anatsui*

Oko Martey

Oko Martey is a contemporary Ghanaian sculptor who carves slender giant figures in wood. In creating his work, he uses minimal cutting of the wood to create works which often address themes of community, identity, and the impact of modernization on traditional lifestyles.



Fig. 16.11: *Oko Martey's work*

Barthélémy Toguo

This is a Cameroonian artist who uses discarded wood and other found materials to create sculptures reflecting social and political issues in Africa.



Fig. 16.12: Barthélémy Toguo's work

Ndidi Dike

Ndidi Dike is a Nigerian artist who incorporates discarded materials such as plastic bottles, cans, and other urban detritus into her artworks. Using subtractive techniques and assemblage, she constructs installations and mixed-media artworks that address environmental degradation, urbanisation, and societal challenges facing contemporary Nigeria and Africa as a whole.

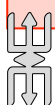


Fig. 16.13: *Detailed Panoramic meditation on Trade, Capitalism and Dispossession 2020 to 2021*

Artists in Ghana and around the world should prioritise adopting sustainable practices in their creative processes. This involves using recycled or upcycled materials, sourcing materials through environmentally friendly methods, and implementing proper disposal methods. By doing so, artists can create art and design works using subtractive techniques while being environmentally responsible. Additionally, learners can integrate these sustainable ideas into their artistic practices, contributing to a more eco-conscious future for the art world.

Learning Task

- Identify possible environmental problems caused as a result of using materials in the environment to create in 3D, artworks.
- Discuss how materials from the environment can be used sustainably
- Create 3D artworks using ideas based on sustainable use of materials and subtractive processes and techniques as solutions to identified problems.



Note

In an attempt to ensure that learners understand and respond to the Learning Indicator, *Design and create 3D art works with local materials and appropriate tools using subtractive processes and techniques to solve a societal problem*, teachers should

provide support systems to facilitate learning among learners at different levels of proficiency.

PEDAGOGICAL EXEMPLARS

Problem-based Learning: Investigate the environmental impact of materials used in the creating of 3-D artwork created using subtractive processes.

Project-based Learning: use recycling and upcycling of materials to design and create 3D artworks as solutions to identified problems using subtractive processes and techniques and

KEY ASSESSMENTS

- **Level 1 Recall:** List/record any four environmental problems that can be caused by subtractive methods of making artworks.
- **Level 2 Skills of conceptual understanding:** Define the terms, Sustainability, Recycling and Upcycling.
- **Level 3 Strategic reasoning:** Create pictorial chart of artworks that were created using Recycling and upcycling.
- **Level 4 Extended critical thinking and reasoning:** Use recycling and upcycling of materials to design and create 3D artworks with the subtractive processes and techniques as solutions to identified problems in the society.

Hint



The recommended mode of assessment for Week 16 is **project-based assessment**. Ensure to use a blend of items of different DoK levels from the key assessment

SECTION 5 REVIEW

In this section, learners explored both 2-D and 3-D art creation with emphasis on various techniques and processes. They carefully recorded image-making methods in 2-D art, including printmaking and digital patterns. By using tools such as brayers, carving tools, and graphic design software, they produced original 2-D artworks. Moving on to 3-D art, learners identified materials and tools for subtractive processes, such as wood, stone, chisels, and gouges. They analysed subtractive techniques like carving and engraving, drawing insights from different cultural and historical contexts. To apply their skills practically, learners designed and made 3-D artworks using local, sustainable materials, addressing societal challenges like creating ergonomic seating for community spaces. Pedagogical strategies were essentially problem-based, project-based and collaborative learning while assessments based on differentiation and self-evaluation. Peer feedback sessions encouraged constructive critiques and collaborative learning experiences, while instructor guidance offered insights and refinement suggestions.



Appendix D: Guidelines and Sample Table of Specification for End of Semester Examination

Nature

End of semester exam questions should cover lessons taught from weeks 1–12. The questions should cover DoK levels 1–4. It should comprise three sections i.e. Sections A, B and C.

Duration – 2 hours.

Resources

- a) *Teacher Manual*
- b) *Learner Material*
- c) *Teacher Manual and Assessment Toolkits*
- d) *Printed or written questions*
- e) *Answer booklets, etc.*

Sample Questions

Choose the best answer from the alternatives lettered A–D

- a) *What is the significance of the 1952 Brussels convention regarding antiques? It...*
 - A. *defined antiques as Artefacts over 100 years and non-taxable*
 - B. *established that antiques are items over 50 years old.*
 - C. *mandated that antiques must be appraised before export.*
 - D. *set guidelines for the restoration of antique items.*

- b) *Paper 2 (Essay type)*

Why is it important to recognize and value items that are over 100 years old, according to the 1952 Brussels convention? Discuss the significance of preserving such items for their intrinsic or investment value.

- c) *Paper 3 (each question carries 50 marks = 20 marks)*

Find and select an item that is over 100 years old from a local museum, historical site, or online antique database. This item can be a piece of furniture, artwork, tool, or any other collectible.

Create a pictorial poster on your chosen item. Include the following:

- *A brief history of the item, including its origin and use.*
- *Information about its age and how you verified that it is over 100 years old.*
- *An explanation of its intrinsic value (e.g., historical significance, craftsmanship).*
- *An assessment of its investment value (e.g., current market value, rarity).*
- *Prepare a visual presentation (e.g., PowerPoint slides, poster) summarizing your findings. Include images of the item, historical context, and details of its valuation.*

Week	Focal area	Type of Questions	DOK Level				Total
			1	2	3	4	
1	Etiquette in Studio Practices	Multiple choice	1	1	1		3
2	Developing Etiquette in Studio Practices	Multiple choice	2	1	1		4
3	Analogue and Digital Media in design creations	Multiple choice	1	1	1		3
4	How analogue and digital media enhance problem-solving	Multiple choice	1	1	1		3
		Practical	-	-	-	1	1
5	Professional Practice Professional Practice in Design.	Multiple choice	1	2	1	-	4
6	Code and Regulations in Art and Design Practice	Multiple choice	1	2	1	-	4
7	Understanding Antique / What is an antique product?	Multiple choice	1	1	1	-	3
		Essay			1		1
		Practical	-	-	-	1	1
8	Deconstruction of an Antique	Multiple choice	1	2	1		4
		Essay			1		1
		Practical			1		1
9	Image and text annotation / Understanding annotation	Multiple choice	1	2	-	-	3
		Essay			1		1
		Practical				1	1
10	Image making and repetition processes and techniques in two-dimensional art or design works.	Multiple choice	1	1	1	-	3
		Essay			1		1
11	Processes and techniques for creating 2-D artwork	Multiple choice	2	1	1	-	4
		Essay	-	-	1	-	1
12	Image Making and Repeat Exposure Processes	Multiple Choice	1	1	1		3
			14	16	17	3	50

Overall Totals of Number of Questions

Multiple Choice Questions	43
Essay	5
Practical	2



Appendix E: Sample Individual Project Task

Hint

For the Individual project task, facilitators should design an engaging and interactive assignment that will captivate learners' interest and encourage active participation. Individual projects should be submitted in week 22 of the semester.

Sample project work for individual learners

E.g.

Generate a pictorial chart of selected artworks and suitable tools and materials and possible techniques used in creating them

Task Overview

Learners will generate a **pictorial chart** that documents and organises selected artworks alongside the **suitable tools, materials, and techniques** used in their creation. The aim is to deepen understanding of how various artistic outcomes are shaped by the artist's choice of materials and processes.

Learners are expected to

- Select **at least three artworks** from different artists, genres, or cultural contexts (local, African, and international).
- Identify the **specific tools and materials** used in creating each artwork (e.g., brushes, chisels, clay, digital pen).
- Indicate the **techniques** applied (e.g., shading, carving, digital layering, casting, embroidery).
- Present all information in a **well-organised chart format** supported by **images or drawings**.
- Ensure the chart is visually appealing, accurate, and informative.

Rubric

E.g.

Criteria	Very good (4-5)	Good (2-3)	Needs Improvement (1)
Selection of Artworks	Mention of at least any 3 - The Adamu Bona Mask," representing the Bwa culture from Burkina Faso. - Kente Cloth," a traditional Ghanaian textile known for its bright colours and intricate patterns. - The Griers" by El Anatsui, addressing themes of consumerism and waste.	Mention of any 2 - The Adamu Bona Mask," representing the Bwa culture from Burkina Faso. - Kente Cloth," a traditional Ghanaian textile known for its bright colours and intricate patterns. - The Griers" by El Anatsui, addressing themes of consumerism and waste.	Mention of any 1 artwork; - The Adamu Bona Mask," representing the Bwa culture from Burkina Faso. - Kente Cloth," a traditional Ghanaian textile known for its bright colours and intricate patterns. - The Griers" by El Anatsui, addressing themes of consumerism and waste.

	- Ewe Folk Art," encompassing various pieces that reflect on oral history and cultural identity. - Akan Gold weights," small brass weights that showcase intricate designs symbolizing status and wealth. - Sankofa Bird Sculpture," a representation of the Akan proverb about learning from the past.	- Ewe Folk Art," encompassing various pieces that reflect on oral history and cultural identity. - Akan Gold weights," small brass weights that showcase intricate designs symbolizing status and wealth. - Sankofa Bird Sculpture," a representation of the Akan proverb about learning from the past.	- Ewe Folk Art," encompassing various pieces that reflect on oral history and cultural identity. - Akan Gold weights," small brass weights that showcase intricate designs symbolizing status and wealth. - Sankofa Bird Sculpture," a representation of the Akan proverb about learning from the past.
Identification of Tools/Materials	Mention any 3; - Adamu Bona Mask: - Tools: Carving tools, natural pigments. - Materials: Wood, animal hides, fabrics. - Kente Cloth: - Tools: Weaving looms, scissors. - Materials: Silk, cotton. - The Griens by El Anatsui: - Tools: Scissors, pliers, tools for metal manipulation. - Materials: Aluminium bottle caps, copper wire. - Ewe Folk Art: - Tools: Hand tools for carving and painting. - Materials: Wood, clay, paint. - Akan Gold weights: - Tools: Small chisels, hammers for fine detail. - Materials: Brass, sometimes gold. - Sankofa Bird Sculpture: - Tools: Carving tools, polishing tools. - Materials: Wood, stone, metal.	Mention any 2; - Adamu Bona Mask: - Tools: Carving tools, natural pigments. - Materials: Wood, animal hides, fabrics. - Kente Cloth: - Tools: Weaving looms, scissors. - Materials: Silk, cotton. - The Griens by El Anatsui: - Tools: Scissors, pliers, tools for metal manipulation. - Materials: Aluminium bottle caps, copper wire. - Ewe Folk Art: - Tools: Hand tools for carving and painting. - Materials: Wood, clay, paint. - Akan Gold weights: - Tools: Small chisels, hammers for fine detail. - Materials: Brass, sometimes gold. - Sankofa Bird Sculpture: - Tools: Carving tools, polishing tools. - Materials: Wood, stone, metal.	mention of any 1; - Adamu Bona Mask: - Tools: Carving tools, natural pigments. - Materials: Wood, animal hides, fabrics. - Kente Cloth: - Tools: Weaving looms, scissors. - Materials: Silk, cotton. - The Griens by El Anatsui: - Tools: Scissors, pliers, tools for metal manipulation. - Materials: Aluminium bottle caps, copper wire. - Ewe Folk Art: - Tools: Hand tools for carving and painting. - Materials: Wood, clay, paint. - Akan Gold weights: - Tools: Small chisels, hammers for fine detail. - Materials: Brass, sometimes gold. - Sankofa Bird Sculpture: - Tools: Carving tools, polishing tools. - Materials: Wood, stone, metal.

Explanation of Tech- niques	Mentioning any 3;	Mentioning any 2;	Mentioning any 1;
	- Adamu Bona Mask: - Carving: Intricate designs created by hand; skilled craftsmanship. - Painting: Applying natural pigments for decoration. - Kente Cloth: - Weaving: Interlacing threads on a loom to create patterns; requires precision. - Dyeing: colouring threads before weaving for vibrant designs. - The Griens by El Anatsui: - Repurposing: Using discarded materials like bottle caps to create new forms. - Assembly: Techniques for linking materials together; use of copper wire for stability. - Ewe Folk Art: - Carving: Shaping wood and clay using traditional techniques; emphasis on symbolism. - Decorating: Hand-painted designs reflecting cultural significance. - Akan Gold weights: - Casting: Pouring molten brass into moulds to create intricate shapes. - Finishing: Polishing and detailing to enhance appearance and texture. - Sankofa Bird Sculpture: - Sculpting: Working with materials to form the bird shape; attention to detail.	- Adamu Bona Mask: - Carving: Intricate designs created by hand; skilled craftsmanship. - Painting: Applying natural pigments for decoration. - Kente Cloth: - Weaving: Interlacing threads on a loom to create patterns; requires precision. - Dyeing: colouring threads before weaving for vibrant designs. - The Griens by El Anatsui: - Repurposing: Using discarded materials like bottle caps to create new forms. - Assembly: Techniques for linking materials together; use of copper wire for stability. - Ewe Folk Art: - Carving: Shaping wood and clay using traditional techniques; emphasis on symbolism. - Decorating: Hand-painted designs reflecting cultural significance. - Akan Gold weights: - Casting: Pouring molten brass into moulds to create intricate shapes. - Finishing: Polishing and detailing to enhance appearance and texture. - Sankofa Bird Sculpture: - Sculpting: Working with materials to form the bird shape; attention to detail.	- Adamu Bona Mask: - Carving: Intricate designs created by hand; skilled craftsmanship. - Painting: Applying natural pigments for decoration. - Kente Cloth: - Weaving: Interlacing threads on a loom to create patterns; requires precision. - Dyeing: colouring threads before weaving for vibrant designs. - The Griens by El Anatsui: - Repurposing: Using discarded materials like bottle caps to create new forms. - Assembly: Techniques for linking materials together; use of copper wire for stability. - Ewe Folk Art: - Carving: Shaping wood and clay using traditional techniques; emphasis on symbolism. - Decorating: Hand-painted designs reflecting cultural significance. - Akan Gold weights: - Casting: Pouring molten brass into moulds to create intricate shapes. - Finishing: Polishing and detailing to enhance appearance and texture. - Sankofa Bird Sculpture: - Sculpting: Working with materials to form the bird shape; attention to detail.

	- Symbolism: Incorporating cultural meanings into the design and positioning.	- Symbolism: Incorporating cultural meanings into the design and positioning.	- Symbolism: Incorporating cultural meanings into the design and positioning.
Creativity and Layout	- Creativity: - Unique design elements enhance engagement. - Use of diverse colours and shapes to capture attention. - Visual Appeal: - Balanced layout for aesthetic harmony. - Contrast in colours for clear differentiation of data. - Ease of Reading: - Clear fonts and sizes for legibility. - Logical flow and organization of information. - Minimal text to avoid clutter; focus on key points.	- Creativity: - Unique design elements enhance engagement. - Use of diverse colours and shapes to capture attention. - Visual Appeal: - Balanced layout for aesthetic harmony. - Contrast in colours for clear differentiation of data. - Ease of Reading: - Clear fonts and sizes for legibility. - Logical flow and organization of information. - Minimal text to avoid clutter; focus on key points.	- Creativity: - Unique design elements enhance engagement. - Use of diverse colours and shapes to capture attention. - Visual Appeal: - Balanced layout for aesthetic harmony. - Contrast in colours for clear differentiation of data. - Ease of Reading: - Clear fonts and sizes for legibility. - Logical flow and organization of information. - Minimal text to avoid clutter; focus on key points.
Completeness and Accuracy	- All necessary information included. - No missing data points relevant to the subject. Accurate: - Data is verified and reliable. - Sources are credible and trustworthy. Comprehensive: - Covers all aspects of the topic. - Provides a well-rounded view for understanding.	- All necessary information included. - No missing data points relevant to the subject. Accurate: - Data is verified and reliable. - Sources are credible and trustworthy. Comprehensive: - Covers all aspects of the topic. - Provides a well-rounded view for understanding.	- All necessary information included. - No missing data points relevant to the subject. Accurate: - Data is verified and reliable. - Sources are credible and trustworthy. Comprehensive: - Covers all aspects of the topic. - Provides a well-rounded view for understanding.

Total Score: (10 marks)

Administering the task

- a) *Introduce the Task: Explain that learners will create a pictorial chart showing selected artworks, their tools, materials, and techniques.*
- b) *Give Examples: Show sample charts and discuss examples from Ghana, Africa, and beyond.*
- c) *Guide Artwork Selection: Learners choose 3 artworks from various contexts, ensuring diversity in media and origin.*
- d) *Support Research: Allow time for researching tools, materials, techniques, and images for each artwork using books or digital sources.*
- e) *Chart Creation: Learners organise their findings in a neat chart (hand-drawn or digital) with labelled sections and visuals.*
- f) *Submission and Review: Set a deadline. Allow brief peer presentations and use the rubric to assess.*

Feedback

- a) *Recognise Effort – Acknowledge task completion and highlight strengths.*
- b) *Check Accuracy – Ensure artworks, tools, materials, and techniques are correctly matched.*
- c) *Assess Visuals – Comment on clarity, layout, and use of images.*
- d) *Evaluate Relevance – Check for variety and cultural representation in selected artworks.*
- e) *Give Suggestions – Offer at least one clear improvement tip.*
- f) *Encourage Reflection – Prompt learners to think about the link between tools, materials, and outcomes.*
- g) *Be Supportive – Use motivating language to inspire growth.*

SECTION 6: IMAGE MAKING, PROCESSES AND TECHNIQUES IN 2-D CREATIONS

Strand: **Creative Project**

Sub-Strand: **Artefact Production**

Learning Outcome: Apply knowledge and skills in art and design studio theory and creative methodologies to create art and design works.

Content Standard: Demonstrate knowledge and understanding of art and design studio theory and creative methodologies for artefact production with emphasis on designing and finishing

Hint



Mid-semester examinations are scheduled to take place in Week 18. Refer to appendix F, after the sectional review for guidelines and sample table of specifications.

INTRODUCTION AND SECTION SUMMARY

When creating art and design works, it is important to consider both protective and decorative processes. This section explores the differences between these processes, as well as how safety measures, maintenance techniques, and sustainability concepts can be applied in line with global environmental demands. The section also investigates the use of knowledge in design and finishing to create artistic projects that address societal challenges. By understanding and effectively applying these techniques, the artist can improve upon the ability to create functional and aesthetically pleasing art and design works. The section emphasises the importance of integrating sustainability, maintenance, and safety into efforts to protect the environment and conserve energy. Overall, it aims to equip learners with the knowledge and skills to ethically apply these methods.

The weeks covered by the section are:

Week 17: Distinguish and record the difference between protective processes and decorative processes in artefact productions.

Week 18: Apply knowledge and skills in safety, maintenance and sustainability in environmental protection and energy conservation (Greening Education)

Week 19: Apply designing and finishing processes to create an artistic project to solve a social problem.

Week 20: Apply designing and finishing processes to create an artistic project to solve social problems.

Refer to the “Hint” at the key assessment for each week for additional information on how to effectively administer these assessment modes. Always remember to score learners’ work with rubric/marking scheme and provide prompt feedback to learners on their performance.

SUMMARY OF PEDAGOGICAL EXEMPLARS

This section incorporates diverse pedagogies such as Talk for Learning, Project-based Learning, and Experiential Learning to cover important topics. Through group discussions and interaction with peers, learners can expand their knowledge about the differences between protective and decorative processes in making artefacts. It also helps them to broaden their knowledge and skills in safety, maintenance, and sustainability on environmental protection and energy conservation in line with principles of Greening Education. Participation in hands-on, practical learning experiences allows for the creation and completion of artistic projects addressing social issues, leading to the gain of practical experience and deeper understanding of the creative process. This method ensures that theoretical concepts are understood by learners and practical skills are developed, while also promoting social responsibility, preparing them to use art and design to make positive changes.

ASSESSMENT SUMMARY

A variety of assessment modes should be implemented to evaluate learners’ understanding and performance in the concepts covered in this section. It is essential for teachers to conduct these assessments regularly to track students’ progress effectively. You are encouraged to administer the recommended assessments each week, carefully record the results, and submit them to the **Student Transcript Portal (STP)** for documentation. The assessments are;

Week 17: *Field work (studio)*

Week 18: *Mid-semester examinations*

Week 19: *Performance assessment strategy*

Week 20: *Simulation*

WEEK 17

Learning Indicator: *Distinguish and record the difference between protective processes and decorative processes in artefact productions.*

FOCAL AREA: UNDERSTANDING PROTECTIVE AND DECORATIVE PROCESSES IN ARTEFACT PRODUCTION

Protective Processes in Artefact Production

In Year 1, learners were taken through the basics of protective and decorative processes in art and design. The focal area in this content is designed to build on and enhance what has been learnt in the previous year.

Protective processes help keep artworks safe from damage and decay, while decorative processes make artworks look more beautiful. Protective processes include things like applying a varnish or wax onto wood, pots, leather, paintings etc to protect them from dust and light, framing to protect the edges, and using special films to cover artwork, glazing which is a clear plate of glass or acrylic that covers the face of the framed print or a free standing work of art. can be applied to ceramics or any other 2-D or 3-D works. Decorative processes involve adding things such as gold leaf, embroidery, mosaics, and detailed patterns to make artwork look prettier. Both processes are important because they help keep artworks safe and make them more beautiful.

Examples of how Protective processes have been used in making art and design works.

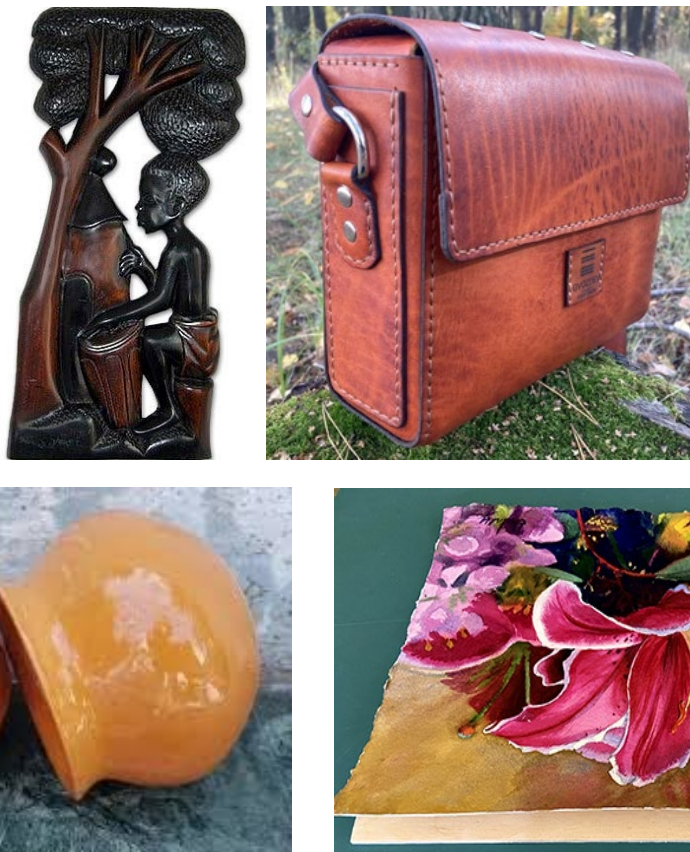
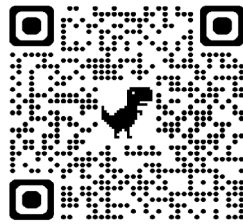


Fig. 17.1: *Waxing, vanishing and lacquering artworks*



Painting



Relief carving



Metal embossing



Leather Carving



Fabrics

Fig. 17.2: *Framing to protect the edges of works*



Fig. 17.3: *Glazed pot*



Fig. 17.4: *Metalwork painted with acrylic*



Fig. 17.5: *Painting framed with glass.*

Decorative Processes in Artefact Production

Decorative processes in the production of art and design works are used to enhance the aesthetic appeal, cultural significance, and functionality of objects. It also reflects the level of craftsmanship, artistry, and technological advancements of their respective cultures and periods. Every material used to create artwork can subject itself to a form of decorative process. Here are some examples.

Engraving and etching involve carving or chemically cutting designs into materials like metal, wood, ivory, leather and glass, one good decorative process for such etched artworks is *inlay* which helps to create an ornamental design, pattern, or scene by inserting or setting material of a different colour or type into a shallow or depressed ground or surface.



Wood



Metal



Leather



Pearl on wood

Fig. 17.6: *Decorated artworks in different media*

Embroidery and beadwork use threads and beads to add detailed patterns and textures to the fabric.



Fig. 17.7: *Embroidery on Fabrics and leather.*



Fig. 17.8: *Beadworks on Fabrics and leather*



Fig. 17.9: *Applique in leather and Fabric*

Gilding or gilt is another decorative technique done by adding a very thin coating of gold over solid surfaces such as metal, wood, porcelain, or stone. It is used to enhance surface objects by giving them it a luxurious finish. Other materials such as silver, palladium, aluminium, and copper alloys can be used to do the coating.



Fig. 17.10: *Other decorative processes in different media*

Other decorative processes include dyeing, printing, plating, filigree, enamelling, and patination.

Although decorative processes are used primarily to beautify artefacts, most of them also help to preserve the artworks from damage. It is also used to ensure the preservation of cultural heritage, convey social status, and express artistic innovation, highlighting the technological capabilities, aesthetic preferences, and cultural values of their time and place of production.

Most artists and designers in Ghana and other parts of the world employ protective and decorative processes in the designing and creating of their works. Notable examples are the wood carvings which are protected by applying natural oils, wax and varnishes to prevent moisture absorption and pest infestation. This treatment not only preserves the intricate carvings but also enhances the wood's natural lustre. In most cases these wooden works are decorated with metal studs, beads, fibres and ivory.

Similar examples can be seen in metalworks, ceramics and pottery, textiles and fabric works fibre and basketry as well as leatherworks.

Maintenance processes in art and design

Aside from using decorative and protective processes to ensure the longevity of an art and design works, another way to ensure that an art or design work lasts longer is through periodic maintenance. Maintaining art and design works involves controlling environmental conditions, proper storage, cleaning, restoration techniques, detailed documentation, pest management, and specialised treatments. Training, public awareness programs, professional conservation services, and digital preservation techniques are also essential for safeguarding art and design works for future generations.

Common Maintenance Processes in Art and Design

Preventive Conservation

- **Environmental Control:** ensuring advanced climate control systems to maintain stable temperature, humidity, and light levels. Using UV filters on windows and display cases to protect against harmful light exposure.
- **Proper Storage:** Using acid-free and archival-quality materials for storage. providing custom-built storage solutions like solander boxes, rolling racks for canvases, and padded drawers for delicate items.
- **Handling Procedures:** ensuring strict handling protocols such as the use of gloves and appropriate tools.

Cleaning

- **Surface Cleaning:** Using soft brushes, microfiber cloths, and specialised vacuums cleaner to gently remove surface dust and dirt. Using electrostatic cloths and ionizers to reduce dust accumulation.
- **Deep Cleaning:** sourcing for the services of professional conservators to perform delicate cleaning tasks.

Restoration

- **Repairing Damages:** Using traditional techniques like lining, patching, and reweaving for canvas repairs. For sculptures, methods like pinning, adhesive bonding, and gap-filling with appropriate materials can be used.
- **Inpainting:** Using reversible and stable pigments to ensure future restorations can be conducted without damaging the original work.
- **Revarnishing:** Applying synthetic or natural varnishes, depending on the original work to protect and enhance the visual appeal.

Documentation

- **Condition Reports:** Creating detailed, standardised reports that include high-resolution images, descriptions of current conditions, and records of previous interventions.
- **Photographic Documentation:** Using multi-spectral imaging (infrared, ultraviolet, x-ray) to document and analyse underlying layers and previous restorations.

Pest Management

- **Regular Inspections:** Conducting systematic and frequent checks for pests. Using pheromone traps and non-toxic deterrents to manage infestations.
- **Integrated Pest Management (IPM):** Combining physical, chemical, and biological control methods to maintain a pest-free environment without harming the artworks.

Regular Monitoring

- **Condition Checks:** Establishing a routine schedule for visual inspections. Using digital tools and software to log and track changes over time.
- **Monitoring Systems:** Installing sensors and automated systems to continuously monitor environmental conditions and alert staff to potential issues.

Specialised Treatments

- **Chemical Stabilization:** Applying consolidants to fragile or flaking paint, textiles, or other materials to stabilise them. Using materials compatible with the original artwork to avoid chemical reactions.
- **Physical Supports:** Creating custom mounts and supports for three-dimensional works. Employing techniques like tensioning canvases and adding protective backing boards.

Professional Conservation Services

- **Hiring Conservators:** Engaging conservators with specialised expertise in different materials (e.g., paintings, textiles, metals) for comprehensive care. Consulting with conservation scientists for complex chemical and physical analyses.

Digital Preservation

- **Digitisation:** Using high-resolution scanning, 3D modelling, and other digital technologies to create accurate and detailed replicas of artworks. Ensuring digital files are stored in multiple locations and formats for redundancy.
- **Digital Restoration:** Employing software like Adobe Photoshop, GIMP, or specialised restoration programs to enhance and repair digital images. Using these techniques to plan physical restorations without impacting the original work.

To ensure proper maintenance in art and design, there is a need to use a blend of traditional craftsmanship and modern technology. Integrating preventive measures, skilled restoration, thorough documentation, and continuous education will ensure the preservation of cultural and historical artefacts for future generations.

Learning Task

- Investigate to identify the basic differences between protective processes and decorative processes in artefact productions.
- Document differences between protective processes and decorative processes.
- Generate a presentation on protective, decorative and maintenance processes in Art and design.

Pedagogical Exemplars

Talk for Learning: In class discussion, analyse the types and the difference between protective processes and decorative processes in artefact productions.

Project-Based Learning; In small groups, design a pictorial chart of the types and the differences between protective processes and decorative processes.

Group Work/ Collaborative Learning; and Project-Based Learning: In small groups, organise mini-workshops on the importance of maintenance art and design for peers.

Key Assessment

Level 1: Recall: Explain protective and decorative processes in art and design.

Level 2: Skills of conceptual understanding: How do maintenance processes differ from protective processes in the production of art and design works?

Level 3: Strategic reasoning: Prepare a presentation on the importance of maintenance in art and design.

Level 4: Extended critical thinking and reasoning: use the protective and decorative processes to execute a project (2-D or 3-D art) on sustainability.

Hint



The recommended mode of assessment for Week 17 is Field work (studio). Ensure to use a blend of items of different DoK levels from the key assessment.

WEEK 18

Learning Indicator: Apply knowledge and skills in safety, maintenance and sustainability in environmental protection and energy conservation (Greening Education).

FOCAL AREA: ARTISTIC EXPLORATION OF ENVIRONMENTAL SUSTAINABILITY

Eco-Art and Material Sustainability

Introduction

Our world is becoming more conscious of environmental issues. There is a quest by individuals and organisations to find solutions to the various degradation and pollution that affect our environment. Eco-art and material sustainability which combine art with ecological awareness by encouraging artists to use sustainable materials and practices in their work is crucial for artists and designers to use their creative skills as a means of inculcating a sense of responsibility towards the environment.

What is Eco-Art?

Eco-art and Material Sustainability interconnect in modern art that emphasises the complex connection between humans and nature. Eco-Art promotes environmental consciousness by employing sustainable, renewable, recyclable, and biodegradable materials, often reusing waste. It addresses crucial issues like climate change and pollution, encourages community involvement, and creates works tailored to natural surroundings. Material Sustainability focuses on using materials responsibly, considering their entire lifecycle to minimise environmental impact. By combining these concepts, artists inspire innovative, sustainable creations that educate the public and promote ecological responsibility.

Some of the Eco artists use the natural world and natural elements in their work as awareness of the environment began to increase, leading towards the beginning of understanding a sustainable lifestyle and also highlighting the need to live in harmony with the natural world, the other inhabitants of this same world, and its resources. They include huge site-specific installations to smaller works created out of found objects. The main objective of eco-art is the continuous show of responsibility (and the possibility) of maintaining a sustainable art practice – now and in the future.

In Ghana and all over the world, various artists have engaged in various forms of Eco-Art. They create their works by using materials that would have contributed to various forms of degradation or pollution. Additionally, they can use conventional or non conventional materials to create an awareness of the need for environmental conservation.



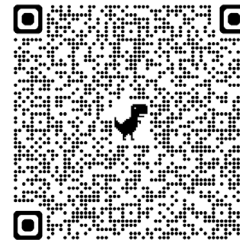
Fig. 18.1: *Collage textile on canvas*



Fig. 18.2: *Seven Magic Mountains, Ugo Rondinone, 2019,*



**Ice Watch, Olafur Eliasson and Minik Rosing,
2015**



**Fuel for Thought: Perspectives from the Niger
Delta, Nnena Okorie**

Fig. 18.3: *Examples of the works of some eco-artist.*

Material Sustainability in Art

In the previous lessons, we came across the concept of material sustainability in art. This involves the careful use of materials with minimal environmental impact. This includes practices such as recycling, upcycling, and the selection of renewable or biodegradable materials. Additionally, sustainable approaches in art involve reducing waste and minimising energy consumption during the creation process. Artists, conscious of material sustainability often engage in creative activities aimed at repurposing discarded items, thereby revitalising and attaching value to what might otherwise be considered waste.

Most of the materials used in the making of art such as wood, metal, leather, clay, fabrics as well as non-conventional ones such as plastics, foam, styrofoams can be used sustainably to avoid their impact on the environment.

Examples of Eco-Art and Material Sustainability Ghana and Africa

Serge Attukwei Clottey (Ghana)



Fig. 18.4: *Serge Attukwei Clottey Biography, Artworks & Exhibitions | Ocula Artist*

Nnenna Okore (Nigeria)

Nnenna Okore, a Nigerian-American artist, uses biodegradable materials such as newspaper, twine, burlap, and clay to create intricate, organic sculptures. Her work is inspired by the textures, colours, and shapes of natural and man-made environments, and it emphasises the beauty and fragility of nature. Okore's sculptures often evoke natural forms like vines, roots, and corals, prompting viewers to reflect on the interconnectedness of life and the importance of preserving our natural surroundings.

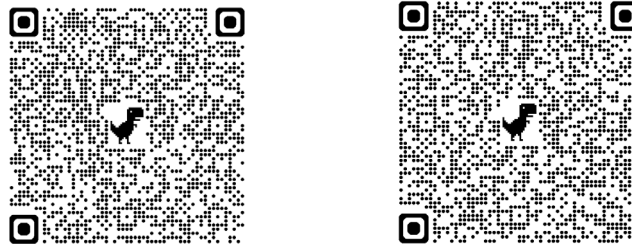


Fig. 18.5: Nnenna Okore's works

Mbongeni Buthelezi

Buthelezi started collecting plastic litter to “paint” in place of expensive oil paints. He developed a technique of using an electric heat gun that produced hot air to melt the plastic and then apply it to a recycled canvas. According to Buthelezi this is more environmentally friendly than using flames to melt plastic and doesn't release noxious fumes into the atmosphere. His works are figurative and mostly explore the experience of growing up in a South African township. He has used his art throughout his career to educate and begin conversations on global plastic waste. “The world we live in today can offer us everything we need to make art without manufacturing more,” he said. “As an artist, I am the mirror of my society,” says Buthelezi. “I'm supposed to reflect on what is happening on the ground where I live.” And for him, what's “on the ground” is plastic.

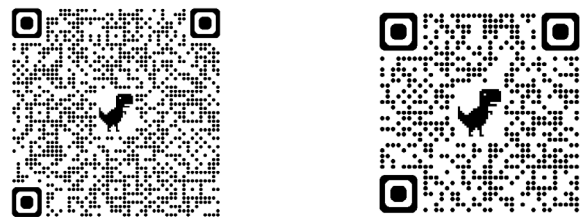


Fig. 18.6: Mbongeni Buthelezi art works.

Patrick Tagoe-Turkson

Patrick Tagoe-Turkson works to create beauty out of waste material. He is famous for his transformation of old flip-flops into aesthetic expressions in stunning and vibrant colours. has become a hallmark of Patrick Tagoe-Turkson's art. In art, he retells stories, dreams and hopes. His artworks examine themes that cut across memory, migration, customization, recovery and social worries. His art makes him an environmental activist, a documentarist and a storyteller.



Fig. 18.7: *The Floating Slippers*
Lilies Intervention Project, 2010.



Fig. 18.8: *Nhyiren, 2020. Patrick Tagoe-Turkson, Found Flip-flops on Suede*



Fig. 18.9: *Sea Breeze (Nsu Mframa), 2018, found flip-flops, 120 x 100 cm*

Andy Goldsworthy

Andy Goldsworthy is a British artist known for his site-specific installations and sculptures made from natural materials like stones, leaves, ice, and wood. His works are often temporary, designed to change and decay over time, mirroring the natural processes of the environment. Goldsworthy's art emphasises the ephemeral nature of life and the beauty of natural cycles, encouraging a deeper appreciation for the impermanence and constant transformation found in nature.



Fig. 18.10: *Andy Goldsworthy art works*

Vik Muniz (Brazil)

Vik Muniz is a Brazilian artist who creates detailed images using unconventional materials such as garbage, food products, and scrap metal. His “Pictures of Garbage” series, for example, involved working with garbage pickers in Brazil to create portraits from waste materials, drawing attention to issues of poverty and recycling. Muniz's work highlights the human stories behind waste, transforming discarded items into powerful visual narratives that challenge viewers to rethink their relationship with consumption and waste.



Fig. 18.11: *Vik Muniz's “Self-Portrait (From Pictures of Magazines)” (2003)*

Aurora Robson (USA)

Aurora Robson is an American artist who creates sculptures and installations from plastic debris. Her work transforms discarded materials into intricate, otherworldly forms, raising awareness about plastic pollution and encouraging viewers to reconsider their consumption habits. Robson's art not only addresses the environmental impact of plastic waste but also demonstrates the potential for creativity and beauty in materials typically viewed as harmful and undesirable.

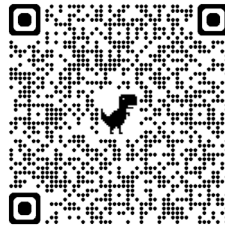


Fig. 18.12: Aurora Robson's *What goes around*,

What goes around is a large-scale site-specific installation by Aurora Robson, that was created from over 15,000 PET Plastic Bottles, for a hospital.

Damaged, discarded plastic crates are transformed into Aurora Robson's beautiful and robust outdoor installation *Dyno*.

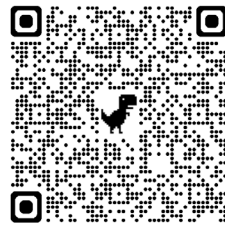


Fig. 18.13: Aurora Robson's *Dyno*

The Importance of Eco-Art and Material Sustainability

Eco-art and material sustainability are crucial for several reasons:

1. **Environmental Awareness:** These practices highlight environmental issues and encourage viewers to think critically about their impact on the planet. By visually communicating the consequences of waste and pollution, eco-art can inspire individuals and communities to adopt more sustainable behaviours and policies.
2. **Creative Innovation:** Using sustainable materials challenges artists to think creatively and find new ways to express their ideas. This often leads to innovative techniques and unique aesthetic outcomes, enriching the art world with fresh perspectives and practices. Eco-artists often push the boundaries of traditional art forms, exploring new possibilities in material usage and artistic expression.
3. **Cultural Significance:** Eco-art often reflects cultural and social issues, making it a powerful tool for storytelling and raising awareness. It can address themes such as social justice, community resilience, and the relationship between humans and nature, providing a platform for marginalised voices and perspectives. By engaging with eco-art, students can learn to appreciate the cultural dimensions of environmental issues and the role of art in social change.

4. **Educational Value:** For learners, engaging with eco-art can foster a deeper understanding of environmental science and sustainability, making learning more interdisciplinary and relevant. It encourages critical thinking, problem-solving, and collaboration, skills that are essential for addressing complex global challenges. By integrating eco-art into the curriculum, educators can inspire students to become more environmentally conscious and proactive in their communities.

Eco-art is important because it uses art to raise awareness about the environment. It inspires people to protect and appreciate nature. Eco-art encourages creative thinking about environmental issues and promotes the use of sustainable materials in art. Overall, it leads to a more caring and responsible world.

Example Project Ideas that can help to create Eco-Art

1. **Plastic Bottle Sculptures:** Create a large sculpture using collected plastic bottles to highlight plastic pollution.
2. **Nature Mandalas:** Design intricate mandalas using natural materials like leaves, flowers, and stones to celebrate biodiversity.
3. **Recycled Fashion:** Organise a fashion show featuring garments made from recycled and repurposed materials.
4. **Trash Art Mural:** Collaborate on a mural using discarded items to transform waste into a powerful visual statement.

Simple steps to create an Eco-Art

1. Identify an Environmental Issue

Local Issues: Identify environmental issues in your local community, such as plastic waste, deforestation, water pollution, or climate change.

Global Issues: Consider broader environmental challenges that resonate with you and your peers, such as ocean pollution or endangered species.

2. Gather Materials

Recycled Materials: Collect recyclable materials like plastic bottles, cardboard, metal cans, paper, fabric scraps, and old electronics.

Natural Materials: Gather natural materials such as leaves, stones, twigs, and shells. Make sure to collect these responsibly without harming the environment.

Community Involvement: Organise a community cleanup event to gather materials while raising awareness about waste and pollution.

3. Plan Your Project

Theme and Concept: Decide on a central theme or message for your eco-art project. This could be related to the environmental issue you chose in Step 2.

Design: Sketch your ideas and plan the layout of your artwork. Consider how the materials you've collected can be used creatively to convey your message.

Collaboration: Working in a group, assign roles and tasks based on each member's strengths and interests.

4. Create the Artwork

Preparation: Clean and prepare the materials you have collected.

Construction: Begin assembling your artwork. Experiment with different techniques such as weaving, stacking, binding, or sculpting.

5. Display and Share

Exhibition: Organise an exhibition at your school, local community centre, or online to showcase your eco-art project. Use this opportunity to educate viewers about the environmental issues you addressed.

Social Media: Share your artwork and process on social media platforms to reach a wider audience and inspire others to consider sustainability in their own projects.

Feedback: Gather feedback from viewers and participants. Reflect on what worked well and what could be improved for future projects.

Art as a Tool for Environmental Advocacy

Introduction

Art has always been a powerful medium for expressing ideas, emotions, and social issues. In recent years, it has also become an important tool for environmental advocacy. Artists around the world are using their creativity to raise awareness about ecological issues, inspire action, and drive change. For learners in art and design, understanding how art can be a catalyst for environmental advocacy is critical because it combines creative expression with a sense of responsibility towards our environment.

Environmental Advocacy

Environmental advocacy is the effort to promote the protection and preservation of the environment through education, activism, policy-making, and community organising. Advocates work to raise awareness about issues such as pollution, climate change, and biodiversity loss. They aim to influence public opinion and push for legislative changes. Key activities include informing the public, lobbying for laws, mobilising communities, taking legal action, conducting research, and engaging with businesses to adopt sustainable practices, as a way to ensure a healthier and more sustainable planet.

The Role of Art in Environmental Advocacy

Art has the power to effectively communicate complex environmental issues in a way that is both accessible and engaging. It can evoke emotions, provoke thought, and inspire action. Through visual storytelling, art can highlight the beauty of nature, the impact of environmental degradation, and the urgent need for conservation. Artists can use their talents to become advocates for the environment, encouraging others to join the movement for a sustainable future.

Examples of Environmental Advocacy through Art

Ghana and Africa

1. Ibrahim Mahama (Ghana)

Ibrahim Mahama is a Ghanaian artist known for his large-scale installations that use jute sacks, often sourced from markets in Ghana. These sacks, which have been used to transport goods like cocoa and coal, are stitched together to create expansive, textured pieces that cover buildings and structures. Mahama's work highlights themes of labour, migration, and globalisation, while also addressing environmental degradation and waste.

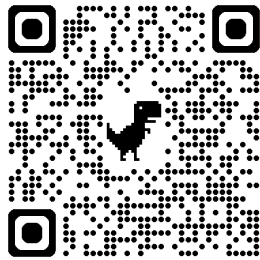


Fig. 18.14: Ibrahim Mahama, *The Friend*, 2019.
Installation in Porta Venezia a Milano.

2. Romuald Hazoumè (Benin)

Romuald Hazoumè is a Beninese artist who creates masks and sculptures from discarded plastic containers and other found objects. His

work critiques the effects of consumerism and pollution in Africa, transforming waste materials into powerful symbols of cultural identity and environmental consciousness. Hazoumè's art calls attention to the global waste crisis and the resilience of communities affected by it.

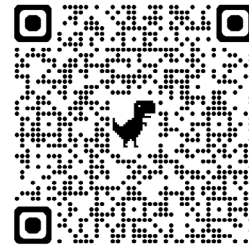


Fig. 18.15: *Cry of the Whale*, 2016.

3. Moffat Takadiwa (Zimbabwe)

Moffat Takadiwa is a Zimbabwean artist who uses discarded computer keyboards, toothbrushes, and other electronic waste to create intricate, tapestry-like sculptures. His work addresses issues of consumerism, waste, and the impacts of globalisation on African societies. Takadiwa's art transforms e-waste into visually striking pieces that challenge viewers to reconsider their relationship with technology and consumption.

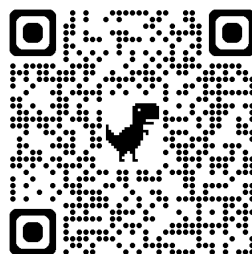


Fig. 18.16: Moffat Takadiwa. *Cross Border Hustler* (2015).

International

1. Olafur Eliasson (Denmark/Iceland)

Olafur Eliasson is a Danish-Icelandic artist known for his immersive installations that explore the relationship between nature, science, and human perception. His work often involves elements such as light, water, and temperature, creating experiences that draw attention to

environmental issues. Projects like “Ice Watch,” which involved placing large blocks of ice from Greenland in public spaces, aim to raise awareness about climate change and its effects on the planet.

2. Agnes Denes (Hungary/USA)

Agnes Denes is a Hungarian-American artist and a pioneer of environmental art. Her project “Wheatfield – A Confrontation” involved planting and harvesting a two-acre wheatfield in downtown Manhattan in 1982. This juxtaposition of agriculture and urban development highlighted issues of land use, food production, and the environment. Denes’s work continues to inspire conversations about sustainability and ecological balance.

3. Marina DeBris (Australia/USA)

Marina DeBris is an Australian-American artist who creates sculptures, fashion, and installations from marine debris collected from beaches. Her work, known as “trashion,” aims to highlight the impact of plastic pollution on oceans and marine life. DeBris’s art transforms discarded materials into thought-provoking pieces that challenge viewers to reduce their plastic consumption and protect marine ecosystems.

How Art can be used for Environmental Advocacy

Identify Environmental Issues

Identify environmental issues that are important to you. These could be local, such as plastic waste in your community, or global, like climate change or ocean pollution. Research these issues to understand their causes, impacts, and possible solutions.

- **Local Focus:** Look into issues affecting your immediate environment, like water pollution, deforestation, or waste management problems.
- **Global Perspective:** Consider larger-scale issues like climate change, ocean acidification, and endangered species.

Choose Your Medium

Select the artistic medium that best suits your message and style. This could be painting, sculpture, photography, digital art, poster, weaving, assemblage and construction, pottery, or any other form of visual expression. Consider how your chosen medium can effectively convey your message and engage your audience.

- **Painting and Drawing:** Use these traditional forms to create vivid images that highlight environmental beauty or depict the consequences of ecological harm.
- **Sculpture and Installation:** Build pieces from recycled or natural materials to create powerful, tactile experiences for your audience.
- **Photography and Video:** Capture real-world environmental issues or document your community’s interaction with nature.
- **Printing or Poster:** make a 2-D or tactile poster that highlights the impact of human action on the environment

Create Your Artwork

Create an artwork that emphasises the environmental issue chosen. Use colour, texture, composition, and symbolism to communicate your message. Experiment with different techniques and materials to create an artwork that is both striking and thought-provoking.

- **Symbolism and Metaphor:** Use artistic symbols and metaphors to convey deeper messages about environmental issues.
- **Interactive Elements:** Incorporate interactive components that reflect environmental impact.

Share Your Work

Once your artwork is complete, share it with others to spread your message. This could be through school exhibitions, community events, audio descriptive captioned videos, social media, or local galleries. Consider writing an artist's statement to explain the inspiration and message behind your work. Engage with your audience by encouraging discussions about the environmental issue and potential solutions.

- **Exhibitions and Galleries:** present your work in school or the wider community.
- **Social Media Campaigns:** Use available platforms such as Instagram, Facebook, and YouTube to share your artwork and its message with a global audience.
- **Public Installations:** where the work involves a site specific exhibition, install your art in public spaces to reach people outside of traditional gallery settings.

Art is a powerful tool for environmental advocacy. It has the potential to raise awareness, inspire action, and drive change. Learners in art and design can use their creative talents to become advocates for the environment and make a positive impact on their communities and the world. They can harness the power of art to promote sustainability and protect our planet. Engaging with environmental art enriches their artistic skills and empowers them to contribute to a more sustainable and equitable future.

Learning Task

- Analyse the meaning and importance of Eco-Art and Material Sustainability in the creation of artefacts.
- Examine how art can be used as a tool for Environmental Advocacy.

Pedagogical Exemplars

Talk for Learning: In mixed ability groups, Analyse the meaning and importance of Eco-Art and Material Sustainability in the creation of artefacts

Collaborative and Problem-Based Learning: In small groups, examine how art and design works can be used as a Tool for Environmental Advocacy using resources such as drawings, photographs, videos, as well as available 2-D and 3-D artworks.

Collaborative and Project-based Learning: working in groups/individuals design and create an Eco-Artwork as an advocacy for environmental issues. Materials used for the work should highlight Material Sustainability.

Key Assessments

Level 1 Recall: What is eco-art and environmental art?

Level 2 Skills of conceptual understanding: How does eco art ensure material sustainability?

Level 3 Strategic reasoning: Generate a pictorial chart of artworks that shows Material Sustainability and environmental advocacy.

Level 4 Extended critical thinking and reasoning: Using the concept of Material Sustainability, design and create an Eco-Art as an advocacy for environmental issues.

Hint



The recommended mode of assessment for Week 18 is Mid-semester examinations. Ensure to use a blend of items of different DoK levels from the key assessment. Refer to Appendix F, for guidelines and sample table of specifications.

WEEK 19

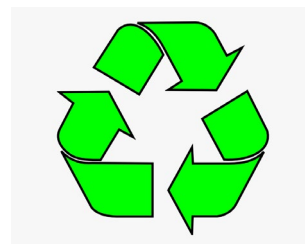
Learning Indicator: Apply designing and finishing processes to create an artistic project to solve a social problem.

FOCAL AREA: ARTISTIC SOLUTIONS TO SOCIAL ISSUES**Identifying and Understanding Social Problems****Introduction**

Art and design have the unique ability to reflect society, challenge perceptions, and spark conversations about pressing social issues. For learners in art and design, understanding how to identify and explore social problems through art can be a very useful way of gathering information that will serve as inspiration for designing and creating functional and beautiful art and design works. It will also help us to determine the appropriate materials and methods that can be used. Throughout the ages, art and design have played a pivotal role in helping to address social problems and positively impact people in the community.

How Art Identifies and Explores Social Problems

There are a lot of issues that affect the comfort of a significant number of people in a society. These issues can include poverty, inequality, discrimination, crime, civil wars, drug abuse, motor accidents, corruption, child-labour, rural-urban migration, environmental degradation, and many others. The question that always comes up is how the people in the communities can use various means to address the underlying causes of some of these issues. Art and design has always served as a way not just to create awareness but to provide interventions to some of these social problems. Let us look at these images and think about which social problems they are helping to address.

**Children crossing****Winding slope****Keep the environment clean****Recycle****Fig. 19.1: Posters and Signages**



(a) Air pollution (Photography)



(b) Child Right (Sculpture)



(c) Water pollution (Painting)



(d) (Installation)



(e) (Fibre weaving)



(f) Welding

Environmental Awareness and Protection

Fig. 19.2: Examples of Art forms used to address or create awareness on social problems

How Art Explores Social Problems

Awareness and Advocacy

Art can be used to raise awareness about social issues by highlighting problems that would have otherwise gone unnoticed. Artists can draw the attention of the people in the community to these issues by using their visual storytelling abilities to create aesthetically pleasing works of art and designs.

Emotional Impact

Art and design works can evoke a wide range of emotions. This helps to prompt individuals in the community to reflect and develop greater empathy and understanding towards the world around them. By crafting pieces that deeply resonate on an emotional level, artists and designers have the potential to inspire viewers to embrace diverse viewpoints and encourage them to take meaningful action in reviewing their actions towards their environment.

Public Engagement

Public art installations, murals, and live performances play a significant role in engaging communities directly, transforming public spaces into platforms for open dialogue and positive change. By making social issues more visible, these artistic expressions encourage community involvement in addressing and finding solutions to troublesome challenges.

Examples of Art and Design works that explore social problems

Non-Orientable Nkansa II

Non-Orientable Nkansa II (2017) is an installation by Ibrahim Mahama. It was produced by assembling hundreds of 'shoemaker boxes' with several collaborators, one of whom was named Nkansa. These small wooden objects are made from scrap materials found in Accra and Kumasi, Ghana, and are used to contain tools for polishing and repairing shoes. Bearing the marks of the trade of 'shoeshine boys,' the boxes also function as an improvised drum, when pounded to solicit business. This artwork is part of Mahama's ongoing inquiry into the life of materials and their dynamic potential. It also casts some light on Child labour, rural-urban migration and its associated unemployment issues in Ghana and Africa.



Fig. 19.3: *Non-Orientable Nkansa II* (2017)

Rwandan Genocide Memorial for Africa

This is an installation made up of carvings, paintings, lettering, metalworks and terracotta heads to depict the horrors of the Rwandan genocide where a lot of people were killed within a very short time. The work also emphasises the need to avoid wars and live together as one people irrespective of our ethnic, religious and political affiliations.



Fig. 19.4: *Kofi Setordji: Rwandan Genocide Memorial for Africa*

Misguided Little Unforgivable Hierarchies, 2005

This artwork is created by Wangechi Mutu using ink, acrylic, collage, and contact paper. It delves into the complexities of female and cultural identity, while also referencing colonial history, contemporary African politics, and the international fashion industry. Mutu's pieces draw inspiration from traditional crafts, science fiction, and funkadelia, documenting the modern mythmaking of at-risk cultural heritage. The characters in the artwork consist of twisted feminine forms, appearing both futuristic and primordial at the same time.



Fig. 19.5: *Wangechi Mutu. Misguided Little Unforgivable Hierarchies, 2005*

“Africa is a country”

This is a drawing on canvas by Victor Ehikhamenor. It addresses social and political issues in Nigeria, such as corruption, migration, and cultural heritage. Through intricate patterns and vibrant colours, this work reflects the complexities of Nigerian society and the enduring strength of its people.

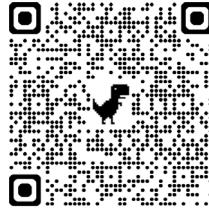


Fig. 19.6: Victor Ehikhamenor. *Africa is a country*.

“Love Is In The Air, Flower Thrower”

This is graffiti by Banksy is an anonymous British street artist known for his provocative and politically charged works depicting a masked Palestinian throwing a bouquet. The drawing first appeared on a wall on the side of a garage in Bethlehem, West Bank, in 2005. His graffiti often addresses social issues such as war, poverty, and consumerism. Banksy’s art, which appears in public spaces around the world, challenges viewers to question societal norms and consider the impact of their actions.



Fig. 19.7: Banksy. “*Love Is In The Air, Flower Thrower*”

“Sunflower Seeds”

This is an installation porcelain work by Ai Weiwei is a Chinese contemporary artist and activist known for his work in sculpture, installation, and photography. consists of more than 100 million tiny, handmade porcelain sunflower seeds, originally weighing in at 150 tons. the installation is aimed at criticising the Chinese government level of corruption, human rights abuses, and the suppression of free speech. It also highlights the tension between individuality and conformity, encouraging viewers to reflect on the role of the individual in society.



Fig. 19.8: Ai Weiwei. *Sunflower Seeds*.

“Sugar Baby”

The Sugar Baby is a huge sphinx-like sculpture made with sugar. by Kara Walker that pays tribute to workers who had been degraded, maimed, underpaid, and killed in factories it is also a homage to the unpaid and overworked Artisans who have refined our Sweet tastes from the cane fields to the Kitchens of the New World on the Occasion of the demolition of the Domino Sugar Refining Plant. Through stark, haunting imagery, Walker’s art confronts viewers with uncomfortable truths about racism and violence, prompting critical reflection and dialogue.



Fig. 19.9: Kara Walker. *Sugar Baby*.

How to identify and understand social problems through Art

Research and Observation

Research social issues both locally and globally. This can be done through reading news articles, watching/listening to audio descriptive captioned documentaries, and engaging with community organisations. Learners could also gain information by observing their surroundings and listening to the experiences of others

Empathy and Perspective

Try to understand the experiences and perspectives of those affected by social problems. This can be done by interviewing/interacting with individuals, participating in community events, and considering own experiences and biases. Developing empathy is key to creating meaningful and impactful art.

Creative Expression

Use artistic skills to express your understanding of social problems by exploring different mediums, such as painting, sculpture, posters, signages, textiles, fibre craft, leathercraft, metalworks, photography, videos, digital art, performance, installation etc. In doing this, think about how the artwork to be generated can convey a message, evoke emotion, and inspire action.

Collaboration and Engagement

Collaborate as much as possible with other artists, and community members. Working together can bring new perspectives and ideas, and create a stronger impact. Engaging with the community through exhibitions, public installations, and social media can also amplify the reach and effectiveness of their work.

Art and design has the potential to shed light on social issues, cultivate empathy, and motivate change. By learning how to recognize and delve into social problems, artists and designers can employ their creativity to advocate for a fairer and more just world as well as the protection of the environment. This is a path that young artists can take. Through research, empathy, creative

expression, and community involvement, artists can use the power of art and design to confront the social issues that are most meaningful to them to trigger viable solutions.

Learning Task

- Identify possible problems in the society that can be used as inspiration for artistic projects through activities such as taking a short walk to observe the environment/ look at photographs/watch videos/audio descriptive captioned videos.
- Examine art and design works that have been created as advocacy for the problems in the society
- Develop ideas for an artistic project as interventions for identified societal problems.

Pedagogical Exemplars

Collaborative and Experiential Learning: In mixed groups, observe the environment or photographs/listen to audio descriptive captioned videos and document possible problems in society that can be used as inspiration for artistic projects.

Collaborative Learning, Problem-based/Project-based Learning: Based on the information gathered from the environment, use thumbnails and annotated sketches or any reasonable means to develop ideas for creating an artistic project to solve a societal problem.

Project-based Learning: Working as individuals and in mixed-ability groups, use the thumbnails and annotated sketches or any suitable means to develop an artistic project to solve a societal problem.

Key Assessment

Level 1 Recall: Make a list of/record some identified social problems.

Level 2 Skills of conceptual understanding: Create a chart/video of possible art and design works created interventions for problems in society.

Level 3 Strategic reasoning: Explain three factors employed in identifying and exploring social problems.

Level 4 Extended critical thinking and reasoning: Use thumbnails and annotated sketches or any suitable means to develop a concept for an artistic project to solve a societal problem.

Hint



The recommended mode of assessment for Week 19 is performance assessment strategy. Ensure to use a blend of items of different DoK levels from the key assessment.

WEEK 20

Learning Indicator: *Apply designing and finishing processes to create an artistic project to solve social problems.*

FOCAL AREA: ARTISTIC SOLUTIONS TO SOCIAL ISSUES**Design and Execution of Art Projects****Introduction**

In the previous lessons, we focused on materials and techniques in the making of art and design works. We have also paid attention to the safety measures, sustainability of materials as well as protective and decorative processes in the making of art and design works. Furthermore, we discuss how art and design work, apart from their aesthetic appeal, can also be used as creative tools for advocacy and awareness of social problems. The artist can derive inspiration from their own imagination, their experiences and the environment and related social problems.

Creating an art project, from start to finish, is a dynamic and rewarding process that involves several stages from conception and planning to execution and presentation. Understanding these stages is essential for learners in art and design because it equips them with the skills to bring their creative visions to life.

Stages in design and execution of art projects**1. Conceptualisation****Inspiration and Ideation**

The first step in any art project is finding inspiration and generating ideas. This can come from personal experiences, social issues, nature, history, or other artists' works.

Research and Context

Once an idea is formed, researching the context and background of the chosen theme is crucial. This helps in a deeper understanding of the subject matter and provides a foundation for the project. Research can involve reading and reviewing books, articles, and case studies, as well as engaging with primary sources such as interviews/interactions and site visits.

2. Planning**Sketching and Prototyping**

Creating preliminary sketches or prototypes is essential to visualise/perceive the final piece. This stage allows for experimenting with different compositions, materials (manipulative and tactile), and techniques. Sketching/initiating an idea helps in refining the concept and making necessary adjustments before committing to the final execution. Keeping a sketchbook or a journal can help in this stage.

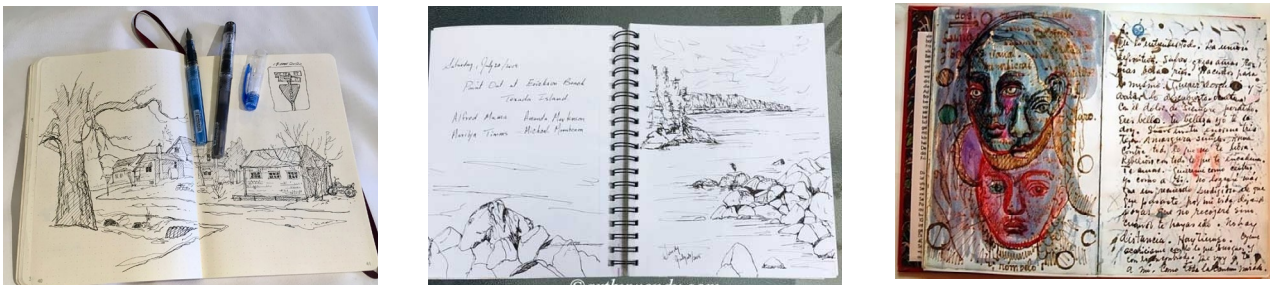


Fig. 20.1: Sketchbooks and journal of sketches and concepts.

3. Materials and Techniques

Selecting appropriate materials and techniques is vital for the success of the project. Consideration should be given to the availability, sustainability, and suitability of materials and to some extent, the symbolic essence imbued in the material and how it will help tell your story well. Multiple techniques can also be employed to enhance the fluid working nature in creating the work. Experimenting with different mediums can lead to innovative approaches and unexpected results.

4. Execution

Creation Process

This is the stage where various materials and techniques are used to bring out the ideas and concepts created, it involves the blocking stage, detailing and finishing. It also involves the bringing in of ideas on the safety and sustainability of tools and materials, as well as the protective and decorative processes. Depending on the material and the type of work being done, multiple techniques can also be employed to enhance the fluid working nature. Experimenting with different mediums can lead to innovative approaches and unexpected results. This stage requires patience, skill, and attention to detail. Artists should be open to improvisation and problem-solving as they work. The process can be iterative, with continuous refinement and adjustment.

Collaboration and Feedback

Collaboration with peers or mentors can provide valuable feedback and new perspectives. Constructive criticism helps refine the work and enhances its overall quality. Engaging with a community of artists can also foster a sense of belonging and shared purpose.

5. Presentation

Display and Curation

Presenting the finished artwork effectively is crucial for engaging the audience. Consideration should be given to the display environment, lighting, and arrangement. The way art is presented can significantly impact its reception and interpretation.

Artist's Statement and Documentation

The Artist Statement was discussed in Year 1, This section is designed to enhance learners' knowledge and skills. An artist's statement can provide context, insight and understanding of the work. Documentation through photographs, videos, written descriptions and/or oral presentations are also important for archiving and sharing the project. This helps audiences to connect with the work on a deeper level.

Examples of activities in the design and execution of art projects

Activity 1

Creating a ceramic work for an Assembly Hall

Introduction and Planning

- Understand the purpose and impact of the project on the assembly hall.
- Discuss and decide on a theme or concept for the ceramics pieces to be created.
- Draw simple sketches of potential designs.

Materials and Tools

- Choose appropriate clay (earthenware) based on the type of object you want to create.
- Ensure access to the potter's wheel, rolling pins, carving tools, sponges, paintbrushes, and other necessary tools.
- Select a variety of colours and finishes for glazing. This should be guided by our knowledge of protective and decorative processes.

Workspace Setup

- For safety, set up a clean, organised, and safe workspace with all materials and tools easily accessible.
- Prepare the clay by kneading or wedging to remove air bubbles and ensure a uniform texture.

Creating the Pieces

- The first stage of creating the work is by blocking the basic idea. This can be done by creating the basic shapes using any of the clay-forming techniques.
- To build the work, apply techniques like coiling, slab building, pinch pot, or wheel-throwing for shaping.

Drying Process

- Allow pieces to dry slowly to prevent cracks. Cover loosely with plastic if necessary.
- Allow the piece to be leather-hard and then apply the necessary finishing. After that use the carving or any appropriate tools to add intricate details and textures to the pieces. The piece can be burnished to give a smooth surface.

Bisque Firing

- When using the kiln firing, carefully place dried pieces in the kiln, ensuring they don't touch each other. Fire the pieces at a lower temperature (around 1,800°F or 980°C) to harden the clay.

Glazing

- Clean bisque-fired pieces to remove dust and debris and use brushes, dipping, or spraying methods to apply glaze evenly. Allow the glaze to dry completely before firing.

Glaze Firing

- Load glazed pieces carefully into the kiln. Fire at a higher temperature (typically between 2,200°F and 2,400°F or 1,200°C to 1,300°C) to mature the glaze and clay body.

Note: Where there is no kiln, other forms of firing clay pieces such as open firing and saw-dust firing can be used.

Finishing Touches

- Check for imperfections and perform touch-ups if necessary.
- Refire any pieces that need additional glazing or corrections.

Mounting and Installation Preparation

- Attach necessary hardware for hanging pieces. You can also select bases for freestanding pieces.

Installation

- Plan the placement of each piece to ensure a cohesive look.
- Securely mount or place the pieces in their designated spots. By following these steps, high school learners can successfully create and install beautiful ceramic pieces that enhance the aesthetic appeal of their assembly hall, while also learning valuable skills in collaboration, design, and craftsmanship.

Activity 2

Creating embroidery pieces to decorate the living room of a local Ghanaian chief:

Understanding the Cultural Context

Research Ghanaian Culture and Traditions

- Study traditional Ghanaian symbols, patterns, and colours, focusing on their meanings and cultural significance.
- Understand the historical context of embroidery in Ghanaian culture. Schedule a meeting with the chief or community elders to understand their preferences and any cultural or traditional elements they would like included in the embroidery. Use this consultation to gather insights about the chief's tastes and any symbols with special meaning.

Designing the Embroidery

- Brainstorm sessions for ideas and sketches of potential designs. Ensure designs include traditional Ghanaian symbols, such as Adinkra symbols, Samai, Eve Dzesi, Kente/Kete patterns or other culturally significant motifs.

Select and Finalise a Design

- Review all sketches and select the most suitable design(s). Refine these designs, considering feedback from peers and mentors. Where resources are available, create a digital mock-up of the designs to visualise how they will look on the fabric.

Preparing the Materials

- Choose high-quality fabrics such as cotton, linen, or silk, depending on the desired look and durability. Select embroidery threads in vibrant colours that reflect traditional Ghanaian aesthetics.
- Ensure you have all necessary tools, including needles, embroidery hoops, scissors, and transfer materials.

Prepare the Fabric

- Cut the fabric to the required size for each piece. Secure the fabric in embroidery hoops to keep it taut.
- Use transfer paper or a lightbox to transfer the final designs onto the fabric. Ensure that the designs are accurately transferred.

Embroidering the Design

- Start by using basic embroidery stitches such as backstitch, satin stitch, and French Knots.
- Introduce more advanced techniques as needed for the design, such as stem stitch, chain stitch, and shading techniques.

Complete the Embroidery

- Ensure all design elements are complete and fill in any areas that need additional work.
- Clean up by trimming and tidying up any loose threads. Inspect the work for any areas that need touch-ups.

Final Preparation

- Carefully iron the embroidered fabric to remove wrinkles and set the stitches.
- Frame the embroidery pieces or mount them on decorative panels to prepare them for presentation.

Document the Process

- Create a photo journal documenting each step of the process, from initial sketches to the final presentation.
- Compile a portfolio of your work, including sketches, final pieces, and reflections.

Activity 3**Creating a sculpture from scrap metal****Planning and Design**

- Discuss the theme or message of the sculpture and then use the ideas generated to create preliminary sketches and designs.

Material Collection

- Identify and collect scrap metal from various sources (old appliances, car parts, tools, etc.)
- Ensure all collected materials are safe to handle (no sharp edges or toxic materials).

Tool Preparation

- In line with the safety measures, gather necessary tools such as welding equipment, metal cutters, grinders, pliers, reverting tools, grinding machine and safety gear (gloves, goggles, masks).

Metal Preparation

- Clean and prepare the scrap metal pieces by removing rust, dirt, and paint.
- Cut and shape metal pieces as needed to fit the design.

Assembly

- Begin assembling the sculpture according to the design plan. This can be done by using welding techniques or reverting to join metal pieces together. (you can employ the services of a trained professional when using welding equipment.)
- Continuously check the structural integrity and balance of the sculpture.

Detailing

- Add finer details and textures using smaller metal pieces and tools. You can also use the touching method with the welding tool or the grinding machine.
- Ensure all joints are secure and smooth out rough edges.

Painting and Coating

- Apply a primer to the sculpture to prevent rust and then paint the sculpture with desired colours and finishes.
- Seal the sculpture with a protective coating to withstand outdoor conditions.

Base and Support

- Prepare a strong base or support structure for the sculpture. This will ensure the base is securely anchored to the ground.

Suggest exercises in the design and execution of art projects

Cultural Mosaic Murals: Develop a large-scale mural that incorporates diverse cultural symbols and traditions from various ethnic groups in Ghana.

Eco-Art Installations: Design sculptures or installations using upcycled materials to highlight environmental concerns.

Heritage Tapestry Projects: Create intricate tapestries or quilts that narrate the stories and traditions of different cultures or communities in Ghana.

Interactive Art Experiences: Design public art installations that invite community interaction, such as sensory gardens, kinetic sculptures, or participatory murals.

Modern Legends and Mythology: Reimagine mythological stories or legendary figures through contemporary art forms such as digital art, mixed media, or augmented reality.

Historical Figures Reimagined: Create art pieces that portray historical figures in a modern context or style. Use art and design techniques such as painting, sculpture, ceramics, fibre weaving or digital media.

Learning Task

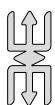
- Examine the environment/observe photographs/listen to audio descriptive captioned videos and document possible activities that can be used as inspiration for artistic projects.
- Use thumbnails and annotated sketches or other reasonable means to develop ideas for creating an artistic project.
- Use the appropriate materials, techniques and ideas to create an artistic project

Pedagogical Exemplars

Collaborative and Experiential Learning: In mixed groups, take a short walk around the environment/pay attention to the environment/observe photographs/watch videos/listen to audio descriptive captioned videos and document activities in your society that can be used as inspiration for artistic projects.

Collaborative and Project-based Learning: Based on the information gathered from the environment, use thumbnails and annotated sketches or other reasonable means to develop ideas for creating an artistic project to solve a societal problem.

Project-based Learning: Working as individuals and in mixed-ability groups, use the thumbnails and annotated sketches as well as appropriate materials and techniques to create an artistic project to solve a societal problem.



Note

In an attempt to ensure that learners understand and respond to the Learning Indicator, *Distinguish and record the difference between protective processes and decorative processes in artefact productions*, teachers should provide support systems to facilitate learning among learners at different levels of proficiency.

Key Assessment

Level 1 Recall: List the various steps to be used in creating an art and design work.

Level 2 Skills of conceptual understanding: make a pictorial chart showing suitable finishes that can be given to art and design works created using various materials.

Level 3 Strategic reasoning: use thumbnails and annotated sketches or other reasonable means to develop ideas for creating an artistic project.

Level 4 Extended critical thinking and reasoning: use appropriate materials and techniques to create an artistic project to solve a societal problem.

Hint



The recommended mode of assessment for Week 20 is Simulation.

SECTION 6 REVIEW

In this section, the learners delved into the differences between protective and decorative processes in the production of artefacts. They learned about the use of protective processes, such as varnishing and sealing, to preserve and prolong the life of artworks. Decorative processes, on the other hand, focused on enhancing visual appeal through techniques like painting and embellishing. The learners also applied their knowledge of safety, maintenance, and sustainability, emphasising the importance of environmental protection and energy conservation in their practices, in line with the principles of Greening Education. Following this, the learners engaged in designing and completing artistic projects aimed at solving social problems by combining creative processes with social impact. By integrating these skills, the learners created projects that not only reflect their artistic abilities but also addressed and offered solutions to pressing social issues, demonstrating the role of art in advocacy and change.



Appendix F: Guidelines and Sample Table of Specification for Mid-Semester Examination

Nature

Mid-semester exam questions should cover lessons taught from weeks 13–17. The questions should cover DoK levels 1-4. It should comprise three sections i.e. section A, B and C.

Duration - 80 minutes.

Resources

- a) *Teacher Manual*
- b) *Learner Material*
- c) *Teacher Manual and Assessment Toolkits*
- d) *Printed or written questions*
- e) *Answer booklets, etc.*

Sample Questions

Choose the best answer from the alternatives lettered A-D

- a) *The following best describes the primary goal of “Greening Education”.*
 - A. *Academic achievements in science subjects.*
 - B. *Environmental protection and conservation.*
 - C. *Limiting the use of paper in schools.*
 - D. *Promoting technology use in classrooms.*
- b) *Paper 2: (Essay – 3 questions, answer 1)*
 - i. *Describe some Art fabrication processes and the role they play in environmental protection.*

Week	Focal area(s)	Types of questions	Dok level				Total
			1	2	3	4	
13	Subtractive Processes in 3-D Art Forms	Multiple Choice	1	–	–	–	1
14	Subtractive Processes in Art Creation / Understanding Subtractive Art Processes	Multiple Choice	–	2	–	–	2
		Essay	–	–	1	–	1
15	Designing and creating 3D artworks to solve a local societal problem local material using subtractive processes and techniques.	Multiple Choice	1	1	1	–	3
16	a) Environmental impact of subtractive art processes b) Sustainable use of materials in the environment	Multiple Choice	1	1	–	–	2
		Essay	–	–	1	–	1
		Practical	–	–	–	1	1

17	Understanding Protective and Decorative Processes in Artefact Production	Multiple Choice	1	1	-	-	2
		Essay			1		1
			4	5	4	1	14

Overall Totals

Multiple choice questions	10
Essay	3
Practical	1

SECTION 7: IMAGE MAKING, PROCESSES AND TECHNIQUES IN 2-D CREATIONS

Strand: **Creative Project**

Sub-Strand: **Portfolio Building**

Learning Outcome: Apply knowledge in portfolio building to generate hardcopy/digital and online exhibition of art and design works and generate an artist statement and exhibition brochure.

Content Standard: Demonstrate knowledge and understanding in portfolio building to mount an exhibition and generate an artist statement and exhibition brochure.

Hint



- End of semester examinations are scheduled to take place or come off in Week 24. Refer to Appendix G, after the sectional review for guidelines and sample table of specifications. Set questions to cover all the indicators covered for weeks 13 to 24.
- Individual portfolio will be submitted for scoring in week 22, facilitators should take note of the time, and learners should be notified ahead of schedule.

INTRODUCTION AND SECTION SUMMARY

In this section, learners will delve into the key differences between portfolio building and exhibitions, mastering the skills needed to curate and present their art and design works in both hardcopy and digital formats. They will focus on generating artist statements and creating exhibition brochures for their works and those of other artists. This process will help them develop skills in presenting their art, providing them with practical experience. Learners will understand that portfolios document their artistic journey and skill development, while exhibitions display selected works for public viewing. Learners will learn to create artist statements and exhibition brochures for their art and peers, showcasing themes, techniques, and inspirations through both physical and digital exhibitions, including online presentations. This comprehensive approach will equip them with the ability to distinguish between portfolio building and exhibitions, recognise the purpose and audience of each, and develop a professional approach to showcasing their artistic talents in various formats.

The weeks covered by the section are:

Week 21: Distinguish between portfolio building and exhibition.

Week 22: Mount in-person/digital as well as online exhibitions of their own art or design works and that of others.

Week 23: Generate artists' statements and exhibition brochures on their own art or design exhibitions and that of another artist.

Week 24: Generate artists' statements and exhibition brochures on their own art or design exhibitions and that of another artist

SUMMARY OF PEDAGOGICAL EXEMPLARS

Using multimedia tools in collaborative and experiential learning can significantly improve learning. By engaging in brainstorming sessions, learners can distinguish between portfolio building and exhibition. This approach helps in portfolio construction and a deeper appreciation for showing work and curating an exhibition. Project-based learning, particularly in mixed-ability groups, further amplifies these benefits. Collaboratively preparing both manual and digital portfolios of one's artworks and those of peers for class presentations and peer reviews provides valuable insights into diverse artistic perspectives and techniques. The use of photographs and video/audio descriptive captioned videos/signs provides a framework for distinguishing between portfolio building and exhibition. This approach ensures that learners understand the technical and creative aspects of portfolio development. By combining collaborative brainstorming, multimedia documentation, and project-based learning, learners are equipped with the skills to create portfolios of their works. This integrated approach not only prepares them for future exhibitions but also instils discipline in their artistic endeavours.

ASSESSMENT SUMMARY

A variety of assessment modes should be implemented to evaluate learners' understanding and performance in the concepts covered in this section. It is essential for teachers to conduct these assessments regularly to track students' progress effectively. You are encouraged to administer the recommended assessments each week, carefully record the results, and submit them to the **Student Transcript Portal (STP)** for documentation. The assessments are;

Week 21: *Peer / self-assessment*

Week 22: *Practical artefact*

Week 23: *Display of exhibition*

Week 24: *End of semester examinations*

Refer to the "Hint" at the key assessment for each week for additional information on how to effectively administer these assessment modes. Always remember to score learners' work with rubric/marking scheme and provide prompt feedback to learners on their performance.

WEEK 21

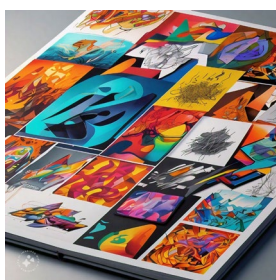
Learning Indicator: *Distinguish between portfolio building and exhibition*

FOCAL AREA: UNDERSTANDING PORTFOLIO BUILDING VS. EXHIBITION

Portfolio Building in Art and Design

A portfolio is much more than a random collection of artworks; it is a precisely selected compilation that emphasises an artist's strengths and versatility. It must demonstrate a wide range of techniques, styles, and media to reflect the artist's growth and development. The portfolio must explicitly portray the artist's vision, idea, and approach to work.

Creating an artist's portfolio is a crucial step for any aspiring artist or designer. A curated portfolio should not only display skills and creativity but also unique artistic style and vision. aimed at attracting clients and helping the audience understand the art and design works that have been created. Let learners pay attention to the process of selecting art and design works and organising them into viable portfolios.



Graphic Design



Jewellery



Textile/Fashion Design



Basketry/Fibre Art

Fig. 21.1: *Examples of artist's portfolio*

The digital portfolio displays artworks through digital images or videos, easily shareable via websites, social media, or email. The physical portfolio is a tangible portfolio that contains actual artworks or prints, often used for in-person presentations and exhibitions. There are other types of portfolios that include:

Website Portfolio: A personal website that serves as a portfolio, often with a custom domain name, providing a professional online presence.

Social Media Portfolio: A portfolio presented through social media platforms like Instagram, Behance, or DeviantArt, ideal for networking and community engagement.

PDF Portfolio: A portable document format (PDF) that contains a collection of artworks, easily shareable and downloadable.

Video Portfolio: A portfolio that displays artworks through video content, often used for performance, installation, or time-based media art.

Interactive Portfolio: An immersive portfolio that engages viewers through interactive elements, such as animations, games, or virtual reality experiences.

Virtual Reality (VR) Portfolio: An immersive portfolio that uses VR technology to showcase artworks, providing a cutting-edge and innovative experience.

Online Platform Portfolio: A portfolio hosted on online platforms like Behance, Wix, or Squarespace, offering ease of use and customization options.

Hybrid Portfolio: A combination of physical and digital elements, such as a physical book with digital components or a website with interactive features.

E-Portfolio: An electronic portfolio that displays artworks and provides reflection and assessment tools, often used in educational settings.

Portfolio Blog: A blog that serves as a portfolio, featuring artworks, artist statements, and behind-the-scenes insights.

Virtual Exhibition Portfolio: A portfolio that showcases artworks in a virtual exhibition format, often used for online exhibitions and events.

Each of these portfolios offers unique benefits and can be tailored to suit an artist's specific needs, goals, and target audience.

Understanding Portfolio Building in Art and Design

Steps in Portfolio Building in Art and Design

1. **Selection of Works:** Choose art and design works that best represent your skills and creative range. Include a variety of media (manipulative and tactile) and techniques to show versatility.
2. **Quality Over Quantity:** Focus on displaying a relatively smaller number of high-quality works rather than a large number of mediocre ones.
3. **Cohesiveness:** Ensure that the portfolio flows well and tells/presents a story about your artistic prowess. It should reflect a clear artistic vision, idea or themes that runs through your practice as an artist or designer.
4. **Presentation:** Always remember that your audience will be best attracted to the orderliness in your arrangement of images or actual samples. Pay attention to how the works are presented. This should include the layout, sequence, and any accompanying text or explanations.

Examples of art and design works that can be used to create an artist portfolio.

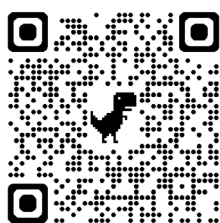


Fig. 21.2: Bruce Onobrakpeya Portfolio of Art and Literature

Other notable Ghanaian artists include

Kwame Akoto-Bamfo: Known for his powerful sculptures addressing historical and cultural themes, his works like the Nkyinkyim Installation are prime examples of how an artist can use their portfolio to make a social impact.

Serge Attukwei Clottey: His Afrogallonism movement, which transforms plastic jerry cans into art, highlights environmental and social issues, showing how an artist's portfolio can raise awareness about important topics.



Fig. 21.3: *Serge Attukwei Clottey's works*

African Art Landscape: Kentridge's animated films and charcoal drawings often address historical and political themes.



Fig. 21.4: *Portfolio of South Africa artist William Kentridge*

Artist Portfolio of Ibrahim Mahama

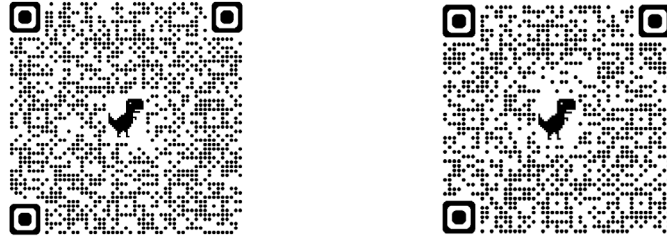


Fig. 21.5: *Ibrahim Mahama's works*



Fig. 21.6: *Ibrahim Mahama's work*

Yinka Shonibare (Nigeria/UK): His works, which often feature African textiles in Victorian settings, explore themes of post-colonialism and identity, displaying the importance of cultural hybridity in portfolio development.

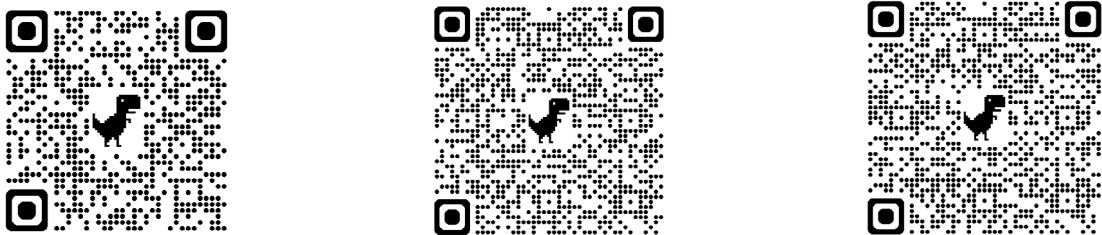


Fig. 21.7: *Yinka Shonibare's works.*

Building Your Portfolio

As learners work on their portfolios, they should focus on showcasing their best pieces, experimenting with different media, and developing a cohesive narrative. Including works that reflect local culture, personal experiences, and global perspectives will make their portfolios stand out. By studying the portfolios of renowned artists from Ghana, Africa, and around the world, learners can gain insights into creating compelling and professional portfolios that effectively represent their artistic journey.

Steps for Building a Portfolio

1. **Self-Assessment:** Reflect on your artistic journey and identify your strengths, areas of improvement, and unique style.
2. **Gather your work:** Collect/record all your completed artworks, sketches, and projects.
3. **Select the best works:** Choose works that best represent your skills, creativity, and growth. Include a variety of media (manipulative and tactile) and techniques.
4. **Organise your portfolio:** Arrange your works in a logical order that tells/presents a story or showcases your development. Consider thematic or chronological arrangements.
5. **Create a digital version:** Digitise/record your artworks by scanning or photographing them. Ensure high-quality images that accurately represent your work.
6. **Write descriptions:** Include titles, dates, and brief descriptions for each piece. Explain the inspiration, technique, and context behind each work.
7. **Include an artist statement:** Write/record a statement that summarises your artistic vision/ideas, influences, and goals. This helps the audience to understand your perspective and approach.
8. **Review and revise:** Continuously update your portfolio with new works and remove outdated pieces. Seek feedback from teachers, peers, and mentors to improve your portfolio.

Exhibition in Art and Design

The art and design works we create are usually to be shared for the people in your society to appreciate and derive ideas from them. Themes in the artworks are meant to create awareness and advocacy on issues in our communities. Exhibition, becomes a carefully curated public display of art and design works. It involves selecting and arranging works to create a cohesive and engaging experience for the audience. Exhibitions can take various forms, including physical galleries, digital displays, and online platforms.

Types of exhibitions

Solo Exhibition: A display of a single artist's work, providing an in-depth look at their style, technique, and artistic vision.

Group Exhibition: A display of multiple artists' work, often centred around a specific theme, concept, or medium. Group exhibitions provide a platform for artists to collaborate, network, and gain exposure to new audiences.

Retrospective Exhibition: A comprehensive exhibition of an artist's entire body of work, often held posthumously (after the death of the artist). Retrospectives offer a rare opportunity to see an artist's development and evolution over time.

Thematic Exhibition: An exhibition centred around a specific theme, concept, or idea. Thematic exhibitions can bring together diverse artists and artworks, fostering new perspectives and connections.

Juried Exhibition: An exhibition where a panel of judges selects the artworks to be included. Juried exhibitions provide a level of prestige and validation, as the artworks have been carefully curated by industry experts.

Open Exhibition: An exhibition where anyone can submit their work, often with a specific theme or medium. Open exhibitions provide opportunities for emerging artists to gain exposure.

Travelling Exhibition: An exhibition that tours multiple venues, often nationally or internationally. Travelling exhibitions allow for fostering cultural exchange and understanding.

Virtual Exhibition: An online exhibition, often featuring digital art or digital representations of physical art. Virtual exhibitions expand accessibility, enabling global audiences to engage with art from anywhere.

Site-Specific Exhibition: An exhibition designed specifically for a particular location or space. Site-specific exhibitions engage with the surrounding environment, creating a unique and immersive experience.

Performance: An exhibition that features live performances or interactive installations. Performance exhibitions blur the boundaries between art, theatre, and audience participation.

Installation: An exhibition that features immersive, often interactive, installations. The installation transforms the exhibition space, creating an experiential environment for viewers.



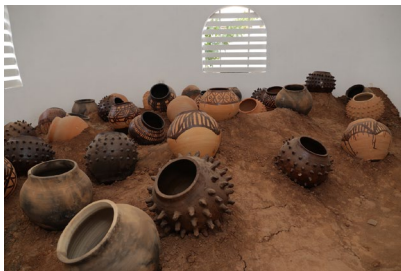
Painting/Sculpture and Graphics



Basketry



Weaving and fibre art



Ceramics and pottery Installation Performance

Fig. 21.8: Examples of exhibitions in Art and Design



Fabric/Textiles



Jewellery



Leatherworks

Fig. 21.9: Examples of exhibitions in Art and Design

Understanding Exhibitions: An exhibition is more than just displaying artworks; it is about storytelling. Each work contributes to the overall theme or message the artist wants to send across. It usually involves selecting works, designing the layout, creating promotional materials, displaying the art and design works and engaging with the audience. To understand exhibitions, we need to look out for the following:

1. **Theme and Concept:** the particular topic, emotion, technique, or cultural narrative enshrined in the works.
2. **Selection of Works:** how the works on display best fit the theme and show a range of techniques and styles.
3. **Layout and Presentation:** How the arrangement of the artworks has created a flow that guides together with space, lighting, and the order of display.
4. **Promotion and Engagement:** Availability of promotional materials, such as brochures, posters, and social media posts as well as how the artist engages with the audience through artist talks, guided tours, and interactive elements.

Difference between portfolio building and exhibition

Portfolio Building

A portfolio is a comprehensive collection of artworks that representation an artist's skills, style, and creative vision. It serves as a crucial tool for:

1. **Self-promotion:** A portfolio allows artists to present their work to potential clients, employers, and industry professionals.
2. **Career advancement:** A strong portfolio can help artists secure exhibitions, grants, and other opportunities.
3. **Educational or professional opportunities:** A portfolio is often required for art school or program applications and can be used to demonstrate an artist's skills and experience.

A portfolio can take many forms, including:

1. **Physical portfolio:** A book or case containing physical artworks or prints.
2. **Digital portfolio:** A website or online platform showcasing an artist's work.
3. **Virtual portfolio:** A digital platform that simulates a physical portfolio experience.

Exhibition

An exhibition is a public display of artworks in a physical or virtual space, aimed at:

- **Displaying artworks:** Exhibitions provide a platform for artists to display their work to a wider audience.
- **Creating an immersive experience:** Exhibitions can engage viewers and create a memorable experience.
- **Providing a platform for artistic expression:** Exhibitions allow artists to communicate their ideas and vision.
- **Fostering engagement, discussion, and critique:** Exhibitions can stimulate conversation and critical thinking.

Exhibitions can take various forms, including:

- Solo exhibition: A display of artworks by a single artist.
- Group exhibition: A display of artworks by multiple artists.
- Themed exhibition: An exhibition centred around a specific theme or concept.
- Virtual exhibition: An online exhibition, which can reach a global audience.

Key differences

1. Purpose: A portfolio is primarily used for professional advancement, while an exhibition is focused on showcasing art to a broader audience.
2. Format: A portfolio is a personal collection of artworks.

Learning Task

- Analyse to distinguish between portfolio building and exhibition by using site visits, photographs, videos etc
- Outline the processes involved in building a manual and a digital portfolio.
- Outline the types and components of an exhibition.

PEDAGOGICAL EXEMPLARS

Collaborative and Experiential Learning: brainstorm in mixed-ability groups to attempt to distinguish between portfolio building and holding exhibitions. Use material content from visits to exhibitions, such as photographs and videos, to make a list of the processes involved in building manual and digital portfolios.

Project-based Learning: In groups, use available resources to prepare a manual and digital pictorial compilation of portfolios and exhibitions of renowned artists.

KEY ASSESSMENTS

Level 1 Recall: make a list of the key steps in portfolio building.

Level 2 Skills of conceptual understanding: Explain the terms *virtual portfolio* and *physical portfolio*.

Level 3 Strategic reasoning: Use photographic, video or audio description to distinguish between portfolio and exhibition.

Level 4 Extended critical thinking and reasoning: Prepare both manual and digital pictorial compilations of portfolios and exhibitions of renowned artists.

Hint



The recommended mode of assessment for Week 21 is peer/self-assessment.

WEEK 22

Learning Indicator: Mount hardcopy/digital as well as on-line exhibitions of their own art or design works and that of others.

FOCAL AREA: THE ART OF EXHIBITION

Curating and Organising Exhibitions

In the previous lesson we paid attention to exhibition by considering the types and the steps involved in mounting a good exhibition. In planning and organising an exhibition, we can decide to work all alone or engage the services of a curator. Art curators are individuals responsible for: finding artworks for collections; researching their subject matter; sharing their insights with the public. While we usually see the artists during exhibitions, curators work behind the scenes to help organise the exhibitions.

Activity 1

Use the following steps to curate and organise your own exhibition of art and design works:

Concept Development

- **Theme Selection:** Begin by choosing a theme or concept. For example, “Modern Sculptural Expressions in Ghana.” This theme would highlight ideas in sculpture/painting/textiles/leatherwork, etc, focusing on how Ghanaian artists blend traditional techniques with modern themes.
- **Research:** Examine the chosen theme thoroughly by studying the history and evolution of the Ghanaian art form and understanding the socio-cultural context that influences artists in the identified field of art.

Artwork Selection

Artist Collaboration: select work that fits the theme of the exhibition. Where the exhibition is a group one, have a discussion about how to select individual works.

- **Evaluation:** Consider practical aspects such as size, weight, and scale. Mixed-media sculptures and other fragile works might need special handling and ample space to be fully appreciated. You should also think about the type of exhibition you want to organise

Venue Selection

- **Space Assessment:** Choose a venue, which has the space for lighting, entry points, and satisfactory overall layout.
- **Layout Planning:** Design the exhibition layout to create a cohesive flow. For instance, place Kofi Martey’s wooden sculptures near the entrance to introduce visitors to traditional techniques, followed by Vincent Kofi’s dynamic bronzes, and finally Oko Martey’s larger installations at the centre for dramatic impact.

Logistics

- **Transportation and Installation:** Coordinate the safe transport of artworks.

- **Insurance and Documentation:** Ensure all pieces are insured and documented. Create a catalogue with information on each artwork, including title, artist, medium, and dimensions.

Promotion

- **Invitation and awareness creation:** Use both the manual and digital platforms such as posters, flyers, banners, leaflets. Radio/Tv, social media platforms such as WhatsApp, Instagram and Facebook to advertise and create awareness about the exhibition
- **Engagement:** Organise pre-exhibition events such as artist talks/presentations at local schools or community centres. Collaborate with local media to feature stories about the artists and the exhibition

Opening Event

- **Event Planning:** Plan an engaging opening event. Invite artists, critics, and community members.
- **Visitor Experience:** Provide guided tours led by students who can explain the significance of each piece. Offer interactive elements like a sculpture workshop where visitors can explore by creating small sculptures using traditional Ghanaian techniques.

Technology in Art Exhibitions

Technology has revolutionised art exhibitions, transforming how art can be created, curated, and experienced. Understanding the integration of technology in art exhibitions can provide insights into modern practices and future possibilities in the art world. The following are detailed presentations of how technology can enhance art exhibitions, with relevant examples and processes.

Digital Curation

- **Virtual Galleries:** Technology allows curators to create virtual galleries accessible from anywhere in the world. Platforms like Google Arts & Culture enable viewers to explore high-resolution images of artworks and virtual tours of museums and exhibitions. These platforms provide open access to art, allowing students and art enthusiasts in Ghana to view exhibitions from renowned institutions globally.

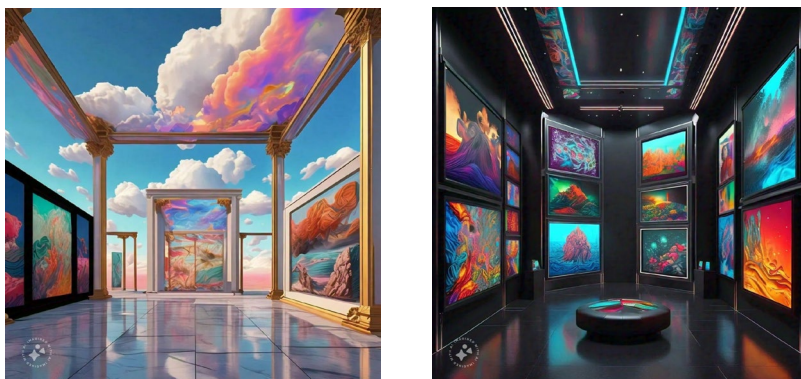


Fig. 22.1: *Exhibition in virtual galleries*

- **Curatorial Software:** Tools like ArtBinder and Curator.io help curators plan and organise exhibitions. These platforms allow for the digital arrangement of artworks, simulating the gallery layout and helping curators visualise the exhibition before the actual installation.



Fig. 22.2: ArtBinder and Curator.io

Interactive Displays

- **Touch Screens and Kiosks:** Interactive touch screens can provide detailed information about the artworks, including the artist's background, the creation process, and the cultural context. For example, an exhibition by a renowned Ghanaian artist could include touch screens with videos of the artists explaining their techniques and inspirations.

<https://youtu.be/m1h1Elt0IZc> <https://youtu.be/G2ptGCwDkVE>



- **Augmented Reality (AR):** AR technology can overlay digital information onto physical artworks. Visitors can use their smartphones or AR glasses to observe additional layers of content, such as an artist's sketch process or historical context. Imagine an AR-enhanced exhibition where Vincent Kofi's bronzes are accompanied by animated depictions of the casting process.

Refer to the YouTube links below:

<https://youtu.be/gtpZEZLpv8A> <https://youtu.be/hDRVLYsCgxA> <https://youtu.be/aNiQXJRQwIw>



Virtual Reality (VR)

- **Immersive Experiences:** VR creates immersive exhibition experiences, allowing visitors to “walk” through virtual galleries or reconstructed historical sites. For instance, a VR tour of ancient Ghanaian art could transport learners to historical locations where traditional artworks like sculptures, fabrics, pottery, baskets, leatherworks etc originated, offering a deeper understanding of the cultural heritage.

Refer to the YouTube links below:

https://youtu.be/-l_bsuTv0P8 <https://youtu.be/3ewO-gy1VKo>



- **Remote Access:** VR technology enables remote participation in exhibitions. Learners unable to visit physical exhibitions due to geographical constraints can use VR headsets to experience the exhibition as if they were there in person.

Digital Art and New Media

- **Digital Installations:** Artists increasingly use digital technology to create art. Digital installations often involve video projections, interactive screens, and soundscapes. An example is an installation where art works are augmented with digital projections that change in response to viewers' movements.

- **New Media Art:** Art forms like digital painting, 3D modelling, and interactive installations are becoming more prevalent. Exhibitions now often include works created using software like Adobe Creative Suite, Blender, and Unity, reflecting the fusion of art and technology.

Social Media and Online Promotion

- **Virtual Exhibitions:** Social media platforms like Instagram, Facebook, and YouTube are powerful tools for promoting art exhibitions. Curators can host live streams, virtual tours, and artist interviews/presentations to engage a wider audience.
- **Engagement and Feedback:** Social media also allows for real-time engagement with the audience. Viewers can leave comments, ask questions, and share their experiences, providing valuable feedback for curators and artists.

Activity 2

“Digital Dimensions: The Future of Ghanaian Art”

Imagine an exhibition titled “Digital Dimensions: The Future of Ghanaian Art” that displays how contemporary Ghanaian artists incorporate technology into their work. Curate and organise your own exhibition using the following technologies.

- **Digital Curation:** Use Curator.io to plan the exhibition layout, integrating both physical and virtual elements. The exhibition should include virtual tours accessible via the exhibition’s website.
- **Interactive Displays:** Place Touch screens next to each artwork to provide information about the artist and the piece. Use an AR app to allow visitors to pay attention to additional content, such as sketches and video interviews with the artists.
- **VR Experience.** Use a VR station for a virtual tour of the exhibition, allowing remote viewers to explore the gallery space and interact with the artworks.
- **New Media Art:** The exhibition should feature artworks such as digital paintings, 3D-printed sculptures, and interactive installations that respond to viewer movements.
- **Online Promotion:** promote your through social media, with live streams of the opening event, artist interviews/interactions, and behind-the-scenes content as well as avenues for visitors to share their experiences online.

By integrating technology, art exhibitions can become more engaging, accessible, and interactive, providing a richer experience for viewers and opening new avenues for artists. Understanding these technological advancements equips students with the knowledge to navigate and contribute to the evolving art world.

Learning Task

- Analyse the steps involved in curating and organising exhibitions using relevant manual and digital resources as references
- Examine the types and relevance of Technology in Art Exhibitions
- Curate and organise exhibitions using both the manual and digital formats

Pedagogical Exemplars

Collaborative and Experiential Learning: In a convenient group, analyse the similarities and differences between hardcopy, digital and online exhibition by looking at photographs and watching videos.

Collaborative and Project Based Learning: In mixed ability groups, mount a hardcopy, digital as well as online exhibition of both 2-D and 3-D art and design works for the school community. These artworks should be work of their own or that of other artists.

Key Assessment

Level 1 Recall: Make a list of or record the relevant steps in curating and organising exhibitions

Level 2 Skills of conceptual understanding: Generate a pictorial chart of the types of technologies that can be used in curating and organising art exhibitions.

Level 3 Strategic reasoning: List/Record the advantages of using technologies in curating and organising art exhibitions.

Level 4 Extended critical thinking and reasoning: Develop an exhibition concept for both a manual and digital exhibition on a given theme.

Hint



- The recommended mode of assessment for Week 22 is practical artefact.
- Collect learners' portfolios and score them promptly. remember to document the scores and submit them as soon as possible into the STP to avoid carry over into the following academic year.

WEEK 23

Learning Indicator: Generate artist statements and exhibition brochures on their own art or design exhibitions and that of another artist

FOCAL AREA: DEVELOPING AND PRESENTING ARTIST STATEMENTS AND EXHIBITION BROCHURES

Crafting an Artist Statement

Artist Statement

In year one, we discussed an artist's statement as a written description that supports and explains the work of an artist. This helps to foster easy understanding with the context of an art and design work. It also demonstrates the artist's development in their art practice, as well as serving as a link between the artist and the audience. Usually, such statements, ranging from 50-100 words to a full page, can be included in exhibition handouts.

Examples of Artist Statements

Dorothy Amenuke (Soft Sculpture)

"My work is rooted in fabrics and fibres, materials intimately linked to the body and personal experience. Initially, she used fabrics in traditional sculpture methods such as modelling, casting, and assemblage. However, her recent work has evolved into soft sculpture, fibre art, and installations, manipulating different fabrics and fibres metaphorically. Techniques like stitching, tying, and glueing are employed to explore themes related to women and daily life, creating evocative objects and installations, some of which thrive in natural environments. My art defies categorisation, balancing control and spontaneity while using the materiality of "used" fabrics to speak of intimacy and privacy. My sculptures, imbued with time-consuming processes, reflect on daily routines and values. My work offers a fresh perspective on contemporary Ghanaian sculpture, emphasising human and social responsibilities. I investigate natural and psychological spaces, drawing attention to how these spaces are occupied and inhabited. Spatiality becomes a crucial element as she examines the dynamics of personal and public space, highlighting the fine line between physical, psychological, and metaphorical spaces. My art underscores individual identity in a transnational global society, inviting contemplation through familiar and unfamiliar forms."

Ablade Glover (Painting)

My work at first glance seems to dwell on three themes, but to me, they are all shot from one root: People, particularly women. I have painted women for as long as I can remember, they fascinate me and excite my imagination. What excites me about women is their courage, as shown in the way they carry themselves - erect and brave; the way they speak with their every movement - you might call it body language. These women carried my imagination to the market - which I like to think of as a culture within a culture. There is certainly more to it than meets the eye, what goes on in the market goes beyond buying and selling. I believe the political, economic, and social climate of the nation is determined at the market. When I paint people, I paint the movement, movement in colour - colour juxtaposition. I believe that is what happens when we look upon a crowd of people - we do not see people really, we just see colour,

and movement, that is what I try to capture in my people and market panoramic scenes. My townscapes have a philosophical note to them - I often wonder what might be happening under those roofs: loving, living, hating, killing, stealing, etc. - if only those roofs could be lifted - the revelation could be devastating! My animal fights depict conflict, and the explosion, when conflicts build up. In summary, my work is my response to my environment, and the dynamics that control it: women.

Frederic Ebenezer Okine (Pottery)

My current work centres on Indigenous pottery practice, exploring its aesthetics, production processes, and materiality, which I merge with studio practice to create vessels valued beyond utility. I treat both Indigenous and studio practices equally, choosing from a rich array of techniques. I collect culturally symbolic art objects, often repurposing or recreating pieces found in museums, especially those no longer produced due to factors like religion or urbanisation. I use strategies such as scaling sizes to enhance form. By integrating objects and styles from various communities, I challenge ethnocentrism and create a space for diverse cultural objects to coexist, whether through combining shards from rival communities or borrowing styles. My playful yet historically and materially significant art forms aim to mainstream these objects. My Gyamadudu Museum exhibition highlights the unending connections between circular vessel forms and the architectural landscapes influencing them.

Theresah Ankomah (Weaving/Fibre Art)

My work delves into the complexities of 'weaving' as a craft, examining its intersection with trade and the broader issues of geopolitics, gender, and capitalism. In my opinion weaving transcends mere aesthetics, challenging simplistic labels like 'Feminist works' or 'primitive' by addressing deeper themes such as consumerism and identity. I believe that everyday objects are far from innocent, interacting within a physical space with both visible and hidden influences. My approach emphasises that the process of creating is as crucial as the final installation. By assembling and disassembling woven objects, and engaging in splitting, collaging, and rejoining, her work reflects a complex narrative of identity. Each piece embodies a fusion of experiences and encounters, making her body of work a rich tapestry of individual weaves and stories.

Patrick Tagoe-Turkson (installations, mixed media, textile art, and land art)

Patrick Tagoe-Turkson is renowned for transforming discarded materials, particularly old flip-flops, into vibrant artworks that reflect his environmental and cultural activism. His practice spans performance, installations, mixed media, textile art, and land art, using waste materials like plastics and rubber to create kaleidoscopic compositions that captivate and challenge viewers. Turkson's work intertwines themes of memory, migration, and social issues, inspired by Ghana's Akan Kente weaving tradition and the story of Abrewa, a Cape Coast girl who collected flip-flops for survival. His art not only highlights environmental concerns but also invites reflection on personal responsibility and resilience. Through his vivid and intricate designs, Turkson advocates for a harmonious relationship between humanity and nature, urging collective action for a sustainable future.

Yaw Owusu (sculpture/installation)

Yaw Owusu's art employs copper-coated steel coins to explore themes of value and economic exchange, contrasting with traditional wax-resist dyeing's use of readily available materials. Starting with the coin's basic geometric circle, Owusu creates intricate, meaningful patterns that critique capital, currency, and trade. His work, showcased in Everything You Touch Is

Gold, reflects on the coin's devaluation due to international fiscal controls and its historical significance in post-colonial Africa. The use of these coins highlights the ongoing colonial dynamics, as Ghanaian coins are now produced by the Royal Canadian Mint and shipped back to Ghana, illustrating the persistence of colonial influences even after Ghana's independence in 1957. This commentary extends beyond mere recycling, challenging perceptions of art and value in a globalised world.

Bright Ackwerh (Painter/Cartoonist)

Bright Ackwerh, a committed artist, uses his work to address Ghanaian socio-political and religious issues with incisive satire, aiming to foster a just society. His art often critiques popular music and political events, leveraging the power of music's double and triple entendres to spark broader discussions. Drawing inspiration from Fela Kuti's revolutionary spirit, Bright aligns his art with a sense of citizenship, emphasising the importance of continuous civic engagement beyond voting. He believes that art can inspire action and provoke thought, asserting that while he may not protest in the streets, his paintings can motivate others to take a stand. Bright's commitment to using his art as a tool for social change highlights his belief in the artist's role in contributing to societal improvement, despite potential backlash.

General guidelines for writing an Artist statement

The following are useful guidelines that can help in the writing of a compelling artist statement

Starting

- Begin with a compelling sentence or two that captures the essence of your work. This should engage the reader and provide a clear introduction to your art. For example, describe a key element or theme that is central to your art practice.

Describing the Work

- Explain the medium, techniques, and processes used. Describe the visual and physical characteristics of your art in detail.
- Include information about your materials, tools, and any unique methods you employ. This helps the reader visualize your creative process and understand your approach.

Explaining Your Intent

- Discuss the themes, concepts, and ideas that inspire your work. Mention any personal experiences, cultural influences, or historical contexts that inform your art.
- Clarify the messages or emotions you aim to convey through your work. This section should articulate the deeper meaning behind your creations.

Contextualising your Artwork

- Provide context by explaining how your work fits into the larger art world. Mention influences from other artists, art movements, or specific cultural references if relevant.
- Discuss how your work relates to contemporary issues, trends, or conversations within the art community. This helps situate your art within a broader context and makes it more relatable to your audience.

Discuss the journey of your artistic practices

- Share your background and artistic development. Highlight key experiences, education, and significant projects that have shaped your practice.

- Discuss any pivotal moments or turning points in your artistic journey. This personal narrative can add depth to your statement and make your story more engaging.

Connect with your audience

- Address how you want your audience to engage with your work. Mention any emotional, intellectual, or sensory responses you hope to evoke.
- Consider your audience's perspective and how your work might relate to them. Encourage them to think, feel, or question through your art.

Keeping it Concise

- Use straightforward language and avoid jargon or overly complex terms. Aim for clarity and brevity, ensuring your statement is accessible to a broad audience.
- Break down complex ideas into simple, understandable language. This makes your statement more engaging and easier to read.

Editing and revising

- Proofread your statement multiple times to eliminate any errors. Consider getting feedback from peers or mentors to refine your text.
- Revise your statement to ensure it flows well and conveys your message. Editing is crucial to maintaining a polished and professional tone.

Update Regularly

- Revisit and update your artist statement periodically to reflect new developments in your work and practice.
- Ensure that your statement evolves alongside your artistic practice. Regular updates keep your statement current and reflective of your latest work and ideas.

Creating an Artist statement for yourself or another artist requires a lot of research about the artist background to gather specific knowledge about the artists. It is also a practice that can be perfected over time. Using the appropriate guidelines, Learners can generate very good Artist's statements of their works and that of other artists.

Designing an Exhibition Brochure

An exhibition brochure is a detailed document accompanying an art exhibition. It offers insights into the artwork, artist, and curatorial vision. It typically includes an introduction which provides an overview of the exhibition and its theme, an artist statement discussing the creative process and inspiration, and an essay critically examining the exhibition and artist(s). The plate section is made up of high-quality images of the artwork with detailed captions. An artist bio presents the artist's background, education, and achievements, while the exhibition checklist lists all artworks with pertinent details. Credits acknowledge contributors and additional information covers the exhibition schedule, venue, and related events. It also serves as a lasting memento for visitors, a resource for art professionals and scholars, a marketing tool, and an educational aid, the brochure enriches the viewer's understanding and appreciation of the exhibition and its artworks.



Fig. 23.1: *Examples of an exhibition brochure*

Purpose of an Exhibition Brochure

An exhibition brochure serves multiple purposes

- **Informative:** It provides essential information about the exhibition, including the title, dates, venue, and featured artists.
- **Educational:** It offers background information on the artworks and artists, helping visitors understand the context and significance of the exhibition.
- **Promotional:** It attracts visitors by highlighting the exhibition's unique features and key attractions.
- **Souvenir:** It serves as a keepsake for visitors, reminding them of their experience.

Key Components of an Exhibition Brochure

Cover Page

- **Title of the Exhibition:** The cover should prominently display the exhibition's title.
- **Dates and Venue:** Include the exhibition dates and the location of the venue.
- **Visual Appeal:** Use an eye-catching image, such as a featured artwork or a striking design element.

Introduction

- **Curatorial Statement:** A brief overview of the exhibition's theme and objectives, written by the curator.
- **Welcome Message:** A welcoming note to visitors, often from the director or a key organiser.

Artist Information

- **Biographies:** Short biographies of the featured artists.
- **Artist Statements:** Excerpts from the artists' statements that provide insight into their work.

Artwork Descriptions

- **Images and Titles:** High-quality images of the artworks with titles and dimensions.
- **Descriptions:** Brief descriptions or interpretive texts that explain the significance of each piece.

Layout and Design

- **Consistent Aesthetics:** Use a consistent colour scheme, fonts, and design elements that reflect the exhibition's theme.
- **Easy Navigation:** Organise the content logically, with clear headings and sections.

Additional Information

- **Visitor Information:** Practical details such as opening hours, ticket prices, and accessibility.
- **Acknowledgements:** Credit sponsors, partners, and contributors.
- **Contact Information:** Provide contact details for further inquiries.

Ghanaian Example

- **Exhibition:** “Waste Paper Bags” by El Anatsui
- **Cover Page:** Features a high-resolution image of one of Anatsui's large-scale sculptures made from recycled materials. The title “Waste Paper Bags” is prominently displayed, with the exhibition dates and venue at the bottom.
- **Introduction:** Includes a curatorial statement discussing Anatsui's innovative use of materials and the themes of transformation and environmental sustainability.
- **Artist Information:** A biography of El Anatsui and an excerpt from his artist statement explaining his creative process and inspirations.
- **Artwork Descriptions:** Each piece is accompanied by a high-quality image and a brief description highlighting its significance and context.

Practical Tips

Designing Your Exhibition Brochure

1. **Plan the Content:** Outline the key information and sections to include in your brochure.
2. **Choose a Visual Theme:** Select a colour scheme, fonts, and design elements that reflect the exhibition's theme.
3. **Use High-Quality Images:** Ensure that all images of artworks are high resolution and properly credited.
4. **Keep It Clear and Concise:** Write clear, concise texts that are easy to read and understand.
5. **Proofread and Review:** Check for errors and seek feedback from teachers or peers.

Example Exercise

- **Title:** Create a title and cover page for a hypothetical exhibition of your work.
- **Introduction:** Write a curatorial statement explaining the exhibition's theme.
- **Artist Information:** Include your biography and artist statement.
- **Artwork Descriptions:** Select a few of your artworks, and provide images, titles, and brief descriptions.

Designing an exhibition brochure is a valuable skill that helps artists and organisers communicate effectively with their audience. By understanding the key components and studying examples from Ghanaian, African, and international contexts, high school students in Ghana can learn

to create professional and engaging brochures. This knowledge enhances their ability to present their work and contributes to their overall development as artists and communicators.

Learning Task

1. Analyse the artist statement and exhibition brochure of renown artists to understand the content.
2. Use available manual and digital resources to generate an artist statement and an exhibition brochure

Pedagogical Exemplars

Collaboration and Experiential Learning: In mixed ability groups, use the relevant manual and digital resources as references to analyse the content of artists statements and exhibition brochures of renowned artists..

Collaboration and Project-based Learning: In mixed ability groups, generate an artist's statement and a manual and digital (electronic) brochure for the exhibition of artworks they previously mounted.

Key Assessment

Level 1 Recall: main difference between an artist statement and exhibition brochure

Level 2: Skills of conceptual understanding: outline the contents of an artist's statement and an exhibition brochure

Level 3: Strategic Reasoning: generate a pictorial/written compilation of exhibition brochures and artists statements of renowned artists and designers.

Level 4: Extended critical thinking and reasoning: generate an artist's statement and a manual and digital (electronic) brochure for the exhibition of artworks your class just mounted.

Hint



The recommended mode of assessment for Week 22 is display of exhibition.

WEEK 24

Learning Indicator: *Generate artist statements and exhibition brochures on their own art or design exhibitions and that of another artist*

FOCAL AREA: DEVELOPING AND PRESENTING ARTIST STATEMENTS AND EXHIBITION BROCHURES

(PROJECT A)

Crafting an artist statement of your own work or the works of other artist

In our first year and in previous lessons, we explored the artist's statement as a written description that supports and explains an artist's work. This statement is essential for providing a clear understanding of the context of art and design, outlining the artist's evolution in their practice, and bridging the gap between the artist and the audience. Typically ranging from 50-100 words to a full page, these statements can be featured in exhibition materials. Crafting an artist's statement, whether for oneself or another artist, requires in-depth research into the artist's background to acquire specific insights. It is a skill that can be improved upon over time. By adhering to appropriate guidelines, we can produce outstanding artist statements for our own work and that of other artists. Let us look at how we can craft an artist statement of our own work or the works of other artist

Activities

Revisit the general guidelines for writing an artists statement as discussed in week 23.

Study these guidelines in the light of the work and practice of some renowned Ghanaian and international artists.

Ensure that you learners fully understand and relate to each of the steps such as.

- Starting out
- Describing the Work
- Explaining the Intent
- Contextualising your Artwork
- Discussing the journey of your artistic practices
- Connecting with the audience
- Keeping the statement concise
- Editing and revising the statement
- Ensuring a regular update

Project Work A1: Crafting an artist statement of your own art and design works

This is aimed at helping learners use their knowledge and skills to create an artist statement of their artworks.

Materials Needed:

- Sketchbooks or notebooks
- Writing materials (pens, pencils)
- Access to a computer or tablet for typing and editing
- Examples of artist statements from various artists
- Art materials for creating a piece of work (optional, if learners create new artwork as part of the project)

Introduction and Research

Introduction to Artist Statements

- **Discussion:** Explain the purpose and importance of an artist statement. Discuss how it can serve as a bridge between the artist and the audience, providing context and insight into the artist's work.
- **Examples and Analysis:** Share examples of artist statements from various artists and task learners to analyse the key components and styles.
- **Q&A Session:** Allow learners to ask questions and discuss their initial thoughts on writing their own artist statements.

Reflecting on Personal Art Practice

- **Reflection Exercise:** Have learners spend time reflecting on their art practice, guided by questions such as:
 - What themes or ideas inspire your work?
 - What materials and techniques do you use?
 - What emotions or messages do you want to convey?
- **Note-Taking:** Encourage learners to take detailed notes on their reflections to use in their statements.

Research and Inspiration

- **Research Assignment:** Assign learners to research their favourite artists and read their artist statements.
- **Analysis Activity:** Have learners analyse the statements, noting the language used and how the artists describe their work.
- **Inspiration Collection:** Ask learners to collect phrases, ideas, or approaches that resonate with them and compile them into their sketchbooks or notebooks.

Drafting the Artist's Statement

Describing Your Work

- **Writing Exercise:** Guide learners in writing a detailed description of their work, focusing on the medium, techniques, and visual characteristics.
- **Group Discussion:** Encourage learners to share their descriptions with the class and provide constructive feedback.

Articulating Intent and Themes

- **Writing Workshop:** Help learners articulate the themes, concepts, and ideas behind their work. Prompt them to consider personal experiences, cultural influences, and messages they wish to convey.

- **Peer Review:** Organise a peer review session where learners exchange drafts and provide feedback.

Contextualising Your Art

- **Context Discussion:** Assist learners in explaining how their work fits into the larger art world. Discuss influences from other artists, art movements, or contemporary issues.
- **Individual Support:** Provide one-on-one guidance to help learners clearly articulate the context of their work.

Sharing Artistic practice

- **Narrative Writing:** Have learners write about their artistic practice, including key experiences, education, and significant projects that have shaped their practice.
- **Feedback Session:** Offer individual feedback on the clarity and engagement of their narratives.

Refining and Polishing

Connecting with the Audience

- **Audience Perspective:** Guide learners in writing about how they want their audience to engage with their work, considering emotional, intellectual, or sensory responses.
- **Example Analysis:** Provide examples of how other artists have successfully connected with their audiences in their statements.

Peer Review and Feedback

- **Structured Peer Review:** Organise a comprehensive peer review session where learners provide detailed, constructive feedback on each other's drafts.
- **Revision Plan:** Help learners create a plan for revising their statements based on the feedback received.

Revising and Editing

- **Revision Workshop:** Have learners revise their artist statements, focusing on clarity, coherence, and engagement.
- **Editing Support:** Offer individual guidance and support during the editing process to ensure each statement is polished and professional.

Finalising and Presenting

Final Edits

- **Final Review:** Assist learners in making final edits to their artist statements, ensuring clarity and polish.
- **Proofreading:** Conduct a final proofreading session to eliminate any errors.

Creating a Presentation

- **Presentation Prep:** Have learners prepare a brief presentation about their artist statement and the work it describes. Encourage them to practice speaking clearly and confidently.
- **Presentation Tips:** Provide tips on effective public speaking and presentation skills.

Presentations and Reflection

- **Class Presentations:** Organise a class presentation where each student shares their artist statement and discusses their work. Encourage classmates to ask questions and provide supportive feedback.
- **Reflection Session:** Conclude with a reflection session where learners share what they learned from the process, discussing challenges faced and insights gained.

Assessment

- **Participation and Effort:** Evaluate learners based on their active participation and effort throughout the project.
- **Quality of Artist Statement:** Assess the final artist statements for clarity, coherence, and engagement.
- **Presentation Skills:** Evaluate the presentations for clarity, confidence, and the ability to articulate their artistic vision.
- **Peer Feedback:** Consider the quality and constructiveness of the feedback learners provided to their peers.

Project Work A2: Crafting an Artist Statement for Art and Design Works of Other Artists

Materials Needed

- **Research Resources:** Access to art books, online databases, journals, and documentaries.
- **Writing Tools:** Notebooks, pens, or digital devices with word processing software.
- **Art Supplies:** If creating visual aids or physical displays, learners may need materials such as poster boards, printing services, or digital presentation tools.
- **Presentation Tools:** Projector, display boards, or digital platforms for the exhibition.

Project Phases

Introduction to Artist Statements

The Purpose and Structure of an Artist's Statement

1. **Activity:** Review and dissect several artist's statements from various well-known artists across different media (painting, sculpture, digital art, design).
2. **Discussion:** How do artist's statements differ depending on the medium or the artist's intent? What tone, language, and style do they employ?
3. **Task:** Learners select three artist's statements they find compelling and write a reflection on why these resonate with them.

Selecting and Researching an Artist

Artist Selection and Justification

1. **Activity:** Learners present a shortlist of three artists, justifying their choices based on personal interest, the artist's impact, and the relevance of their work.
2. **Task:** Submit a final choice of artist with a brief justification and a research plan.

Deep Dive into the Artist's World

1. **Activity:** Learners create a research portfolio including annotated articles, book summaries, video documentaries, and interviews with the artist (if available).
2. **Task:** Write a comprehensive research paper (3–5 pages) that outlines the artist's life, artistic philosophy, and major works.

Artistic Analysis and Interpretation

Selecting the Work

1. **Activity:** Learners present their chosen work to the class, explaining their choice and initial thoughts on its significance.
2. **Task:** Write an initial analysis of the selected work, focusing on first impressions and personal reactions.

Analysing the Artwork

1. **Activity:** Break down the artwork into elements such as colour, form, texture, space, and movement. Discuss how these elements contribute to the overall message or effect.
2. **Task:** Create a detailed written analysis (2–3 pages) that includes visual references and comparisons with other works by the artist or within the same genre.

Contextual Interpretation

1. **Activity:** Group discussions on how different contexts (e.g., political, social, personal) can alter the understanding of an artwork.
2. **Task:** Revise the analysis to include contextual factors and how they shape the meaning of the artwork.

Crafting the Artist's Statement

Synthesis of Research and Analysis

1. **Activity:** Provide learners with a framework for constructing an artist's statement, including an introduction, an explanation of the work, the creative process, and concluding thoughts.
2. **Task:** Write a first draft of a statement from the artist about the selected artwork.

Refining the Statement

1. **Activity:** Conduct peer review sessions where learners provide constructive feedback on each other's drafts.
2. **Task:** Revise the artist statement based on feedback and submit a polished final version.

Presentation and Exhibition

Preparing for Presentation

1. **Activity:** Learners prepare a presentation (5–10 minutes) that includes a visual display of the selected artwork and the reading of their artist statement.
2. **Task:** Practice and refine the presentation, incorporating feedback from peers and teachers.

Reflection and Evaluation

Reflecting on the Process

1. **Activity:** Learners write a reflective essay (2–3 pages) on what they learned about the creative process, the challenges of interpreting another artist’s work, and how this project influenced their artistic practice.
2. **Task:** Submit the reflective essay along with the final artist statement and research portfolio.

Assessment Criteria

1. **Research Portfolio (20%):** Depth and quality of research on the artist and their work.
2. **Artistic Analysis (20%):** Clarity and depth of the analysis, including formal and contextual interpretation.
3. **Artist Statement (30%):** Accuracy, creativity, and coherence of the artist statement; ability to convey the artist’s voice and intent.
4. **Presentation and Exhibition (20%):** Effectiveness of the presentation and engagement with the audience during the exhibition.
5. **Reflective Essay (10%):** Insightfulness of the reflection on the learning process and personal growth.

After this project, learners will have gained a greater understanding of their artistic practice and the ability to effectively communicate their vision and process of other artists through an artist statement. This project will not only improve writing and critical thinking skills but also improve confidence in presenting their art and design works and that of other artists.

Designing an Exhibition Brochure (PROJECT)

This project aims to help learners enhance their content creation abilities while providing practical experience in producing promotional materials that reflect the essence of an art exhibition. Learners will learn to design a visually compelling and informative exhibition brochure. They will learn and practise the key principles of layout, typography, colour theory, and content organisation to create a professional-quality brochure that communicates the theme and details of an art exhibition.

Project Outline

Suggested Materials and Resources

- **Design Software:** Adobe InDesign, Canva, or similar tools.
- **Computers:** Access to design software and the internet.
- **Design References:** Examples of successful exhibition brochures.
- **Printing Options:** If applicable, access to a printer or printing service.
- **Writing Supplies:** Notebooks, pens, etc., for brainstorming and drafting content.

Understanding Exhibition Brochures

Introduction

Definition: What is an exhibition brochure? Its purpose and importance in promoting art exhibitions.

Function: How it supports the exhibition experience by providing context, background, and practical information.

Case Studies

Analysis: Examine 5–7 existing exhibition brochures. Focus on layout, colour schemes, typography, imagery, and content organisation.

Discussion: What makes these brochures effective or ineffective? What can be improved?

Task: Select a real or fictional art exhibition. Create a detailed outline of the exhibition's theme, featured artists, key artworks, and logistical details.

Elements of a Brochure

Components: Cover page, introduction, artist/artwork sections, exhibition details, visitor information, and contact details.

Design Principles: Balance, contrast, alignment, repetition, and proximity.

Software Introduction: Overview of design tools such as Adobe InDesign, Canva, or Microsoft Publisher.

Basic Skills: Using templates, inserting and editing images, and text formatting.

Task: Develop a mood board reflecting the theme of the exhibition. Include colours, fonts, and visual elements to guide the brochure design.

Design and Content Creation

Content Development

Writing Techniques: Crafting engaging and informative content. Writing artist biographies, artwork descriptions, and exhibition summaries.

Content Structure: How to organise content for clarity and impact.

Peer Review: Exchange drafts of written content with peers for feedback. Focus on clarity, relevance, and engagement.

Task: Finalise and refine the written content for inclusion in the brochure.

Design Layout

Advanced Design Techniques: Creating a cohesive layout using grid systems, managing white space, and balancing text and images.

Interactive Session: Hands-on design activity using chosen software. Begin creating the brochure layout based on the content and mood board.

Task: Develop a draft of the brochure's layout, including the cover page, introduction, and main sections.

Refinement and Production

Refinement

1. **Visual Consistency:** Ensure colours, fonts, and layouts are cohesive throughout the brochure.
2. **Conciseness:** Edit text for clarity and brevity; eliminate jargon where possible.
3. **Engagement:** Use engaging language to maintain reader interest.
4. **Accessibility:** Ensure legibility with appropriate font sizes and colour contrasts.

Critique Session

1. **Content Review:** Analyse clarity, relevance, and appeal of the text.
2. **Visual Design Feedback:** Gather opinions on graphic quality, layout effectiveness, and overall aesthetic.
3. **Audience Insight:** Discuss alignment with target audience expectations and needs.
4. **Structure Evaluation:** Assess logical flow from one section to another and overall cohesion.
5. **Group Feedback:** Present draft brochures for feedback. Discuss design effectiveness, content clarity, and visual appeal.
6. **Revision:** Implement feedback to improve the brochure's design. Focus on consistency, readability, and visual impact.
7. **Final Touches:** Techniques for refining design elements, ensuring high-quality images, and preparing the brochure for print or digital distribution.
8. **Task:** Complete the final version of the brochure, making necessary adjustments based on feedback.

Finalisation

1. **Production:** Prepare the brochure for printing or digital distribution. Discuss options for paper types, print finishes, and digital formats.
2. **Presentation Preparation:** Each learner prepares a short presentation explaining their design process, choices, and the brochure's effectiveness in communicating the exhibition theme.

Presentation and Reflection

1. **Final Presentation:** Students are required to showcase their brochures with clear organisation, highlighting the artistic journey, concept, and purpose behind their artwork. They should exude confidence, maintain a professional attitude, and effectively communicate the main aspects of their project while addressing audience inquiries. The brochure should convey the essence of their art pieces and embody a unified theme.
2. **Presentation Day:** On presentation day, learners must arrive prepared with printed and/or digital copies of their brochures. They will participate in an organized review session, where they will each present their work to the class, explain their design choices, and discuss their creative process. Peer critiques and teacher evaluations will follow, focusing on the strengths and areas for improvement in each project.
3. **Display:** Each student presents their final brochure to the class. Discuss the design choices, content organisation, and overall presentation.
4. **Q&A:** Answer questions from peers and instructors about the design process and decisions.
5. **Feedback:** Provide constructive feedback on each presentation, focusing on strengths and areas for improvement.

Assessment and Reflection

Grading Criteria

- **Content (3 marks):** Clarity, relevance, and depth of descriptions and artist's statement.
- **Design (3 marks):** Creativity, layout, visual appeal, and use of manual/digital formats.
- **Presentation (2 marks):** Confidence, clarity, and professionalism in delivery.
- **Engagement (1 mark):** Audience interaction and effective responses to questions.
- **Effort (1 mark):**

Evidence of research, design, and refinement based on feedback.

- **Content Quality:** Relevance, accuracy, and engagement of written content.
- **Design Quality:** Visual appeal, adherence to design principles, and creativity.
- **Presentation Skills:** Clarity of explanation, justification of design choices, and response to questions.
- **Technical Skills:** Proficiency with design tools and techniques.

Learning Task

Use available manual and digital resources as well as the appropriate steps to design and create an artist statement and an exhibition brochure: (PROJECT)

Pedagogical Exemplars

Collaboration and Experiential Learning: In mixed ability groups, use the relevant manual and digital resources as references to analyse the content of artists statements and exhibition brochures of renowned artists..

Collaboration and Project-based Learning: In mixed ability groups, generate an artist's statement and a manual and digital (electronic) brochure for the exhibition of artworks they just mounted.

Key Assessment

Level 1 Recall: main difference between an artist statement and and exhibition brochure

Level 2: Skills of conceptual understanding: outline the contents of an artist's statement and an exhibition brochure

Level 3: Strategic Reasoning: generate a pictorial/written compilation of exhibition brochures and artists statements of renowned artists and designers.

Level 4: Extended critical thinking and reasoning: generate an artist's statement and a manual and digital (electronic) brochure for the exhibition of artworks your class just mounted.

Hint



The recommended mode of assessment for Week 24 is end of semester examinations.

SECTION 7 REVIEW

This section explored the key differences between portfolio building and exhibitions, how to curate and present art and design works in both hardcopy/in-person/physical and digital formats, including online platforms. It discussed artist statements and creation of exhibition brochures for learners' own works and those of other artists. Learners recognised that portfolios document their artistic journey and skill development, while exhibitions display selected works for public viewing. Learners engaged in discussions and critique sessions through the Talk for Learning approach/other reasonable presentations to refine their presentations. Experiential Learning and Project-Based Learning are applied as learners generate artist statements and exhibition brochures, reflecting on their creative processes and the works of other artists. Assessment focused on their ability to recall/record and explain concepts, demonstrating strategic reasoning and extended critical thinking and reasoning.



Appendix G: Guidelines and Sample Table of Specification for End of Semester Examination

Nature

End of semester exam questions should cover lessons taught from weeks 13–24. The questions should cover DoK levels 1-4. It should comprise three sections i.e. Sections A, B and C.

Duration – 2 hours.

Resources

- a) *Teacher Manual*
- b) *Learner Material*
- c) *Teacher Manual and Assessment Toolkits*
- d) *Printed or written questions*
- e) *Answer booklets, etc.*

Sample Questions

Choose the best answer from the alternatives lettered A-D

- a) *The primary purpose of an artist's portfolio is to...*
 - A. *Display a random collection of artist's artworks.*
 - B. *Include only artworks that have been sold or exhibited.*
 - C. *Provide a chronological history of all artworks by the artist.*
 - D. *Showcase a range of styles and media reflecting the artist*
- b) *Paper 2 (Essay type)*

How does the properties of different materials (e.g., wood, stone, ice, fruit) influence the techniques and challenges artists face?

Week	Focal area	Type of Questions	DOK Level				Total
			1	2	3	4	
13	Subtractive Processes in 3-D Art Forms	Multiple choice	1	1	1		3
		Essay	-	-	1	-	1
14	Subtractive Processes in Art Creation / Understanding Subtractive Art Processes	Multiple choice	1	1	1		3
15	Designing and creating 3D artworks to solve a local societal problem local material using subtractive processes and techniques.	Multiple choice	2	1	1	-	4

16	Environmental impact of subtractive art processes / Sustainable use of materials in the environment	Multiple choice	1	1	-		2
17	Understanding Protective and Decorative Processes in Artefact Production	Multiple choice	1	1	1	-	3
18	Eco-Art and Material Sustainability Art as a Tool for Environmental Advocacy	Multiple choice	1	1	1	-	3
		Essay-	-	-	1	-	1
		Practical	-	-	1	-	1
19	Artistic Solutions to Social Issues	Multiple choice	2	1	1	-	4
		Essay		1			1
20	Artistic Solutions to Social Issues	Multiple choice	1	1	1		3
		Essay		-	1	-	1
		Practical		-	1	-	1
21	Understanding Portfolio Building vs. Exhibition	Multiple choice	2	2	-	-	4
		Essay			1		1
		Practical	-	-	-	-1	1
22	Curating and Organising Exhibitions / Technology in Art Exhibitions	Multiple choice	1	1	1	-	3
		Essay	-	-	-	1	1
23	Crafting an Artist Statement / Designing an Exhibition Brochure	Multiple choice	2	1	1	-	4
		Essay	-	-	1	-	1
		Practical	-	-	-	1	1
24	Developing and Presenting Artist Statements and Exhibition Brochures	Multiple choice	1	1	1	-	3
			17	14	18	3	50

Overall Totals Number of Questions

Multiple choice questions	40
Essay	5
Practical	2

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